



## *Breakfast* is good!

### *Breakfast* is good for trombonists who...

- Want to play with exquisite intonation
- Seek an efficient warm-up routine
- Want improved slide technique
- Like disciplined, structured drills
- Must adjust to a new instrument or mouthpiece
- Return from vacation or a long period without practice
- Would like a more musical metronome
- Want to focus on the music more than technique
- Seek improved range, flexibility, tone, and endurance
- Must use practice time efficiently



#### Contents and Musical Benefits

Equal temperament enriches our music by permitting modulation among keys and modes. Resonance and harmonic purity are reduced in favor of flexibility. Excellent ensembles restore the richness of pure harmony by tuning intervals to those shown in the Appendix. Many other intervals are used in music, but this volume and disk are limited to the most consonant intervals. Consonant intervals produce the fewest but strongest resultant pitches, sums and differences of pitches played. Thus, when an equal tempered fifth is widened by two percent of a semi-tone (two "cents") and when an equal tempered fourth is narrowed by two cents, more pleasing overtones and undertones emerge to accompany the music.

*Breakfast* includes four types of accompanied exercises: scales, chords, intervals, and a missing note exercise.

The **scale exercises** and accompaniments demonstrate the pure harmonic placement of intervals. You can also play your own scales, or scale patterns, against tonic drones by turning the balance control to the far right for exercises #1 through #8.

Musicians at all levels of experience will enjoy the **chord and arpeggio exercises** and pure harmony accompaniments in *Breakfast*, exercises #9 through #12.

Advanced players will benefit from the **interval exercises** from Arban's Method. Drones are provided to accompany exercises #16 and #17.

Beginners will find the **missing note exercise**. Pezel's Sarabande, produces immediate new appreciation of precise, consonant intervals. The accompaniment also facilitates long-tone practice for players, at all ability levels, using exercise #18.

The drills in *Breakfast* move through the keys at fast pace and include repetition. Rehearsal and mastery of all the slide position patterns allows us to give more of our conscious attention to the music rather than the mechanics of playing.



# Breakfast

## Intonation Practice for Trombonists



Contents of the included audio compact disc with approximate track times:

Track	min : sec	
scales in the left channel and tonic drones in the right channel		
1	3:00	Major Scales in flat keys
2	3:00	Major Scales in sharp keys
3	3:00	Natural Minor Scales in flat keys
4	3:00	Natural Minor Scales in sharp keys
5	3:00	Harmonic Minor Scales in flat keys
6	3:00	Harmonic Minor Scales in sharp keys
7	3:00	Melodic Minor Scales in flat keys
8	3:00	Melodic Minor Scales in sharp keys
arpeggio exercises from Arban's Method		
9	3:20	Major Chords
10	3:20	Minor Chords
11	4:00	Dominant Seventh Chord
12	4:30	Diminished Seventh Chord
demonstrations of the wide variation of pitches when just intervals are used		
13	0:50	Demonstration: Variations on A
14	1:00	Demonstration: Just Intonation versus Equal Tempered Scales
drones for scale, arpeggio and interval practice		
15	4:20	Drones — B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , C $\flat$ , E, A, D, G, C, F, B $\flat$
16	7:00	Drones — B $\flat$ , B, C, D $\flat$ , D, E $\flat$ , E, F, G $\flat$ , G, A $\flat$ , A, B $\flat$
17	7:00	Drones — E $\flat$ , E, F, G $\flat$ , G, A $\flat$ , A, B $\flat$ , B, C, D $\flat$ , D, E $\flat$
synthesized, pitch-bent performance of the top four parts of a quintet		
18-30	14:00	Pezel's Sarabande — slow major scales

### Just Intonation

In each recorded accompaniment, the tonic uses the equal tempered pitch; other notes are adjusted to *pure harmony*, or *just intonation* relative to the tonic. Adjustments are shown in the appendix. Drone tracks use the equal tempered pitches for each note, with A at 440 Hz.

**David A. Schwartz**

### 1. Major Scales in Flat Keys

Track 1 (♩=102) Left: just intonation scales. Right: tonic drones.  
Adjust the balance control to the right to play solely with the tonic drones.

Make every note sound good!

Also practice very slow scales against the drone: feel the resonances.

In lessons, the teacher can play the drone.

Also play three- and five-note and other scale patterns with the drone.

Scales can also be played against a dominant (fifth scale degree) drone.

Notice that slide position patterns are similar: D & Db, G & Gb, C & B, F & E.

Good intonation requires a consistent grip. Keep the ends of the thumb and index finger always in contact with the brace, middle finger next to index finger on left.

### 2. Major Scales in Sharp Keys

Track 2 (♩=102) Left: just intonation scales. Right: tonic drones.  
Adjust the balance control to the right to play solely with the tonic drones.



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### 7. Melodic Minor Scales in Flat Keys

Track 7 (♩=102) Left: just intonation scales. Right: tonic drones.  
Adjust the balance control to the right to play solely with the tonic drones.

Use scale practice to improve facility with alternate positions.  
Find ways to minimize changes in direction of slide movement.

### 8. Melodic Minor Scales in Sharp Keys

Track 8 (♩=102) Left: just intonation scales. Right: tonic drones.  
Adjust the balance control to the right to play solely with the tonic drones.



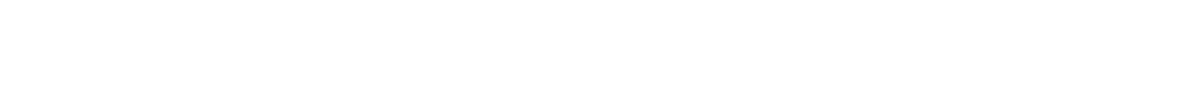
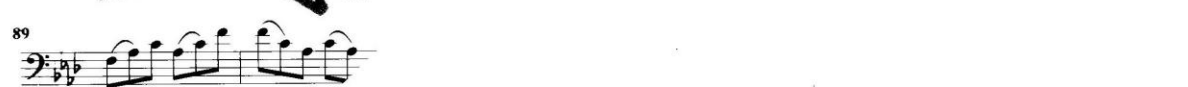
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### 10. Minor Chord

Arban #49

Track 10 (♩=78) chord accompaniment - a variation of these arpeggios  
Track 15 tonic drone; for dominant drone, begin playing at second staff



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# 11a. Alternate Dominant Seventh Chord

11

Arban #54

Track 11 (♩=68) chord accompaniment  
Track 15 tonic drone; for dominant drone start playing at second staff

The musical score consists of ten staves of music, each starting with a measure number: 9, 17, 25, 33, 41, 49, 57, 65, 73, 81, 89, and 97. The music is written in bass clef with a 2/4 time signature. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between the 33rd and 41st measures. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the 97th measure. A large, diagonal watermark reading 'www.hickeys.com' is overlaid across the middle of the page.



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### 13. Demonstration: Variations on A

Track 13 - concert pitch

	<i>A=440</i> <i>zero pitch bend</i>	<i>A = 432.6</i> <i>pitch bend -29.9 cents</i>	<i>A = 444.5</i> <i>pitch bend +18.2 cents</i>
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Watch your electronic tuner to see the wide range of these A's.  
 Can you play your instrument to move tuner over the same range?  
 The pitch of each note varies depending on its scale degree and the mode of the scale.  
 On trombone, tuning A varies about an inch 2nd position, about two inches in 6th position.

### 14. Just intonation (R) versus the equal tempered scale (L)

Track 14 - concert pitch

#### C Major

Pitch bend: +4 -14 -2 +2 -6 -12 cents v

#### c minor

Pitch bend: +4 -16 -2

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