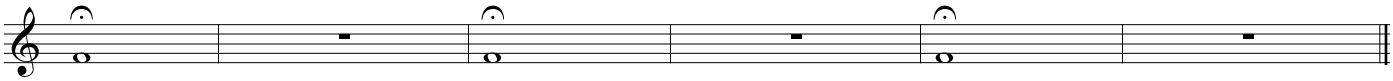
The Bill Adam Daily Routine

Buzzing the Leadpipe

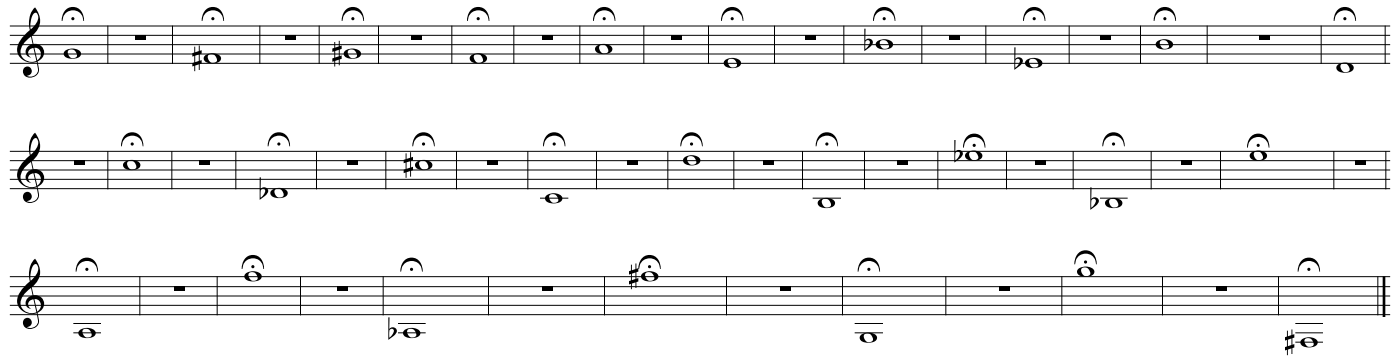
Bill Adam states "I know there has to be a certain amount of mouthpiece buzzing to warm up the resilience that we have to have here. But if we can set the mouthpiece and tube in vibration, the embouchure is much more relaxed. What we're trying to do is to get the air through that horn with the least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

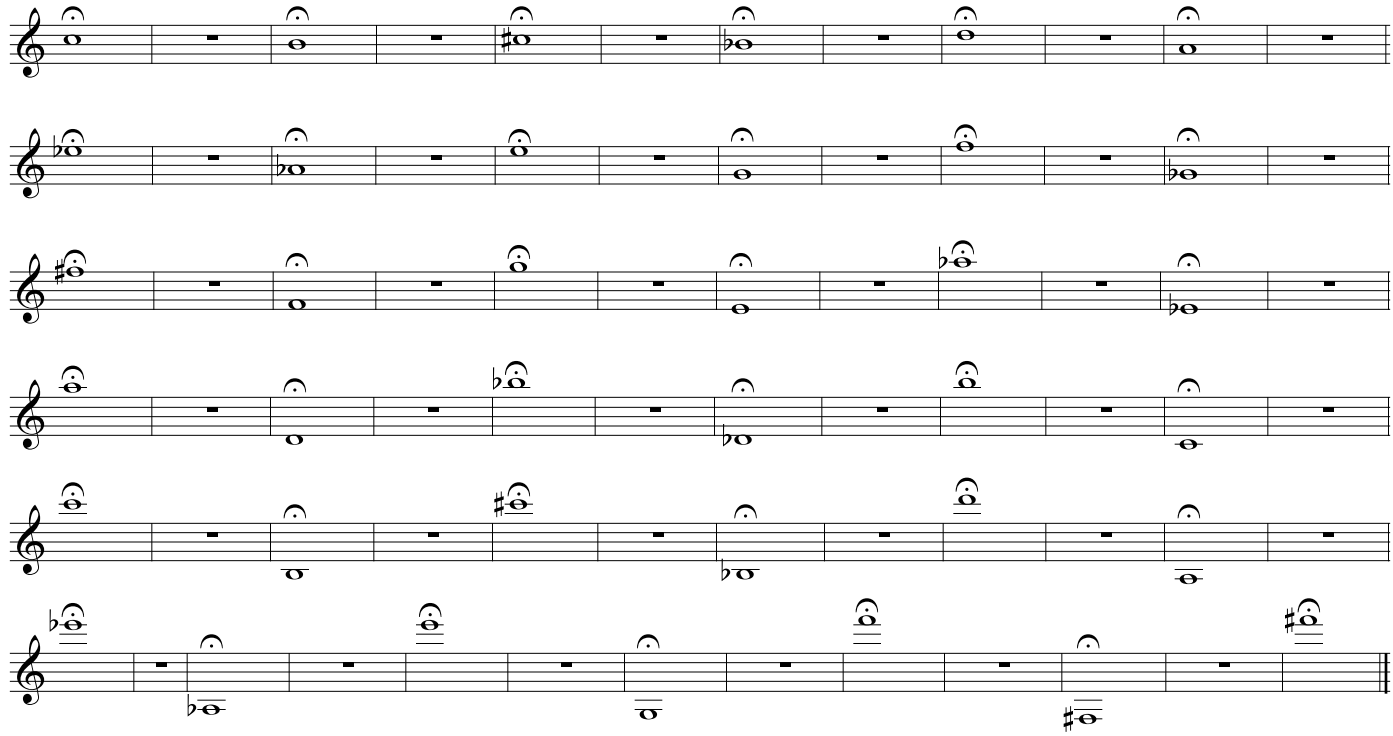


Long Tones

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



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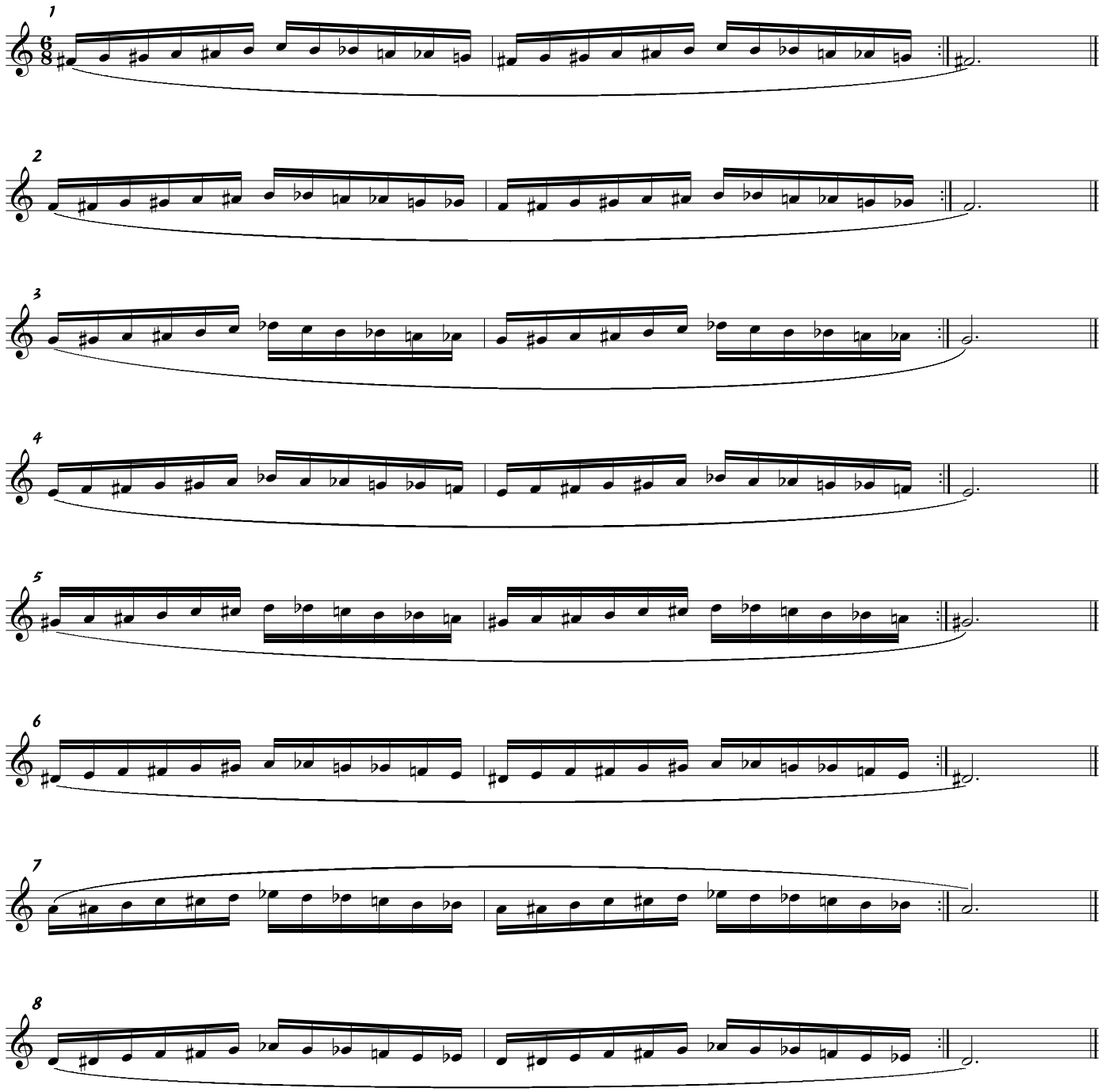
Clarke Technical Studies #1

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!"



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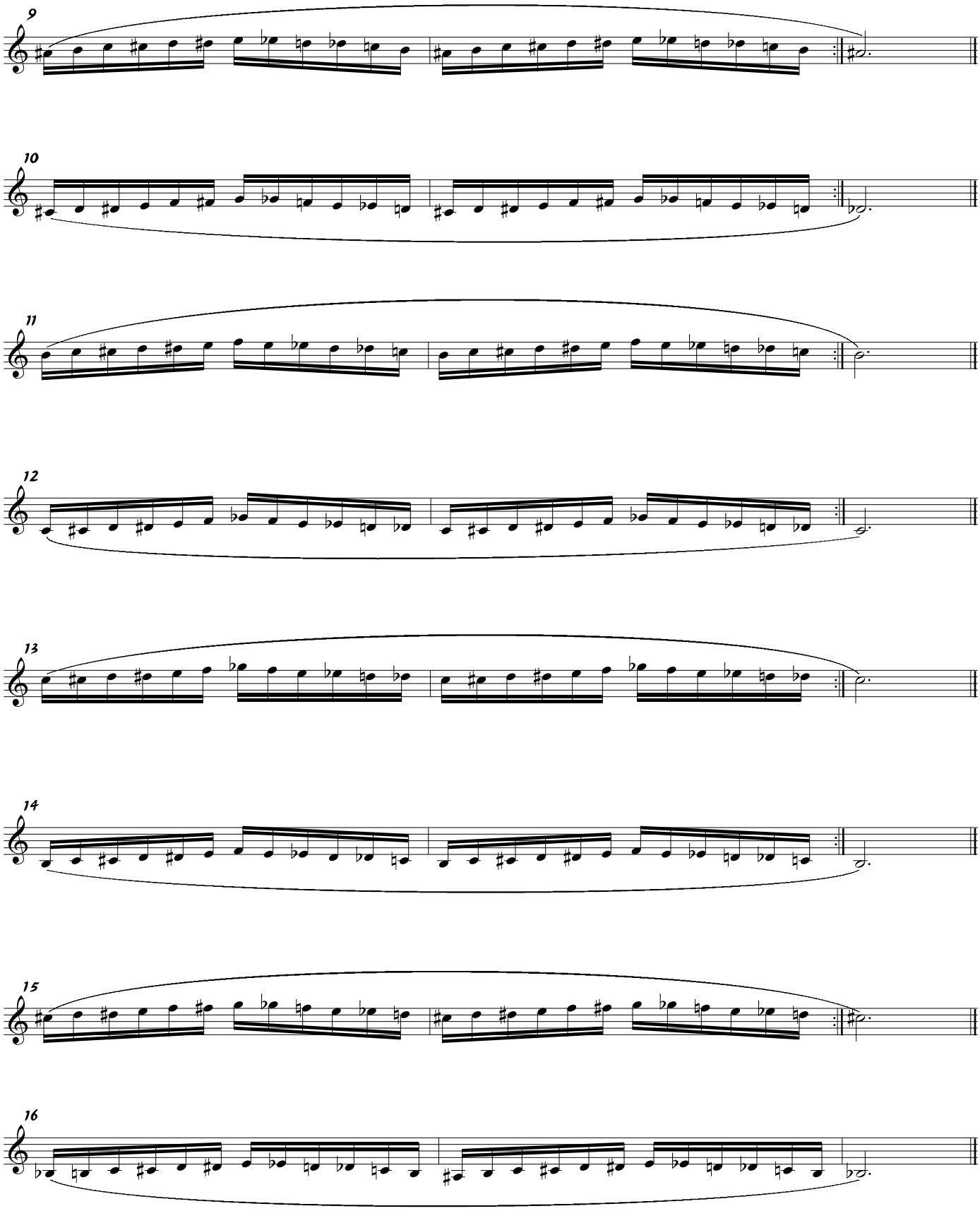

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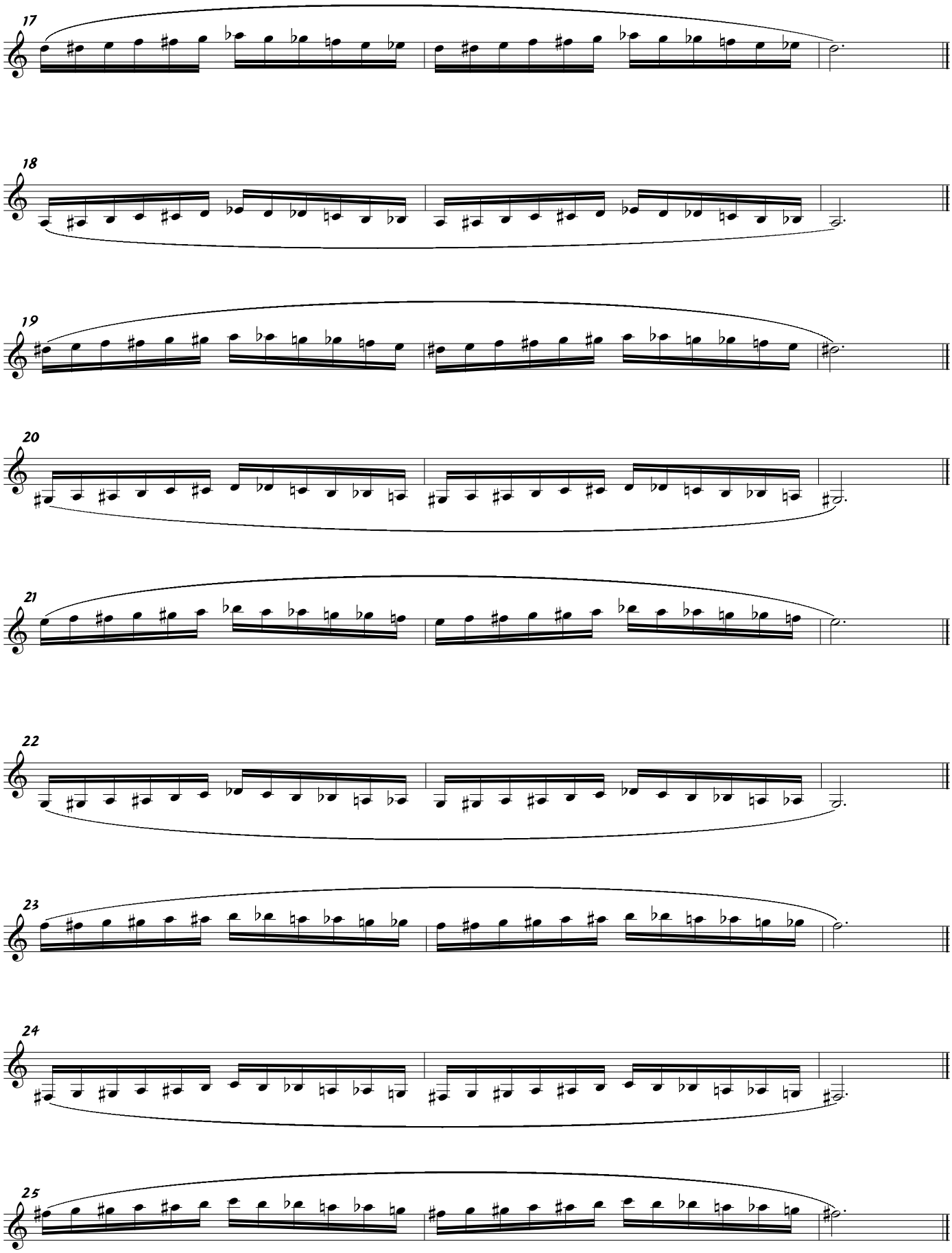

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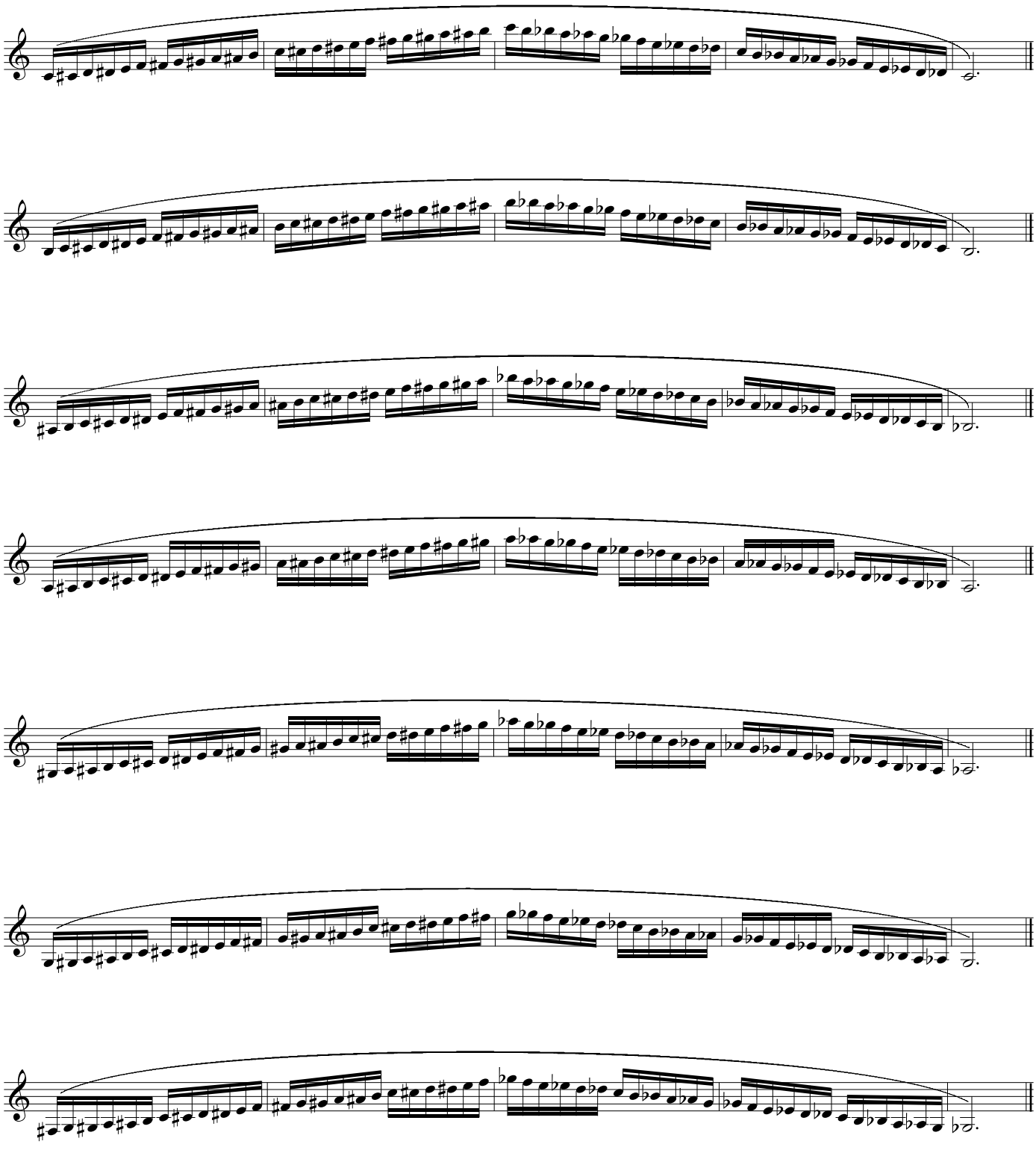
Two Octave Chromatics



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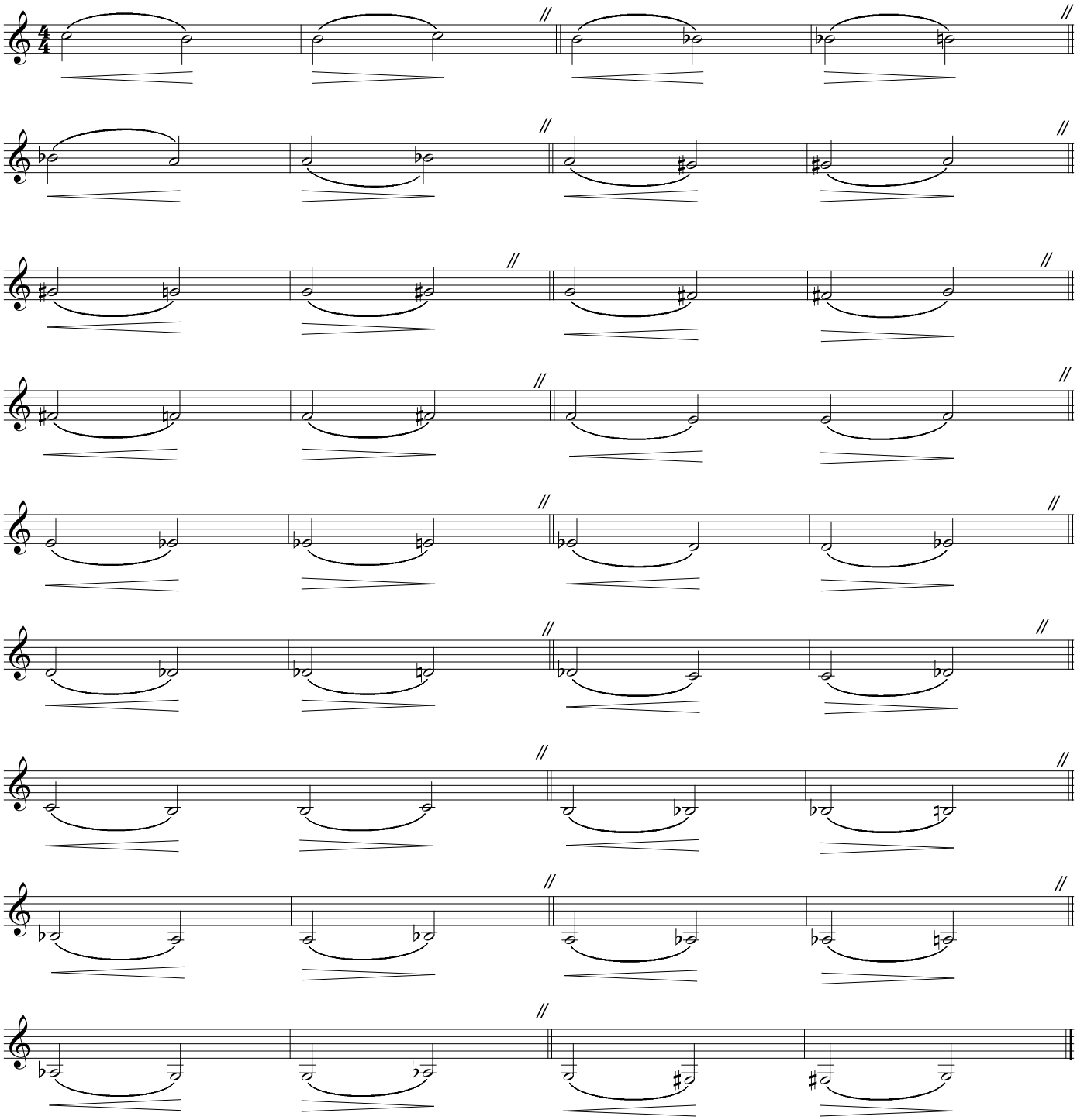
Schlossberg #6

Crescendo into the 2nd note, continue to accelerate the air as you articulate the 3rd note and diminuendo into the 4th note. Rest. Keep the sound consistent through all the notes. Don't let the air stop when articulating the 3rd note.



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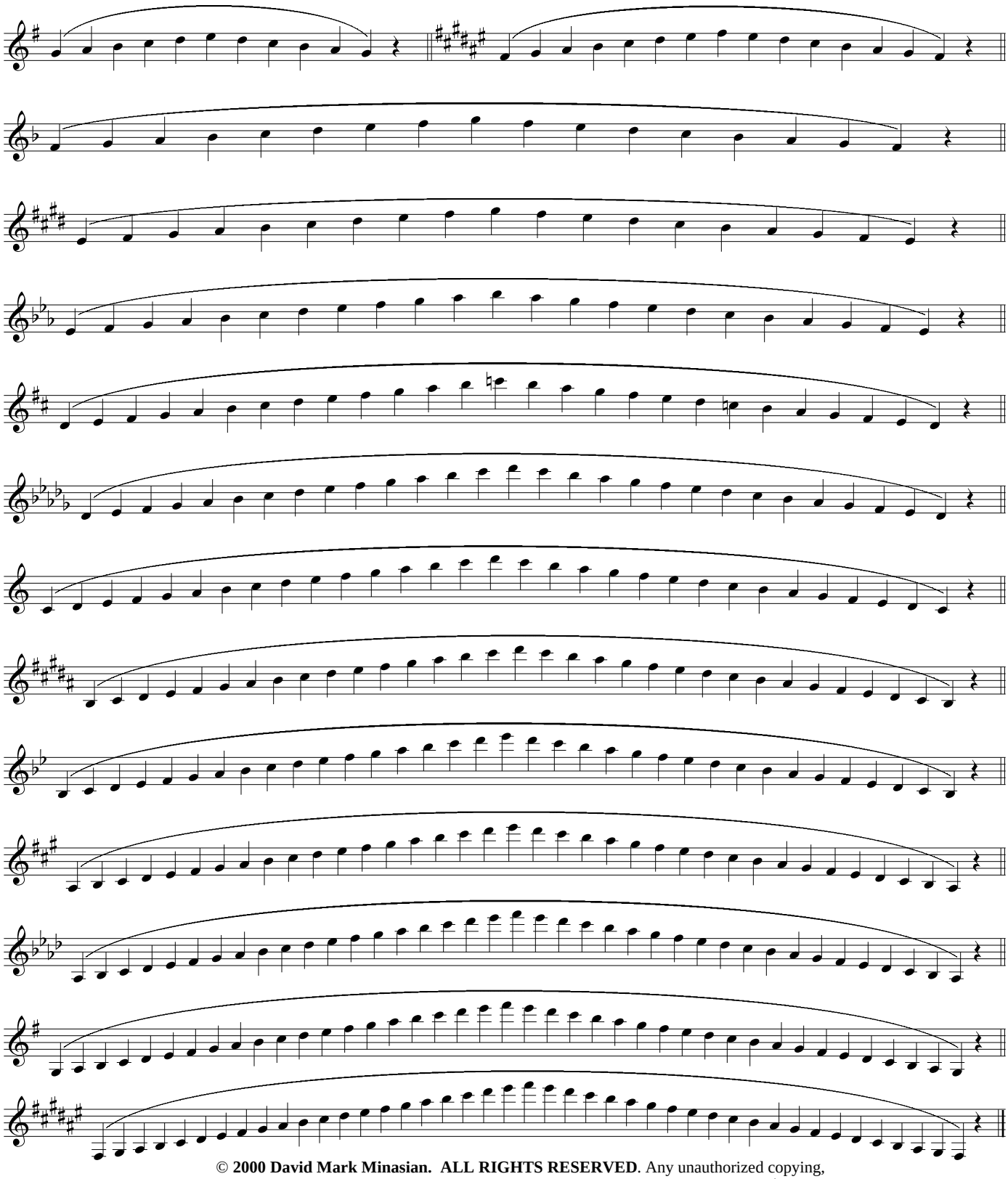
Expanding Scales

For this exercise, Bill Adam wrote: "A good warm-up routine is one of the most important parts of daily practice. It should cover the complete range of the instrument in not more than ten minutes. When practicing these exercises it might be wise to form the embouchure first rather than to blow it into existance. Firm or lock the corners of the mouth into place, slightly part the lips, hold the chin firm and pointed toward the floor. The lips should be resilient, not tight. Do not change the embouchure for the entire range of the instrument. Get stronger for the high notes and more relaxed for the lower tones. Try not to move from the original position and keep the corners always firm." Bill Adam always states that "There are no high notes or low notes. It's all flat out." Think of accelerating the air through the horn, playing lyrically with a beautiful tone and strive for the sensation of all the pitches requiring the same energy.



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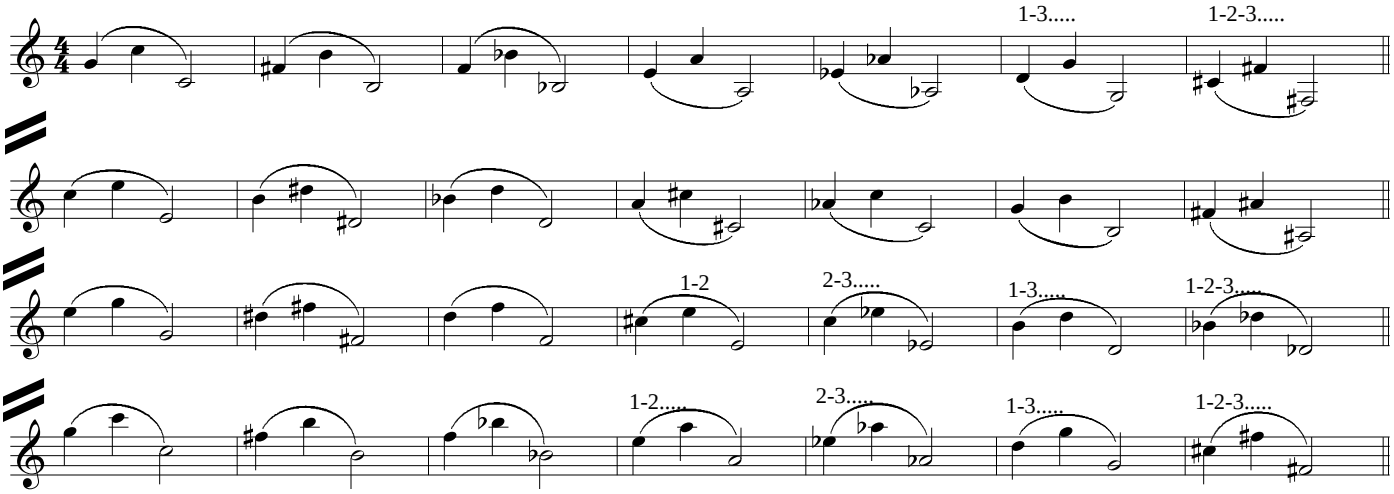
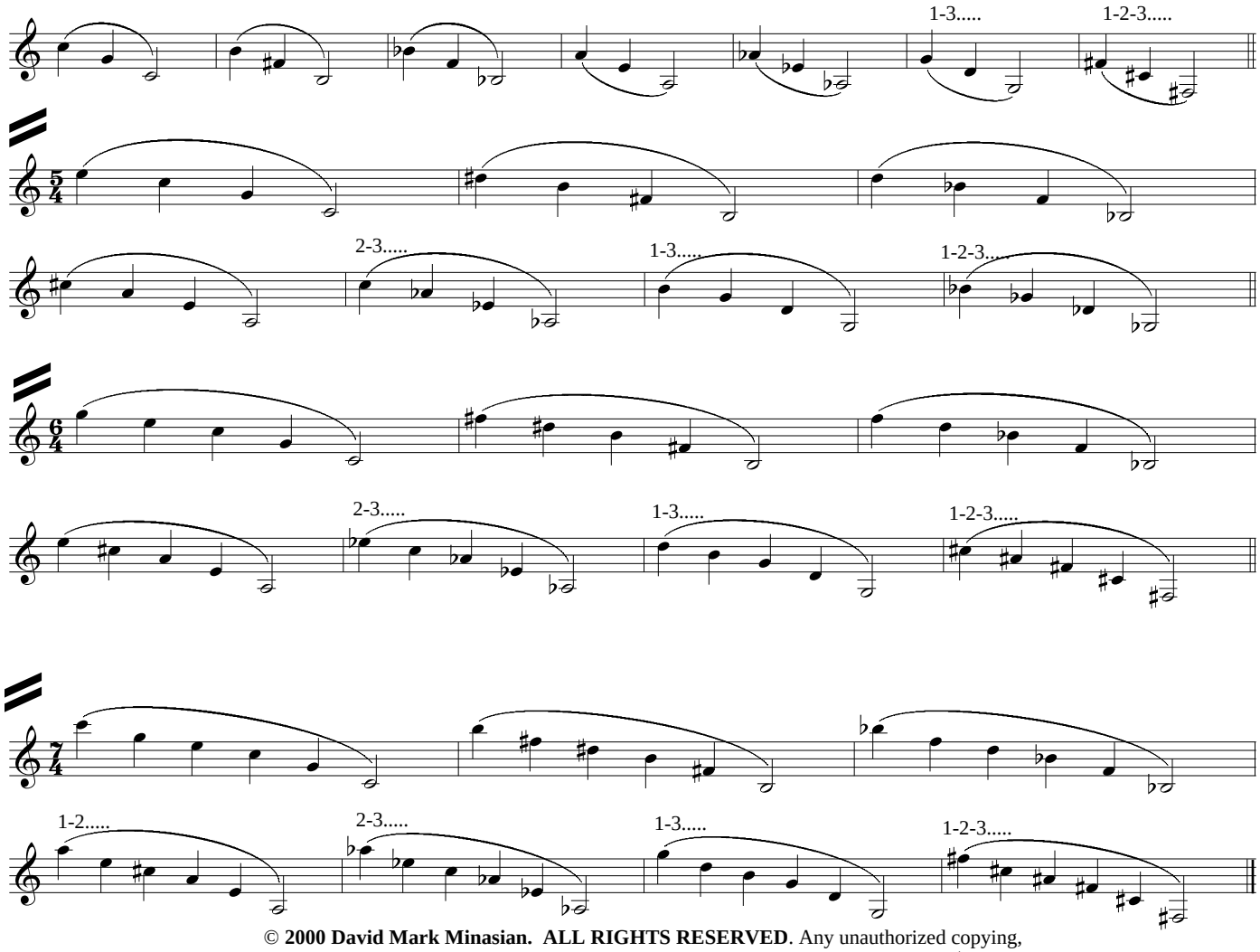
Schlossberg #31

Let the acceleration of the air take care of the vibration of the lips. Think of accelerating the air to the point where the next pitch falls free. All notes should feel like they are on the same level.



Schlossberg #13



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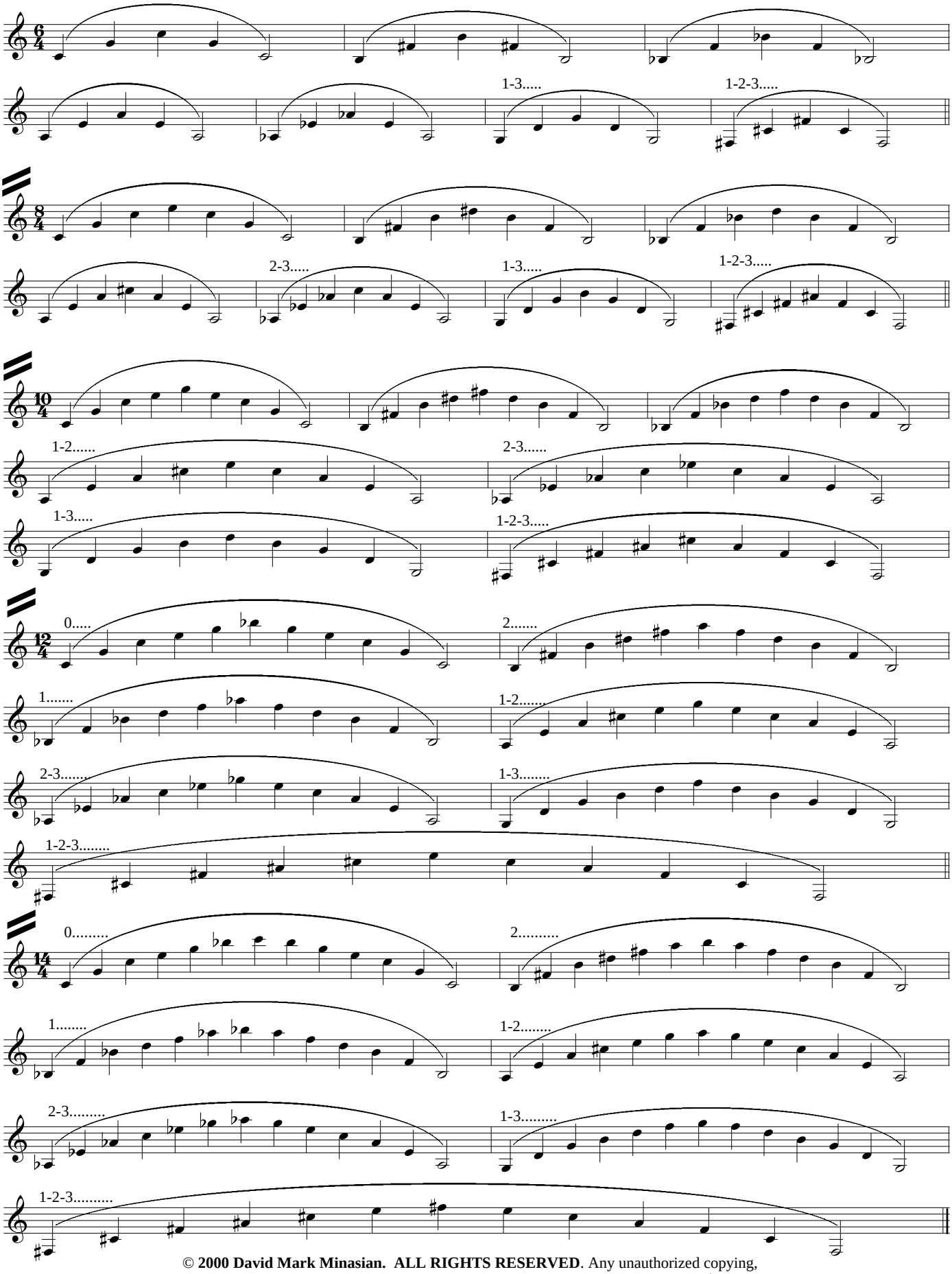
Schlossberg #15



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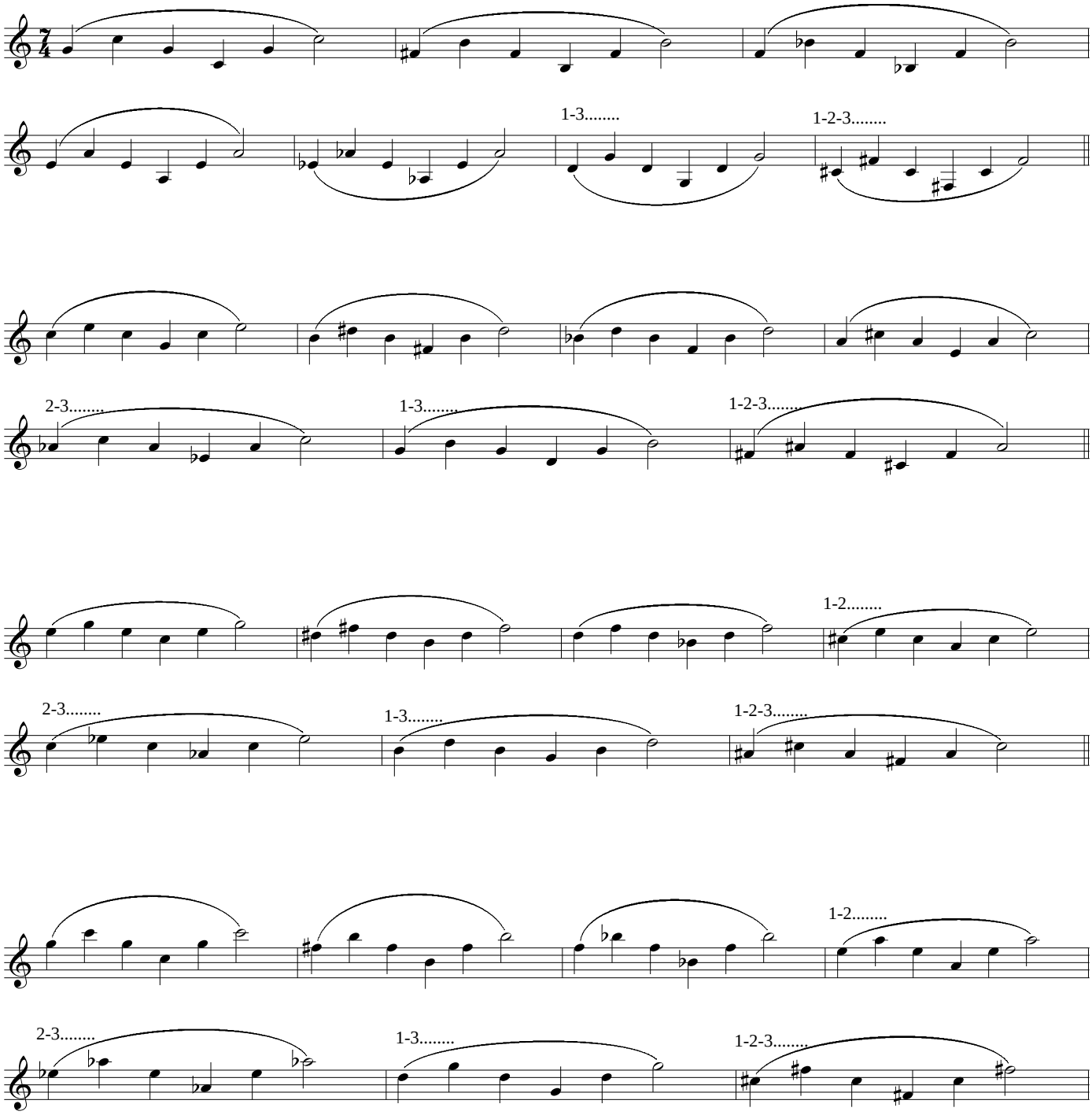
Schlossberg #14



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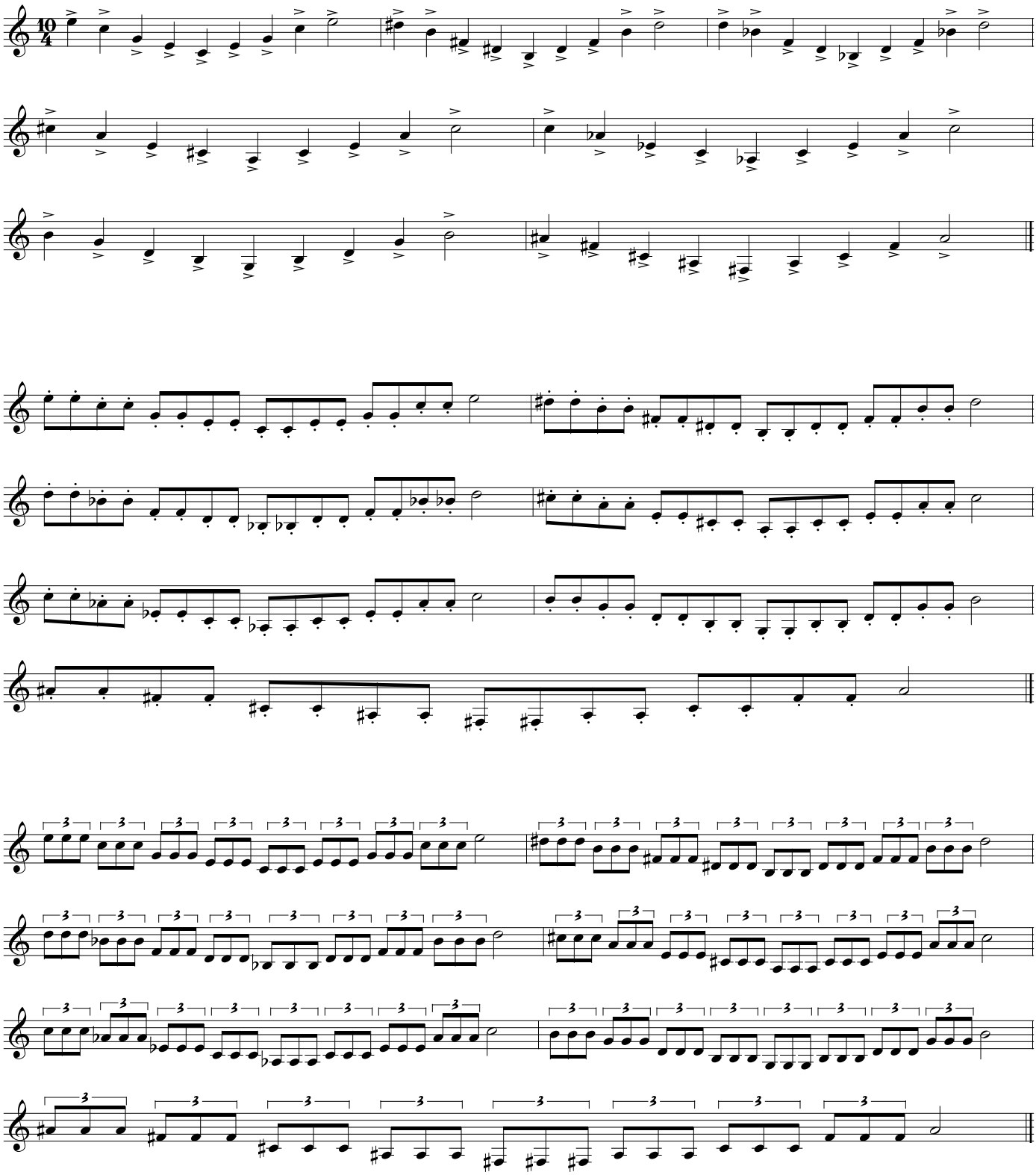
Schlossberg #17



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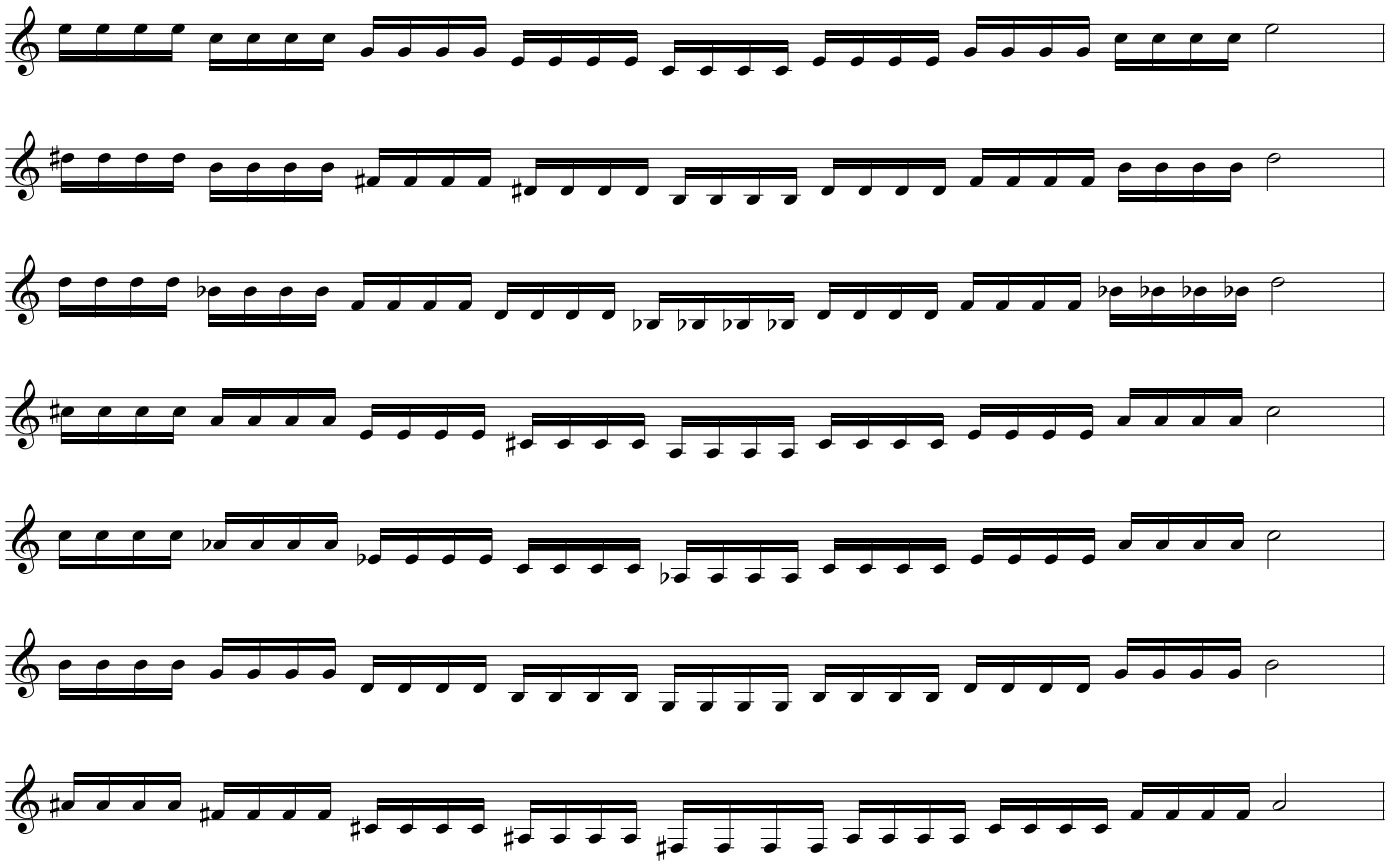

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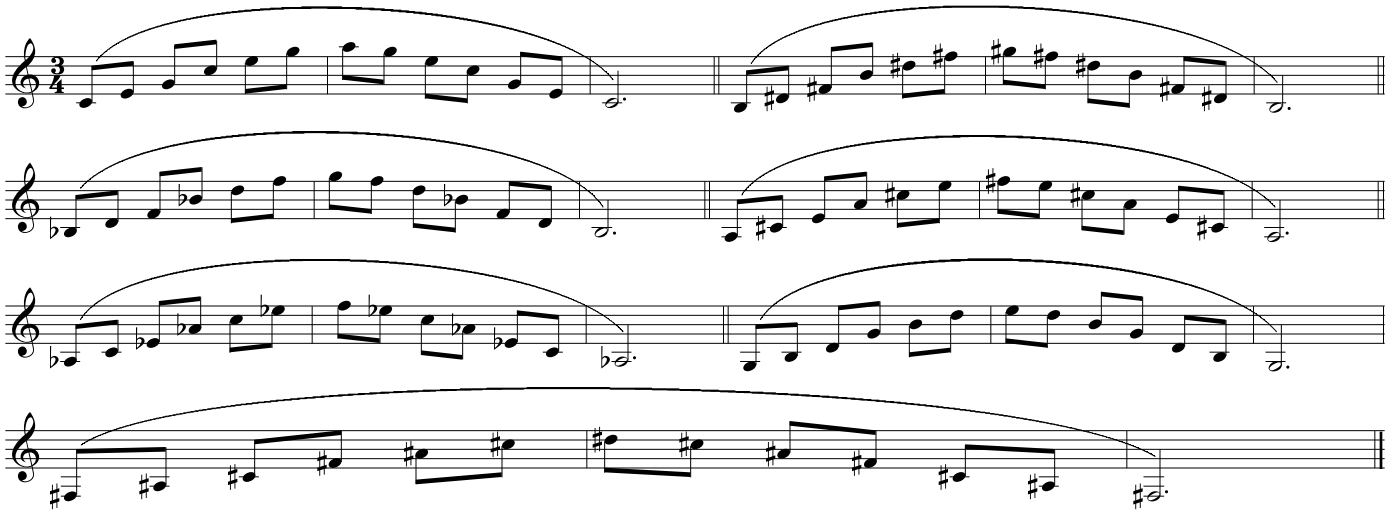
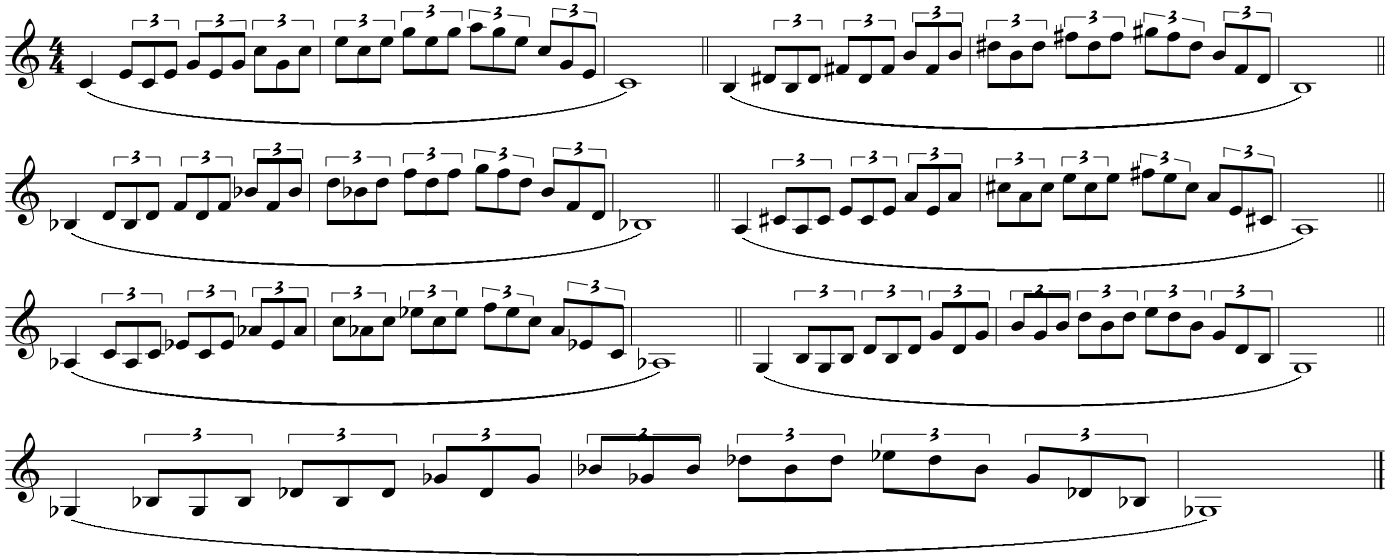
Schlossberg #23



Schlossberg #25



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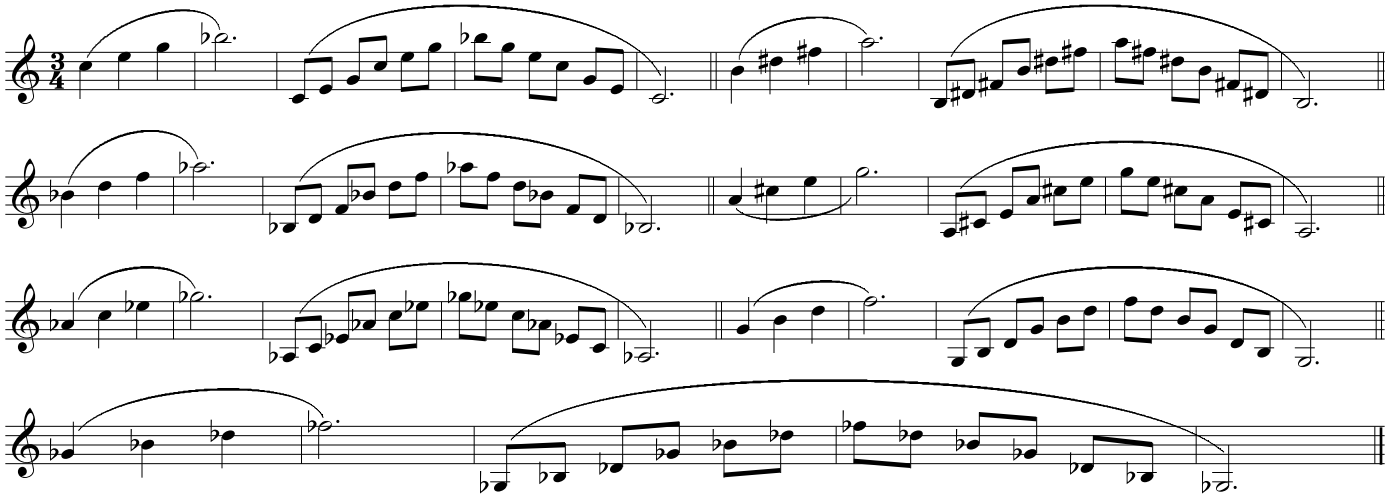

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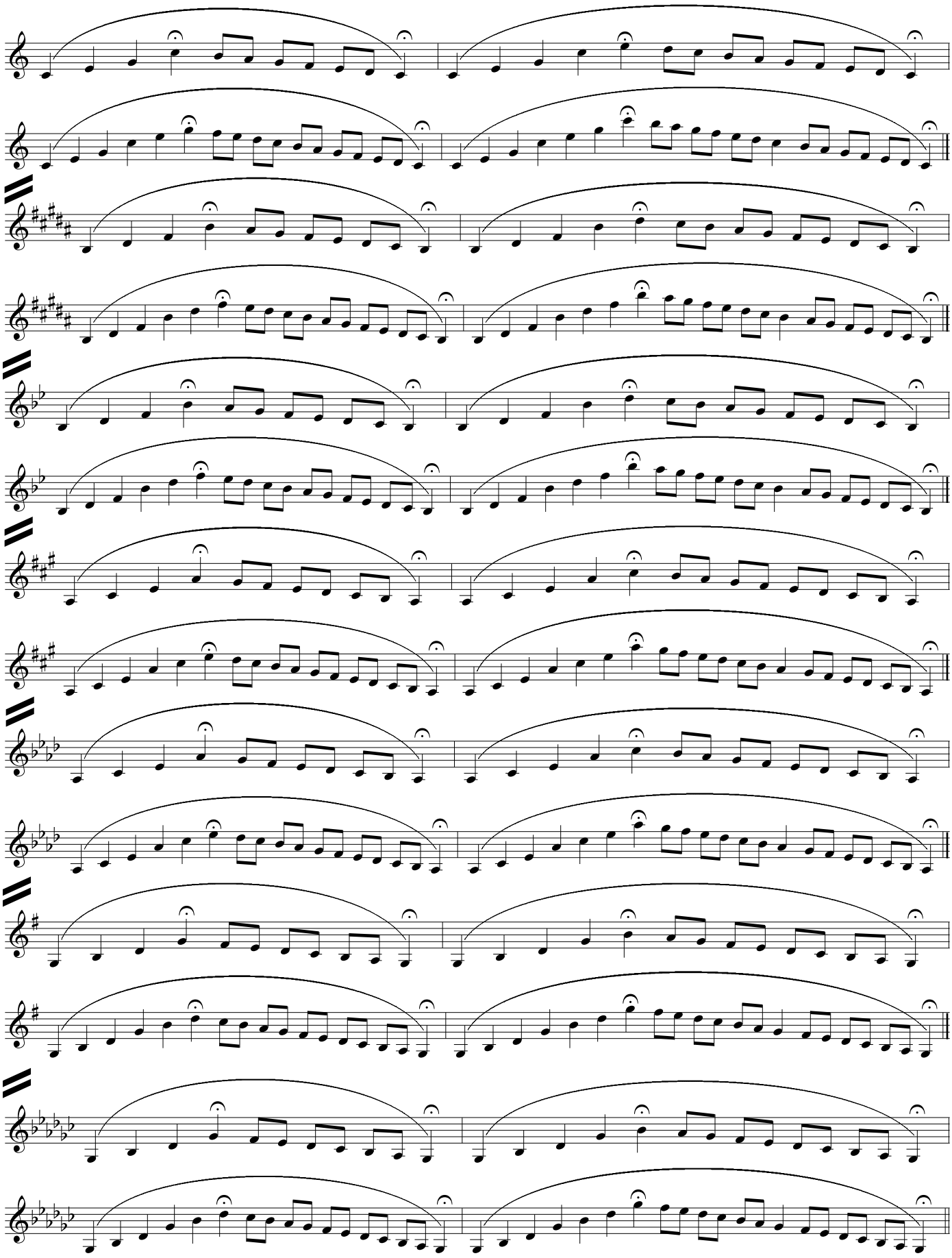
Schlossberg #95



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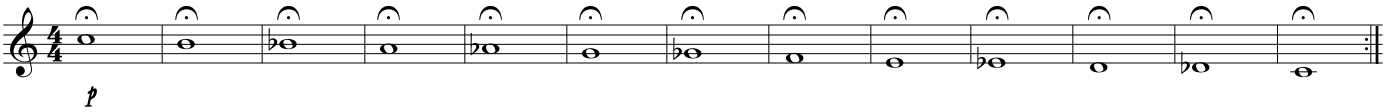
Endurance Studies

To only be played at the end of a practice period.
REST for at least 3 hours after doing any of these studies.
ONLY do one study in any practice period.

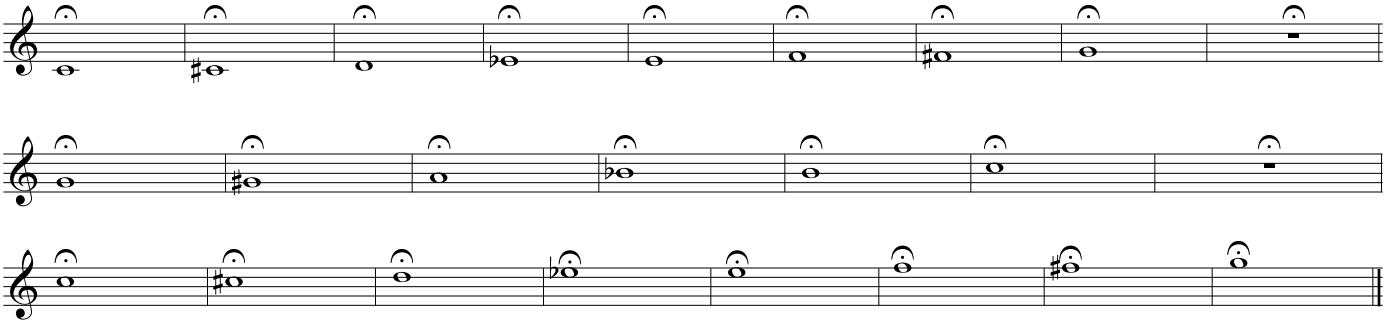
1

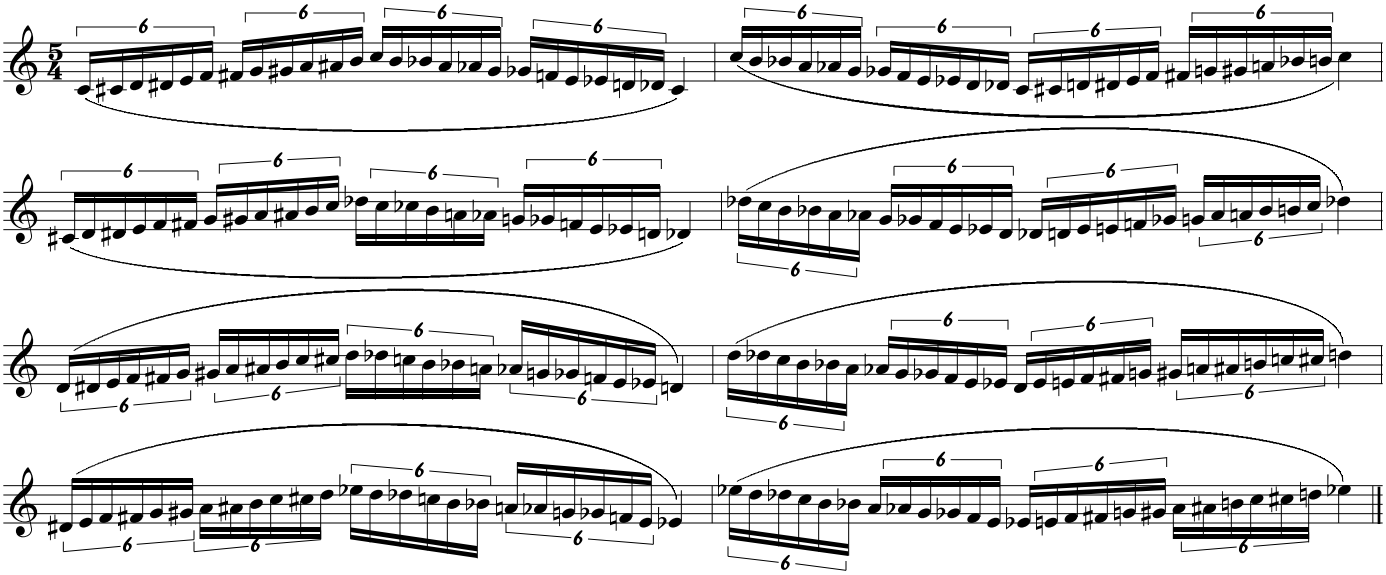
Hold each note as long as possible (I usually hold each pitch for 20-30 seconds).
Do not take the mouthpiece from the lips when you breathe.
Try to keep the embouchure firm at all times.
Some people recommend breathing through the nose so as to keep the lips in position.
Repeat the exercise until you cannot play and sustain the starting note (C), even after 3 tries.



2

Hold each note as long as possible (I usually hold each pitch for 20-30 seconds).
Do not take the mouthpiece from the lips when you breathe.
Try to keep the embouchure firm at all times.
At the rest that ends each line, put the horn down and rest for 60 seconds.
If you become too tired to play a note, give it three tries then put away the trumpet.



Long line chromatics

Continue the pattern, moving up by half steps
Keep the mouthpice upon the lips
When you cannot hit the top note after 3 tries, put the horn down and rest 90 seconds
Continue higher until you cannot reach the top note after 3 tries. Then rest another 90 seconds
Continue this approach until you cannot move any higher
This exercise is excellent for range development when played quickly and endurance development when played slowly.