

***Sample Pages from...***

**Brad Edwards**

# ***Patterns & Snippets***

***Bass Trombone***

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

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# ***About This Book***

For years I have 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.

## ***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 7<sup>th</sup>, diminished 7<sup>th</sup>. Except for a few advanced exceptions, I chose not to include these 'exotic' forms.

*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.

*Slide positions/fingerings:* Although I include some brief examples early in the book, I respect the variety of opinions on this. My desire was to provide abundant raw material and let students and teachers arrive at slide-position strategies for themselves.

## ***Enjoy!***

N.B. Revision date: December, 2017. Future printings may have slight changes.

# ***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!***

Yes, you've probably heard this before. It's still true! Recent research into myelin and deep learning reaffirms the power of slow practice.

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.

***'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.

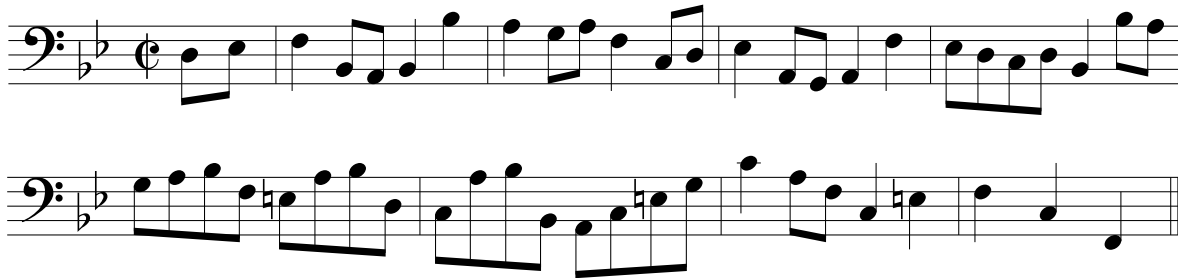
That said, there is great power in memorizing some of these patterns. This is particularly true for all the 'A' sequences in Part One. They aren't even completely written out.

***Use printed music or not? Do both.***

## #5 *Transpose them!*

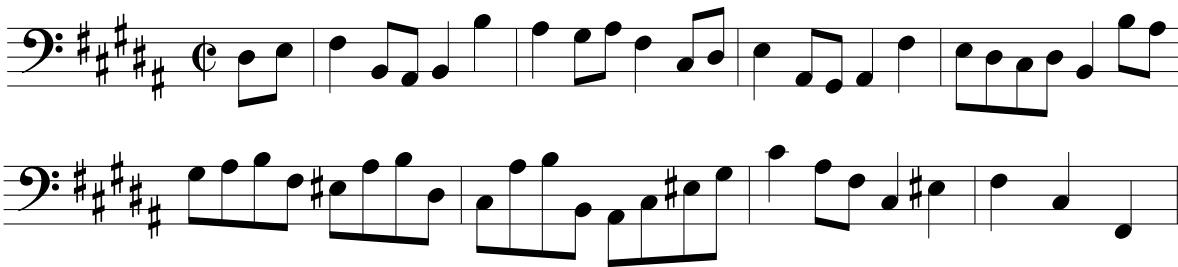
Part 3 #3 is snippet from a Bach cello suite. Four keys are written down for you. You can do more keys by 'flipping' the key signature and/or employing tenor clef. For example...

First key presented:



Two staves of musical notation in bass clef. The first staff is in B-flat major (one flat), the second in C major (no sharps or flats), and the third in F major (one flat). The melody consists of eighth and quarter notes.

By flipping the key, you can play this in B major (notice that E-natural becomes E-sharp)...



Two staves of musical notation in bass clef. The first staff is in B major (two sharps), and the second is in B minor (two sharps). The melody is the same as the previous examples.

If you pretend it's in tenor clef down an octave, you can play it in F major (down a perfect fourth, the accidental is B-natural)...



Musical notation in tenor clef, F major (one flat). The melody is the same as the previous examples. The text "etc..." is written to the right of the staff.

Once you are thinking in tenor clef down an octave, you can flip the key to F-sharp major (the accidental becomes B-sharp)...



Musical notation in tenor clef, F-sharp major (three sharps). The melody is the same as the previous examples. The text "etc..." is written to the right of the staff.

So, this first example allows you to play in the keys of B-flat, B, F, and F-sharp.

Add in the other versions on the page and you'll be able to do Part 3, #3 in the following keys:

- B-flat, B, F, F-sharp
- A-flat, A, E, E-flat
- G, G-flat, D, D-flat
- C

That's all 12 twelve keys!

They don't all work out this nicely but hopefully you get the idea. You can also play tenor clef or even bass clef up an octave to improve your high range. Employing alto clef or treble clef would open up still more possibilities. Better yet, memorize the snippet and figure it out in all twelve keys and all ranges!

***This book is raw material.  
How you use it is up to you.***

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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***

| <b><i>One: Melodic Variations</i></b> |                                | <b><i>Two: Stepwise Sequences</i></b> |                               | <b><i>Three: Musical Snippets</i></b> |  |
|---------------------------------------|--------------------------------|---------------------------------------|-------------------------------|---------------------------------------|--|
| 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***

| <b><i>One: Melodic Variations</i></b> |                          | <b><i>Two: Stepwise Sequences</i></b> |   | <b><i>Three: Musical Snippets</i></b> |  |
|---------------------------------------|--------------------------|---------------------------------------|---|---------------------------------------|--|
| 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***

| <b><i>One: Melodic Variations</i></b> |                           | <b><i>Two: Stepwise Sequences</i></b> |                                      | <b><i>Three: Musical Snippets</i></b> |   |
|---------------------------------------|---------------------------|---------------------------------------|--------------------------------------|---------------------------------------|---|
| 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***

| <b><i>One: Melodic Variations</i></b> |                                | <b><i>Two: Stepwise Sequences</i></b> |                                     | <b><i>Three: Musical Snippets</i></b> |  |
|---------------------------------------|--------------------------------|---------------------------------------|-------------------------------------|---------------------------------------|--|
| 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

| <b>One: Melodic Variations</b> |                              | <b>Two: Stepwise Sequences</b> |                                      | <b>Three: Musical Snippets</b> |   |
|--------------------------------|------------------------------|--------------------------------|--------------------------------------|--------------------------------|---|
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| 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

| <b>One: Melodic Variations</b> |                                 | <b>Two: Stepwise Sequences</b> |                                     | <b>Three: Musical Snippets</b> |  |
|--------------------------------|---------------------------------|--------------------------------|-------------------------------------|--------------------------------|--|
| 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***

| <b><i>One: Melodic Variations</i></b> |                            | <b><i>Two: Stepwise Sequences</i></b> |                                       | <b><i>Three: Musical Snippets</i></b> |   |
|---------------------------------------|----------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---|
| 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***

| <b><i>One: Melodic Variations</i></b> |                         | <b><i>Two: Stepwise Sequences</i></b> |                                     | <b><i>Three: Musical Snippets</i></b> |  |
|---------------------------------------|-------------------------|---------------------------------------|-------------------------------------|---------------------------------------|--|
| 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

| <b>One: Melodic Variations</b> |                            | <b>Two: Stepwise Sequences</b> |                                      | <b>Three: Musical Snippets</b> |  |
|--------------------------------|----------------------------|--------------------------------|--------------------------------------|--------------------------------|--|
| 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

| <b>One: Melodic Variations</b> |                            | <b>Two: Stepwise Sequences</b> |  | <b>Three: Musical Snippets</b> |  |
|--------------------------------|----------------------------|--------------------------------|--|--------------------------------|--|
| 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! Use either octave when two are shown...

#### Tips for Slide Technique

Choosing alternate positions can provide both advantages and disadvantages. Usually, the advantage is increased efficiency. Usually, the disadvantage is faulty intonation. Here are some common alternate positions to consider.

##### General Guideline:

Keep legato half steps in the same partial of the overtone series, especially for shorter notes. Here are some examples:

This example may require raised positions for tuning:

#### Melodic Variation in Ascending Keys

In this example, some alternate slide positions are suggested. However, throughout most of this book, they won't be.

1b.

Also in D-flat

*simile*

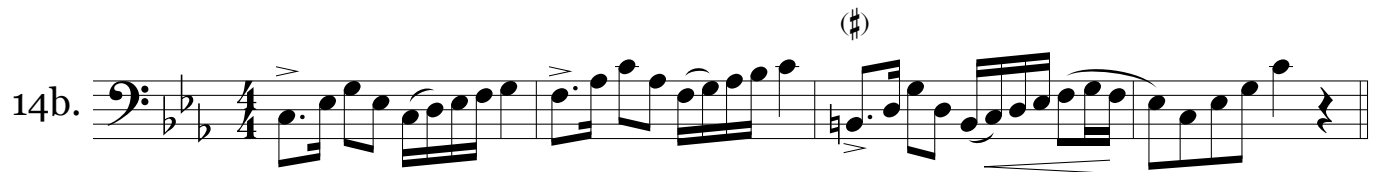
Also in B-flat

**#14. Chord progression, minor**

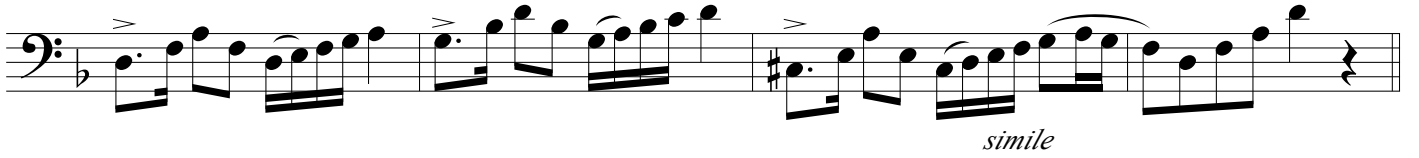
In minor keys, the slide/valve work is a bit more confusing. Slow it down for mastery.

14a.

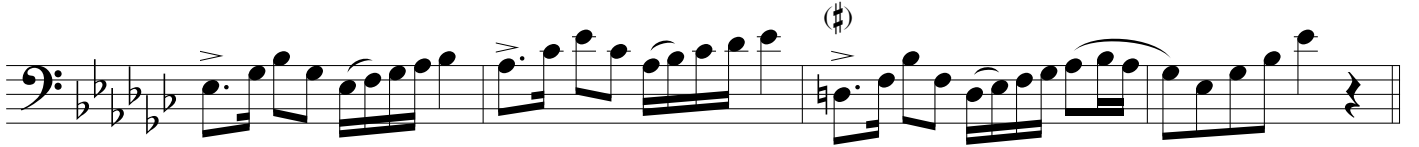
Apply to these keys...

14b. 

Also in c-sharp minor



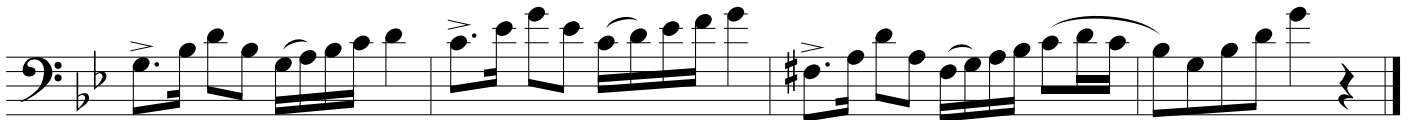
*simile*

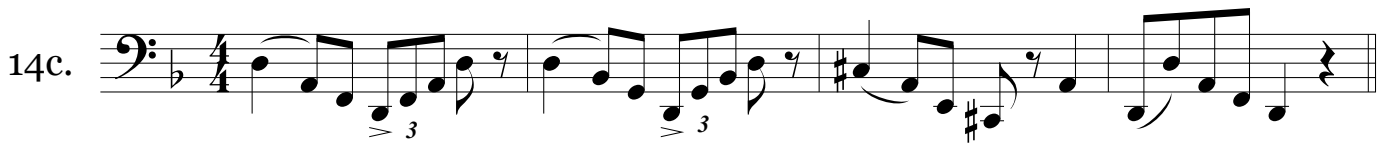


Also in e



Also in f-sharp



14c. 



Also in c



Also in b-flat





Also in g

### #31. Triplet neighbor scales

Use alternate positions to avoid 'scrubbing.'

31a.

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

Keep the triplets even, especially if you use a lot of natural slurs.

31b.

*meno* *piu* *simile*

Also in D

Also in E



39c. *piu*

*meno*

*piu*

*meno*

## Part 2: Stepwise sequences

### #1. Lyrical legato

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

The musical score is presented in ten staves, each containing a 4-measure phrase. The first staff is in B-flat major (one flat) and 4/4 time. The second staff is in B-natural major (no sharps or flats). The third staff is in B-natural major with a sharp (two sharps). The fourth staff is in B-natural major with a sharp (two sharps). The fifth staff is in B-natural major with a sharp (two sharps). The sixth staff is in B-natural major with a sharp (two sharps). The seventh staff is in B-natural major with a sharp (two sharps). The eighth staff is in B-natural major with a sharp (two sharps). The ninth staff is in B-natural major with a sharp (two sharps). The tenth staff is in B-natural major with a sharp (two sharps). Each staff includes slurs, accents, and the word 'simile'.

111 #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.

The image displays ten staves of musical notation for Bass Trombone in 2/4 time. The first two staves are in B-flat major, and the remaining eight are in B major. Each staff contains a sequence of sixteenth-note runs with various articulations like slurs, accents, and breath marks. The word "simile" is written below several staves to indicate that the patterns should be played in a similar manner. The patterns consist of eighth-note pairs followed by sixteenth-note runs, often starting with a quarter rest on the first beat.

## #27. Arpeggios mixing duplets and triplets

Pay close attention to the articulations

The image displays a musical score for Bass Trombone, exercise #27, titled "#27. Arpeggios mixing duplets and triplets". The score is written in bass clef and 4/4 time. It consists of ten staves of music, each containing a series of arpeggiated figures. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) across the staves. The exercise is characterized by the use of duplets and triplets, with the number '3' indicating a triplet. The notes are often beamed together and have slurs above them. The rhythm is consistent throughout, with eighth and sixteenth notes. The score is designed to be played on a Bass Trombone.

141 **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 musical score consists of eight staves of music, each in a different key signature and style. The first staff is in D major (one sharp) and 4/4 time, featuring a complex rhythmic pattern with many sixteenth notes. The second staff is in D minor (two flats) and 4/4 time, with a similar complex rhythmic pattern. The third staff is in B-flat major (two flats) and 4/4 time, with a simpler rhythmic pattern. The fourth staff is in B-flat major (two flats) and 4/4 time, with a similar simpler rhythmic pattern. The fifth staff is in D major (one sharp) and 4/4 time, with a simpler rhythmic pattern. The sixth staff is in D major (one sharp) and 4/4 time, with a similar simpler rhythmic pattern. The seventh staff is in D major (one sharp) and 4/4 time, with a simpler rhythmic pattern. The eighth staff is in D major (one sharp) and 4/4 time, with a simpler rhythmic pattern.

## #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.

B.E.

♩. = c. 112

The musical score is written for Bass Trombone in 6/8 time. It begins with a tempo marking of ♩. = c. 112. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music. The first staff starts with a treble clef and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with syncopation. There are several measures with rests, and a hemiola (a 3/2 measure) is present near the end of the piece. The score concludes with a double bar line and repeat signs.

## #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 would use accidentals to create the sounding tonality. I just used the implied key as the key signature.

The musical score is presented in 12 staves of bass clef notation. The time signature is 3/4. The key signature is one flat (B-flat). The piece is in the implied key of B minor. The score includes various musical notations such as eighth notes, quarter notes, and slurs. There are several accidentals (sharps and naturals) used throughout to indicate the intended tonality. A double bar line with repeat dots is at the end of the 12th staff.

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***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]

Keep an eye out for recordings and videos of these pieces (including the piano part alone). On Youtube, search for Hornbone Press.