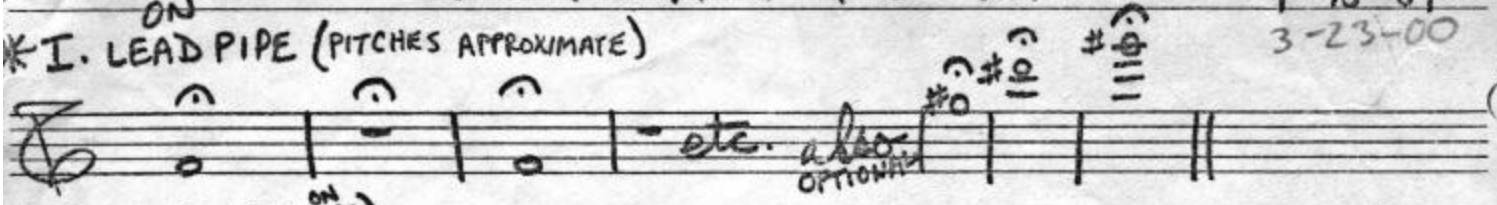
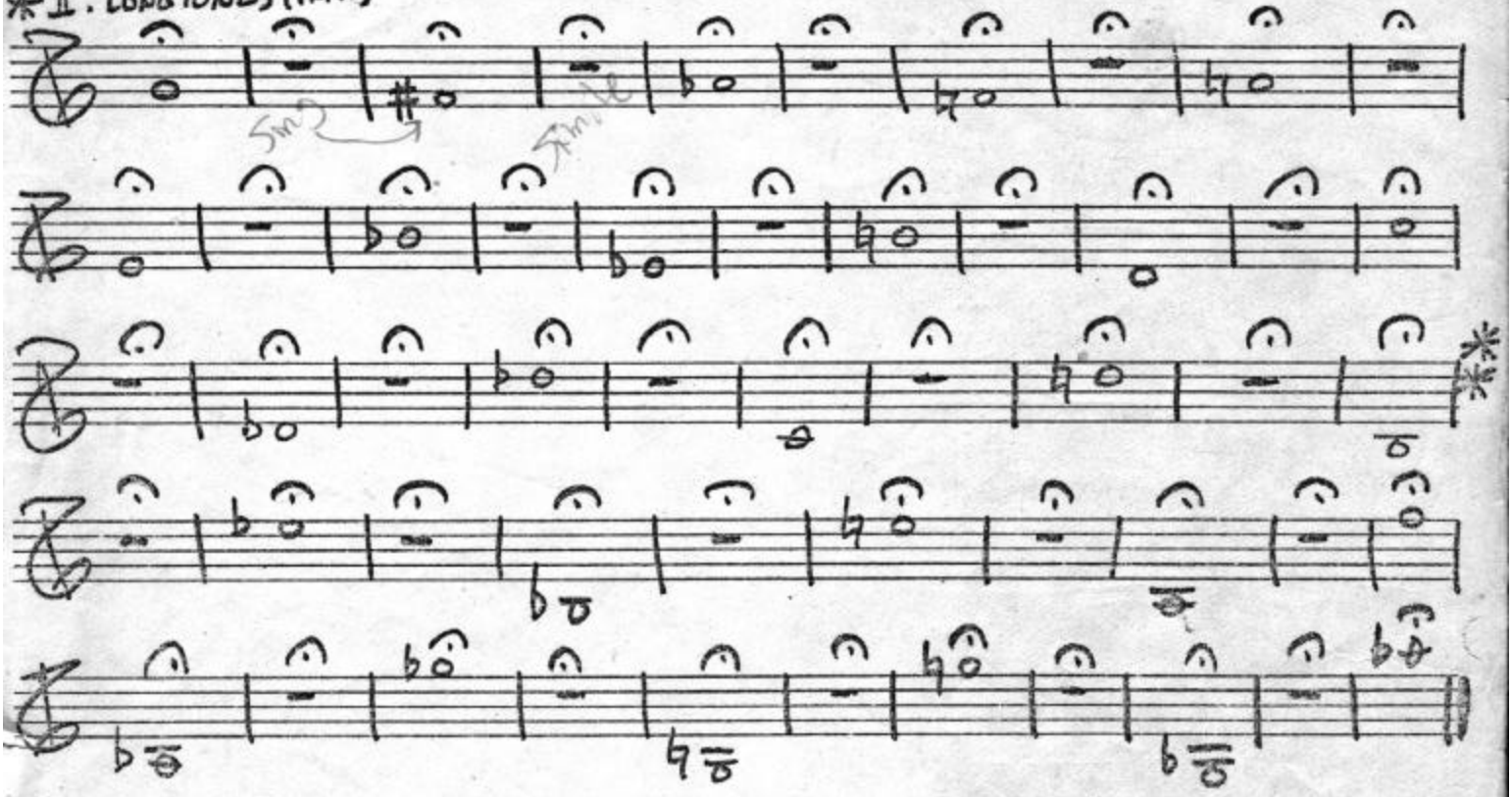
WM. ADAM ROUTINE.

P. HARRISON
4-15-84
3-23-00

*I. LEAD PIPE (PITCHES APPROXIMATE) ON

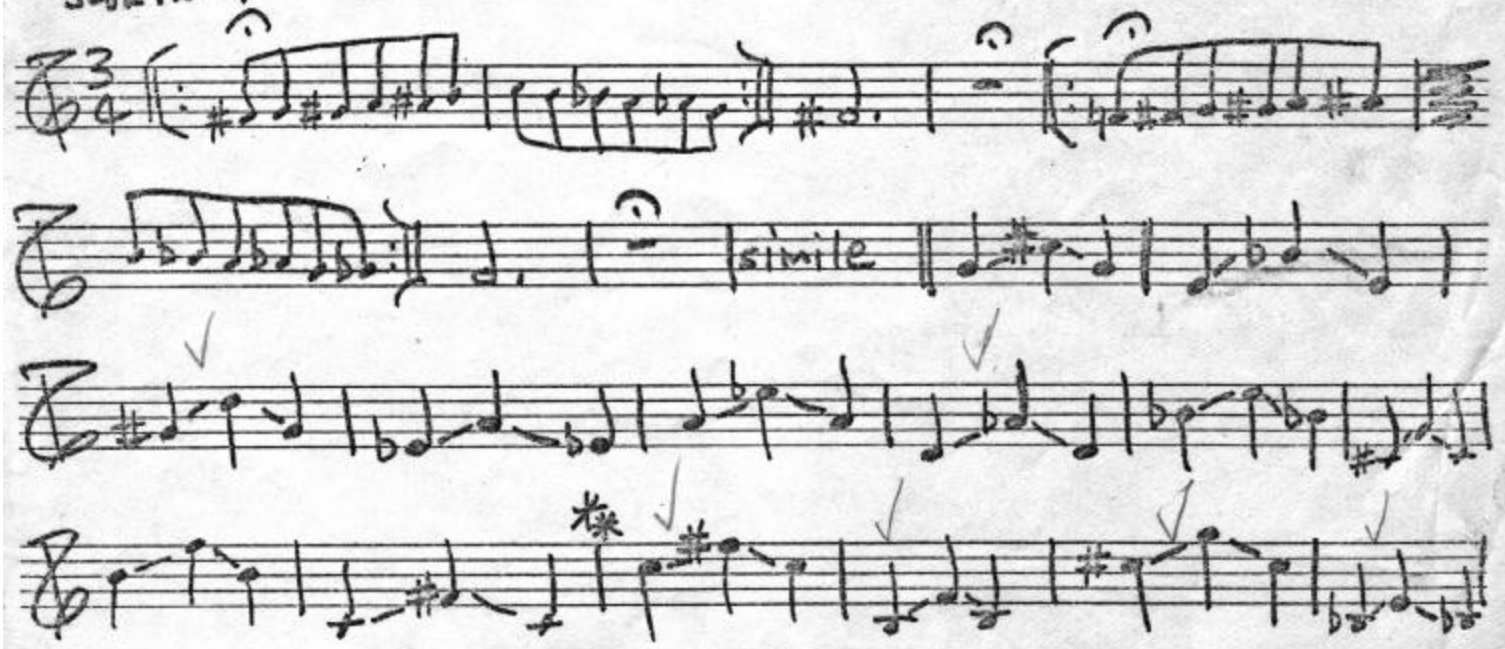


*II. LONG TONES (TRPT.) ON



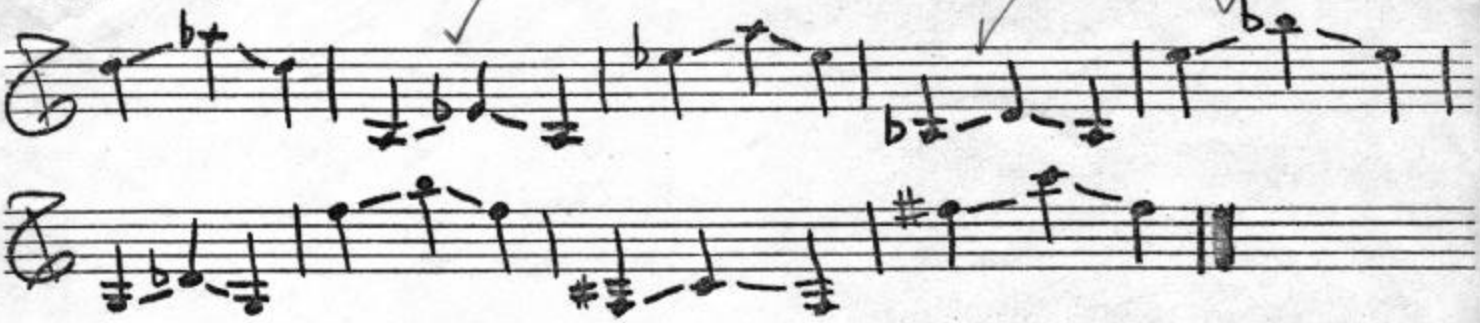
*III. CLARKE #1

SLUR ALL!

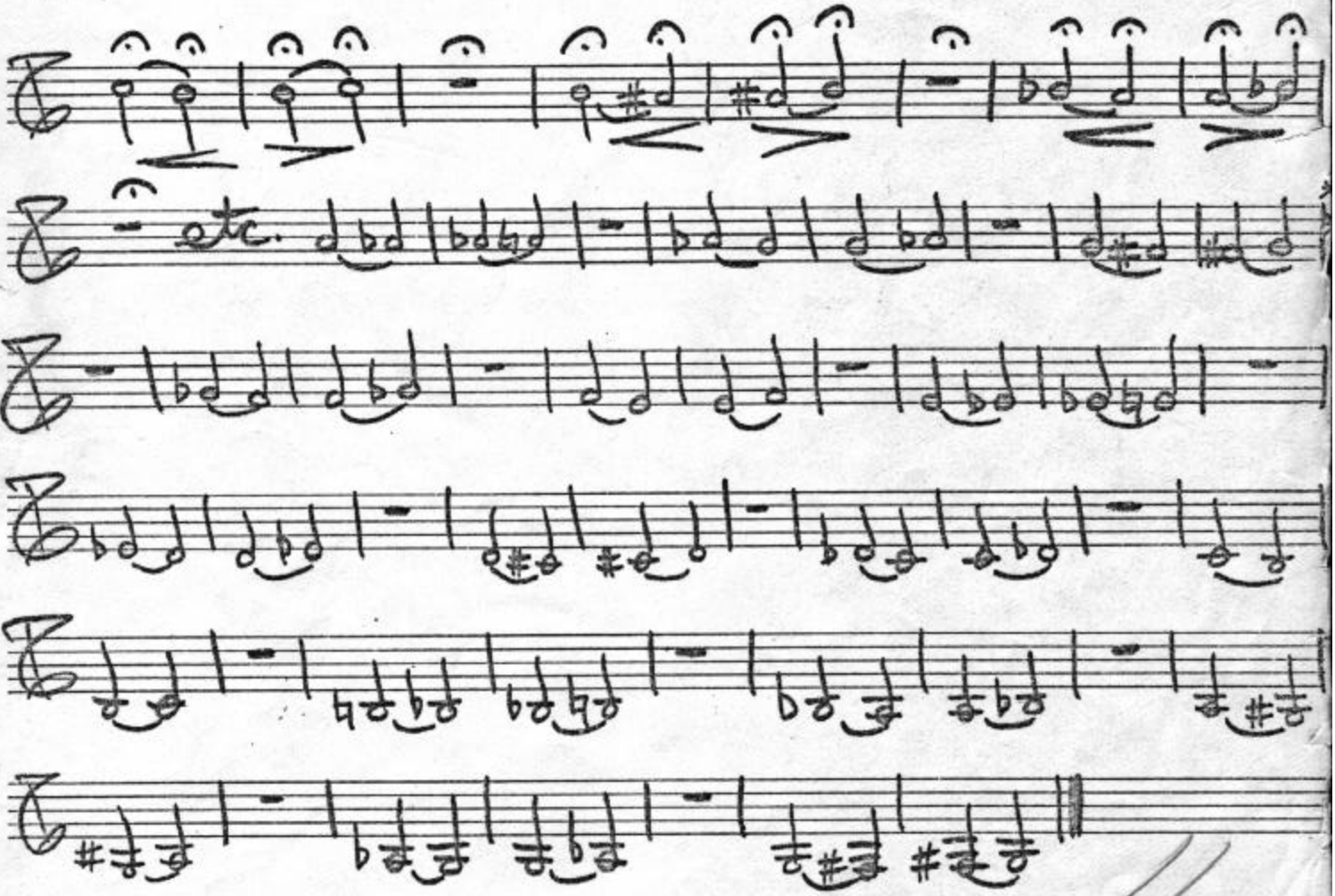


ADAM ROUTINE (p.2)

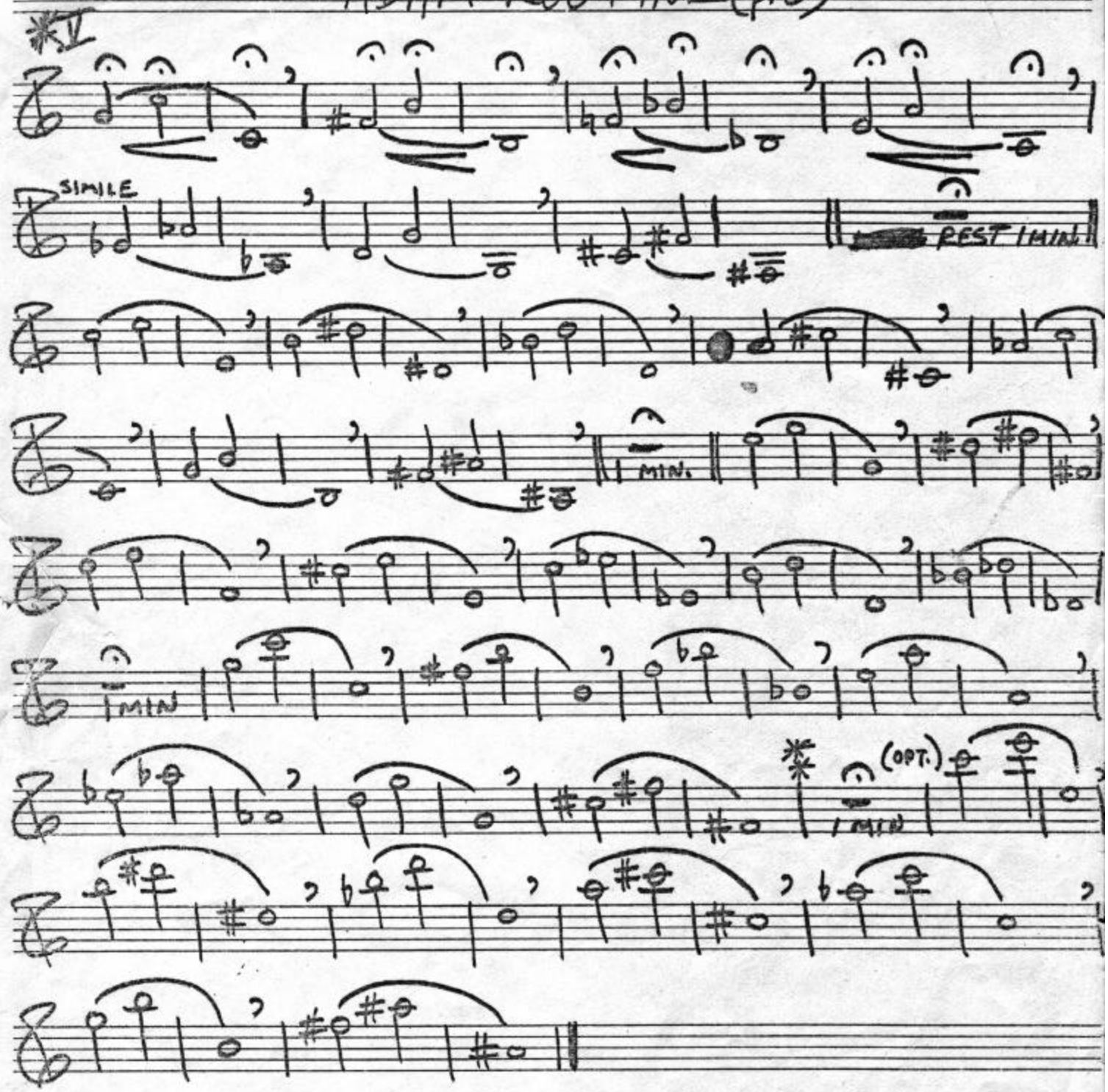
CLARKE'S (CONT.)



III.

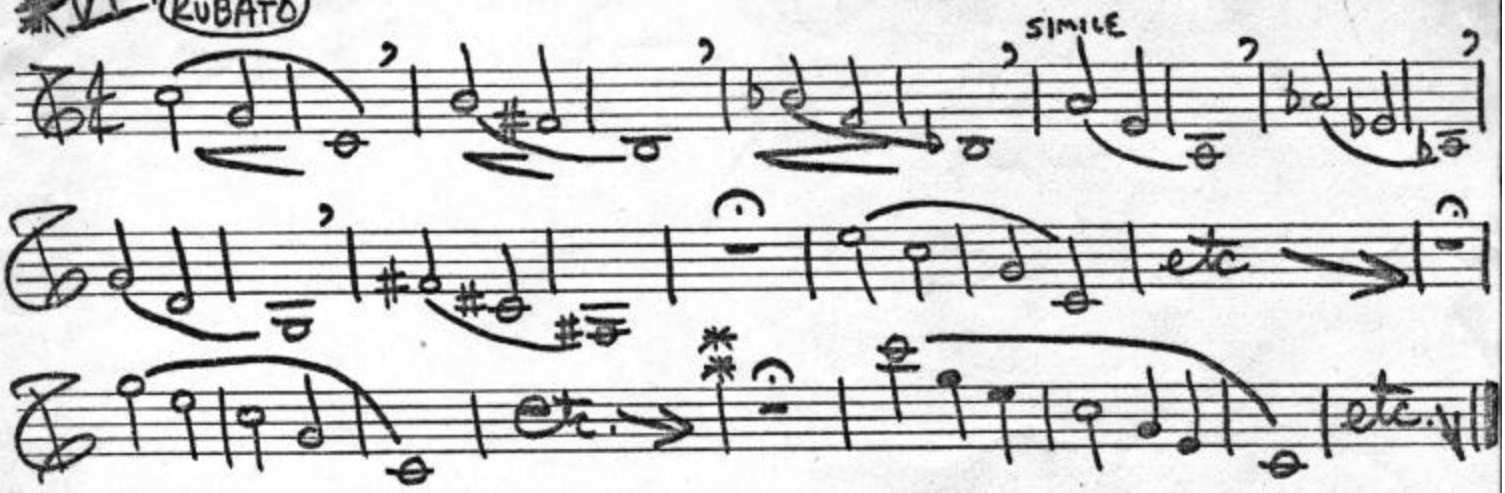


ADAM ROUTINE (p.3)

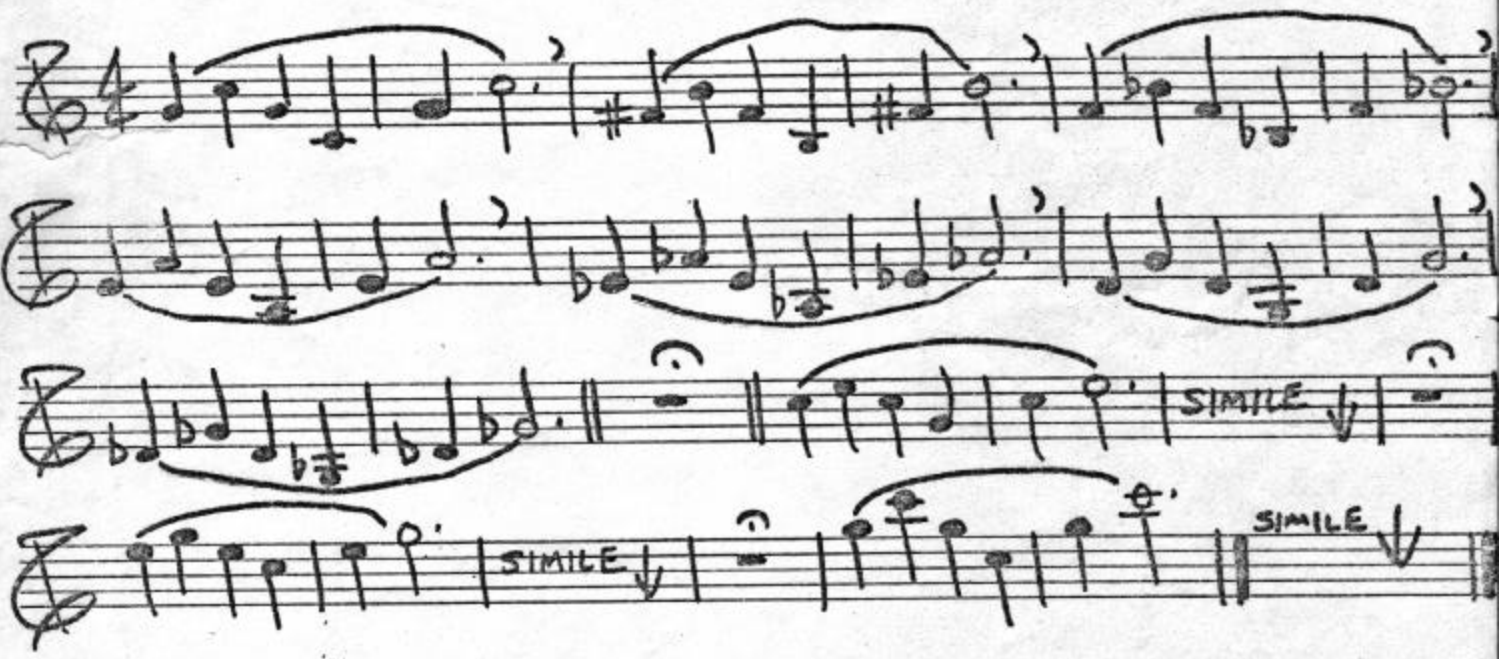


ADAM ROUTINE (p.4)

VI. RUBATO



VII. RUBATO



VIII. RUBATO

ADAM ROUTINE (0.5)

VIII.

etc.

etc.

etc.

ETC.

*IX.

OOPS!

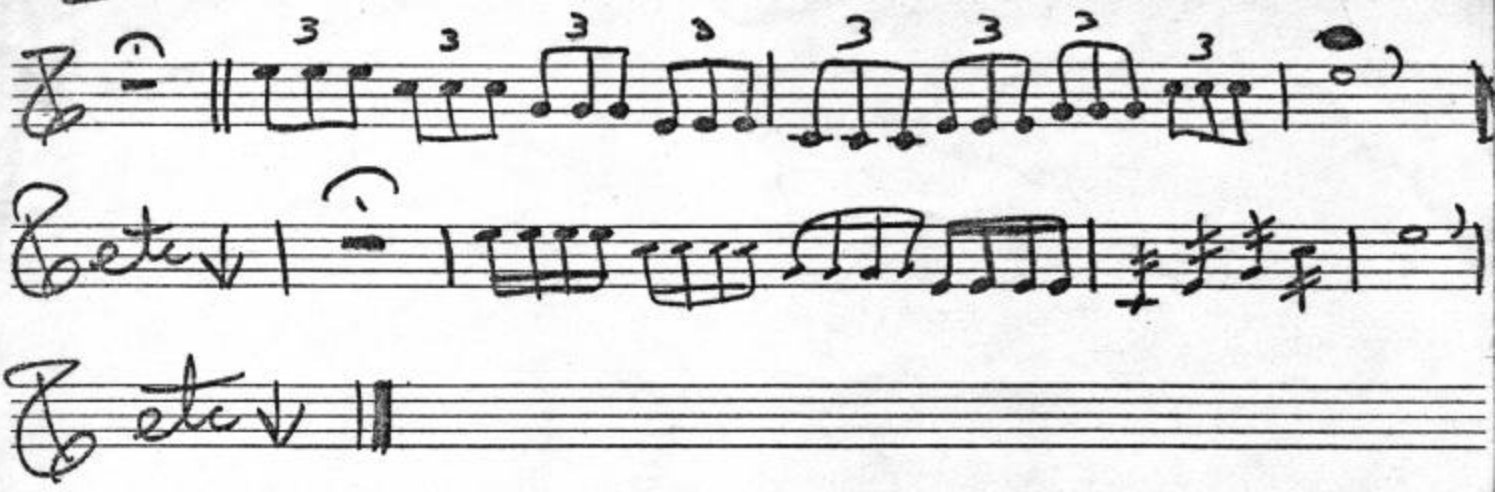
etc.

REST 1 MIN

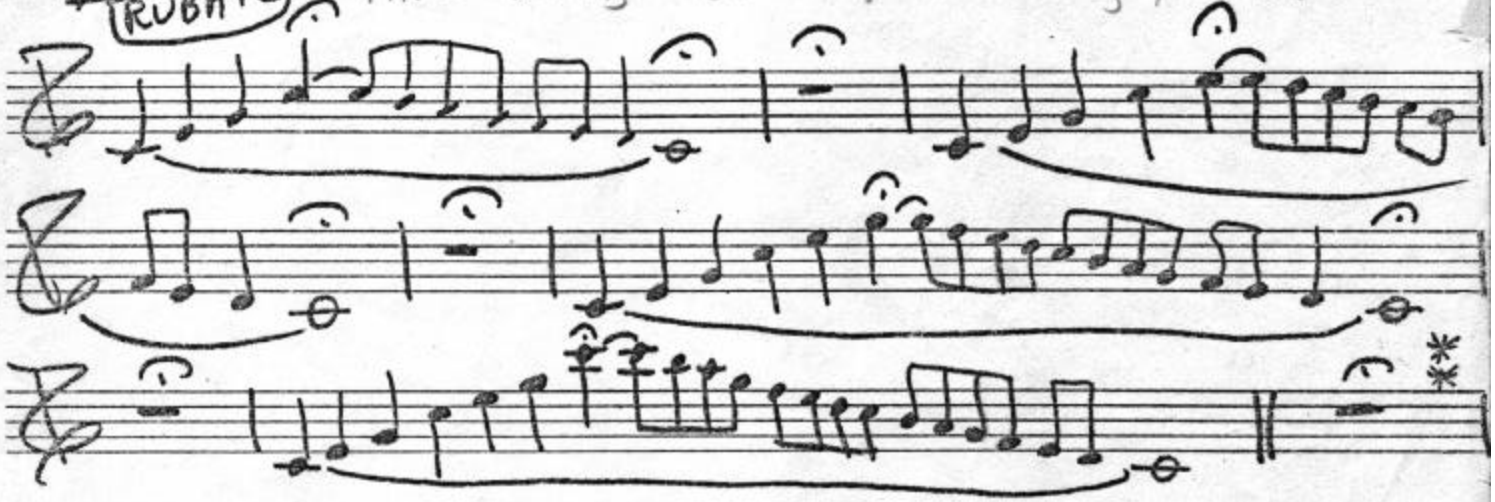
etc

**

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



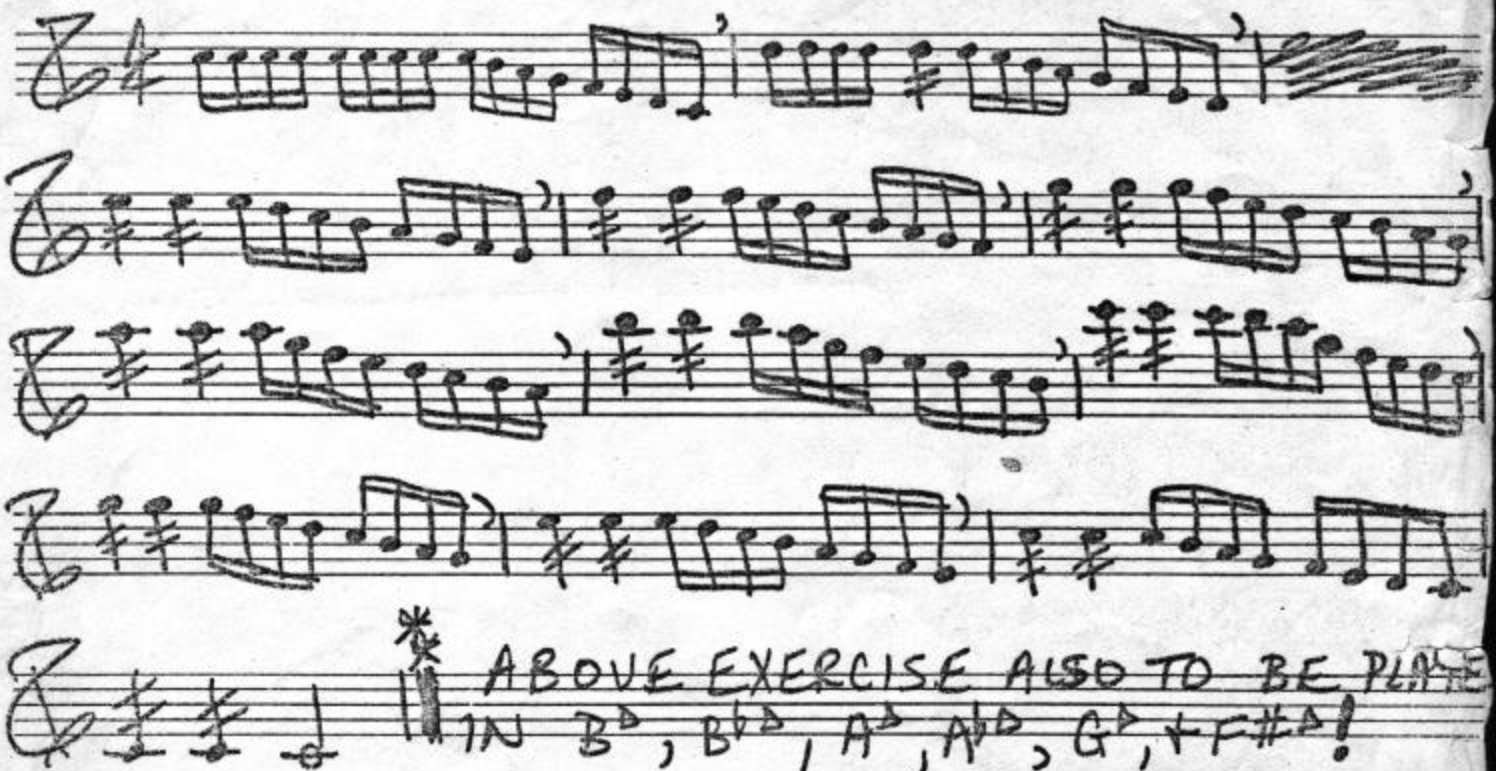
* X RUBATO thr = starting here on B, minus starting w/ headpiece



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

ADAM ROUTINE (p. 7)

*XI.



* ABOVE EXERCISE ALSO TO BE PLAYED IN B♭, B♭♭, A♭, A♭♭, G♭, + F#♭!

Here = 1 hr, 25 min.

ARBAN'S pp. 175-177 Double-tonguing 15 min

p. 162, #26 + #32 Triple tonguing 15 min

p. 163, #33 + 36 Triple-tonguing

pp. 155-156 Triple-tonguing

(2)

(6) p. 152 (cadences

(4) p. 125 intervals (+126)

pp. 140-141, #41-46 Sixteenths

(5) p. 138, #35 sixteenths (+ #36-38)

(3) pp. 39-41, #3-12, #15 slurs

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 youstart, 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.

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 <u>for</u> <u>you</u> 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 <u>minimum</u> work effort for the desired result.

49. The instrument is an extension of the body!