

High notes, low notes, and everything in between



A unique modular method for brass players, with video demonstrations

by Jon Gorrie

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high notes, low notes,
and everything in
between

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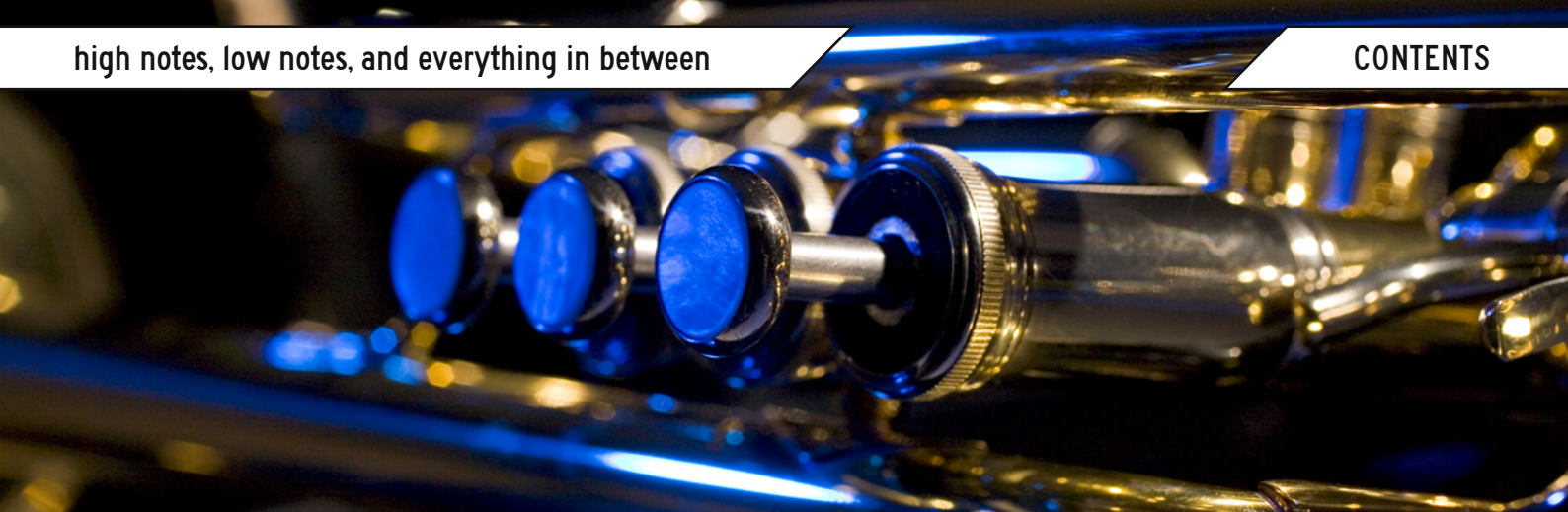


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What you get

Thank you for purchasing "High notes, low notes, and everything in between."

As the owner of this unique modular system for brass players, you get the following:

1. The MODULES folder, containing .pdf files of the notated exercises
2. Access to online VIDEO demonstrations of the notated exercises
3. Access to the VIP section of the BrassMusician.com forums, where you can connect with fellow brass players practising this course, and even get expert help
4. This INSTRUCTION MANUAL
5. SPECIAL BONUS: Scales and Arpeggios for trumpet and cornet (eBook)

1. The MODULES folder

The .zip file you downloaded contains a folder called MODULES. Inside this folder are all of the notated exercises in this course, saved as .pdf files. These exercises are notated in both treble and bass clef, and are intended for all brass instruments. However, french horn, bass trombone, and 4-valved brass (e.g. some euphonium and tuba players) may choose to extend the ranges of the exercises where appropriate.

2. Online VIDEO demonstrations

To help show you how the various MODULES may be practiced, I've recorded video demonstrations (on trumpet) so that you can watch and listen at any time that suits you. These video demonstrations, due to their size, are only available online.

To view the online VIDEO demonstrations, point your browser here:

<http://brassmusician.com/video-demos/>

You will need to enter the following code to access this page: **2wTz45gr**

3. VIP access

BrassMusician.com has its own forums, dedicated to helping brass players connect with each other: <http://brassmusician.com/forum>

Although it is free for anyone to register, read, and post messages on the forums, the special section called VIP is currently only available to owners of "High notes, low notes, and everything in between."

Congratulations! You can get expert advice via the VIP forums!
Your password is: **vipaxx3**

The Brass Musician VIP Forums can be accessed directly here:
<http://brassmusician.com/forum/Forum-VIP>

4. This INSTRUCTION MANUAL

This INSTRUCTION MANUAL is your companion to the MODULES and VIDEOS in "High notes, low notes, and everything in between."

As with all of the materials in this course - you have paid for them - they are yours to keep! However, with that said, please do NOT distribute ANY of the materials in "High notes, low notes, and everything in between" to anyone, ever.

Hundreds of hours went into preparing this course. If you like this course, and think others may also benefit from it, please recommend that they BUY it as you have done. This keeps the costs down for everyone for future courses, eBooks, videos, and other valuable material.

5. SPECIAL BONUS: Scales and arpeggios for trumpet and cornet

To say thank you for purchasing "High notes, low notes, and everything in between", I've included an eBook version of "Scales and Arpeggios for Trumpet and Cornet" for you for free (worth over US\$20 in print). This is yours to use and keep - however again, many hours went into preparing this book - please do not distribute it illegally.



Introduction

"High notes, low notes, and everything in between" is a unique modular brass playing method with 3 main purposes:

1. **To make brass playing easier**
2. **To provide you with effective and efficient warm up material**
3. **To help you get back in shape after a break**

1. Making Brass Playing Easier

We all have strengths - we all have weaknesses – and no one knows your strengths and weaknesses better than you do.

That's why unlike other brass method books, "High notes, low notes, and everything in between" is divided into parts and modules, rather than "lessons."

It is your responsibility to take the material in here and design a practise routine that suits you, your current ability level and your goals.

But don't worry. To help you get started, you'll be shown several example practise routines, made up of the parts and modules included here.

2. Effective and efficient warm up material

As a professional trumpet player, I simply don't have the time to warm up for an hour before a show. Instead, I do the bare minimum necessary to get my playing system warmed up and in shape for the day.

Using a selection of the material in this course, my warm up takes about 10 to 15 minutes – from getting the instrument out of the case, to being prepared for the majority of musical situations that I face.

As a point of reference, and to help you establish your own quick, efficient, and effective warm up strategy, you'll find one of my standard personal warm up routines towards the back of this instruction manual. Using my routine as a point of reference, you can then design your own warm up routine that meets your specific needs.

3. Getting back in shape

When I was a student, I never dared to take extended breaks from the horn. Of course colds and flu from time to time would have meant a few days off, but after 2 - 3 days, I was always anxious to get back playing again so that I didn't lose too much ground and be forced to spend an extended period of time getting back in shape.

These days however, taking a couple of days off on a quiet week (or even a whole week or more off during vacation periods!) is something I can enjoy without needing to worry about a loss of form. Why? Because I have some great tools (eg. Part 7 of this course) to get me back in shape after 1 or 2 days - rather than needing to spend 1 or 2 weeks like back in the old days!

With the various modules here, combined with off-horn training (Part 7 of this course), you'll soon be able to look forward to that 1st day back on the horn after any break!

As an extra resource, I've provided a sample routine at the end of this instruction manual to help you get back in shape after a long break.

Pre-Practice Instructions

Print...

The MODULES folder contains 2 sub-folders: One with modules notated in treble clef, the other with modules notated in bass clef. Open the relevant sub-folder and print out all of the .pdf files. For your convenience, you may also print out a copy of this INSTRUCTION MANUAL.

Note: You may only print these files for your own personal use!

If you have friends, colleagues, or students that would like a partial or complete copy of "High notes, low notes, and everything in between", please tell them to BUY their own from <http://brassmusician.com>

This will keep costs down for YOU for future publications.

...and sort

Once you have printed out all of the modules, sort your printouts into the following piles:

This instruction manual, Part Two, Part Three, Part Four and so on.

Do not practise the exercises...

...until you have read the instructions contained in this INSTRUCTION MANUAL on HOW to practice them!

Your practice room

Room to move

If possible, find a medium to large sized practice space, such as a band or orchestra rehearsal room.

Echo...echo...echo...echo...?

Practice room acoustic is very important. There are various schools of thought on this, but what I find works best is an almost 'dead' or 'dry' acoustic. This is because rooms with long reverb times can mask imperfections in articulation and sound. Remember, we are practising; we need to be able to hear what we are doing as accurately as possible.

Fresh air

Make sure that your practise room is well ventilated, but not drafty. There's nothing worse than breathing in stale air when practising.

Do not disturb

Your practice time is important. Practice is your 'laboratory' for honing your skills. Ensure that you won't be disturbed for the duration of your practise.

Lights, camera, action

If you have access to the equipment, recording your practise sessions on video can be very valuable. You can quickly assess what you do well, and what elements of your playing (or posture) you need to improve. Audio recording only can also be useful.

Lets get started!

You're in your practice room with your instrument, music stand, and modules printed and sorted, so let's get started!

Part ONE - Practice Instructions

Like athletics, brass playing is a physical activity, and warming up is an integral part of any training programme.

There are many different ways of warming up the body, and what I am going to show you here is simply one method.

In the demonstration videos at <http://brassmusician.com/demo-videos/> you'll see.

- Arm crosses
- Forwards double windmills
- Backwards single windmills
- Chest stretch
- Chest stretch, bending forward
- Shoulder rolls
- Neck stretches and head rolls

Arm crosses:

(For increasing heart rate, blood circulation, and opening up the chest)

Starting with your arms out wide, palms facing upwards, cross your arms over whilst turning your palms toward the floor. Open your arms again, palms facing the ceiling. Repeat the movement rapidly, for 30 seconds.

Forwards double windmills:

(for increasing heart rate, blood circulation, and warming up the shoulders)

Rotate both arms at the same time in a forwards motion, making wide circles. Repeat the movement rapidly, for 30 seconds.

Backwards single windmills:

(for warming up the shoulders, and stretching the intercoastal muscles)

Rotate one arm in a backwards motion, making a wide circle and opening up the chest. Repeat the movement in your other arm. Repeat the movement slowly, for 30 seconds.

Chest stretch:

(for opening up the chest, and relaxing the muscles around the shoulder blades)

Clasp your hands behind your back. Bring your shoulder blades together. Pull down with your hands and arms to complete the stretch. Hold for 10 - 30 seconds.

Chest stretch, bending forward:

(an extension of the previous exercise)

As for the standard chest stretch, but this time bend your torso forward, and raise your hands (still in a clasped position behind your back) towards the ceiling.

Shoulder rolls:

(for relaxing the shoulders)

With your arms relaxed by your sides, lift your shoulders and slowly roll them around forwards several times. Relax. Now lift your shoulders and slowly roll them around backwards several times. Relax.

Neck stretches and head rolls:

(for relaxing the neck muscles)

Tilt your head slowly to the left. Short hold. Bring your head back to a neutral position. Now tilt your head slowly to the right. Short hold. Return to a neutral position.

Tilt your head forwards. Short hold. Return to a neutral position. Now tilt your head backwards. Short hold. Return to a neutral position.

Turn your head to the left. Short hold. Return to a neutral position. Now turn your head to the right. Short hold. Return to a neutral position.

Rotate your head slowly in one direction. Return to a neutral position. Rotate your head slowly the other direction. Return to a neutral position.

Breathing exercise

(for opening up the airway)

There are probably as many different breathing exercises and ideas about breathing as there are brass players in the world! So what I'm going to do here is simply describe one exercise, designed to open up your airway quickly and efficiently. (If you have a different breathing exercise that you would rather do instead of the exercise below, by all means do it!)

As much of the following exercise is internal and therefore not visible (unless you really know what you're looking for!), there is no accompanying video. However, here are the instructions so you'll know what to do:

- Without your instrument, stand up with a relaxed posture, a straight spine, chest up, shoulders relaxed, knees unlocked, and your weight well balanced between both feet
- Breathe in for 4 slow counts through your mouth
- Hold your breath for 4 slow counts **WITHOUT** locking your throat/closing your glottis. Instead, **BALANCE** the air by keeping your entire breathing mechanism (chest, throat etc.) open.
- Breathe out evenly for 4 beats, and then repeat the exercise.

Once the exercise feels natural, repeat through a formed embouchure.

Two very important notes!**1) Open throat *feeling***

This open feeling in the throat is the key to playing the exercises in this programme. No, the throat itself does not 'open' or 'close' as such, rather, without getting technical, the entire airway should feel open, and this breathing exercise is a great way to get used to that feeling.

2) When playing, keep the air moving

Remember that this is an exercise only, designed to give you the feel of an open airway. With that said, do **NOT** hold your breath when playing a brass instrument! Rather, think of it like this: When playing a brass instrument, the air should **ALWAYS** be moving, either in or out, *with an open feeling in the airway*.

Part TWO - Practice Instructions

- **THESE INSTRUCTIONS ARE IMPORTANT:
READ THEM AND HEED THEM**
- OPEN feeling always
- Big, relaxed inhale
- Play full and free
- Comfortable *mf* – *f*
- Tempo markings are not absolute – change the tempo from day to day
- Fermata (pause) for a short hold only – keep relaxed!
- When entering the pedal register (from low F downwards - trumpet, cornet etc), glissando down
- Optional glissando between notes of the pedal register
- Play pedal notes with the same fingerings as the octave above
- Aim for a big, round sound in the pedal register
- Valved brass: Always move fingers quickly when changing between notes, regardless of the tempo
- Trombone players: Always move the slide quickly when changing between notes, regardless of the tempo
- (Treble clef readers) From Module 5:

This symbol **U** means read as treble clef, but one octave lower

- For all exercises: You may need to breathe in the middle of an exercise, especially in Modules 5 and 6. If so, breathe when necessary, through the nose, stay relaxed, and keep the embouchure still
- These modules are written in major keys only.
However for variation, play them in minor keys as well
- **LISTEN:**
To quality of articulation, accuracy of intonation, and quality of sound

Part THREE - Practice Instructions

- **THESE INSTRUCTIONS ARE IMPORTANT:
READ THEM AND HEED THEM**
- OPEN feeling always
- Big, relaxed inhale
- Play full and free
- Comfortable *mf* – *f*
- Tempo: e = approx.120, however this is not absolute!
- Change the tempo from day to day, and even from exercise to exercise.
Keep it free.
- Articulation: Make up your own articulation patterns and vary them!
You can try for example all tongued, all slurred, slur two tongue two,
tongue two slur two etc. Be inventive!
- Aim for a big, round, open sound – always
- Valved brass: Always move fingers quickly when changing
between notes, regardless of the tempo
- Trombone players: Always move the slide quickly when changing
between notes, regardless of the tempo
- For all exercises: Try to complete each exercise here in one breath.
However if you do need to breathe in the middle of an exercise,
inhale calmly through the nose, stay relaxed, and keep the embouchure still
- These modules are written in major keys only.
However for variation, play them in minor keys as well
- **LISTEN:**
To quality of articulation, accuracy of intonation, and quality of sound



Further notes for Part THREE

Many of the exercises in several of the method books available today begin at the bottom of the register, work up, and then return to the lower register. Or, they will start in one register, say the middle register, and work downwards from this point.

These sorts of exercises certainly have their value, and this course is by no means intended to replace any of the material currently available.

However, exercises such as those mentioned above (and in particular those that begin on low C) can have a tendency to 'lock' the embouchure into a "low-range" setting, making upper register playing unnecessarily difficult. The embouchure becomes accustomed to having low C as a starting point, meaning that high-C is a full 2 octaves above this starting point – quite a distance!

What I've found is another approach.

Most brass players will agree that low C (or its equivalent) is not the middle point in their register.

For orchestral, wind band, marching band, and brass band players, where 90% of the repertoire exists in the 2 octaves between low C and high C, the 3rd space C is the middle, or pivotal point in their register.

Big band, jazz and commercial players often require an extra octave above high C, making G on top of the stave a logical middle or pivotal point in the register.

Therefore, the exercises in Part Three always begin in the register between 3rd space C and G on top of the stave, helping to make this register the mid-point or pivotal register. This enables a much easier and freer upper register, and crisper, richer, less 'muddy' lower register.

Part FOUR - Practice Instructions

- **THESE INSTRUCTIONS ARE IMPORTANT:
READ THEM AND HEED THEM**
- OPEN feeling always
- Big, relaxed inhale
- Play full and free
- Comfortable *mf* – *f*
- Tempo: $e = 60 - 144$, however this is not absolute!
- Change the tempo from day to day, and even from exercise to exercise.
Keep it free.
- Articulation: Play these exercises with different articulations such as:
T, D, K, G, H
- Some suggestions:
e and r single tongue
r - triplets triple-tongued
t double-tongued
- Articulation patterns: Make up your own articulation patterns and vary them!
You can try for example all tongued, all slurred, slur two tongue two,
tongue two slur two etc. Be inventive!
- Aim for a big, round, open sound – always
- Valved brass: Always move fingers quickly when changing
between notes, regardless of the tempo
- Trombone players: Always move the slide quickly when changing
between notes, regardless of the tempo
- **LISTEN:**
To quality of articulation, accuracy of intonation, and quality of sound

Part FIVE - Practice Instructions

- **THESE INSTRUCTIONS ARE IMPORTANT:
READ THEM AND HEED THEM**
- OPEN feeling always
- Big, relaxed inhale
- Play full and free
- Play these quietly: *mp* – *p* – *pp*
- Tempo: $e = 60 - 180$, however this is not absolute!
- Change the tempo from day to day, and even from exercise to exercise.
Keep it free.
- To increase the speed, you can even change the value of the half-notes (minims) to quarter-notes (crotchets), eighth-notes (quavers), or sixteenth-notes (semi-quavers)
- Aim for a big, round, open sound – even at quiet dynamics
- The fingerings given are for valved brass.
Horn players may need to deviate from these fingerings, depending on the instrument used.
Trombones, use the following positions for each phrase:
1, 2, 3, 4, 5, 6, 7, 6, 5, 4, 3, 2, 1
- **LISTEN:**
To quality of articulation, accuracy of intonation, and quality of sound

Part SIX - Practice Instructions

- **THESE INSTRUCTIONS ARE IMPORTANT:
READ THEM AND HEED THEM**
- OPEN feeling always
- Big, relaxed inhale
- Play full and free
- Play these quietly: *mp* – *p* – *pp*
- Tempo: e = 60 – 180, however this is not absolute!
- Change the tempo from day to day, and even from exercise to exercise.
Keep it free.
- Aim for a big, round, open sound – even at quiet dynamics
- Play repeats up to 4 times in one breath
- **Accuracy is more important than speed and number of repeats!**
- Optional: Start chromatic patterns on top note, play down, then back up.
- **LISTEN:**
To quality of articulation, accuracy of intonation, and quality of sound

Part SEVEN - The P.E.T.E.

Part SEVEN of this programme is optional, but highly recommended. The reason that this part of "High notes, low notes, and everything in between" is optional is because it requires you to have access to a P.E.T.E.

The P.E.T.E. - Description and ordering information

The P.E.T.E. is a tool produced by the Warburton company in the USA designed to help train the muscles of the embouchure.

If you do not already own a P.E.T.E. you can order one directly from the Warburton website. At the time of publication, the Warburton website is:
<http://www.warburton-usa.com>

Instructions for incorporating the P.E.T.E. into your routine

The P.E.T.E. comes with its own instruction leaflet, so I won't repeat that information here. However, what is missing from the P.E.T.E. leaflet (at the time of writing) are instructions on when and how often the P.E.T.E. should be used.

My suggestion is this:

If you are just starting out with the P.E.T.E., use it according to the enclosed instructions for a period of **1 – 3 minutes every evening before going to bed.**

Once a period of 1 – 3 minutes feels comfortable, increase the time up to 5 minutes, then 10 minutes, then eventually 10 – 20 minutes.

Important:

REST as much as you train! So, for a 10 minute training period, 5 minutes will be rest.

Again, I suggest using the P.E.T.E. in the evening before bed, so that your muscles can rest and recover while you sleep.



Sample routines - Introduction

Ok, so you've got all of these modules, and instructions on how to use them. But how do you assemble a practice routine with all of this material?

Well, at the start of this instruction manual, you read that "High notes, low notes, and everything in between" has 3 main purposes:

1. **To make brass playing easier**
2. **To provide you with effective and efficient warm up material**
3. **To help you get back in shape after a break**

So to help you get started, on the following pages you will find some possibilities for assembling the material here to form practice routines.

Do be aware though that the sample routines given on the following pages are simply examples. It is your responsibility to design a practice routine (or routines) that work best for you in your particular situation.

Having said that, you will notice that all of the routines given include:

- Warming up the body
- Descending exercises
- Ascending exercises
- Exercises for tongue/finger co-ordination
- Flexibility
- Exercises for finger movement

When designing your own routines, try to maintain a balance of these different types of exercises.

Sample routines

1. Making brass playing easier - sample routine - week 1

KEY: P = part
M = module
E = exercise

Week 1	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.1	
	5 min. break	
	P.3. M.1	
	10 min. break	
	P.4. M.1 (100 b.p.m.)	
	5 min. break	
	P.5. M.1	
evening	5 min break	P.7. (P.E.T.E.) 5 mins
	P.6. M.1. E.7. only break for rest of the day	
	P.7. (P.E.T.E.) 3 mins	

Sample routines

1. Making brass playing easier - sample routine - week 2

KEY: P = part
M = module
E = exercise

Week 2	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.2	
	5 min. break	
	P.3. M.2	
	10 min. break	
	P.4. M.2 (60 b.p.m.)	
	5 min. break	
	P.5. M.1	
evening	5 min break	P.7. (P.E.T.E.) 8 mins
	P.6. M.1. (72 b.p.m.) break for rest of the day	
	P.7. (P.E.T.E.) 5 mins	

Sample routines

1. Making brass playing easier - sample routine - week 3

KEY: P = part
M = module
E = exercise

Week 3	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.3	
	5 min. break	
	P.3. M.3	
	10 min. break	
	P.4. M.2 (72 b.p.m.)	
	5 min. break	
evening	P.5. M.2	P.7. (P.E.T.E.) 10mins
	5 min break	
	P.6. M.2. (84 b.p.m.) break for rest of the day	
	P.7. (P.E.T.E.) 8 mins	

Sample routines

1. Making brass playing easier - sample routine - week 4

KEY: P = part
M = module
E = exercise

Week 4	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.4	
	5 min. break	
	P.3. M.4	
	10 min. break	
	P.4. M.2 (84 b.p.m.)	
	5 min. break	
	P.5. M.2	
evening	5 min break	P.7. (P.E.T.E.) 15mins
	P.6. M.2. (96 b.p.m.) break for rest of the day	
	P.7. (P.E.T.E.) 10 mins	

Sample routines

1. Making brass playing easier - sample routine - week 5

KEY: P = part
M = module
E = exercise

Week 5	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.5	
	5 min. break	
	P.3. M.5	
	10 min. break	
	P.4. M.3 (96 b.p.m.)	
	5 min. break	
evening	P.5. M.3	P.7. (P.E.T.E.) 20mins
	5 min break	
	P.6. M.2. (120 b.p.m.) break for rest of the day	
	P.7. (P.E.T.E.) 15 mins	

Sample routines

1. Making brass playing easier - sample routine - week 6

KEY: P = part
M = module
E = exercise

Week 6	Monday to Saturday	Sunday
morning	P.1.	rest
	P.2. M.6	
	5 min. break	
	P.3. M.6	
	10 min. break	
	P.4. M.3 (120 b.p.m.)	
	5 min. break	
	P.5. M.3	
evening	5 min break	P.7. (P.E.T.E.) 20mins
	P.6. M.3. (132 b.p.m.) break for rest of the day	
	P.7. (P.E.T.E.) 20 mins	

Sample routines

2. Warm up material - sample routine

KEY: *P = part*
 M = module
 E = exercise

Warm up

P.1.

P.2. M.3

5 min. break

P.3. M.5

10 min. break

P.4. M.2 (120 b.p.m.)

5 min. break

P.5. M.3

5 min break

P.6. M.1. (144 b.p.m.)

Sample routines

3. Getting back in shape after a break - sample routine

KEY: P = part
M = module
E = exercise

Mon.	Tue.	Wed.	Thur.	Fri.	Sat. + Sun.
P.1.	P.7. (P.E.T.E.) only - 10 mins	P.1.	P.7. (P.E.T.E.) only - 15 mins	P.1.	P.1.
P.2. M.1		P.2. M.2		P.2. M.3	P.2. M.4
break		break		break	break
P.3. M.1		P.3. M.2		P.3. M.3	P.3. M.4
break		break		break	break
P.4. M.1		P.4. M.2		P.4. M.2	P.4. M.3
break		break		break	break
P.5. M.1		P.5. M.1		P.5. M.2	P.5. M.3
break		break		break	break
P.6. M.1		P.6. M.1		P.6. M.1	P.6. M.2
break		break		break	break
P.7.		P.7.		P.7.	P.7.
5 mins		5 mins		10 mins	15 mins