Jett Walker

Fundamental Routine

www.jettwalkertrombone.com

PART I: Preparing the Body, the Wind, and the Aperture

Preparing the Body

Playing a brass instrument is a physical activity, be sure to move your body in a way that will benefit your performance. For proper expansion, the body needs to be loose and relaxed. As you do these stretches be mindful of how your body feels and try to rid it of tension as much as possible. These exercises also help to prepare the mind for a great practice session.

Trunk Twists Toe Touches Chest Expanders Lat Stretches

Preparing the Wind

I recommend using a ¾" PVC pipe to aid in the feeling of openness and expansion in the oral cavity, especially if you are doing this early in the day. As you do your breathing, focus on always getting a full breath and notice how the aperture size changes as you increase and decrease the counts during expiration. Feel free to adjust the count structures to fit your needs.

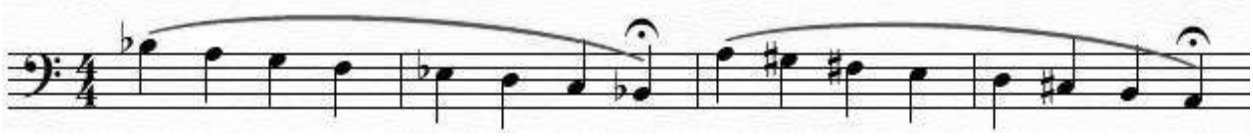
In 2 - Out 10 (2x) In 2 - Out 8 (2x) In 2 - Out 6 (2x) In 2 - Out 4 (2x)

In 1 - Out 4 (2x) In 1 - Out 6 (2x) In 1 - Out 8 (2x) In 1 - Out 10 (2x)

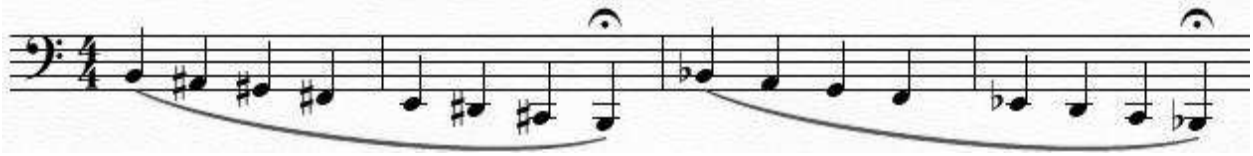
Preparing the Aperture

While some might not agree with this, I am a huge proponent of buzzing of all kinds as a way to both engage the embouchure as well as prepare the aperture to find its most efficient way to produce sound. I do this by using four different types of buzzing: **(1)** free buzzing **(2)** rim/visualizer buzzing **(3)** mouthpiece buzzing **(4)** inner slide buzzing (removing outer slide). I start with free buzzing on a tuning Bb and work my way down and as I descend through the keys I will switch to the other buzzing styles, all the while focusing on efficiency in the embouchure and aperture.

Glissando through each key – no tongue – use a drone to aid pitch accuracy



Continue down chromatically until…



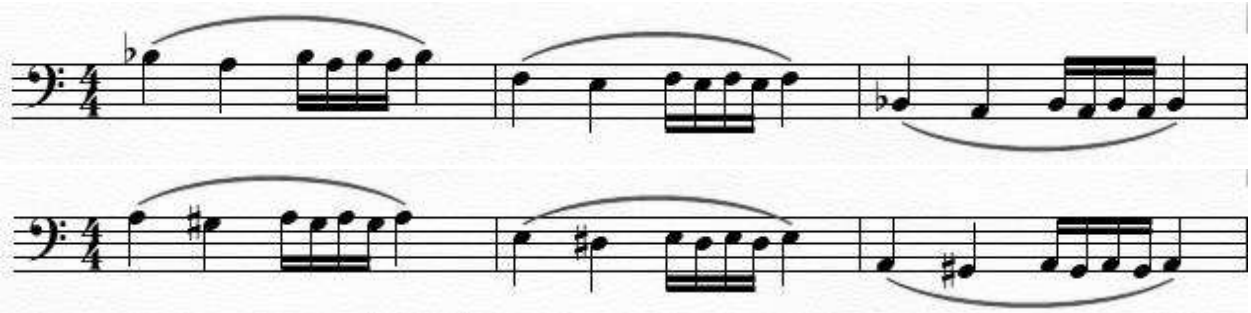
Or even lower…

PART II: Loosening Up on the Horn

Use this time to apply each concept from the previous section on to the horn. Even though the goal is to "loosen up", be sure to still play with accurate slide technique. Take your time and enjoy the process of finding your best sound.

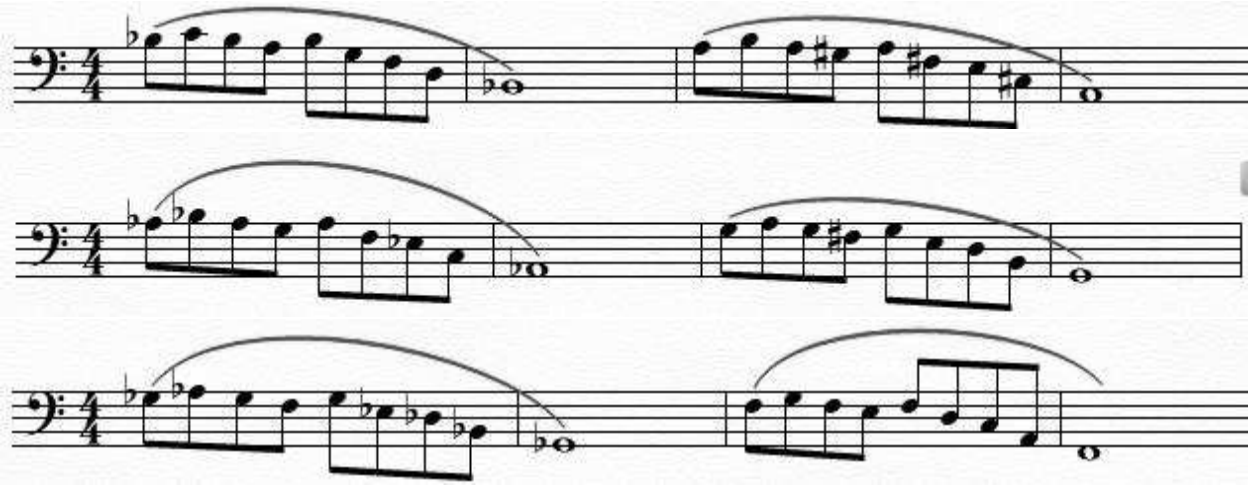
Alessi

Play this at a medium tempo with only air starts and glissando throughout. – **Continue through all 7 positions**



Jacobs

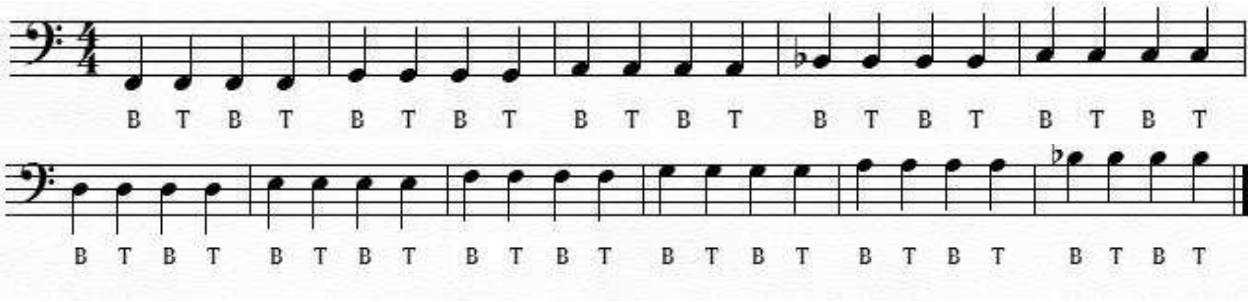
Play this at a relatively slow tempo, yet to where you can play two measure phrases in one breath. Use air starts and glissando throughout.



Continue downward chromatically until…

Gilkes

This exercise introduces the use of the tongue. Alternate between breath starts and tongue starts by focusing on keeping the embouchure and air support the same for each. Use a slow tempo.

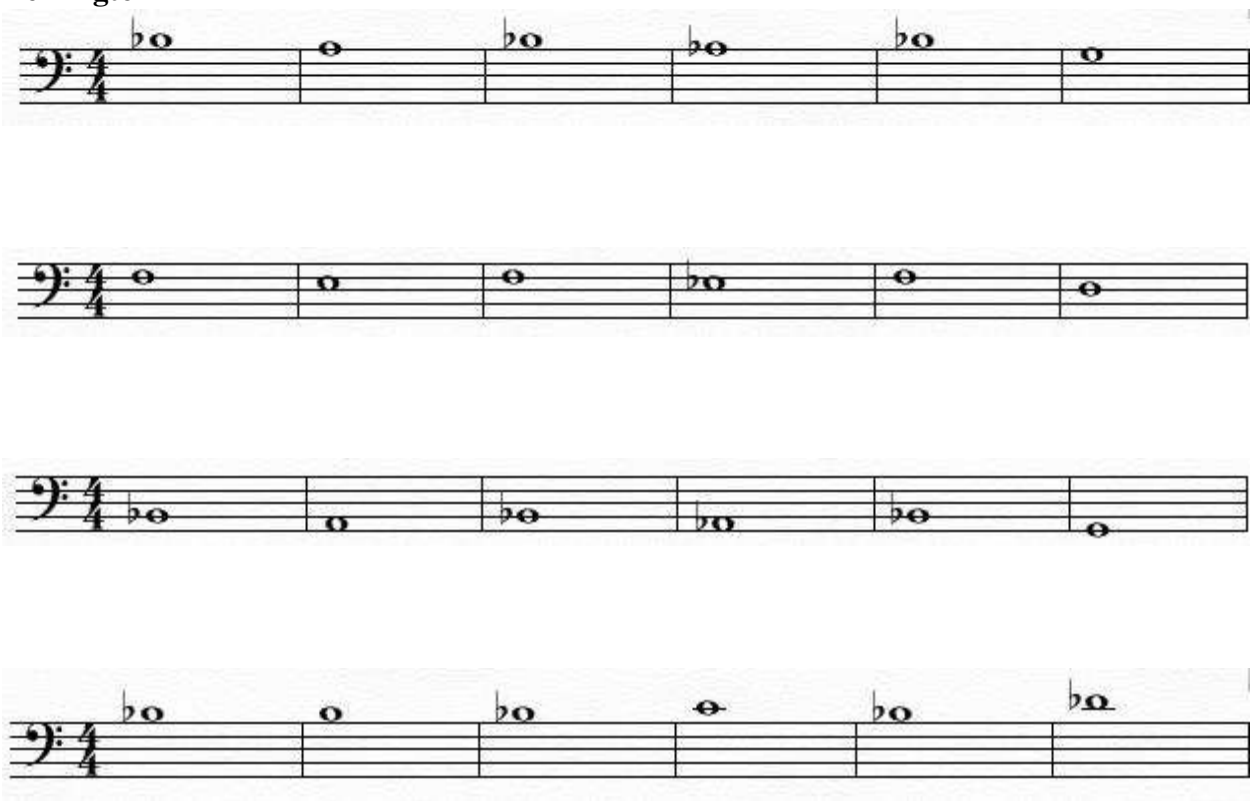


Continue up and down a complete two octave scale – Consider changing the key each day

PART III: Eat Your Vegetables
(Long Tones and Lip Slurs)

Long Tones: These exercises are essential to building embouchure strength and efficiency. Use a slow tempo and take this time to find your most beautiful sound. Make it feel *easy*. **Continue each sequence throughout the partial series.**

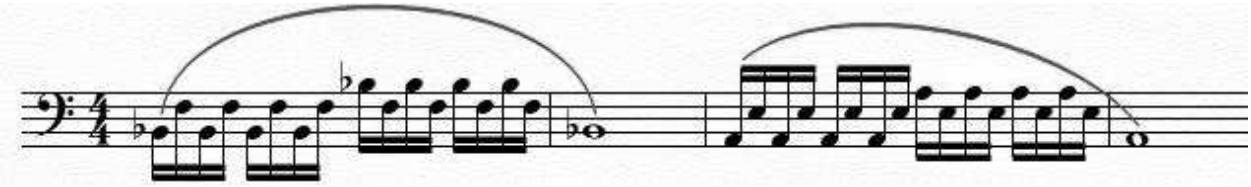
Remington



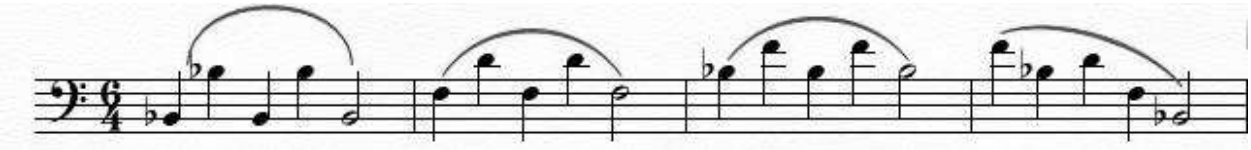
Lip Slurs/Flexibility: Most of these exercises come from Brad Edwards' *Lip Slurs: Progressive Exercises for Building Tone and Technique*. Feel free to substitute your own favorite exercises. I personally like to alternate between slow and fast exercises. **Continue each exercise down/up into all 7 (or 11) positions.**

Edwards #2 - Slow

Edwards #5 - Fast



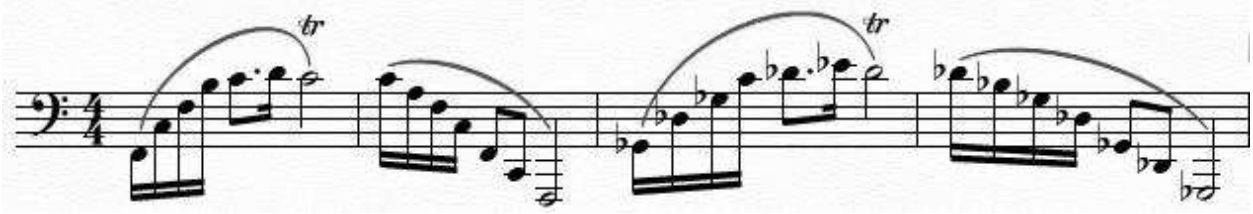
Edwards #8 - Slow



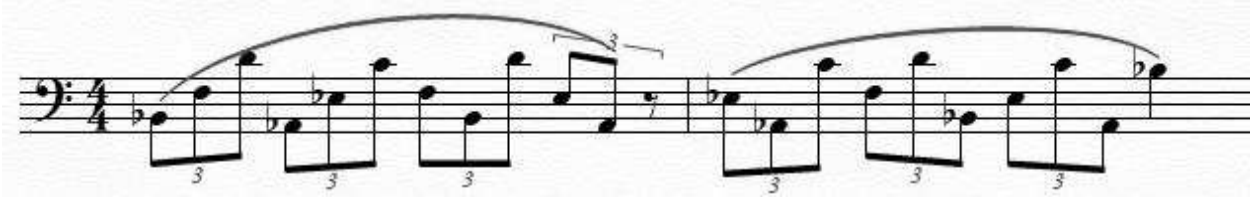
Edwards #8 – Fast

Edwards #3 – Slow

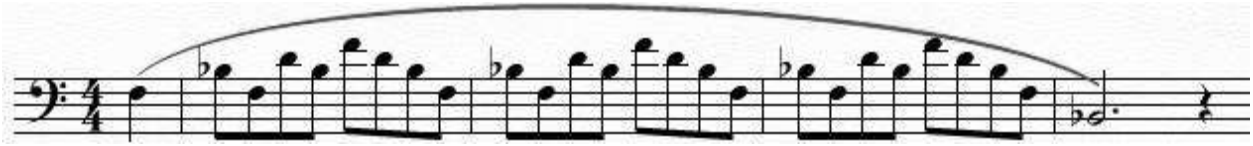
Steiner – Fast



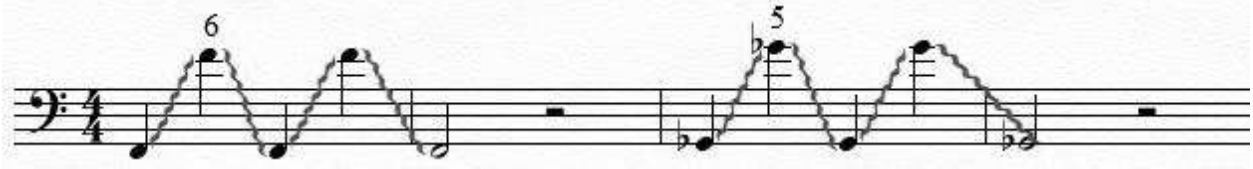
Edwards #15 – Slow



Remington – Fast

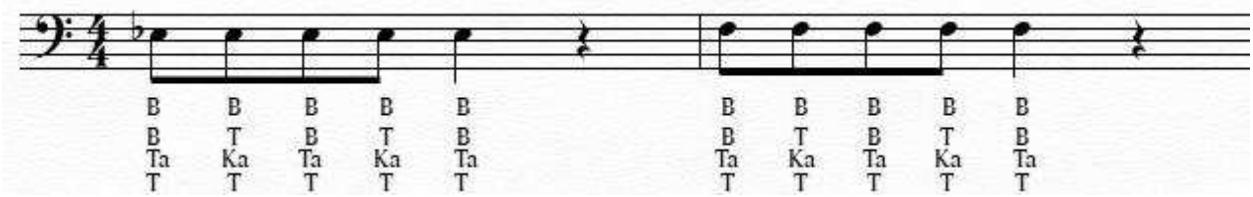


Alessi - Slow

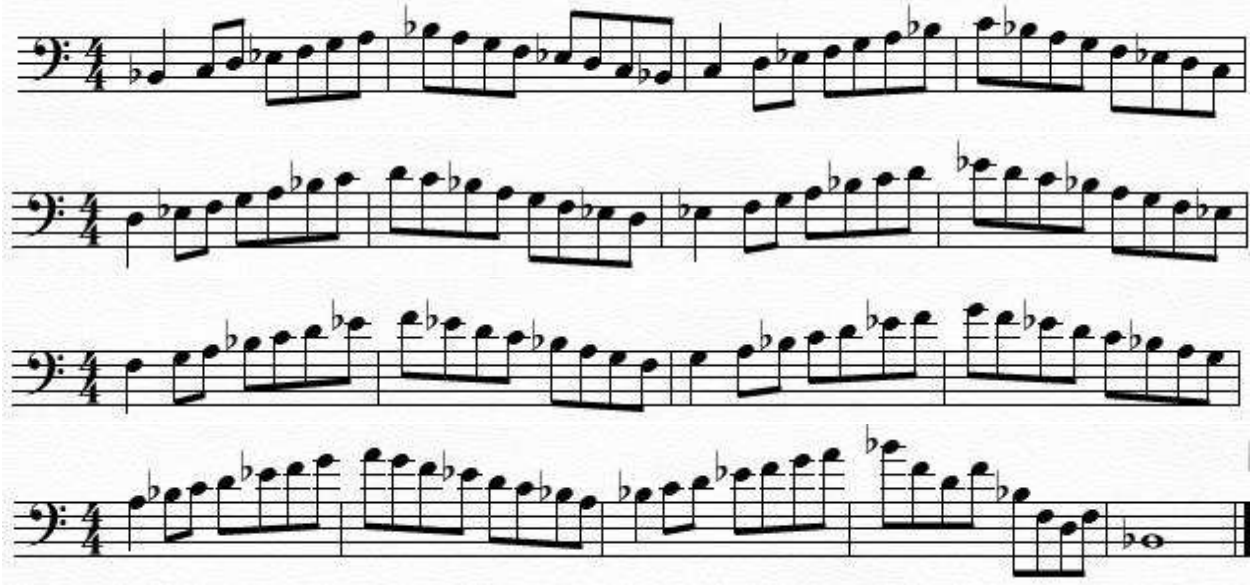


PART IV: Articulated Exercises

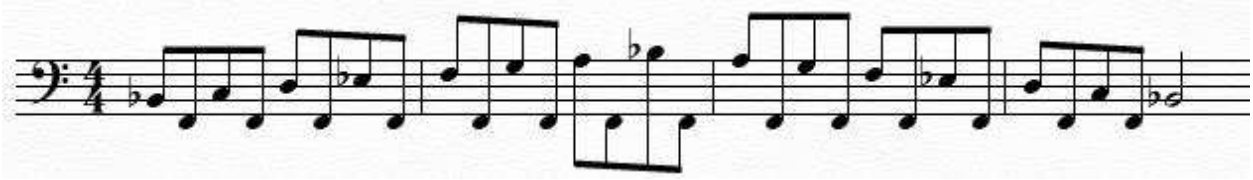
Hetzler (Optional)
Use this exercise to slowly work in the use of your tongue by focusing on keeping the air the same no matter what the tongue is doing. Play the full scale up and down four times: **(1)** breath starts **(2)** alternate breath and tongue **(3)** double tongue syllables **(4)** normal articulation. **Play each note *soft* and *short* at an *andante* tempo.**



Remington Diatonic Scale Pattern
Medium Tempo – **Pick a different key each day**



Arban Intervals
Play in multiple keys per day. Or substitute for your favorite Arban interval study.



Morgenstern/Santero
Medium Tempo – Focus on the tone. Aim for a "bass trombone" type of sound. **Continue down chromatically.**

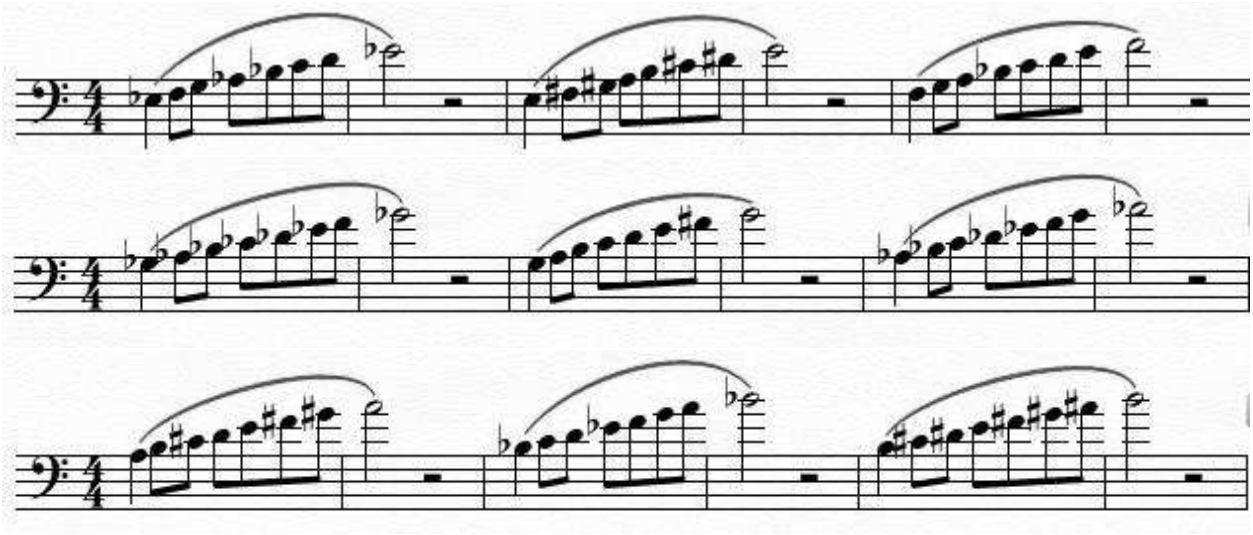
Gekker Tongue-Speed Builder
Set a timer and play for 60 seconds. Change notes at your discretion. Aim to increase your tempo each day.

Multiple-Tongue Builder
Pick your favorite **Arban** exercise to apply the following method: **(1)** play single-tongued as fast as possible **(2)** play using only "kah" or "gah" syllable slowly **(3)** play with combined multiple-tongue syllables slowly **(4)** play with combined multiple-tongue syllables quickly.

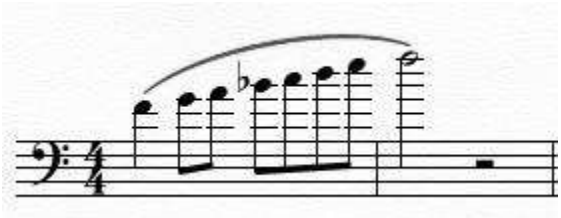
PART V: Range

Vining Scales

Play at a relatively slow tempo and **continue up** as high as possible. When working the upper register be sure not to over-strain. Feel free to rest as needed and never play to the point of physical pain. **Let these notes feel *easy.***



Continue upward chromatically until…



Arpeggios

Focus on playing with a rich, warm sound that is not overblown. **Continue down** as low as possible. Consider pairing this with the exercise above to add variety to your routine.

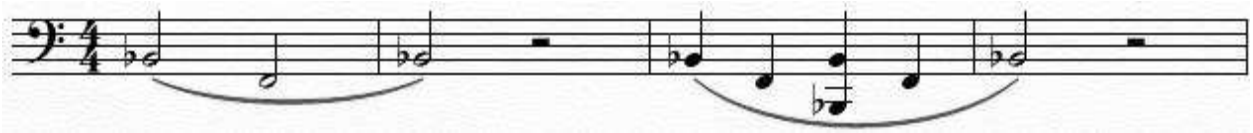
Ex: Day 1: Ascending scales (slurred), Descending arpeggios (tongued)
Day 2: Ascending arpeggios (tongued), Descending scales (slurred)
Day 3: Ascending scales (tongued), Descending arpeggios (slurred)
Day 4: Ascending arpeggios (slurred), Descending scales (tongued)

Edwards #34 – Fast

Let the air do the work. **Continue up** as high as possible.

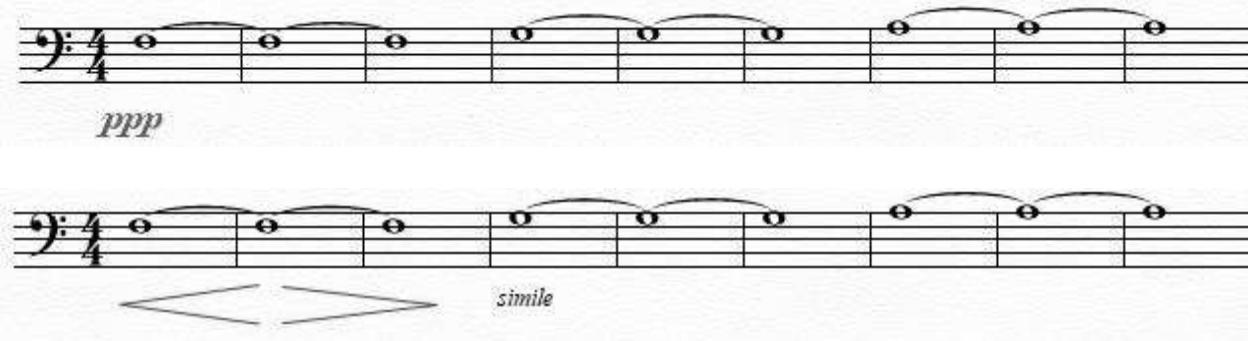
Edwards #11 – Slow

Continue down as low as possible. Focus on smooth transitions in and out of the trigger register.



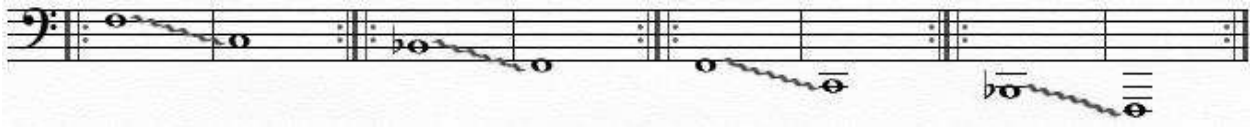
PART VI: Dynamics/Soft Playing

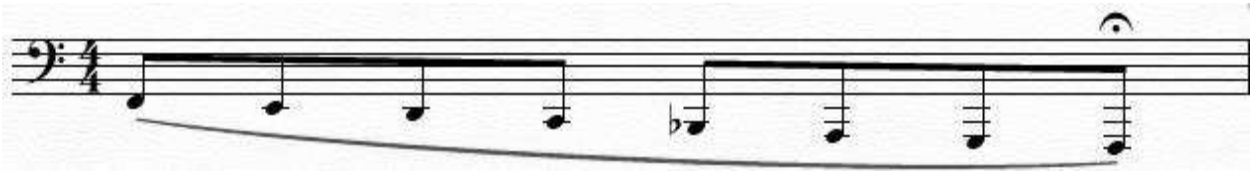
Tailor this exercise to your needs. I personally find I need to spend a lot more time playing sustained soft long tones than I do varying my dynamics. **Continue up and down** to complete a major scale.



PART VII: Warm Down

A “warm down” is not just playing low notes, it is allowing the muscles time to return to a relaxed state. **Take your time with this.** Your muscles will thank you.



Take the outer slide off and buzz this on the inner slide. Use a drone to clarify pitch.

Continue down to…