

The Teaching of William Adam

Reading Materials Required of Adam Students:

- “**Psycho-Cybernetics**” by Maxwell Maltz
- “**The Inner Game of Tennis**” by Tim Gallwey
- “**As A Man Thinketh**” by James Allen
- “**Zen in the Art of Archery**” by Eugen Herrigel

I also recommend

- “**Zen Bow, Zen Arrow**” by John Stevens
- “**PEAK: Secrets from the New Science of Expertise**” by Anderson Ericsson & Robert Pool
- “**With Winning in Mind**” by Lanny Basham
- “**The Art of Piano Playing**” by George A. Kochevitsky
- “**The Musician’s Soul**” by James Jordan
- “**Practicing Successfully**” by Elizabeth A. H. Green
- “**The Art of Possibility**” by Rosamund Stone Zander and Benjamin Zander
- “**Flow**” by Mihaly Csikszentmihalyi
- “**Power Performance for Singers**” by Shirlee Emmons and Alma Thomas



The following is from Pat Harbison's Bill Adam Forum at <http://www.trumpetherald.com/forum/>

Some guiding principles behind the Adam routine

by Pat Harbison, Professor of Music, Indiana University

1. The imagination is the driving force behind music making. Hearing the desired result vividly in your imagination will activate whatever physical activity it takes to make that sound.
2. Every day and every repetition causes a more dependable result. Inconsistency eventually vanishes as the body makes a habit out of the most efficient way it finds to get the imagined result.
3. Most physical problems are air problems. When the air and the imagination are working, the embouchure, tongue, etc. can settle into balance. If the air never flows steadily the rest of your system will also be in a constant state of adjustment and compensation.
4. Physical and psychological tension are the trumpeter's greatest foes.
5. A trumpet player needs to be involved with every note they play in an energetic way-both physically and mentally. It takes a lot of energy to play well. It shouldn't take a lot of force. If it does you are fighting against yourself and/or the instrument.
6. We don't want our body to fight the physics and acoustics of the trumpet. Those natural laws don't change. Therefore, we have to change our approach.
7. Unnecessary tension comes when the body is working against itself. Isometric tension is created by opposing muscle groups which are at war.
8. Start the day by playing on the leadpipe/mouthpiece combination. Use plenty of air and try to get the most steady and resonant sound you can. On most Bb trumpets the concert Eb is the natural resonant pitch of the leadpipe.
9. After you have set up the air flow and warmed up the embouchure (without creating undue embouchure tension), transfer that approach to the trumpet.
10. Start with long tones or slowly moving flow studies with smaller intervals. Every single thing you play all day is a tone study!
11. Establish a relaxed but energized airflow and a rich, resonant tone on every note from the very first note.
12. Start in the middle register and gradually expand up and down alternating higher/lower/higher/lower, etc.
13. Carry the beauty of sound and the free flow of energized breath into all the other contexts: expand register, expand dynamics, go through all the various articulations, lyrical playing, etc.
14. At all times remember to imagine a beautiful sound. Keep your attention on that sound. Keep your energy up but never tense. Move that energized air through your sound. Stay calm and mentally focused...never anxious.
15. Never get angry with yourself and never try to go so fast that anxiety is created. If you do those things you are actually practicing being anxious and upset when playing. Of course that is how you will feel emotionally when you play if that is how you have practiced. Relax. It is supposed to be fun. We don't work music. We play music.

1975 CLINIC ADDRESS

by Prof. William A. Adam

In everyone's life, many obstacles present themselves. These have to be overcome by positive thinking and by positive approach to the problem at hand.

We need to make sure that our own self-image is true and honest. I should like to recommend to you a book written by Maxwell Maltz called Psychocybernetics. It contains "down on the farm" philosophy that can help a man create his self-image and give him a tremendous insight into his own life. Sometimes, we are acting and thinking positively, but not always toward our own fundamental goals. So we must work on our "true self-image."

I believe that playing the trumpet is one means of growing mentally and of continuing to grow, of seeking the truth, and of meeting all challenges that we have to meet. Basic production of a beautiful tone should be the goal toward which we always work. The basic problems of playing the trumpet need to be considered at all times.

Some of my approaches to problem solving may seem different to you. I believe that we maintain the sound, that we maintain our freedom of tone and our relaxation with copious amounts of air. The sound or tone should always float in the breath and be covered by the breath. As the air flows through, it supports the embouchure and is quite responsible for its position and its relaxation and for the resilience of the mouth. The flowing air is the means for the relaxation of the tongue and its articulations. The flowing of air is the means by which we can relax the tension in the areas of the glottis, the epiglottis, the back of the tongue, the larynx, and the abdominal wall. Truly the trumpet is a wind instrument and is dependent upon the breath as a source of motive power.

As I have matured, my thoughts have changed about the percentages in a well balanced sound system. Many years ago, I felt that the mind was probably responsible for fifty per cent of the playing of the trumpet, and the other fifty per cent was divided equally into twenty five per cent for the embouchure. A few years later I still had retained the thought that the mind was responsible for fifty per cent, but the breath had increased to forty per cent and the embouchure had decreased to ten per cent. Today I believe that ninety per cent of all playing is mental and the last ten per cent of the physical will be divided into nine percent breath and one per cent embouchure. I really believe that the acceleration of the air has tremendous value as to the releasing of the necessary tensions that make it possible for long time endurance and a beautiful sound.

The mind is the creator of concepts and attitudes that produce the physical activity necessary for proper trumpet playing. Wrong concepts can also make playing more difficult. We are capable of one thing at a time with considerable ease. When we have to be concerned with two things at a time, playing becomes more difficult, and when we are confronted with three things, it just literally becomes impossible. If we keep our minds on a beautiful sound, on accelerating the air

through the sound, on not forcing the sound, and forget the embouchure, many problems will disappear.

The brain is divided into many different parts and many different lobes, and some of these sections are used as computers for recalling our feelings and sensations. We have to remember that any time we let our minds go completely into the analytical portions of the brain in the front lobes, we have all but stopped the activity of the breath. Our concentration is on analysis, and now the breath is second in importance and we have actually impeded the breathing apparatus. One famous trumpet player once said that through Analysis comes Paralysis.

Many diverse thoughts can upset one's concentration on his sound production, such as difficult reading passages, when one becomes so intent on reading the notes he has all but stopped blowing. Sometimes anxiety over a very high or a very low note takes our concentration from our blowing. Many thoughts can stop the activity of the motive power, which is the thing we are really after.

We know that the shape and length of the trumpet makes the trumpet sound possible. When the molecular action within the air within the trumpet takes place, the fundamental and certain overtones are activated at different intensities, and we produce what is known as "trumpet tone". Sometimes we think we blow the sound out of the trumpet, and we must blow through the sound and not "at" it. To illustrate, we can put our mouthpiece in a trumpet and we can tap that mouthpiece with the palm of our hand, and we can actually produce a pitch that is Pedal C. We can put the second valve down, tap the mouthpiece and get other Pedal tones.

We have seven different bugles. When we activate the air within the instrument we set up what is known as "nodes and anti-nodes." Nodes are points of maximum compression, and anti-nodes are the areas where no molecular activity takes place that creates vibrations necessary to make the trumpet sound. The sound stays within the instrument, and what does occur is the transfer of sound to the air. Sound travels about 1,120 ft. or 1,130 ft. per. second on a normal day, and faster on a hot day. When you blow your horn in cold weather, you feel the pitch is flat. What really is happening is that the air is vibrating slowly because of the cold temperature. On a warm day, you feel the pitch is sharp, because the air is vibrating faster. The sound is not something that we are going to blow out of the horn, but something that we are going to blow through.

Now that we have discussed what sound is, I shall progress to our breathing, or the motive power of sound.

It is very important to move the air through the tubing and through the tone. When we take a breath, it is advisable to take a full one. This is in itself difficult if one has tried to analyze his breathing. Many books have been written about what muscles we move to take a breath and about when we should take a breath. I believe that any time we get our minds mixed up in analyzing muscle action, we're not concentrating on actually blowing the instrument.

So I have devised a little system that I use for the breathing apparatus, and I think it works very well. To illustrate, take a breath. Breathe naturally, just take in air. Most of us are lazy: we are not in the habit of taking a full breath, and so we do get into trouble. I ask you now to put your hands

over your head - and imagine your mouth is between your hands and your hair. Take a breath, naturally, and notice that the air is quite high in your body.

Now place your hands under your chin, take a breath, imagining your mouth between your chin and your hands, and you will feel that your air starts lower in your body. Now put your hands down at the base of your sternum bone, take a breath, and note that just because of your imagination, your air has started to fill up further down, enabling you to take a full breath.

Books written about Yoga discuss full breath. If we practice Yogi, we always breathe through the nose. To attempt another illustration, each of you breathe slowly through your nose, just as slowly as you possibly can. Notice your air starts at the bottom, then comes high and higher and higher. Our breath, or air, fills up like a glass of water. I believe that the most important thing we have to do is to make sure that we get enough air in so that our chest is fully expanded.

Our breath fills higher and higher and then at the very top there is a recession of the abdominal wall. This is a natural thing, and I think should be left alone. In other words, we should not activate muscles in order to get our air in. We should do with the exercise what has to be done. Imagine now that the mouth is the terminal. When you take a quick breath, you can fill up completely.

Now the taking of the breath, of course, is one important facet, and we must remember that we have to remain very relaxed. If we have to muster strength to get our air in, we're getting into the area of strife, because tension sets in. Any time we have tension in our system we are running into problems getting that air out.

Now we shall go on to the embouchure. I am convinced that the most workable embouchure is one that has the area behind the mouthpiece in a state of resilience and quite relaxed. At the mouth area outside the corners of the mouth there is firmness, but not a real tightness, and this feels like a warm tension. The trumpet muscles, or the buccinator muscles, are the muscles we utilize when we are getting ready to spit. The muscles should form a passageway for the air to be accelerated through the lips and through the horn. If we can retain the resilience and relaxation of the embouchure, we make it possible for our air to get through the lips and the horn without too many restrictions. The more we can cut down on the resistance of the air stream, the better the tone will be, and also the easier the horn will play.

There has been much talk about buzzing the mouthpiece on the lips. I agree with some of these theories, when they do what they say they will do. However, I have often found that when we just buzz and purse the lips, the lips become too tense. If we can buzz the mouthpiece without getting tension behind the lips, we're in good shape. But more often than not, there is a tension behind the buzz, and I've tried to devise something that's more relaxed.

I have utilized old leadpipes. To try my exercise, first buzz your mouthpiece. Note that there is a certain amount of tension with that action. Now instead of buzzing your lips, just think of not pre-setting the embouchure in any way, shape or form, but just place the mouthpiece in the lead pipe and think of moving your air through that tube. Does that seem easier than buzzing the mouthpiece?

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.

If we can create the sensation that we are actually blowing the embouchure in place, this will take care of a lot of our thinking problems, such as "Is this or that muscle tight enough?" Sometimes the more we think about the embouchure and its position, the more difficult it becomes to produce a resilient sound. When a student is moving the air through the sound, I find that endurance and flexibility will follow.

With the buzzing apparatus, we get into reaching for higher and lower notes with the lips themselves, and this reaching causes tension that is difficult to get rid of. Trying to cure this reaching problem by studying the embouchure actually produces worse results than the problem we had in the first place.

I believe too that when we are reading notes, it is essential that as soon as we see these notes on the page, we actually hear the pitch and blow through the pitch. Do not think of the note name (F, for example), but concentrate solely on the sound. **REALLY HEAR THE NOTE!**

Some teachers endorse changes in the embouchure of many of their students. Bad habits can result from drastic embouchure changes. For example, to play the high register, I feel it is not wise to set the lower lip under the top lip. Nor is it wise to strengthen the mouth tremendously. These practices can lead us into problems with tense air which causes the static area to become tight and can cause the chest and the abdominal wall to get tight.

When we are ready to play the trumpet, we should be thinking of blowing. We should not be thinking of other ideas or methods that are supposed to make the blowing easy or correct. If we do, we won't get the air out.

As we practice, we will see that tension can be released through the mouthpiece. Release all the tensions, take a full breath, and just play, and learn to blow the embouchure into position. We can do a great deal to release the excess tensions that are connected with the embouchure.

Sometimes a student will see that, for example, he must play from G to C. He sees that the note goes up so he feels he has to do something with the embouchure. But if he will accelerate the air through the instrument, or through the sound that he's playing through the horn, to the point where the next note falls free, he will feel like that note is on the same level. He can let the air acceleration take care of the vibration of the lips.

Another source of tension is the mechanics of fingering. For example, imagine a cornet soloist playing in the park band. At the beginning of his solo, he will play a few warm, beautiful notes; but as soon as he gets into a technical passage, his sound diminishes. He has lost his beautiful sound because his mind is into the technical aspect of playing rather than on the blowing of the horn.

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!

Several years ago I discussed embouchure with a member of the Berlin Philharmonic. He told me he compares it to the carburetor of an automobile. You cannot adjust the carburetor when the car is not running and gasoline is not flowing through it. Likewise, you can think about your embouchure and look at it in front of a mirror, but we cannot adjust the embouchure until we have the air flowing through it, until we have the sound. Then any necessary changes, which would help the embouchure, are made after we have the beautiful sound.

There are hundreds of problems that exist with the embouchure; I will discuss one, the easiest one to watch. Some people have a tremendous smile, with their muscles pulled back, as in a smile. It leaves the center of the embouchure without any resilience and without any relaxation. The mouthpiece is pressed against the teeth, and of course, the player would have a very poor sound and a tight range.

There are exercises that we can do to keep our minds off the embouchure. We can have a student play, for example, from G to F without any valves. Ask the student if his facial muscles want to "climb up" or "come in". Playing the notes can solve a problem. We have "adjusted the carburetor while the automobile was running."

There are many additional facets of successful playing that I shall discuss at a later time.

Functional Harmony-Its Use in Modern Arranging

by William A. Adam

Educational Music Magazine, Nov-Dec, 1949

Functional harmony is a method used by modern arrangers and orchestrators which effects a complete and thorough understanding of the principles of harmony in a minimum of time. Contemporary arrangers use this approach not only because it saves time, but because it also greatly simplifies the choice of the right sound at any given moment and produces a good fundamental root movement.

The basic concept used in functional harmony is the fact that all harmonic sounds used in music may be classified in three large groups. These groups derive their names from the three important roots of the traditional harmonic system: the tonic, dominant, and subdominant. In this way they are comparable to the three primary colors used by the artist: red, yellow, and blue.

To carry the analogy a little further: The artist does not confine himself to the basically pure colors, red, yellow, and blue, but uses shades of red, shades of yellow, and shades of blue, which may vary considerably, but still fall in the original basic classification. Thus, a light blue, a dark blue, a royal blue, aquamarine, etc., are all basically related because they fall in the blue portion of the color spectrum. The same principle may be applied to the other two primary colors.

Now, in precisely the same way, functional harmony provides a ready means for classifying all sounds in the three basic colors, so to speak, of the harmonic art.

Using this approach, the tonic class includes not only the tonic chord itself, which is the fundamental sound, but also the submediant chord, which is the inferior (lower) related sound, and the mediant chord, which is the superior (upper) related sound. The mediant chord sounds in the tonic category where it functions as a "reflection" of the tonic sound.

The subdominant classes include besides the subdominant chord itself, which is, of course, the fundamental sound of this class, the supertonic chord, functioning as the lower related chord and the submediant chord, which functions in this classification when it sounds as a reflection of the subdominant sound.

Lastly, the dominant classification centers on the dominant chord itself and includes the mediant chord as the lower related chord and the leading tone chord as an upper related chord. The leading tone may be said to be an incomplete sound.

We may go a step farther in comparing the musician's utilization of his three basic sounds with the artist's utilization of his three primary colors. A fine artist not only uses many shades of red, many shades of yellow, and many shades of blue, but also uses mixtures of the primary colors. Thus, yellow and blue mixed form green; red and blue together form purple, etc. Purple, hence, is neither red nor blue, but a blend of the two. For purposes of the discussion which follows, it is interesting to point out that the mixed color, purple, tends to look blue if associated with shades

of the primary color blue, but tends to look reddish if associated with shades of the primary color red.

In music we frequently encounter a similar phenomenon. A single chord may sound in one of two ways in terms of its association, or harmonic relationship. To cite a specific example, the tonic chord, C E G, in the key of C may be enriched by the addition of the note B flat. When this occurs, the chord may be said to have a potentially ambiguous character. It may sound in the tonic classification or in the dominant classification. Its final classification must depend upon its association, or resolution. By this we mean that if it functions in the original tonal center of C major, it is classified in the tonic category, despite the addition of the B flat. If, however, it functions in such a way as to cause a modulation, or movement of the tonal center to that of another key, it falls in the dominant category.

Thus far we have confined ourselves to a discussion of the principles of classification. We have seen first that all sounds may be arranged in three basic categories, we have seen that each category contains many shades of sound which are related, and we have seen that some sounds are ambiguous in character, and are finally classified by their relativity with other sounds preceding and following in the musical text. Having thus explained how chords are classified, we are ready to go ahead with the application of this knowledge to practical arranging.

First of all the knowledge of classification helps in securing the precise sound desired at a given moment in the music. To help make this clear, let us make a comparison with a device used by literary writers. An author frequently is unable to recall the exact word which best describes a meaning, but knows an approximation of the meaning he wishes. He then consults a Thesaurus, which takes him to a category which includes words expressive of the same basic meaning in subtly different ways. He is then quickly able to obtain the right word - the word which expresses as perfectly as possible the idea he wishes to convey.

By using the classification system the arranger is enabled to do much the same thing. For example, a dominant sound may be desired. To any arranger who desires truly subtle effects, however, the choice as to just which dominant sound is of paramount importance. Let us here briefly demonstrate the many varieties of dominant sound which may be explored in the search for a particular chord in the style being exploited.

The first step, once the basic category is selected, is to decide whether to use a fundamental dominant sound or an inferior or superior relative. Let us assume, for purposes of carrying out our illustration, that the fundamental dominant sound is chosen. The next step would be to choose between the dominant triad, the seventh, the ninth, and the thirteenth. Let us assume that the ninth chord is selected. Now the problem arises as to whether to alter the dominant ninth. Possible alterations include raising and lowering every note in the chord, although some alterations are extremely infrequent. Let us assume that the chord is altered so as to include a flat ninth and a raised fifth. The next problem is whether or not to include added notes. Let us add the second. We now have, in the key of C major, the chord of G A B D# F Ab. To extend the possibilities to the fullest extent, it is conceivable that this sound could be a simple element in a bitonal, polytonal, atonal, or superimposed system. Since this opens a field far beyond the intended scope of the present discussion, the mention of these possibilities will here suffice.

We have shown how classification aids in the selection of a precise sound. We are now ready to discuss another important aspect of good harmonic treatment - principles of good harmonic movement.

For purposes of clarity, let us first consider the possibilities of movement within a single category. There are four distinct methods of such movements. It is, of course, possible to move directly to the inferior or superior relatives, or back, quite freely. Another type of movement occurs when one or more notes are added to the fundamental sound or to the inferior or superior relatives. A third type of movement involves the addition of alteration to any of the notes in the fundamental sound, or to the note of the inferior or superior related sounds. Lastly, any type of combination of the three specific types of movement mentioned is possible. To sum up the possibilities of movement within a single category, we may say that such movement may be made with the utmost freedom, depending for its effect almost entirely on the skill and ingenuity of the arranger.

The second type of harmonic movement we should discuss is the movement from one classification to another. In the largest sense, of course, it is possible to move from any classification to any other. However, certain principles seem advisable as a general guide to such movement.

In the first place, tonic classification sounds move with the utmost freedom to dominant or subdominant classification sounds. Subdominant classification sounds may likewise move to either of the other classifications, in this case tonic or dominant. When subdominant sounds move to tonic sounds, however, the plagal effect is usually present. The dominant class by disposition, so to speak, prefers to move to the tonic class. Occasionally, it moves with great effectiveness to the subdominant class, however, in which case the resulting progression is retrograde.

The last important consideration to be considered in the use of functional harmonic treatment is the effect of inversion on sound classification, and, hence, on movement. First inversion tends to alter the classification of a chord if one of the harmonic pillars (the tonic note, the dominant note, or the subdominant note) is in the bass of the inversion. Thus, in the key of C, the E G B chord tends to sound in the dominant category when the G is the bass note. The E takes on something of the character of a non-harmonic tone.

Possibly the most striking example of the effect of inversion upon sound classification occurs in the second inversion. Here the effect may be so strong as to transplant even a fundamental chord to another classification. In the key of C, the tonic chord itself, C E G, may sound dominant if the G sounds as the lowest note. Here the C and E tend to sound as suspensions to the B and D of the dominant sound hence cause this striking phenomenon.

In conclusion it is necessary to say that the classification system is by no means the sum total of all ingredients which go to produce a beautifully written arrangement. The study of non-harmonic tones, counterpoint, the effect of rhythm upon harmonic and melodic movement,

stylistic, coherence, instrumentalism and, of course, good taste, all must be present in the production of a well rounded and artistically conceived arrayed arrangement. It has been our experience, however, that the study of functional harmony as here presented does much to clarify one's thinking in terms of these various related facets of truly successful arranging.

Wanna Play High Notes? How to Keep From Losing Your Footing

by Maynard Ferguson.

Printed in the July 1993 issue of Downbeat.

It seems that all beginning trumpeters, as soon as they can get a sound, have the irresistible urge to see how high they can play. When you apply the upper register to jazz improvisation, the goal is not to lose any of your articulation. The sound, attack, and release are very different if you are predominantly a lead player in a physically demanding situation. It is difficult for a great power lead player to also develop into a great jazz player-but some do.

What we excel at is closely knit to what we spend our time at. If most of your performance and practice time is in the middle and lower registers, that is predominantly the type of player you will be, because, artistically, that is where you enjoy the instrument the most. **But for those of you who yearn to improve your upper register, you need to extend it in the same way that a great opera singer extends his or her upper register.** Screech opera singers are not much in demand. Do not allow yourself to get tagged as being the "screech" trumpeter.

Something I did in the beginning to improve my range was to play beautiful melodies that I was familiar with and liked. I would advise that the ballad you choose should have an elongated melody. In doing so you are getting rid of some of those boring, long-tone exercises this trumpet player always hated.

Then practice playing that same melody a minor third higher - sometimes with vibrato, sometimes without. Stop playing as soon as you lose any of the beauty that you had in the lower key. The minute it sounds strained, stop and rest. Then play it again, still up the minor third, until this feels totally natural and lyrical. Eventually, take it up a fifth, always without increasing the intensity. A very important thing happens: as you begin to think of this new key as normal, you have elevated the center of your range both mentally and physically.

Miles Davis once asked me what he was doing wrong in the upper register. "Your legs," I told him.

"Shit," he said, walking away. He asked me again later, and I explained what I meant. Watch a great weightlifter or Pavarotti doing his big numbers - both are exerting great energy. Their legs are firmly planted, and they are balanced equally on each one. To keep the energy flowing, one should be standing and sitting properly.

As soon as you use the expression, "I have to warm my lip up," you've already made a mistake. It's body-and-mind coordination you get going first, and then breath control. I suggest simple Hatha yoga breathing exercises. The exercises both relax and warm you up. Coordination is no good when it is attached to nervousness. Choose only the exercises that are comfortable to you and, most importantly, that you learn from a Hatha yoga teacher.

After a certain amount of knowledge and technique has been achieved, the artist in you takes control, and at that point you become a musician. But this instrument that you play is really you. You study, practice, listen, and devote most of your waking hours to improving your performance. The important thing to ask yourself is: "What do I want to sound like?" not "Who do I want to sound like?" The sounds that are in your heart and your head are the sounds that will come out of your instrument.

Maynard Ferguson

The following poems were prominently displayed as posters on the walls in Bill Adam's office at IU.

Promise Yourself

by Christy Larson

Promise Yourself

To be so strong that nothing can disturb your peace of mind.

To talk health, happiness, and prosperity to everyone you meet.

To make everyone you know feel that there is something good in them.

To look at the sunny side of everything and make your optimism come true.

To think only of the best, to work only for the best, and expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble in your mind.

IF

By Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream-and not make dreams your master;
If you can think-and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings-nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And-which is more-you'll be a Man, my son!

“Trumpet playing is 90% mental,
9% air and 1% everything else.”

~Bill Adam

Look at the picture on the right.
What do you see?



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375,000 additional men positive for HIV.

***The AIDS epidemic
continues to focus on the
the established risk
groups.***

Users of intravenous drugs are the second
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Read the headline on
the left. Do you notice
anything?

Read the sentence on
the right and count the
number of time the letter
F occurs.

These functional fuses have been
developed after years of scientific
investigation of electric phenomena,
combined with the fruit of long
experience on the part of the two
investigators who have come
forward with them for our meetings
today.

The Mental Game

We exist in our minds. How we view the world, how we interpret information garnered by our senses is determined by our perceptions and preconceptions.

In the above examples, the picture is that of a cow looking directly at you, the newspaper article repeats the word “the” and the sentence has 11 F’s.

Without a frame of reference, many look at the picture and cannot make sense of it. Once someone sees the cow, it is impossible to not see it, as a new memory has now been created. Answers can be looking you in the face, but if your mind is not ready to accept them, you will not see what is in front of you.

Our minds are quick to make assumptions and naturally try to make sense and anticipate what is to come from incomplete data provided by our senses. Our minds are also ready and willing to ignore or block out information it deems insignificant. The repeated “the” in the newspaper slipped passed editors and most readers because their minds simply skipped over the repeated word. The editors and most readers never even saw the repeated word.

Did you count 8 F’s? Did you count less? Did you count more than 11 F’s? Most people miscount the number of F’s for the simple reason that we pronounce the word “of” with a V sound. In your mind, you hear a V, not an F, so you don’t count the letter. This brings up an important psychological phenomena: one sense (in this case, sound) can override another sense (in this case, sight).

I bet you have gone all day without thinking about your big toe. You can feel your big toe now, can’t you? You might even be wiggling it. Merely reading a mention of your toe caused your brain to become aware of the sensory nerves in your toe. When trumpeters start thinking about lips, tongue, pivots, diaphragmatic breathing, etc., the same phenomena occurs. Remember, your mind can only focus on one thing at a time. Keep your focus on music!

So, what does all this have to do with playing the trumpet? Well, our minds can only focus upon one thing at a time. Any one sense has the power to override the input from another sense. Therefore, it is crucial that our minds focus upon the proper information so that we can achieve our goals. By focusing our attention upon the sound we imagine in our minds, and keeping our desired musical result as our goal, all physical elements of playing the instrument will fall in line. If you are playing the trumpet with a beautiful, resonant sound, all physical elements are working. The reverse is not always true. One can fixate on all kinds of technical elements of trumpet playing and never see improvement.

Recommended Listening

Spending \$100 at iTunes

CSO Resound - Chicago Symphony Orchestra Brass Live	9.99
Maurice Andre: Maurice Andre Edition Vol. 1 Concertos	19.99
Philip Smith: The Philip Smith Collection (Live)	29.99
Malcolm McNab: Exquisite: The Artistry of Malcolm McNab	9.99
Clark Terry: Oscar Peterson Trio + 1	5.99
Clifford Brown: Clifford Brown with Strings	9.99
Maynard Ferguson: Plays Jazz for Dancing	9.99
Doc Severinsen: Rhapsody for Now	5.99

Online Resources

Trumpet Players' International Network	http://www.tpin.org/
International Trumpet Guild	http://trumpetguild.org/
Trumpet Herald	http://www.trumpet Herald.com/
Trumpet Master	http://trumpetmaster.com/

Recommended Listening

Spending \$20 at iTunes

Artist	Album	Song	cost
Maynard Ferguson	City of Glass - Stan Kenton	A Trumpet	1.29
Doc Severinsen	The Great Arrival	The More I See You	1.29
Maurice Andre	The Trumpet Shall Sound	Stolzel Concerto mvt. I	1.29
Chicago Symphony	Reiner - Pines of Rome	Pines of the Appian Way	1.29
Miles Davis	Kind of Blue	Flamenco Sketches	1.29
Rafael Mendez	Legendary Virtuosity of	La Virgen de la Macarena	1.29
Bill Chase	Pure Music - Chase	Bochawa	0.99
Uan Rasey	Chinatown Movie Soundtrack	Love Theme - Main Title	1.29
Louis Armstrong	Best of Hot 5 and Hot 7	West End Blues	1.29
Alison Balsom	Paris	3 Gymnopedies: III	1.29
Gerard Schwarz	Cornet Favorites	Carl Hohne: Slavische Fantasie	0.99
Thomas Stevens	Thomas Stevens, Trumpet	Variation Movements I	1.29
Clifford Brown	Definitive Clifford Brown	Easy Living	1.29
Harry James	Best of Harry James	Flight of the Bumble Bee	1.29
Conrad Gozzo	Wonderful One - Luis Arcaraz	Solitary Mood	1.29
Freddie Hubbard	Ready for Freddie	Birdlike	1.29

STOP!

How do I hear the sound in my mind?

Read the word printed in red above. Say it out loud. Now, say it again, silently, inside your head. That place in your mind is where you hear, or “audiate” your sound.

When you play the trumpet, you want to audiate the desired sound in your mind. Make that audiation so vivid and loud in your head that the trumpet has no choice but to reproduce what you imagine. There should be no room in your mind for consideration of physical activities or fearful thoughts that something may be difficult. This level of mental focus is the hallmark of masters all endeavors. If the mental focus is strong enough, the body is compelled to reach the desired goal.

If your primary focus is on the sound actually coming out of your horn, you are listening in hind sight. You are listening to what you have already created, not what you are going to create. It would be like trying to drive a car by looking behind you. Keep your primary focus upon the desired goal.

I highly recommend you watch a YouTube video by pianist Hal Galper titled “Hal Galper's Master Class - The Illusion of An Instrument” https://youtu.be/y_7DgCrzil8 In this video he states, and proves that “if the signal from the brain is strong enough...” the body “will do ANYTHING to respond. It’s all about creating a strong brain signal.” He also states “When I am playing, I am being compelled to play something... There is only one reason to play something: because you HAD TO. Because it was so intense in your internal hearing, that you could do nothing but respond to the signal.”

It is easy, even seductive to think that we have to consciously control the instrument. It seems like common sense that if we can control our lips, our jaw, our tongue etc., that we will ultimately master the instrument. Unfortunately, this is a recipe for frustration and disaster.

With the exception of those with disabilities, we all learn to walk and talk at a very high skill level. How do babies learn to walk or communicate? Toddlers are not taught anatomy and physiology before learning to walk. They are not trained in sentence structure or the sounding of phonemes before speaking. They do not think less of themselves for falling down or babbling nonsense. They just observe, copy and do. Goal orientation at it’s purest and most successful. We should strive for that level of selfless and total focus on our desired goals.

IF YOU PLAY BY FEEL, HOW ARE YOU GOING TO PLAY WHEN YOU DON'T FEEL GOOD?

Las Vegas trumpeter John Madrid

Texts and Repertoire

Exercises and Etudes

J. B. Arban Complete Conservatory Method
H. L. Clarke Technical Studies
H. L. Clarke Setting Up Drills
M. Schlossberg Daily Drills and Technical Studies
Vincent Chicowicz Long Tone Studies
Selection of Concone Studies by Donald S. Reinhardt
Practical Studies books 1 and 2 by Robert Getchell
60 Selected Studies books 1 and 2 by C. Kopprasch
Advanced Lip Flexibilities in 3 volumes by Charles Colin
The Art of Trumpet Playing by Charles Colin and Mel Broiles (William Thiecke)
36 Etudes Transcendantes Nouvelle Edition by Theo Charlier (Leduc pub.)
20 Etudes by Bitsch (Leduc pub.)
24 Vocalises by Bordogni (Leduc pub.)
St. Jacome Grand Method
Ernest Williams Complete Modern Method

Recital Pieces:

Petite Piece Concertante by G. Balay
Andante et Allegretto by G. Balay
Andante & Allegro by Ropartz
Andante et Scherzo by Barat
Sonata VIII by Corelli and Fitzgerald
Badinage by Bozza
Maid of the Mist by Clarke
Concert Etude by Goedicke,
Aria con Variazioni by Handel and Fitzgerald
Vocalise by Rachmaninoff/Smedvig
Legend by Enseco
Rustiques by Bozza
Caprice 1 and 2 by Bozza
Impromptu by Ibert
Intrada by Honegger
Solo de Concours by Charlier
Morceau de Concert by Pennequin
Cantabile et Scherzetto by Gaubert
Rondo for Lify by Bernstein
Fantaisie en Mib by Thome
Crepuscle by Pares
Premier Solo by Pares
Morceau de Concours by Savard
Fantaisie Caprice by Pares
Quarte Variations sur un theme de Domenico Scarlatti by Bitsch
Fantaisie Theme et Variations by Wormser
Rose Variations by R. R. Bennett
Concertpiece by J. Curnow
Slavische Fantasie by C. Hohne
Carnival of Venice by Arban, Clarke, Staigers
Napoli by Bellsted
Virgin de la Macarena by R. Mendez
Rhapsody in Blue by Gershwin/Dokshitzer
Excursions by Bruce Broughton

Concerti:

Arutunian
Pakhmutova
Boehme
Gregson
Addison
John Williams (Bb or C)
F. J. Haydn (Eb trpt)
Hummel (Eb or E trpt)
Neruda (Eb trpt)
Chaynes (C trpt)
Tomasi (C trpt)
Planel (C trpt)
Lovelock (C trpt)
Jolivet (C trpt)

Sonatas:

Paul Hindemith
Halsey Stevens
Kent Kennan
Norman Dello Joio
Eric Ewazen
Flor Peters
George Antheil
Jean Hubeau
Karl Pilss

Piccolo Trumpet

The Wedding Book by C. J. Seipp
Sonatas and Concerti by:

Purcell
Albinoni
Torelli
Tartini
Telemann
Stolzel
Marcello
Vivaldi
Viviani
Fasch

Other Repertoire

Michael Sachs: The Orchestral Trumpet
R. Bernard Fitzgerald Trumpet Collection
The Trumpet Collection by R. Bernard Fitzgerald
The Rafael Mendez Collection
The Herbert L. Clarke Collection
Arban Twelve Celebrated Fantasies and Air Varies piano accompaniment
10 Etudes from Charlier piano accompaniment
Charlie Parker Omnibook in Bb
Complete Clifford Brown Transcriptions in 3 volumes by Marc Lewis and Ray Vega
Jerry Coker: Patterns for Jazz

How To Practice

Get in phase with the instrument!

Use blowing the leadpipe, Chicowicz flow studies, long tones, Clarke technical studies and simple songs or exercises to get the horn to respond to the breath. Remember that the trumpet is simply a static, inanimate metal pipe responding to the laws of physics. It is you that needs to adapt and, as Bill Adam would say, "get in phase with the instrument." Your goal is a beautiful tone that seems to float on the breath. Visualize the sound you desire, build this visualization by listening to recordings of your favorite trumpet players and make your goal a reality.

This is your time to work out any stiffness that may be present from a previous day's hard playing. Some days, the horn works from the first note. Other days, it will take longer to loosen up and get in phase with the horn. Be patient and focus on the goal of a beautiful sound that responds to your breath. Once the stiffness is worked out and your tone is resonant and free, you can move on to fundamentals.

Cover the fundamentals of trumpet playing every day!

Long tones or flow studies for tone production.

Carry that beautiful tone through the line as you do some technical studies.

With the sound freely flowing through chromatic or diatonic scale passages, move on to flexibility studies, slurring through the harmonics with a beautiful sound.

Once you can produce a beautiful sound on sustained tones and carry that sound through scales and slurred intervals, engage the tongue with pronunciation studies, single, double and triple tonguing. Always keep the sound vibrant and energized!

Play music every time you pick up the horn!

The whole point of playing the trumpet is to make music. You want this instrument to be your means of artistic expression. So, play beautiful melodies during every practice session. In fact, treat everything you play as a beautiful melody. Whatever your preferred genre of expression, strive to be a finer musician every time you pick up the horn. Continue to hone your craft and, as Adolph Herseth once said, "Never practice. Always perform."

Sing!

What comes out the bell of the trumpet is merely a reflection of what you hear in your mind. If you clearly hear the music in your conscious mind, hear the pitch, the tone quality, the articulation, the interpretation, then you will play with confidence and musical maturity. If that mental image is lacking, or you are merely pushing valves and relying on muscle memory for the right notes to come out, your musical performance will be lacking. Develop your mental focus by intense listening both when playing and when hearing other trumpeters and make discriminating choices as to how you wish to sound.

Be able to sing anything you play. Vocalize not only pitch but articulation, phrasing and stylistic interpretation. If you can sing it, that proves you hear the music in your mind. Sing, then simply play what you sang.

"Trumpets were created to signal armies into battle and herald the arrival of kings. Play it that way!" ~ Bill Adam