

# WM. ADAM ROUTINE

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3-23-00

## \* I. LEAD PIPE (PITCHES APPROXIMATE)

ON

etc. also optional

Detailed description: This section consists of a single staff of music in treble clef. It contains four measures of music. The first measure has a whole note G4 with a fermata. The second measure has a whole note A4 with a fermata. The third measure has a whole note B4 with a fermata. The fourth measure has a whole rest. Above the staff, there are handwritten notes: 'ON' above the first measure, and 'etc. also optional' above the fourth measure. To the right of the staff, there are handwritten notes: '#0', '#10', and '#110' with arrows pointing to specific notes.

## \* II. LONGSTONES (TRPT.)

Detailed description: This section consists of six staves of music in treble clef. The first staff has a whole note G4 with a fermata. The second staff has a whole note A4 with a fermata. The third staff has a whole note B4 with a fermata. The fourth staff has a whole note C5 with a fermata. The fifth staff has a whole note D5 with a fermata. The sixth staff has a whole note E5 with a fermata. There are handwritten notes 'sm' and 'simile' with arrows pointing to specific notes. At the end of the sixth staff, there is a handwritten asterisk '\*'. Below the staves, there are handwritten notes: 'b0', 'b10', and 'b110' with arrows pointing to specific notes.

## \* III. CLARKE#1

SWR ALL!

simile

Detailed description: This section consists of four staves of music in treble clef. The first staff has a 3/4 time signature and a key signature of one sharp (F#). It contains a series of eighth notes. The second staff has a whole note G4 with a fermata. The third staff has a whole note A4 with a fermata. The fourth staff has a whole note B4 with a fermata. There are handwritten notes 'simile' and 'sm' with arrows pointing to specific notes. At the end of the fourth staff, there is a handwritten asterisk '\*'. Below the staves, there are handwritten notes: 'b0', 'b10', and 'b110' with arrows pointing to specific notes.

# ADAM ROUTINE (p.2)

CLARKE'S (CONT.)

\*III.

# ADAM ROUTINE (p. 3)

\*II

Handwritten musical notation on a staff with a treble clef. It features a series of eighth notes with slurs and accents, including a sharp sign and a flat sign.

SIMILE

Handwritten musical notation on a staff with a treble clef. It includes a "REST 1 MIN." instruction and various note values and accidentals.

Handwritten musical notation on a staff with a treble clef. It shows a sequence of notes with slurs and accidentals.

Handwritten musical notation on a staff with a treble clef. It includes a "MIN." instruction and notes with slurs.

Handwritten musical notation on a staff with a treble clef. It features a series of notes with slurs and accidentals.

Handwritten musical notation on a staff with a treble clef. It includes a "MIN." instruction and notes with slurs.

Handwritten musical notation on a staff with a treble clef. It includes a "MIN." instruction, an asterisk, and "(opt.)" in parentheses.

Handwritten musical notation on a staff with a treble clef. It shows notes with slurs and accidentals.

Handwritten musical notation on a staff with a treble clef. It shows notes with slurs and accidentals.

Two empty musical staves at the bottom of the page.



# ADAM ROUTINE (p. 4)

## \*VI. RUBATO

Handwritten musical notation for section VI, Rubato. It consists of three staves. The top staff is in treble clef with a 4/4 time signature and contains a melodic line with slurs and accents. The middle staff is in bass clef and contains a bass line with slurs and accents. The bottom staff is in bass clef and contains a bass line with slurs and accents. The word "SIMILE" is written above the first measure of the top staff. The word "etc." is written at the end of the middle and bottom staves with arrows pointing to the right.

## VII. RUBATO

Handwritten musical notation for section VII, Rubato. It consists of four staves. The top staff is in treble clef with a 4/4 time signature and contains a melodic line with slurs and accents. The second staff is in bass clef and contains a bass line with slurs and accents. The third staff is in bass clef and contains a bass line with slurs and accents. The bottom staff is in bass clef and contains a bass line with slurs and accents. The word "SIMILE" is written above the second measure of the third and bottom staves.

## VIII. RUBATO

Handwritten musical notation for section VIII, Rubato. It consists of one staff in treble clef with a 4/4 time signature, containing a melodic line with slurs and accents.

VIII. ADAM ROUTINE (p.5)

Handwritten musical notation for section VIII, consisting of five staves of music in treble clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a common time signature. The second staff has a key signature of one sharp (F#). The third and fourth staves contain the word "etc." with a downward arrow, indicating a continuation of the pattern. The fifth staff ends with a double bar line and the word "ETC." with a downward arrow.

\*IX.

Handwritten musical notation for section IX, consisting of five staves of music in treble clef. The notation includes various notes, rests, and accidentals. The first staff has a 4/4 time signature and includes the word "OOPS!" above a section of music that has been crossed out with diagonal lines. The second staff has a key signature of one sharp (F#) and includes the word "etc." above a section of music. The third and fourth staves continue the musical notation. The fifth staff begins with a rest marked "REST MIN" and includes the word "etc." at the end with a downward arrow and an asterisk.

IV (CONT.) ADAM ROUTINE (p.6)

Handwritten musical notation for the first section of the exercise. It consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains a sequence of eighth notes with triplets and a final quarter note. The middle staff is in bass clef with a 3/4 time signature and contains a sequence of eighth notes with triplets and a final quarter note. The bottom staff is in bass clef with a 3/4 time signature and contains the text 'etc' followed by a double bar line.

\* RUBATO This = starting here on B, minus strings w/ lead pipe

Handwritten musical notation for the second section of the exercise, marked 'RUBATO'. It consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains a sequence of eighth notes with slurs. The middle staff is in treble clef with a 3/4 time signature and contains a sequence of eighth notes with slurs. The bottom staff is in treble clef with a 3/4 time signature and contains a sequence of eighth notes with slurs and a double bar line with two asterisks.

REPEAT ABOVE EXERCISE IN  $B^{\Delta}$ ,  $B^{\flat\Delta}$ ,  
 $A^{\Delta}$ ,  $A^{\flat\Delta}$ ,  $G^{\Delta}$ , +  $F^{\#\Delta}$ .



# ADAM ROUTINE (P. 7)

\* XI.

\* ABOVE EXERCISE ALSO TO BE PLAYED  
IN B<sup>b</sup>, B<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, G<sup>b</sup>, + F<sup>#</sup>!

Hex = 1hr, 25 min.

- ARBAN'S
- ② PP. 175-177 Double-tonguing 15 min
  - ⑥ p. 162, #26 + #32 Triple-tonguing 15 min
  - ④ p. 163, #33 + 36 Triple-tonguing
  - ⑤ PP. 155-156 Triple-tonguing
  - ⑥ P. 152 Cadences
  - ④ P. 125 Intervals (+126)
  - ⑤ PP. 140-141, #41-46 Sixteenths
  - ⑤ P. 138, #35 Sixteenths (+36-38)
  - ③ PP. 39-41, #3-12, #15 Six 15

2 16

## EXPLANATORY NOTES

1. Start your foot tapping before you play. This establishes the timing to which the various muscles must move.
2. Maintain mouthpiece pressure and placement and keep lip tension constant during the rests. Keep the setting until no notes are sounding.
3. Breathe through the nose for these exercises so you don't disturb the embouchure.
4. The above procedures are for these exercises only. They should not be applied to other playing.
5. These exercises should complement your regular practice. Don't abandon other exercises you may already do.
6. While practicing these exercises, try not to be music conscious. It is not necessary to strive for pitch, tone quality, or aesthetic results. These exercises are designed for muscular conditioning. All thinking should be directed towards timing.
7. Exercises need not and should not sound like performance.
8. While practicing these interval exercises (2nds, 4ths, etc.), go as high as you can until no notes are sounding. Be sure to complete any interval you start, regardless of the quality of sound. When you shut off, rest 30 seconds. Start from where you left off and go higher until no notes sound. This is called the second setting.
9. Don't stop as long as you have even a piece of the note.
10. Where there is smoke there is fire. Little notes will grow.
11. Disregard mistakes. Go on as if you are playing perfectly.
12. Don't make an issue over a mistake. It is already past.
13. You learn from frequent repetition. Don't consciously "fix" anything.
14. Synchronization and timing are the main goals.
15. All muscles in the chops, hands, breathing apparatus, etc. must respond to musical and timing demands.
16. Good sound comes from synchronization of muscles.
17. Good timing solves all technical problems.



(20/21) 29  
32

✓ 18. Breathe in rhythm.

✓ 19. When playing, we are dealing with body motions too numerous to mention. It is the synchronization of these motions that gives the desired results. Timing is of the utmost importance. Accuracy is the result of subdivision of the beat. Subdivide the beat immediately prior to any pitch change or articulation into four sixteenth notes. All motion should occur after the fourth of those sixteenths. Further subdivisions produce more refined timing.

✓ 20. It is not how fast you play, but rather how fast you change from note to note that produces clarity and clean technique.

✓ 21. Feel the upbeat as clearly as the downbeat.

22. Six things determine pitch:

- 1) Pressure
- 2) Lipping
- 3) Pivot
- 4) Twisting
- 5) Lateral slides
- 6) Jaw jutting

If any of these are overdone, you have a bad habit. If these things are synchronized and occur simultaneously, you can't overdo anything or you'll miss the note. Repetition and synchronization end bad habits without conscious fixing.

✓ 23. Don't think of any particular aspect of playing. Just play!

24. Practice the whole body, not specific parts.

25. Use the most natural volume for you on all exercises without dynamic markings.

26. Use a breath attack ("who") on the six notes.

✓ 27. With a breath attack, the lips respond only if well focused.

28. Just let the corners happen. They only radiate what goes on inside the mouthpiece.

✓ 29. Steady breath makes a musical sound. Inertia keeps air and chops moving regularly.

✓ 30. Breath intake and blow is a pendulum-like action. Don't hold the breath!

✓ 31. Keep the blow constant so that the lips can ride on the air stream with ease.

32. Steady breath is not forced breath.

33. Each note complements the next. Don't set for where you're going. Set for the note you're playing now.
34. The purpose of practice is to repeat a muscular activity until it is a habit.
35. The overblow indicates that you have more air power than your chops can harness.
36. We practice some overblowing to train the muscles to handle the overblow so you can use that power.
37. Air speed alone determines volume. Slow air = Soft. Fast air = Loud.
38. The chops, not the air, determine the pitch.
39. The lips are both the resistors and the note makers. Pitches are changed by changing lip tension.
40. The lips are the resistors to the air stream. The resistance energizes the air molecules.
41. The same work effort is required for a double C as for a low C, only with more resistance.
42. If stiffness occurs, breath attack a low F# ppp and hold it for forty seconds or more. Interspace low F# at varying parts of the routine.
43. Don't do exercises on tired, swollen, or stiff chops or on the day of a gig.
44. Any stiffness which may result will go away in a short time as the muscles begin to set up properly. You will eventually be tireless.
45. Do these exercises on your main instrument. Always finish a playing session on your main instrument. If you play a thing on flugelhorn or piccolo trumpet, or whatever, always play a little on your main instrument before packing up.
46. If C trumpet is your main instrument, do the exercise on the C. Play them as written. Do not transpose.
47. Repetition establishes consistency.
48. Relaxation is a product. Tension is a symptom. When the body works properly it is relaxed. There is minimum work effort for the desired result.
49. The instrument is an extension of the body!