

# Brian Hecht Daily Routine

## "Living in Keys"

*Gliss slowly, focusing on taking the sound of the Pedal Bb all the way through the range of the exercise.  
Take in as much air as you possibly can with every breath. Suspend time in order to increase volume of breath each time.  
Be sure to work in alternate positions!*

Musical staff 1: Bass clef, 4/4 time, key of Bb. Measures 1-5. Dynamics: *f*

Musical staff 2: Bass clef, 4/4 time, key of Bb. Measures 6-10. Dynamics: *f*

Musical staff 3: Bass clef, 4/4 time, key of Bb. Measures 11-15. Dynamics: *f*

*Articulate each note with a tenuto/staccato style, focusing on achieving a crisp, clear attack, tapered body and beautiful release on each note. Change up the articulation each week to work on all styles, but keep this one as a constant.*

Musical staff 4: Bass clef, 4/4 time, key of Bb. Measures 16-21. Dynamics: *mf*, *simile*

Musical staff 5: Bass clef, 4/4 time, key of Bb. Measures 22-26. Dynamics: *mf*

Musical staff 6: Bass clef, 4/4 time, key of Bb. Measures 27-31. Dynamics: *mf*

Musical staff 7: Bass clef, 4/4 time, key of Bb. Measures 32-36. Dynamics: *mf*

*Perform this exercise **sempre legatissimo e molto espressivo**, focusing on the smoothest connections you can imagine.  
Use this exercise to sing out any emotion that you happen to be feeling that day.*

Musical staff 8: Bass clef, 4/4 time, key of Bb. Measures 37-41. Dynamics: *mp*

Musical staff 9: Bass clef, 4/4 time, key of Bb. Measures 42-46. Dynamics: *mp*

47

*Lip Slurs- Build your lip slurs one note at a time, focus on keeping your greatest sound on every note. In the rest at the top of the slur, do not move the embouchure. Breathe through your nose and reattack. This exercise does not need to be in time. Great sound and smooth transitions are priority.*

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*If you are having difficulty completing the highest of these lip slurs. Practice first on the mouthpiece, then on the horn.*

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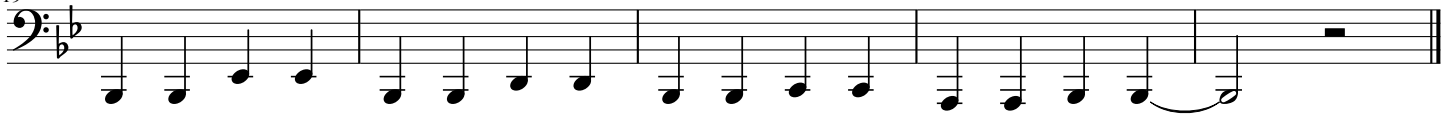
*Pedal Interval Exercise- For this one, we will combine the progress from the articulation exercise and apply it to a growing interval pattern. As before, focus on crisp, clear fronts to each note, tapered body, and beautiful release. As the intervals get larger, do not let the quality of sound diminish. Always perform with your greatest sound on every note, no exceptions!*

95

*f* *simile*

103

111



Once you have reached this point, return to the first exercise and complete the entire routine again in A Major, Ab Major, G Major, Gb Major, F Major and E Major. These keys can be interchanged at the will of the performer to focus on keys relating to their repertoire or weaknesses.

This routine is not set in stone, but can be arranged to benefit the immediate needs of the performer. Depending on my repertoire and the fundamentals I need to improve to get better at performing said repertoire, I will alter some of the exercises in this routine to fit my goals. For example, if I am working up an audition list I will make sure I work on Db Major for "Entrance of the Gods" and B Major for Kodaly. Additionally, if I need to work on double tonguing, or an articulation other than tenuto/staccato, I will change the rhythm or style of the articulation exercise to focus specifically on what I want to improve.

I believe it is very important for a musician to focus on the intricacies of individual keys rather than cycle through them for every exercise. Every time I play in the orchestra, I use what is referred to as "Just Intonation" or "Pure Intonation". It is the tuning of musical intervals that eliminates "beats" in the chord. For example, using this system in a major chord you would lower the 3rd and raise the 5th. With this in mind, a Bb is not exactly the same frequency in every key. Every scale degree has tuning tendencies that must be studied and mastered. This method of practicing all exercises one key at a time allows the performer to live in each key and study the individual tendencies of each scale degree.