

Sample pages from:

Brad Edwards

Patterns & Snippets

Tuba

***A musical approach to
scales and arpeggios***

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Foreword

I am so happy that Brad has created a tuba edition of Patterns and Snippets. It is a terrific resource that provides exercises that are challenging, melodically engaging, and mentally stimulating for everyone from the beginning student to the most seasoned veteran.

It is, by far, the most utilized book in my studio curriculum— a tremendous way to build and maintain technique without the mind-numbing staleness of a fixed routine.

David Zerkel
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University of Michigan, School of Music

About This Book

In 2017, I wrote Patterns and Snippets for tenor trombone. Later that year, I released a version for bass trombone as well. For years I had searched for a scale/arpeggio method that really worked. I found some good approaches but nothing that did exactly what I wanted.

Presumably, we practice scales to become better performers of *music*. So why are many scale methods so unmusical? My goal in writing this book was to help musicians develop technique without sacrificing musical spirit.

I'm grateful for this positive response the trombone books have received. Dave Zerkel, a wonderful musician who I have known since we were both freelancers in metro DC and Baltimore, has been pestering me to convert this book for tuba. He was kind enough to take a red pen to the tenor trombone version providing guidance as to keys and ranges. For the most part, this book is an octave transposition of the tenor trombone version (without the tenor clef) but with a few subtle changes.

What's in Patterns and Snippets?

The book is divided into three sections ...

Part One: Melodic Variations (100 pages)

40 examples, each divided into three parts:

- A:** Generic sequence, all 12 keys. Not completely written out.
- B:** Melodic variation ascending by half steps.
- C:** Melodic variation descending by half steps.

Part Two: Stepwise Sequences (40 pages)

40 examples focused mostly on rhythmic challenges.

Motives ascend/descend modally along scale steps.

Part Three: Musical Snippets (40 pages)

40 examples from public domain works or short originals.

What's not in Patterns and Snippets?

'Exotic' scale forms: Instead of a few patterns over a wide variety of forms, I chose a wide variety of patterns over just a few forms: major, minor, chromatic, dominant 7th, diminished 7th. Except for a few advanced exceptions, I chose not to include these 'exotic' forms such as whole tone or diminished scales.

Jazz patterns: Many excellent books of jazz patterns exist (for example, Jerry Coker's Patterns for Jazz). I didn't feel the need for another such book.

Enjoy!

Tips for Using This Book

#1 Be a Musician!

The whole point of Patterns & Snippets is to help you avoid mindless mechanical playing. Sometimes dynamic changes and articulations are marked in to help with this. Why aren't overall dynamics marked in? I didn't want to lock you into one interpretation. Sometimes you will see the markings *meno* or *piu* to indicate softer or louder.

Play as if you are performing music.

#2 Relax!

Tension is the great enemy of all performers. When we are faced with something unusual or challenging, our natural response is to tense up. You won't do yourself any favors by learning to play tensely. In fact, you can do terrible damage.

Take a moment to pause as you move from one key to another. Rest for a couple beats before moving on.

***Become aware of your tension levels as you play.
Learn to release that tension.***

#3 Slow Down! (or use small chunks)

Yes, you've probably heard this before. It's still true! Recent research into myelin and deep learning reaffirms the power of slow practice. However, there are also findings that playing small chunks at full speed can be an effective approach.

Try playing these at three speeds: (1) really slow, (2) moderate and (3) flying. All have value but the 'really slow' speed will pay the greatest long-term dividends. If you are chunking, find little groups of 2-3 notes, play them at speed and then add more notes. You can also add backwards from the final notes.

'Slow and clean' beats 'fast and sloppy' every time.

#4 Put it Down?

Some argue that scales shouldn't even appear in print form. This is particularly true for the world of improvisation. However, I still believe there is great value in visual pattern recognition. When you are handed a new piece of music to look through, you want to be able to (1) spot patterns quickly and (2) play them instinctively.

That said, there is great power in memorizing some of these patterns. This is particularly true for all the 'A' sequences in Part One. They aren't even completely written out, using shorthand notation most of the time.

Use printed music or not? Do both.

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Suggested Levels of Study

Can you map these onto a calendar? Maybe, maybe not. Such a mapping was not the original intention. You will likely find an example here or there that seems easier than its counterparts.

However, one might think of Levels One and Two as ‘high school’ levels. Levels Three through Six would then line up with four years of undergraduate study while Levels Seven through Ten might correspond with four years of graduate study. This, however, assumes a great deal about any given student’s abilities and possible rates of progression. It also seems to suggest that advanced players don’t need to double back and do ‘easier’ material, a mistaken assumption.

Level One

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
1	Legato five-note patterns	1	Lyrical legato	1	Domenico Gabrielli, Ricercare No. 3
2	Articulated five-note patterns	2	Lively articulations	2	Legato patterns in minor
3	Legato, one octave	3	More lovely legato	3	Bach, Cello Suite No. 3, BWV 1009, Bourree #1
4	Articulated, one octave	4	Crisp accurate dotted rhythms	4	Bach, Cello Suite No. 3, BWV 1009, Bourree # 2

Level Two

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
5	Chord progression, major	5	Yet more singing legato	5	16ths following the downbeat
6	Intervals I	6	Smooth Arpeggios	6	Beethoven, Symphony No. 5, Op. 67, mvt. 2
7	Melodic minor I	7	Syncopations in 6/8 time	7	Dotted rhythms in 4/4 time
8	Chromatic, duplets	8	A legato passage alternating duplets and triplets	8	Corelli, Violin Sonata, Op. 5 No. 8, Gigue

Level Three

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
9	Dominant seventh chords I	9	Mixed arpeggios and scales	9	Mozart, Solfeggio K. 393
10	Switchback scales	10	Light, dancing 7/8 patterns	10	Hummel, Trumpet Concerto, S. 49, mvt. 1
11	Arpeggio extensions	11	Sixteenths bouncing off the downbeat	11	Accidentals in major
12	Scale extensions I	12	Dotted scale rhythms in 6/8	12	Bach, Gloria in Excelsis Deo, BWV 191

Level Four

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
13	Thirds, major	13	Syncopations in common time	13	J.C. Bach, Cello Concerto, W.C 77, mvt. 1
14	Chord progression, minor	14	A waltzing minor pattern	14	Mozart, Symphony No. 38 (Prague), K. 504, mvt. 1
15	Scale extensions II	15	Flowing arpeggios with turn figures	15	Telemann, Flute Fantasia No. 12, mvt. 2
16	Major arpeggios, two octaves I	16	5/8 time	16	Corelli, Violin Sonata, Op. 5, No. 12 (adapted)

Level Five

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
17	Scales, two octaves I	17	Mixed rhythms in 12/8 time	17	6/8 Syncopations in minor
18	Minor arpeggios, two octaves	18	'Hungarian' syncopations in cut time	18	Mozart, Violin Concerto, K. 216, mvt. 3 (adapted)
19	Chromatic, triplets I	19	Shifting downbeats in 6/8 time	19	Some unusual leaps in minor
20	Intervals II	20	Fanfare arpeggios	20	Dvorak, Symphony No. 9, Op. 95, mvt. 4

Level Six

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
21	Turn-figure scales	21	Mixing 16ths and triplets in legato	21	Mixing duplets and triplets in minor
22	Major arpeggios, two octaves II	22	Changing odd meters	22	Bach, Cello Suite No. 1, BWV 1007, Allemande
23	Scales, two octaves II	23	Dotted 6/8 rhythms in minor	23	Rapid triplet scales
24	Triplet neighbor arpeggios	24	Varied sixteenth-note rhythms	24	Telemann, Flute Fantasia No. 1, Mvt. 2

Level Seven

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
25	Dominant seventh chords II	25	Mixed arpeggios and scales	25	Mozart, Bassoon Concerto K. 191, mvt. 3 (adapted)
26	Coiling scales	26	Waltzing figures in 6/8 time	26	Telemann, Flute Fantasia, No. 9, mvt. 3
27	Thirds, minor	27	Arpeggios mixing duplets and triplets	27	Some dotted rhythms in 6/8
28	Diminished seventh chords	28	More 16th note syncopations	28	Bach, Cello Suite No. 1, BWV 1007, Menuet No. 2

Level Eight

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
29	Chromatic, triplets II	29	Flowing 6/8 patterns in minor	29	'Con fuoco' style in minor
30	Melodic minor II	30	More dotted 6/8 fanfare figures	30	Corelli, Violin Sonata, Op. 5, No. 10
31	Triplet neighbor scales	31	A very 'Telling' rhythmic challenge	31	Legato runs in major
32	Coiling arpeggios I	32	Syncopated 16th note rhythms	32	Bach, Cello Suite No. 3, BWV 1009, Gigue

Level Nine

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
33	Turn-figure arpeggios	33	16th note syncopations in 6/8	33	Rapid runs in minor
34	Alberti chord progressions	34	Off-beat accents in 6/8	34	Bach, Cello Suite No. 1, BWV 1007, Courante
35	Coiling arpeggios II	35	16th-note rhythms off the beat	35	Telemann, Flute Fantasia #10, mvt. 1 (adapted)
36	Octave-leap scales	36	Flowing arpeggios over a wider range	36	Lively scales with some thirds

Level Ten

<i>One: Melodic Variations</i>		<i>Two: Stepwise Sequences</i>		<i>Three: Musical Snippets</i>	
37	Broken chord progressions	37	Shifting subdivisions in 6/8 time in minor	37	Vivaldi, Cello Sonata No. 5, Op 14, mvt. 2
38	Tenth-leap scales	38	Mixing larger subdivisions	38	Bach, Violin Partita No. 1, BWV 1002, Courante
39	Flowing chord progressions	39	Some 'swashbuckling' syncopations	39	Bravura arpeggios
40	Quartal patterns	40	'False downbeat' syncopations in 6/8 time	40	Bach, Partita for Flute, BWV 1013, mvt. 1, Allemande

Part 1: Melodic Variations

#1. Legato five-note patterns

Basic pattern through the circle of fifths

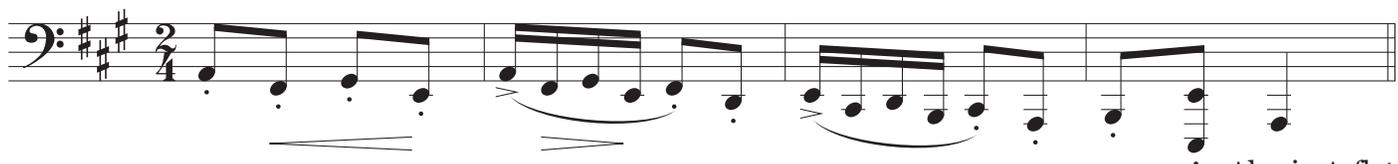
1a.

Apply this pattern to the following keys. Strive to memorize it. Try different octaves. Always play musically. Be creative, make up variations!

Melodic Variation in Ascending Keys

Always play with musical intentionality! Ask yourself, "Where are these notes going?"

1b.



Notice the articulation details.

14b.

14c.

#31. Triplet neighbor scales

You can either play the long slur or articulate groups of three.

31a.

Just the downbeat notes are presented. The lower neighbor is always a half-step down. The upper neighbor is always diatonic.

31b.

meno *piu*

simile

Also in G

Also in A

39c.

The musical score is written for a bass clef instrument in 6/8 time. It consists of eight staves of music. The first four staves are in the key of B-flat major (two flats). The last four staves are in the key of D major (two sharps). The music features continuous eighth-note patterns, often grouped in pairs. Dynamic markings include *piu* (more) and *meno* (less). The score includes various musical notations such as slurs, accents, and fermatas.

Part 2: Stepwise sequences

#1. Lyrical legato

Play with a singing sound. You are welcome to flip keys for additional practice.
Better yet, memorize it and play in all keys.

simile

simile

simile

You can leave this one out if it goes too high.

simile

simile

simile

#11. Sixteenths bouncing off the downbeat

The secret here is to not lag after the 2nd beat. Aim at the following downbeat and things should work nicely. Dynamic changes are only marked in the first example to help keep the page clean.

The image displays 12 staves of musical notation in bass clef, 2/4 time signature. Each staff illustrates a specific rhythmic exercise involving sixteenth notes. The first staff includes dynamic markings: *p* (piano) and *simile*. The exercises are organized into three groups of four staves each, each group starting with a new key signature: *b* (B-flat), *#* (F#), and *b b* (B-flat B-flat). The notation features various rhythmic patterns, including sixteenth-note runs, slurs, and accents, designed to help the performer maintain timing and dynamics.

#27. Arpeggios mixing duplets and triplets

Pay close attention to the articulations

The musical score consists of ten staves of bass clef notation in 4/4 time. The first five staves are in B-flat major (one flat), and the last five staves are in B major (two sharps). The piece is characterized by a continuous flow of arpeggiated chords, primarily using eighth and sixteenth notes. The chords are marked with '3' for triplets and '2' for duplets. The notation includes various articulations such as slurs, accents, and breath marks. The piece concludes with a double bar line and repeat dots.

Part Three: Musical Snippets

#1. Domenico Gabrielli, *Ricercare No. 3*

Original key: D major

Older pieces often have no style markings. Don't assume that the correct performance is without style!

♩ = c. 92

The image displays eight staves of musical notation for Domenico Gabrielli's *Ricercare No. 3*. The music is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is indicated as approximately 92 beats per minute. The notation consists of eighth and sixteenth notes, often beamed together in groups, with some rests. The first staff begins with a fermata over a whole note. The piece concludes with a double bar line at the end of the eighth staff.

#17. 6/8 Syncopations in minor

The syncopations make this lively but also increase the challenge. Notice the hemiola near the end. A hemiola occurs when two groups of three are replaced by three groups of two, causing the beat to shift for a moment. Pay close attention to the articulations.

♩. = c. 112 B.E.

The musical score is written in bass clef with a 6/8 time signature. It begins with a tempo marking of a quarter note equal to approximately 112 beats per minute. The key signature starts with no sharps or flats (C major) and changes to two sharps (D minor) in the fourth staff, and then to three flats (F minor) in the seventh staff. The piece concludes with the initials 'B.E.' in the top right corner. The notation includes numerous slurs, accents, and syncopated rhythms throughout.

#38. Bach, *Violin Partita No. 1, BWV 1002, Courante*

Original key (implied): b minor

As is often the case with Bach, the printed key isn't the implied key. He used accidentals to create the sounding tonality. I just used the implied key as the key signature.

The image displays a musical score for the Courante from the Violin Partita No. 1, BWV 1002, by J.S. Bach. The score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The key signature is one flat (B-flat), but the piece is in the implied key of B minor, as indicated by the text. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various ornaments and accidentals. A double bar line with repeat dots is at the end of the tenth staff.

About the Author:



As of 2024, Brad Edwards is Professor of Trombone at Arizona State University and is the Principal Trombonist of the South Carolina Philharmonic. Previously, he taught at the University of South Carolina, the University of Northern Iowa and played Principal Trombone with Symphony Orchestra Augusta and the Waterloo/Cedar Falls Symphony, having appeared as a soloist with both ensembles. He has served with the United States Air Force Concert Band in Washington D.C., where he was twice featured as a soloist. Other solo credits include concertos with the U.S. Army Band at the American Trombone Workshop, public radio broadcasts, presentations of new music, guest recitals in the United States and Europe, and concertos with orchestras and wind ensembles. He has recorded two CD's. The first, "*Trombone And...*" features concert duets for trombone and other instruments. The second, "*24 Concert Pieces*" features his own compositions. He maintains an educational resource website, **TromboneZone.org**. The site includes a warm-up with play-along sound files, various playing tips and seven free fanfares for trombone octet.

He has performed with such ensembles as the Summit Brass, Phoenix Symphony, Charleston Symphony, Charlotte Symphony, Baltimore Symphony, Hartford Symphony, National Symphony, Kennedy Center Opera Orchestra and the Baltimore Opera Orchestra. He has shared the stage with such diverse artists as Ray Charles, Dave Brubeck, Olivia Newton John, Wynona Judd, the Gatlin Brothers, Big Bad Voodoo Daddy and Roger Daltry. In 2007, he was selected to be a participant at the prestigious Alessi Seminar in Albuquerque, New Mexico.

Dr. Edwards has written over 15 books including the *Melodious* books (*The Melodious Trombone*, etc.), the *Intermediate* books (*The Intermediate Trombonist*, etc), the *Sight Reading Melodies* books, *Trombone Craft* books (*Bass Trombone Craft* and *Trombone Craft Complete*), the *Lip Slur* books (*Lip Slurs* and *Lip Slur Melodies*), the *Simply Singing for Winds* books as well as *Tuning Drone Melodies*, *First Habits*, and *60 Vignettes*. He has also written a book of clef studies subtitled, *Before Blazhevich*. All these books are available through the **HornbonePress.com** website.

As a composer, Dr Edwards wrote *24 Concert Pieces* for trombone and piano (also available for bass trombone, tuba and horn). Recordings of all 24 pieces, both with and without soloist, are available through his website, **HornbonePress.com**. Other compositions include *Blue Wolf* and *4 Impromptus for Low Bone Alone*, both available through the ITA Press (Warwick Music). Newer pieces, including *Three Calls for Unaccompanied Trombone*, and *Circadian Suite*, have been selected for national and international competitions. Another project is the creation of 176 one-minute audition solos for all woodwind and brass instruments. All these pieces are available for free download from his website: **AuditionSolos.com**.

Dr. Edwards holds degrees from the Peabody Institute of Johns Hopkins University, the Cincinnati College-Conservatory of Music and the Hartt School of Music. His primary teachers have been James Olin, Tony Chipurn, Ronald Borrer and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, David Fedderly and Milton Stevens.

Brad Edwards is a Greenhoe Artist (Model: GB4-1G)

Books for Tuba by Brad Edwards

The Intermediate Tubist (133 pages)

Building blocks for Tone and Technique

The Melodious Tuba: Besides Bordogni (142 pages)

60 original etudes, each with a duet part.

60 Vignettes (98 pages)

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Music to be played over tuning drones; for one or more instruments.

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All books are available through HornbonePress.com



24 Concert Pieces by Brad Edwards

- A collection of solos starting at the intermediate level and progressing in difficulty.
- Currently available for tenor trombone, bass trombone, tuba, trumpet and horn.
- Each piece has a reasonable piano part.
- Audio of piano part is available for free from website
- Useful for solo and ensemble festivals.
- Free samples/recordings available on HornbonePress.com

Volume One

[approximate timings shown in brackets]

- #1 Andante con moto [3:30]
- #2 Allegretto - Andante - Allegro giocoso [3:40]
- #3 Noble - Lyrical [4:00]
- #4 March [3:20]
- #5 Alla Tango [3:40]
- #6 Singing - Driving – Dancing [4:10]
- #7 Scherzando – Tranquillo [3:30]
- #8 Mysterioso – Giocoso [3:40]
- #9 Piacevole – Vigoroso [3:40]
- #10 With Confidence – With Yearning [4:20]
- #11 Expansive – Carefree [3:40]
- #12 Wistful – Playful – Joyful [3:30]

Volume Two

- #13 Scherzando - Cantabile [3:30]
- #14 Espressivo - Dramatico [4:10]
- #15 Floating – Dancing [4:15]
- #16 Relentless - Wistful – Impish [4:30]
- #17 Impetuoso – Serioso [3:50]
- #18 Grooving – Haunting [4:00]
- #19 Pesante - Scherzando – Waltz [4:00]
- #20 Dream Scene - Chase Scene [4:15]
- #21 Spirited gallop - Woeful lament (Ironic Waltz) [5:10]
- #22 Insistently – Tenderly [4:45]
- #23 Funebre – Imponente [4:45]
- #24 Driving – Dreaming [5:15]

Video recordings available on Youtube.

