**COMPLETE**

**Including Volumes 1, 2 & 3**

**By Dr. Charles Colin**

# TRUMPET

# *Advanced*

# LIP FLEXIBILITIES

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# TRUMPET

# *Advanced* LIP FLEXIBILITIES

CC1008 **Charles Colin Music, 315 West 53 Street, New York, NY 10019**

# Advanced Lip Flexibilities

## Volumes 1, 2 & 3

for

# Trumpet

by

## Dr. Charles Colin

Text reference:



Technical Exercises

# Lip Flexibilities

Scientific trumpet playing depends largely upon intelligent concentration. Attention should be placed on every minute detail. The major and important subjects that will be delved into are the protruding, tense diaphragm applied in diaphragmatic breathing and the flexible arching tongue. There are trumpet players who incorrectly believe that brilliant performance is only achievable by virtue of one's natural talent. In following the common path of the least resistance they sidetrack "free" information on the premise that one does not "give away secrets." It's a pity that one who might well benefit from advice may not consider good progressive suggestions offered "freely".

## FEAR UNNECESSARY

Performing in a brilliant fashion can be developed. Not through 'hocus-pocus" methods, but by applying oneself diligently with intelligent instruction. I shall unfold all the perplexing problems that new students have previously developed before coming to me. To some, this talk about "diaphragm" may have appeared far-fetched and something to avoid. They fear that the progress they have attained will be lost – never to be regained, if they experiment with this much discussed subject. Little do they know how many times they have unconsciously attained a degree of perfect coordination of all their faculties, and not recognizing their value, have discarded it.

The benefit of diaphragmatic development is that the pressure taken away from the mouthpiece is transferred to the diaphragm muscles. These muscles, developed, will give ease and relaxation in every register and lead to added endurance and power with a sizzling brilliance, that will go to building up much needed confidence.

There are different types of tones for different types of work. Tones are said to be natural, but I believe any type of tone can be cultivated according to the type of work required. Brilliancy in performance is the most in demand. Those lacking in this quality should take time out to analyze why they haven't got it. With careful observation it will be discovered that coordination or certain functions must be employed. Lips' vibrating freely is the first essential. In order to make the lips vibrate with a minimum amount of pressure, it is necessary to use a full, steady stream of air up through the throat. The sharp stream of air which controls velocity hits the roof of the mouth. This bone structure of the inner mouth acts as a sounding board.

## TONGUE PLAYS VITAL PART

The tongue, acting as a valve, plays the most important part in controlling the air passage. Low notes consisting of wider vibrations call for less tenseness in the diaphragm. The opposite is used for the high tones. The arching of the tongue contracts that stream of air which becomes most forceful. The tip of the tongue, in releasing the air, makes the lips vibrate very much faster. This automatically pushes the range upward.

Resonance is formed by vowel signing. This narrows down to the different syllables which are formed inside the mouth. Employing these syllables creates three distinct ranges: "aah" – "oo" – "EE" put in two word form. We use "Army for "aa" and "two" for "oo" and "tea for "EE". In speaking the word "Army" notice the positions of the tongue. It is almost flat on the bottom of the mouth. Doing this opens the throat. In speaking the word "Two", notice the rear of the tongue is flexed. This does not close the throat , but automatically contract the stream of air thus making it possible for the lips to vibrate faster than the previous syllable. In speaking the syllable "Tea" the rear of the tongue is raised so that the back teeth feel the spreading of the tongue. This contracts the column of air so fine that the drive is more forceful. Therefore, the lips vibrate with extreme rapidity. In these positions there is ample room for the air stream to pass over the arched tongue unhampered. Notice particularly the air stream when raised from protruding tense diaphragm ascends in a straight line. As it gets behind the tongue it does not curve and pass in a round-like manner over the tongue. The force of the air stream shoots up form a tense diaphragm directly straight through the throat until it finally hits the roof of the mouth which acts as a sound chamber.

## DISPROVING THEORIES

Run your finger up against the walls of the roof of your mouth and notice how much space the air has to circulate around. Therefore, the theory of the arched tongue disproves what is said about this system closing the throat. In correct breathing, i.e. breathing from the chest and not taking in enough air, will surely choke the tone and tighten the throat muscles, not the arching tongue. The sound chamber (or roof of the mouth) is likened to that of a violin sounding board. The air stream with it pressure when it ascends to the roof to the mouth with the desired amount of velocity (speed) is held back by placing the tip of the tongue against the top teeth. This stores up added intense power and as soon as the top of the tongue (valve) is immediately released in a gun like fashion, the air stream shoots up in a fiery spirit forcing the lips to vibrate at any controlled speed. When released, the tip of the tongue descends to a stationary position behind the bottom teeth to make room for the air-pressure passing through the lips. This results in the lips vibrating automatically and creates a sizzling brilliance with fullness of tone in every range.

# Lip Trilling and Stretching

"Lip Trilling" has been the most misnamed action in the trumpet vocabulary. This adopted title carries the general consensus of opinion that lip stretching is the medium to obtain the trill. Stretching the lips and wiggling the corners of the mouth is not a progressive method. It has never reached permanent perfection because it must be exercised painstakingly. Whatever flexibility is attained by this method can be lost.

Controlling the air stream results in a natural and permanent development, whereas a flexible arched tongue governs the air stream. This knack of "lip trilling" is not forced; therefore it is consistent. It is necessary for vowel syllables to be shaped into unobstructed air-streams penetrating from well- controlled diaphragmatic breathing.

## TONGUE POSITION

The position of the tongue in whistling is the correct tongue formation. Visualize the rear of the tongue being edged close to the upper molars. This condenses the air column and controls the velocity of air. An open, unobstructed air stream is vitally important. Therefore the tip of the tongue must descend behind the bottom teeth.

For correct lip-trilling development, the first objective is to become conscious of the working mechanisms inside the mouth. Sense the activity of the air stream simultaneously with the placement of the rear, center and forward sections of the tongue. For control, the tongue is modeled in arched form so the air column can produce vowel syllables in the form of "hissing", "hooing", or "harring". Since the tongue is connected with the jaw, as soon as the rear tongue is pressed up against the top molars the jaw ascends with it. Consequently, this drawing together of the embouchure constructs the necessary resistance. The tenseness of the rear tongue against the top molars is in proportion with the rising jaw, thus the embouchure is either compressed or relaxed according to the intended registers.

A simple test in sensing the correct tongue positions is whistling thirds repeatedly - at the same time feeling the position of the tongue as it rubs in an up-and-down motion against the top molars. Coordinately, sense the condensed air as it passes over the tongue. Thus, both a fast moving tongue and jaw supply the embouchure with an open-closed resistance.

Lip stretching is the backward method handed down form the old school. Such teaching requires from six months to a year before a student is able to show any signs of lip trilling. Slurring by way of stretching the lip tissues across the teeth weakens the lips and thins out the tone. The arching tongue can obtain increased lip development.

Range can be developed by air control. The tongue-controlled air stream will increase range in every form of slurring. Correctly applied, glissandos up to C above high C are possible without employing any freak methods. Add puckered lips and both resistance and power will be surprising. Without realizing, added strength will be gathered from the eye, cheek and lip muscles, all directed toward the embouchure. Should one be more conscious of this fact, muscles not yet developed will be put into use for strengthening results.

The mastery of lip trilling is the complete visualization of the position of the tongue. Refrain from lip stretching and use a closed puckered lip. Tongue behind the teeth to release the air-stream. Practice G below middle C false fingering (1st & 3rd). Raise the air stream to "B" (1st & 3rd) and lower the air-stream back to "G" by slightly easing the tension of the tongue against the top molars. Note the resistance created by the puckered embouchure. It is always best to start slowly and softly in an easy register and gradually ascend.

Lip trilling by flexible arched tongue develops and stabilizes the embouchure. The base of the tongue riveted to the top molars raises the jaw enough to make a natural contact in the embouchure, thereby forming the correct amount of resistance for the vibrating embouchure. All these forces brought together increase range. An extended full diaphragm creates vacuum pressure by locking the air behind the tip of the tongue placed firmly against the top teeth. This stimulates an unlimited air pressure as it prepares to be released. Upon release a definite contact of the top molars against the flat surface of the rear tongue molds a tube-like sandwich effect through which the air passes. This originates a controlling device for the air stream by means of either tightening or relaxing the tongue against the upper molars. Simultaneously the tongue in an up-and-down motion makes the resistance in the embouchure extra flexible. As the air passes freely over the tongue, the speed in which one wags the tongue or whistles determines how fast and clean the trill will move.

# Importance of the Tongue

Trumpeters have more varied theories about the working embouchure and lip placement than about any other single phase of playing.
Among the many formulas used to get more or less lip into the mouthpiece are:

(1) Red part of top lip on rim, not in mouthpiece,
(2) Two-thirds of mouthpiece on top lip,
(3) Half top lip, half bottom lip,
(4) Red of both lips rounding around mouthpiece,
(5) Top and bottom lips curled in mouthpiece.

The most sensible group, however, advocates that wherever the mouthpiece feels most comfortable and the lips vibrate most freely, that is the correct placement. Lip formations of every player are as different as the individual himself. It is, therefore, irrational to say that the best placement is half-and-half.

## EMBOUCHURE SECURITY

A comment often heard by beginners is "smile slightly" with care not to exaggerate, as is sometimes the tendency. Instead of unnecessary lip stretching, if the lips are puckered and pressed more firmly together, more of the meaty substance of the lips is naturally immersed inside the mouthpiece resulting in much more security in the embouchure. Puckered lips have a strengthening effect, but lip stretching spreads the muscles in opposite directions and in so doing tends to weaken the lips. The vibrating tissues should be used solely for the purpose of vibrating - not for vibrato or for pressure or for shifting registers.

To insure strength in the lips they should be drawn together. This is done by raising the bottom lip slightly, thus tightening the muscles in the corners of the mouth. It also has a direct bearing in controlling the air stream. The process is in raising and lowering the air stream and thus controlled resistance reverts back to the tightness of the embouchure. The technique is to lower the bottom lip for a slight opening, which gives both wider vibrations and a resonant bottom register. The compression of the lips results in a smaller opening and thus higher range.

## VITAL BODY RESISTANCE

The tightness of compressed lips controls body resistance. Such resistance is vital in playing a cup mouthpiece. Let's discuss ways and means of obtaining it. Here are a couple of methods: 1) creating a sensation from the pressure against the back of the chair, when the muscles in the back of the diaphragm are functioning normally; 2) placing a thick belt around the diaphragm area in order to sense the correct pressure while performing. 3) Gripping the horn forcefully enough to stimulate enough tension through one's entire body. Some keep the body tense. Rarely relaxed. They keep form crossing their legs or sitting in a slouched position but always sitting up straight so that the lungs will have ample room to function freely.

## TONGUE PLACEMENT

The tongue placement plays a vitally important part in the building of a strong embouchure. The accepted conception of the tongue placement has a direct relation to the opening of the vibrating lips. A large opening between the lips jeopardizes security in the upper range. Those having this difficulty should tongue behind the top teeth starting their attack close to the roof of the mouth. This slight change has the effect of gradually feeding the mouthpiece with more top and bottom lip, which definitely remedies this fault. Those using little top lip and tonguing between the lips use very little lip tissue in the mouthpiece, so much so that literally speaking they are "playing on their teeth". This discomfort calls for a more protective grip in the mouthpiece. Eventually it leads to excessive lip pressure and restricted blood circulation. To insure against any such pressure we suggest tonguing behind and against the top teeth. If possible, tongue higher up toward the roof of the mouth. This automatically pushes the jaws and lips closer together. This in itself counteracts any excessive pressure. We definitely advocate more lip in the mouthpiece for freer lip vibration.

# Develop Resistance

Let's compare the trumpet students' present way of thinking and then gaze into a crystal ball to observe the change unfold in his future progress. One should consider the common tendency to follow the path of least resistance. However, as intelligent thought reveals itself one gradually emerges from an adolescent to a mature approach to learning.

In observing an outstanding performer, try not to become envious but rather inspired by someone who is not only accomplished, but who has perfected something we all struggle for. Disregard gullible obsessions such as: the kind of metal that instruments should contain; new-fangled mouthpieces; tampering with the embouchure unnecessarily. Give no thought that this holds the key to the secret of one's success. Don't be obsessed with the idea that a radical change will bring about immediate success and solve all your problems. Let's focus our attention on resistance and discuss it thoroughly.

## RESISTANCE

Has any thought been given to why trained singers in action keep necessary parts of the body tense? Why trumpeters blow out their cheeks; have a solid grip on the instrument; equate high notes with a shallow mouthpiece; are susceptible to lip pressure; focus on different in bores in instruments; edge against the back of or wrap their legs around a chair; tense up the muscles in and around the diaphragm area; use the bell for support; pucker lips; protrude the jaw; buzz; practice non-pressure system; have air pockets in the lips?

It all boils down to the fact that everyone, consciously or otherwise, is either permitting nature to build resistance within oneself or is consciously preparing for it. Therefore, with natural facilities, everyone develops his own resistance and if applied along correct channels, the procedure will make the difference between the average and the great. Let us take the unnecessary pressure away form the lips. In so doing we simultaneously cut down on the iron-fist and iron-arm that habitually grips the instrument.

Place this necessary resistance in and around the entire undeveloped area in the diaphragm muscles. The diaphragm muscle is that layer of muscles (so seldom exercised) that spread over the lower part of the lungs just below the ribs of the chest, encircling the entire body. Regulated diaphragm tensity pushing against the lower lungs sends up the correct amount of wind pressure. This can be adjusted and controlled by the use of the tongue. The air-stream must first pass over the entire tongue before passing through the vibrating embouchure. In order to create such resistance in the air-stream, apply the middle-centered flatness of the tongue in apex form, similar to the position of an over-flapping leaf or petal of a flower. Raise this position of the tongue high and spread it across the floor of the mouth against both walls of the upper teeth. Use the tip of the tongue in valve-like fashion in releasing the air-stream. In getting ready for the attack the tip of the tongue should be pressed against and pointed directly behind the top teeth. The attack is demonstrated when the tip of the tongue is lowered and releases the air pressure with "blitzkrieg lightning," behind the bottom teeth and kept stationary until ready for the next attack. This procedure will regulate and condense the velocity of the air-stream from the fullness of the lungs. Thus, the range desired will be easily attained due to all the facilities working harmoniously together.

Another very important requisite is the closed embouchure without any unnecessary wide spread in the lips before placing the mouthpiece. Regardless of how tightened the lips are, as soon as the mouthpiece is set, there becomes a natural spread sufficient enough for the air to make the lips vibrate freely. The tongue passing between the lips always causes a dangerously wide spread; especially in attempting the upper range with the position of the lips set only for the middle register. This occasions excessive pressure, even though breathing and tongue position are correctly coordinated.

## REDUCING PRESSURE

The fallacy in lip stretching for range weakens and pulls the muscles away to all foreign directions. The great revelation is displayed by bunching together all the muscles surrounding the embouchure in a tense puckered manner so as to form a tightened embouchure. Subsequently, the pressure of the mouthpiece on the lips will be cut down to a minimum. Doubtless, the lips drawn more closely together will not disturb the present embouchure, but will produce more flexible vibrations, Drawing in more lip to work with will result in an enlarged and enriched tonal quality. This is the one school of thought that has been tried and used effectively by the better artists who cannot afford to entangle themselves with false theories. By going along the correct channels, their work is uninterrupted, year after year, with enduring success.

# Intelligent Thinking and Practice

Unforeseen complications, which result in "Lip reactions", are a dreaded menace to trumpeters. Such conditions are the result of negligence, premature satisfaction, and gullibility! These evils when least expected can blossom into a definite crisis. "Reactions" are most apparent when the damage has finally taken serious effect. Ironically, misjudged situations due to ignorance result in unnecessary set-backs.

The serious student who practices diligently might find his lip going from bad to worse.. Such a disconcerting experience affects clear thinking. Lip reactions cause a fearful state of mind hampering confidence and necessary ego. Situations such as these can be checked.

## EFFECT OF PHOBIAS

Those looking first to find fault with their equipment get but a temporary satisfaction when the sacrifice of changing mouthpiece occurs. The next step is to blame the instrument. The changing of bores on varied temperaments of metal either encompasses more or less lip in the mouthpiece. This mouthpiece and instrument phobia "destabilizes lip and internal muscles" that for years have been developed and become used to resisting any complications. It also "destabilizes free open throat playing."

Health plays an important role. The lip is a sensitive part of the body and should be treated as such. It's not a mechanism that can be wound up and stopped at any given time. Careless abuse can cause untold discomfort.

It's a wonder how much punishment the body can take before it actually breaks down. The entire body absorbs wear and tear on parts of the physical structure. The lip draws its lifeline only form the facial muscles, which in turn depends upon the rest o the body. Lack of sleep and nervousness also takes its toll. Exhaustion gradually depletes one's energy. Lowered resistance adversely affects the mind, body and embouchure.

## EVIL OF BRUTE FORCE

Brute force has no place in trumpet playing. Uncontrolled tension leads to brute force. This evil has impaired many careers. It's a pity that some talented trumpeters do not center their intelligence on their embouchure. Brute force emanates from forgetting (or having never learned) simple, basic fundamentals. Since important work calls for accuracy, one cannot afford instability in his embouchure.

Other situations leading to "lip reactions" are subconscious experimentations. These experiments are often the direct reflection of observing others who demonstrate a phase in playing that is secretly admired. This lays the groundwork for the attitude, "If he can do it why can't I" Subsequently, one finds himself imitating questionable technique e.g. forcing more lip into the mouthpiece - which could be detrimental to the embouchure. Ironically, one may find himself imitating someone who is also in a tumult and constantly seeking the services of mouthpiece manufacturers to solve their problems.

Those lending an ear also may fall in line as victims of the mouthpiece tailor who ushers them into their new world, but this time from the "outside looking in." Misguided, second-hand, mis-informed pointers, on how to breathe also take their toll, such as statements like "pushing in or out or squeezing muscles around the diaphragm,." After absorbing much misguided information, playing at ease now becomes a difficult and tiring burden. The after-effects can be injurious if these newly-formed bad habits get so out of hand and take root and the internal muscles get tied into knots and struggle against two evils: overcoming a "lip reaction" and relaxing an over-rigged physical status.

## UNBALANCED PRACTICE

To quote Herbert L. Clark on intelligent practice, "a few drops of medicine will cure, whereas a teaspoon will kill." This can be said of unbalanced practice where no thought is given to dividing one's practice routine. Neglecting all registers for the upper register taxes and retards the lip by becoming over-tightened (Charley-horse). To counteract this best is to relax the lip with low register practice. Too strenuous practice is worse than none at all. Then again "missing a day's practice is", as the great teacher Max Schlossberg used to say, "like committing suicide." Schlossberg's statement, of course, is grossly exaggerated. On the other hand, if missing one day of practice brings about set-backs, what should be expected if one neglects practice for a period of time?

In the final analysis, it is not the mouthpiece, instrument or the teacher, but the individual himself. All these factors could be easily foreseen and counteracted before any serious effects take place by intelligent thinking. Reactions can be checked by retracting and retracing, step by step, our innermost selves.

# How to Warm Up

The true significance of "warming-up" confuses and misleads many brass men. Some think that by tearing off a couple of hot jazz licks, or by blowing warm air through a cold horn, they are warmed-up.

Correct daily workouts, routines and setting-up exercises all have their definite purpose. When adhering consistently to a set formula, the lips will react with strength and surety. Lip reactions are a delicate subject. Those who do not stick to sound procedures invariably become subject to mouthpiece and horn phobias. Then there are those who are susceptible to (counter-productive) advice on various commercial and speed-up systems, hoping to become a virtuoso – but ending up subject to bad lip reactions. In this whirlpool they get so befuddled that natural talents become stifled, and the chance for proper development, diminished. By understanding and avoiding lip reactions, lip sensitivity will not weigh on the nerves and, in due course allow peace of mind.

## PLAYING HARMONICS IMPORTANT

At the beginning of a practice session it is important to make the lips vibrate with the mouthpiece as they do in playing the instrument. Practicing "pp" with the instrument would be stressed in both middle and low register until the lips respond easily. Concentration should then be centered on all the essential factors: 1) correct intensity of the diaphragm, 2) a free blowing air stream
3) correct tongue positions 4) minimum lip pressure
Due to the average player's limited lip flexibility and register, the importance of playing harmonics should be emphasized. I find that this brings exceptional results. Harmonics for the trumpet and trombone are close intervals which begin on the same space about the staff G for trumpet; F for trombone. They are the close delicate intervals ascending upward. The fingering and the slide position that are used are the seven position combinations descending chromatically from any open tone on the trumpet or first slide position on the trombone. On trumpet the fingerings are (ascending chromatically) open: 2nd; 1st; 1st and 2nd; 2nd and 3rd; 1st and 3rd; 1st, 2nd and 3rd. On trombone the same combinations descending chromatically are 1st, 2nd 3rd, 4th 5th, 6th and 7th.
Exercising harmonics in the upper register develops controlled flexibility and creates a sureness of feeling for the close intervals in the upper register. It should be noted that "false" fingering for harmonics is important and similar to the "false" slide positions on trombone. The use of the seven positions (valve combinations) encompasses the entire range for both trumpet and trombone. Harmonic practice provides for excellent ear training. Professional performances will be gained from the mastery of these critical intervals in the upper register.

Students not realizing the importance of a good foundation often get discouraged with what they call "dry" scale and interval practice. Little do they realize or appreciate the importance of intelligent warming-up and how vital it is for development and future progress. A poor way of trying to develop lip muscles is to over work them causing calluses and scar tissue to develop. Excess pressure and improper breathing also produces stiff lips and an unbending style of execution. This type of playing usually creates its own system of false slurring by using half-valve glisses, even for slurs of a simple 3rd.

Certain methods advocate lip stretching, for range and flexibility. I stress vowel singing, i.e. syllables converted into air streams by a flexible arched tongue with softness of lips, in likeness to a fast vibrating reed. The start of each day's study should begin with a simple restrained exercise. One should magnify every minute sensation that occurs within oneself, while assembling all the delicate mechanics that must be put together to achieve the ultimate results.

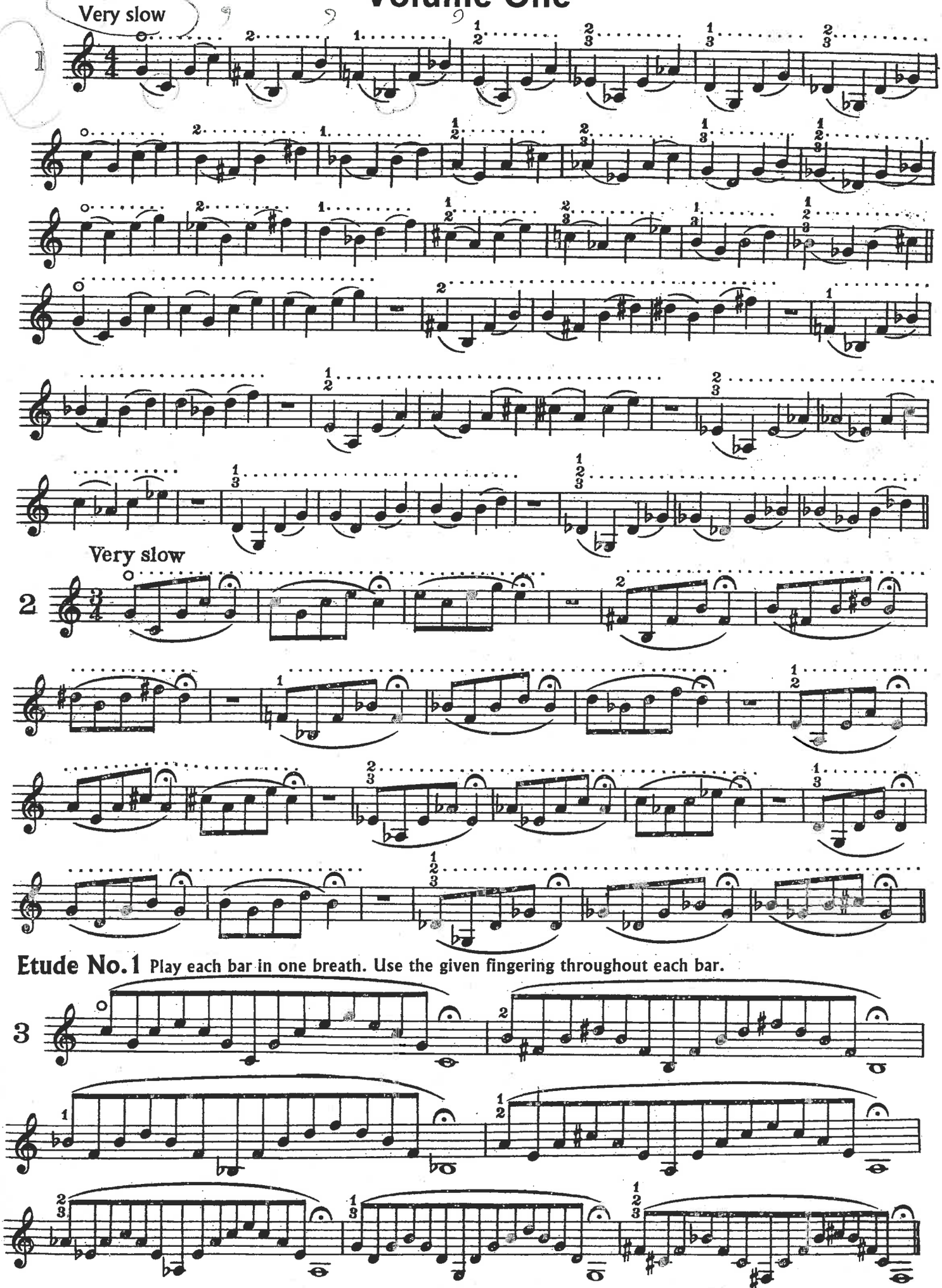
## BUILD WITH NATURAL GIFTS

A student endowed with the natural gifts for both high range and lip formation should build around that with which he is already gifted. If his middle C or above comes with ease, a series of exercises should be created which gradually enlarges the range in both directions from his natural note.

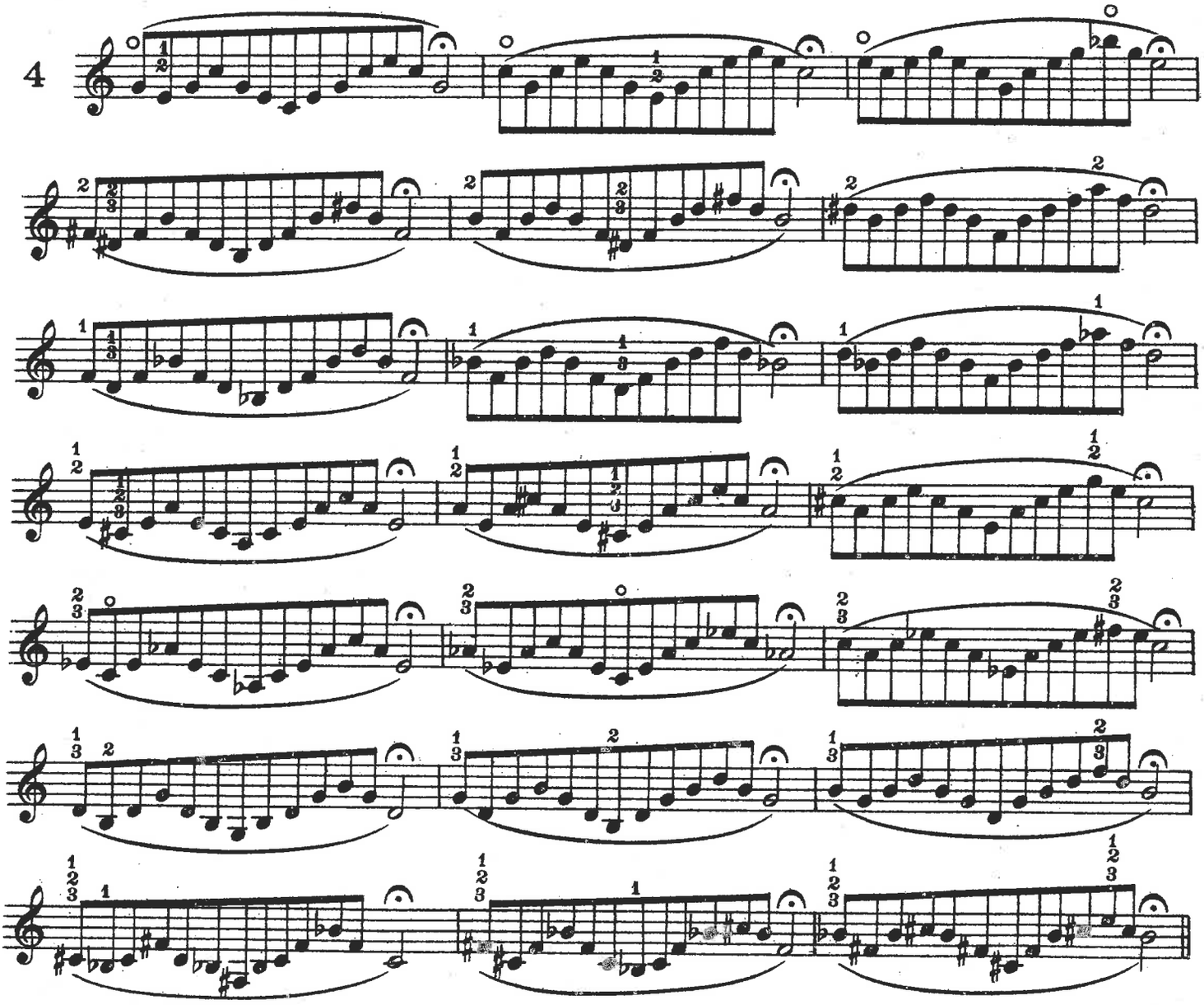
My "trouble-shooting" starts when confronted with the unfortunate student who struggles for a middle C and is about to give up hope. In analyzing, I delve to the root of the evil by finding out why his lips refuse to function – whether it is due to a stubborn tongue that insists on getting in the way, thereby obstructing the air passage, or whether the tongue keeps moving towards the lips even after the attack and unconsciously presses against the lips.

My book "100 Original Warm-Ups" for trumpet presents a series of exercises which provide a logical working basis for warming up quickly, correctly and professionally. The results of these exercises will give all brass men a superior command of the instrument. The interval slurs in "Warm-Ups" progress so simply that a middle G to C to E is attained by a flexible arching tongue. The same articulation can be used for all wider intervals by using the same procedure with varying power in the air stream, whether a 3rd, 5th octave or two octaves.

# Volume One

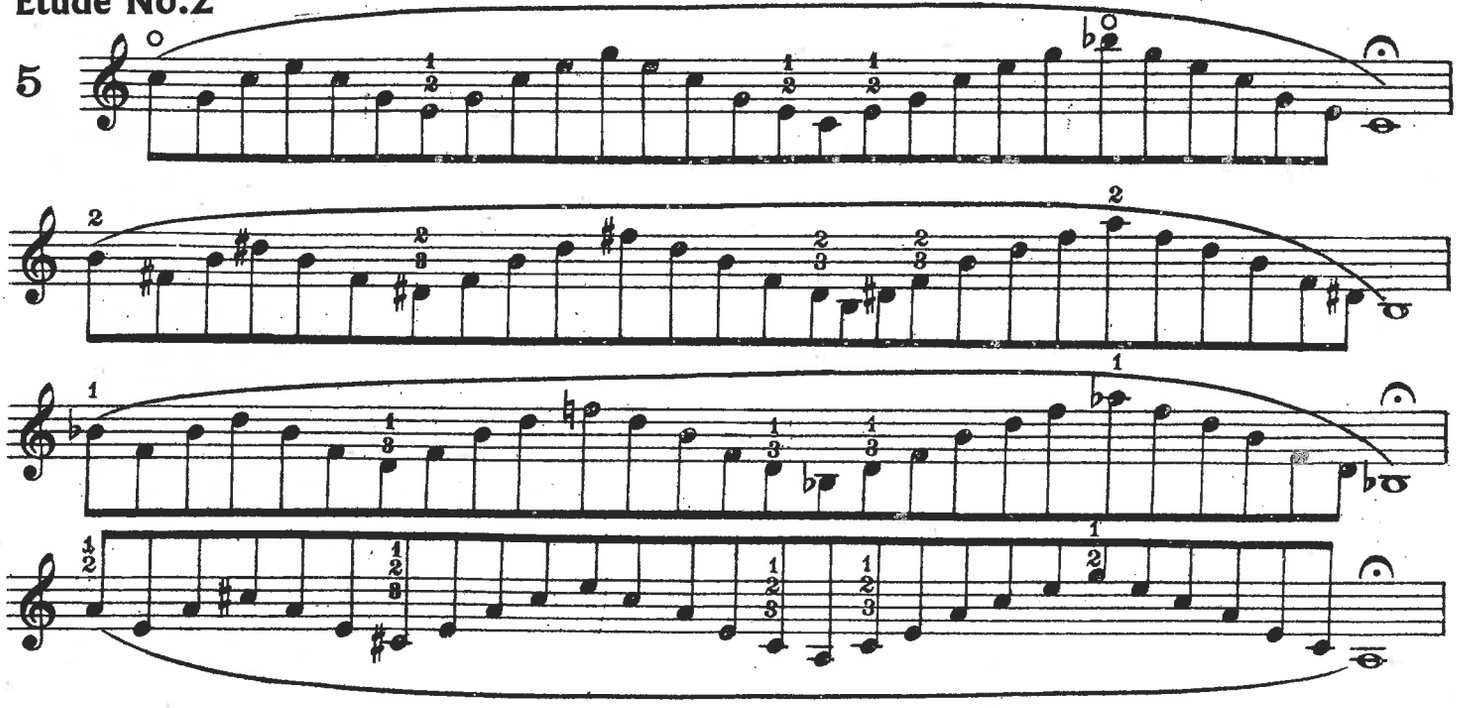


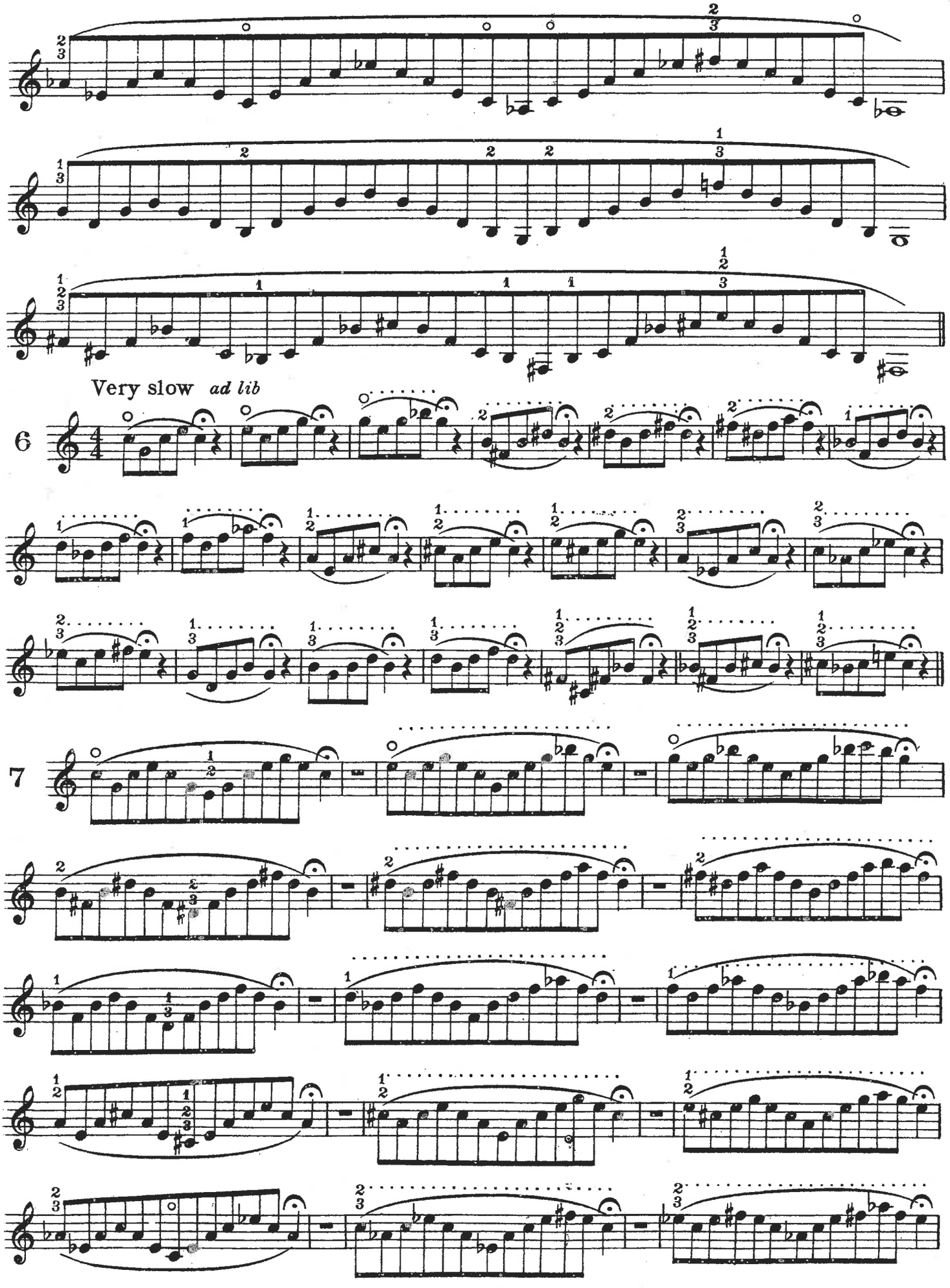

**Etude No. 1** Play each bar in one breath. Use the given fingering throughout each bar.

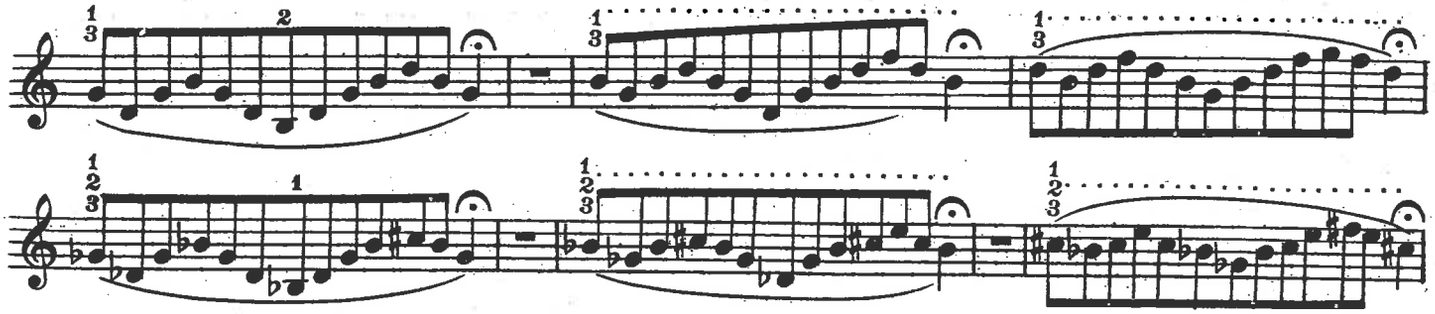



## Etude No.2

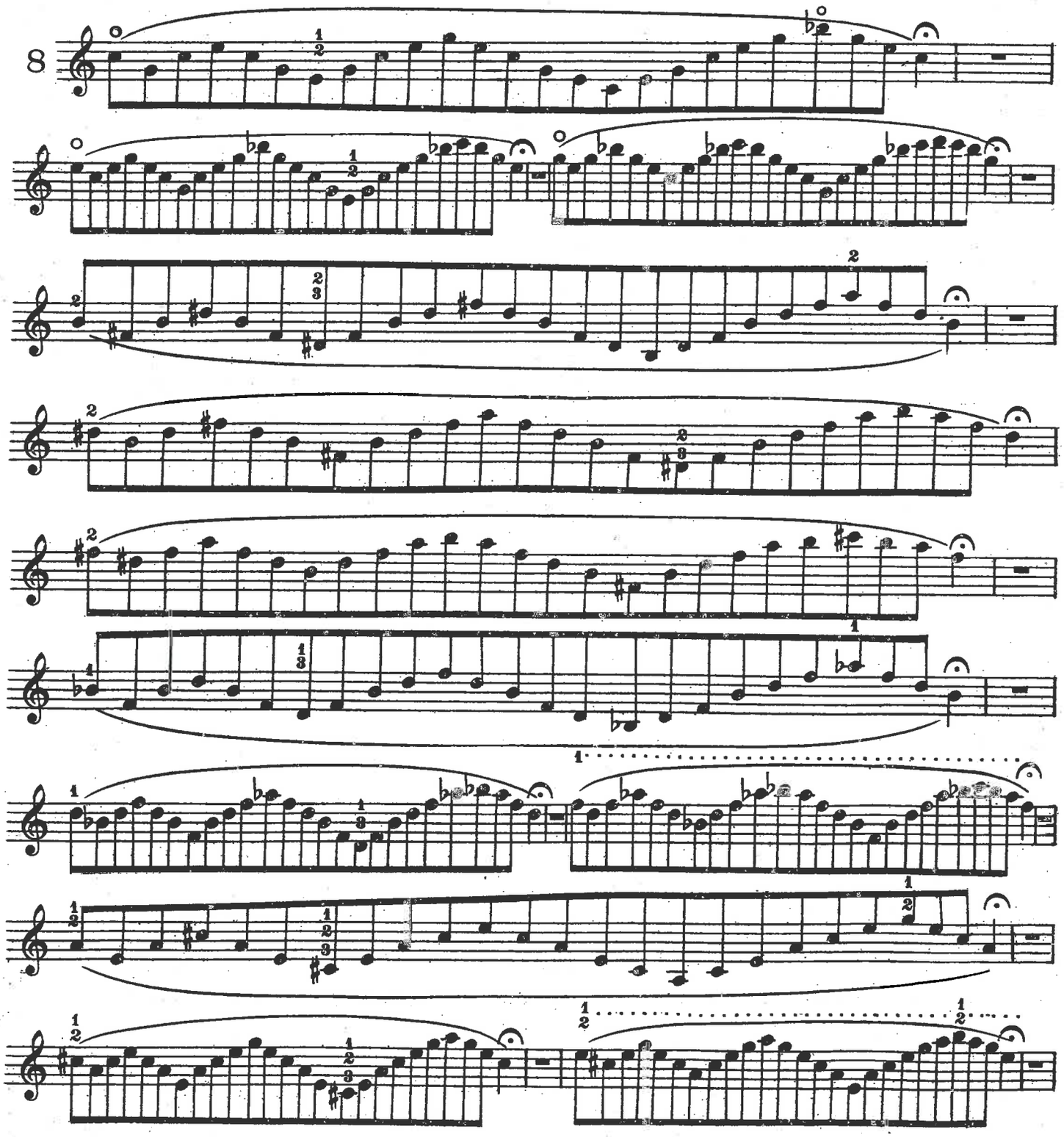
Play the indicated fingering at the beginning of each bar, unless otherwise indcated.

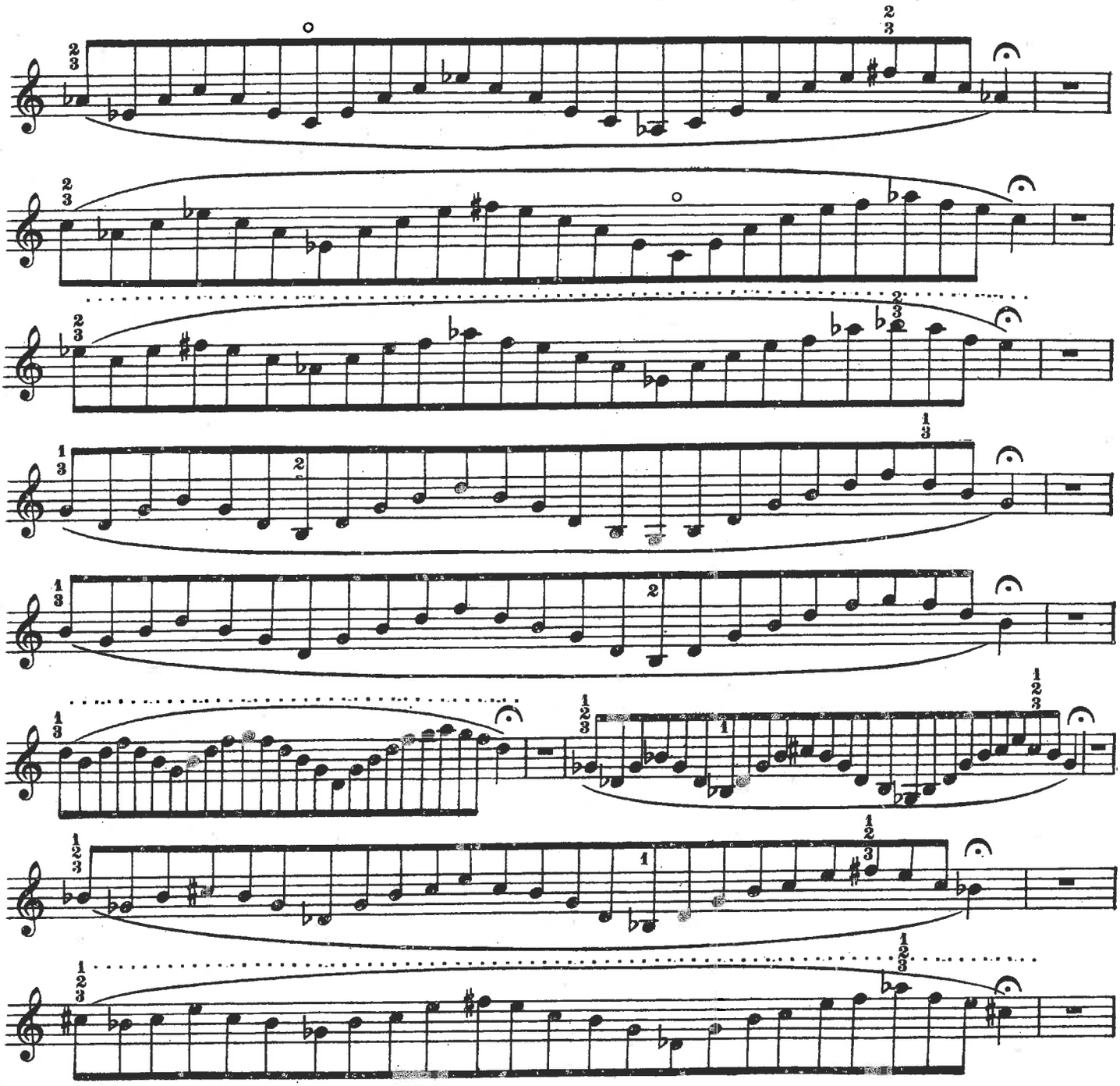



Very slow ad lib
6
7

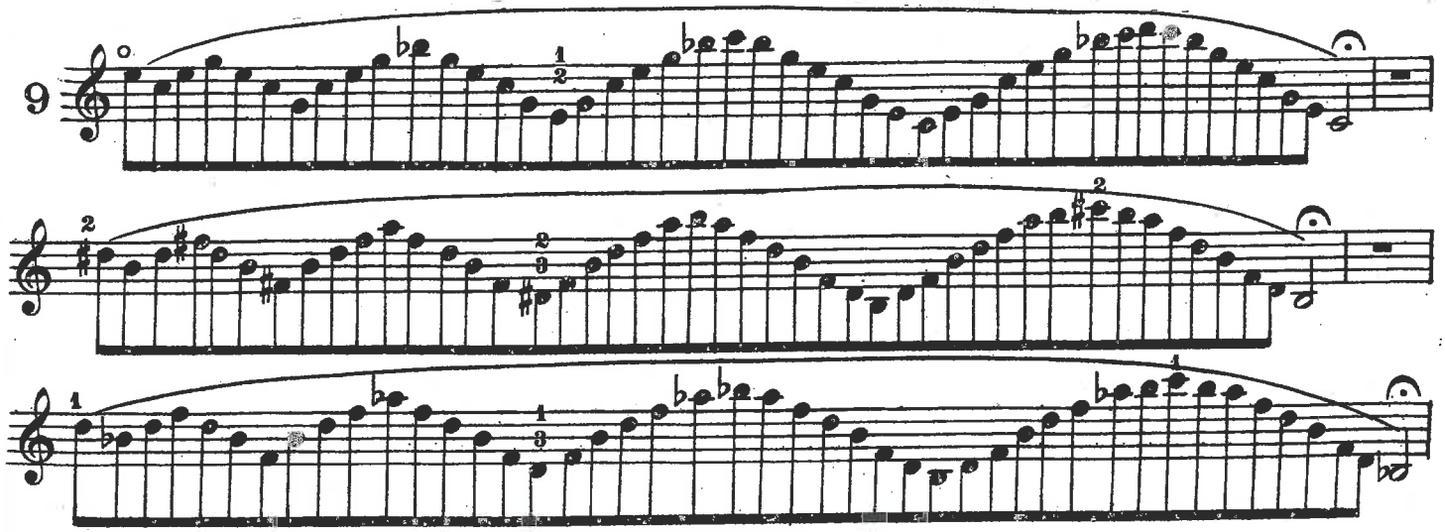


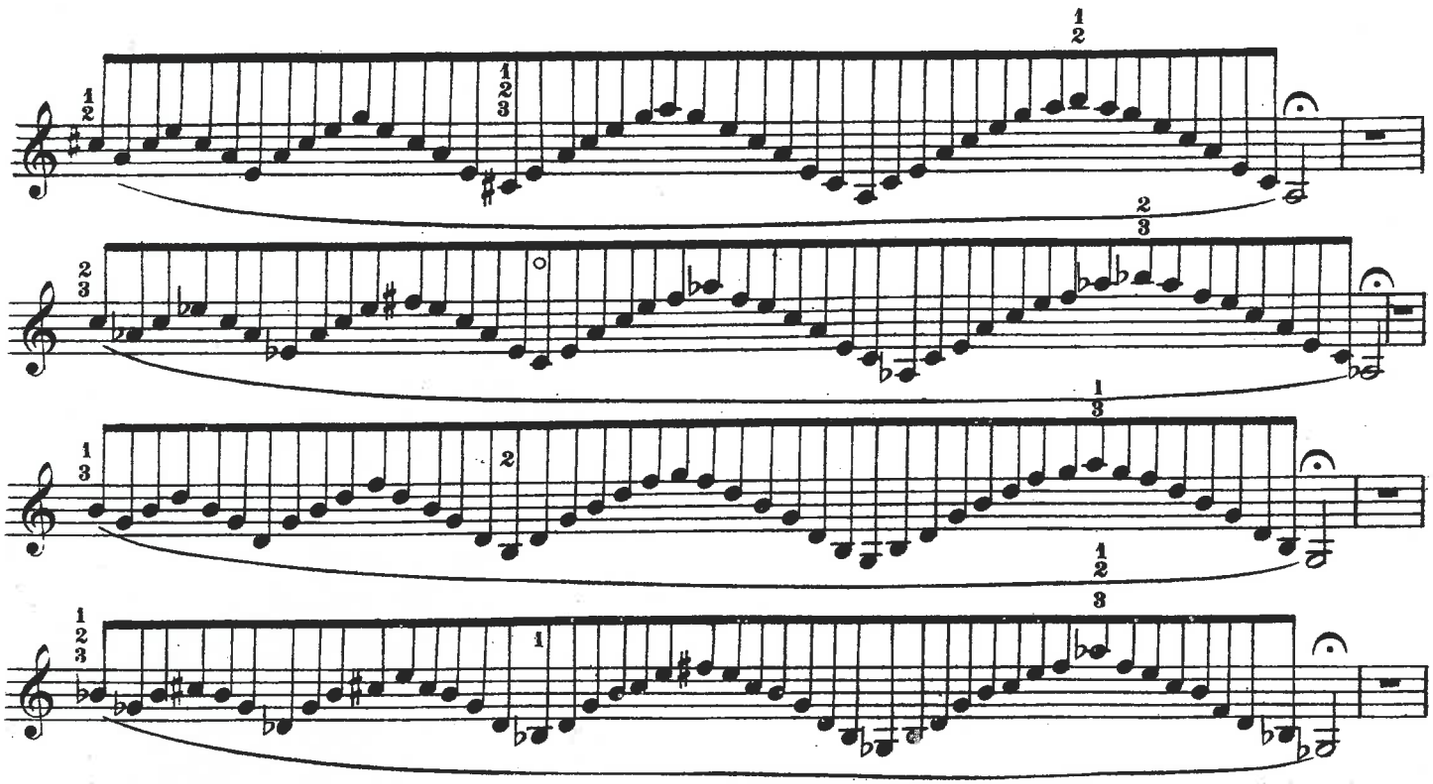
Rest about 5 seconds between phrases.



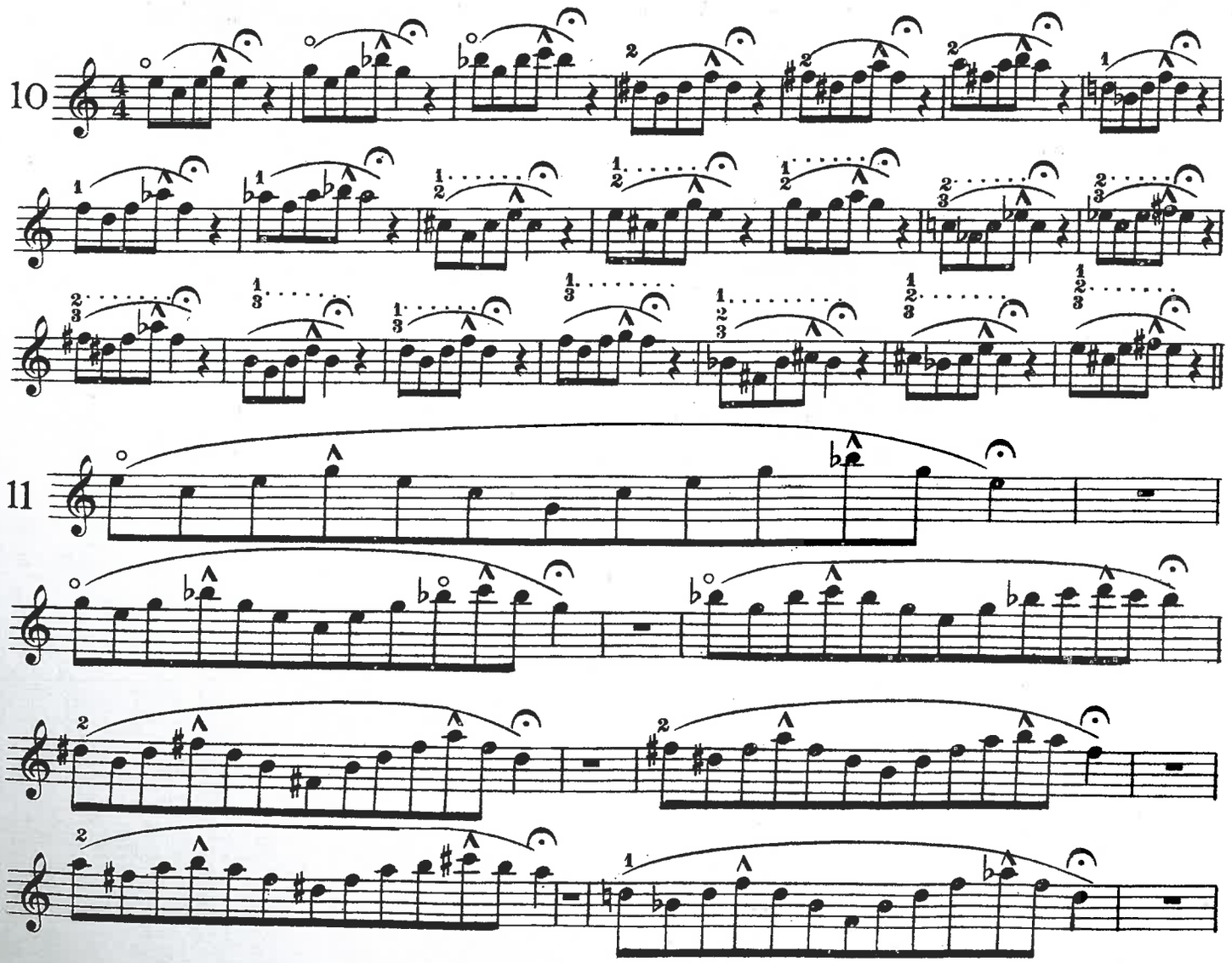


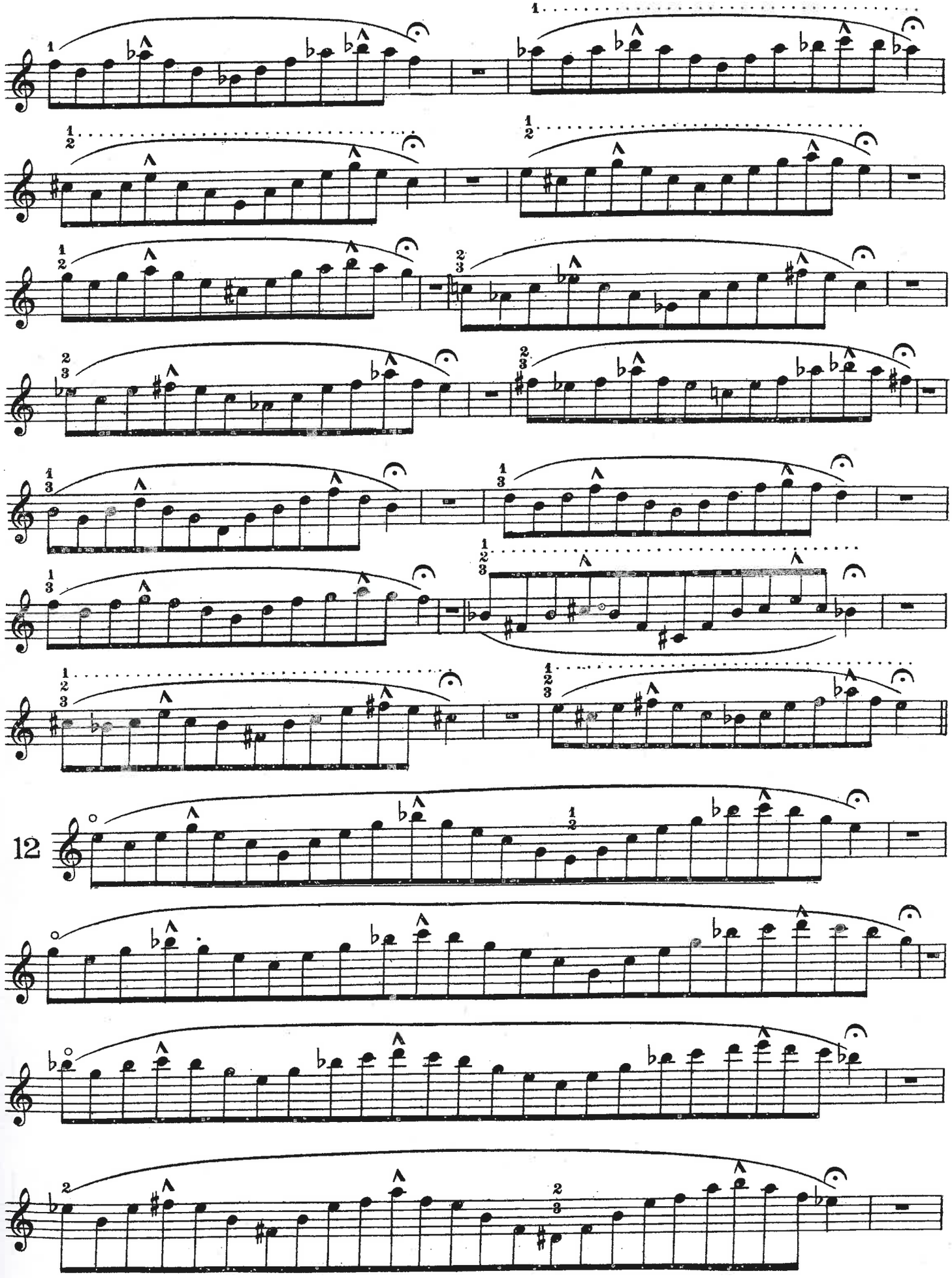
**Etude No.3** Play the indicated fingering at the beginning of each bar, unless otherwise indcated.

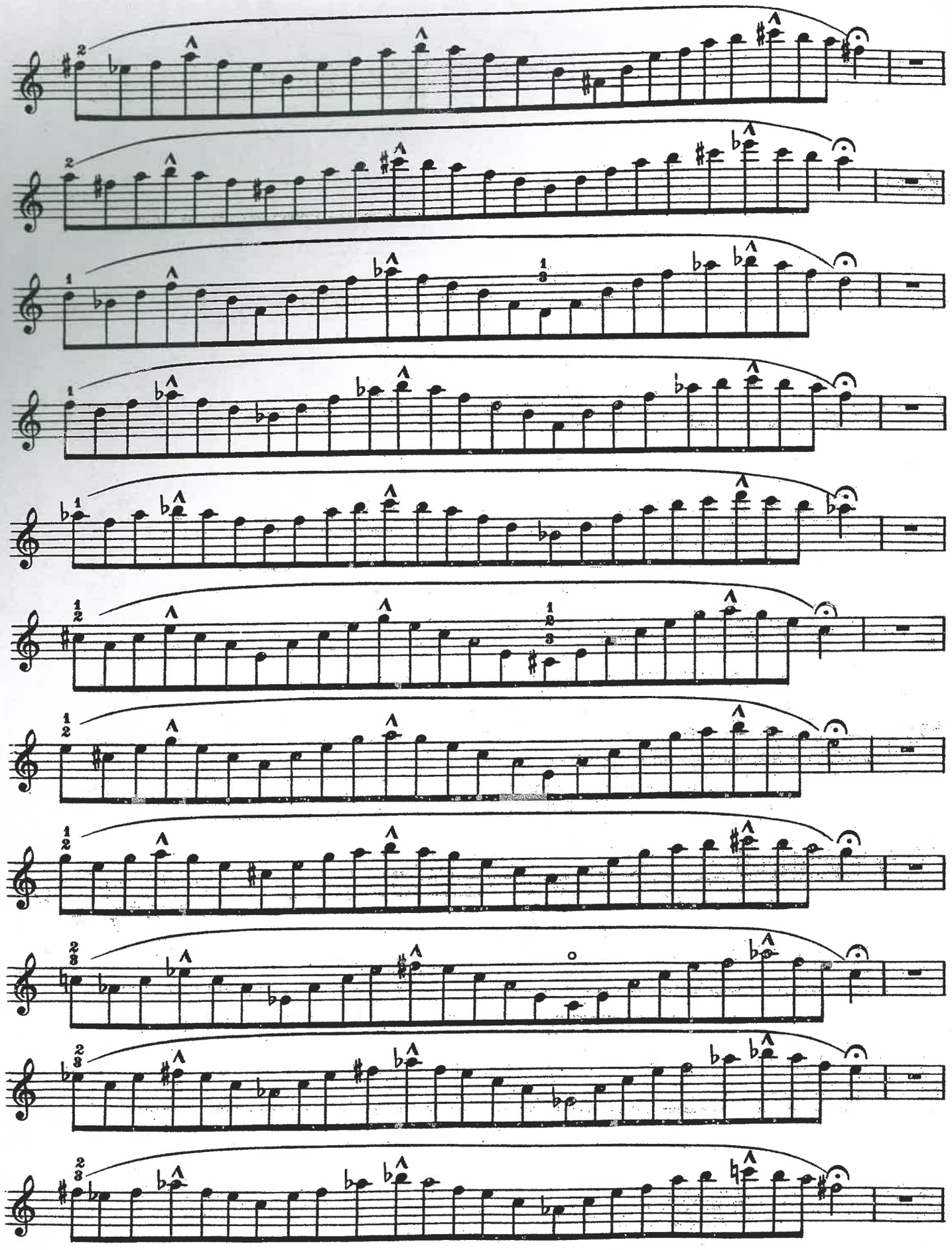


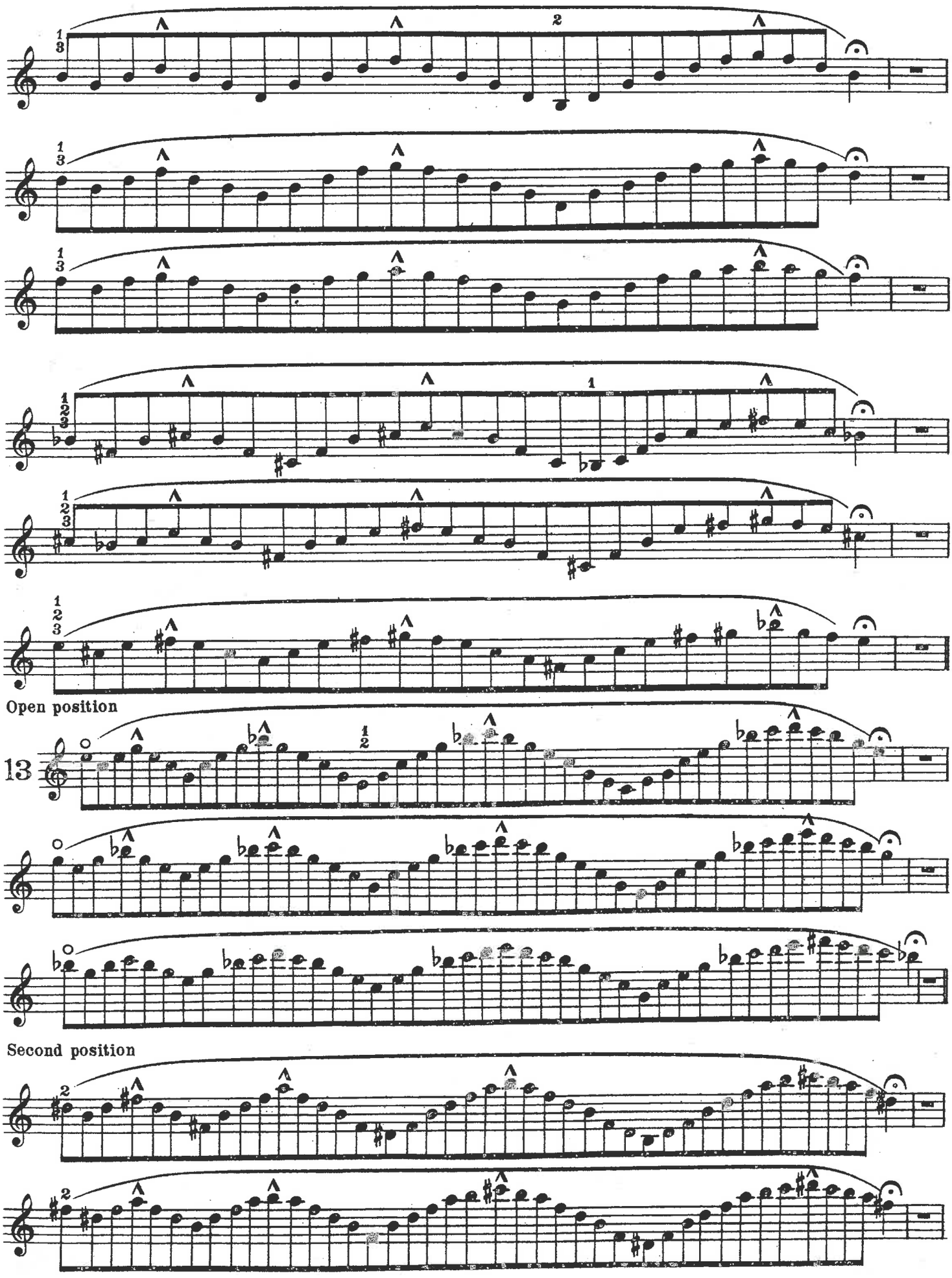


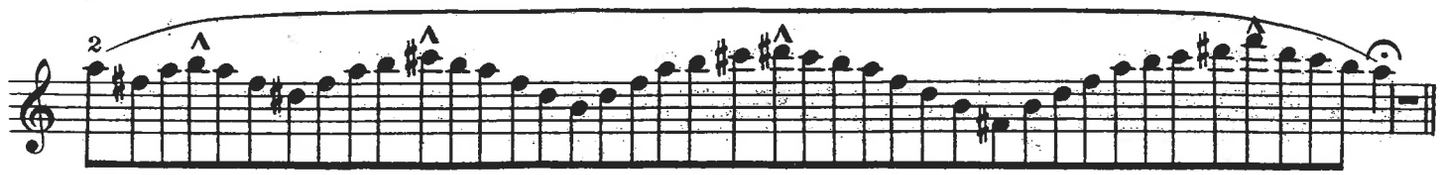
**Do not attempt unless previous exercises can be played with a sufficient amount of ease and relaxation. It is important to rest at least 5 seconds between each bar.**



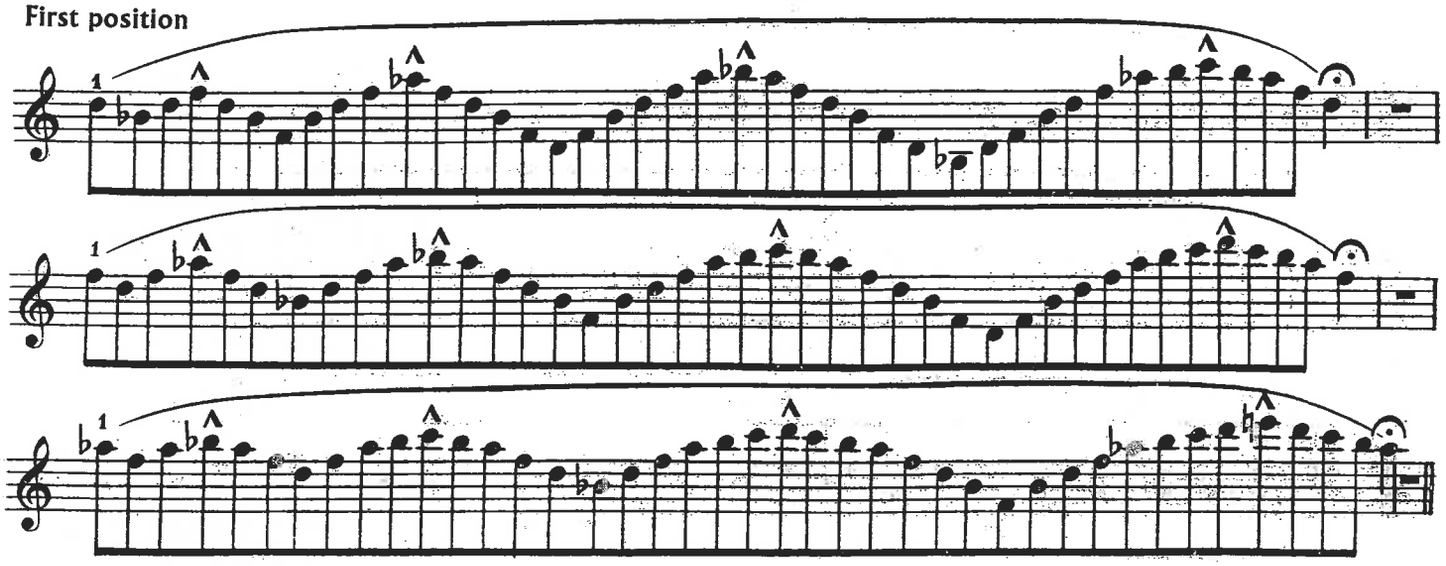




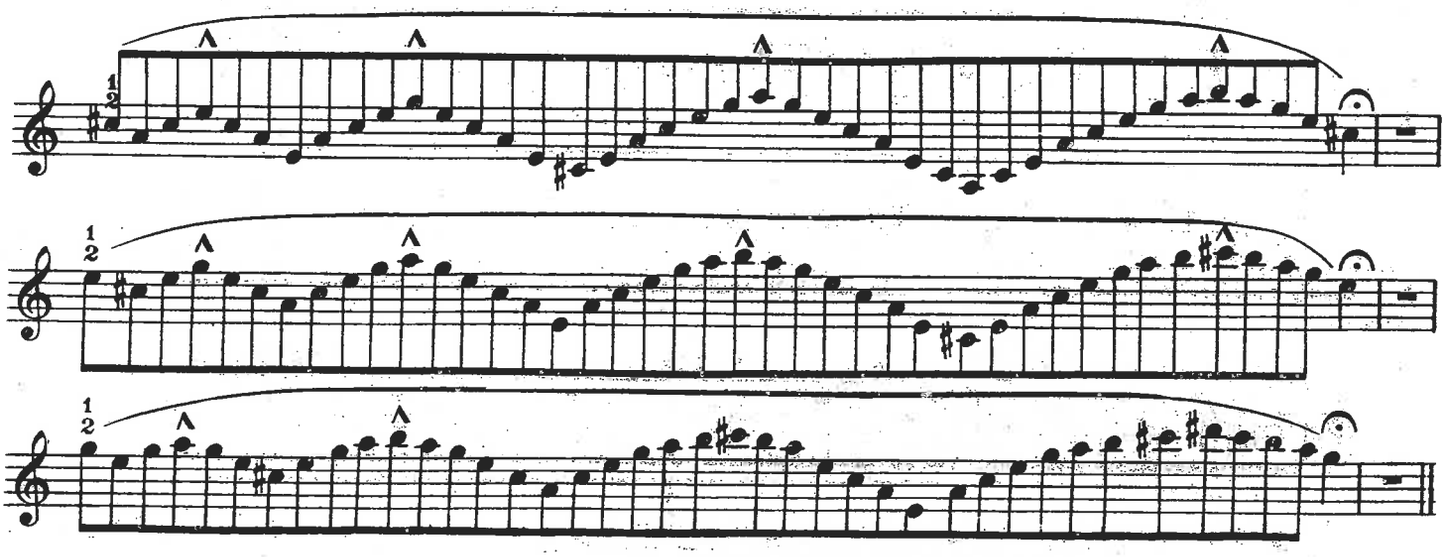

Open position
13
Second position



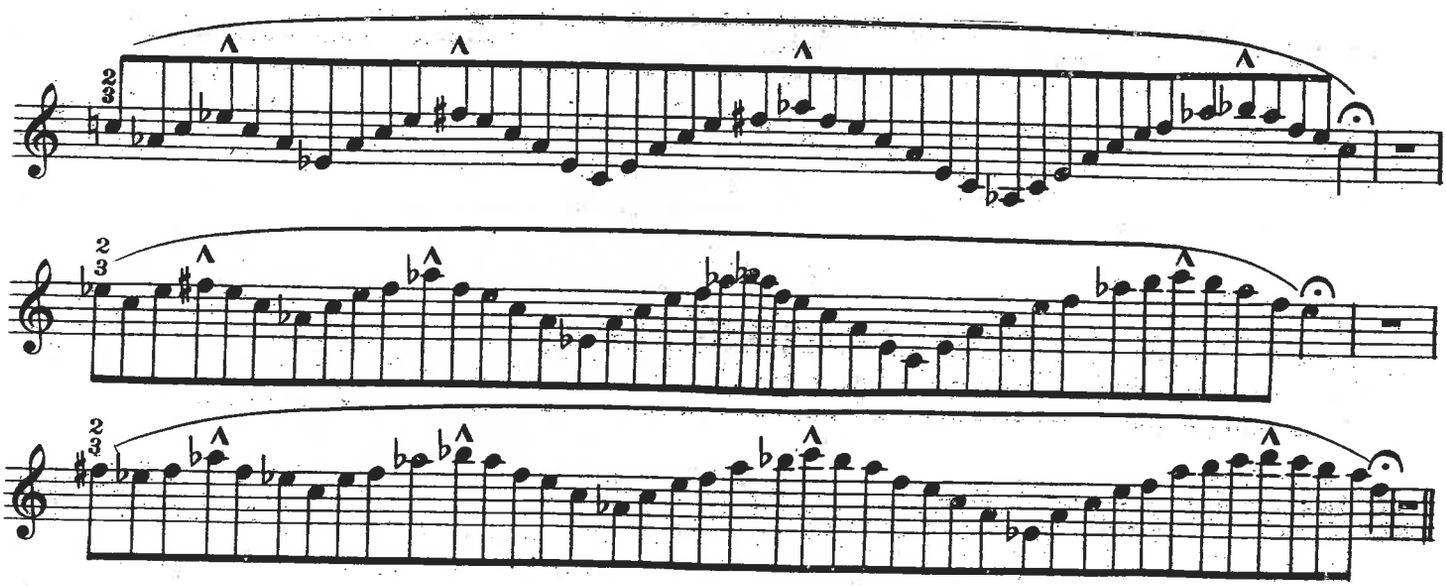
First position



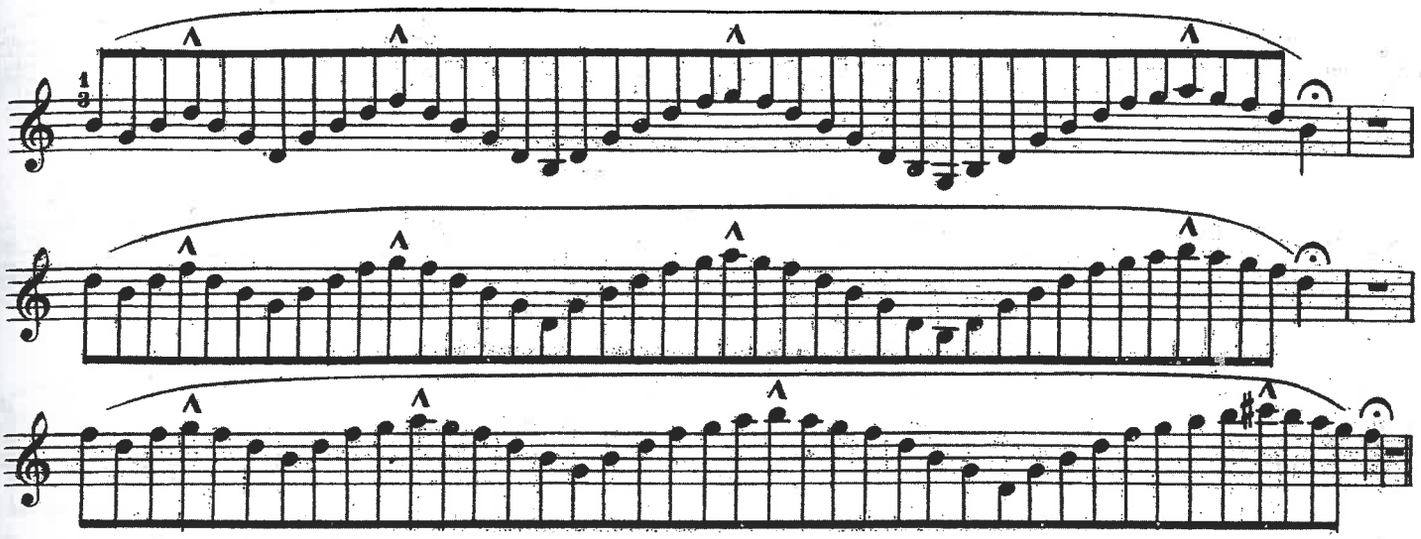
First and second positions



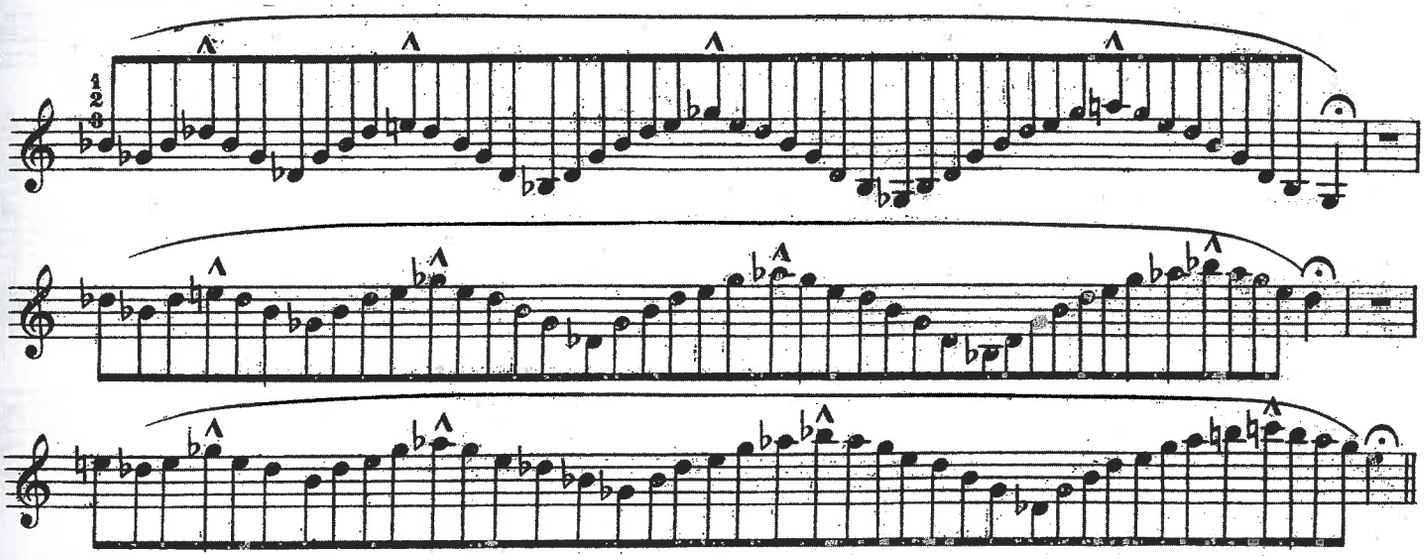
Second and third positions



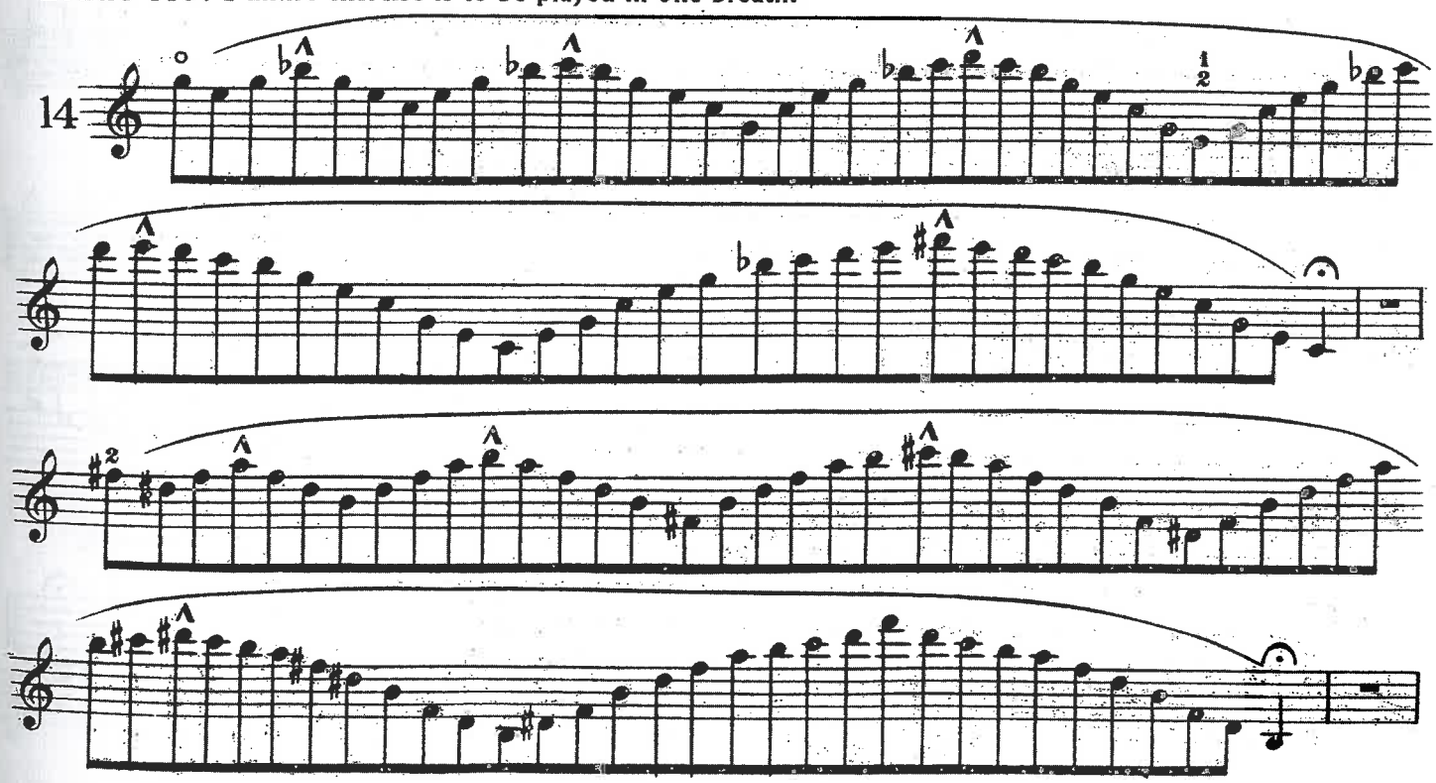
First and third positions

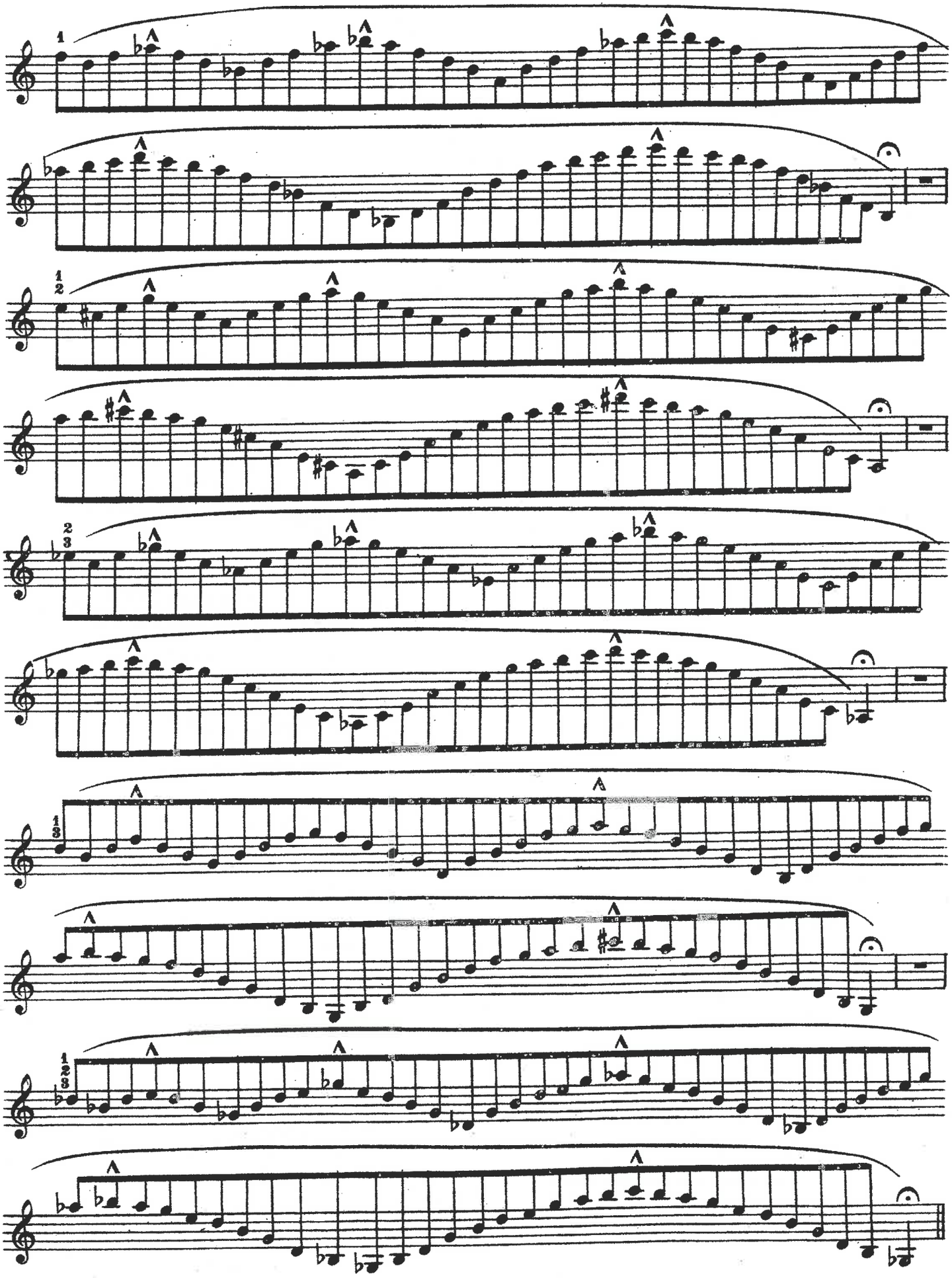


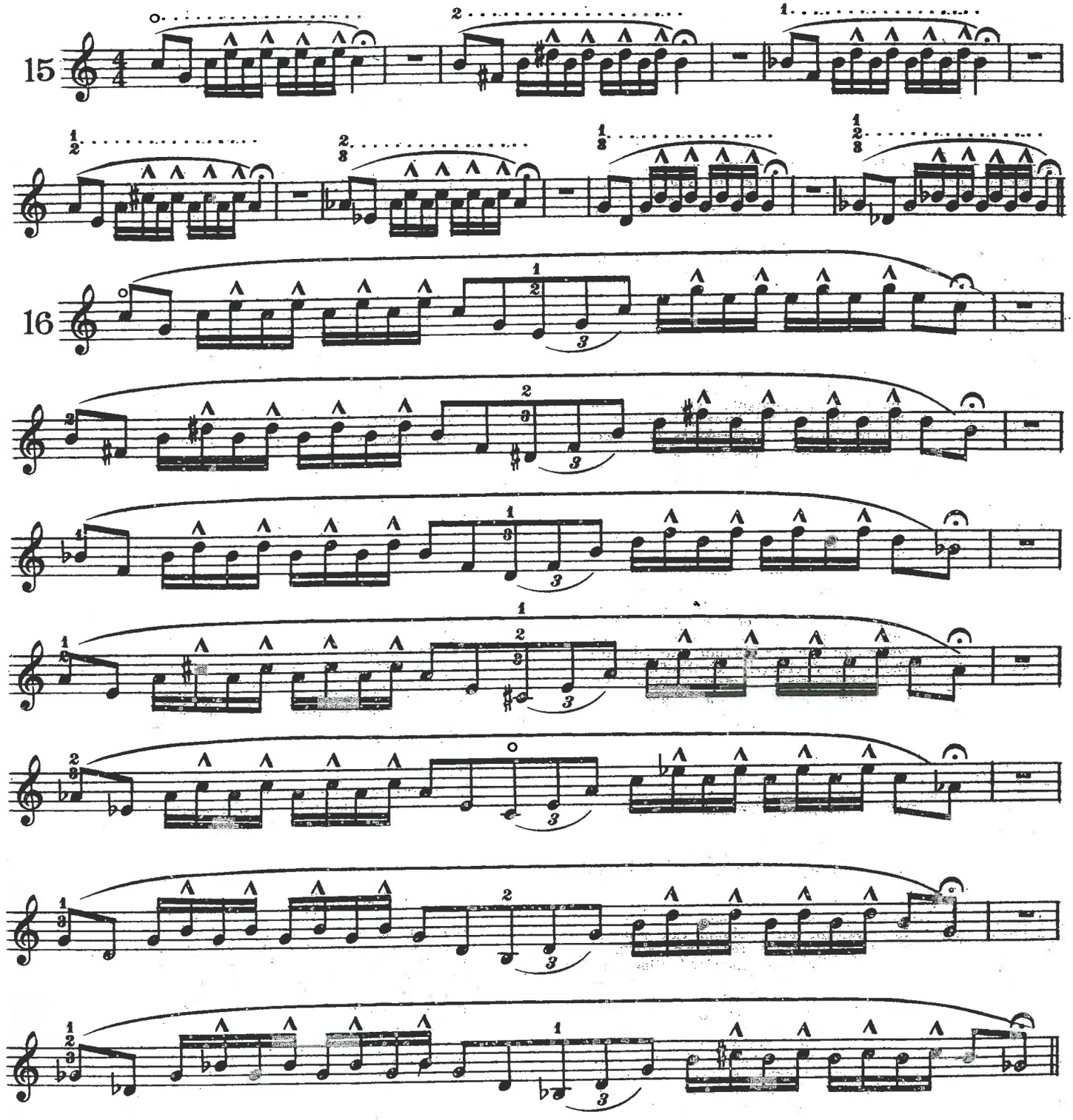
First, second & third positions



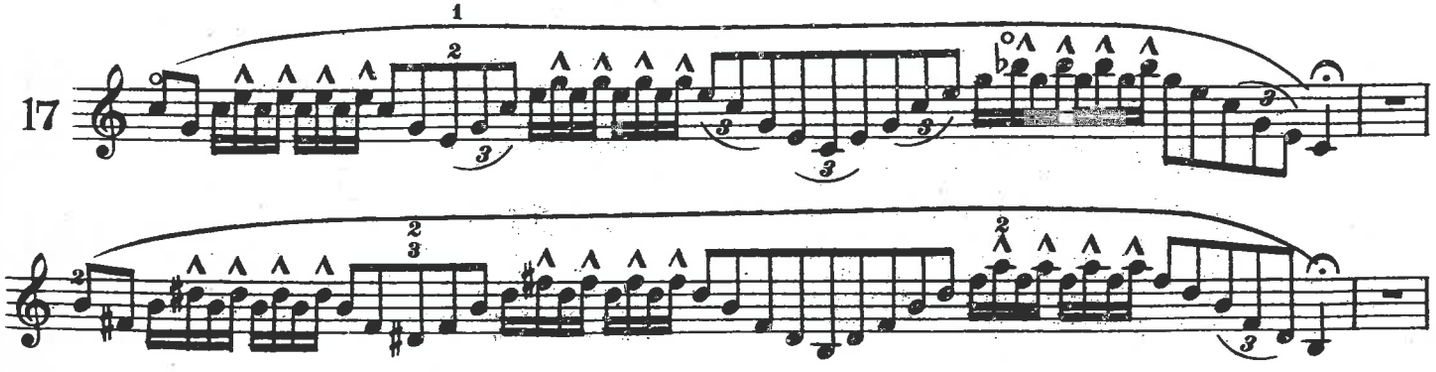
**Etude No.4** Entire exercise is to be played in one breath.

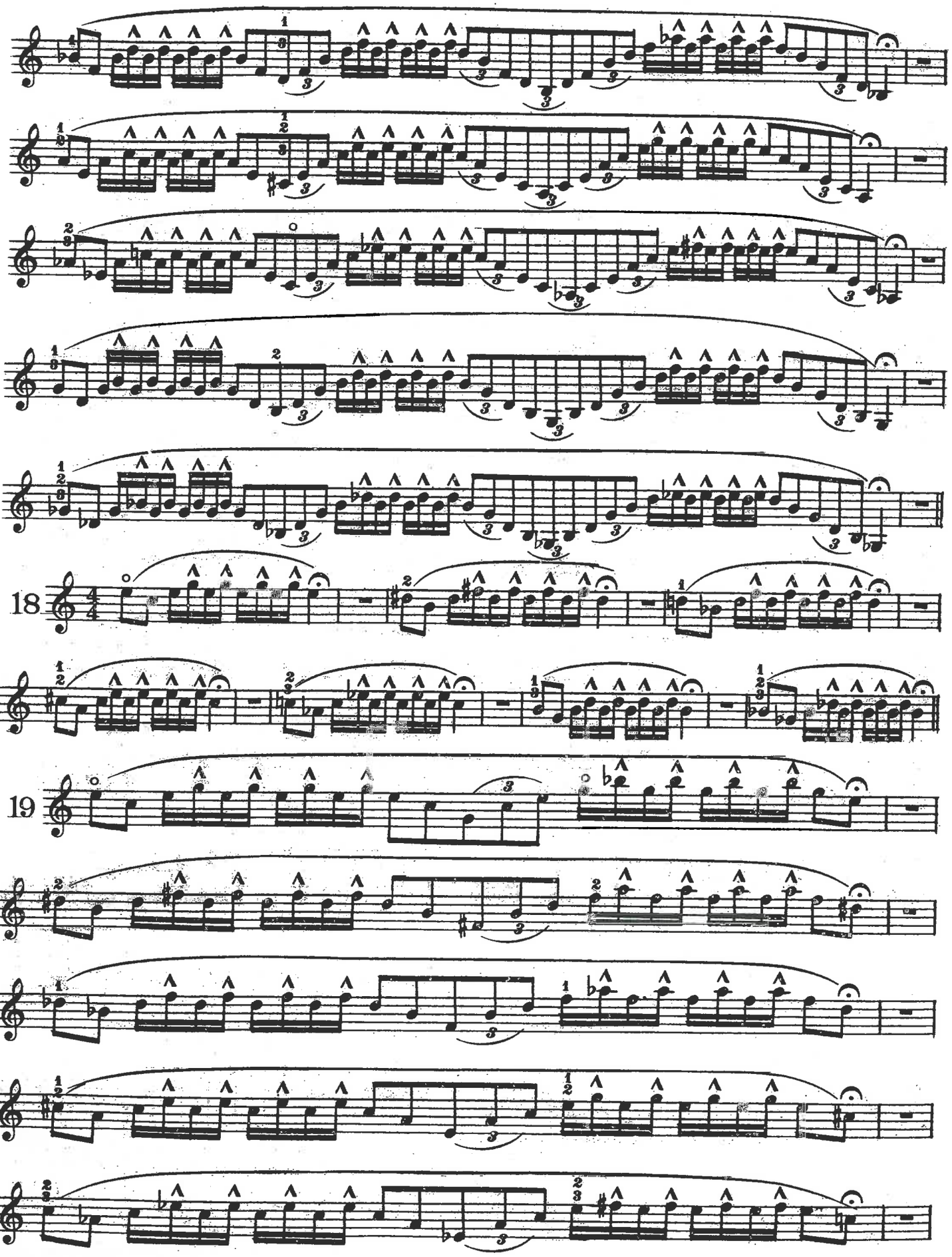


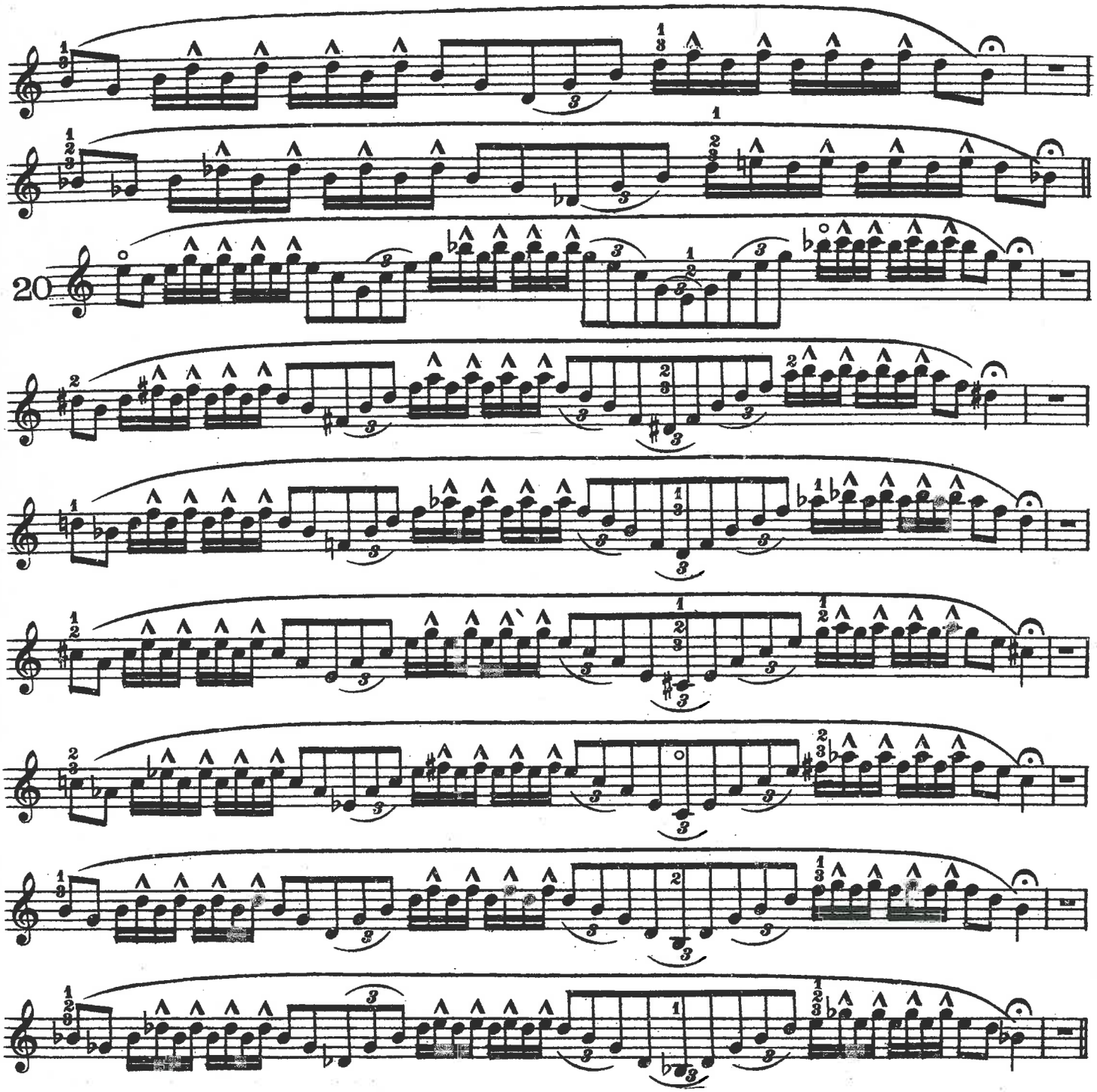




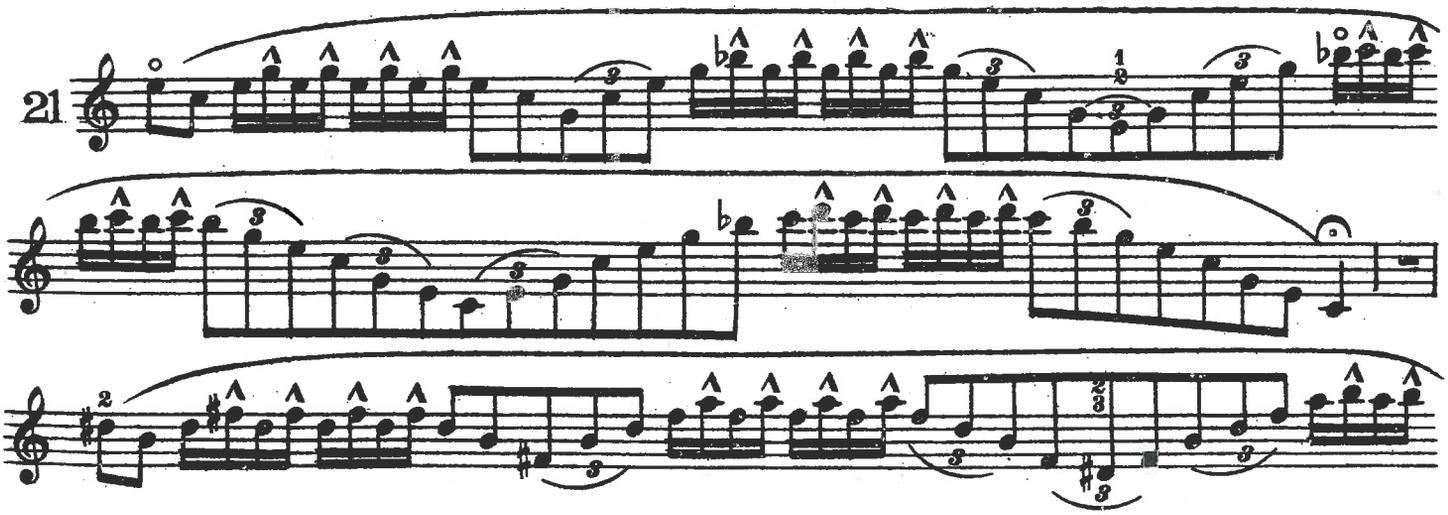

## Etude No.5



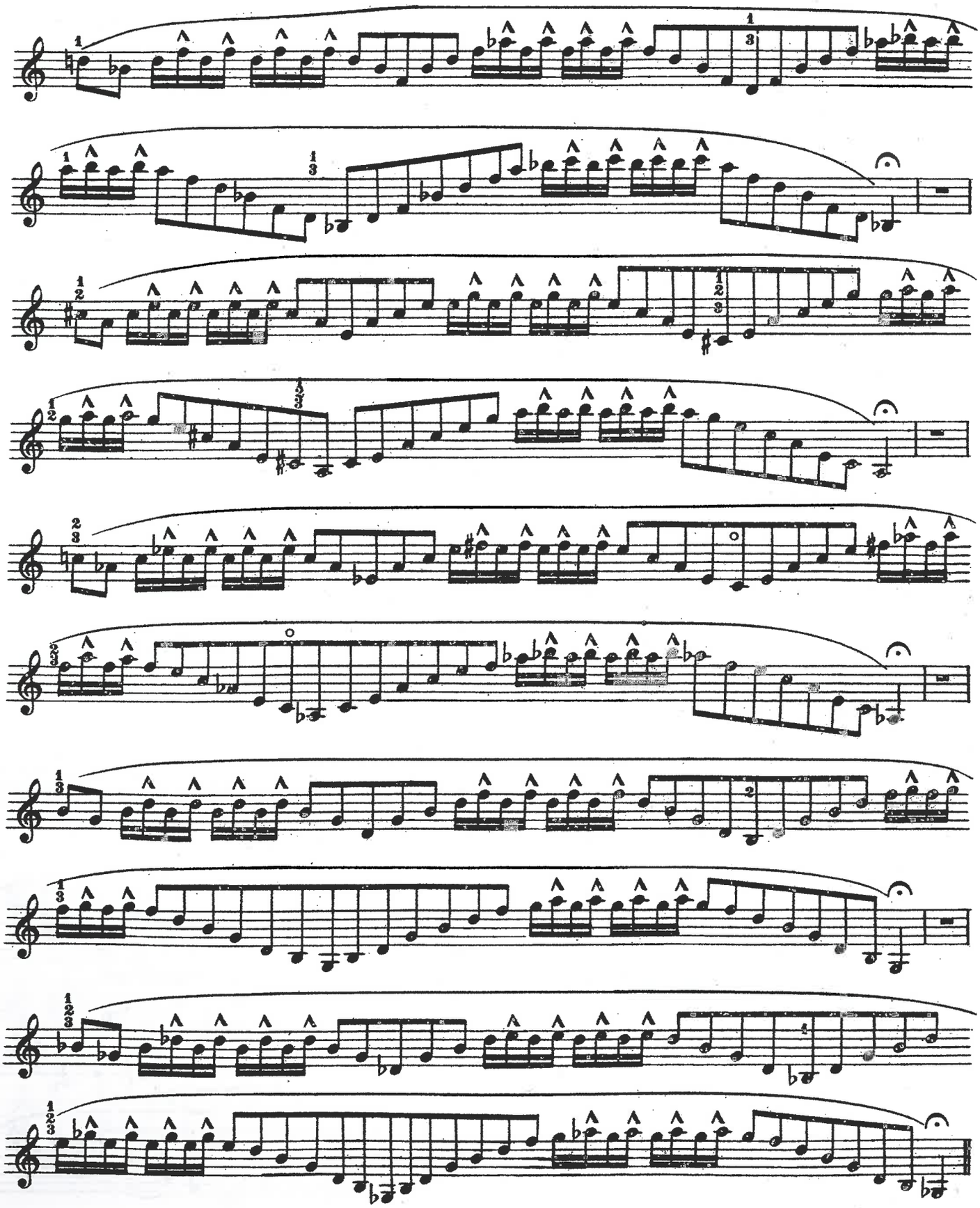

18
19




**Etude No.6** To be played in one breath.

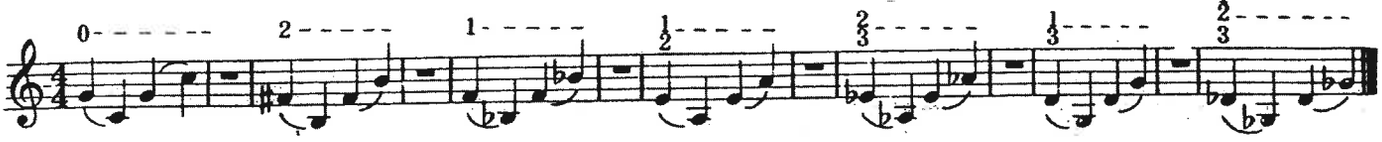


Complete exercise to be played in one breath.

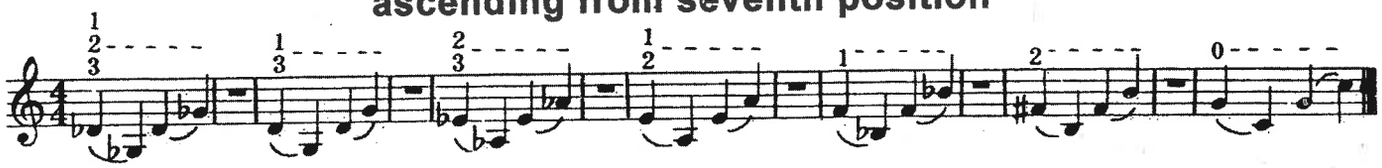


# VOLUME 2

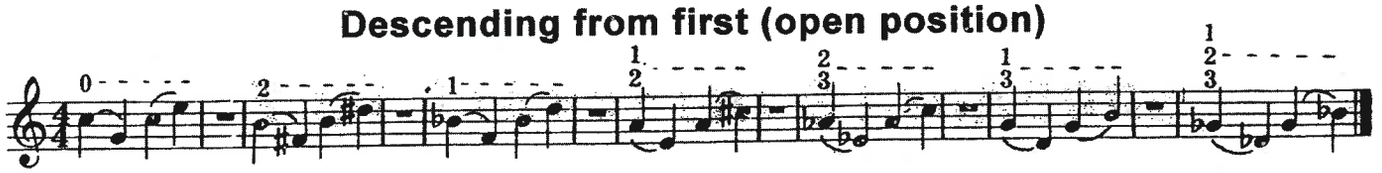
## Descending from first (open position)



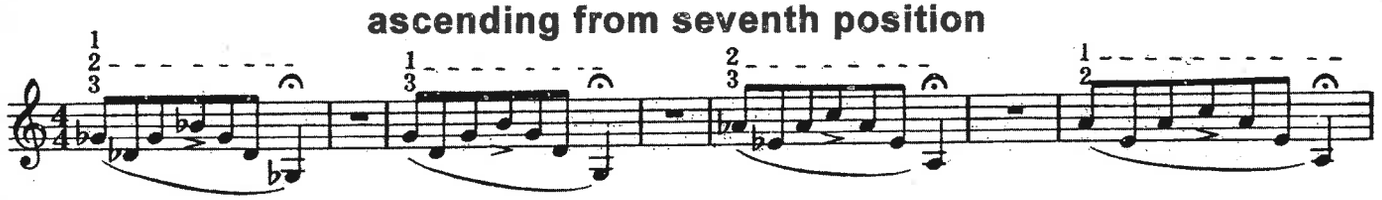
## ascending from seventh position



## Descending from first (open position)

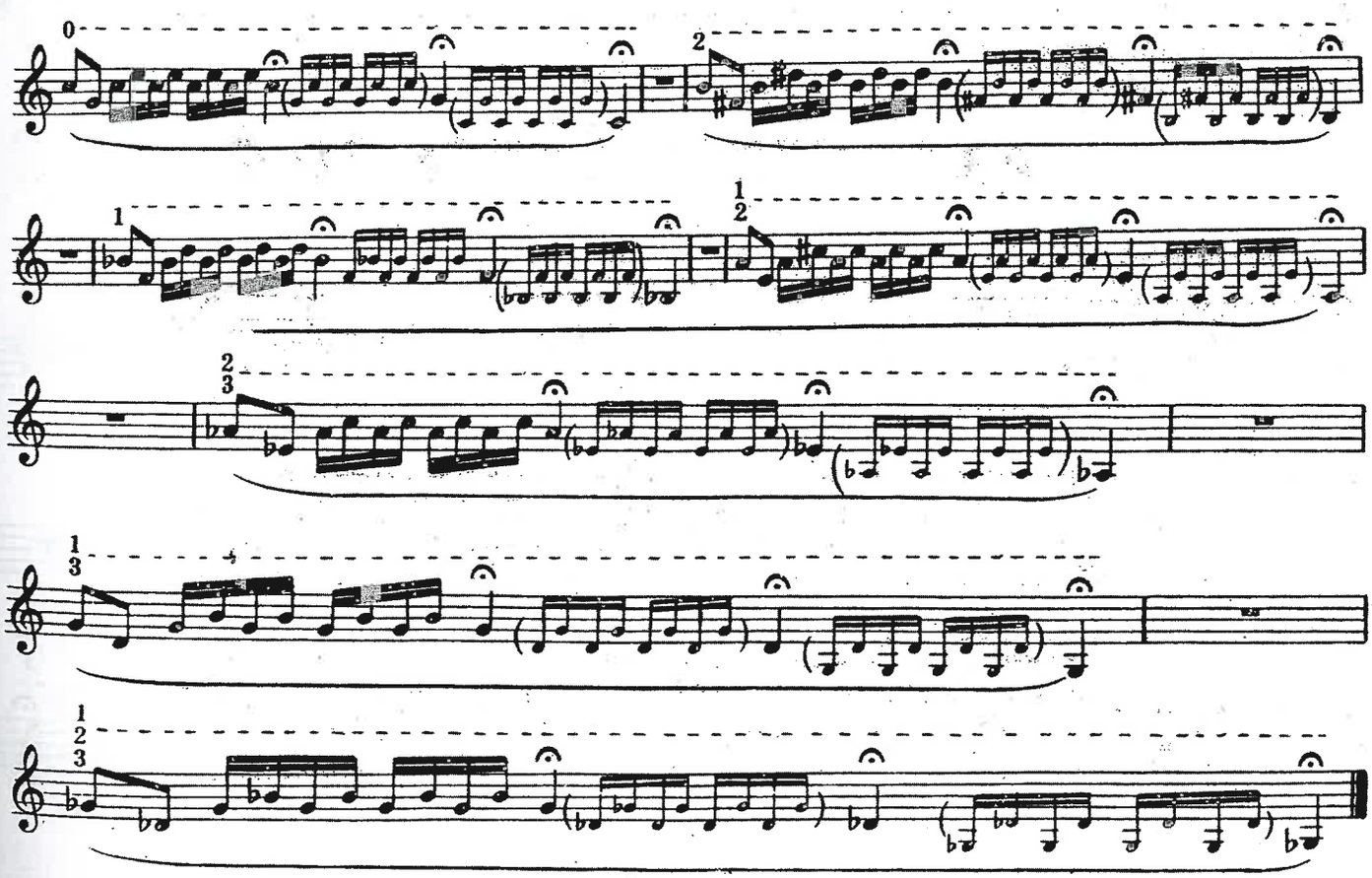


## ascending from seventh position



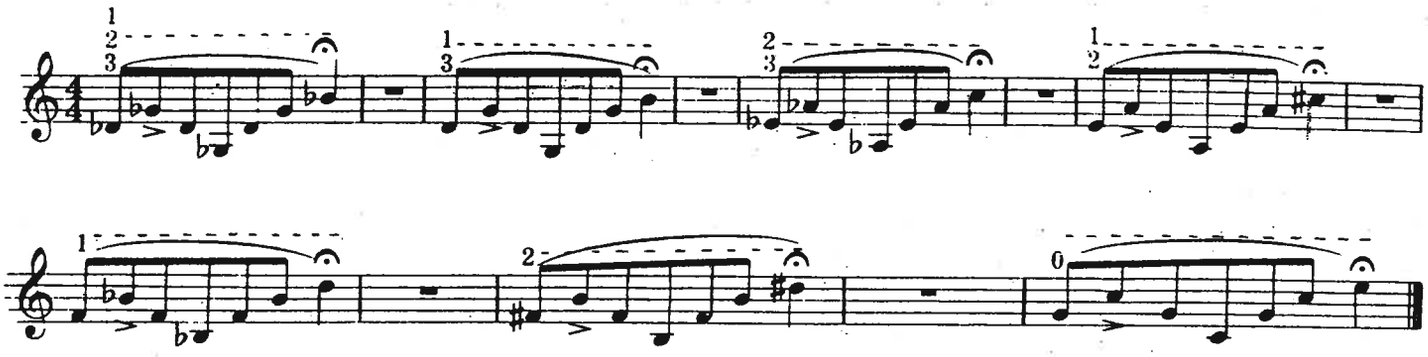
# LIP TRILLING to E

## Descending from first (open position)



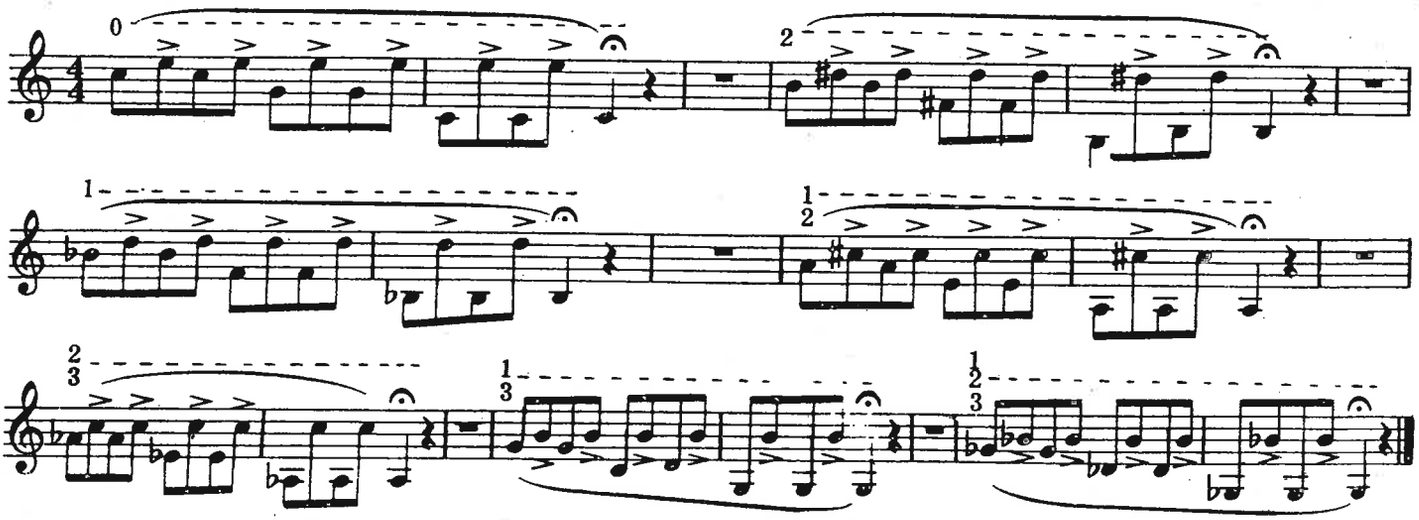
# EXPANDING RANGE to E

## ascending from seventh position



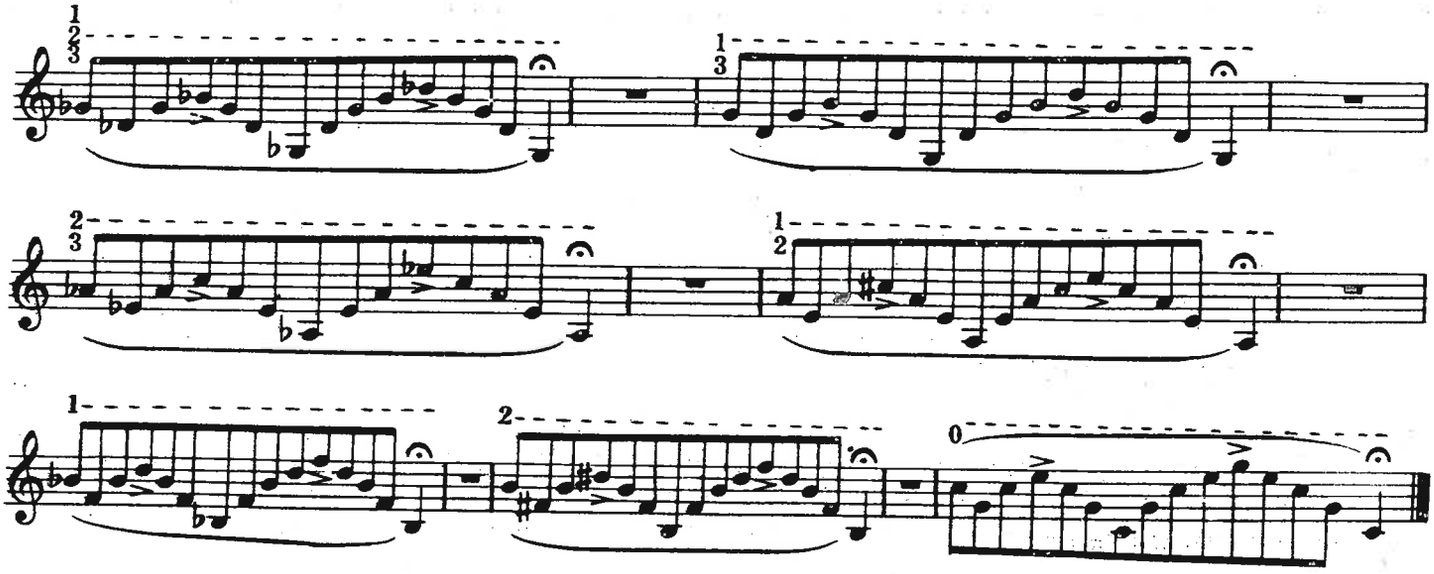
# SPREADING INTERVALS to E

## Descending from first (open) position



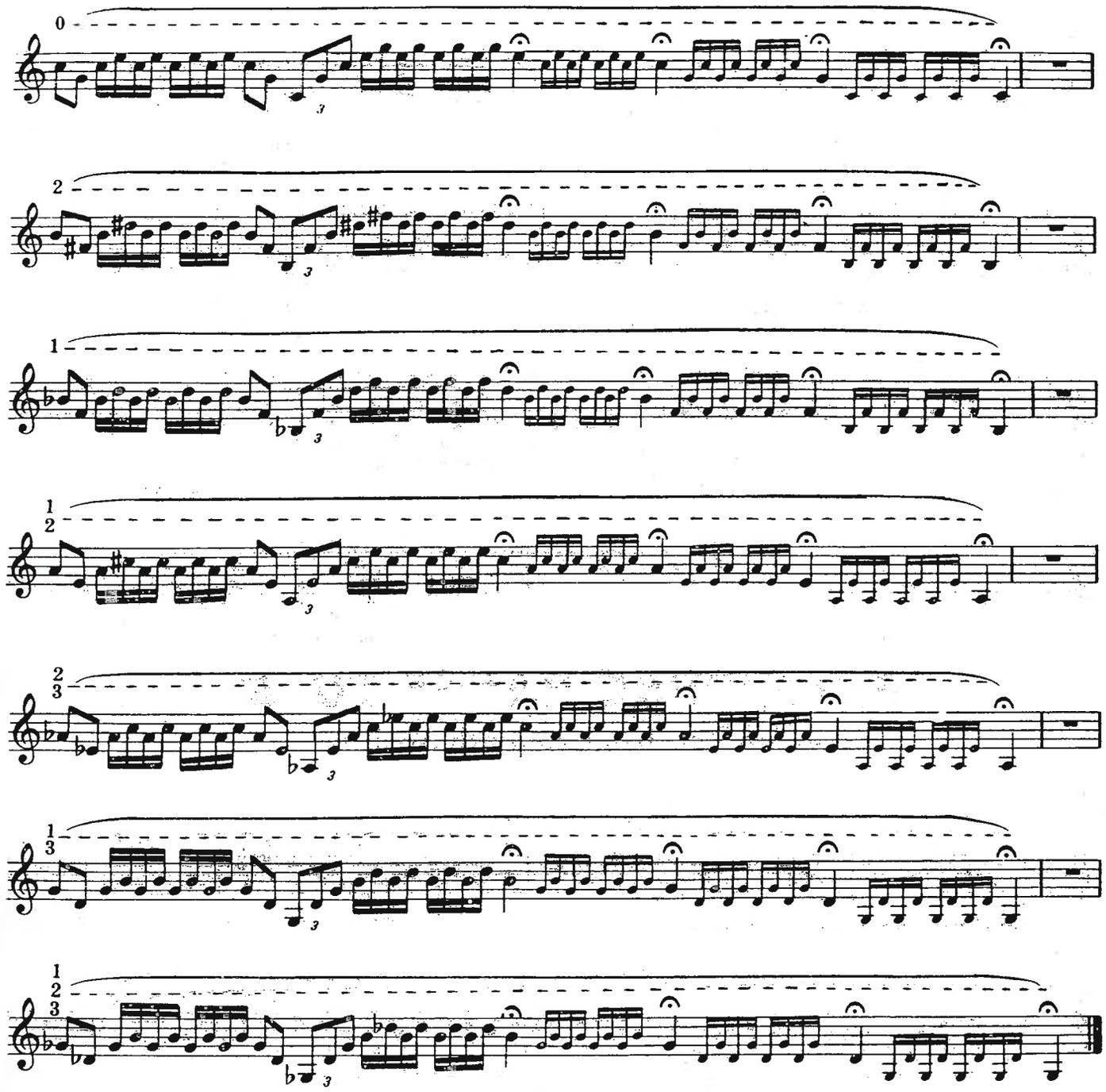
# EXPANDING RANGE to G

## ascending from ascending



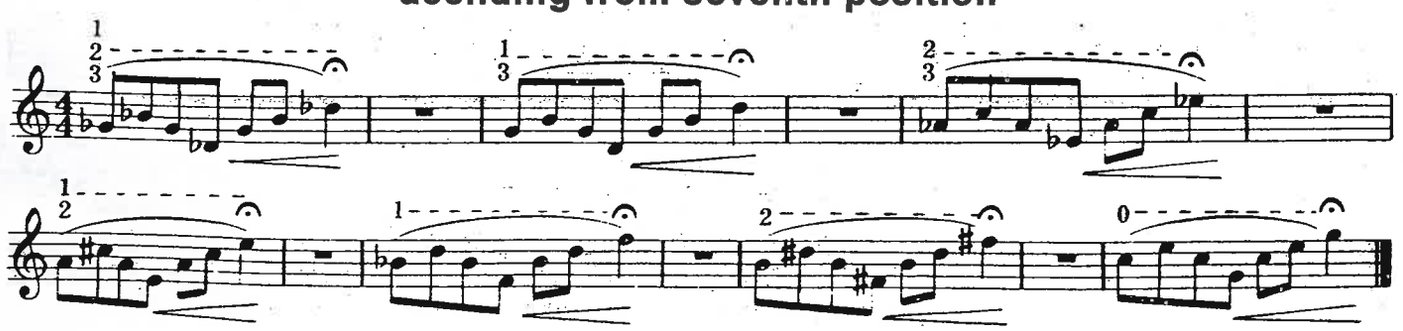
# LIP TRILLING TO G

## Descending from first (open) position



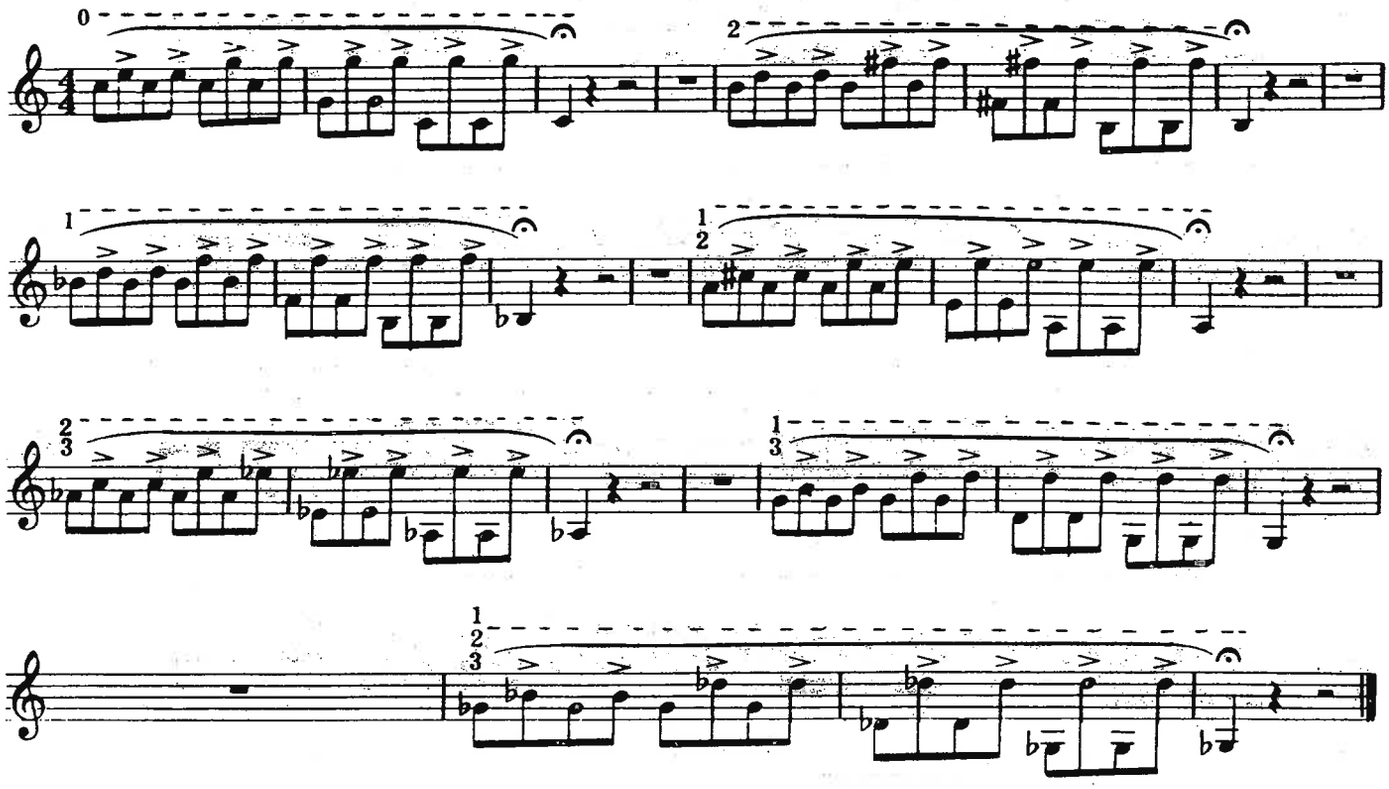
# RANGE EXPANDING to G

## acending from seventh position



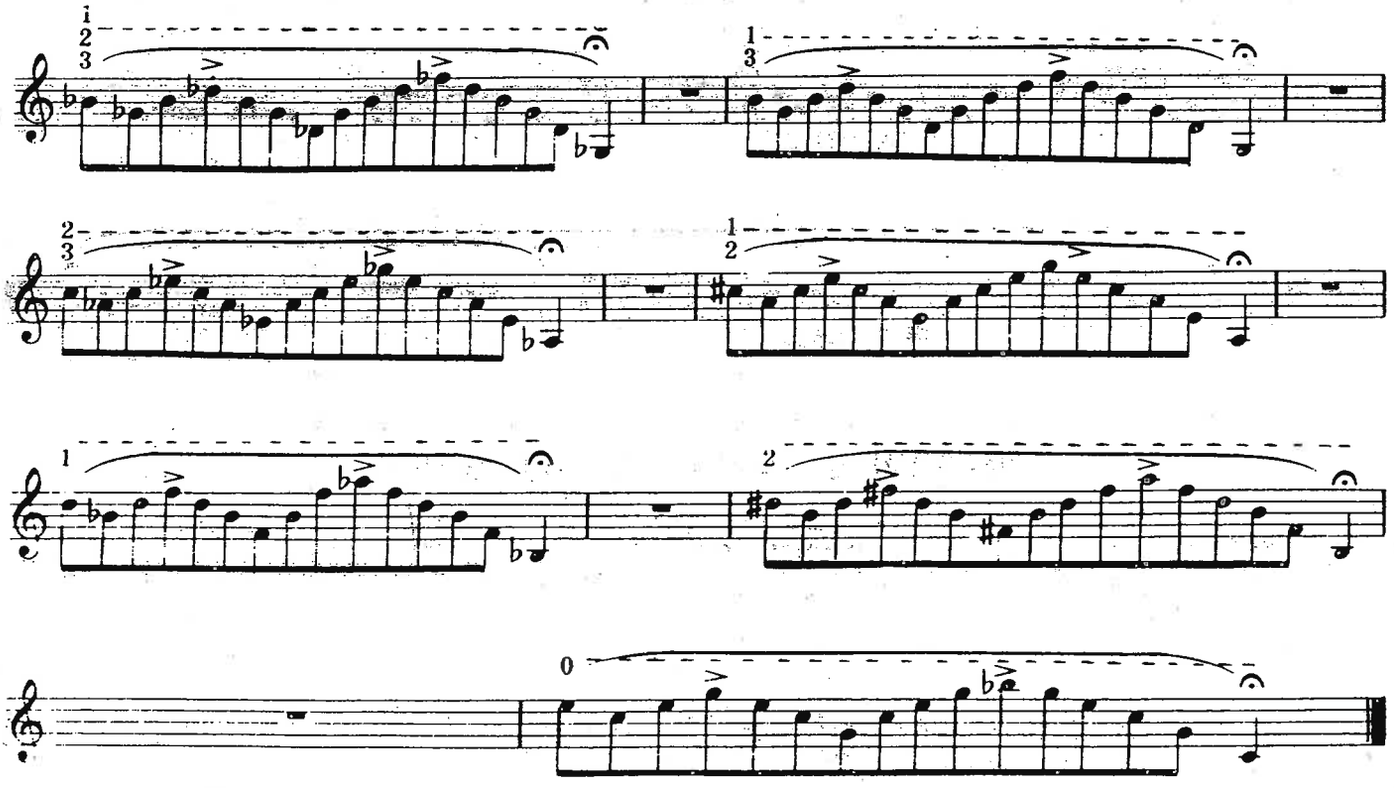
# SPREADING INTERVALS to G

## Descending from first (open) position



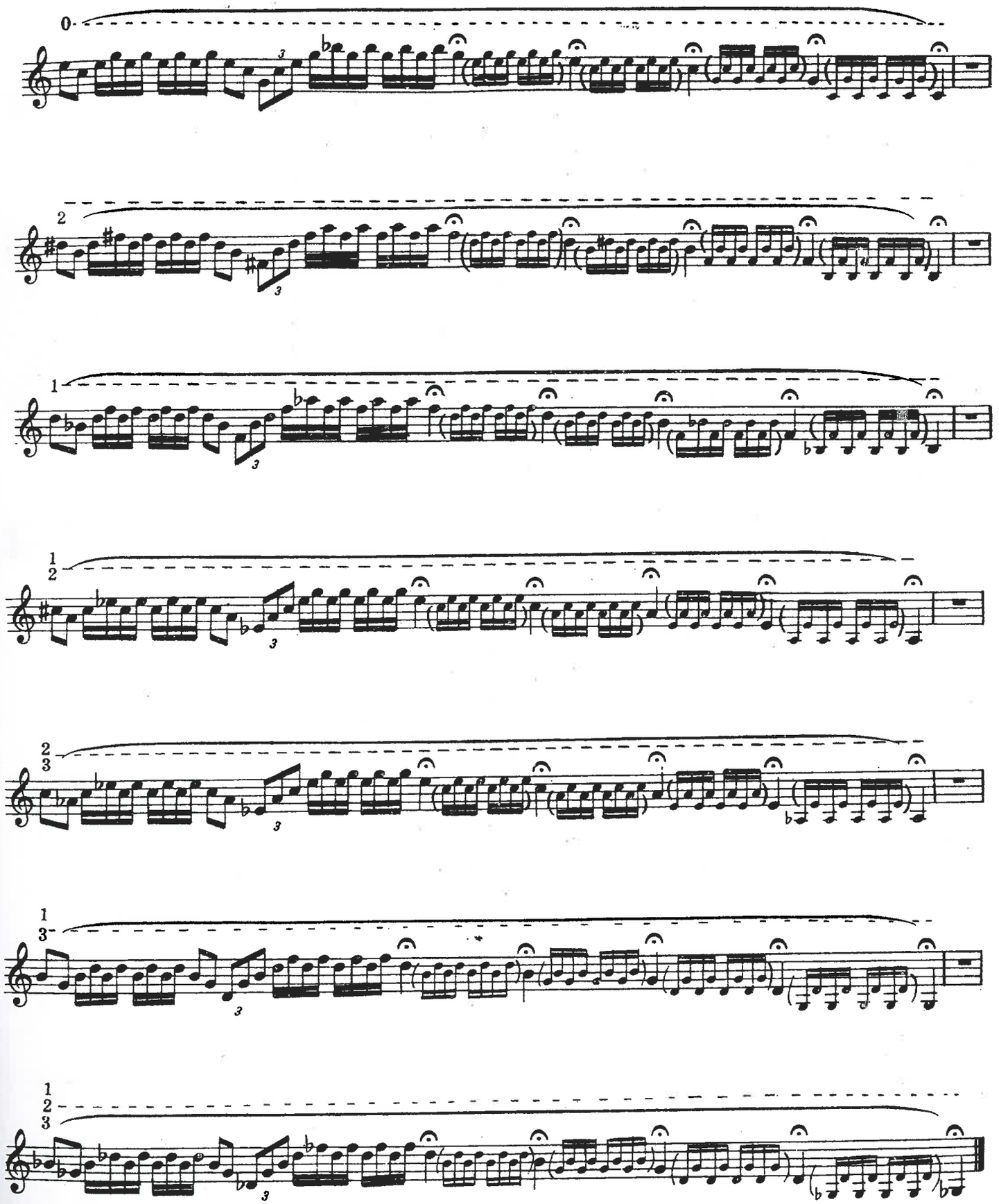
# EXPANDING RANGE to B♭

## ascending from seventh position



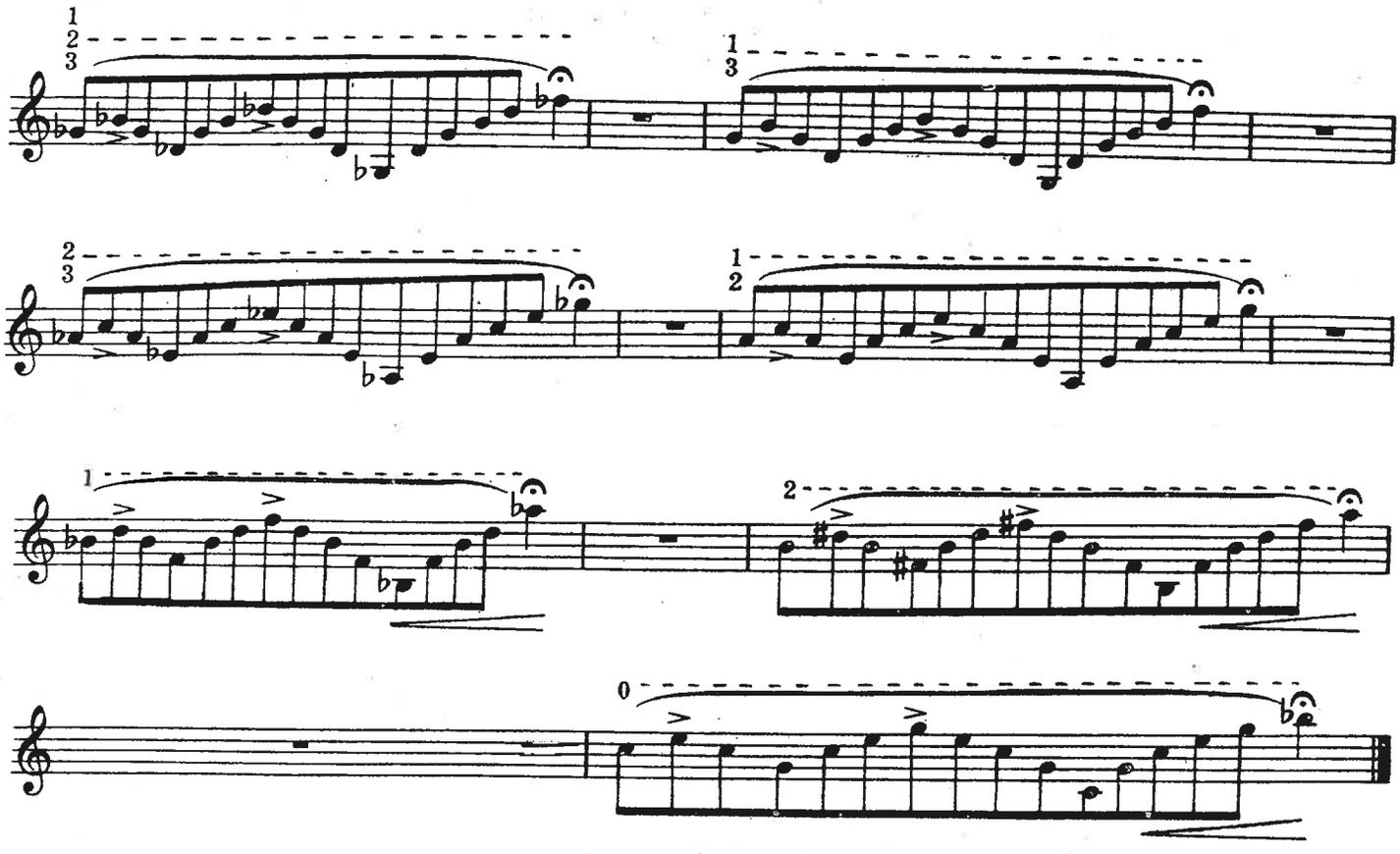
# LIP TRILLING to B♭

## ascending from first (open) position



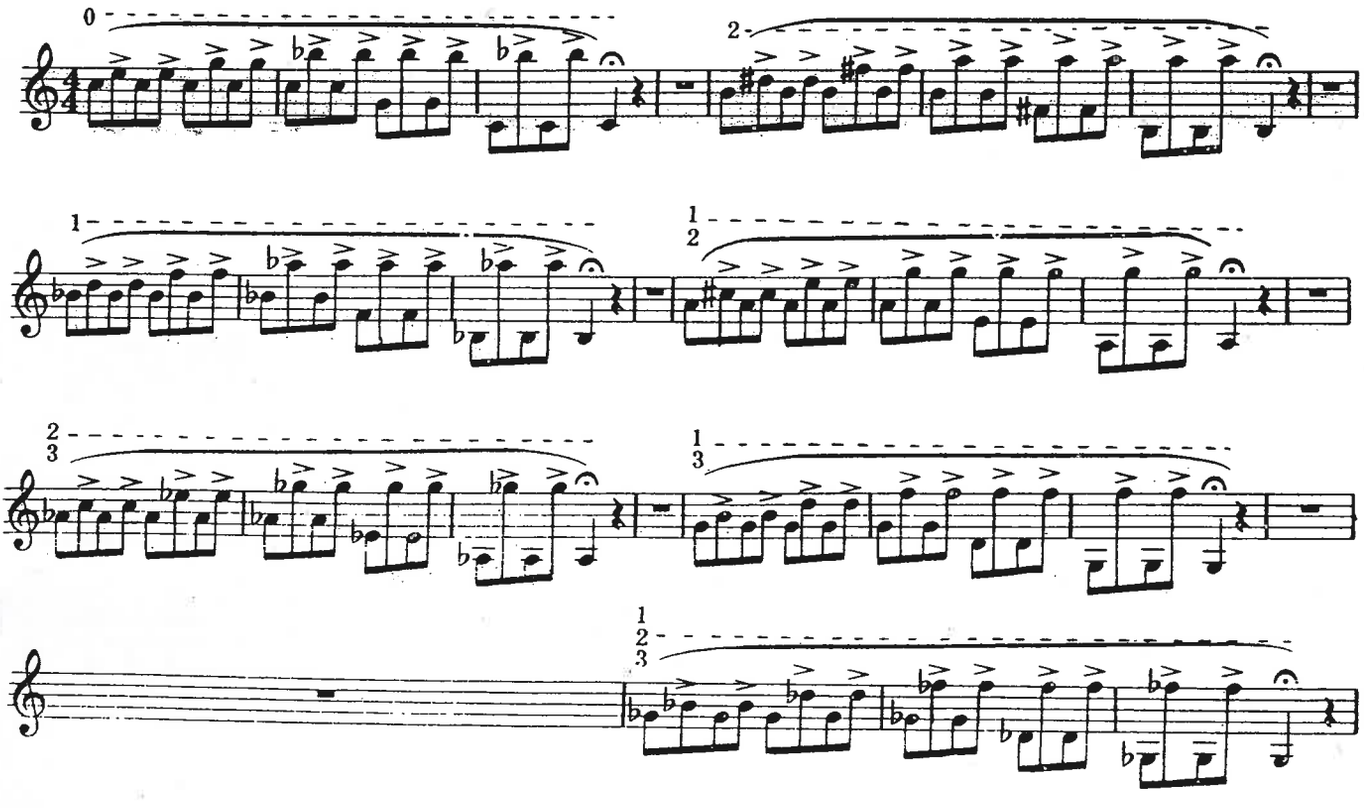
# EXPANDING RANGE to B♭

**ascending from seventh position**



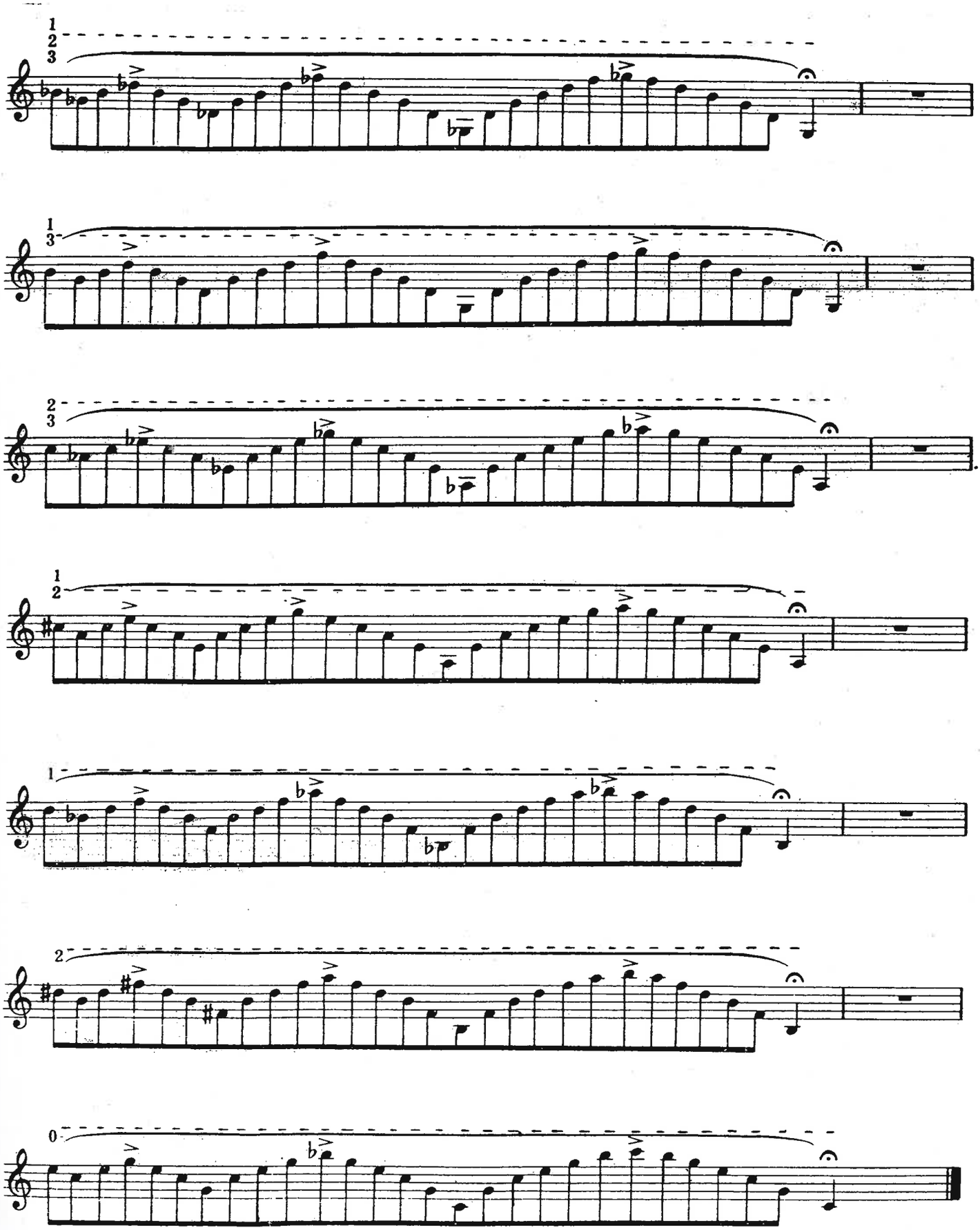
# SPREADING INTERVALS to B♭

**Descending form first (open) position**



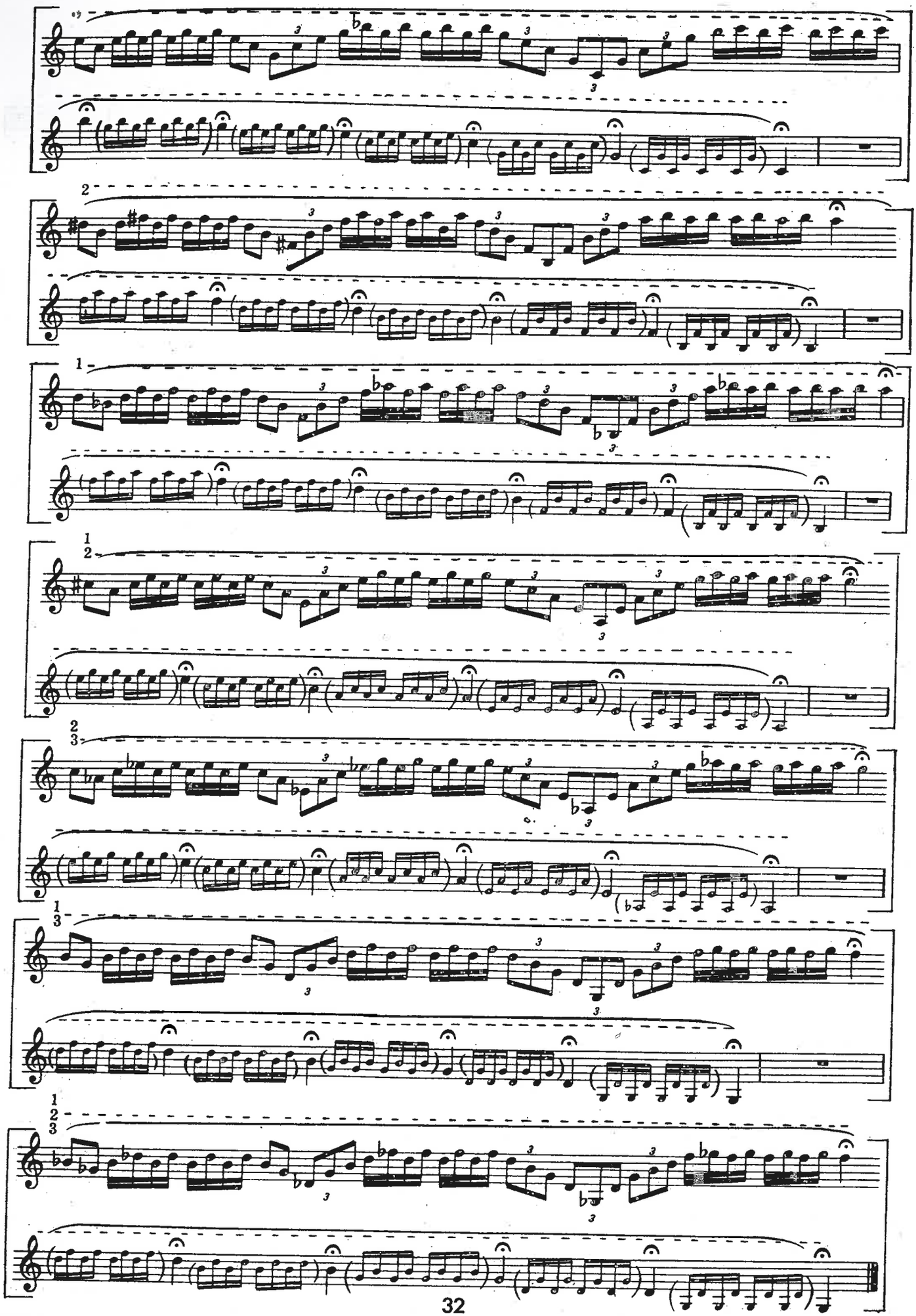
# EXPANDING RANGE to HIGH C

## ascending from seventh position



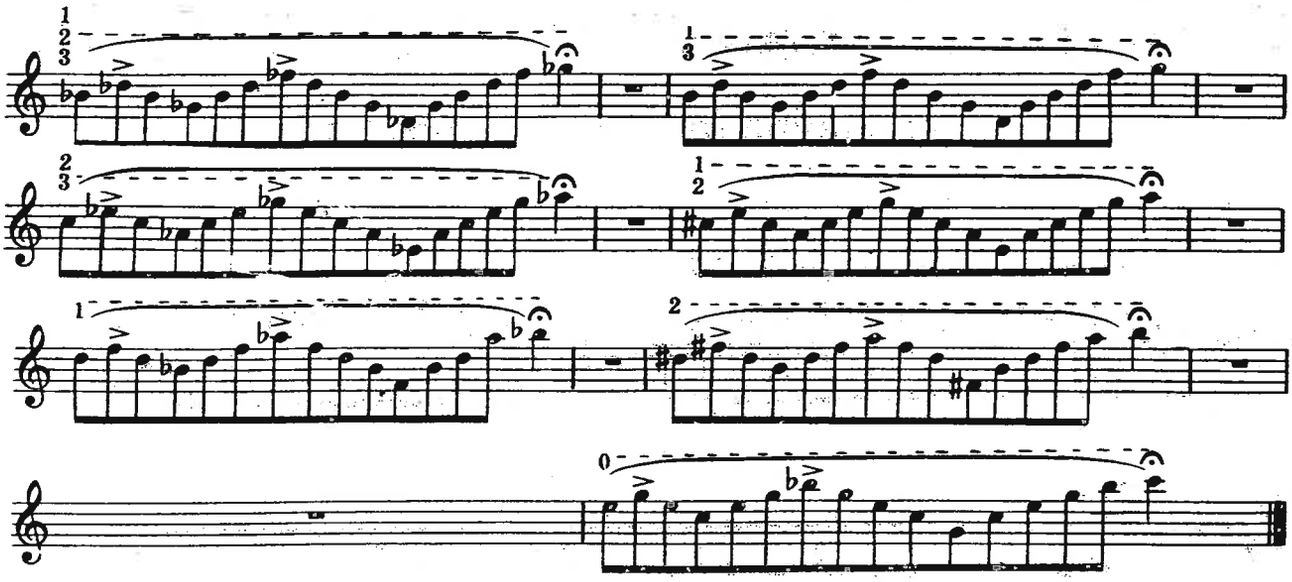
# LIP TRILLING to HIGH C

## Descending from first (open) position



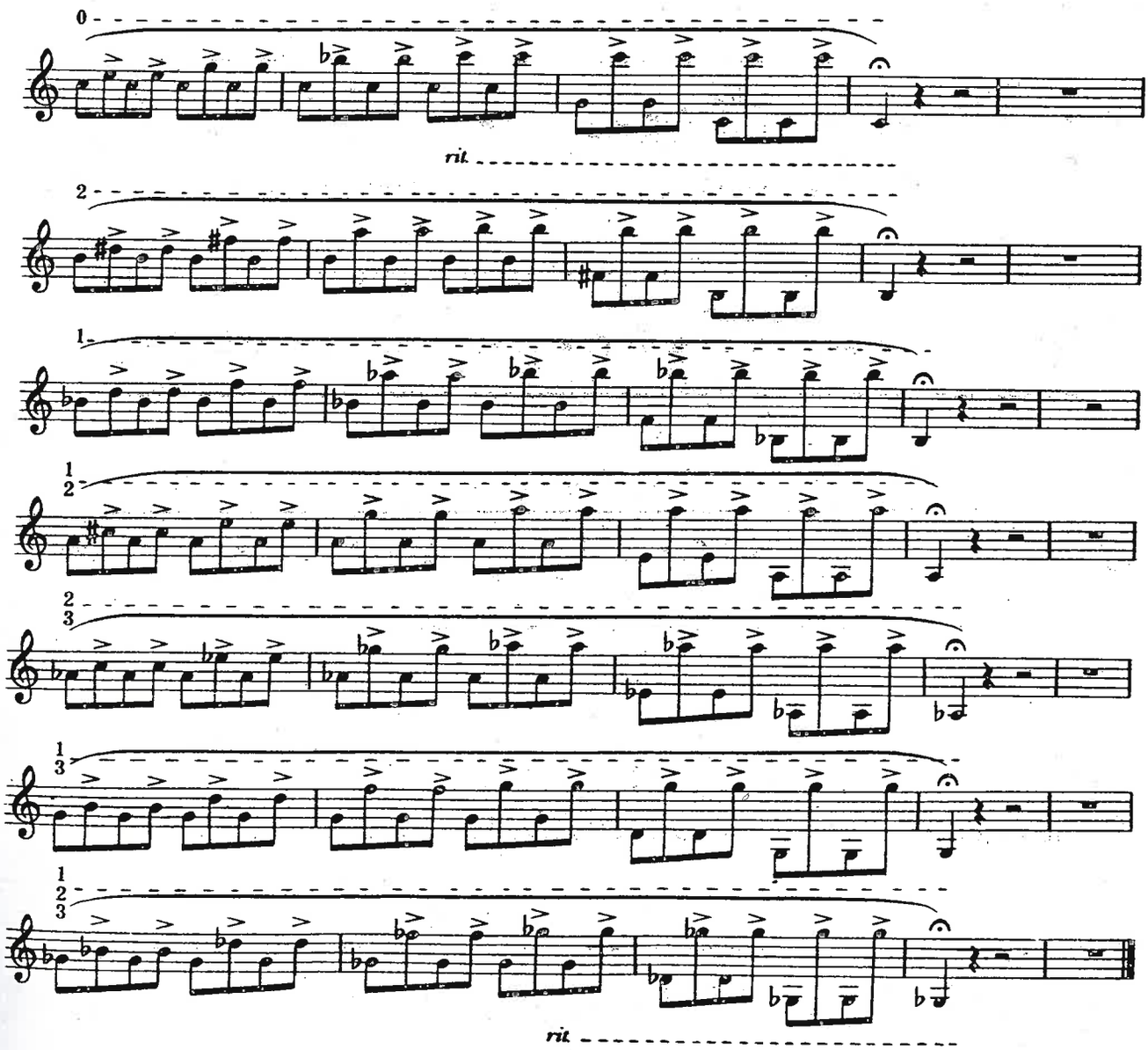
# EXPANDING RANGE to HIGH C

## ascending from seventh position



# EXPANDING INTERVALS to HIGH C

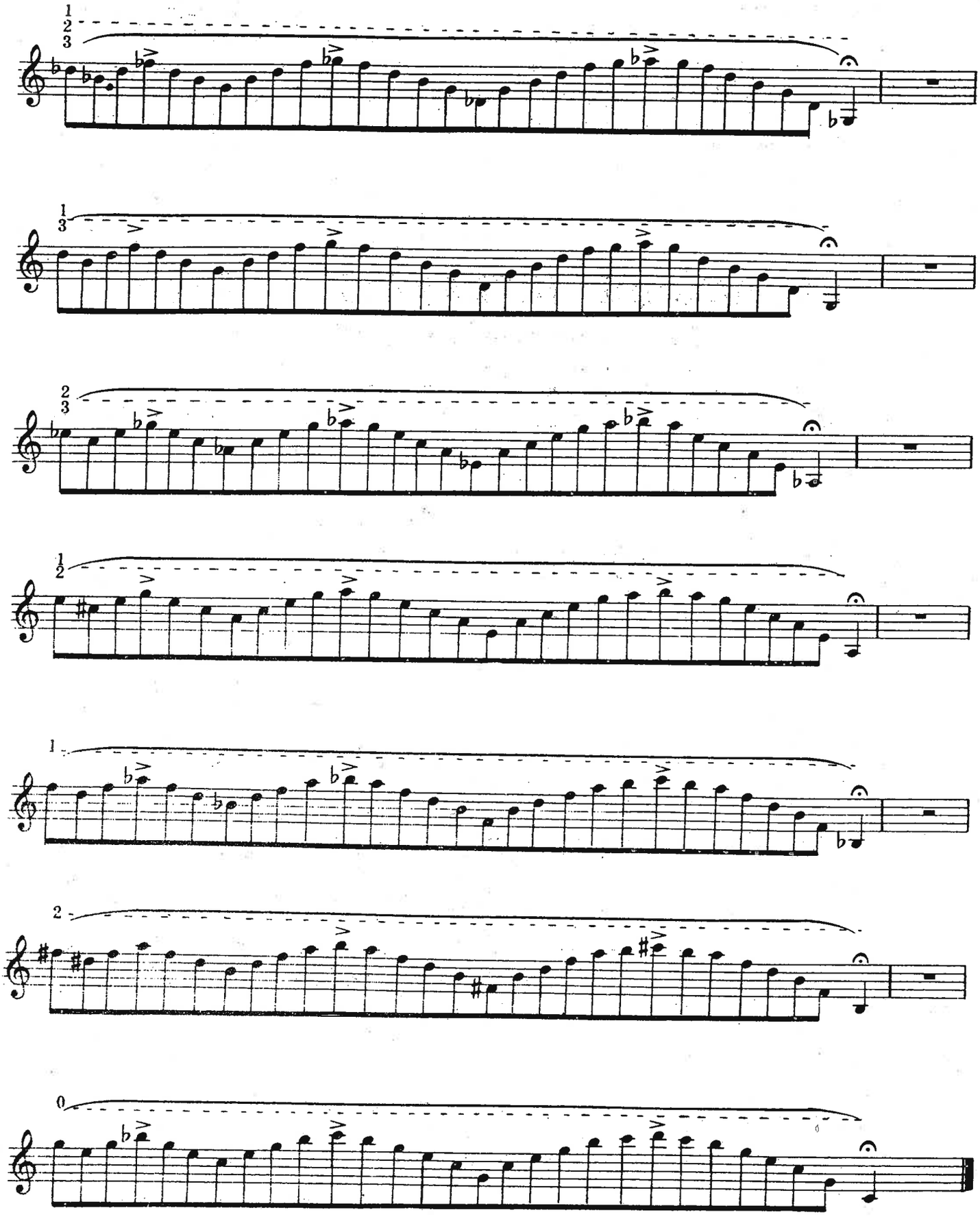
## Descending from first (open) position



# D above HIGH C

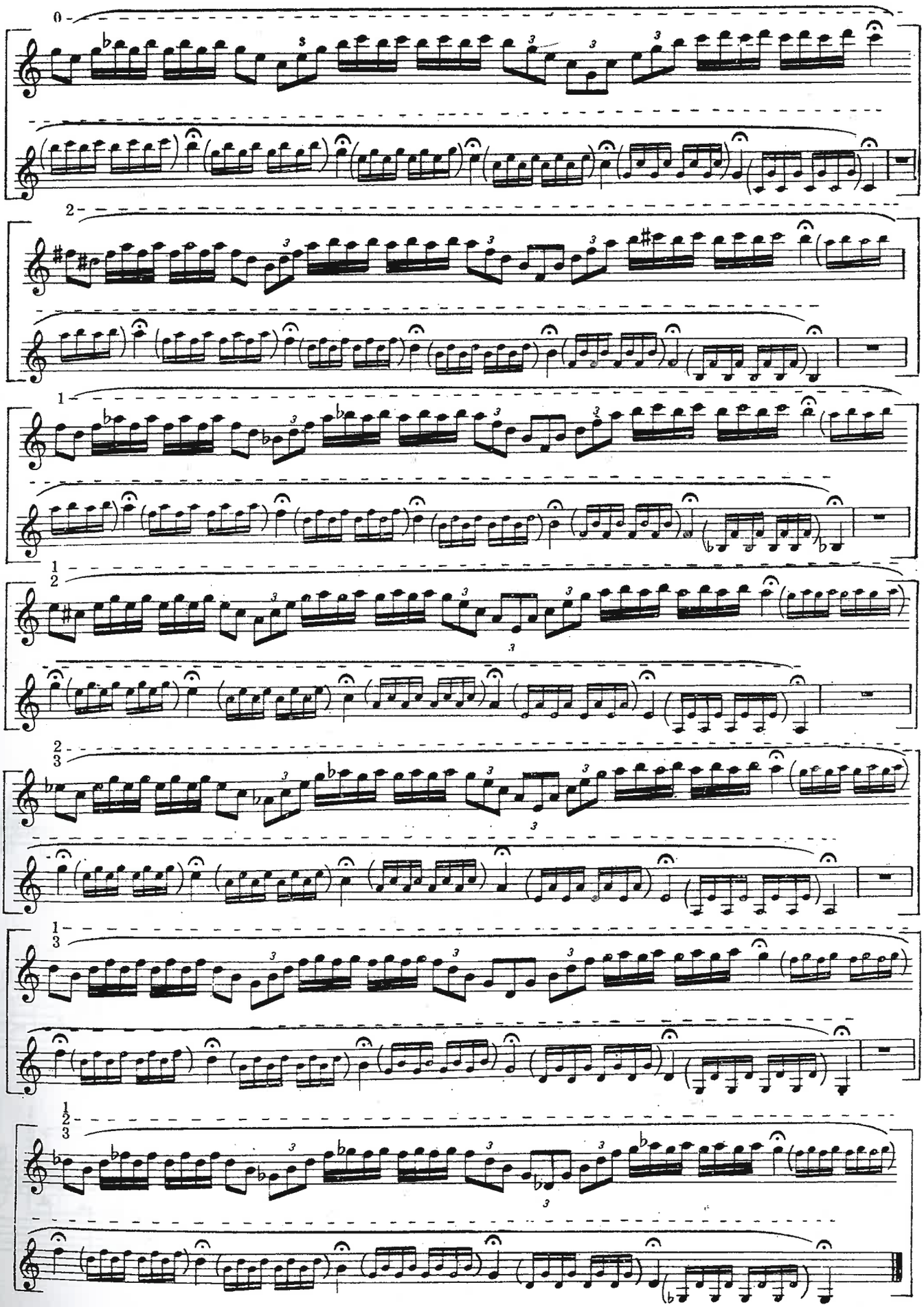
## EXPANDING RANGE to D above HIGH C

### ascending from seventh position



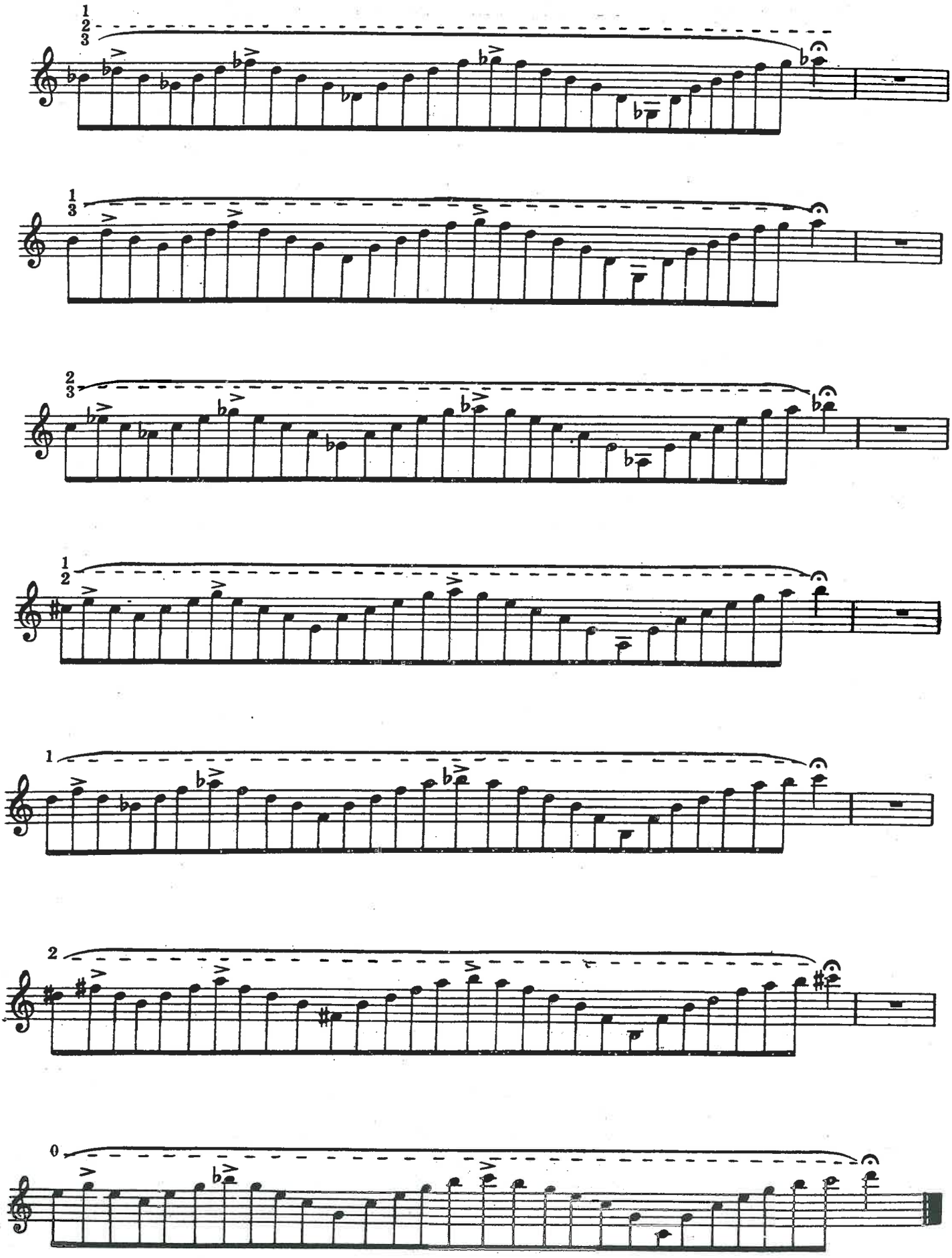
# LIP TRILLING to D above HIGH C

## Descending from first (open) position



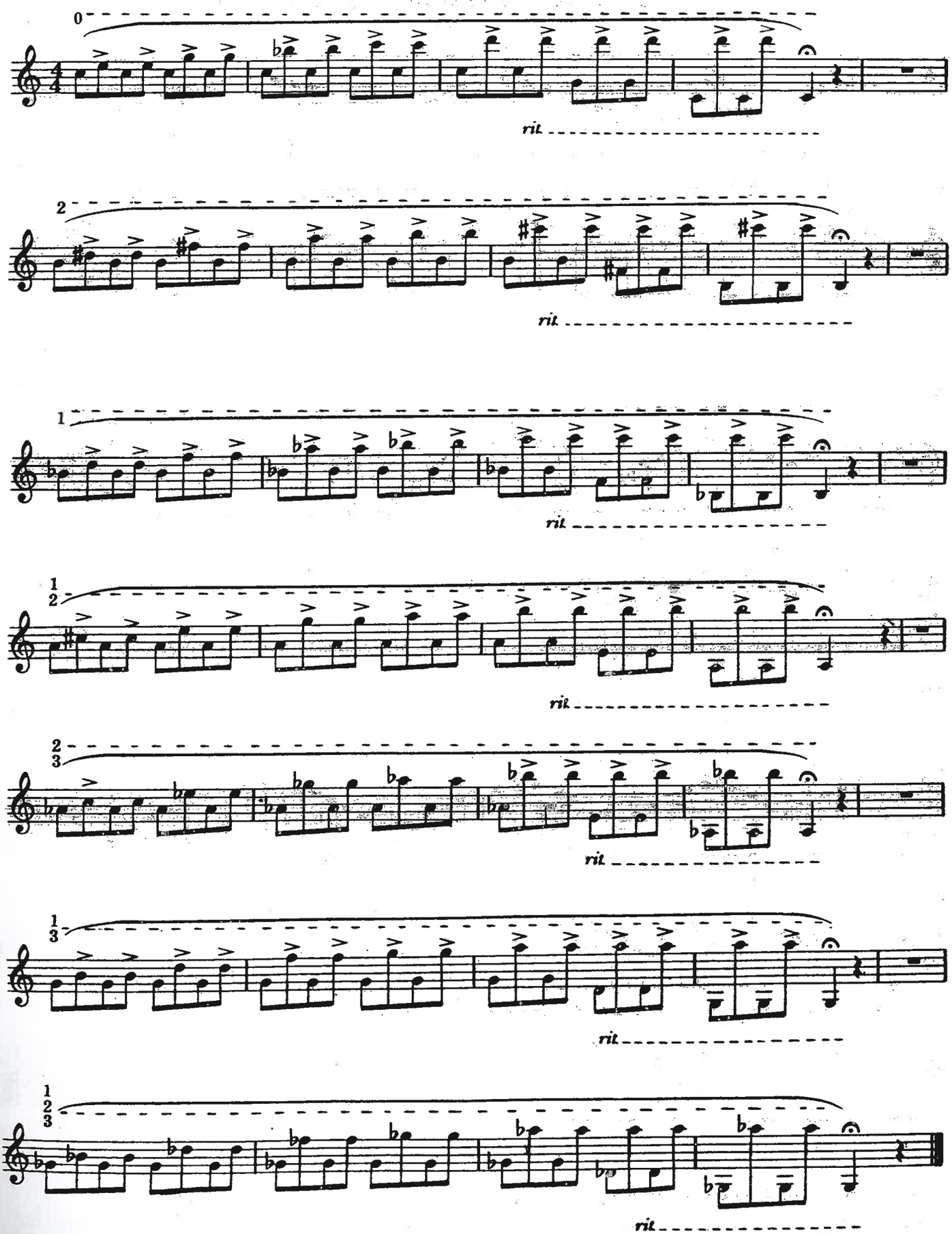
# EXPANDING RANGE to D above HIGH C

## ascending from seventh position



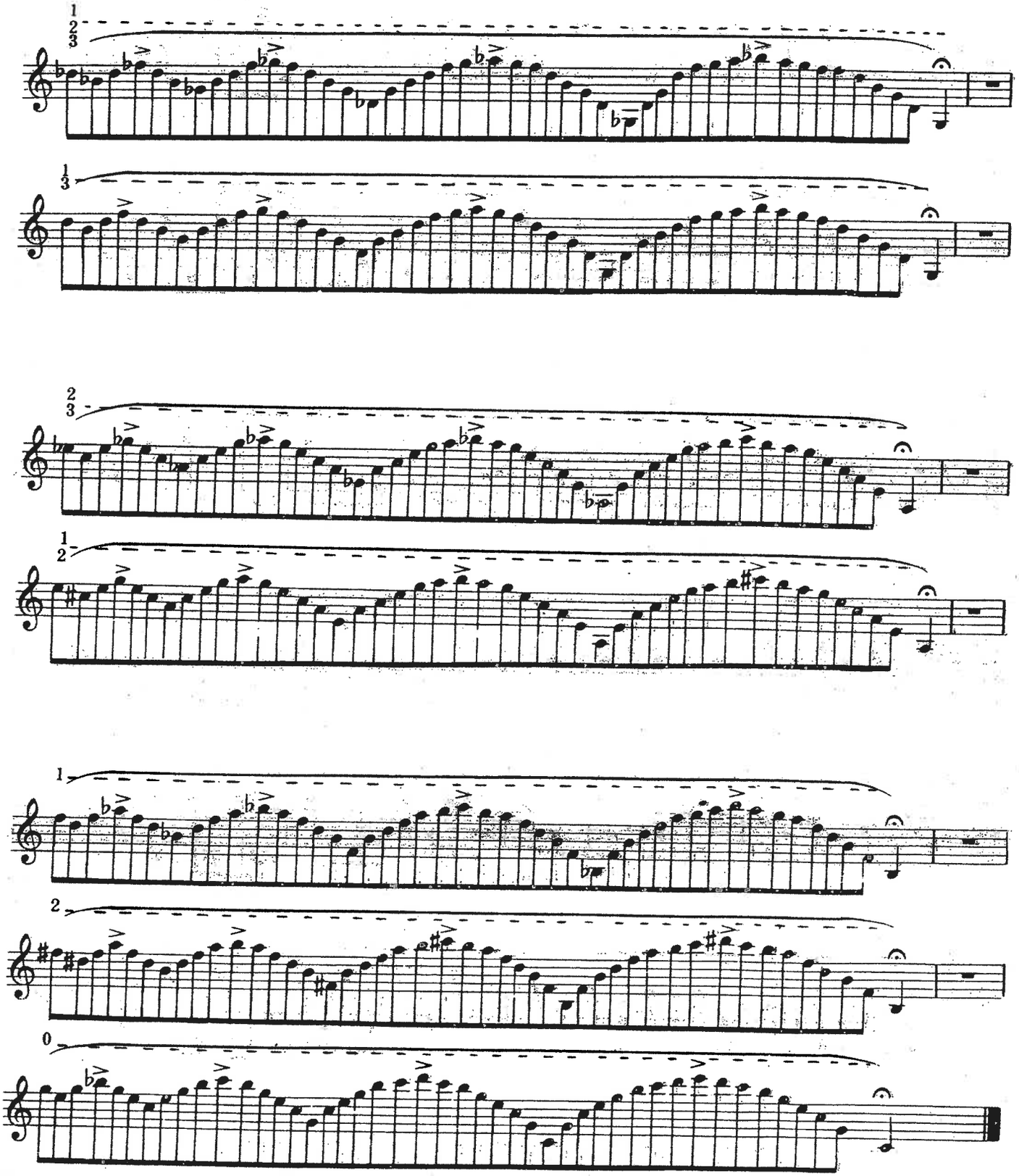
# EXPANDING INTERVALS to HIGH D

## Descending from first (open) position



# E above HIGH C
# EXPANDING RANGE to E above HIGH C

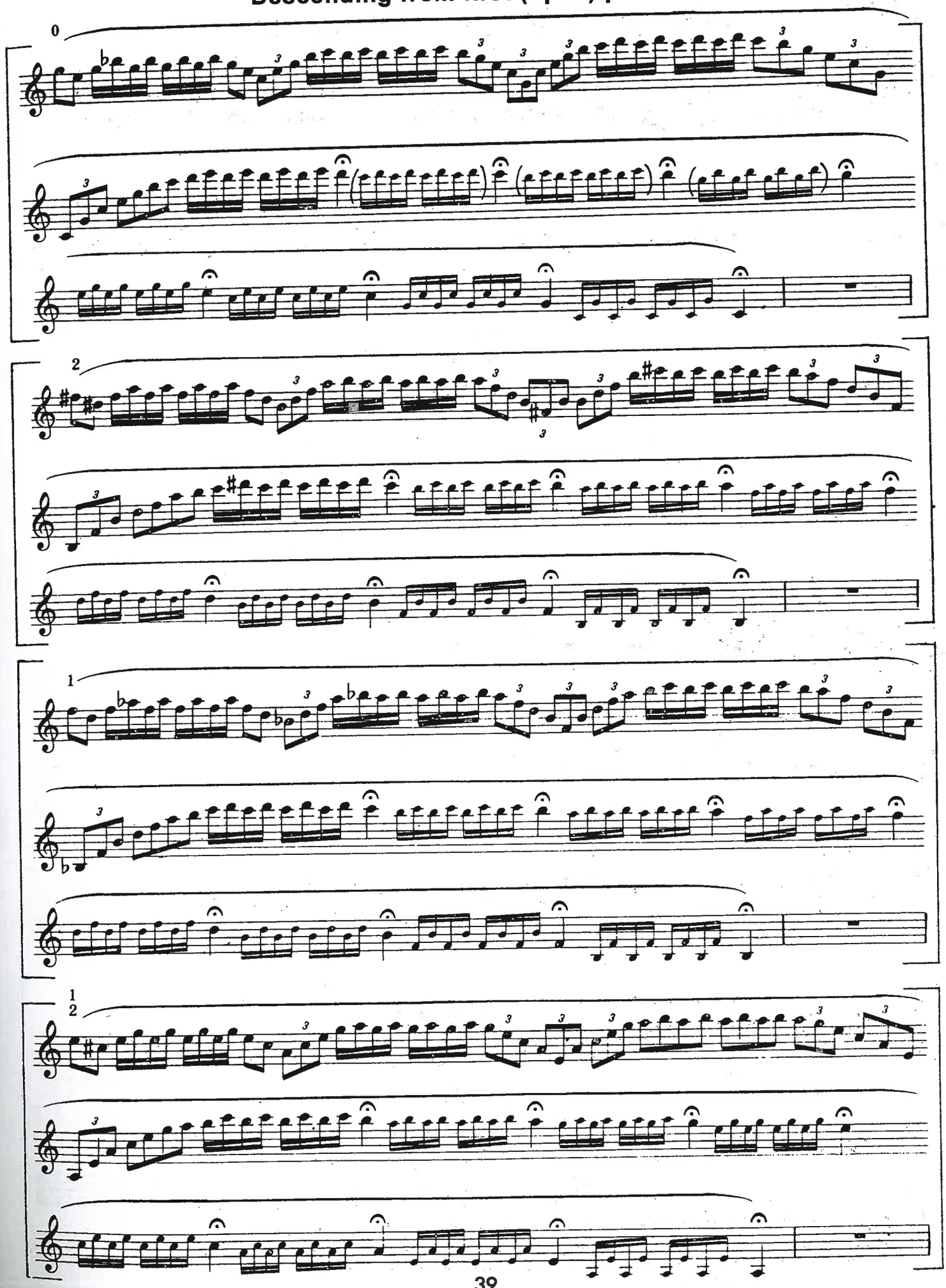
## ascending from seventh position



For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.

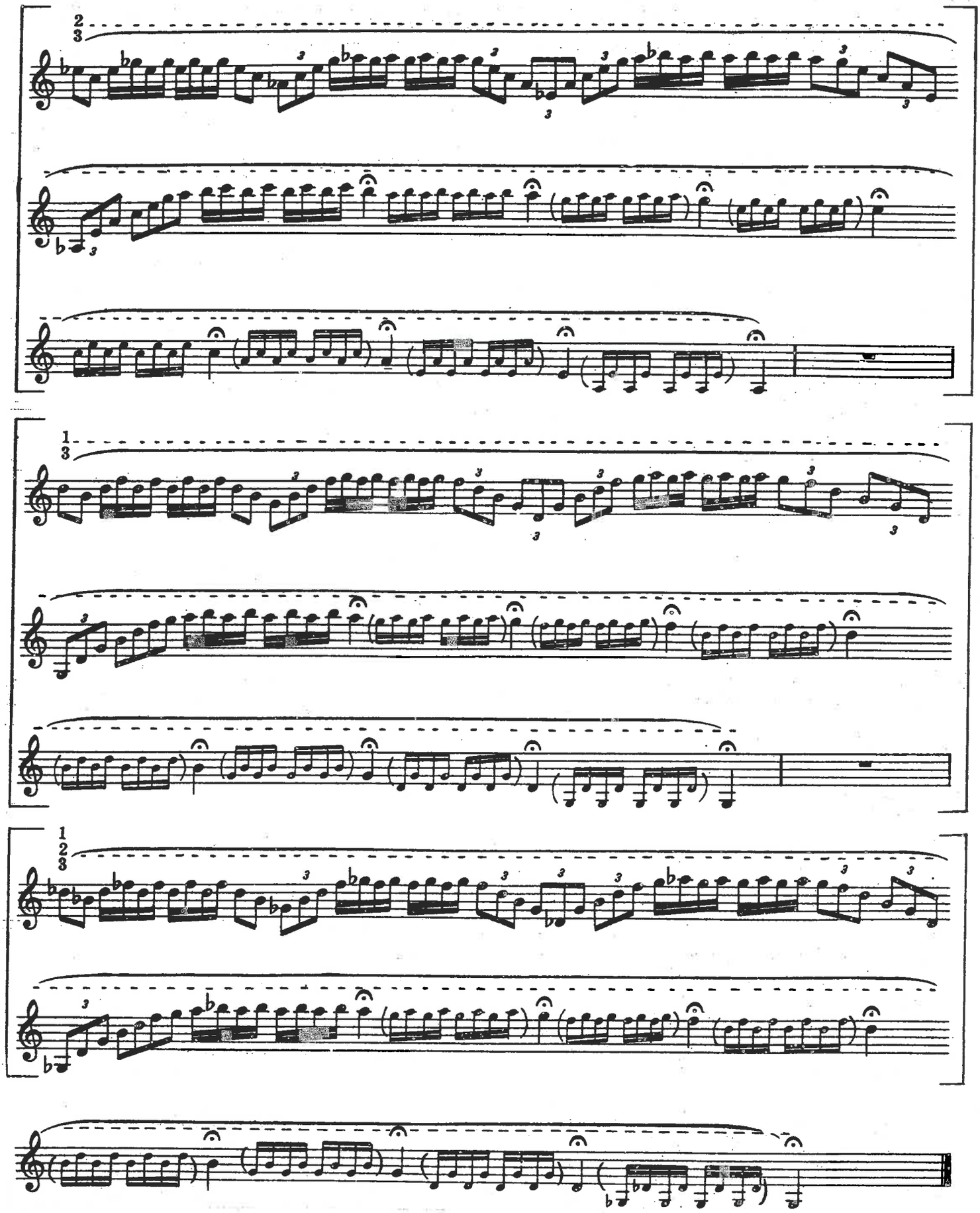
# LIP TRILLING to E above HIGH C

## Descending from first (open) position



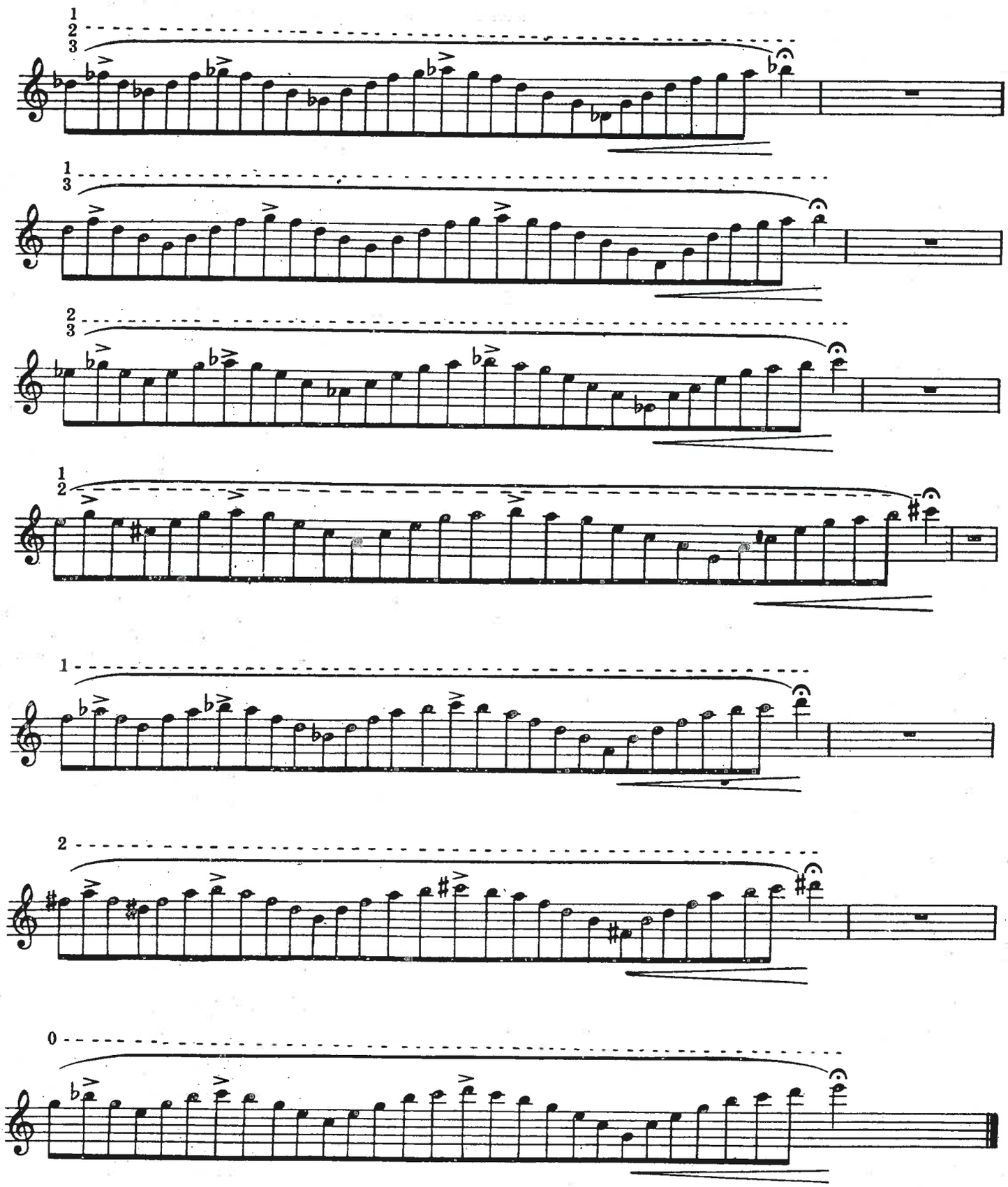
# LIP TRILLING to E above HIGH C

## Descending from first (open) position



# EXPANDING RANGE to E above HIGH C

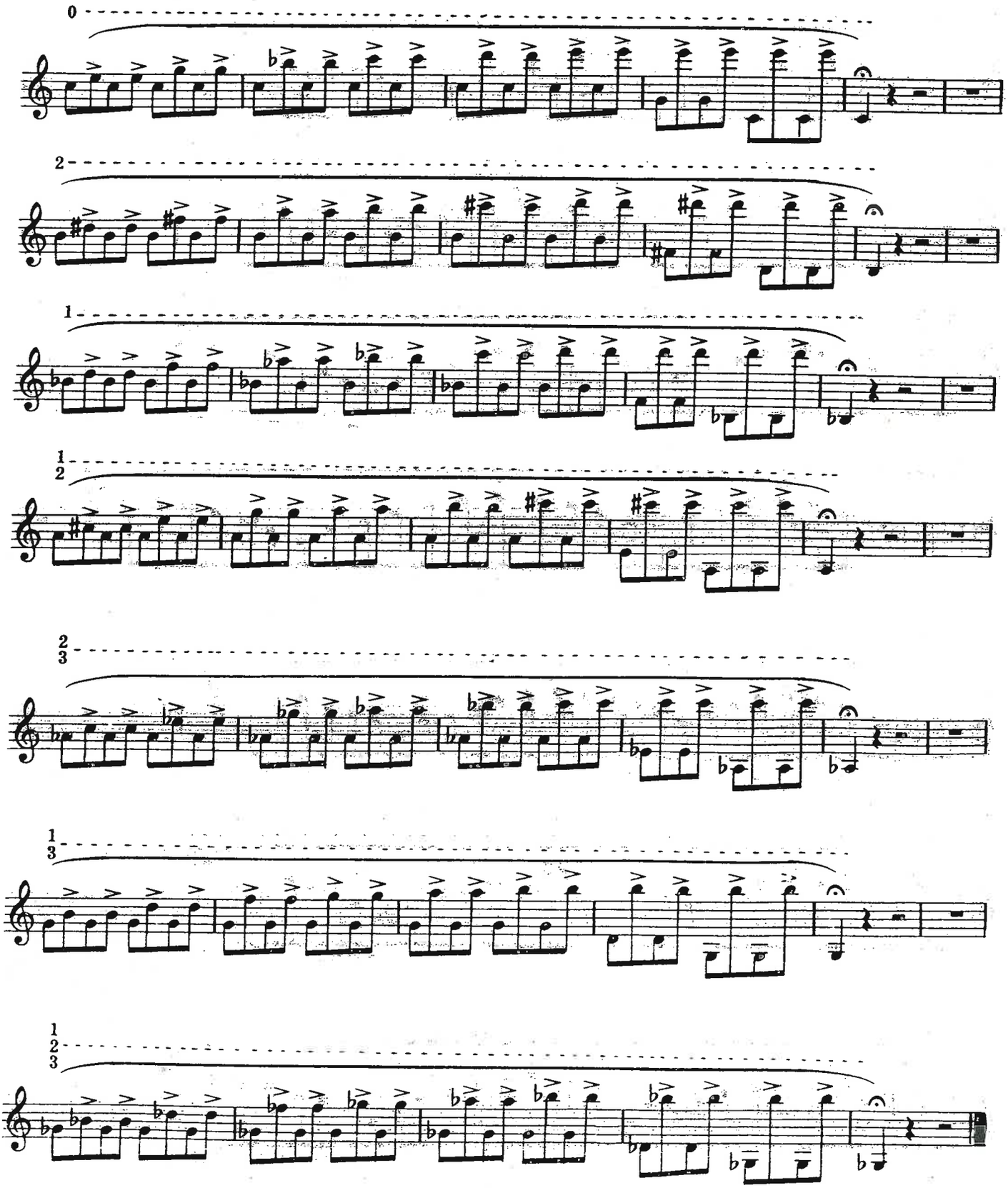
## ascending from seventh position



For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.

# EXPANDING INTERVALS to E

## Descending from first (open) position

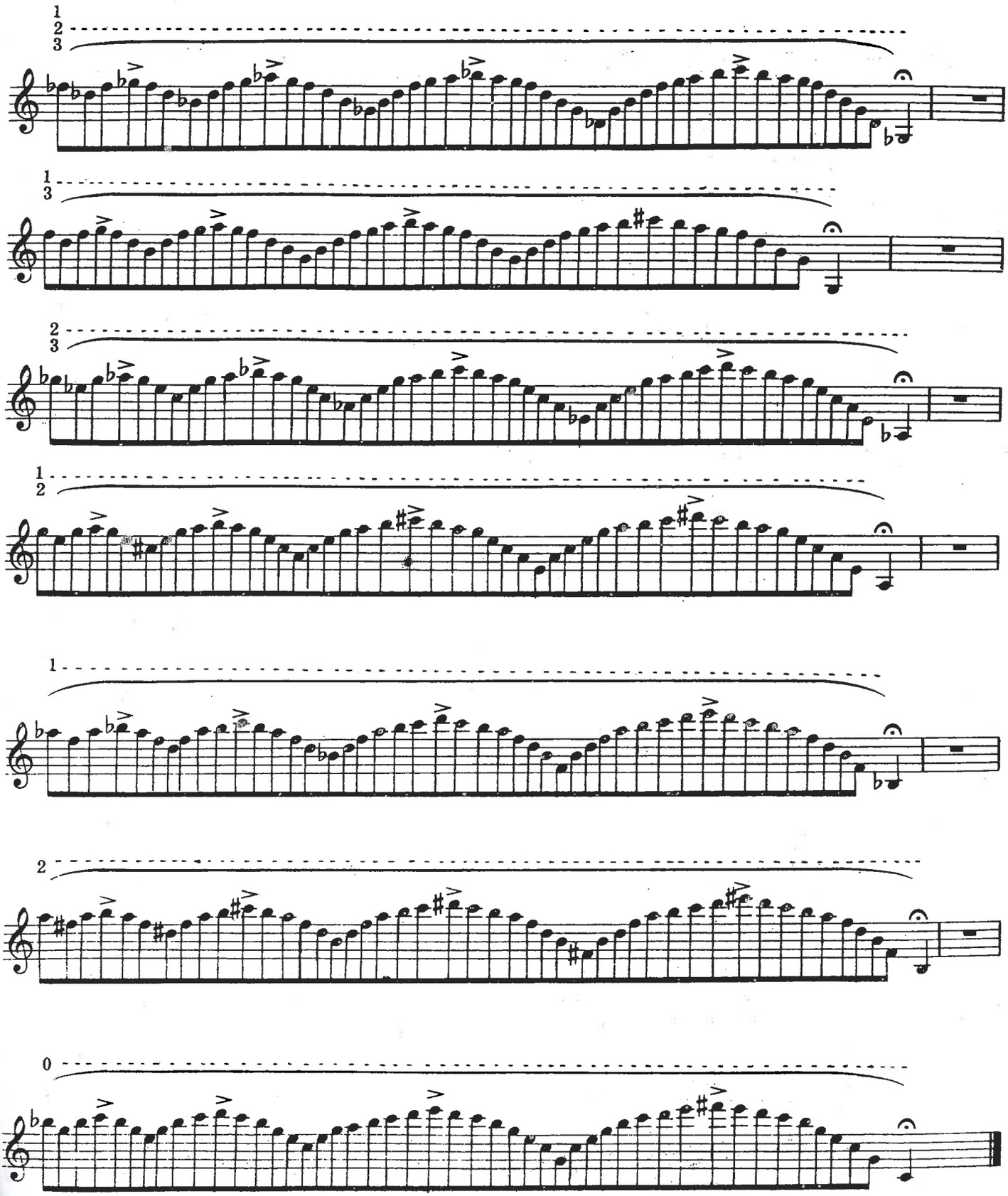



For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.

# F♯ above HIGH C

## EXPANDING RANGE to F♯ ABOVE HIGH C

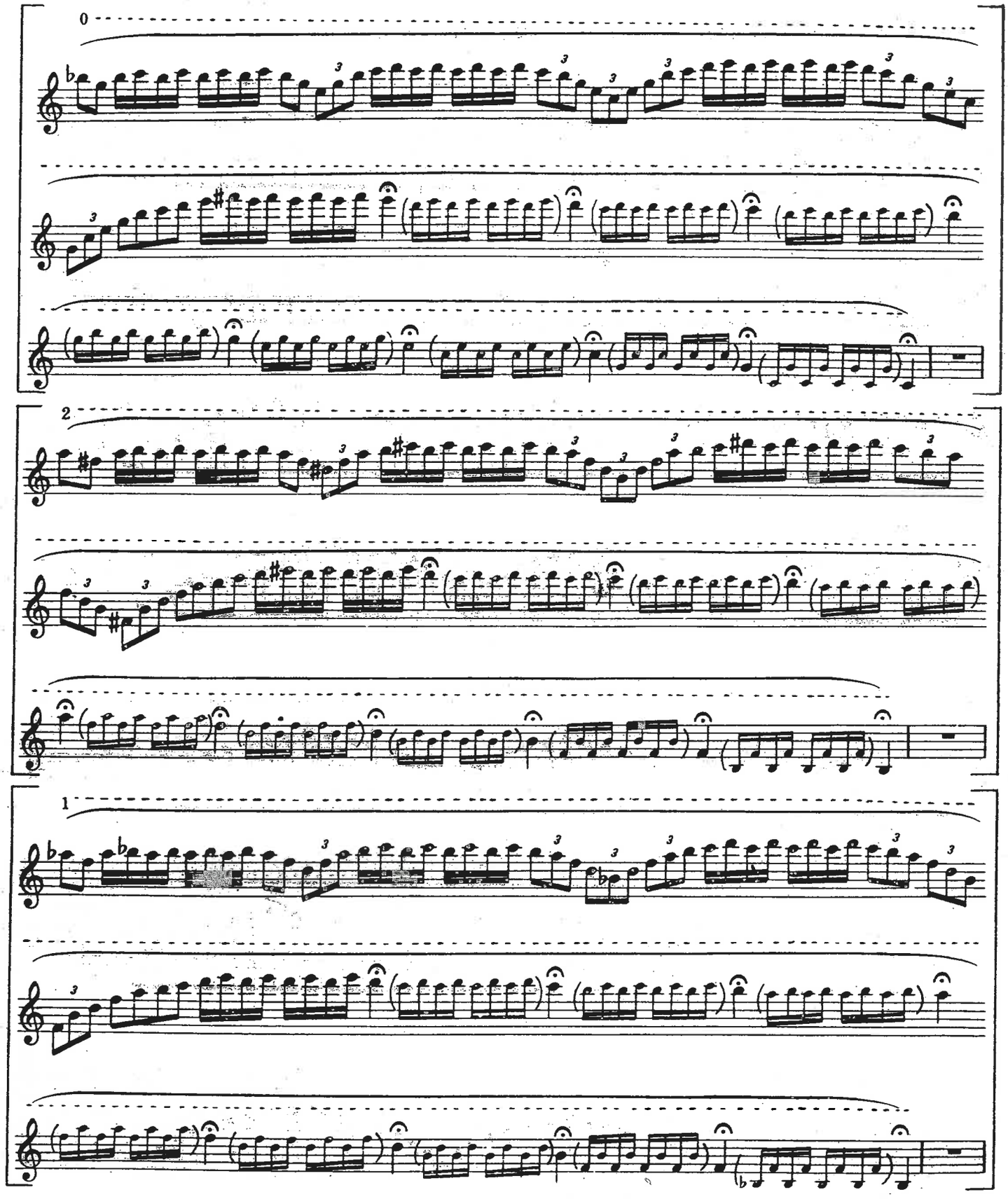
### ascending from seventh position



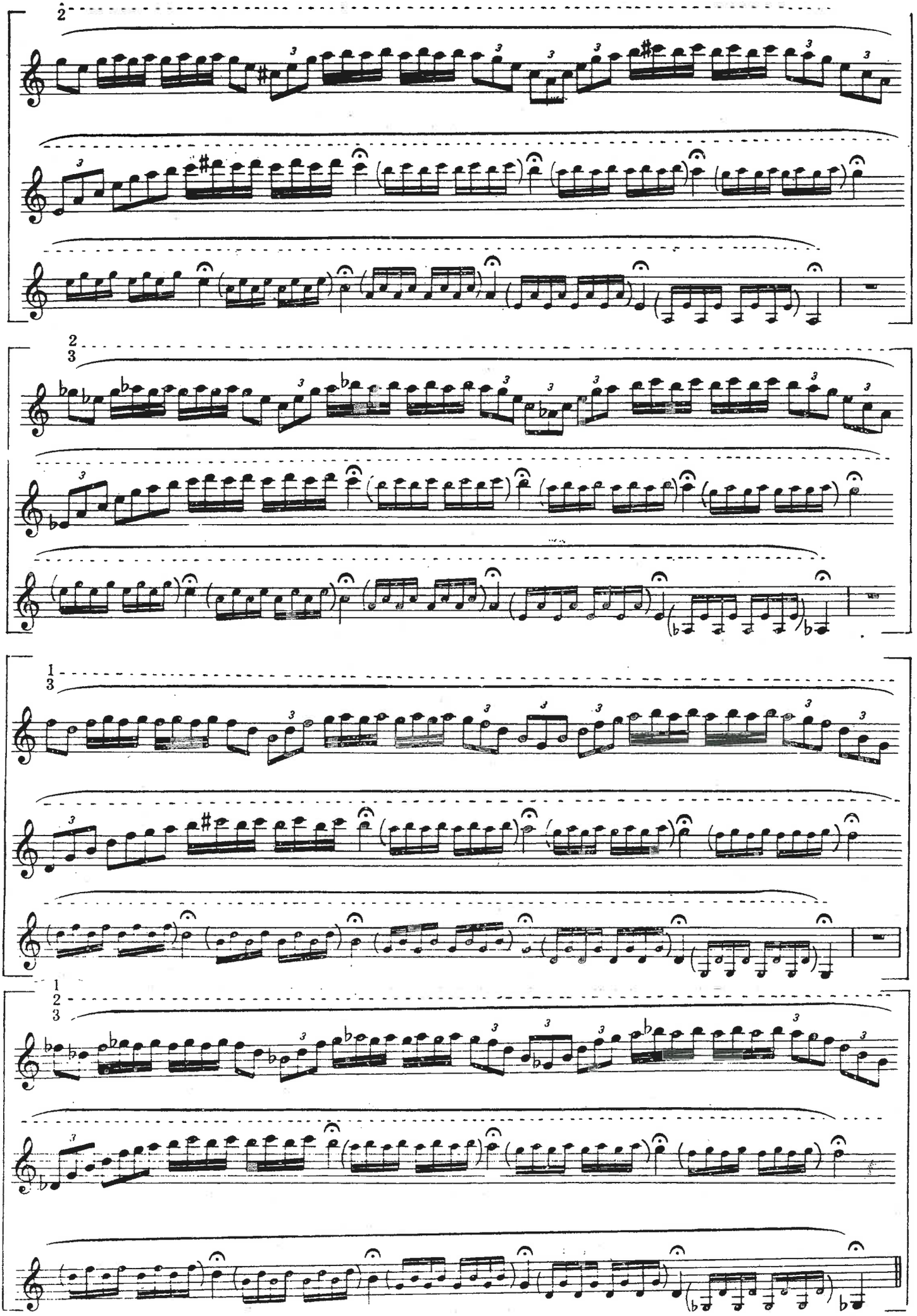

For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.

# LIP TRILLING to F♯ ABOVE HIGH C

## Descending from first (open postion

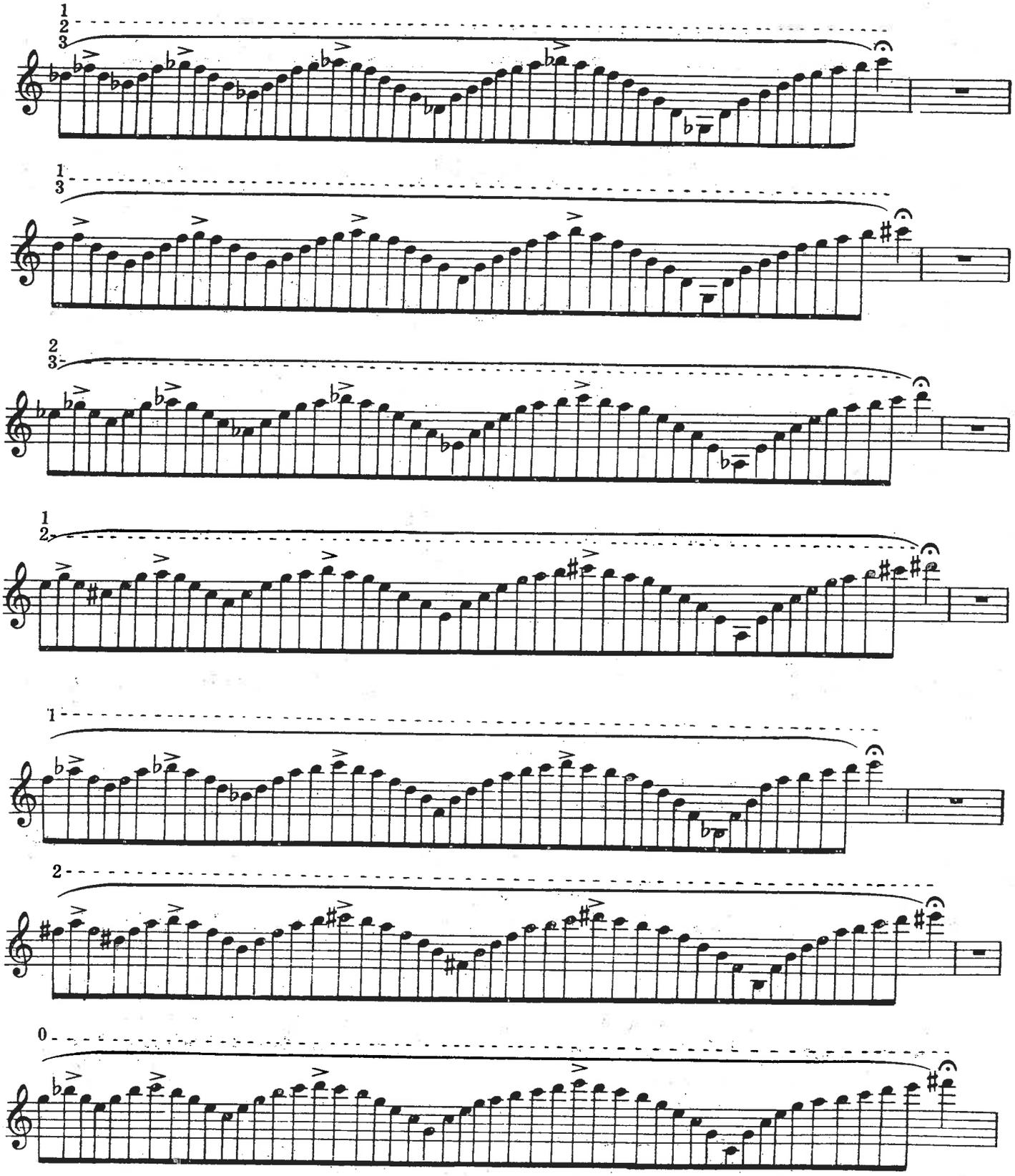



For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.



# EXPANDING RANGE to HIGH F♯

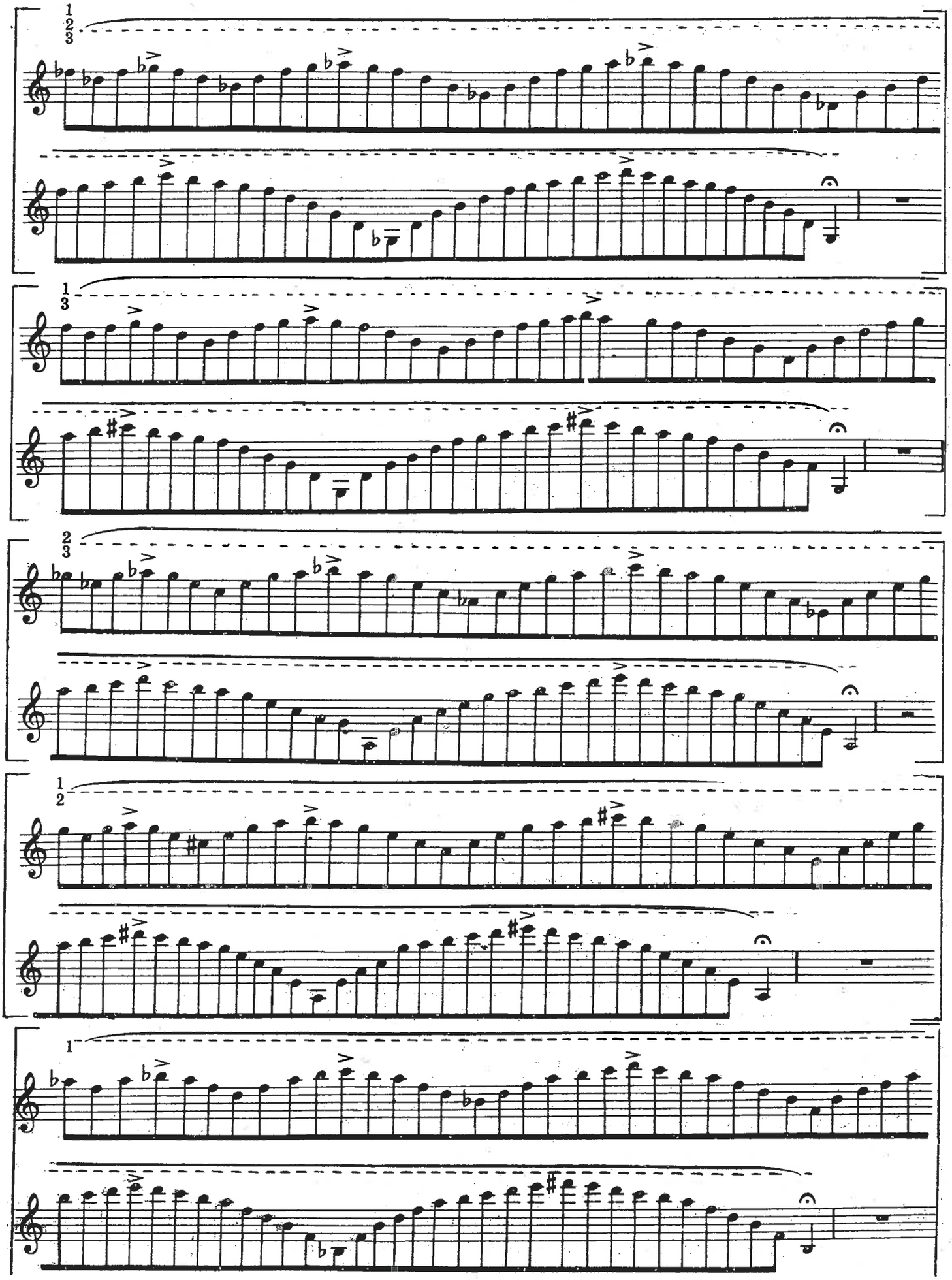
## ascending from seventh position

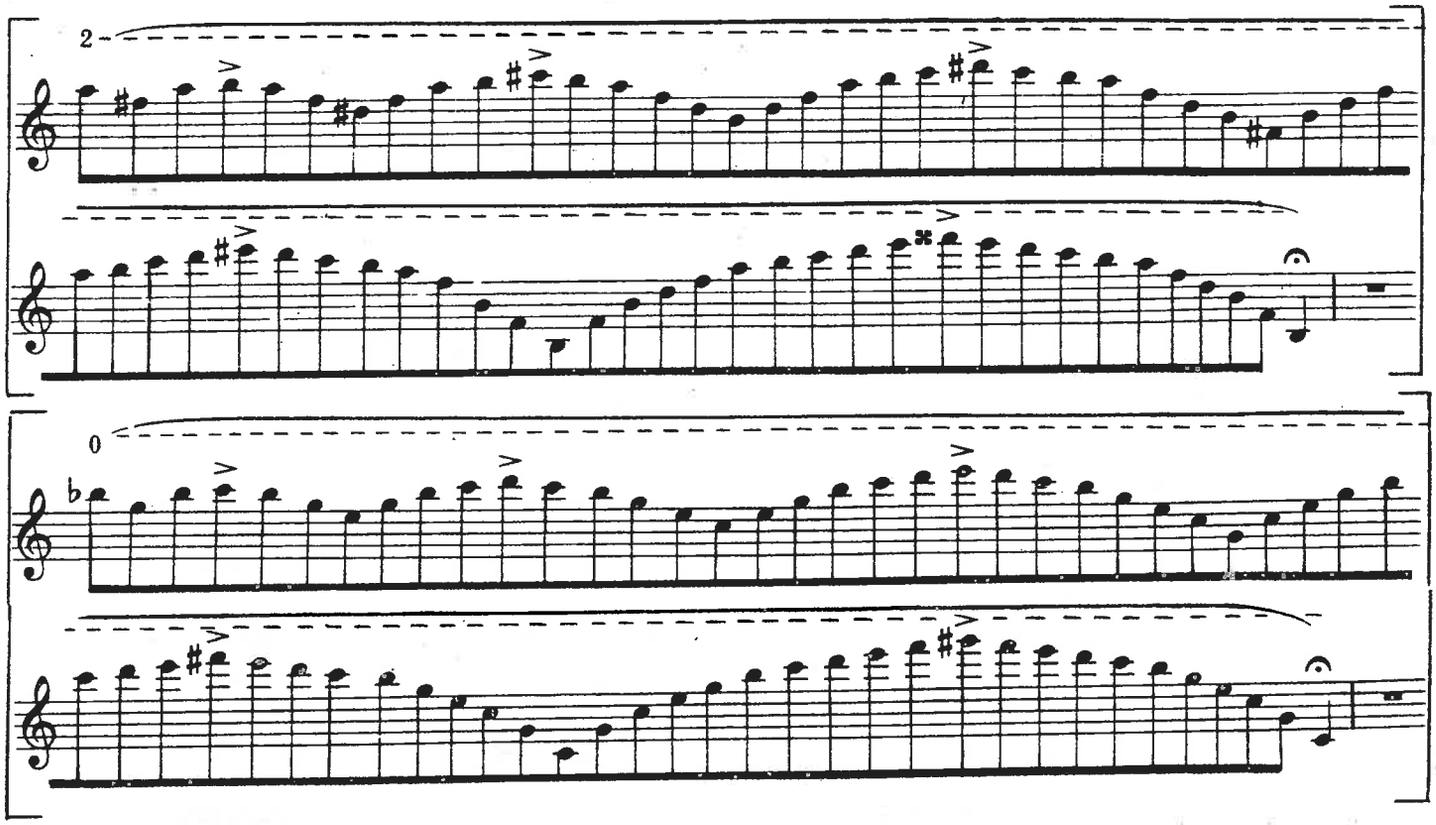


For uninterrupted progress and tangible development, refer to text in both Lip Flexibilites Volume 1 and Vital Brass Notes before attempting any of the more difficult exercises.

# EXPANDING RANGE TO G♯ ABOVE HIGH C

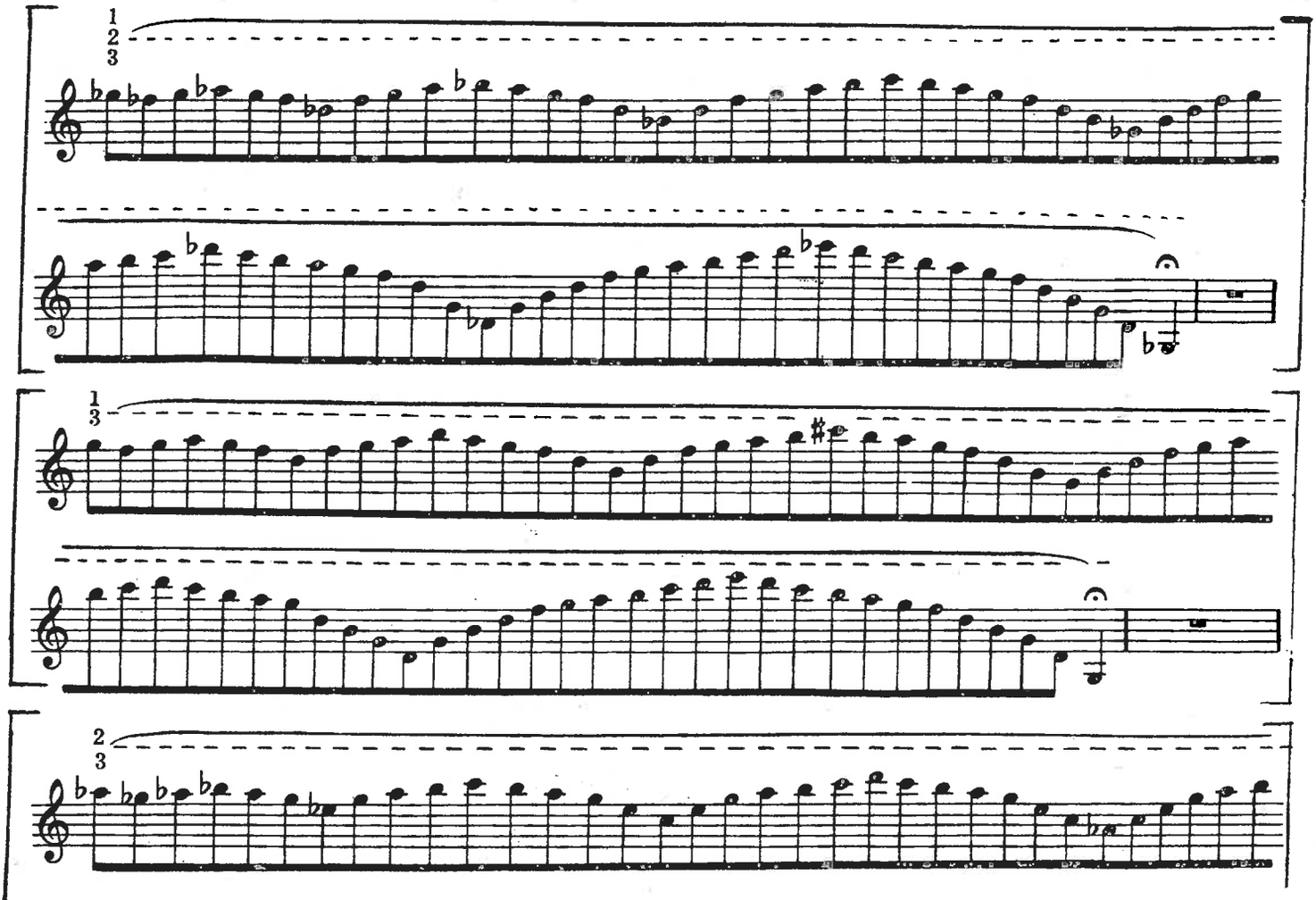
## ascending from seventh position



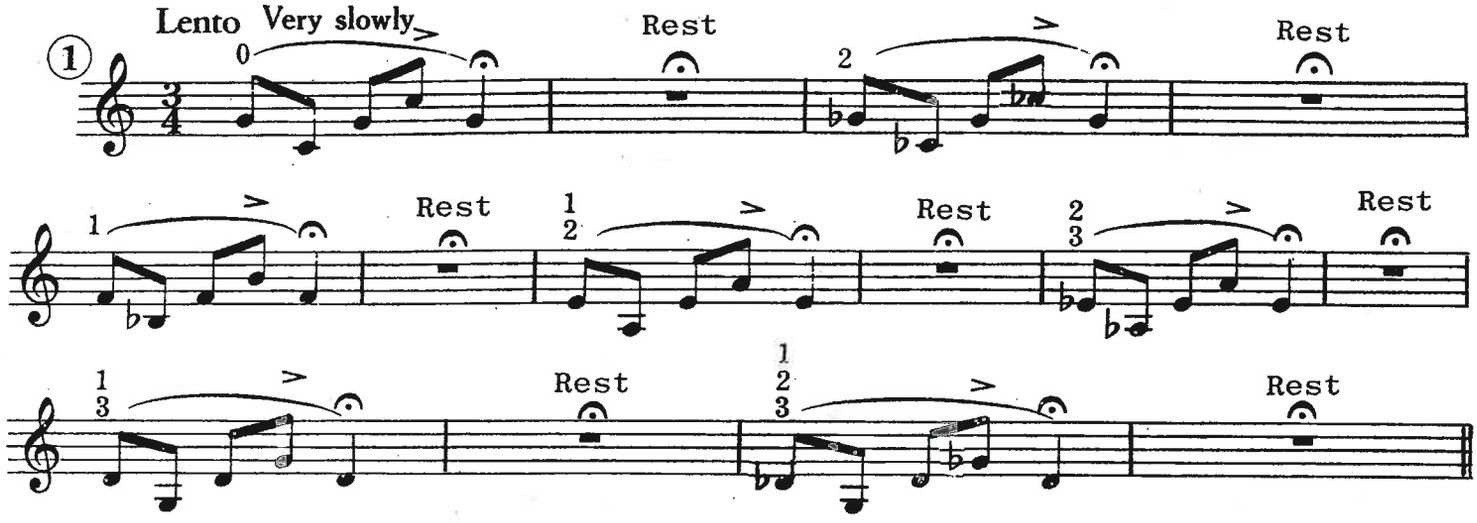


## EXPANDING RANGE to A above HIGH C

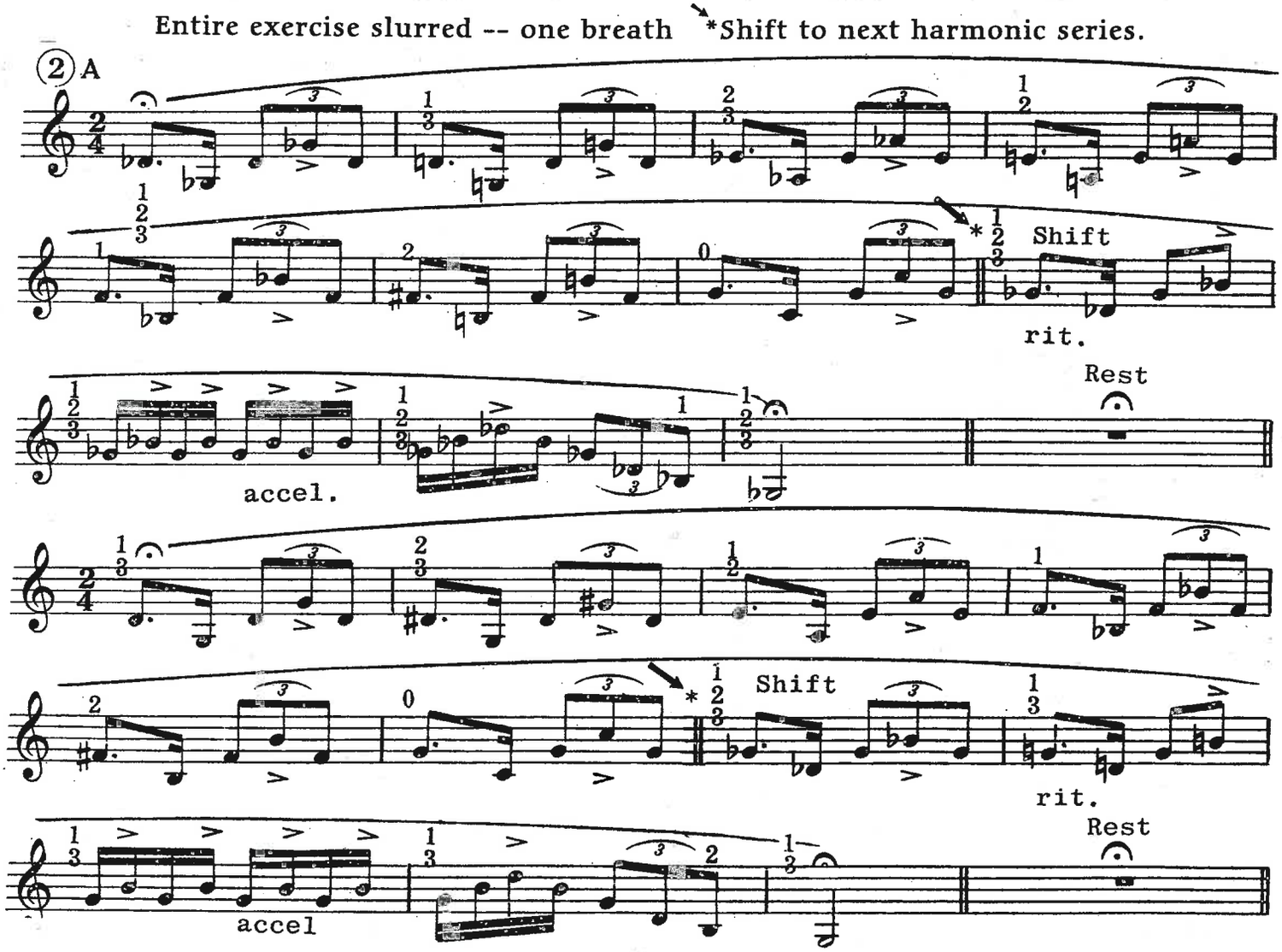
### ascending from seventh position



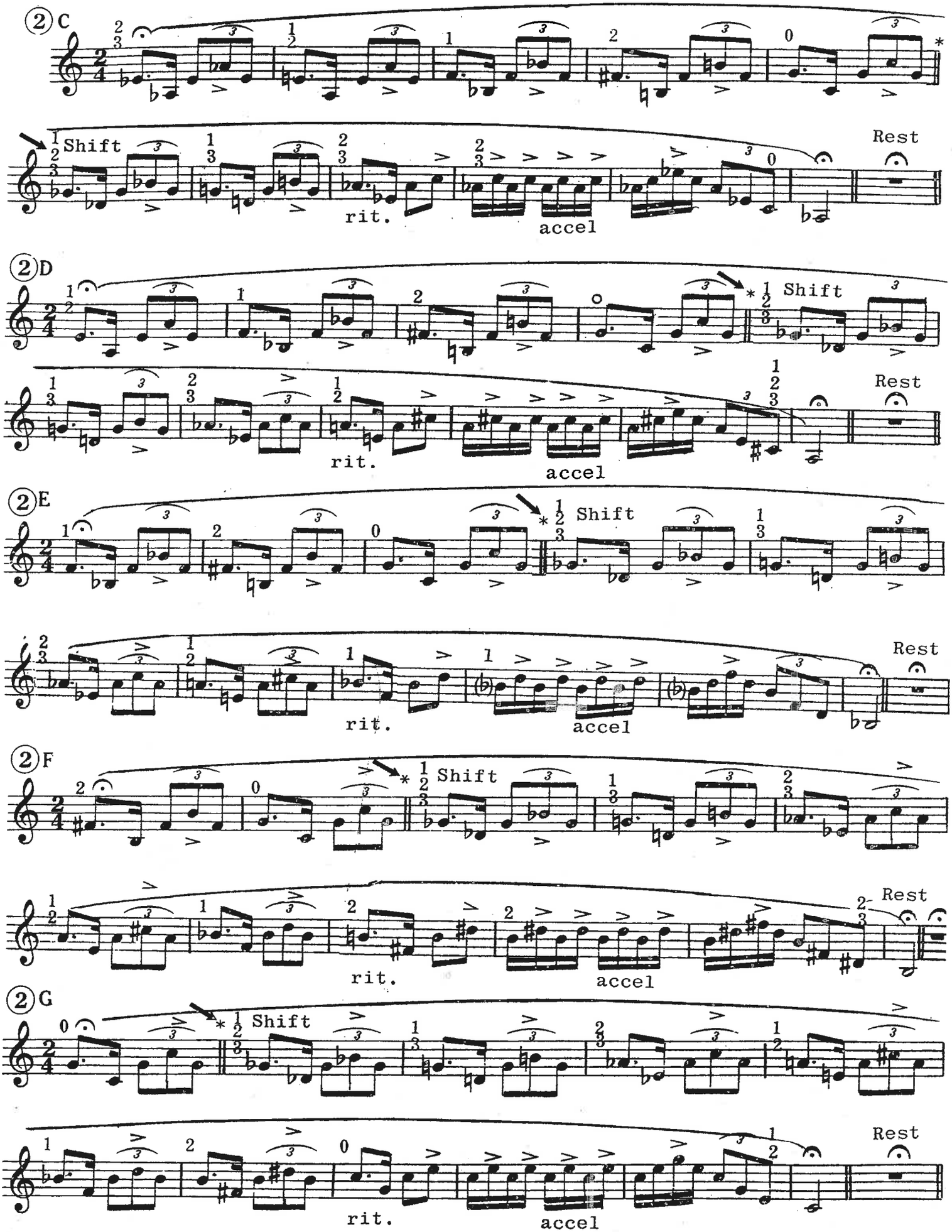
# VOLUME 3
# Lip Flexibilities
## Section 1-A



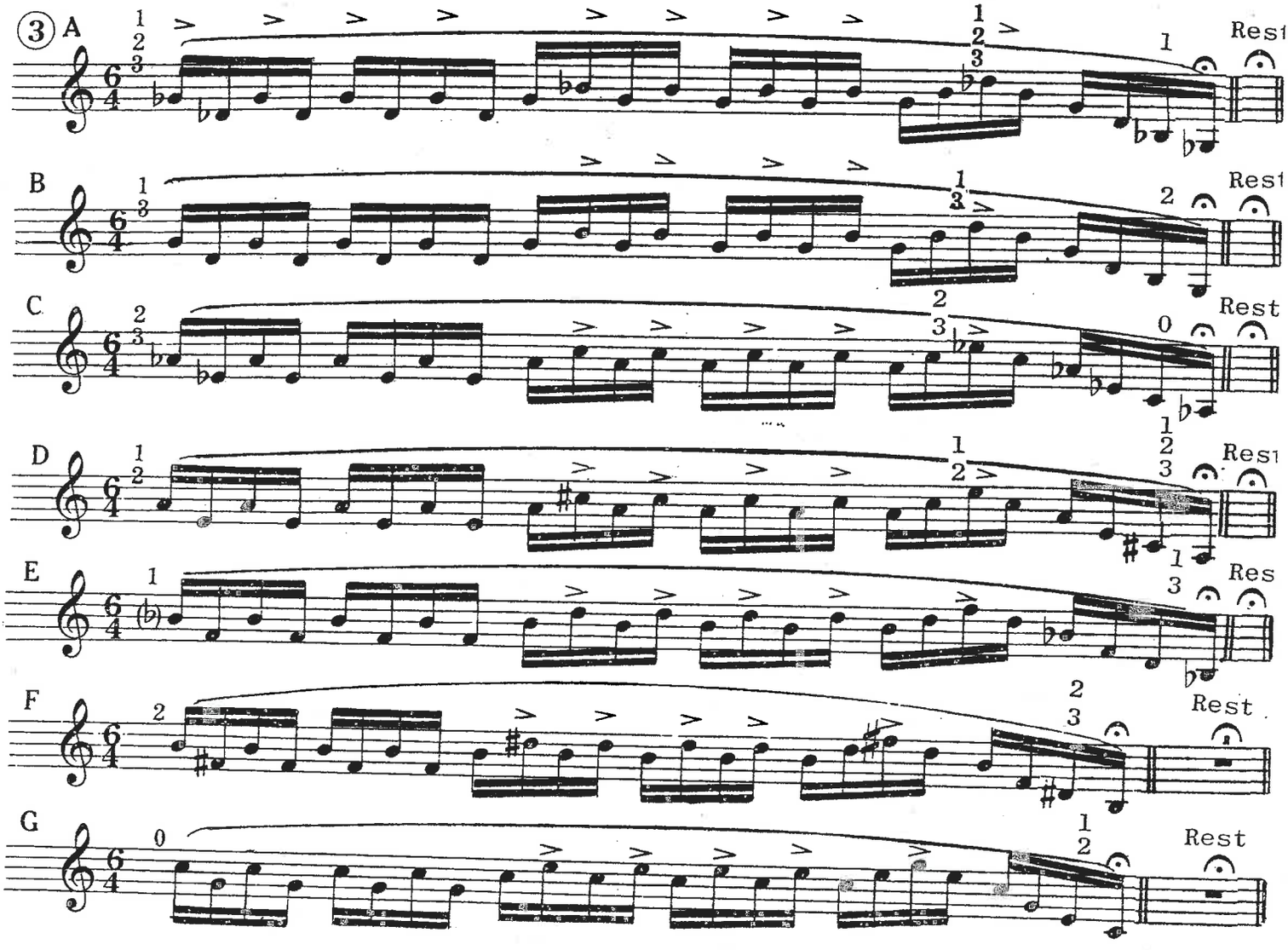

## Section 1-B



Entire exercise slurred -- one breath *Shift to next harmonic series.

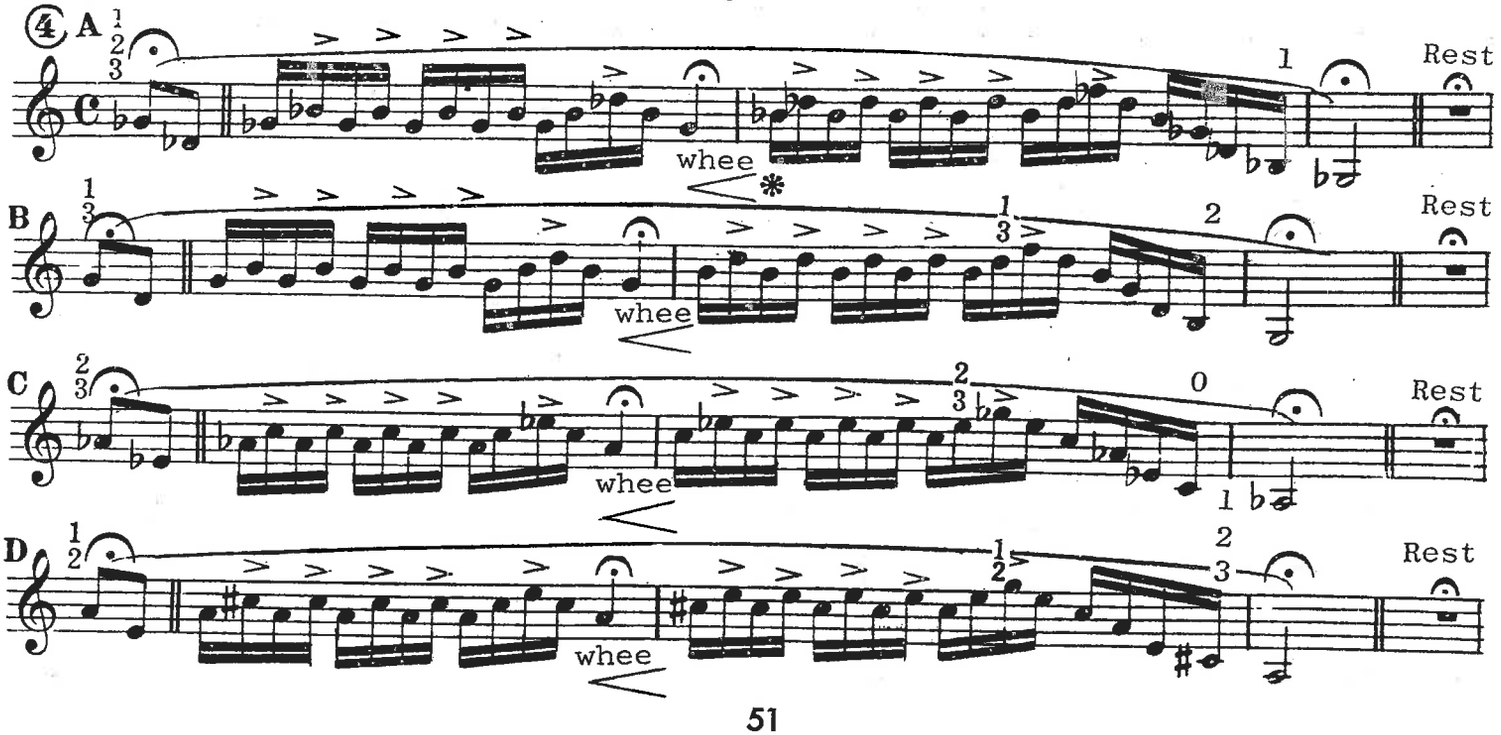


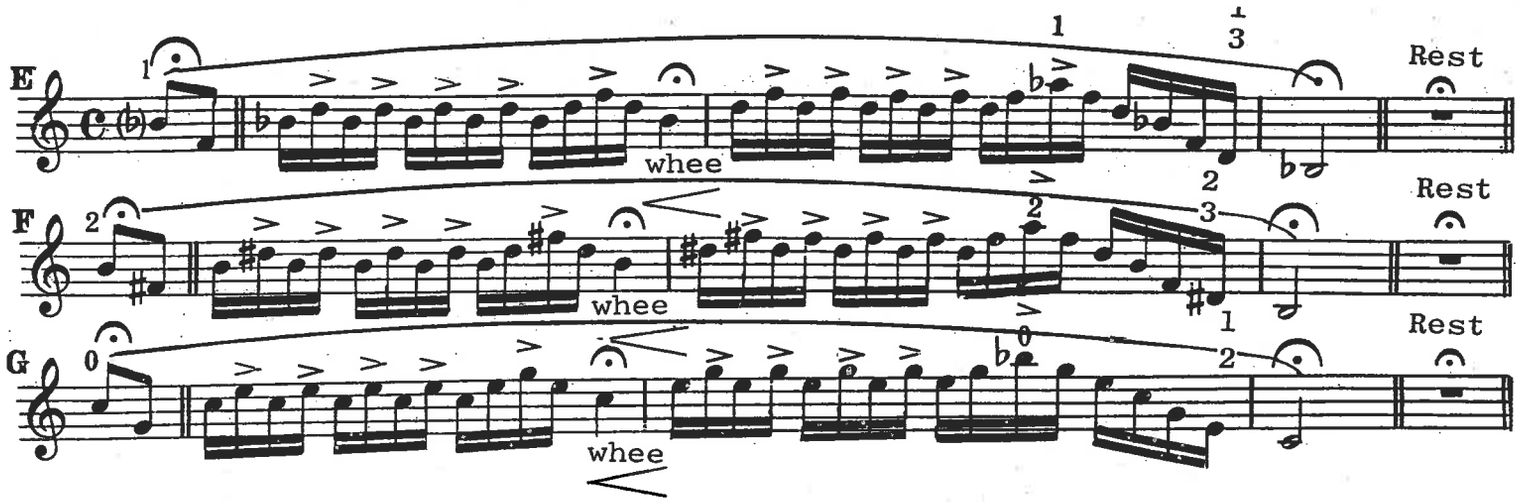
# Section 1-C



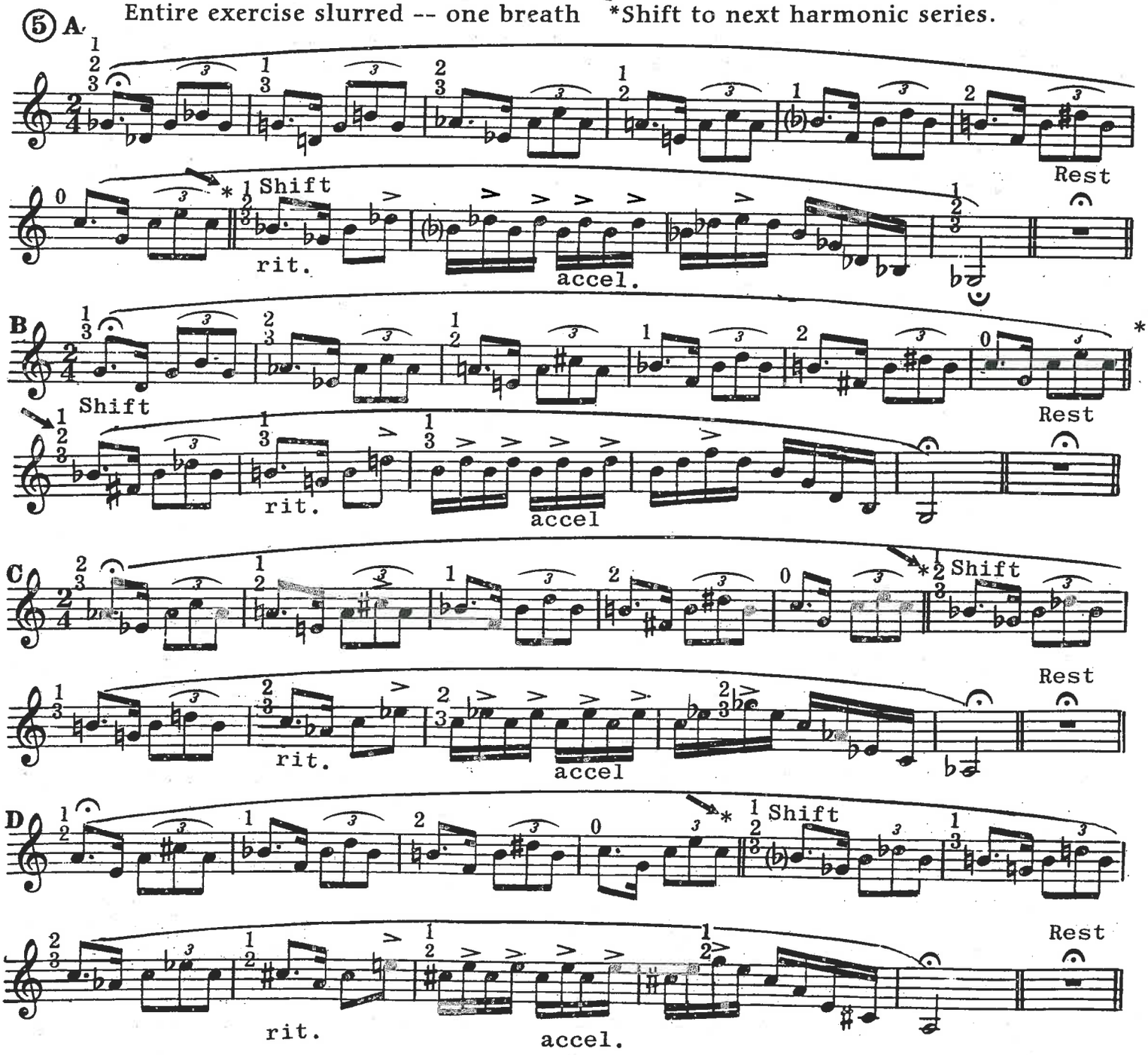

# Section 2-A to B♭

* Whee= "Breath PUSH" for higher "harmonic levels".

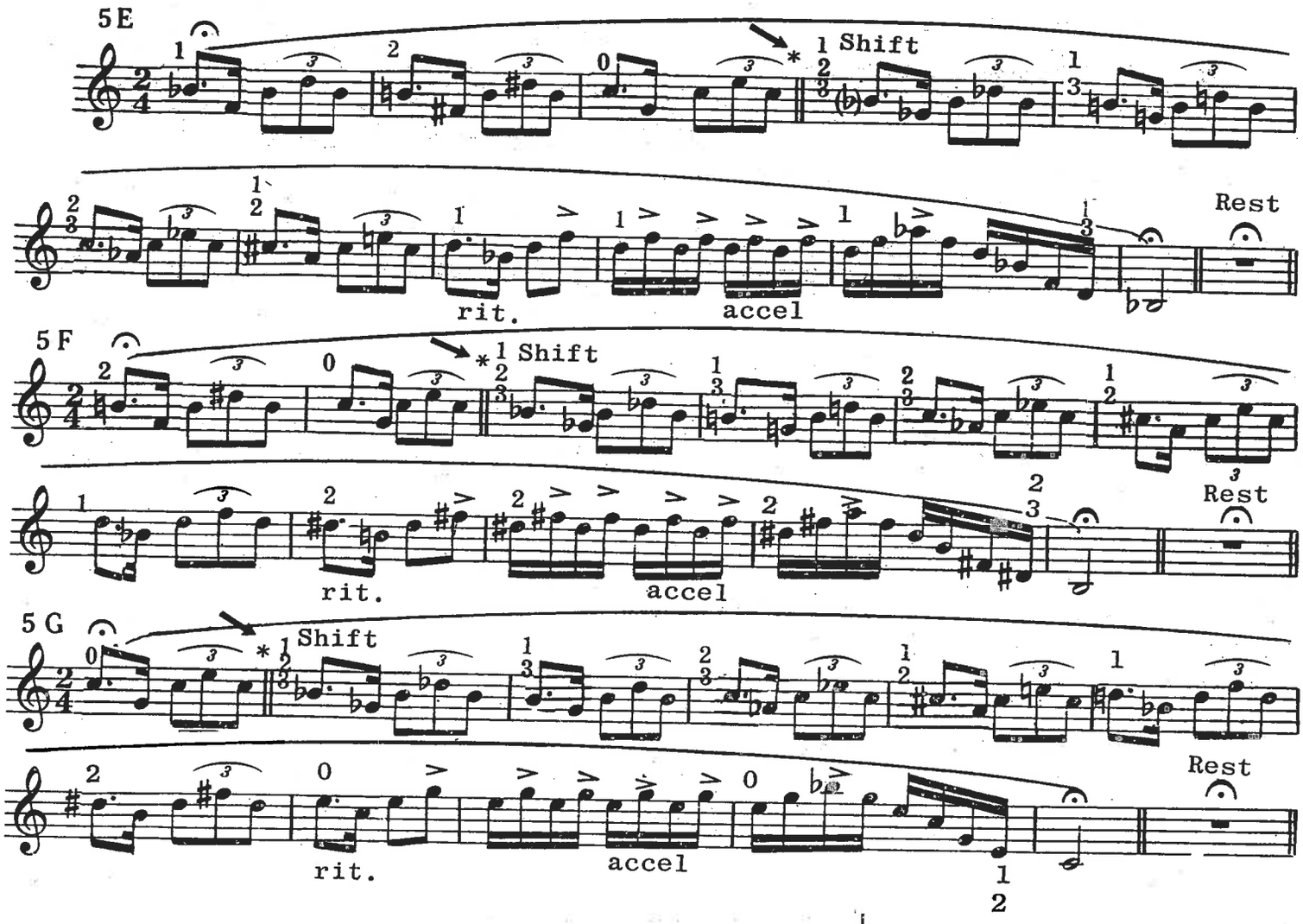





## Section 2–B to B♭

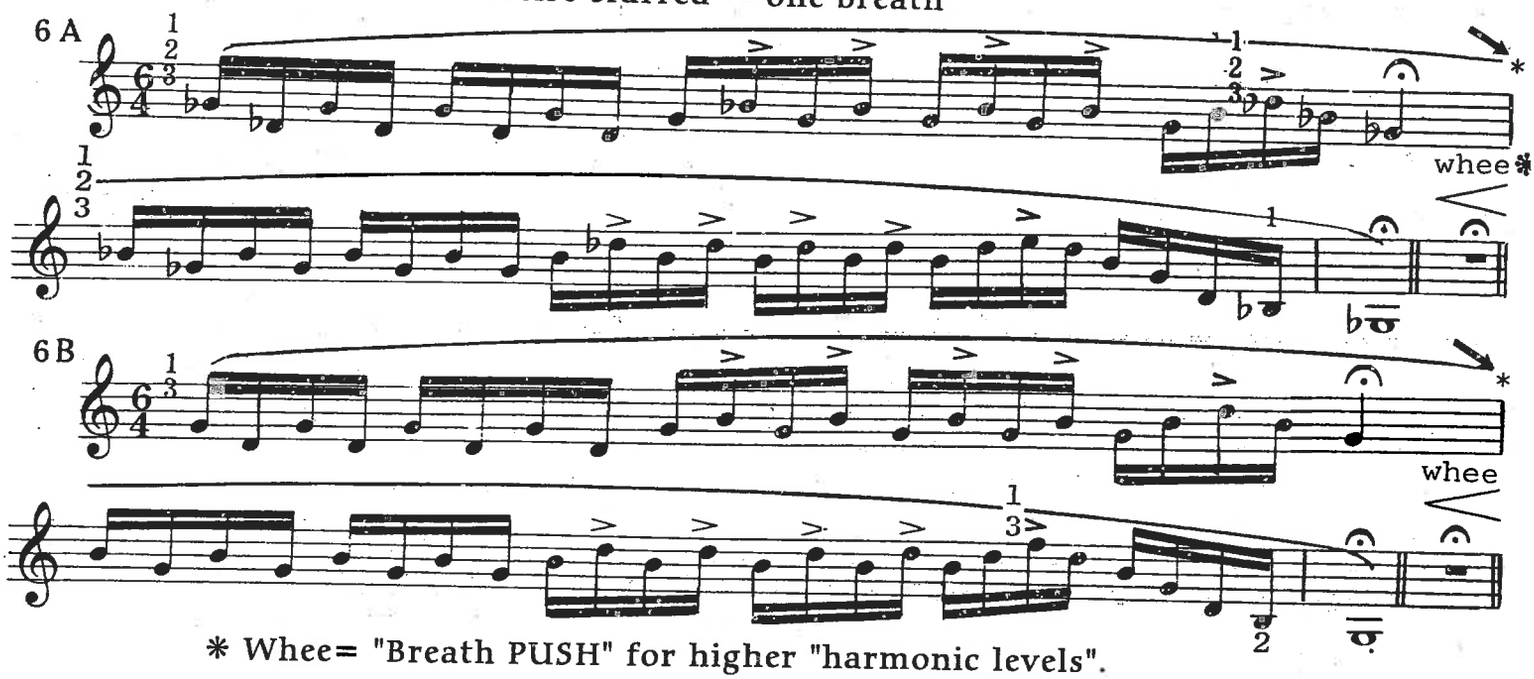


*Shift to next harmonic series.



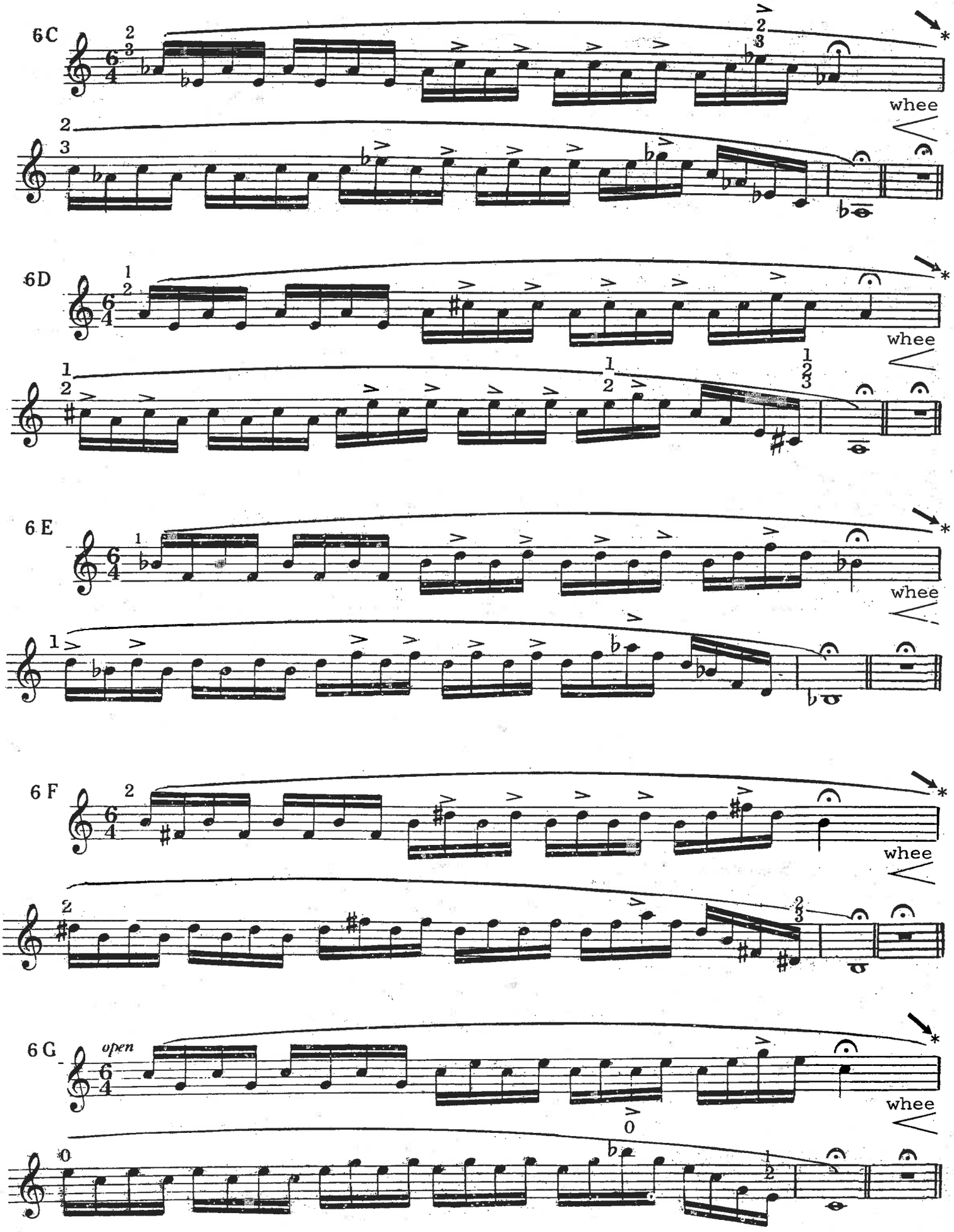

## Section 2-C to B♭

*Entire exercise slurred -- one breath



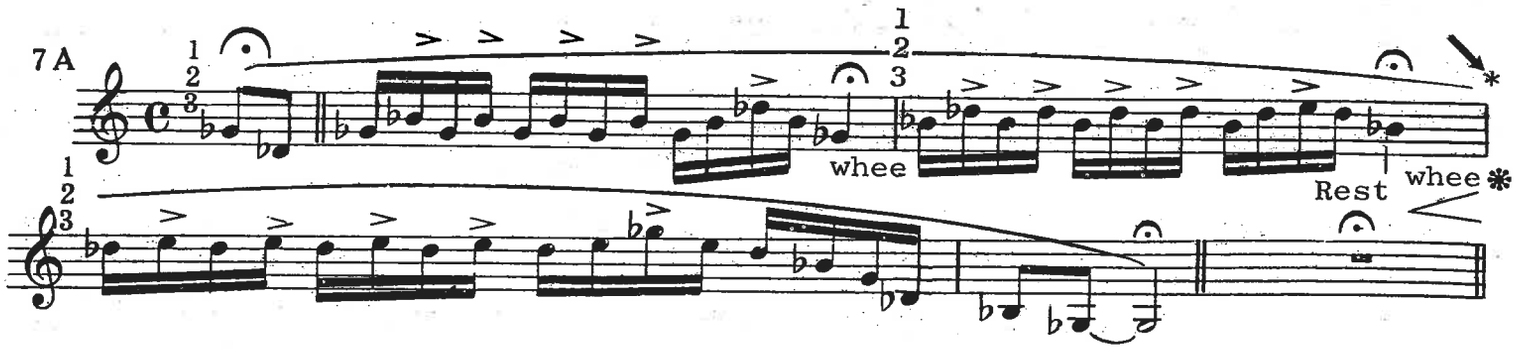

* Whee= "Breath PUSH" for higher "harmonic levels".

*Entire exercise slurred -- one breath

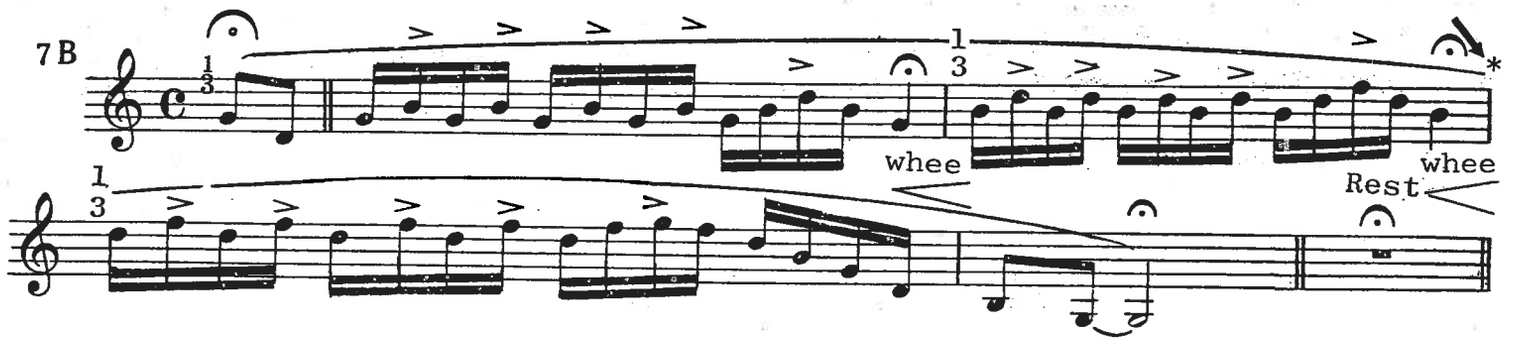


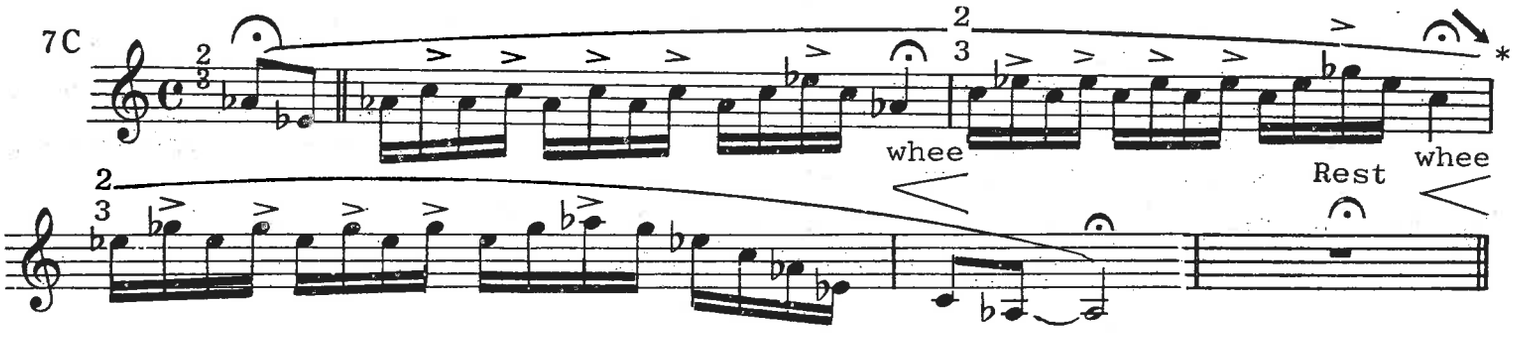
# Section 3 A - to High C

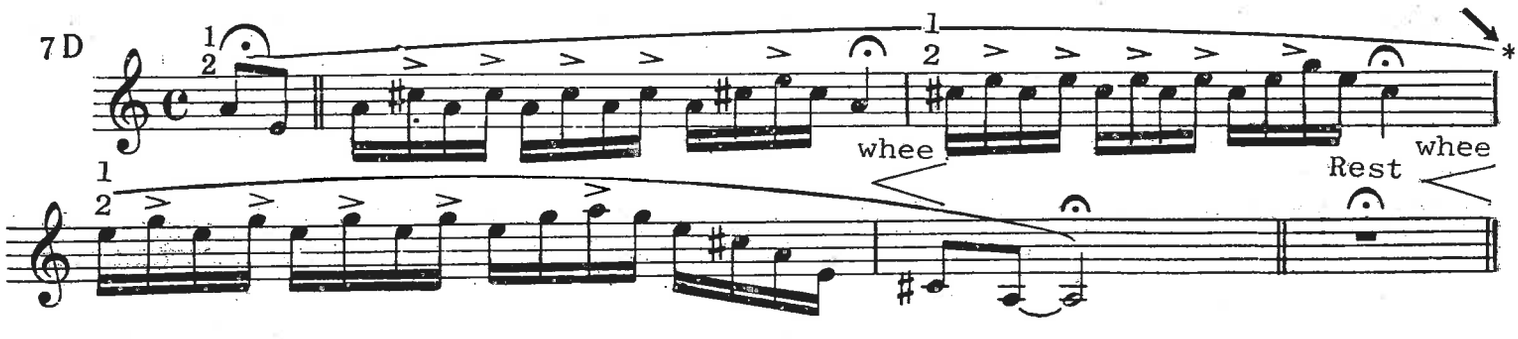
*Entire exercise slurred -- one breath

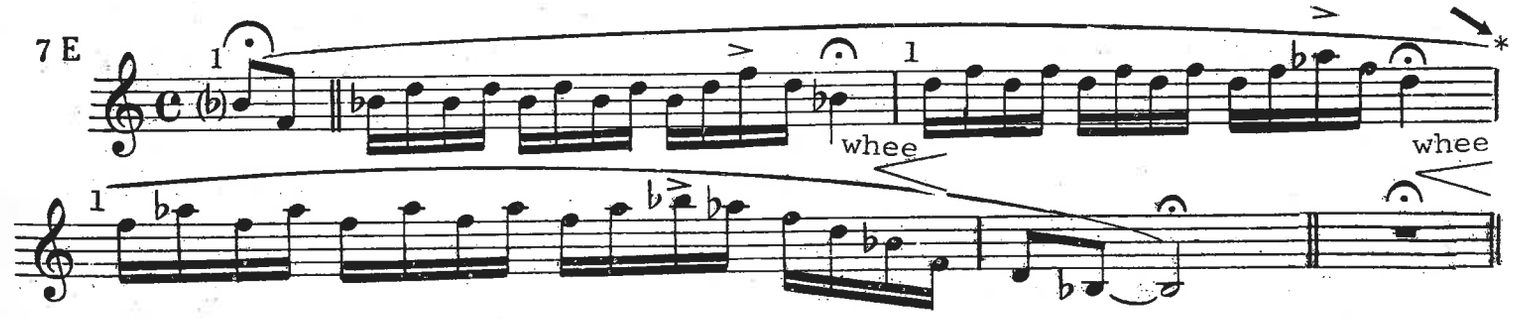


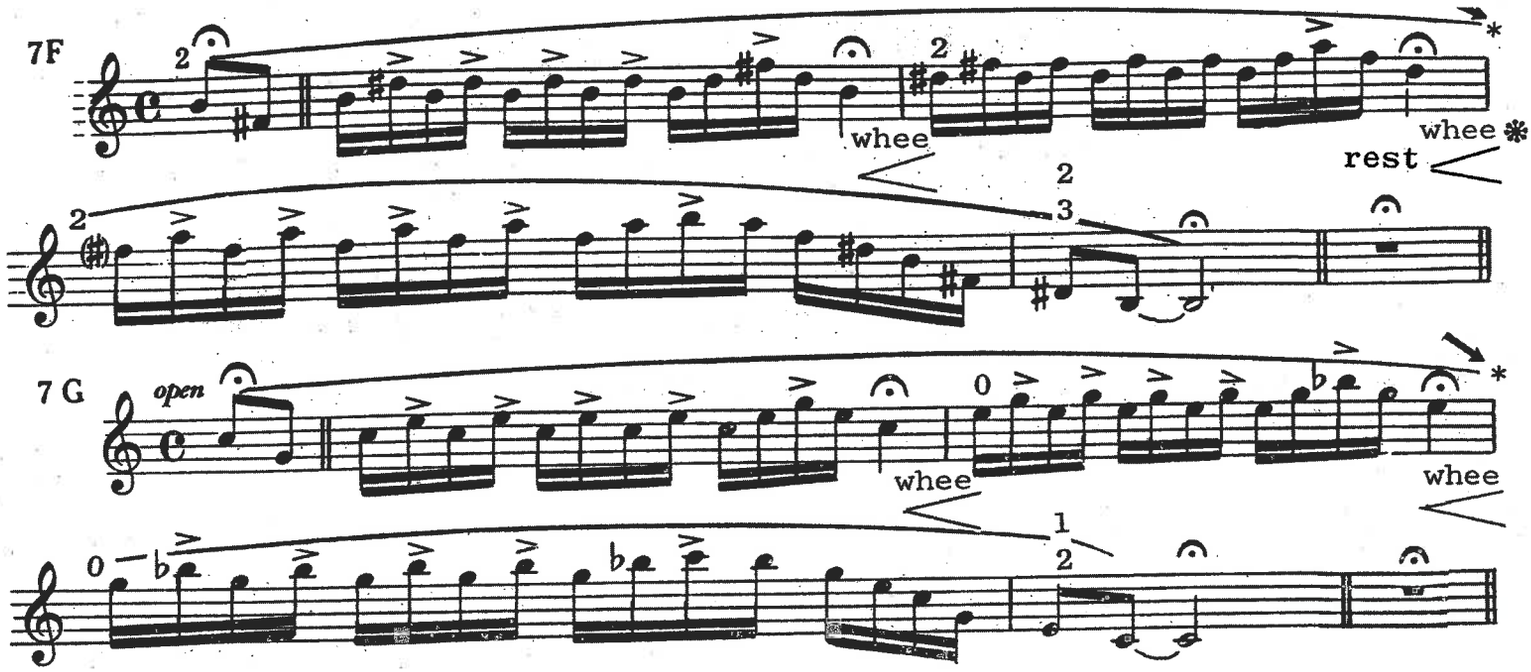

* Whee= "Breath PUSH" for higher "harmonic levels".



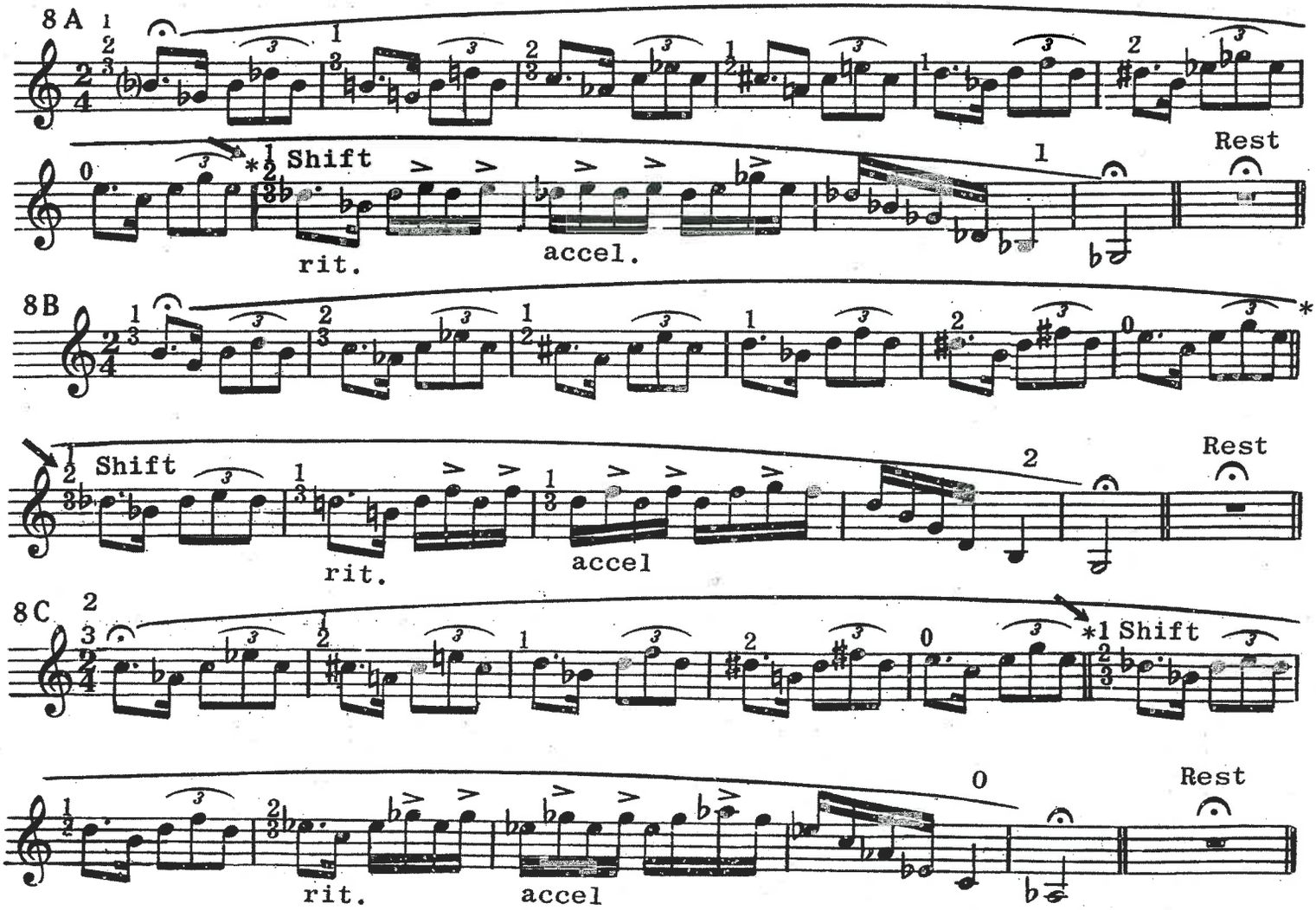





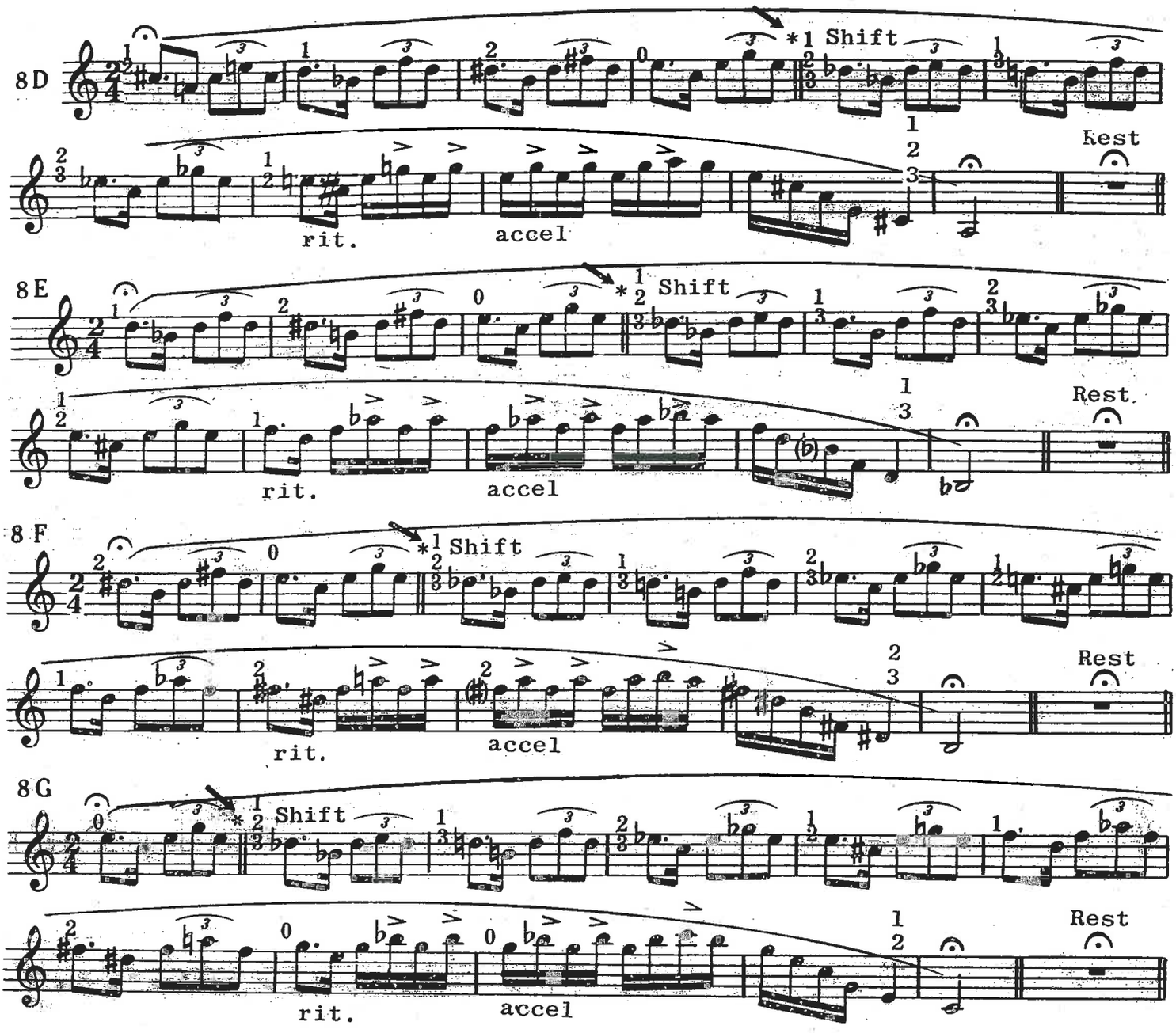

* Whee= "Breath PUSH" for higher "harmonic levels".

## Section 3-B to High C

Entire exercise slurred -- one breath *Shift to next harmonic series.

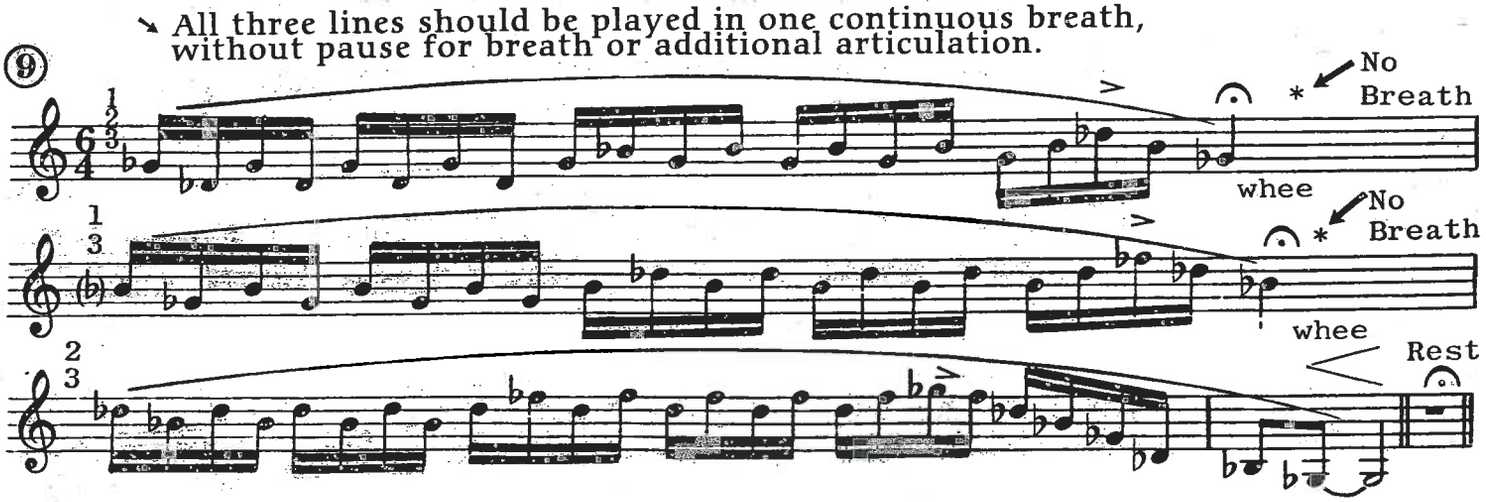


Entire exercise slurred -- one breath

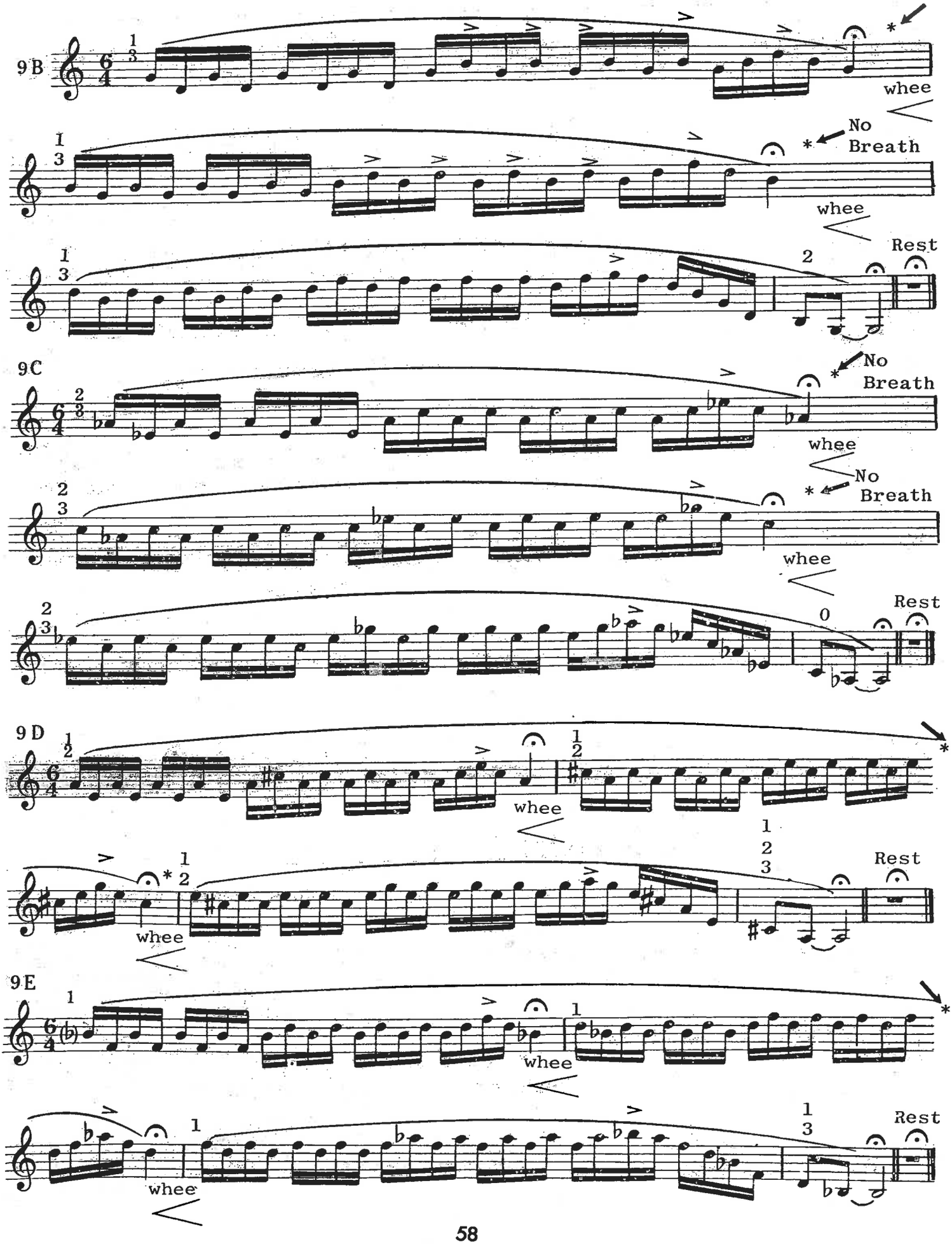



## Section 3-C to High C

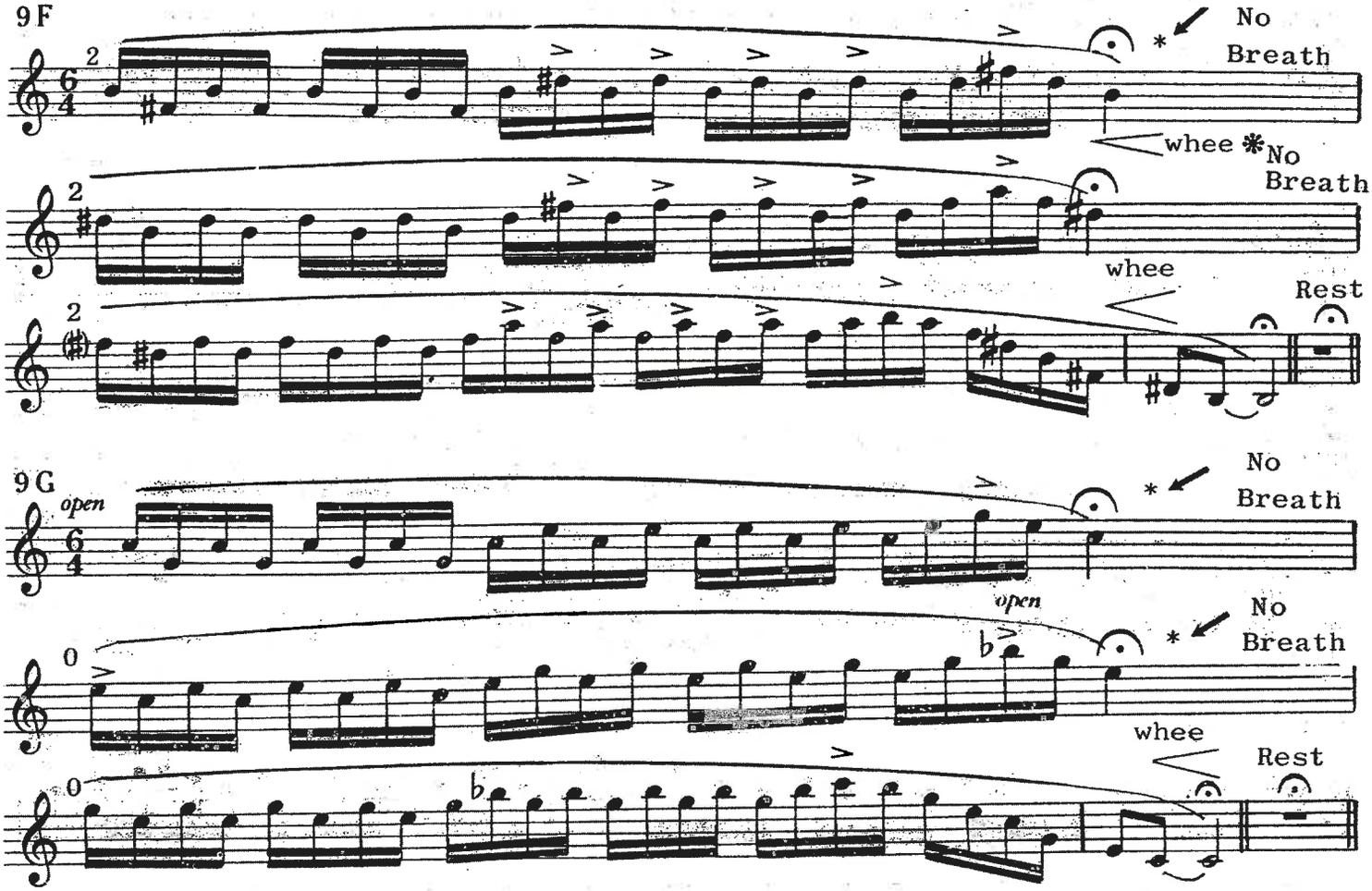
All three lines should be played in one continuous breath, without pause for breath or additional articulation.



↘ All three lines should be played in one continuous breath, without pause for breath or additional articulation.



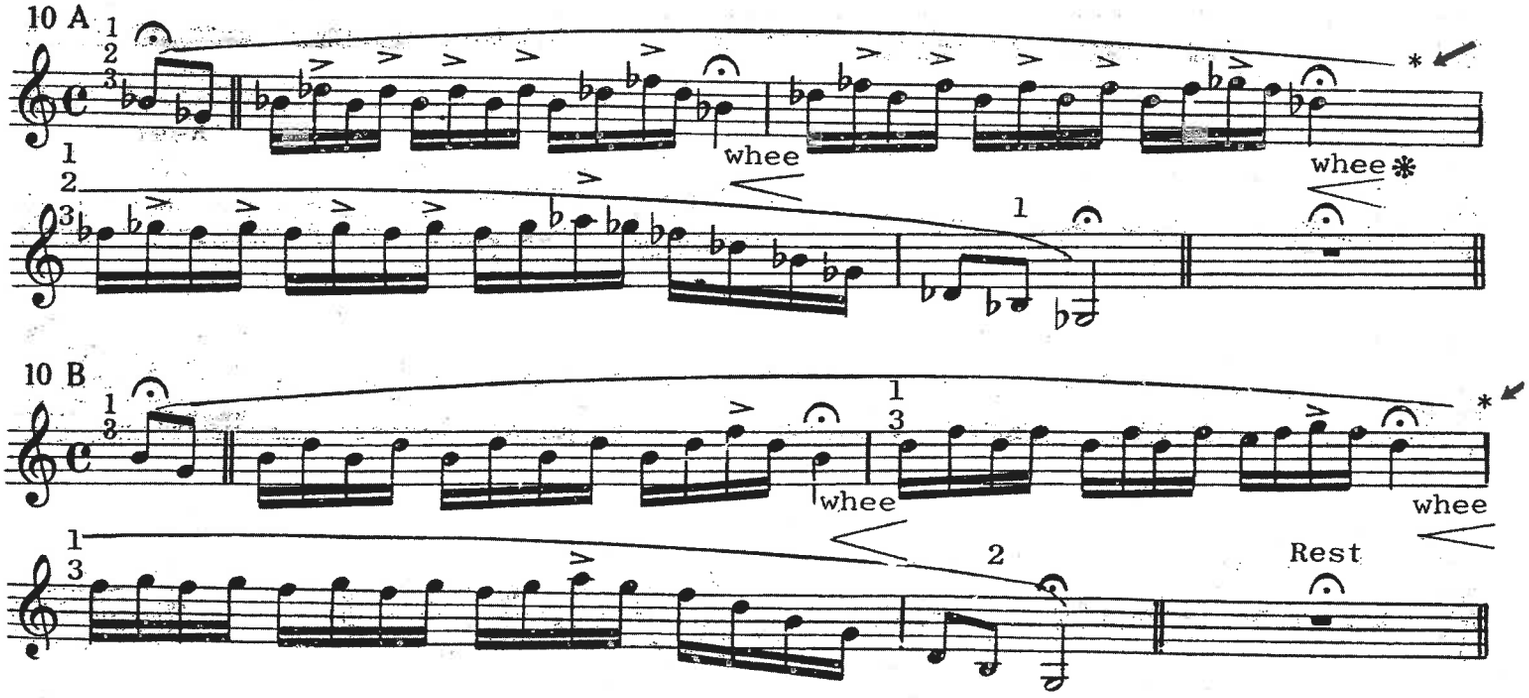
↘ All three lines should be played in one continuous breath, without pause for breath or additional articulation.



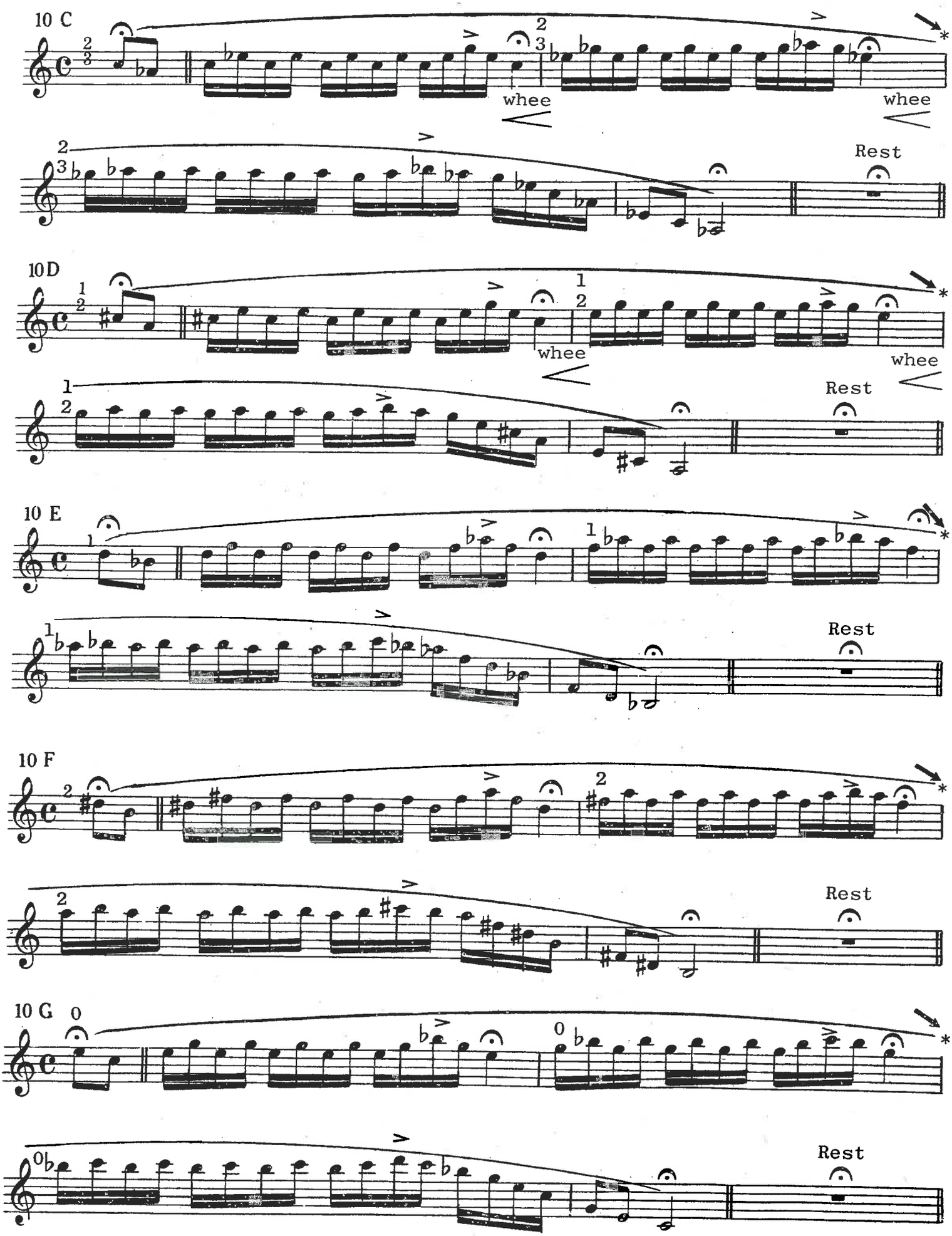

* Whee= "Breath PUSH" for higher "harmonic levels".

# Section 4-A to High D

↘ *Entire exercise slurred -- one breath

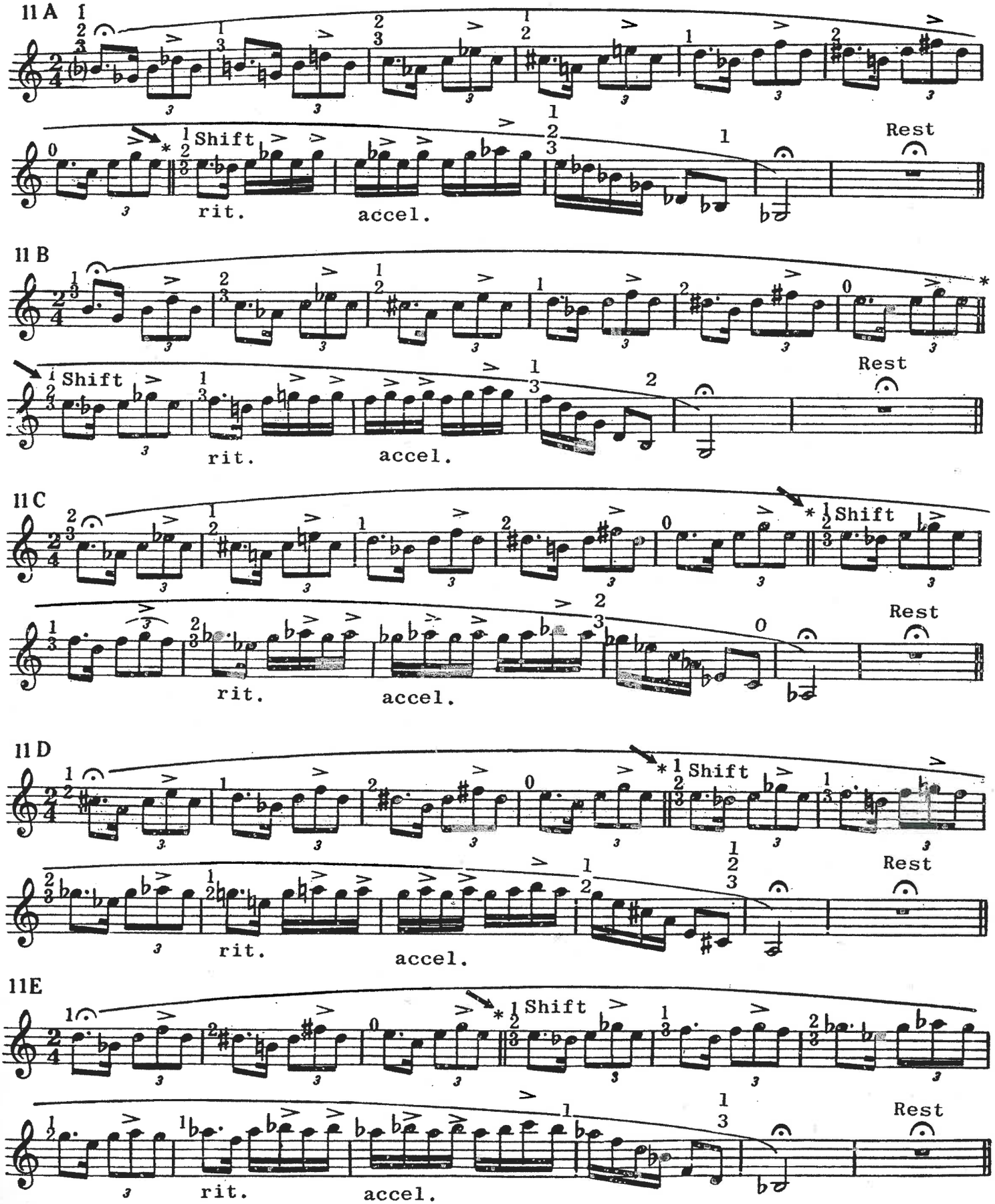


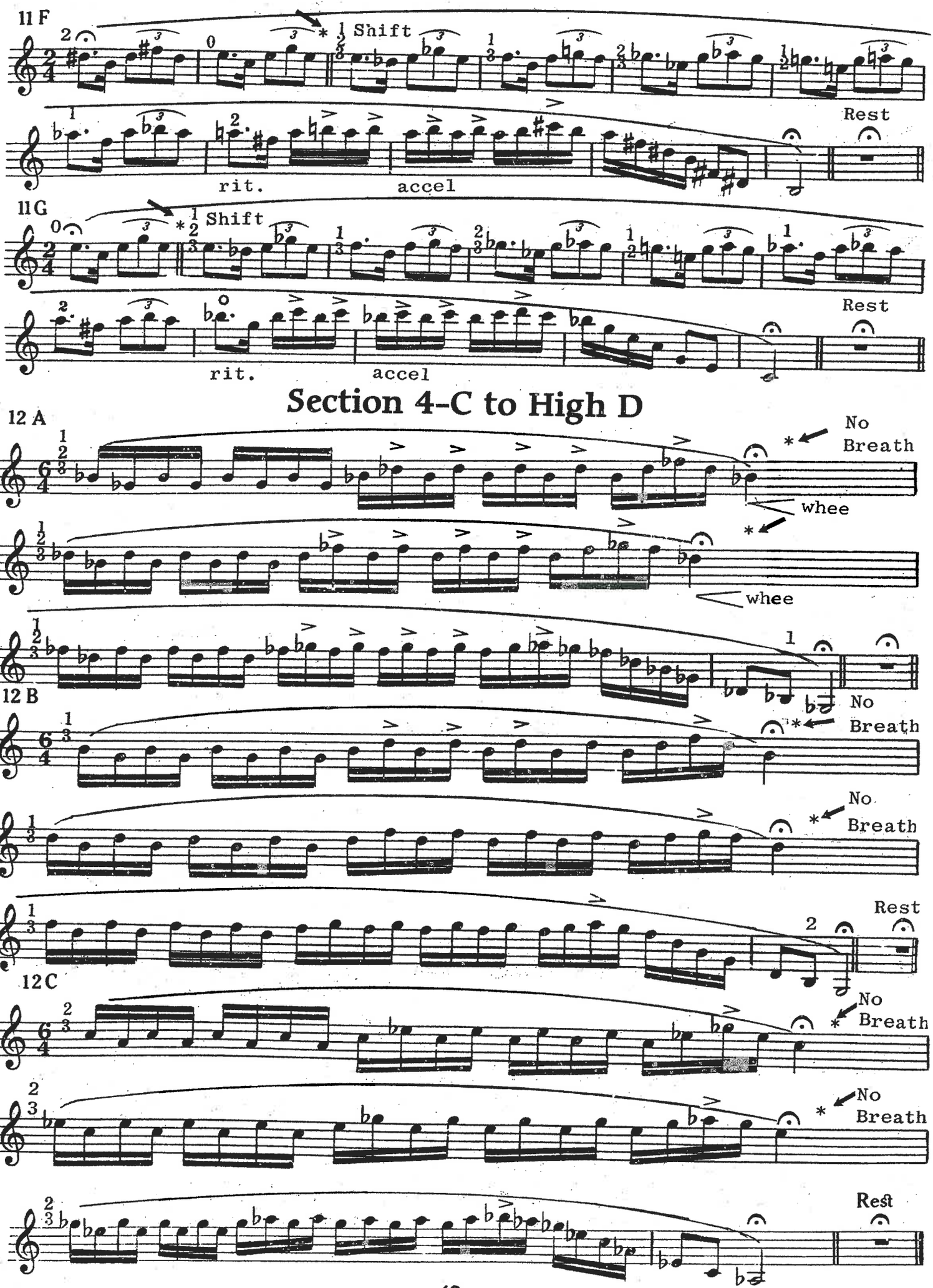
Entire exercise slurred -- one breath



# Section 4-B to High D

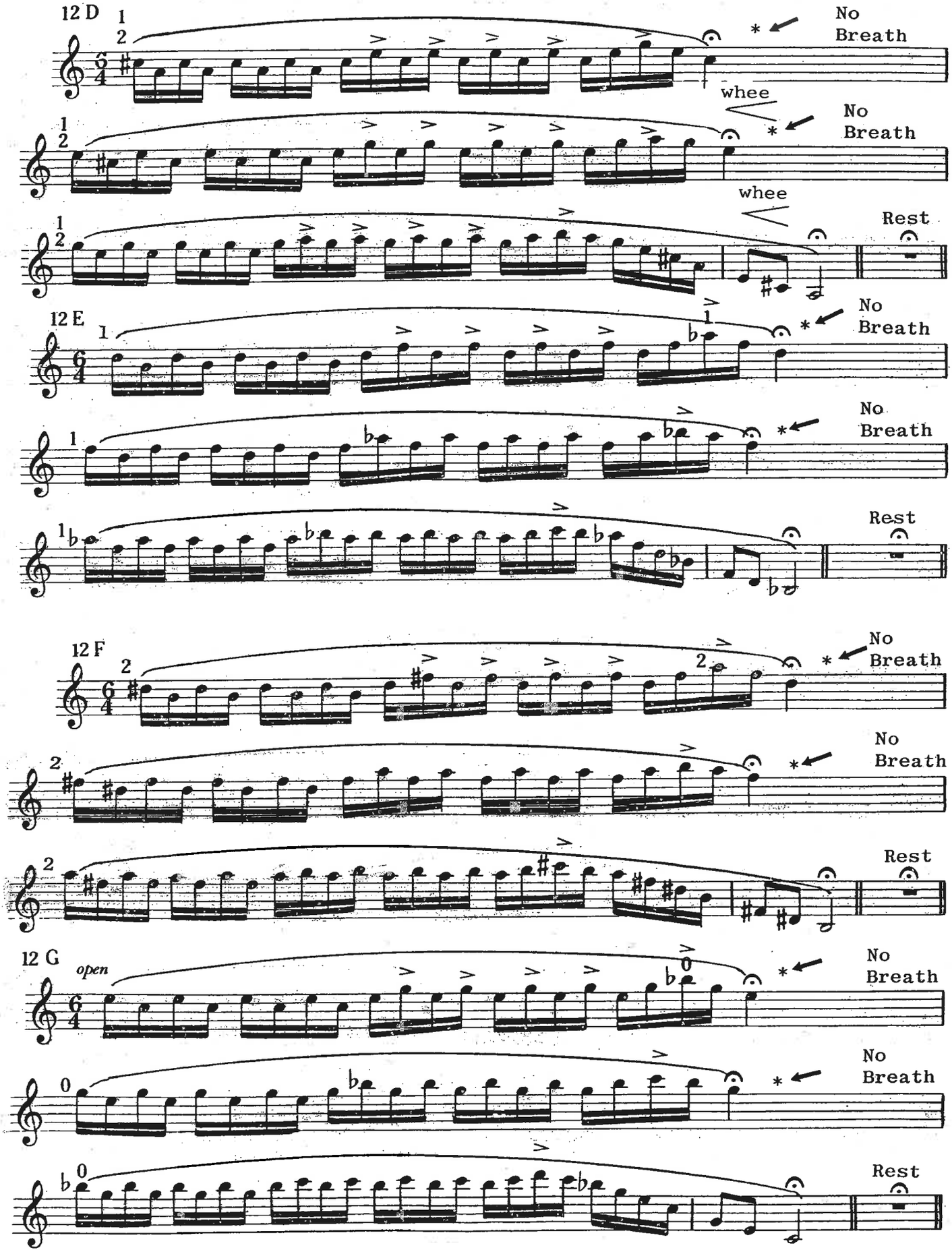
*Shift to next harmonic series.






## Section 4–C to High D

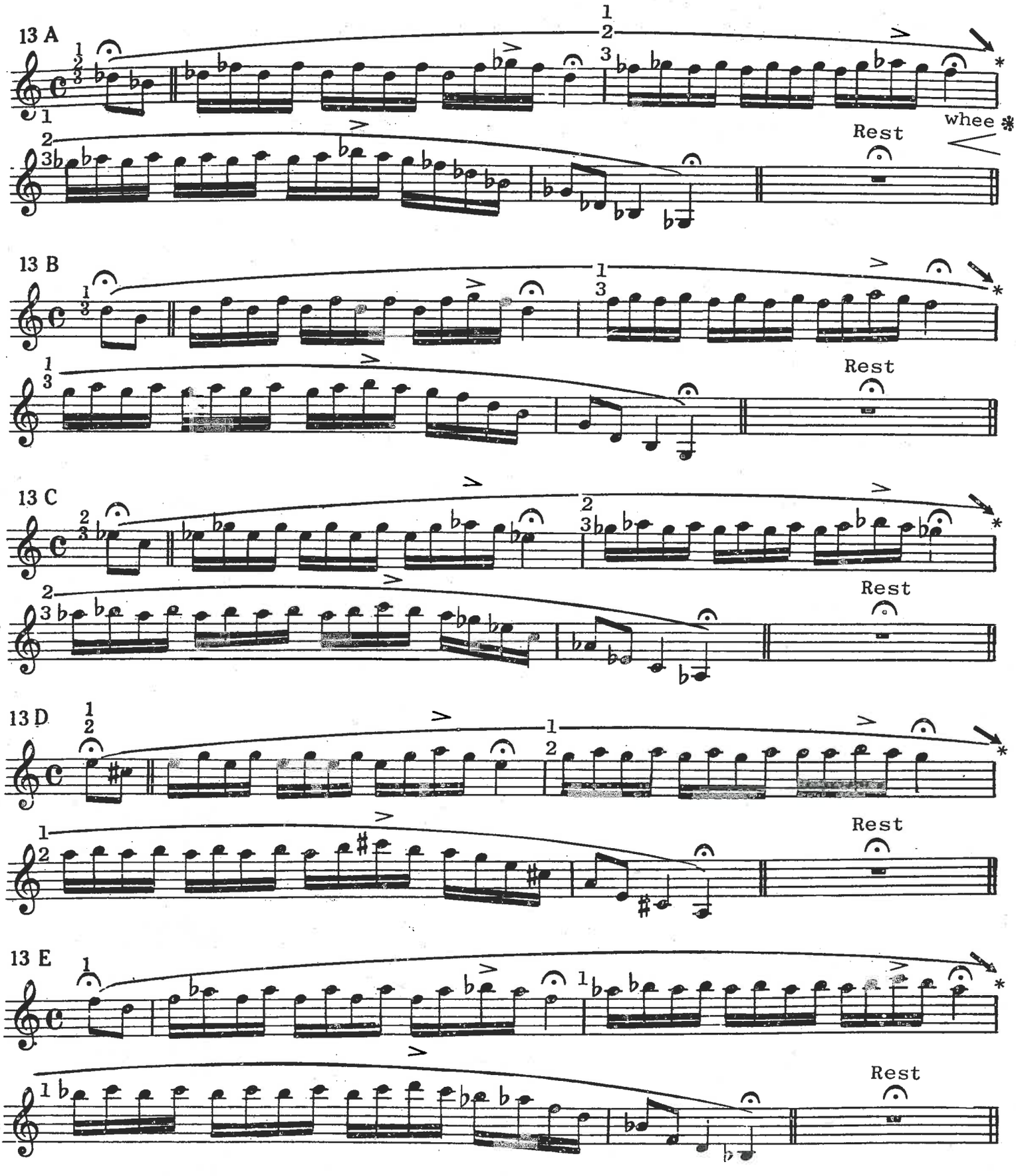
↘ All three lines should be played in one continuous breath, without pause for breath or additional articulation.

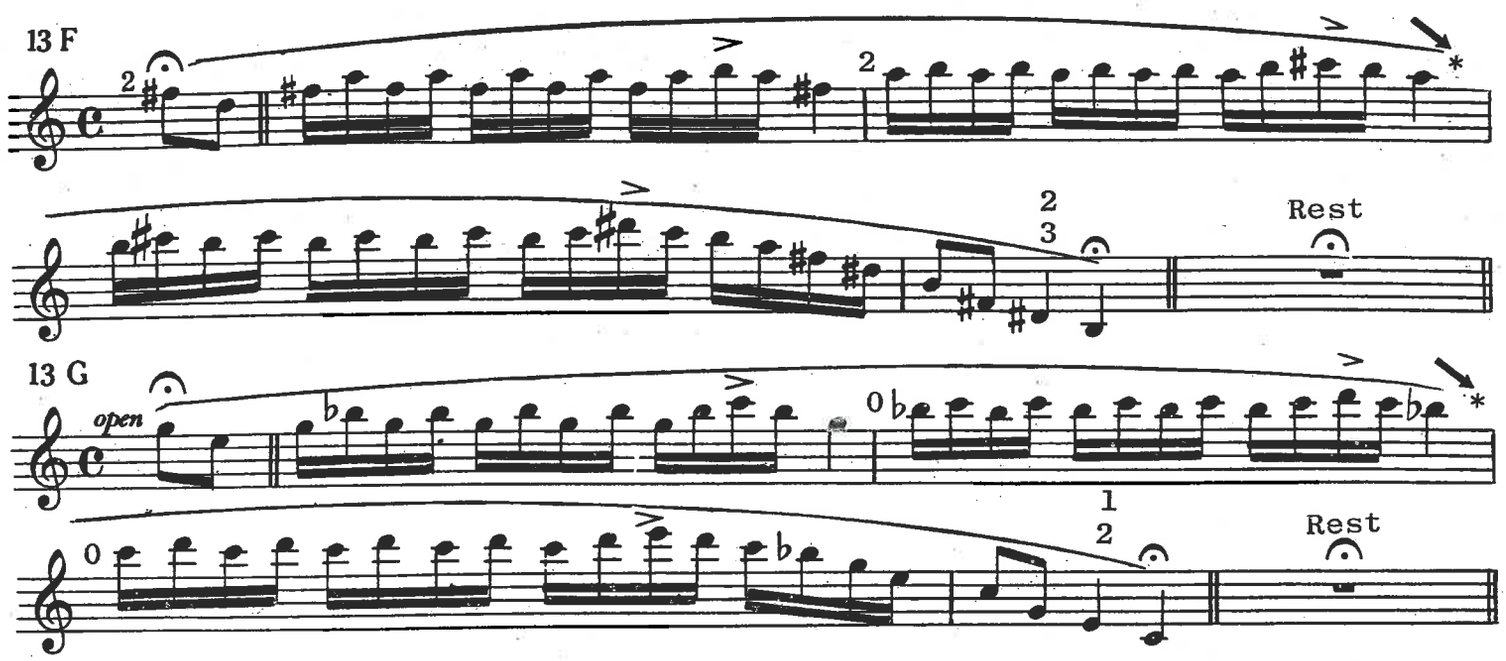


# Section 5-A to High E

* Whee= "Breath PUSH" for higher "harmonic levels".

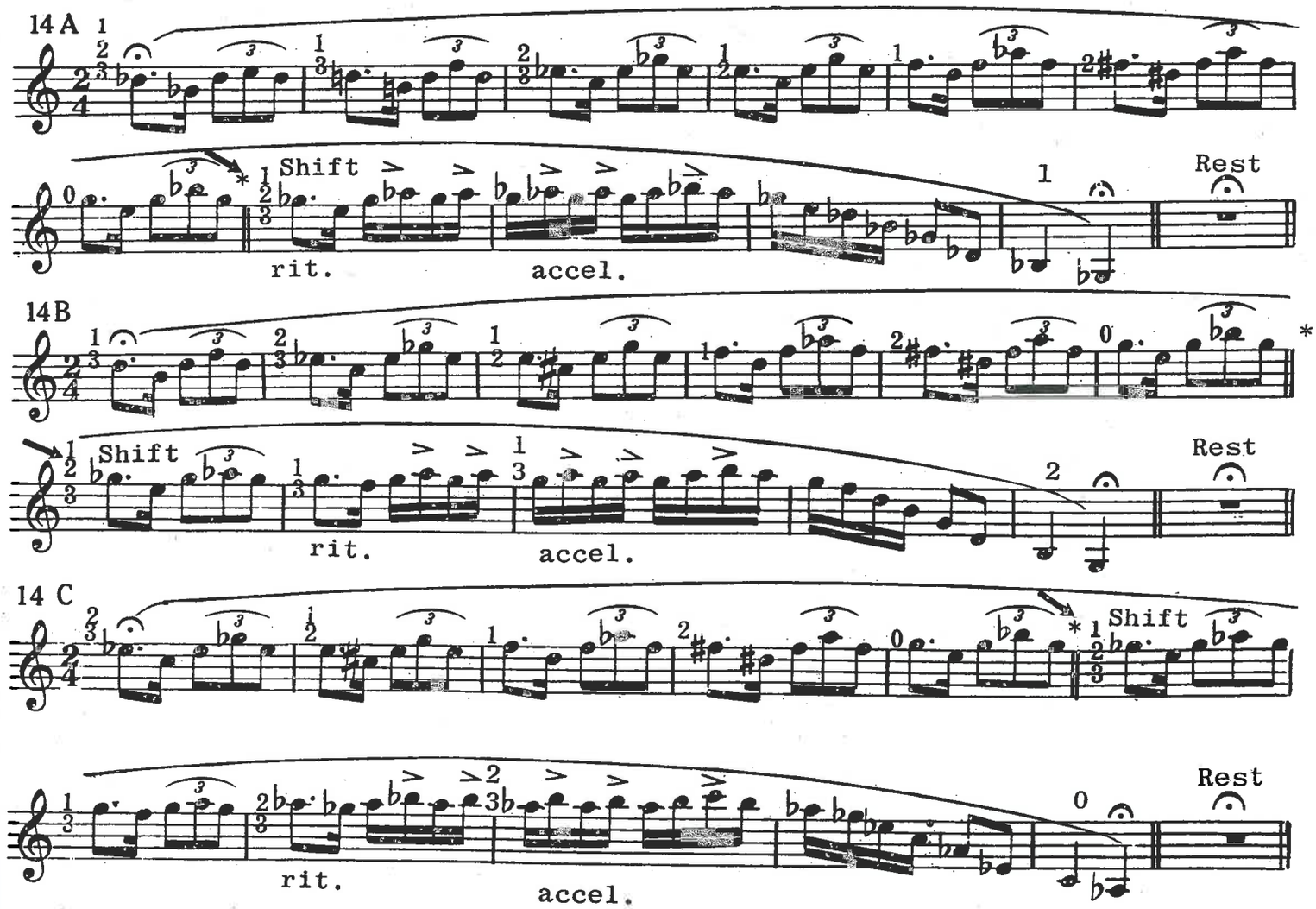
↘ *Entire exercise slurred -- one breath

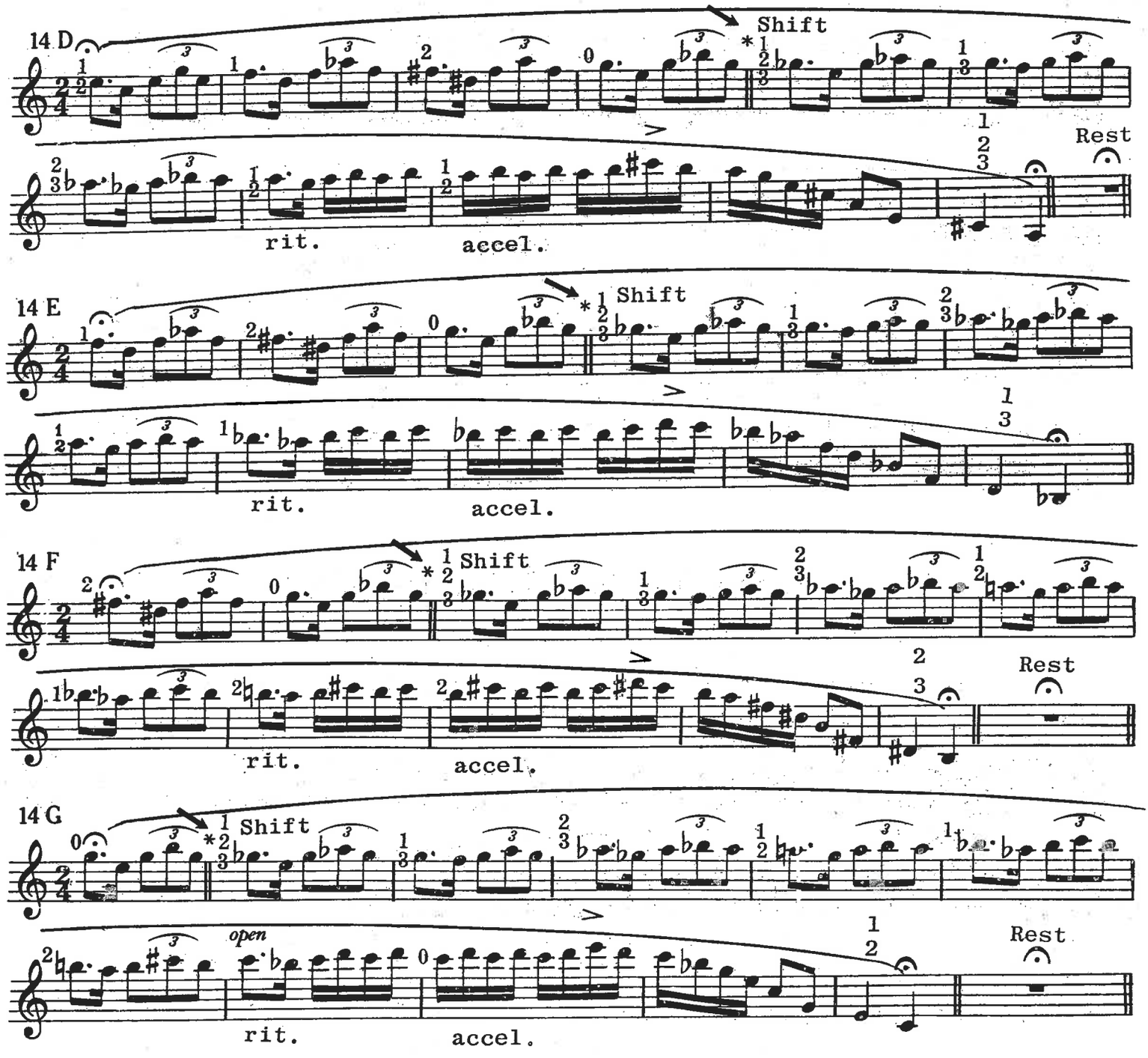




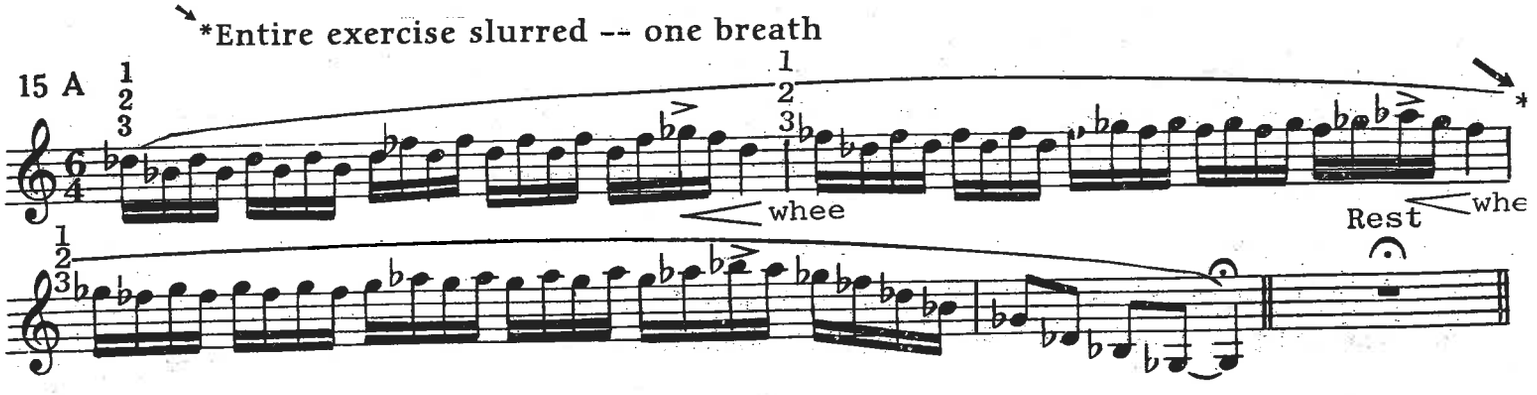

## Section 5-B to High E

*Entire exercise slurred -- one breath *Shift to next harmonic series.

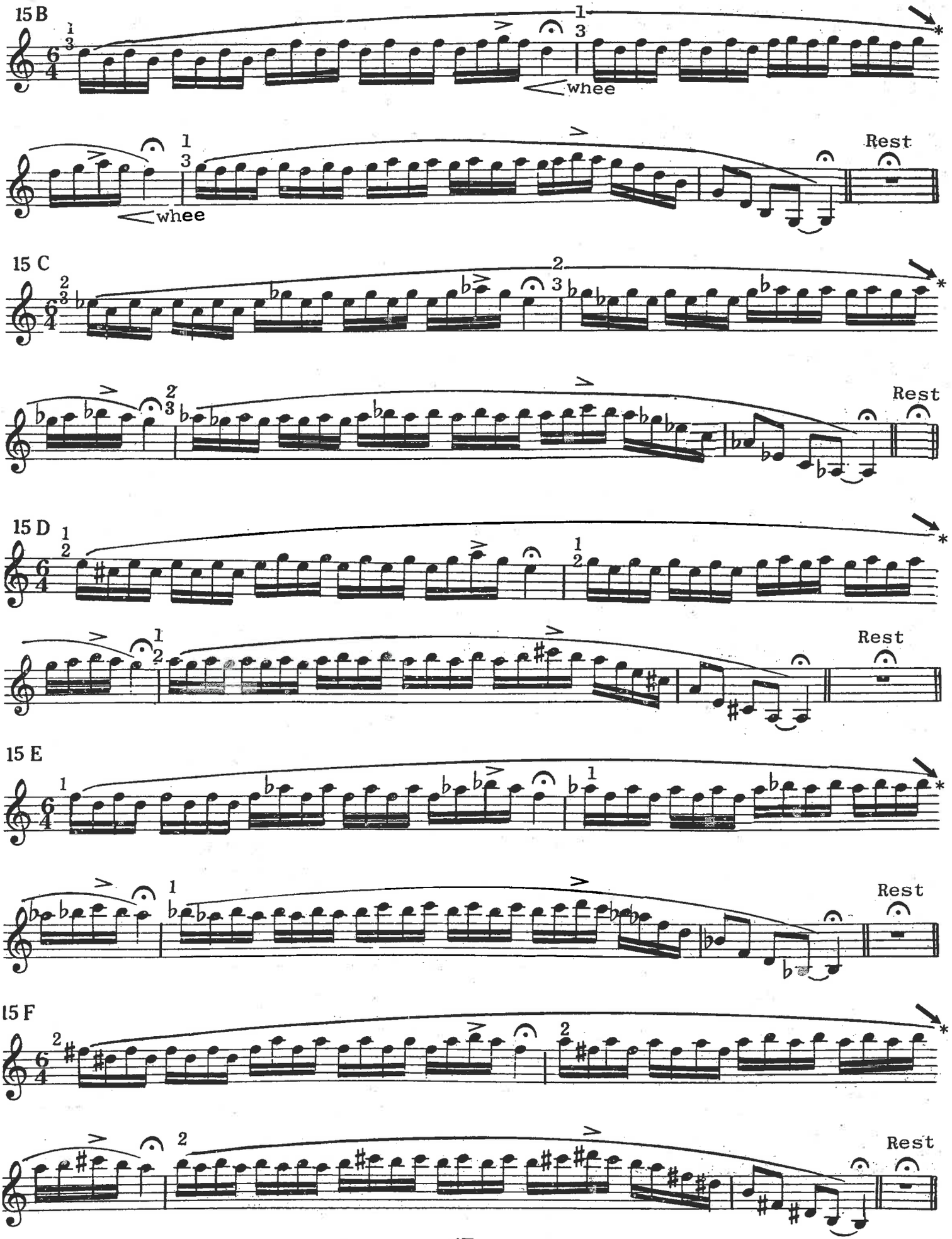


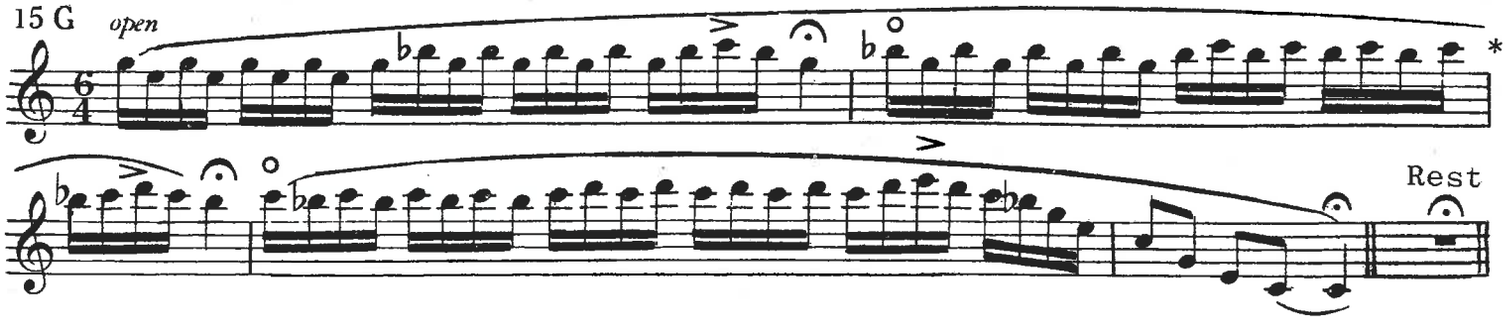



## Section 5-C to High E

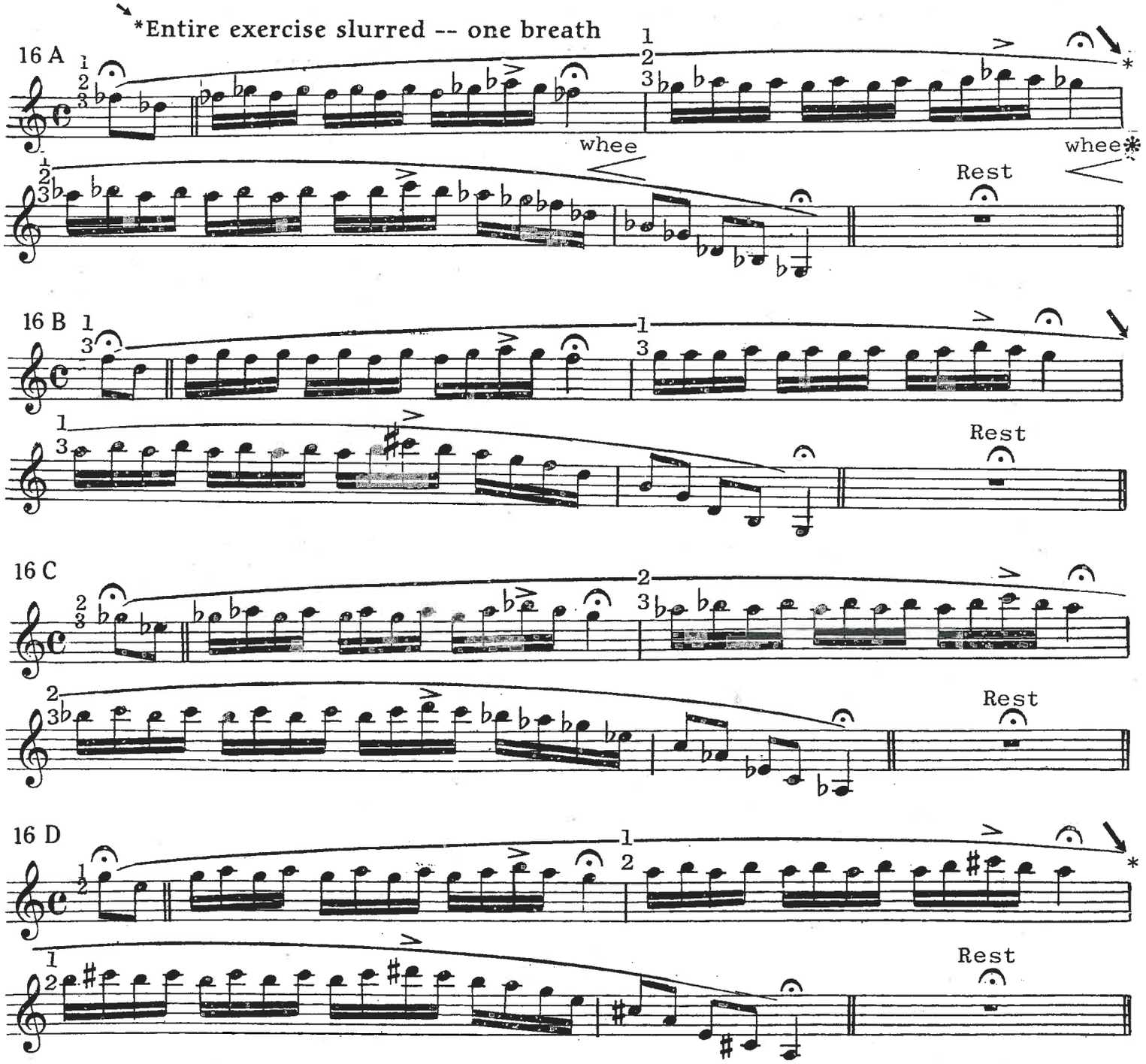


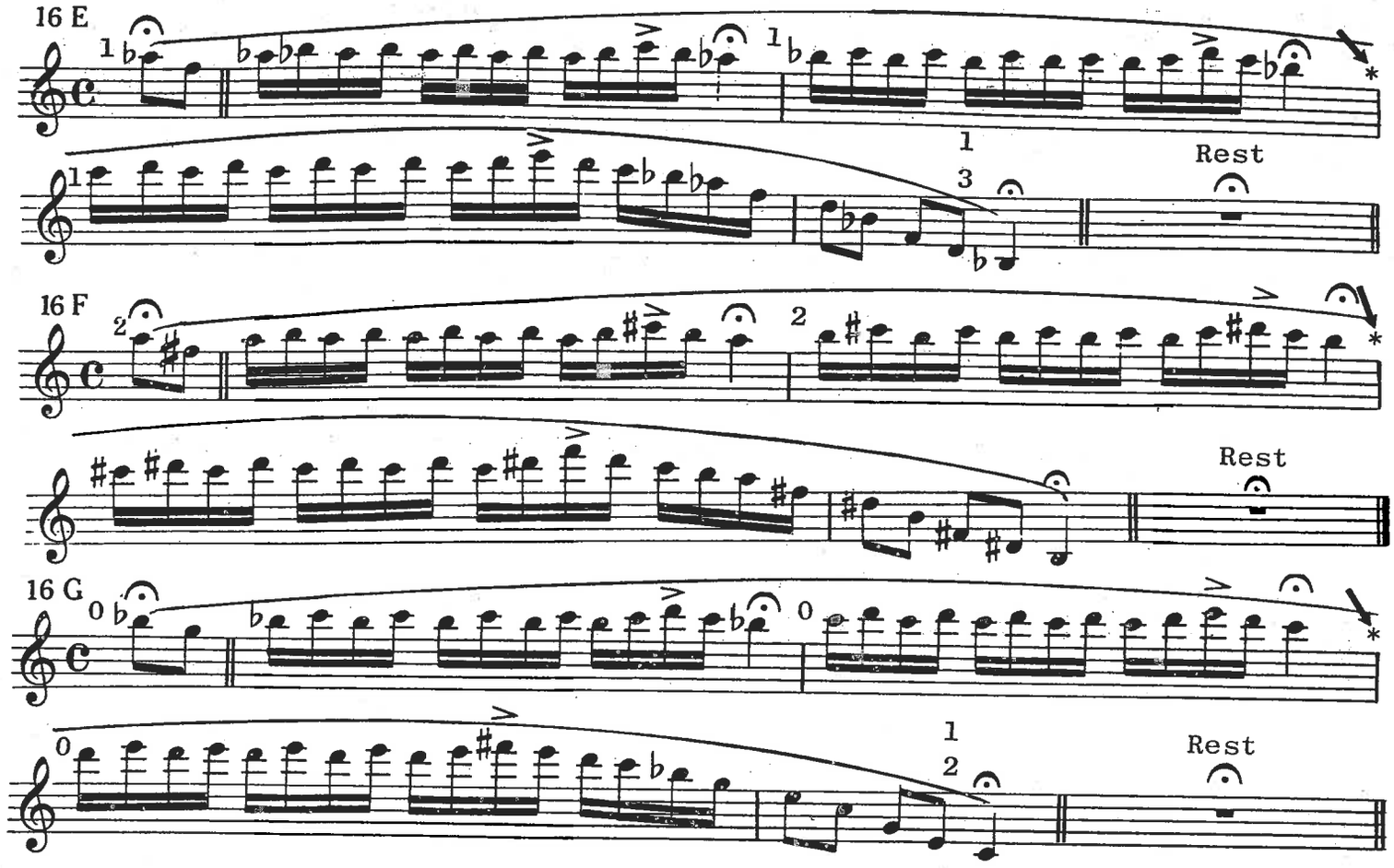
* Whee= "Breath PUSH" for higher "harmonic levels".





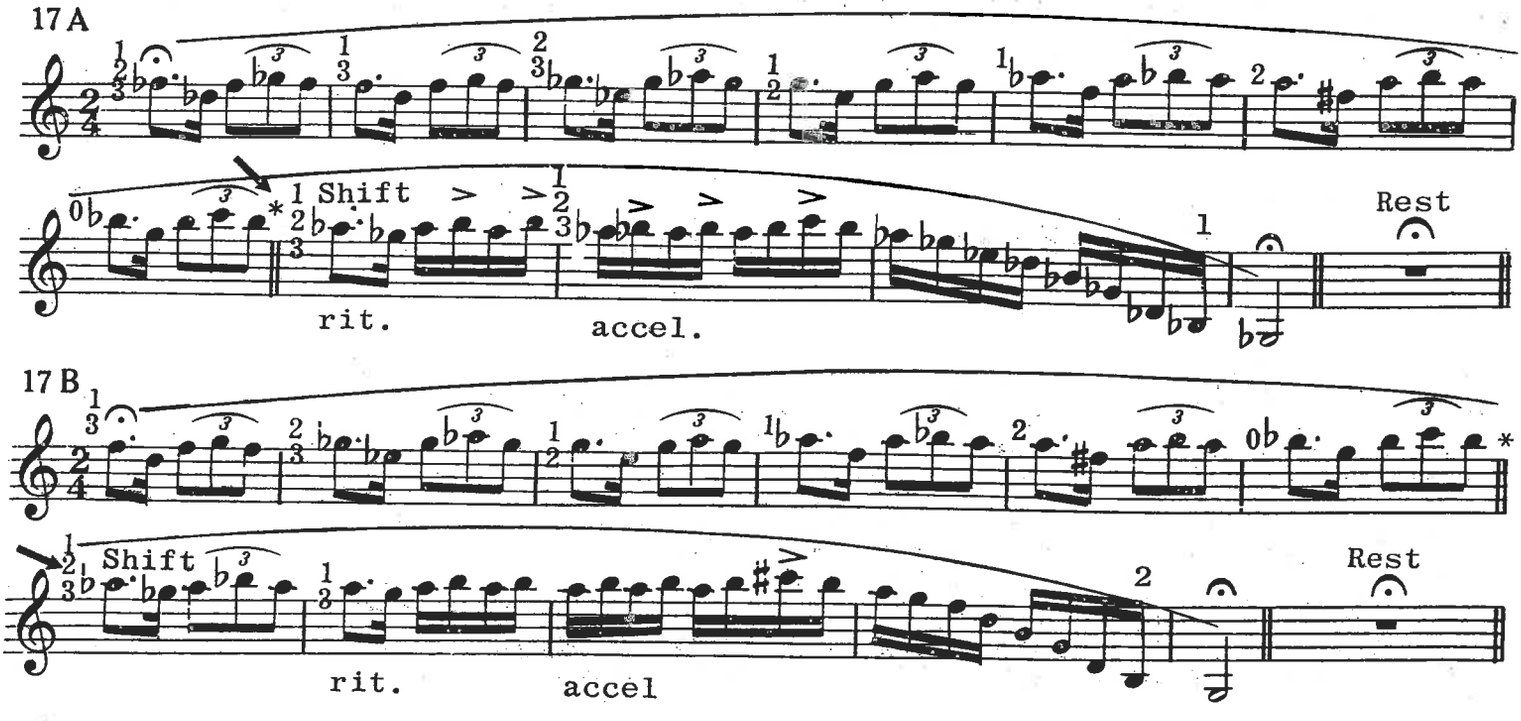

## Section 6-A to High F♯



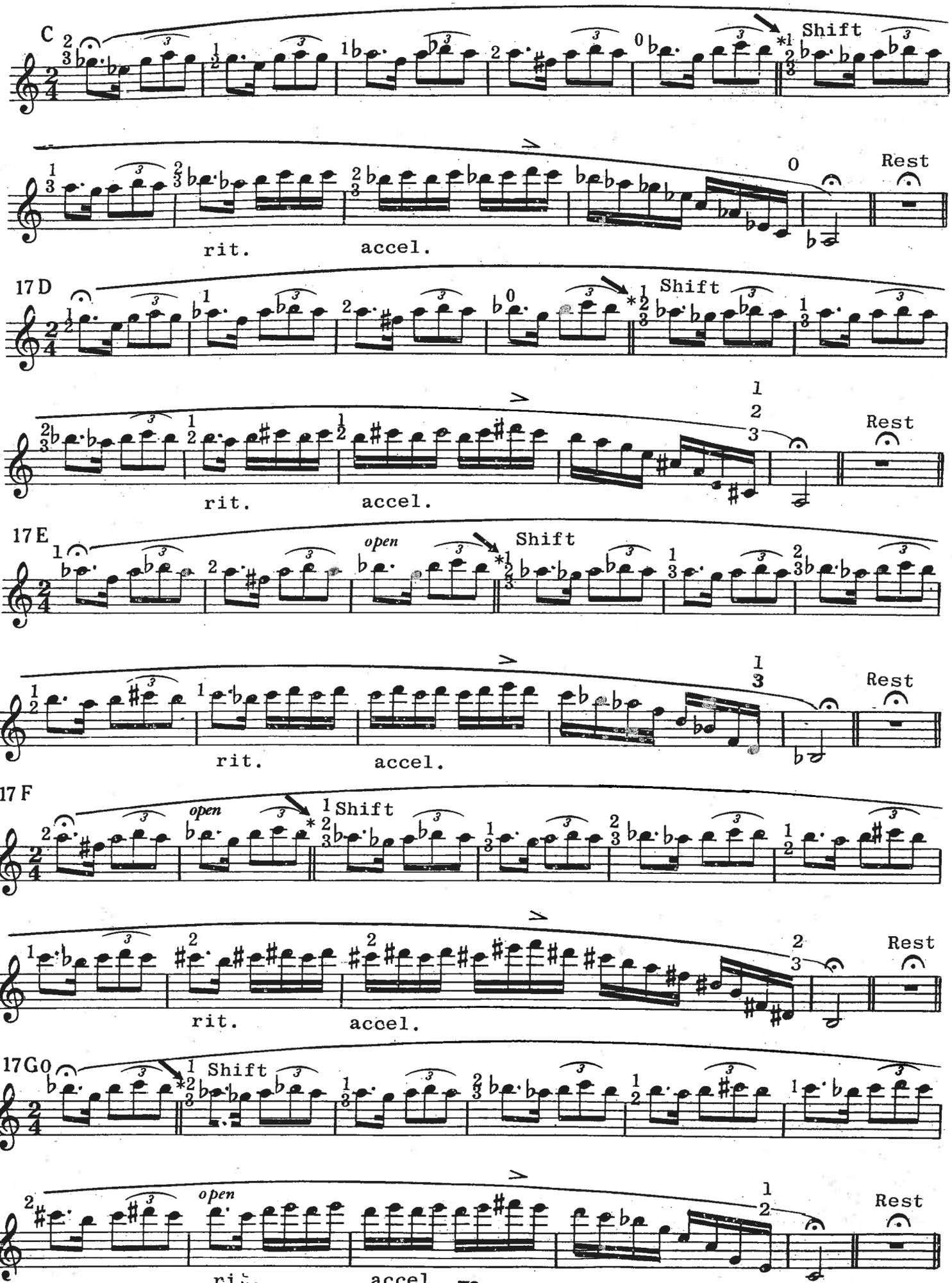



## Section 6-B to High F♯

Entire exercise slurred -- one breath *Shift to next harmonic series.

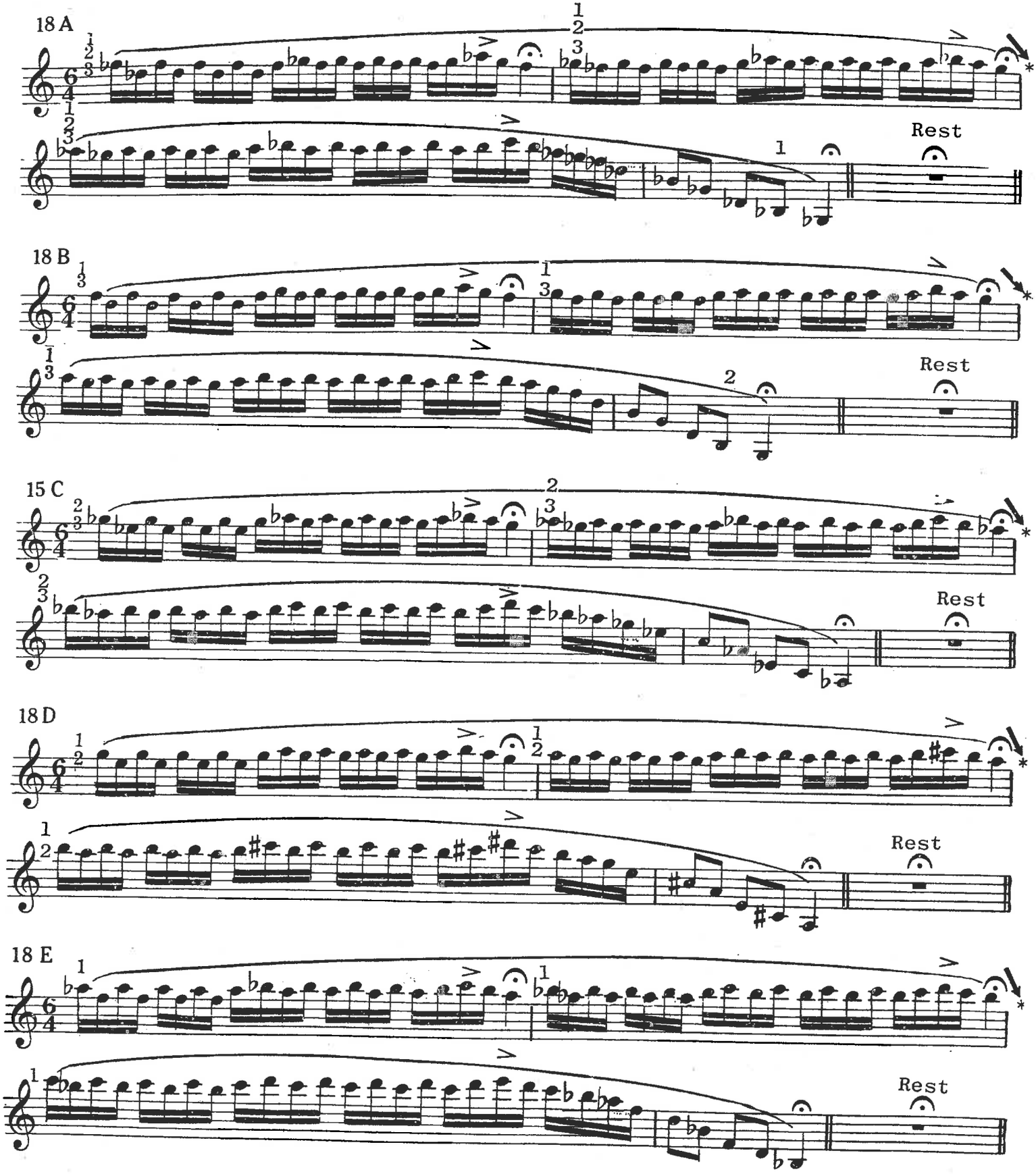


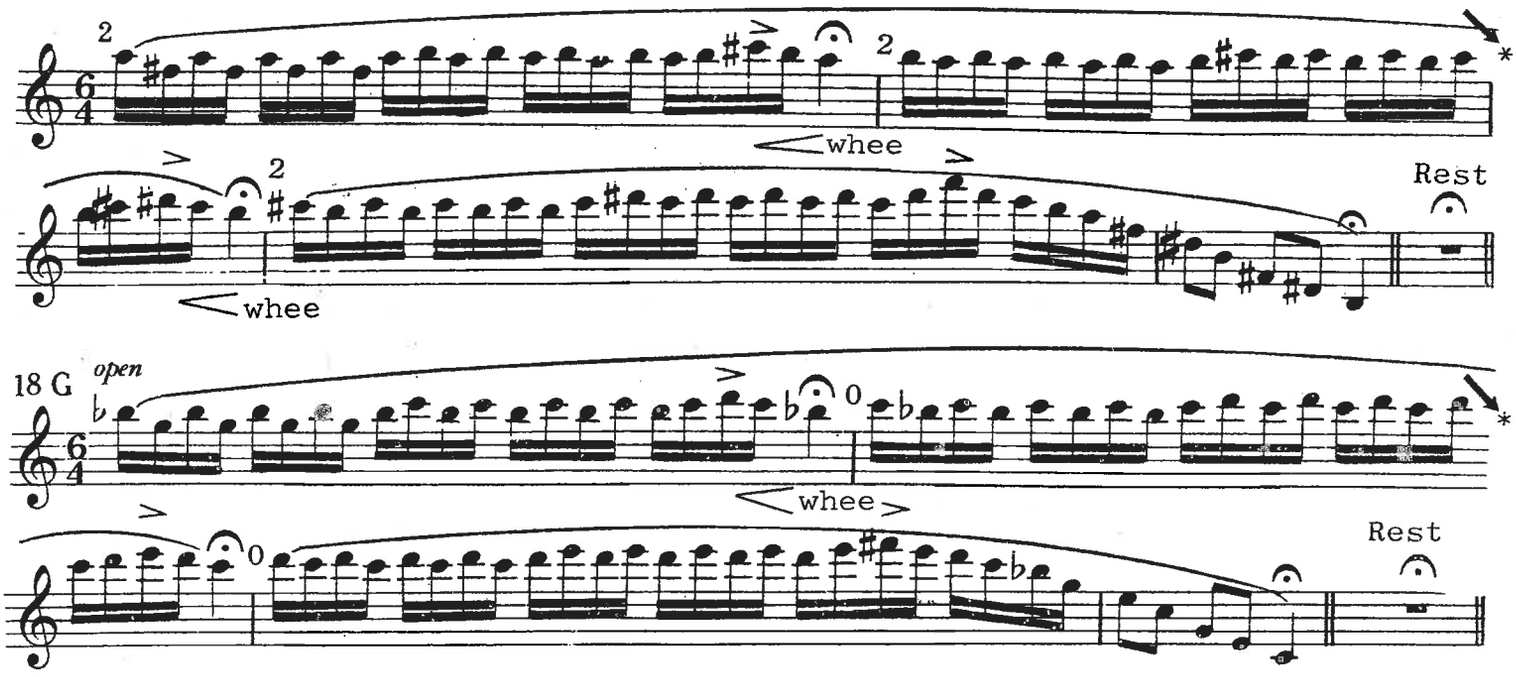
*Shift to next harmonic series.



# Section 6-C to High F♯

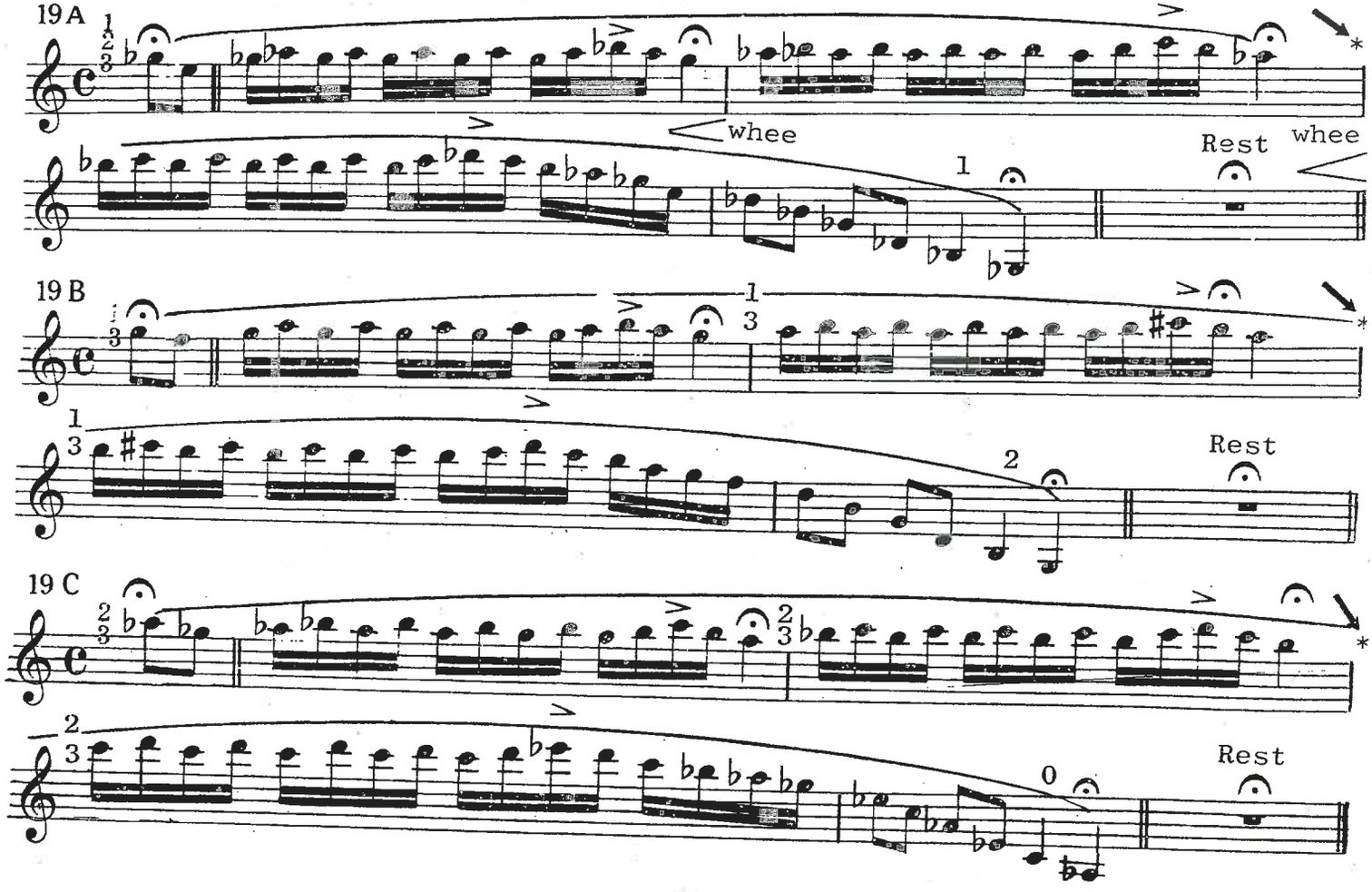
*Entire exercise slurred -- one breath

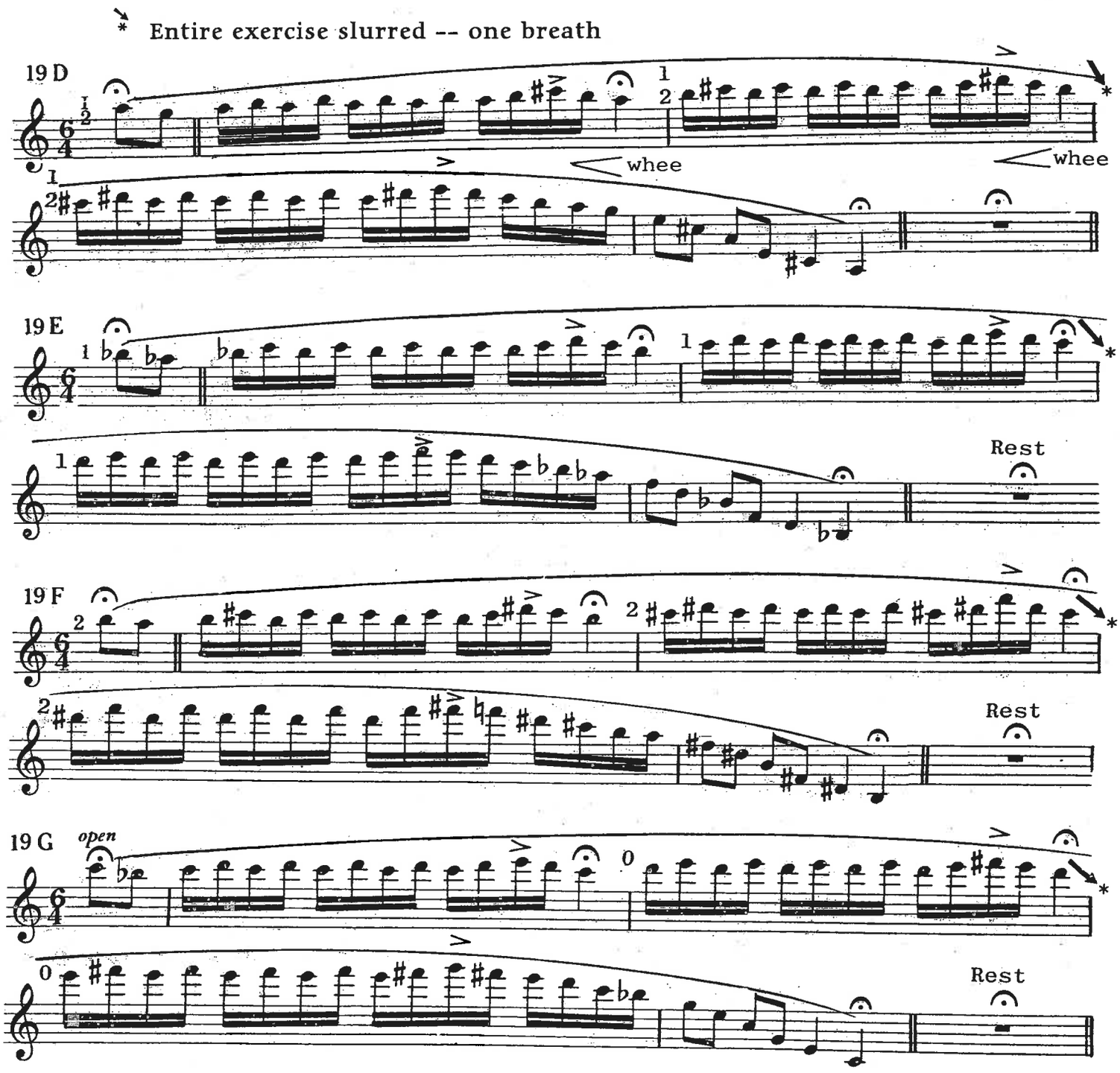




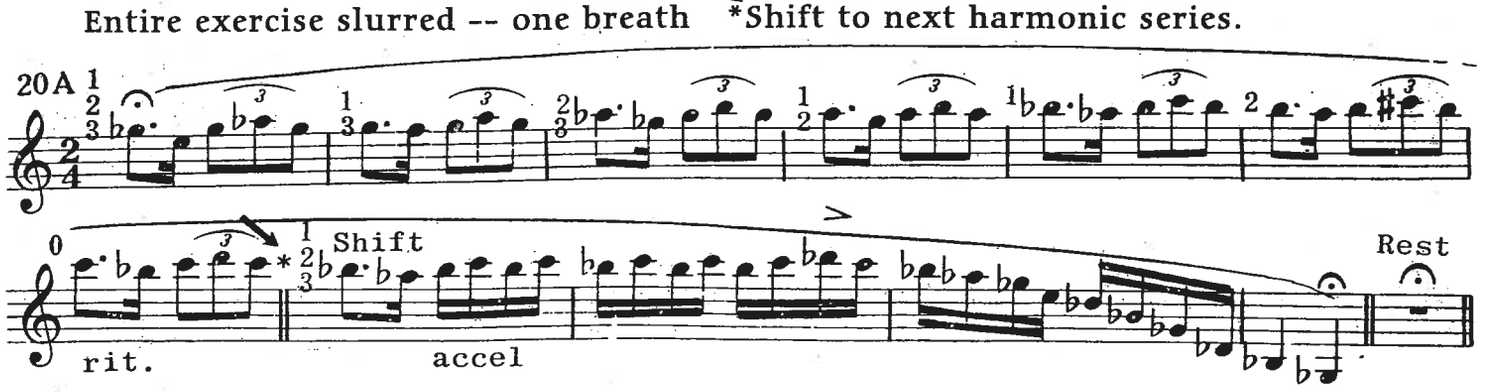

## Section 7–A to G above High C

**Entire exercise slurred -- one breath**

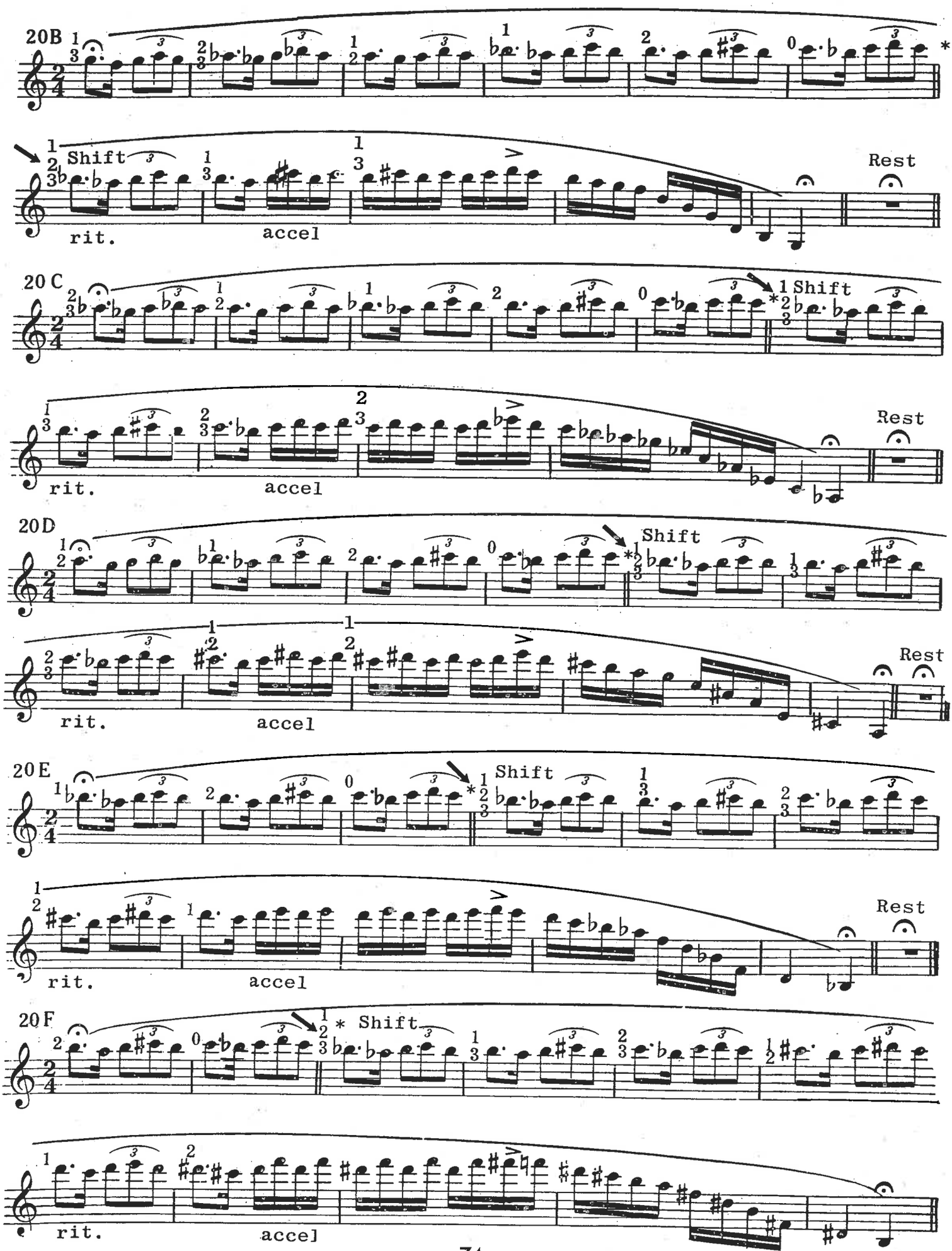


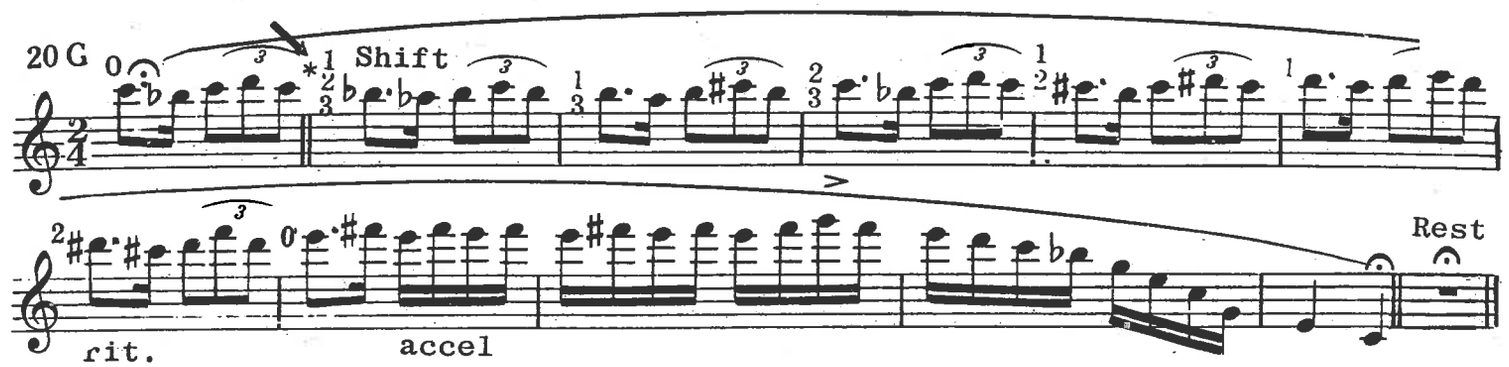



## Section 7-B to G above High C



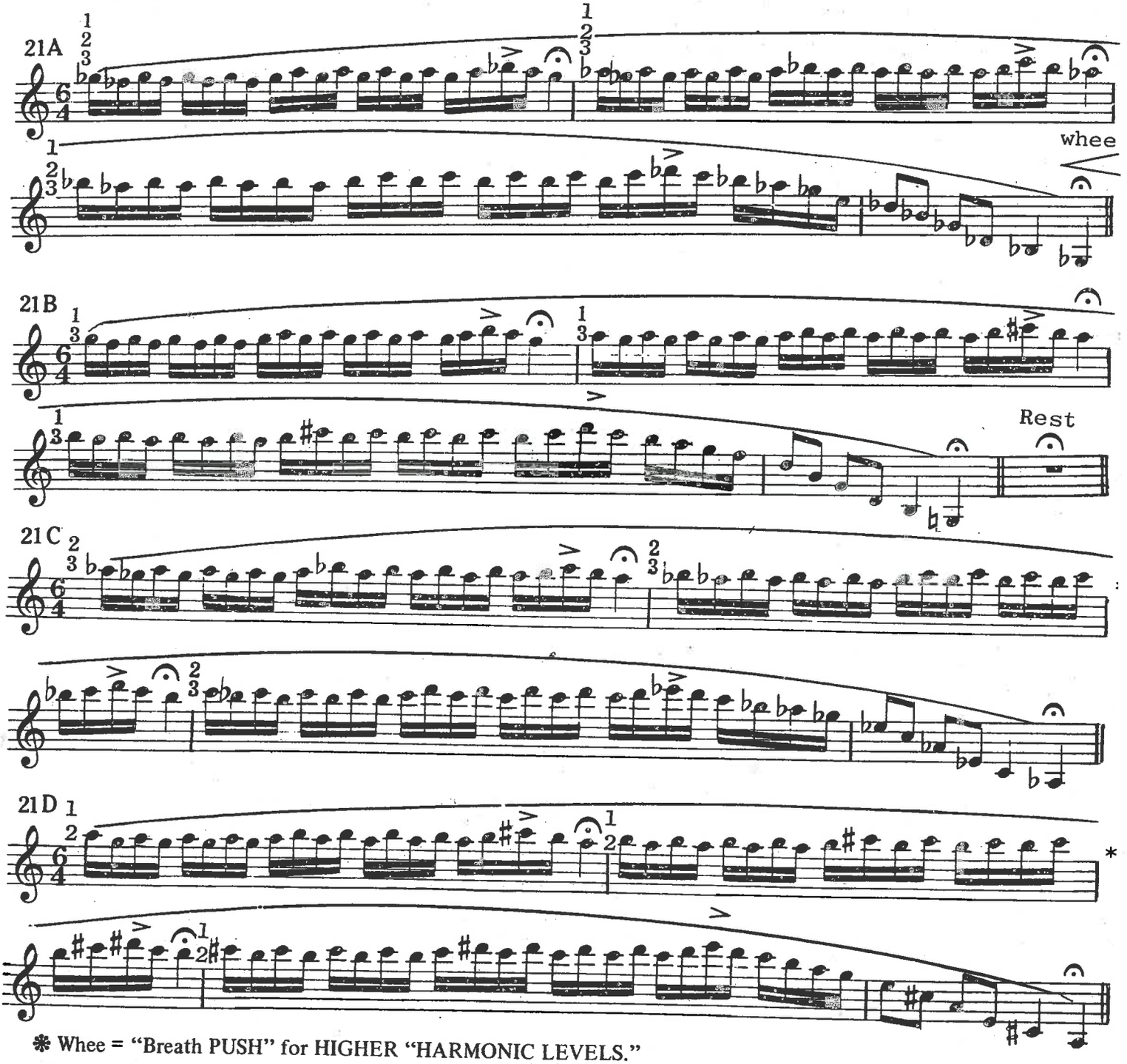
*Shift to next harmonic series.



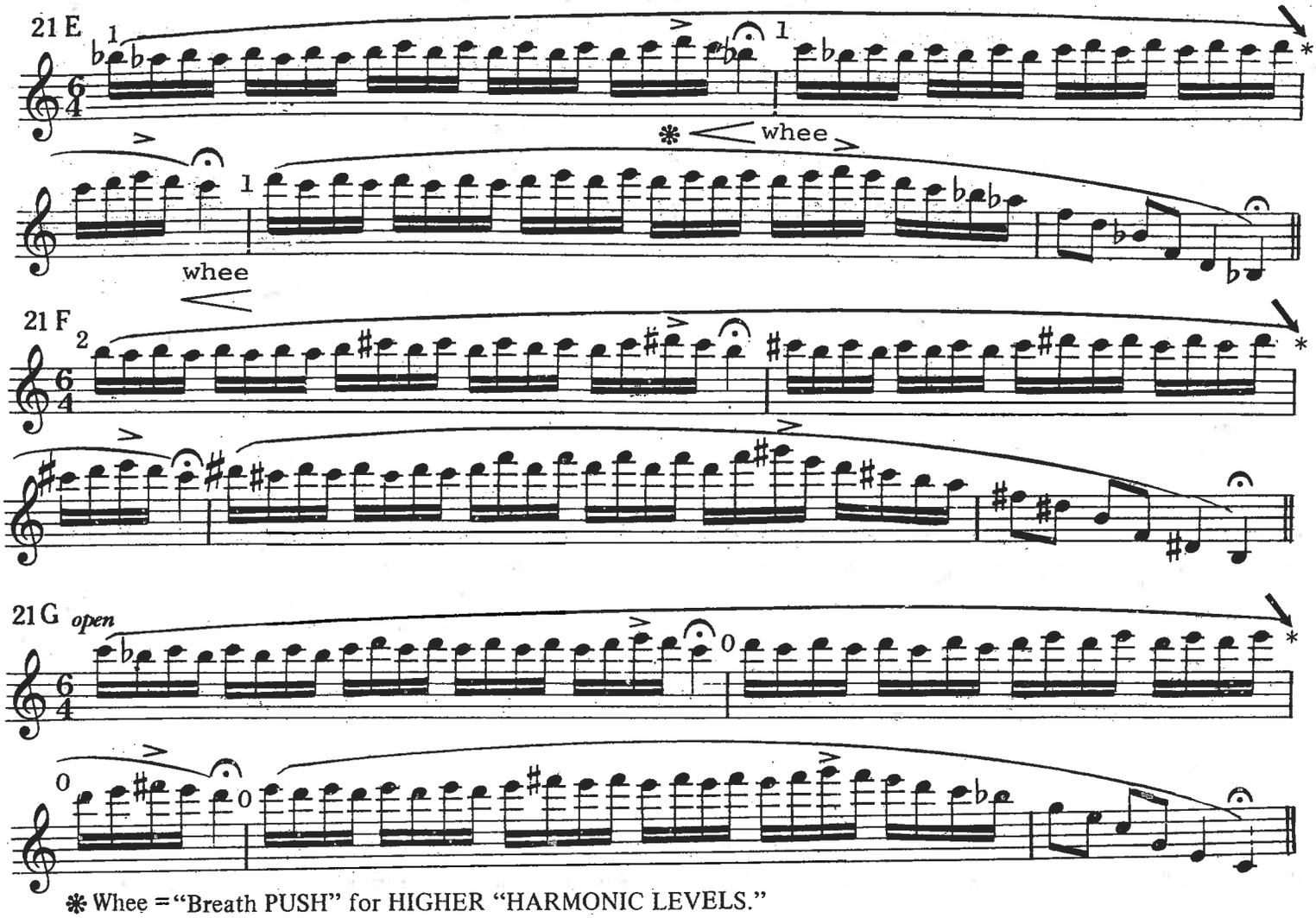



## Section 7-C to G above High C

* Entire exercise slurred -- one breath

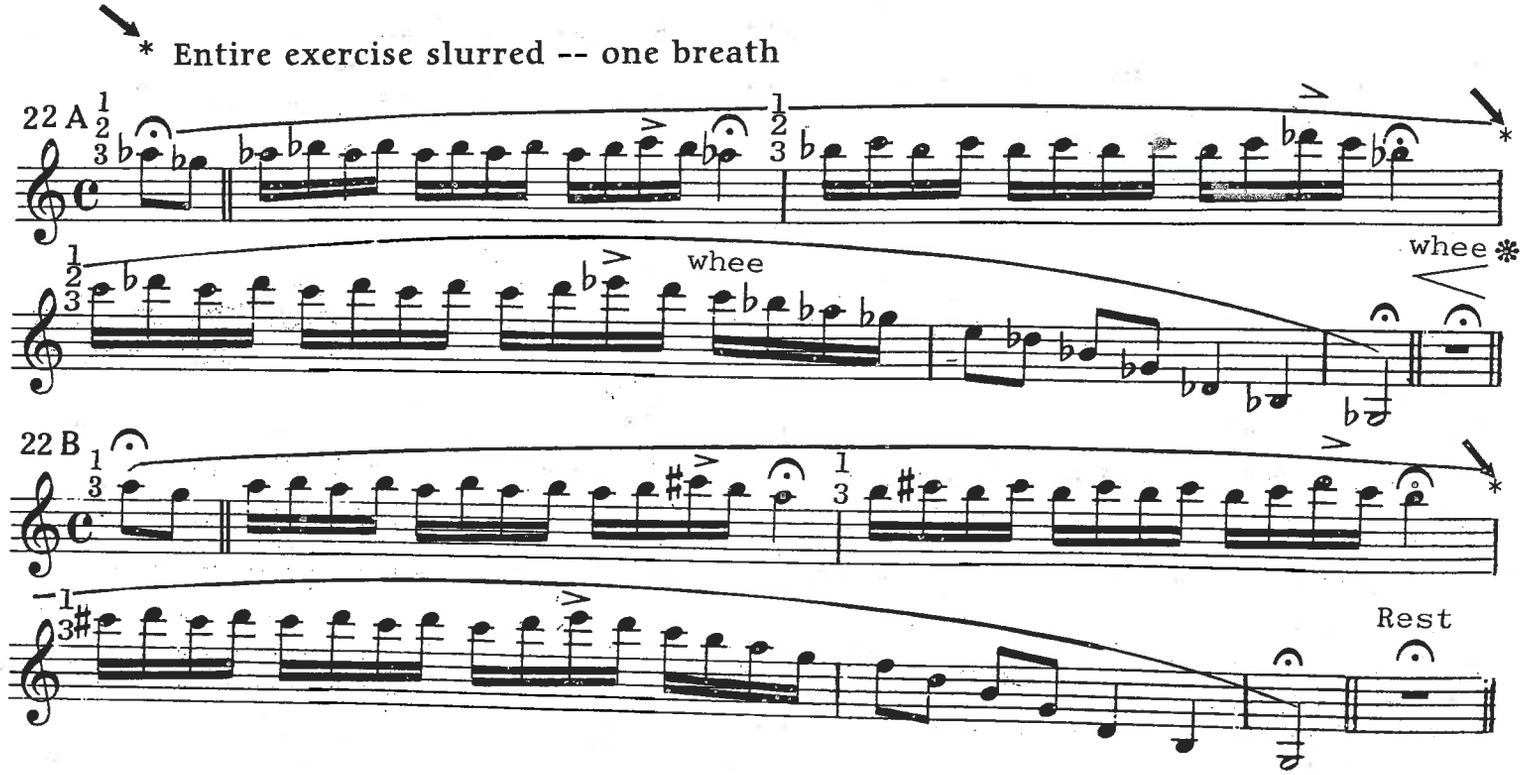


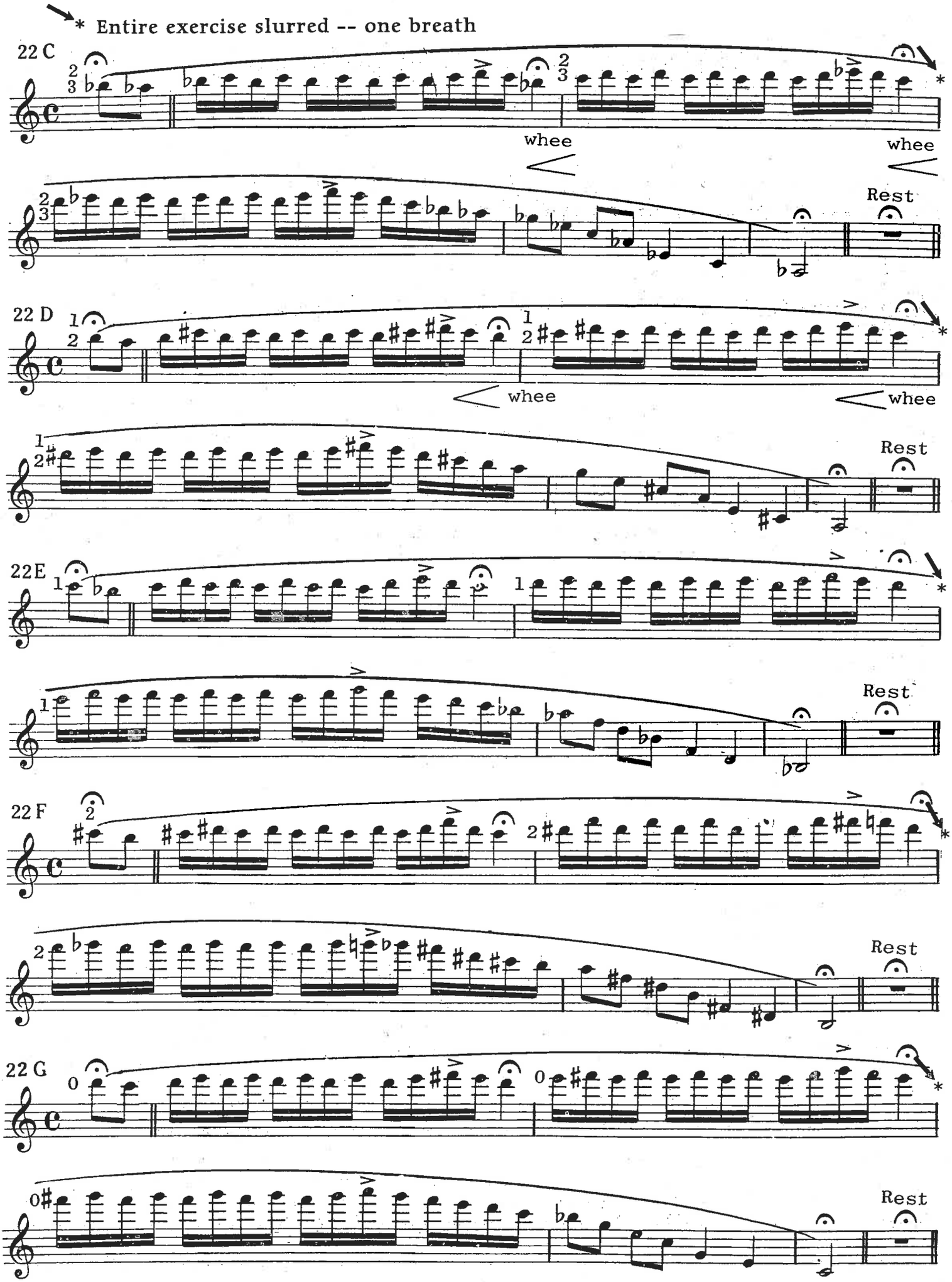

* Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."




❋ Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."

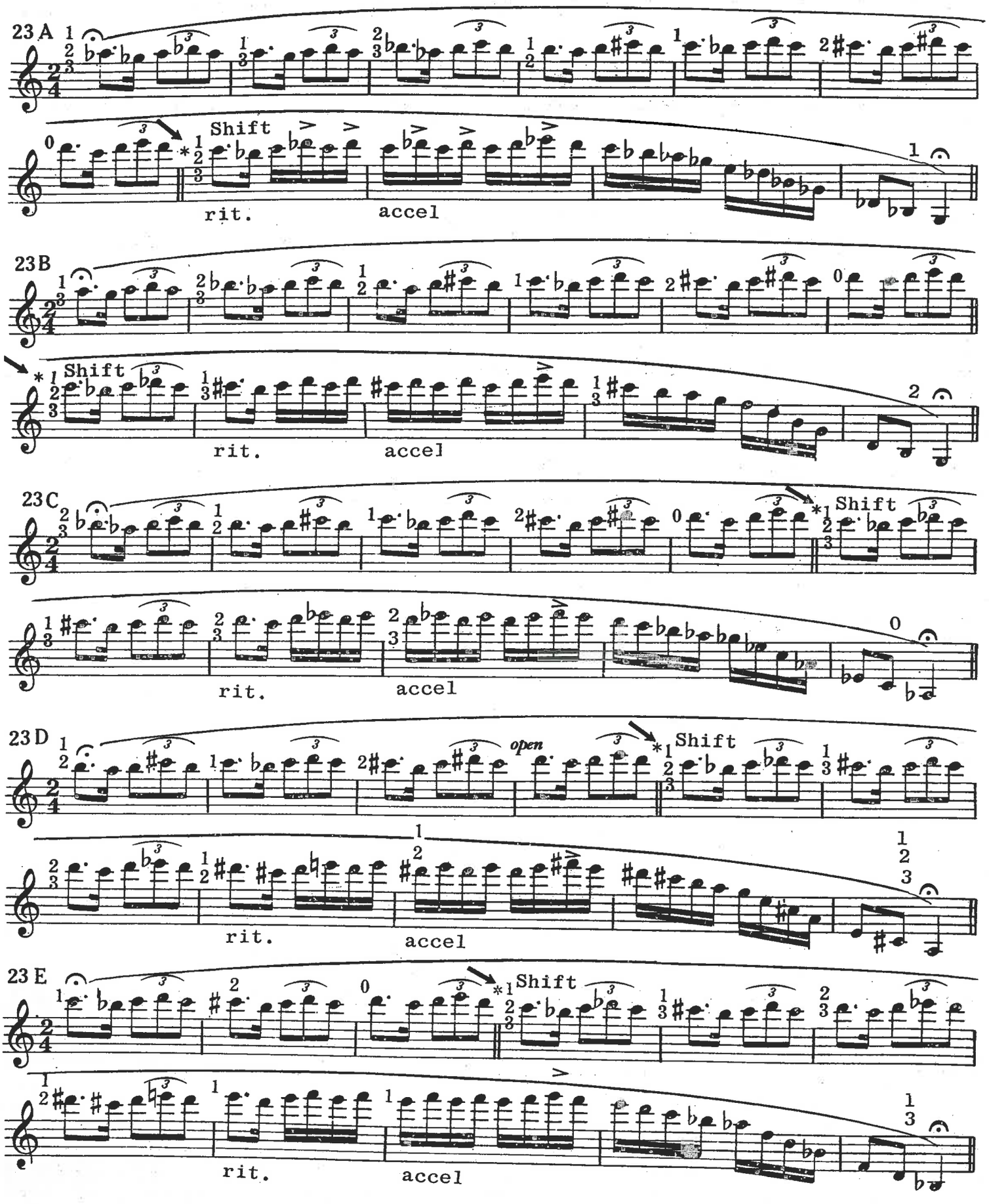
## Section 8–A to A above High C

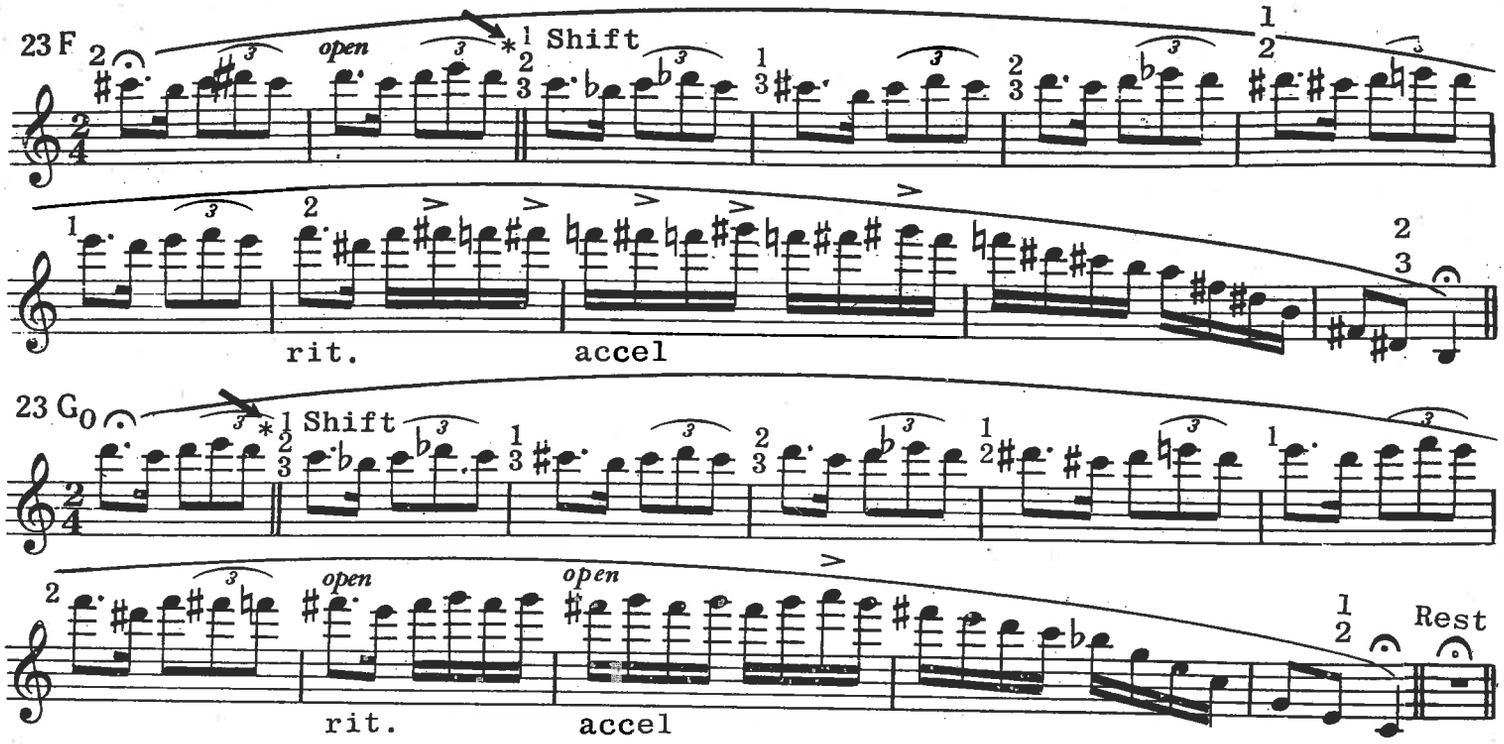



* Entire exercise slurred -- one breath
22 C
whee
whee
Rest
22 D
whee
whee
Rest
22E
Rest
22 F
Rest
22 G
Rest

# Section 8-B to A above High C

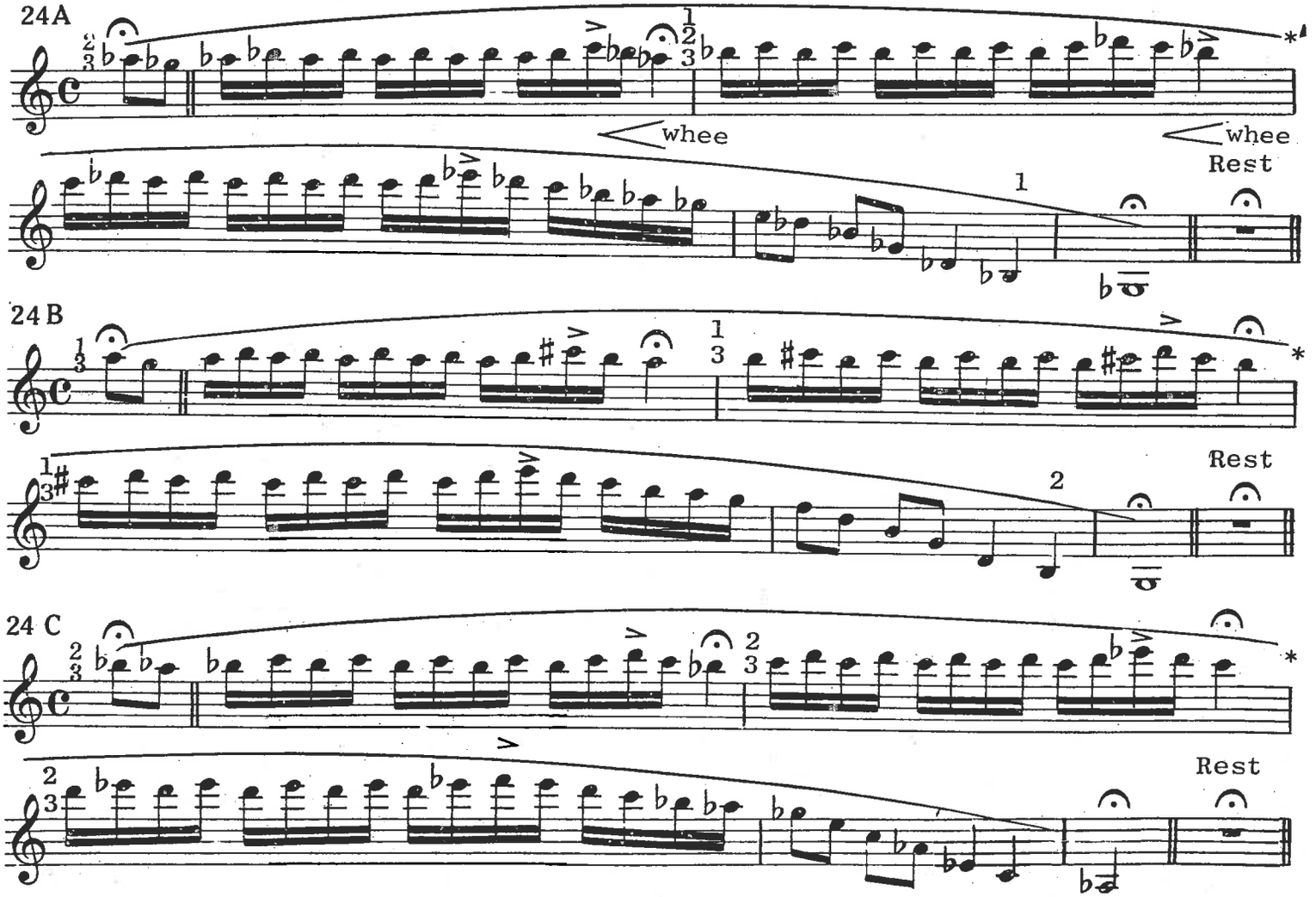
*Shift to next harmonic series.

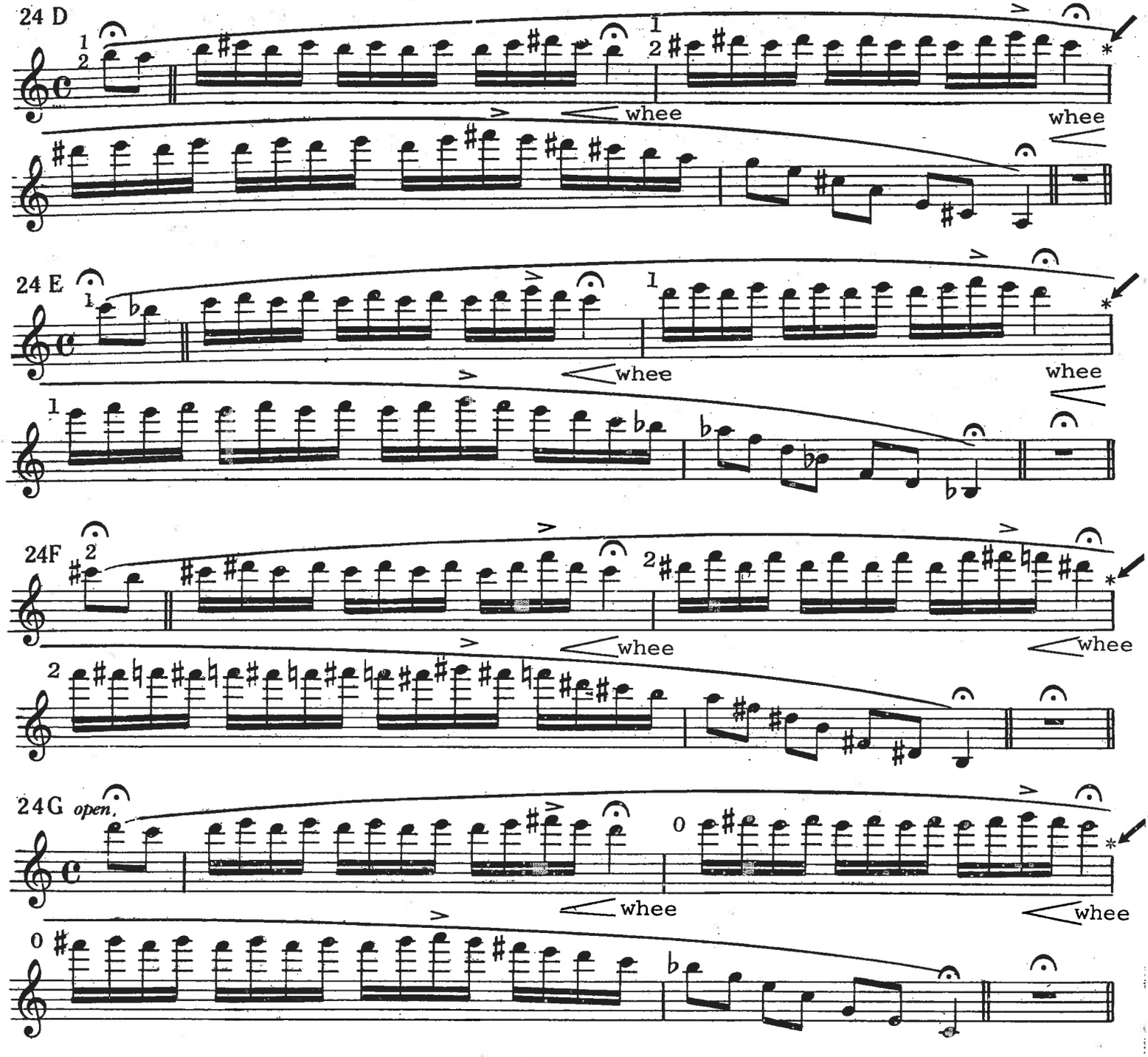





## Section 8-C to A above High C

Entire exercise slurred -- one breath






The Clincal Approach to BREATH SUPPORT and Articulation on Lip Flexibilites, Vol.3.

Articulate the following three harmonic level Exercises:
REVIEW Exercises 4-6-7-9-10-12-13-15-16-18-19-21-22-24.

1. Articulate (forward push on each blow) legato.
2. With Full sound exhaust all breath on each sustained hold.
3. After sustained hold, immediately exhaust by forcing out all possible remaining breath.
4. Use each harmonic level as a body support stepping-stone to support each oncoming harmonic level.
5. Never gulp in a breath on top of or add to any remaining unused breath (carbon dioxide).
6. Forcefully exhaust any possible remaining stale breath.
7. Refill in a flash for an aggressive push—No hesitation—Open throat—A full fresh supply of OXYGEN.
8. Emphasis on aggressive forward body push, complete exhaustion of stale breath. Constant fresh breath supply can never be over-emphasised.
9. Never subject delicate internal muscles to unused stale breath. Internal muscles feed of fresh oxygen to produce their maximum efficiency.

# Chas. Colin TRUMPET CATALOG HIGHLIGHTS

## TRUMPET METHODS

**Alexander:** Flexibility & Endurance Studies
**Allen:** Introduction to Bb (Concert) Blues
**Arban:** Complete Method Dr.Chas Colin ed.
**Artot:** 24 Etudes Melodique
**Armstrong:** Great Trumpet Solos
**Barranco:** Scale Studies(not just) for French Horn
**Beiderbeck, Bix:** Great Cornet Solos
**Berger:** Cont.Jazz Studies (Series)
**Bicchiere:** Advanced Air Flow Studies
**Blount:** Trumpet Solfeggio
**Bousquet:** 36 Celebrated Studies
**Bower:** Rhythms Complete, Bop Duets
**Broiles:** The Art of Trumpet Playing
**Brown:** Clifford Brown Transcriptions
**Bush:** Top Tones for Trumpet
**Colin, A.:** Corners, 30 Close Interval Ex.
**Colin, Charles:** Lip Flexibilities, Colin Complete
**Cooper:** Bach Cello Suites
**D'Aveni:** Jazz Trumpet Technique Vol.1-5
**Fuller,Robert:** Trumpet Method
**Gekker:** Articulation Studies, Piccolo Studies
**Glantz:** 48 Studies
**Glasel:** Relaxation Technique
**Gollehon:** Embouchure Update
**Harrell:** Trumpet Transcriptions
**Harris:** Advanced Studies
**Haynie:** High Notes Low Notes
**Kreuzer:** 10 Famous (violin) Etudes
**Maggio/Macbeth** System for Brass
**Mancini:** Highlights in Concertos
**Maxwell:** The First Trumpeter
**Morgan:** Lee Morgan Transc. Solos
**Ostrander:** 20 Minute Warm Up
**Ponzo:** Pitch Tendency, 10 Realizations
**Reger:** The Talking Trumpet
**Reinhardt:** Encyclopedia of the Pivot System
**Roditi:** Note by Noto Solo Transcriptions
**Rodney:** Red Rodney Then & Now
**Shepard/Bach:** Endurance Studies
**Smedvig:** Studio Etudes (for piccolo
**Spaulding:** High C in 37 Weeks
**Swisher:** Basic Skills for Developing Trumpeter
**Vacchiano:** Trumpet Routines, Supplibilities
**Williams,** Method of Scales
**Zauder:** Embouchure & Technique Studies

## TRUMPET DUETS

**Arban Duets Made Easy**
**Bower/Bulla:** Bop Duets
**Baker:** Modern Jazz Duets: Smokin', Cookin'
**Berger:** Cont. Jazz Series: Bk & optional CD
**Edmonds/Ellington:** Jazz Beats
**Gatti** 33 Celebrated Duets
**Gekker:** Trumpet Duos
**Houston:** Stylistic Duets
**Mozart** 2 Part Inv. trnscr by Barranco, ed.Derasse
**Nelson:** Advanced Duets Phase I & II
**Past:** Baroque Duets
**Roper:** Elizabethan Duets
**St. Jacome:** Celebrated Duets
**Vacchiano:** Bach Concertos for 2 tpts

## TRUMPET TRIOS & QUARTETS

**Bach:** Fugue in G Minor Quartet
**Elwell:** Fanfares (Trios)
**Mancini:** 50 Symphonic Quartets
**Williams:** Bolero (4 trumpets)
Trio & Piano: Orion,The Triumvirate
The Three Bluejackets

## TRUMPET SOLOS w/ PIANO ACCOMP.

**Arban:** Carnival of Venice
**Bach/Davidson:** Thou who sits on Father's Right
**Beethoven/Davidson:** Romance in G
**Beethoven:** Sonatas for Trumpet (unaccomp)
**Bellstedt:** Carmen Fantasie
**Burke:** Trumpet Solo Collection
**Clarke:** King Neptune
**Colin,A:** Abrahm's Call (unaccomp) w/CD
**Hillerman:** Baroque is Back
**Kiser:** 100 Hymnal Descants (unaccomp)
**Ponzo:** Baroque au Pair
Lyrical Pieces: Debussy,Massenet,Schubert ...
Realizations (unaccomp)
**Rogers:**Echoes of the Catskills
Lulle , The Harp of Tara, War Song
**Schubert:** Spngs for Trumpet
**L. Smith:** Spanish Caprice
**W. Smith:** Tahoe Charms
**Verde/Tassone:** 5 Trumpet Encores
**Williams Collection:**
Catskill Polka,Sonata,Fascination,Adirondacks Polka
Chemung Rodino, Temecula, Rondo Concertante
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