

# DOWNLOAD PDF PHYSICAL APPROACH TO ELEMENTARY BRASS PLAYING

## Chapter 1 : Physical Approach To Elementar

*Physical Approach to Elementary Brass Playing* Claude Gordon has written substantive books for the progressing brass player. *Physical approach* is a superb text for the intermediate player.

The system used above is standard in the orchestra music field. The first set of numbers before the dash represent the Woodwinds. The set of numbers after the dash represent the Brass. Percussion is abbreviated following the brass. Strings are represented with a series of five digits representing the quantity of each part first violin, second violin, viola, cello, bass. Other Required and Solo parts follow the strings: Instruments shown in parenthesis are optional and may be omitted. Example 1 - Beethoven: In this case, the winds are all doubled 2 flutes, 2 oboes, 2 clarinets and 2 bassoons , and there are two each horns and trumpets. There is no low brass. Strings are a standard configuration 4 first violin, 4 second violin, 3 viola, 2 cello, 2 bass. Sometimes strings are simply listed as "str," which means strings. Example 2 - Jones: Note the inclusion of the saxes after bassoon for this band work. Note also that the separate euphonium part is attached to trombone with a plus sign. For orchestral music, saxes are at the end see Saxophones below. Multiples, if any, are not shown in this system. The numbers represent only distinct parts, not the number of copies of a part. Example 3 - MacKenzie: This system lists Horn before Trumpet. This is standard orchestral nomenclature. Also, it should be noted that Euphonium can be doubled by either Trombone or Tuba. Typically, orchestra scores have the tuba linked to euphonium, but it does happen where Trombone is the principal instead. Saxophones, when included in orchestral music they rarely are will be shown in the "other instrument" location after strings and before the soloist, if any. Letters that are duplicated as in A in this example indicate multiple parts. And finally, here is one more way to visualize the above code sequence:

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## Chapter 2 : Claude Gordon Testimonials and Endorsements | [www.nxgvision.com](http://www.nxgvision.com)

*Physical Approach to Elementary Brass Playing is the BEST book to start a beginning or even an intermediate trumpet player with. Most beginner books just seek to.*

Originally, it was written with the intention of removing tension from the playing system in trumpet, trombone, horn, and other brass players. However, re-reading the article, I can see that already here I was forming the basis for one of my breathing exercises which has proven to be effective in reducing focal dystonia symptoms in all musicians. In with the stomach, out with the stomach, up with the shoulders, down with the shoulders, breathe from the diaphragm, breathe with the back, 4 stage yoga breath, the ratio, in through the nose, in through the mouth, in through the mouth but then in through the nose when playing, in through the mouth corners, squeeze, release, compress the air and so on. So how should we breathe when playing a brass instrument? It will also give suggestions for a natural approach to breathing for brass players. A breathing exercise incorporating the held breath Certain breathing exercises advocate the use of the held breath. For Trumpet and Physical approach to elementary brass playing in bass clef for bass clef readers. The exercise is as follows: Starting empty, with the chest up, inhale over 5 steps. Hold for 5 steps. Exhale over 5 steps. Hold empty keeping the chest up for 5 steps. Once 5 steps is comfortable, the student is to increase to 6 steps, then 7, 8, 9, and finally The idea is that this exercise strengthens the muscles involved in exhalation, thereby giving the student increased range and power, and a fuller tone. Many brass players, myself included, have experienced these benefits from this particular exercise. However, are there also drawbacks? And do these drawbacks outweigh the benefits? The drawbacks of practising the held breath One possible drawback of breathing exercises that require us to hold our breath, is that tension may be created at various points in the body. And although it may sound a little too self-explanatory, a brass instrument is a wind instrument, which means it requires air. So, you might argue that practising holding your breath can have negative effects on our playing, as we are practising preventing air from flowing through the instrument. So, what is actually physically happening when we hold our breath? When practising holding our breath, we become adept at using the Valsalva Maneuver. The Valsalva maneuver is when we tighten the muscles of the abdomen and throat to compress air inside us, and prevent it from escaping into the lower pressured air outside of the body. The Valsalva Maneuver does have a very important function. It is the exact muscular activity that aids in expulsion of solid bodily wastes. However, when it comes to brass playing, you might say that by holding our breath, and thereby practising this maneuver, we are indeed practising tension and this sort of tension is certainly counter-productive to efficient brass playing. Have you ever heard of a player that cannot start the tone without external stimuli of a conductor or metronome? Perhaps you are one of those players yourself? In other words, the handbrake is firmly on whilst the gas pedal is pressed to the floor. A remedial breathing exercise There are several ways to avoid the 1, 2, 3 FREEZE phenomenon of breathing, holding the breath, and not being able to start the note. One suggestion is to do the following, to help change this locking up habit: Practise this simple breathing exercise. With an upright posture, blow all of the air out of your lungs. When you are empty, allow the air outside of your body to fill your lungs In the same smooth motion, continue to breathe in until you feel comfortably full Once comfortably full, the air pressure in your lungs will be higher than the air pressure outside your body. In one fluid motion, simply release, allow the air to escape from your lungs. In the same motion, once the air pressures have been equalised, blow the remaining air in your lungs out. This creates a lower pressure in your lungs than in the air outside your body. Repeat this process, resting at any time. Keep the breath moving constantly. Air is either going in to your lungs, or going out, in a smooth flow, or wave motion. Take the same principles of constant air motion from the breathing exercise, but now pick up your instrument. On the out breath, allow the air to flow through your instrument, without you forming an embouchure, or making any lip vibrations. Once this feels comfortable and free, do the same thing, this time with a formed embouchure. A note may sound on the out breath, or it may not. This is not important.

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What is most important is that you get used to a feeling of keeping the air constantly moving – either in, or out. Once you start to produce tones using step 3, introduce the tongue to articulate each note. Remember that air is always moving either in, or out of your lungs. It is ok if the tones you create during this exercise are not perfect. What you are working on is a relaxed approach to breathing, and a relaxed approach to playing. When you have formed this good habit, you will have much more control over your sound and articulation, and will remain in a relaxed state at the same time, improving quality of tone and endurance. Do you have any other suggestions for maintaining a relaxed approach to breathing? Use the comment form below to share your knowledge, ideas and experience.

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## Chapter 3 : The Marketplace for Musicians | [www.nxgvision.com](http://www.nxgvision.com)

*Physical Approach to Elementary Brass Playing has been broken into twenty-eight lessons. This has been done with the purpose of helping the busy teacher or band director with his students during the school year.*

Regarding breathing, Claude insisted on science rather than fiction. The so called "diaphragmatic breathing" theory he dismissed on the grounds that the air goes into the lungs and the muscles surrounding the thorax chest and back squeeze like a bellows in exhalation. His practical teaching on breathing was to take a big, full breath and keep the chest up during inhalation and exhalation and let the air do the work. Maintaining posture in this fashion develops the thoracic and abdominal musculature used in brass playing and preserves the full wind power playing potential. His teaching on the tongue involved two concepts, namely the tongue position and the tongue level. Claude advocated the articulation technique passed on to him by Herbert L. After utilizing K Tongue Modified as your "normal" single tongue, the tongue soon easily moves between the specific level or shape required for each note and there is no need to switch from one embouchure setting to another from low to high range. Of course, the player would never be finished with these exercises. Upon completing the book, they would be assigned to the beginning again and encouraged to achieve greater results each time. They only act as a vibrating medium. Clarke in a letter to Claude Gordon dated October 2, Let the lips work correctly; do not try to make them work or look a certain way. Once your embouchure is set, forget the lip. With proper practice, the lips will take care of themselves. This approach to fingering insures accurate technical execution as well as reinforcing muscle memory. With enough time and proper practice, it also enables the student to achieve great speed. Claude also insisted that the trumpet be flat or flush against the palm of the left hand so that the student could maintain a proper grip on the horn and thus limit extraneous movements of the instrument. These Seven Natural Elements could be explained easily and quickly. His was not one beating with the egotism of the polished brass "theorist," but the steady unfaltering rhythm of a humble, caring physician, one who had himself been healed and was able to prescribe the proper remedy or preventive measure. His assigned routines were hand written at each lesson using all the time-tested trumpet methods and exercises. His book Brass Playing is no harder than Deep Breathing is also an excellent text of his teaching philosophy. Clarke, Characteristic Studies, pub. By front of the tongue, I mean the area of the tongue between the very tip and the center of the tongue. In some players this area may seem more forward and in others it may seem farther back.

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## Chapter 4 : Focal Dystonia And First Note Anxiety In Brass Players

*Every student of trumpet should have & use this method written by Claude Gordon. This is the one method that truly prepares the student as well as the aspiring professional for the demands in the higher register endurance & facility that confront the modern business trumpet player.*

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*This book is useful for complete beginners and intermediate players and those going through an embouchure change. The book can be modified and used until the student can play a High C comfortably and then is ready to move to Claude Gordon's Systematic Approach To Daily Practice book for more advanced range studies.*

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### Chapter 9 : O - PHYSICAL APPROACH TO ELEMENTARY BRASS PLAYING IN BASS By Claude Gordon

*The great teacher and trumpet player, Claude Gordon Claude Gordon ( - ), Band Leader, Trumpet Virtuoso and Educator, was born in Helena, Montana, U.S.A in April 5, , into a musical family.*