

The Bill Adam Daily Routine

Buzzing the Leadpipe

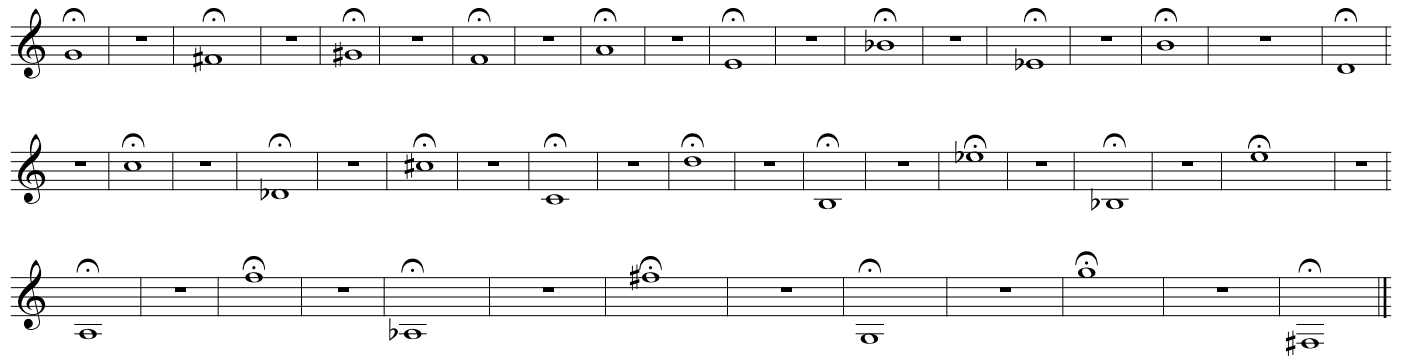
Bill Adam states "I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least amount of tension and the least amount of muscle."

To buzz the leadpipe, remove the tuning slide. On a Bb trumpet, the mouthpiece/leadpipe should resonate at approximately an F (Eb concert). Cornets and higher keyed trumpets will resonate at different pitches as the pitch is determined by the length of the tube. Hear the pitch in your mind (can you sing the pitch?), take a full, relaxed breath, place the mouthpiece to your lips and blow. Think about accelerating the air through the leadpipe and of letting the air blow the embouchure into place. The sound should be a resonant, reedy buzz. Focus on creating a resonant buzz, not an airy sound. Buzz the leadpipe about a dozen times, or until you feel your embouchure responding to the breath in a relaxed manner.

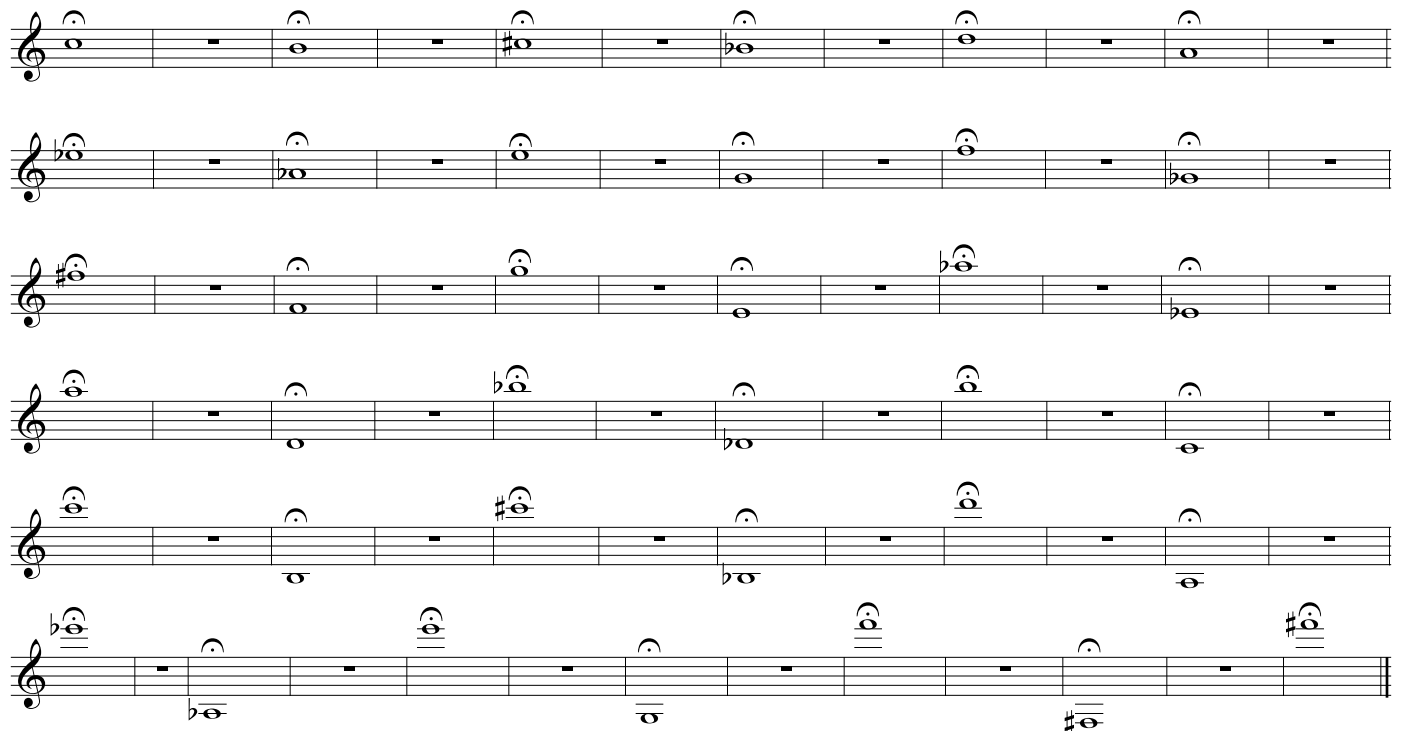


Long Tones

Hold each pitch as long as comfortable at a volume of *mf* to *f*. Hear the sound you desire in your mind before you play. Take a full relaxed breath and blow, accelerating the air through the horn. Blow just as you did on the leadpipe. Keep your mind focused on the sound you desire and let the air be the motive force that causes the horn to resonate. For advanced players, start on 3rd place C and expand chromatically in the same manner. This pattern will end on low F# and high F#.



Advanced Long Tones



Clarke Technical Studies #1

Play the exercises at *mf* to *f* and repeat as many times as comfortable. REST after each exercise. Don't extend any of these exercises to the point where you are running out of air and tension creeps into your chest. If you are a developing trumpet player, do not play so high that you have to strain for the notes. Always play with the most beautiful, full tone possible. To again quote Bill Adam, "Any time we play Herbert L. Clarke exercises, it's a good idea to think of the acceleration of the air. Play the first note with a firmata, accelerate the air through the trumpet, and when you start to use the valves, continue to accelerate the air so the tone stays free. Go slow enough so the notes themselves are being blown and so that there is no muscle restriction that will diminish the sound: keep the sound good and full!"







Two Octave Chromatics

