

Brad Edwards

Tuning Drone Melodies

Bass Clef

(with some tenor clef)

Trombone, Euphonium (bass clef), Bassoon, Cello

About This Book

Tuning Drone Melodies is a collection of music intended for use with a tuning drone (not included). Part One is for a single instrument playing with the drone while Part Two is for multiple instruments playing with the drone. My thanks to Dr. Benjamin Coy, whose waveform graphic (front cover) first appeared in his intonation article on Jay Friedman's website (jayfriedman.net/articles/an_introduction_to_temperament). Ben has also written a very nice book with detailed intonation exercises: *Intonation Studies for Three Trombones*.

How to Use This Book

- *Listen carefully:* This may seem obvious but the skill of making small adjustments to match your pitch with another takes time and patience.
- *De-tune on purpose:* The fear of being wrong closes the mind. Feel free to bend the pitch while listening nonjudgmentally as your note clashes or blends with the drone.
- *Pause as needed:* In the pursuit of musical interest, these melodies do move along. Some out-of-tune notes might slip past your attention until your ear and reflexes improve. Insert fermatas to pause and check critical notes. Be patient!
- *Play musically:* Playing in tune is wonderful but not if it leads to a dull musical performance. You must simultaneously make compelling phrases and adjust to lock in pure intervals.

A Bit About Tuners

Electronic tuners are wonderful devices but it's easy to use them the wrong way:

Problem #1

Playing in tune is about your **ears**, not your **eyes**. If you simply stare at the display without listening, you're doing it wrong.

Problem #2

Some tuners are **too sensitive**; you sustain a reasonably steady note and the display jumps all over the place. Maybe that sensitivity is useful for tuning electronic instruments but for most wind instruments, an overly sensitive display can lead to confusion and tension.

Problem #3

Tuners report that you are sharp or flat compared to an **isolated** electronic standard. If you are sitting in an ensemble but relying on the tuner instead of listening to those around you, you're putting blinders on. That's like driving your car into a lake because the GPS told you to (yes, this has happened!). Use common sense. Listen to the people around you. Be a good musician!

Problem #4

Tuners use a **compromise** system of equal temperament. Harmonies sound more beautiful using the pure ratios of 'just' intonation. More about this later...

A Bit About Tuning Drones

Tuning drones are simply sustained notes (preferably in tune!). At the time of printing (2014), there are a number of ways to generate tuning drones. One is an excellent recording, *Cello Drones*, available from Navarro River Music. This recording can be found in most online music stores or directly from the company itself (navarrorivermusic.com). Unlike electronic drones, these use a pleasing cello sound with a rich set of overtones inherent in the timbre.

A number of drone apps are available for iPhones and iPads. The best I have found is *Tonal Energy* (tonalenergy.com). The app easily generates drones not only with unisons and octaves but also other intervals, such as perfect fifths and even chords. Tonal Energy allows you to easily toggle between equal temperament and just intonation (more about that later). Another good app is the *Practice Center*, available from Cal30 iPhone solutions (cal30.biz). In addition to tuning drones, this app includes modules for video and audio recording, a metronome with drum loops and a timer. A fairly good tuner/drone app for the Android operating system is *Tunable*. As time goes on, I'm sure the app world will develop quickly. If using electronic drones, I suggest an open perfect fifth when playing along with this book. That's what I used in creating these melodies.

I have created my own tuning drones and distribute them freely through my website (bonezone.org). These are .wav files using just intonation. They are somewhat limited in length but can be looped using the right software. Another useful set of free drones can be found at Ben Coy's website (tenorposaune.com). Basically, Ben took the cello drone concept and rebuilt it with brass sounds instead of strings.

If you are practicing with a patient partner, it may also be possible to take turns providing the drone note.

Another challenge in working with drones is speaker technology. While it is possible to use headphones, quality speakers are far better. Here are some important considerations:

- *Tone Quality*: generating drones through small, tinny speakers is an inferior experience. If possible, make sure the speakers generate a good clean bass sound.
- *Volume*: many portable speakers don't generate enough sound to be useful for play-alongs. Other speakers break up at louder volumes.
- *Size and portability*: most college music students must use practice rooms and carry everything around. If you purchase portable speakers, make sure the quality is high enough. As of now, the built-in speakers of most phones and tablets aren't up to the task.


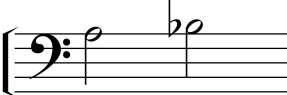
If you have a permanent practice space, invest in a good audio system. If you need to use portable speakers, a number of good-quality, portable speakers are becoming available at reasonable prices. Do some research before spending your money.

Hertz, Cents and Beats

Hertz: *Hertz (Hz) = vibrations per second.* You may have heard the term ‘A 440.’ An object vibrating 440 times each second is vibrating at 440Hz and will sound the note ‘A’ above ‘middle C’ (C4).

Cents: Each 1/100 of a half step is a cent. If you are 20 cents sharp, you are 20/100 (or 1/5) of a half step sharp.

A change of one *100 cents* does not equal a change of one *100 Hertz*.
Look at this table:

Notation	Change (Hz)	Change (%)	Change (Cents)
	6.54 (110 – 116.54)	5.95%	100
	13.08 (220 – 233.08)	5.95%	100

Beats: When two notes are out of tune, you hear *beats* - that waving/pulsing quality of the two sound waves moving in and out of sync. The *closer* the notes get to a unison, the *slower* the beats sound. The “Grinders” exercises of Part One use slow glisses to help you listen for, and resolve, beats.

Pure intervals have beats of their own which are less obvious to the ear. Pick the right two notes, play them in tune and the beats can actually form a third note!

Perfect vs. Color Intervals

Perfect Intervals: Fourths, fifths and octaves. These intervals don’t change from major to minor keys. The table on the next page gives some examples.

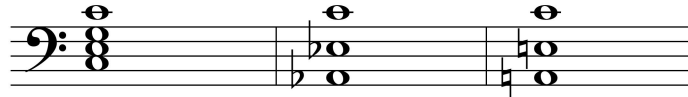
Color Intervals (Color Notes): Mostly thirds and sixths. These change from major to minor keys. The table on the next page gives some examples.

One should use the term “major third” but not “perfect third.” Conversely, one should refer to a “perfect fifth” but never a “major fifth.”

Equal vs. Just

Equal temperament: A compromise system in which all keys are the same but none are ideal. Most electronic tuners and midi devices use this system.

Just intonation: A system built on pure frequency ratios. For example, a just-tuned major third is built on a 5:4 ratio. Look at the three chords below...



Each of these chords has a C as the top note. In equal temperament, each C would be the same. In just intonation, each of these C's will be in a slightly different place to lock in those pure ratios. This table should help:

Interval	Ratio	Example	Top Note Adjustment
Octave	2:1		No change
Perfect 5 th	3:2		Up 2 cents (almost nothing)
Perfect 4 th	4:3		Down 2 cents (almost nothing)
Major 3 rd	5:4		Down 14 cents
Minor 3 rd	6:5		Up 16 cents
Major 6 th	5:3		Down 16 cents
Minor 6 th	8:5		Up 14 cents

Here's the same musical example with the adjustments needed for that C:

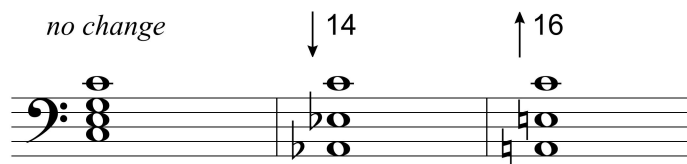


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Part One:

One Voice with Drone

About this section:

Each 6-page section focuses on one tonal center (drone note). All the material is meant to be played over that drone. All sections have the same basic layout:

- **Grinders:** These have lots of half steps moving from 'grinding' dissonances to consonances. Glissandi are indicated but don't worry if your instrument can't gliss. Just play the half step legato. If you can gliss, move slowly and listen to the beats. Slide positions are intended for trombone and don't show any intonation adjustments.
- **Perfect Intervals:** This is a simple exercise using perfect fourths, fifths and octaves. Notice the variations below each exercise. Feel free to make your own variations.
- **Perfect Interval Piece:** With titles like *Promenade* and *Rustic Waltz*, these half-page etudes emphasize the perfect intervals. Each piece usually appears twice in the book (in different keys).
- **Finding the Thirds:** Lots of practice with major and minor thirds over the drone. You will find that major thirds 'settle in' more easily than minor thirds.
- **Two Short Pieces:** With titles like *Lament* and *Tower Waltz*, these pieces are in contrasting styles and modes. Each piece usually appears twice in the book (in different keys).
- **High Range / Low Range:** Pretty self-explanatory. Don't worry if you can't hit the highest notes.
- **Folk Song Settings:** Two or three settings of folk songs that happen to work well over a tuning drone. Each folk song appears three or four times in the book (in different keys and usually with slight variations).
- **Concert Piece:** A more challenging one-page etude. Each drone has a unique etude.

F Drone

Grinders

slow gliss

simile

4

6

6

Perfect Intervals

Basic Version

optional

Variation 1

Variation 2

(when descending)

Be creative and apply your own variations to the basic harmonic skeleton above.

Heroic Fanfare

Musical score for "Heroic Fanfare" in bass clef, 6/8 time. The piece features dynamic markings of *mf* and *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents.

Finding the Thirds (Major third, down 14 cents; Minor third, up 16 cents)

Musical score for "Finding the Thirds" in bass clef, 4/4 time. The score illustrates interval adjustments with arrows and numbers: a downward arrow labeled "14" and an upward arrow labeled "16". The notation shows various chordal structures and intervals, including major and minor thirds, with slurs and ties.

Lament

Musical score for 'Lament' in bass clef, 4/4 time, key of D major (three sharps). The score consists of four staves. The first staff begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes. The second staff includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, with another triplet. The third staff starts with a piano (*p*) dynamic. The fourth staff returns to mezzo-piano (*mp*) and concludes with a triplet. The piece ends with a double bar line.

Tower Waltz

Musical score for 'Tower Waltz' in bass clef, 3/4 time, key of C minor (three flats). The score consists of four staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic. The third staff starts with a sforzando (*sfp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The fourth staff begins with a forte (*f*) dynamic and concludes with a mezzo-piano (*mp*) dynamic. The piece ends with a double bar line.

[D-flat/C-sharp drone]
High Range



High Range musical score consisting of five staves. The key signature is D-flat major (three flats) and the time signature is 4/4. The first staff begins with a *mf* dynamic and ends with a *f* dynamic. The second staff continues the melody. The third staff starts with *mf* and includes a *mp* dynamic. The fourth staff includes a *cresc.* marking. The fifth staff starts with *f* and ends with *mp*.

Low Range



Low Range musical score consisting of four staves. The key signature is D major (two sharps) and the time signature is 12/8. The first staff begins with a *mp* dynamic. The second staff starts with *mf*. The third staff starts with *mp*. The fourth staff starts with *mp*.

Skye Boat Song

Scottish Folk Song

Musical notation for the Skye Boat Song in bass clef, 6/8 time, key of D major. The piece consists of three staves. The first staff contains the main melody. The second staff begins with the word "Fine" above the staff. The third staff concludes with the instruction "D.C. al Fine".

He's Gone Away

American Folk Song

Musical notation for He's Gone Away in bass clef, 4/4 time, key of D major. The piece consists of four staves. The first staff features a triplet of eighth notes. The second and third staves contain more complex rhythmic patterns, including triplets and sixteenth notes. The fourth staff concludes the piece.

Wayfaring Stranger

American Folk Song

Musical notation for Wayfaring Stranger in bass clef, 3/4 time, key of D major. The piece consists of three staves. The first staff shows the initial melody. The second and third staves feature a prominent triplet of eighth notes and other rhythmic patterns.

Concert Piece (E drone) Juning Drone Melodies - free samples - BoneZone.org

Waltz (in three)

This musical score is for a piece titled 'Waltz (in three)'. It is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *p*. The third staff contains a section marked '2x To Coda' with a Coda symbol (⊕) and a dynamic marking of *mf*. The fourth staff begins with a dynamic marking of *mp* and includes the instruction 'piu mosso'. The fifth staff ends with a dynamic marking of *mf*. The sixth staff begins with a dynamic marking of *mp* and includes the instruction 'cadenza (start slowly)'. The seventh staff begins with a dynamic marking of *p* and includes the instruction 'cresc.'. The eighth staff includes the instruction 'slower'. The ninth staff begins with a dynamic marking of *p* and includes the instruction 'accel'. The tenth staff includes the instruction 'D.C. al Coda' and ends with a Coda symbol (⊕). The score features various musical notations including slurs, accents, and triplets.

Part Two: Multiple Voices with Drone

About this section:

Each 5-page section centers on one tonal center (drone note). All the material is meant to be played over that drone. All sections have the same basic layout:

- ***Perfect Intervals:*** No thirds are used here; just octaves, fourths and fifths.
- ***Color Notes:*** These little plagal cadences (I-IV-I) in both major and minor get right to the heart of the matter of tuning thirds and sixths. They should be done over a unison or octave drone (as opposed to a drone using perfect fifths).
- ***Major and Minor Thirds:*** Lots of practice with these. You will probably find the major thirds easier to “lock in” than the minor thirds.
- ***Duets in Major and Minor:*** Two short pieces, one mode each. For the most part, each piece appears twice throughout the book.
- ***Drone Rounds:*** These rounds can be played with two or more players. The asterisk (*) indicates the starting point for the next voice. The fermata in parentheses indicates the stopping point for the second voice. A question mark over the final repeat indicates an optional repeat.
- ***Concert Duet:*** A longer, more challenging piece with contrasting styles. Each piece appears in two different keys throughout the book.

C Drone

Perfect Intervals (4ths, 5ths, 8ves)

Two systems of musical notation in bass clef, 4/4 time. The first system consists of two staves. The top staff begins with a *mf* dynamic. The second system also consists of two staves. The top staff starts with a *f* dynamic, followed by a crescendo to *mp* and then *cresc.* The bottom staff of the second system starts with a *f* dynamic, followed by a crescendo to *mp* and then *cresc.* The third system consists of two staves, both starting with a *mf* dynamic. The notation includes various intervals and dynamics.

Color Notes (3rds, 6ths) (Drone unison/octaves only, no perfect fifths)

Two systems of musical notation in bass clef, 4/4 time. The first system has two staves. The top staff has a downward arrow labeled '14' above the first measure and an upward arrow labeled '16' above the fifth measure. The bottom staff has a downward arrow labeled '16' above the first measure and an upward arrow labeled '14' above the fifth measure. Both staves include repeat signs and the instruction 'swap parts on repeat'.

Major and Minor Thirds

mp mf

mp mf

mp

mp

Duet in F Major

mp

mp

mf

f

mf

f

mp

mp

[F Drone]
Duet in F minor

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The musical score for 'Duet in F minor' is written in bass clef, 4/4 time, and F minor. It consists of two staves per system. The first staff begins with a rest, followed by a melodic line with triplets and a fermata. The second staff starts with a triplet of eighth notes. Dynamics include *p*, *mp*, and *mf*. The score features several triplet patterns and a crescendo section. The piece concludes with a fermata on the final note of the first staff.

Drone Rounds

The second part should enter when the leading part reaches the asterisk (*). The fermata in parentheses is the stopping point for the second voice (if only two voices are playing).

Simple Arpeggios - major (two or more voices)

The musical score for 'Simple Arpeggios - major' is written in bass clef, 3/4 time, and F major. It consists of two staves. The first staff begins with a melodic line that includes an asterisk (*) above a note. The second staff starts with a similar melodic line and includes a fermata in parentheses above a note. The piece ends with a repeat sign and a question mark.

Simple Arpeggios - minor (two or more voices)

optional

Musical notation for 'Simple Arpeggios - minor' in bass clef, 4/4 time, B-flat major key signature. The piece consists of two staves. The first staff contains a sequence of eighth-note arpeggios, with an asterisk (*) above the second measure. The second staff continues the arpeggios and includes a circled smiley face (:) above the eighth measure and a question mark (?) above the final measure.

Plagal Cadence Round (two or more voices; drone unison/octaves only, no perfect fifth)

Musical notation for 'Plagal Cadence Round' in bass clef, 4/4 time, B-flat major key signature. The piece consists of three staves. The first staff features a series of eighth-note arpeggios with a circled smiley face (:) above the eighth measure and an asterisk (*) above the final measure. The second staff continues with similar arpeggios and includes an asterisk (*) above the eighth measure. The third staff concludes with a question mark (?) above the final measure.

Round Dance (two voices)

Musical notation for 'Round Dance' in bass clef, 3/4 time, B-flat major key signature. The piece consists of four staves. The first staff features eighth-note arpeggios with a circled smiley face (:) above the eighth measure and an asterisk (*) above the final measure. The second staff continues with similar arpeggios. The third staff features a sequence of eighth-note arpeggios. The fourth staff concludes with a circled smiley face (:) above the eighth measure.

Concert Duet (F-sharp Drone)

Moderato

The first section of the score is in 4/4 time and F# major. It consists of two staves. The upper staff begins with a half note G#4, followed by quarter notes A#4, B4, and C#5, then a half note D5. The lower staff starts with a half note G#3, followed by quarter notes A#3, B3, and C#4, then a half note D4. Both staves feature a melodic line with slurs and accents. The dynamic marking *mp* is present in both staves. The section concludes with a *Fine* marking.

With a driving pulse

The second section is in 6/8 time and F# major. It consists of two staves. The upper staff begins with a half note G#4, followed by quarter notes A#4, B4, and C#5, then a half note D5. The lower staff starts with a half note G#3, followed by quarter notes A#3, B3, and C#4, then a half note D4. Both staves feature a melodic line with slurs and accents. The dynamic marking *mp* is present in both staves. The section concludes with a *D.C. al Fine* marking.

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