

Track 1/2

Alternating Triads

This etude is based on the alternating of triads in a descending motion. Chord symbols are included above each triad for harmonic clarity. Strive to maintain a very full, even sound throughout. Establish the tonality of each 4 bar phrase in your mind before actually playing it.

8 CLICKS IN FRONT
♩=120

1

5

9

13

17

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8 CLICKS IN FRONT

♩=102

The musical score is written for a single melodic line on a five-line staff. It begins with a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as ♩=102. The score is divided into measures, with measure numbers 1, 5, 9, 13, 16, and 20 indicated on the left. The music features a series of eighth and sixteenth notes, often beamed together, and includes various rests and dynamic markings. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.



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Track 11/12

4ths & 5ths

I have found these two intervals to be very helpful in the development of flexibility and overall technique. Although this etude contains intervals other than 4ths and 5ths to help give it a musical flow, the main focus is on these two intervals. Strive for evenness throughout all registers. Picture a pianist playing this exercise and how even and effortless all the notes would sound. Focus on velocity of air, particularly on the descending 4ths.

8 CLICKS IN FRONT

♩=100

1

5

9

13

17

21



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Track 13/14

Ballad

From Mozart's Requiem to Tommy Dorsey's Sentimental Over You, ballad playing is an important part of the job description for all trombonists. The approach is quite simple: beautiful sound, solid pitch, singing phrasing and a relaxed, musical flow. Like all aspects of playing, getting first notes and first phrases to sound good will give us musical momentum and greatly improve our confidence and execution. There is no shortage of great players to gain inspiration from in this style of playing. Some of my favorites include Urbie Green, Dick Nash, Bill Watrous and Jim Pugh.

4 CLICKS IN FRONT

$\text{♩} = 75$

PIANO INTRO

1

5

9

12



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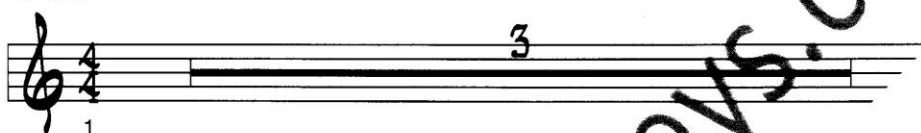
Track 25/26

Rock Horns

There are several different styles of rock horn playing, ranging from a loose, almost garage band type approach, to the extremely sophisticated, precision oriented sound of the great Jerry Hey horn section. This etude leans more towards the latter. The most important aspects of this type of playing are rhythmic precision, pitch, matching articulations and cut-offs with the rest of the section (particularly the trumpet) and finally achieving a "fat" sound that both compliments the trumpet(s) and helps add a certain meatiness to the overall sound of the section. Many of the same concepts from the previous section playing etude also apply here, with an even greater emphasis on time. The player who does this as well as anyone is Bill Reichenbach. Check him out on the hundreds of recordings he's done with Jerry Hey's great section. Due to the tenuous nature of charts and printed music for this type of playing, I have intentionally put most of this etude in concert treble clef. If I am fortunate enough to have a part at all, this is often what I end up reading.

8 CLICKS IN FRONT

$\text{♩} = 127$



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