

### **Bill Adam Video excerpts:**

- The trumpet is a static wind instrument (everything stays the same)
- If you bang on the mpc with your hand it sets up molecular action within the instrument. The molecules are banged tightly together and they do not move. This banging sets up a standing wave within the instrument. The wave stays in the horn and doesn't go anywhere.
- You cannot blow a note out of the trumpet
- Air is our energizing point. We move air through the lips and through the instrument and because of the way the instrument is shaped and the mpc is shaped, the molecular action that happens within the horn, causes this rarefaction of molecular action and which except a standing wave.
- A standing wave is as if you had one point in a room and a rope and connected to another point in the room. If you flip the rope you see the motion of the rope but the ends of the rope never moves. The motion of the rope that you see is like the molecular action within the horn.
- This standing wave sets up the vibratory means for the sound and then the lips vibrate sympathetically to what's happening on the inside of that instrument. The lips themselves are not the cause for the sound production. They are sympathetic to that what happens.
- *What activates that sound, what makes that sound go?*
- First we have to have a mental concept of sound and then the air moves through the concept of sound. This concept that we create is the kind of sound that we're going to want and then we develop this sound to the point where all the rest of the things that happen to us are responses to the sound. But the sound is the goal orientation.
- 90% of the reaction of the sound is mental, 9% is the air going through that and then we have a 1% area where we are aware of other things happening to us. Maybe we are aware of that we have to push a valve down, but the thing that pushes down the valve is hearing the sound. And the thing that causes all of reactions to any physical production is caused by the sound.
- If we analyze all the physical aspects of the instrument to try to make it produce the sound we have our causes and results in the wrong place.
- The sound is the basic thing. If you hear the sound, and then as you practice and work on the sound, then all the other byproducts of the sound become results of what it takes to play the sound.
- If you're listening to the sound and it's very strident or very hard, there's a lack of fundamental of the overtone series. If there are not enough 5ths, 7ths and 9ths in it then we lose our projection. In other words, we don't have the projection of the sound, which makes it free.
- If there is too much fundamental in the sound the vowel is placed in the wrong place. You have too much tension. You have to breathe out hot wet air to relax.
- If you want to flutter your tongue you hear that flutter sound ("rrrrr"). It's impossible to wiggle your tongue so fast without hearing that flutter sound by itself. The tongue is a result of hearing that sound.
- If you want to double tongue and you want to do anything with that tongue it swells up and the muscular action closes the whole cavity in your mouth and there's no room for air. If you want to double tongue you have the kid to teach how to talk. He has to say "ta-ka-ta" to start learning it. Later on you can learn different vowels for different musical purposes.
- The thing that has to happen when he puts that horn to his face is that there is no muscular activity that destroys the relaxation of pronunciation. Your tongue has to remain in your mouth and it has to be completely relaxed.
- You don't ever say anything to a student that will destroy his concentration point. It's sound where you're after. You have to pronounce sound mentally. The sound is your goal oriented.
- Think of one thing at the time. The sound has to push your fingers down, the rest is a result not a cause.

- When we are practicing, we're practicing sound. When you listen to recordings of great players you can be more aware of what a great sound is.
- You can never learn how to play the trumpet, it's static and has to be an extension of your thoughts. You have to learn by hearing. You start out by goal orientation of the sound.
- You can't get that quality of sound if you don't really hear it.
- The teacher performs before the student performs so he can copy that sound, so his imagination is into the sound and it will help to produce the physical results that the student needs to do. But the image of sound that the teacher puts into the sound when he is playing has to be copied by the student. The student learns by imitation.
- If the energy is there and your breath is free then the sound will respond.
- The vowel has to be way to the front. If you make or restrict the sound it becomes a physical manipulation of force that we do not want. If you're going to play a fortissimo, you yell a yell. If you're going to play a pianissimo, you yell a pianissimo. But the energy behind it has to be the same. The sound has to be energized. The readiness is always there, the sound has to be out front.
- The tongue should never be tensed at any time. You don't talk about the tongue but about goal orientation. The goal is always the sound.
- A fine embouchure is to play any note, in any register, with any volume, with any articulation, in any style and any quality of sound that the music should demand. It's the ability to do that.
- Trumpet playing is a development. All this method of controlling your mind into what you're hearing, or goal orientation, is the only one way that will ever set a guy up physically.
- A method has to be tailor made.
- The body will respond to what the demand of the music is. The demand of the music will create the physical demand. Your breath, your mouth, your pronunciation will all take on the energy it has to have to produce that sound. But the mental energy of keeping everything alive is always there. You never lose it. You never are finished with the long tone mentally, you have to keep the intensity of the sound there.
- You have to be in phase with the trumpet, not vice versa.
- With buzzing the mpc the muscle around the mouth can be overly tensed.
- If you buzz the mpc you can buzz scales. If you put the leadpipe on you only can buzz an F. So you have to be in phase with the static trumpet, not the other way around. Don't fight the instrument. Playing in different surroundings will help if you're in phase with your trumpet.
- You have to be single minded. You only focus on the music. You're aware of other things like the conductor, but you have to be focussed on the music.
- The reason we blow the pipe, is to set up the sound or the pitch of that pipe. (a Eb concert). By blowing the air through the pipe it sets up nodal and anti nodal points and sets up a standing wave. The embouchure vibrates sympathetically to what's happening in that tube. And then we energize the sound to the point where the air is completely free and the sound is free
- If you breath through the nose, you fill the lungs but you feel it below at the lower abdominal wall. You can't control the diaphragm, it's a involuntary muscle. You don't force the air out, you blow the air out. You can't over blow a trumpet.
- "The routine" (video 1.10.00) are musical exercises. You get a steady sound by hearing a steady sound.
- You play "flat out", so every sound is continuous and straight out from your thinking. The pitch can change but the sounds stays the same (mentally).
- All exercises from the routine are to keep the sound steady and free. By keeping the sound steady the embouchure doesn't change that much.
- The tongue lays low and relaxed in the mouth. If your tongue goes up, as in "ta-ie", it closes the cavity, and the flow of the sound gets less. The sound has to be flat out all the time.

- There are inflexions or responses of the tongue but you don't discipline the tongue to do anything. It will move around a bit, but it's instinctive.
- If you imagine the sound to stay in one spot it quiets down the embouchure, the tongue and the physical system. The physical system is developed by playing that particular note.
- There is a certain firmness off the corners of the mouth but it's never locked in. Your vibrating media (centre of lips) has to stay very relaxed because it's going to vibrate sympathetically with what's going on in the instrument.
- Playing through all the registers and endurance comes from keeping the embouchure stable and as much in the same place, by keeping the sound flat out with energized and free air.
- There is nothing worse than making a note on a trumpet.
- You only going to be as fine a trumpet player, as you develop your ears. We're trying to develop musicians, the trumpet is an extension of your thoughts.

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