LIP FLEXIBILITIES
THREE VOLUMES

from the

Charles Colin Complete Modern Method for Trumpet or Cornet

CHARLES COLIN — 315 West 53rd St., New York, N. Y. 10019

Table of Contents

Lip Flexibilities 3

Lip Trilling and Stretching 4

Importance of the Tongue 5

Develop Resistance 6

Intelligent Thinking and Practice 7

How to Warm Up 8

Lip Flexibilities Vol. I 9

Vol. II 25

Vol III 49

© Copyright 1980 by Chas. Colin, 315 West 53rd St., New York, N.Y. 10019
International Copyright Secured Made in U.S.A. All Rights Reserved

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.**

Trumpet players who are disillusioned have taken the line of least resistance in believing that brilliant performance can be attained only according to one's nature, or his physical prowess. This falsity is used especially in sidetracking free information seekers. If one really has it, he is not going to give away his secrets. There are a few who know its value, and they feel that it is not to be given away. Ironically, some never recognize or even appreciate a good, progressive suggestion, even though it is freely given to them.

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 "diaphraghm" may appear to be far-fetched and something to avoid. They fear that what 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, they discarded it.

The benefit of diaphragmatic development is: pressure that is 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, more power with a sizzling brilliance, which all go to build up an ego of 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 type of work required. Brilliancy in performance is most in demand. Those lacking in this quality should take time out to analyze why they haven't got it. When concentrating on this it will be discovered through intelligent observation that a co-ordination of 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 tensity 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 singing.** This narrows down to the different syllables which are formed inside the mouth. Three distinct ranges are created by employing these syllables: "AA"-"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 position 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 contracts 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 from 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 disapproves what is said about this system closing the throat. Incorrect 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 its pressure when it ascends to the roof of 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 tip of the tongue (valve) is immediately released in a gunlike 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 bigness 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 will be lost; one becomes a slave to a lip trill.

Controlling the air stream results in a natural and permanent development whereas the air stream is governed by a flexible arched tongue. 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. Unobstruction in the 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 molded 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 soons 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 position 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 from 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. Increased lip development can be obtained by the arching tongue.

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 mental 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; 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 thru 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 their playing. Among the many formulas used to get more or less lip into the mouthpiece vaguely 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 itself. Therefore it is obviously foolish to say that the best placement is "half and half."

Embouchure Security

A commend often heard by beginners is "**smile slightly**." This can be magnified too greatly. Instead of unnecessary lip stretching, if the lips are puckered and pressed more firmly together, more of the meaty substance of the lips is instinctively absorbed inside the mouthpiece resulting in much more security in the embouchure. The vibrating tissues should be used solely for the purpose of vibrating; not for vibrato or for pressure, or for shifting registers.

Puckered lips have a strengthening effect, but lip stretching spreads the muscles in opposite directions and in so doing tends to weaken the lips. To insure strength in the lips they should at all times be closed and puckered. By keeping the chin firmly set the needed vitality for a healthy embouchure can be drawn from all the facial muscles. These are the eye, chin, upper lip, and muscles in the corners of the mouth. In ascending from the low to the high register, the lips 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 but a few methods: by creating a sensation from the pressure against the back of the chair, when the muscles in the back of the diaphragm are functioning normally; and by placing a thick belt around the diaphragm area in order to sense the correct pressure while performing. Still another is gripping the horn forcefully enough to stimulate enough tension through one's entire body. Some keep the body tense, rarely relaxed. They keep from 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.

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 stoppage of the blood circulation. To insure against any such pressure we suggest tonguing behind and against the top teeth, if possible 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. It is interesting to observe some of the great colored trumpeters who naturally are endowed with thick lips. Without doubt they have mastered the art of endurance, stamina, and range. It was always a source of consolation to listen to Louis Kleopfel (the late great trumpet teacher at the New England Conservatory) as he took such pleasure in relating to students his experiences teaching the big-lipped colored trumpeters; and especially how he rejoiced in shattering the stupid theories of kinds of lip textures best for vibrations. He proved that the thicker the lip substance the more one has to work with.

Develop Resistance

LETS compare the trumpet student's present way of thinking, and then gaze into a crystal ball to observe the change unfold in his future progress. One should consider life a magnetic force that draws him toward the line of least resistance. However, by gradually emerging from this adolescent stage, a new-born world of intelligent thought gradually reveals itself.

In observing an outstanding performer, try not to become envious but, rather, be gratified to discover someone who not only has become accomplished, but who has perfected something we have long struggled for.

Disregard gullible obsessions such as: the kind of metal that instruments should contain; certain-fangled mouthpieces; thinner lips, more weight, playing two-thirds on the top lip, visa versa, etc....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 troubles. Let's focus our attention on RESISTANCE, and discuss it thoroughly.

Resistance

Has any thought been given to why trained singers in action keep their tensity on the necessary parts of their body, or trumpeters blow out their cheeks? A solid grip on the instrument? High note, shallow mouthpieces? Lip pressure? Difference in bores in instruments? Edging agains the back of, or wrapping their legs around a chair? Tensing the muscles in and around the diaphragm area? The use of belt for support? Puckered lips? Or, the protruding jaw? Buzz system? Non-pressure system? Air pockets in the lips? Why eat nourishing food for health? Then, why be healthy?

This boils down to the fact that everyone consciously, or otherwise, is either permitting nature to build resistance within himself, or consciously preparing for it. Therefore, with natural facilities everyone develops his own resistance, and if applied intelligently along correct channels, this procedure will make the difference between the average and the great. Let us take the unnecessary pressure away from the lips, and in so doing simultaneously, we 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 muscles 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 throught 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 roof 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 "Blitzkreig lightning," behind the bottom teeth and kept there 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 dangerous 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, thereby fortifying with more security by drawing in more lip to work with, resulting 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 unauthoritative theories. Therefore, by going along the correct channels, their work is uninterrupted year after year with greater 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, untimely contentment, and being gullible. These evils when least expected blossom to a definite crisis. "Reactions" are appreciated most when the damage has finally taken serious effect. Ironically, misjudged situations due to ignorance result in unnecessary setbacks. Naturally, no one can afford a relapse to a healthy embouchure.

The serious student who practices diligently might find his lip going from worse to impossible. Such a distorting experience affects clear thinking, usually resulting in a slight case of nervous prostration. Where the more one tries and the worse his playing becomes (until embarrassment causes him to give up declaring it an "off-night") situations such as these can be timely checked. Lip reactions cause a fearful state of mind hampering confidence and necessary ego.

Effect of Phobias

Those harboring a pet dislike of their mouthpiece get but a temporary satisfaction when the sacrifice of changing mouthpieces occurs; the next step is to blame the instrument. The changing of bores on varied temperments of metal either encompasses more or less lip in the mouthpiece. This mouthpiece and instrument phobia "**unstabilizes lip** and **internal muscles**" that for years have been developed and become used to resisting any complications. It also "**unstabilizes free open throat playing.**" The cornet style using the throat to articulate may find just the opposite effect, unbalancing a different type of freeness.

Health plays an important role. The lip is part of the body, and should be treated as such. It is not a man made mechanism that can be wound and stopped at any given time. Inflated egos lead many to believe that they are lord and master of their lip and can abuse it as they see fit. When least expected such empty vanity is caught up with, and the abused lip causes untold uncomfortableness.

The miraculous phenomenon about the human structure is the amount of punishment the body can take before it actually breaks down. The lip being part of the body is giften with similar qualities. Wear and tear on the physical structure takes in the help of the entire body, whereas the lip draws its lifeline only from the facial muscles which directly depend upon the rest of the body. Lack of sleep, dissipation, and a nervous stomach also take its toll. The exhaustion of normal energy gradually eats up one's reserve energy. When one's resistance is lowered, it has a retarding effect on both the mind and body and directly affects a healthy embouchure.

Evil of Brute Force

Brute force has no place in trumpet playing. This evil impairs many brilliant careers. It seems a pity that those talented do not center their intelligence on their embouchure. Causes for brute force emanate from simple fundamentals learned and forgotten or probably never learned. Since important work calls for accuracy, no one can afford instability in his embouchure. Unwise and untimely tension leans toward brute force.

Other unforeseen situations leading to lip reactions are subconscious experimentations. These experimentations are the direct reflection of observing others who demonstrate a phase in playing that is secretly admired; subsequently, without thought of its consequences, one finds himself imitating. This lays the groundwork for those who take the attitude, "He can do it, why can't I" and without realizing it he either tries to force more lip into the mouthpiece, or imitates a puffed-cheek trumpeter. Such instability eventually creates a state of mind in which one rarely finds a happy medium in developing a set embouchure. The irony of fate is when one is influenced by those who themselves are in a tumult from constantly seeking the services of mouthpiece makers to solve their problems. This mental adjustment is self-consolation trying to counteract and relieve the agony of their unsatisfied performances.

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, or free instructions on how to breathe also take their toll, such as statements like "**pushing in or out or squeezing the muscles around the diaphragm.**" After absorbing much misguided information, the playing at ease one has been accustomed to now becomes a difficult and tiring burden. The after-effects would not be so injurious if these new-formed bad habits would vanish quickly. But usually such bad habits get so out-of-hand and deep-rooted that the internal muscles are tied into knots, and ultimately struggle against two evils, first overcoming a "**lip-reaction**" and second, relaxing an "**over-rigged**" physical status.

Unbalanced Practice

In quoting 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 neglecting practice is, as the great teacher Max Schlossberg, used to say, "missing a day's practice is like committing suicide."

Schlossberg's statement, of course, is grossly exaggerated. On the other hand, it one day's loss of practice brings about injurious results, what should be expected if one neglects practice for an unlimited period of time? 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. In the final analysis, it is not the mouthpiece, instrument, or the teacher, but the individual himself.

How to Warm Up

THE true significance of "warming-up" confuses and misleads many brass men. Some are under the impression 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 in strength and surity of confidence. 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 gullible enough to swallow everybody's advice on various commercial and speed-up systems in order to become a virtuoso, and eventually become subject to bad lip reactions. In this whirlpool they get so befuddled that natural talents become stifled, lessening the chance for proper development. If one realizes the meaning of lip reactions, the sensitiveness of the lips will never wear on their nerves, and in the course of time give 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 should 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 brassman's limited lip flexibility and register, the importance of playing harmonics should be stressed. This, I find, brings exceptional results. Harmonics for the trumpet and trombone are the 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 abuse them so that they develop callouses and scarred tissue. Excess pressure and improper breathing produces both stiff lips (Charley-horse) 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 in results.

Build With Natural Gifts

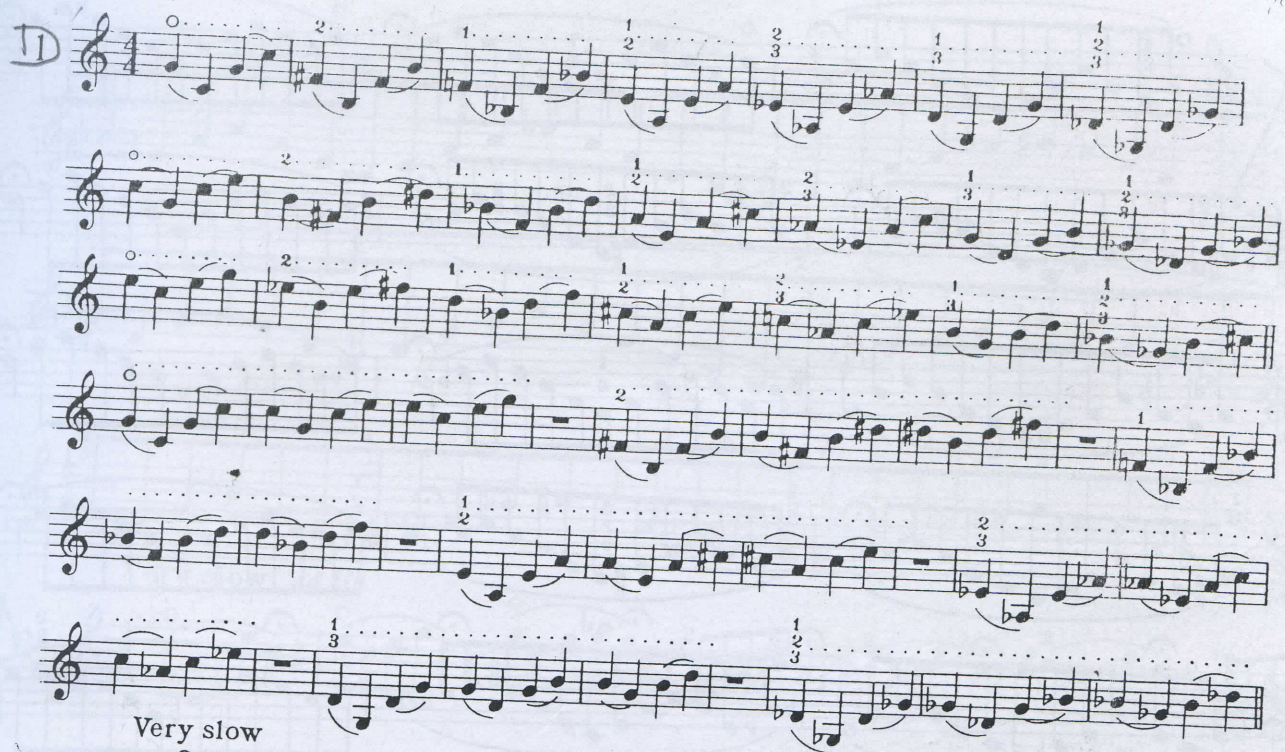
A student endowed with the natural gifts for both high range and lip formation should build around that with which he is already gifted. If his middle C or above comes with ease, a series of exercises should be created which gradually enlarges the range in both directions from his natural note.

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.

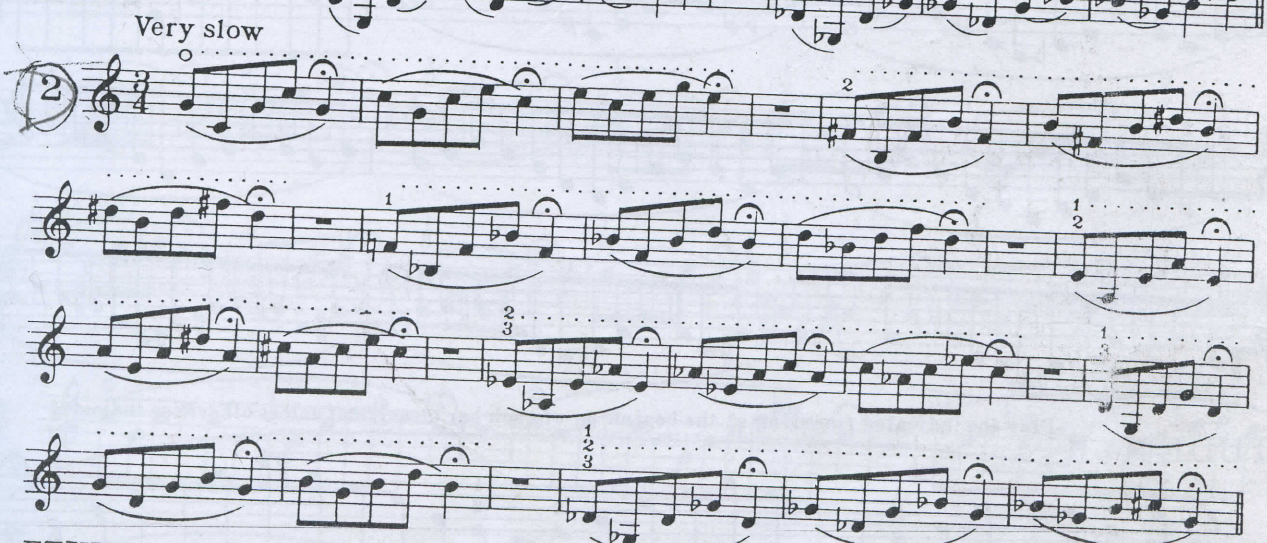
My book "100 Original Warm-Ups" for trumpet presents a series of exercises which provide a logical working basis for warming up quickly, correctly, and professionally. The results of these exercises will give all brassmen a superior command of the instrument.

In "100 Original Warm-Ups" the interval slurs 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.

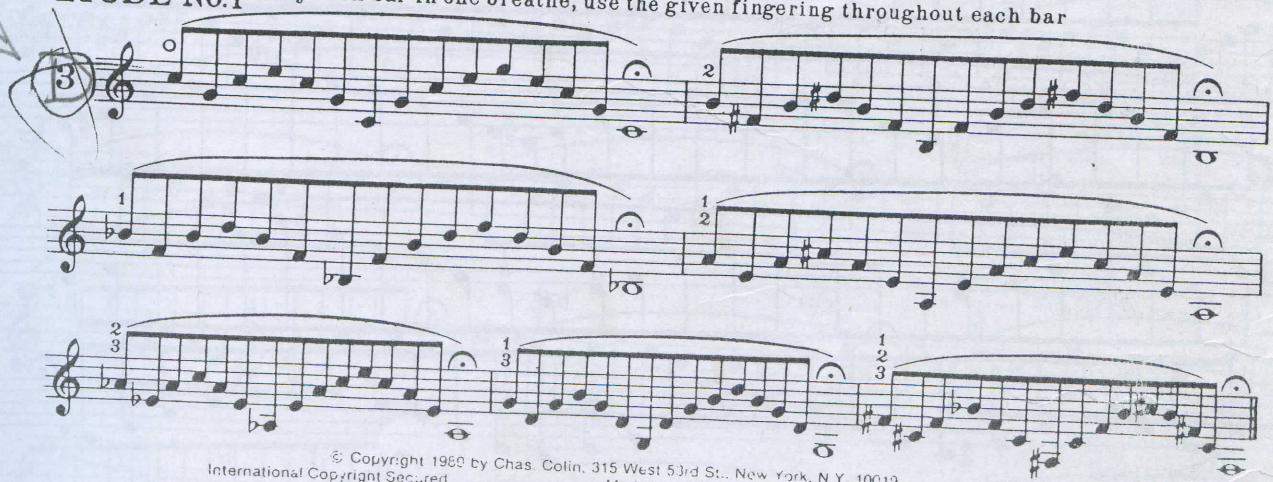
Very slow



Very slow

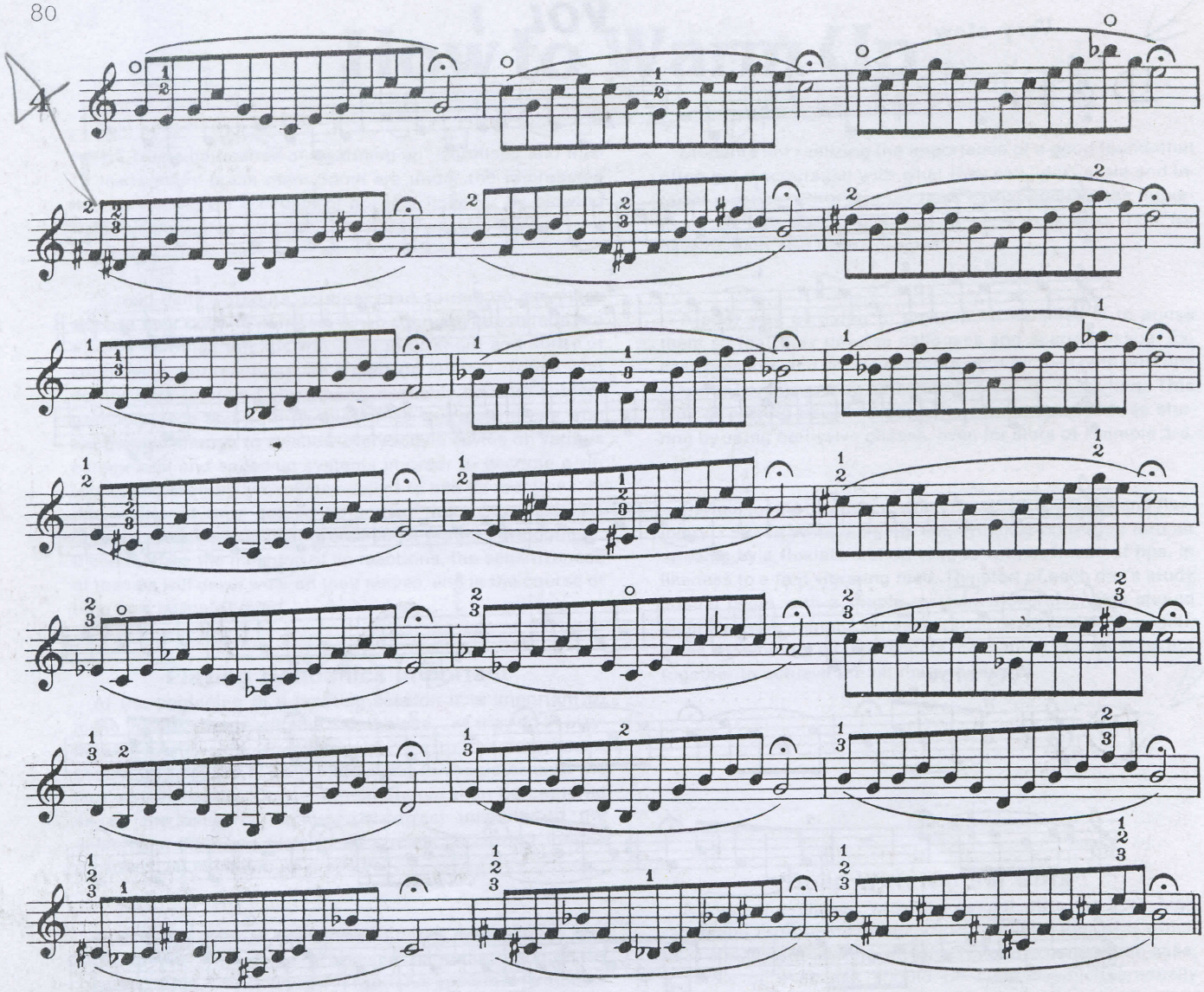


ETUDE No.1 Play each bar in one breathe, use the given fingering throughout each bar



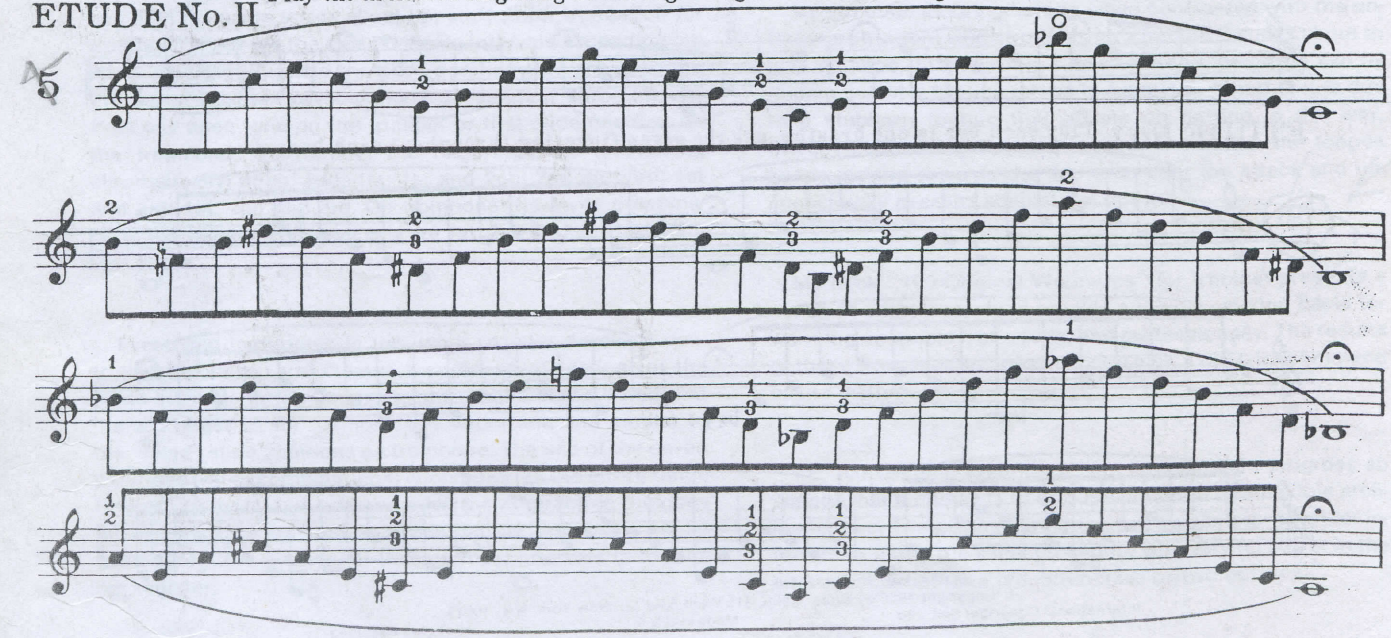
© Copyright 1960 by Chas. Colin, 315 West 53rd St., New York, N.Y. 10019
International Copyright Secured
Made in U.S.A.
All Rights Reserved

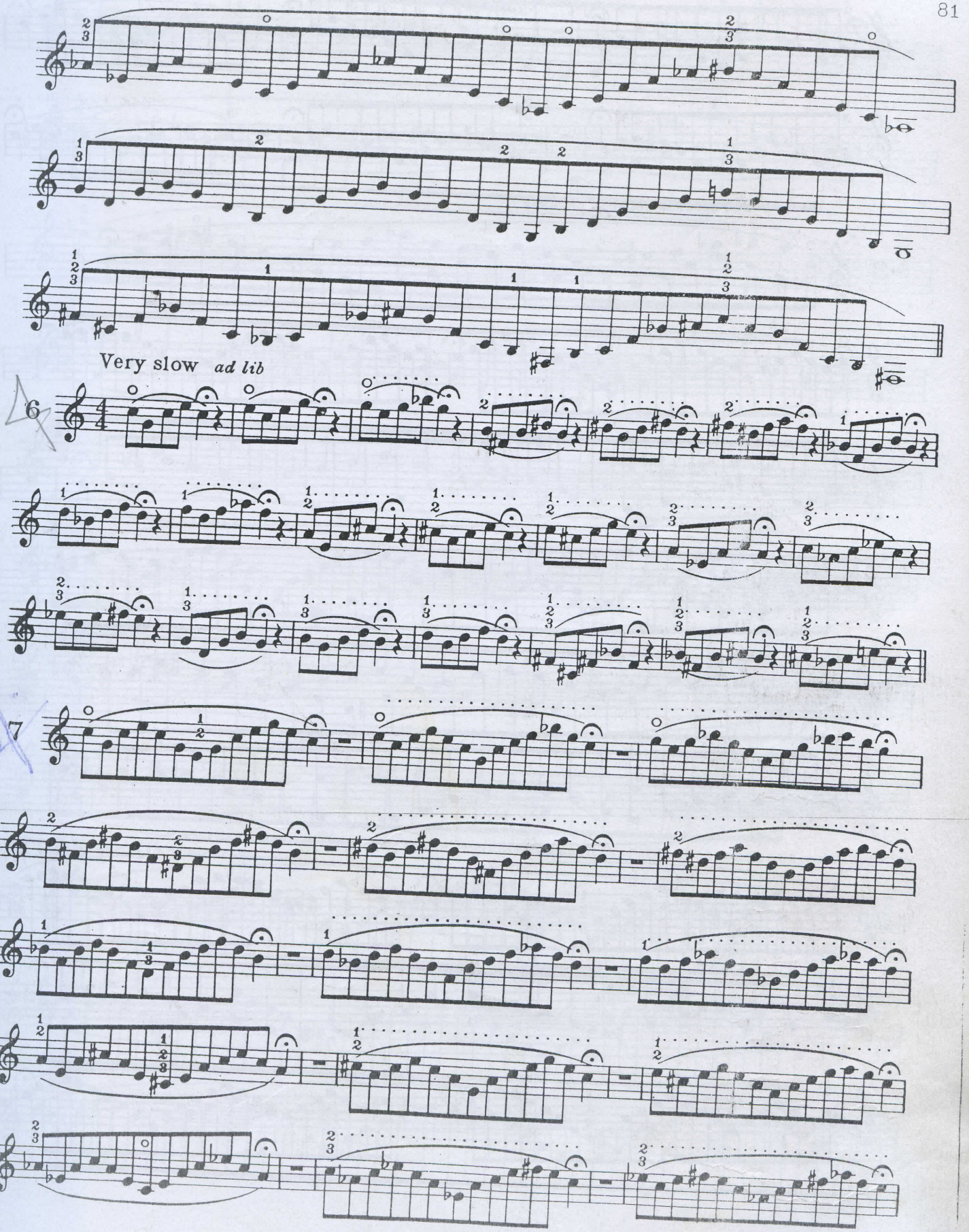
6-04-04

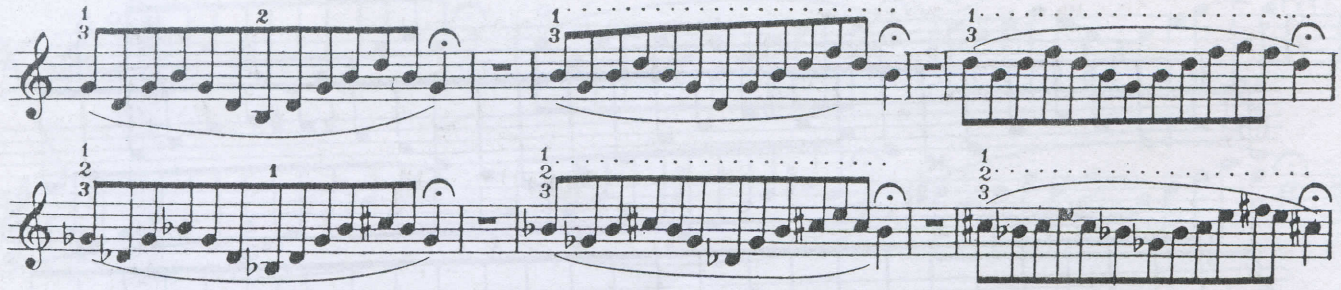


ETUDE No. II

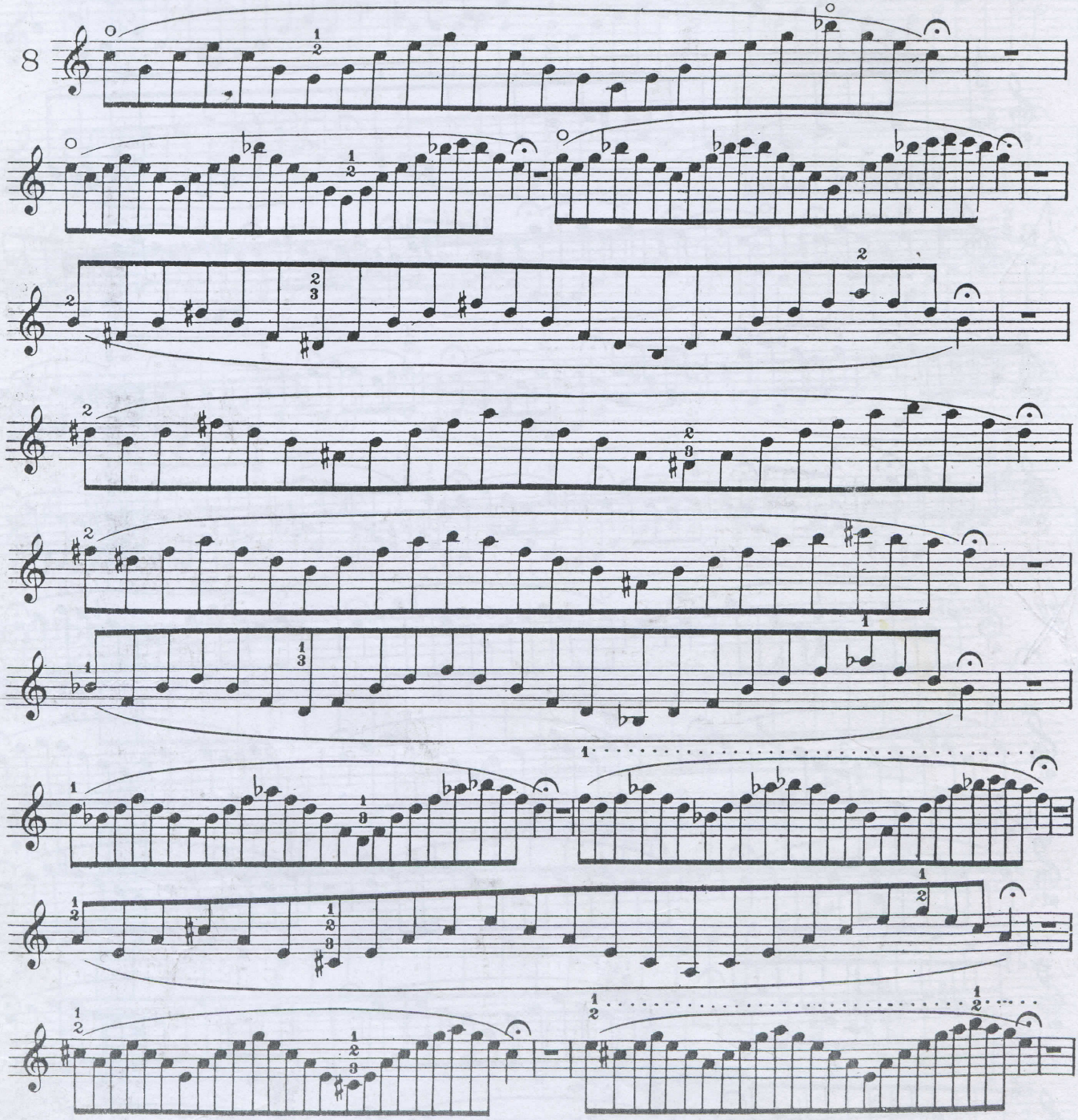
Play the indicated fingering at the beginning of each bar throughout unless otherwiss indicated

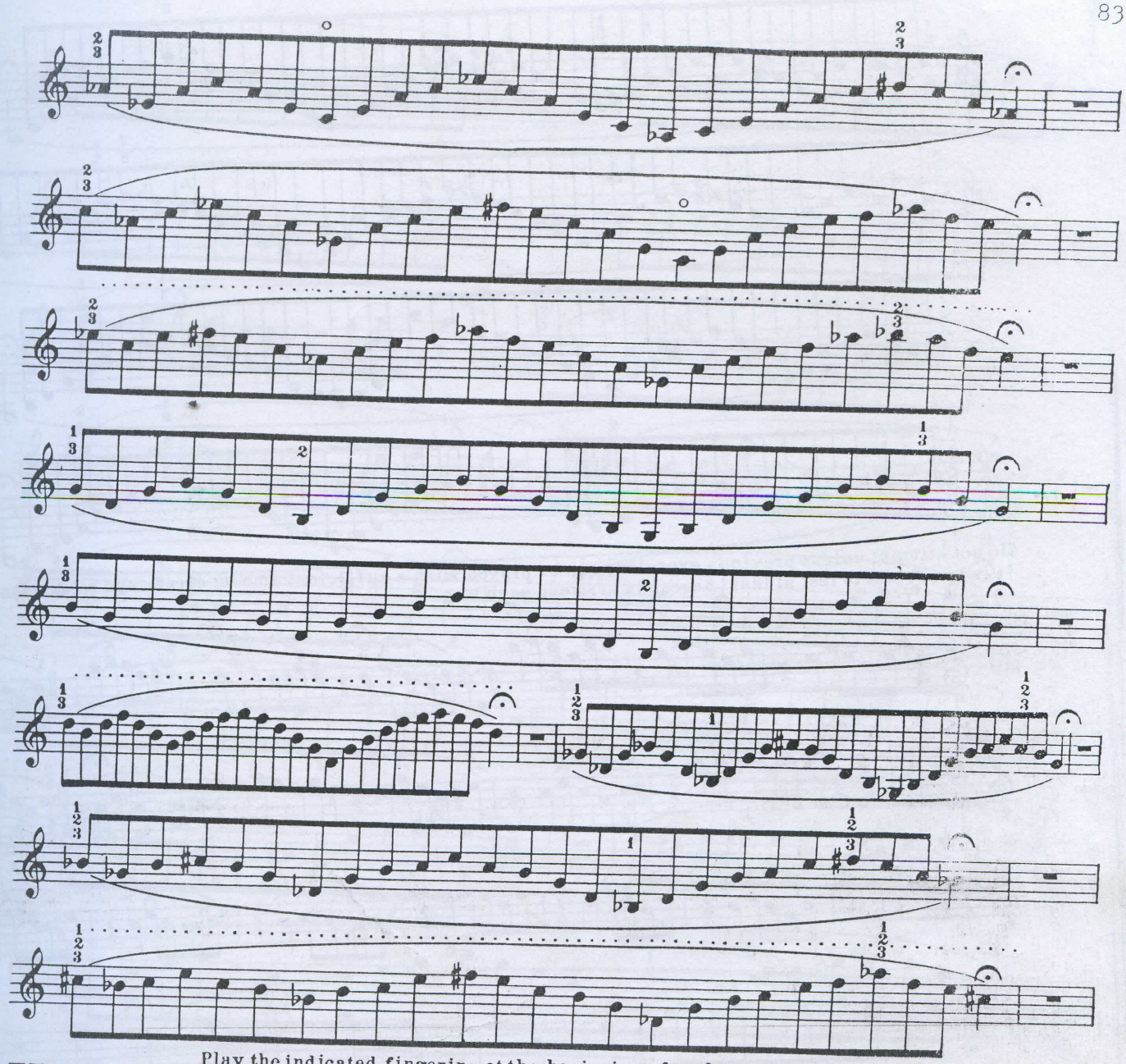



Very slow ad lib
6
7



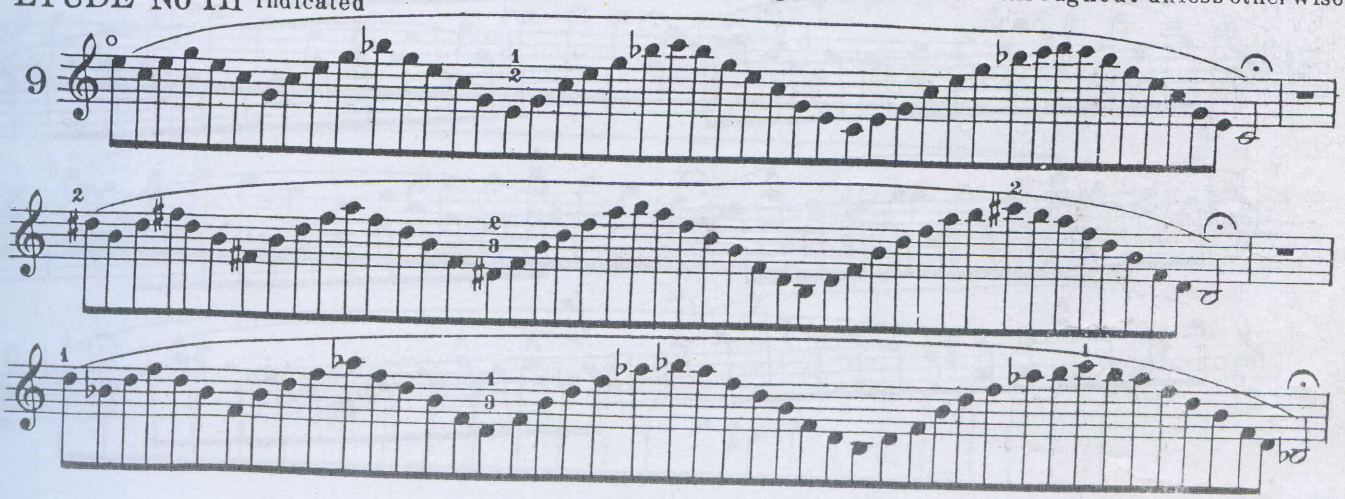
Rest about 5 seconds between phrases

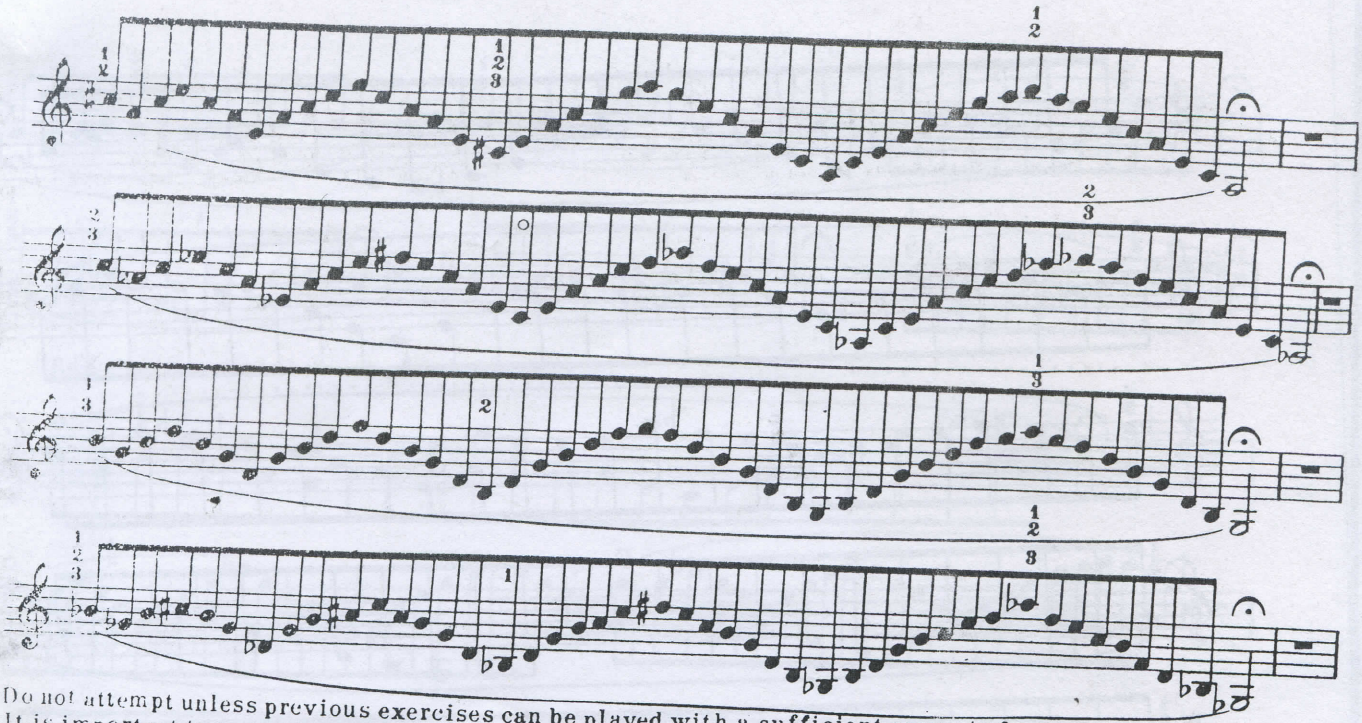




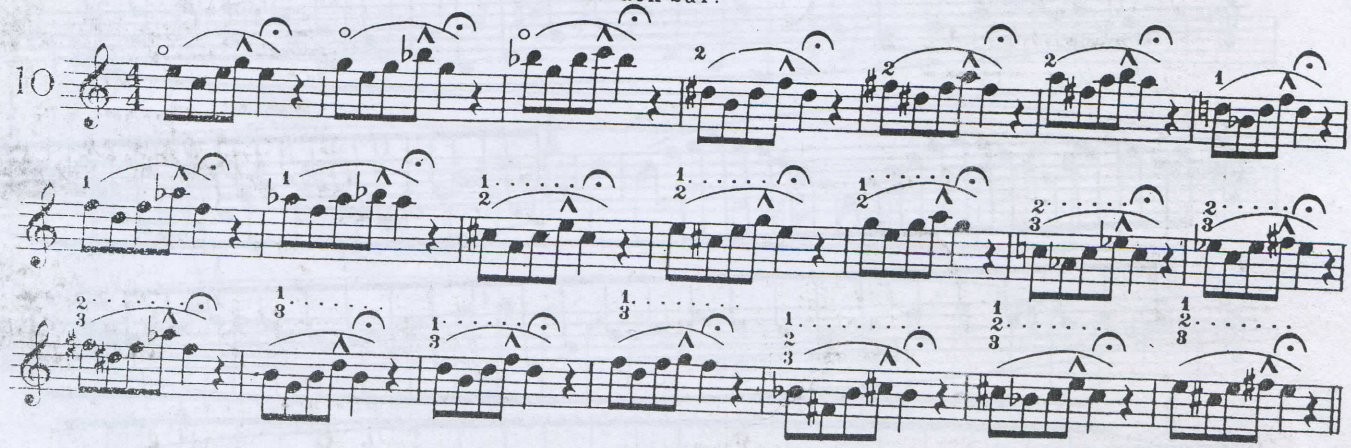
ETUDE No III

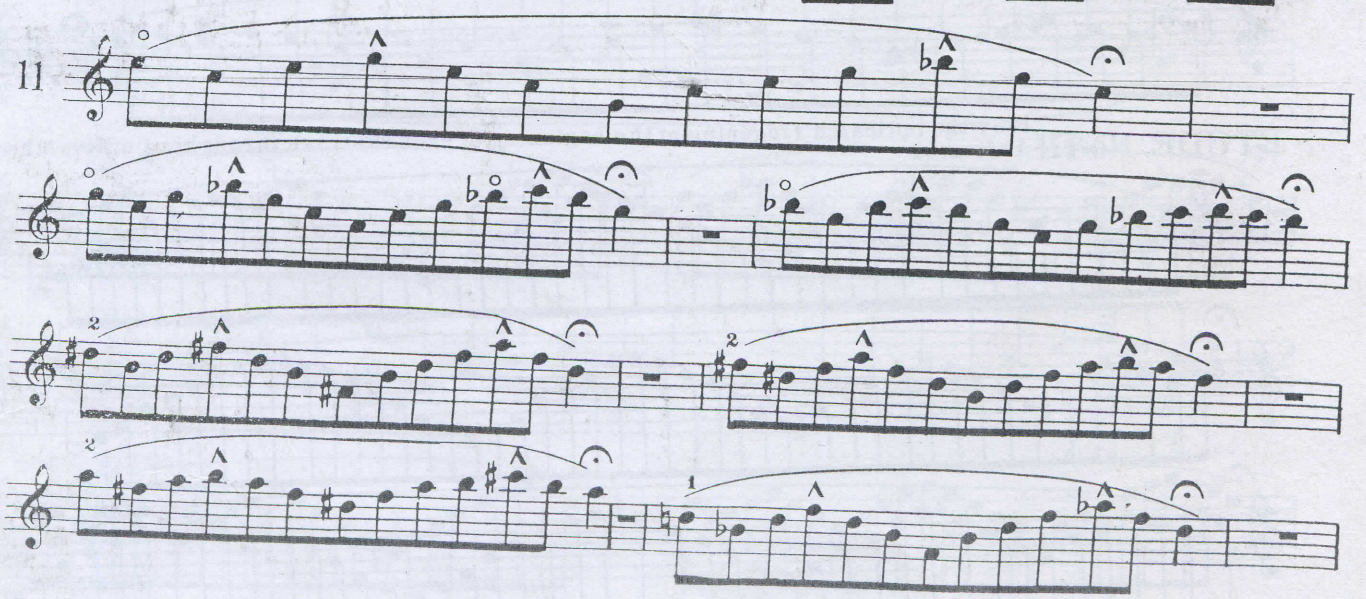
Play the indicated fingering at the beginning of each exercise throughout unless otherwise indicated

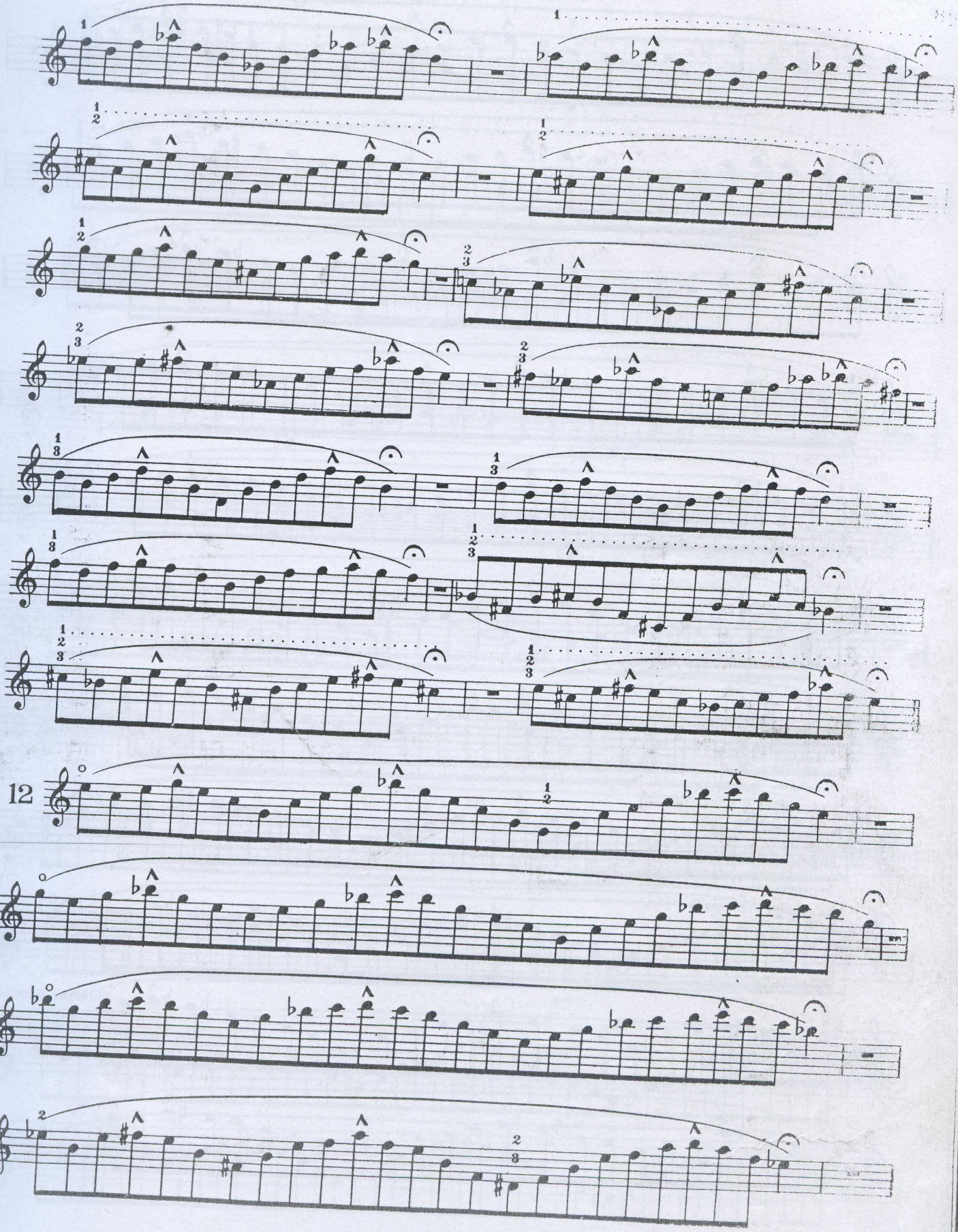


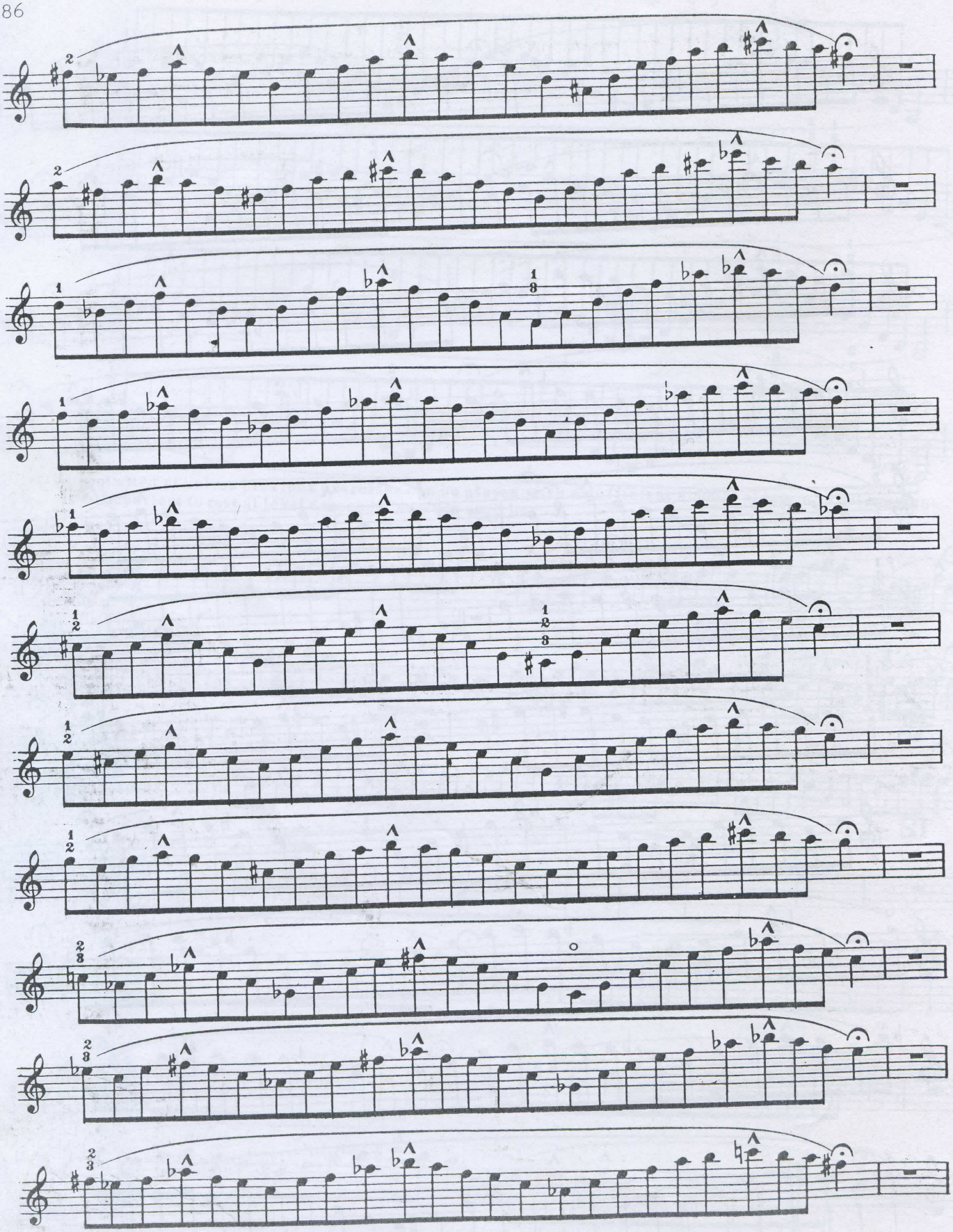


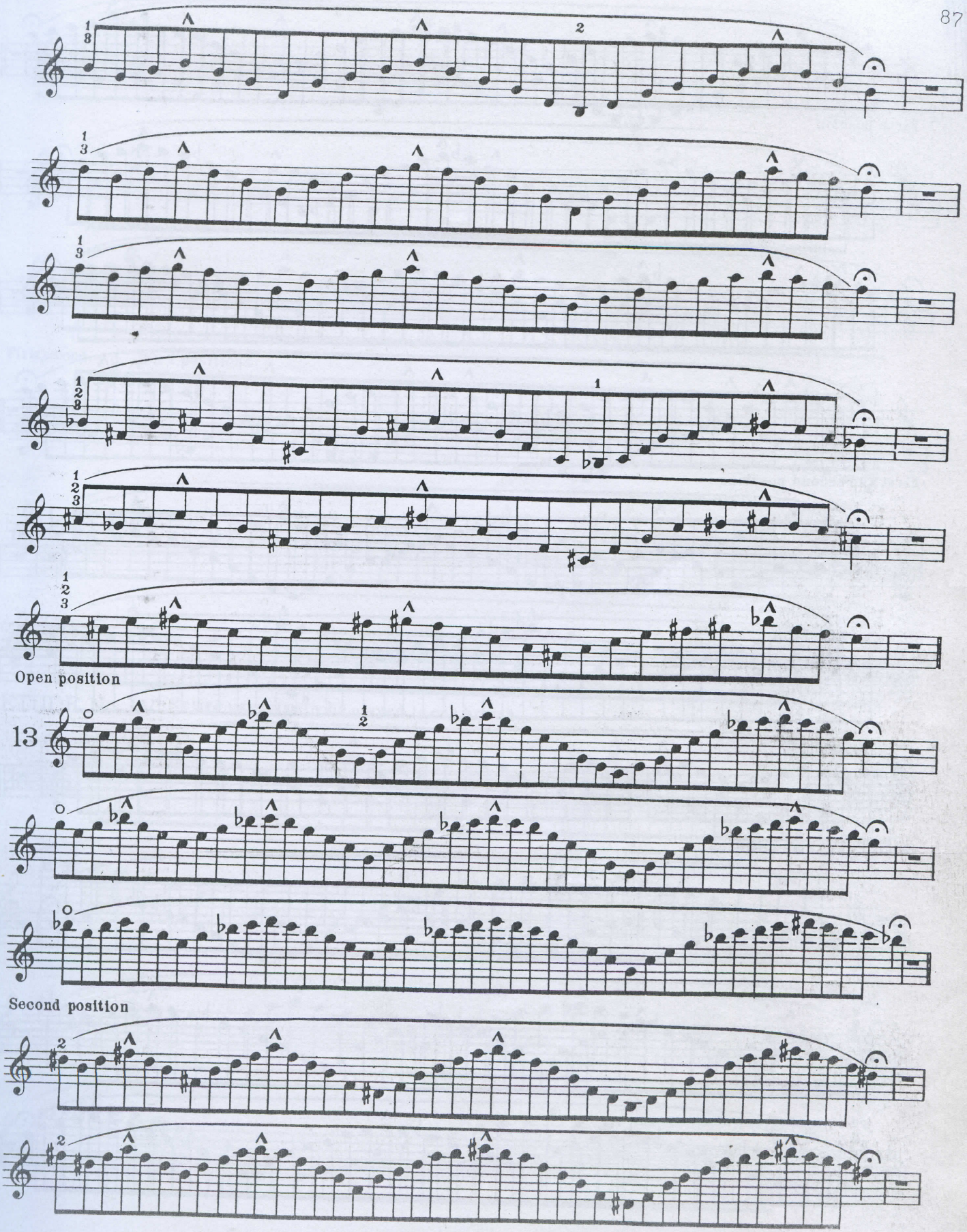
Do not attempt unless previous exercises can be played with a sufficient amount of ease and relaxation.
It is important to rest at least 5 seconds between each bar.

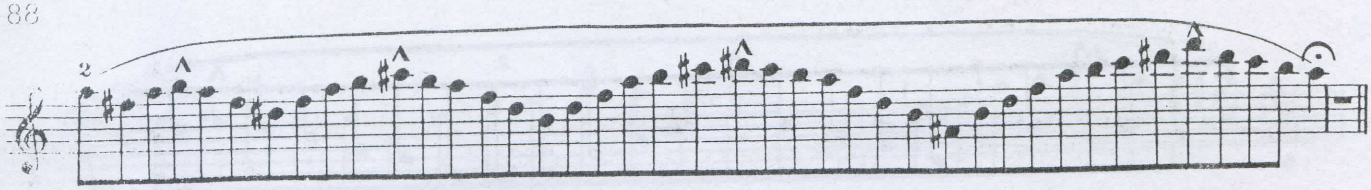




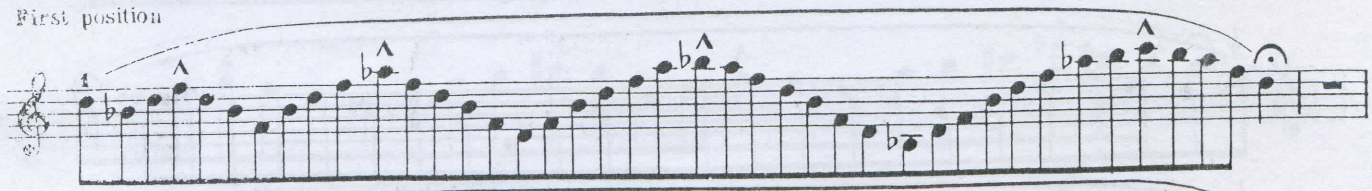

12

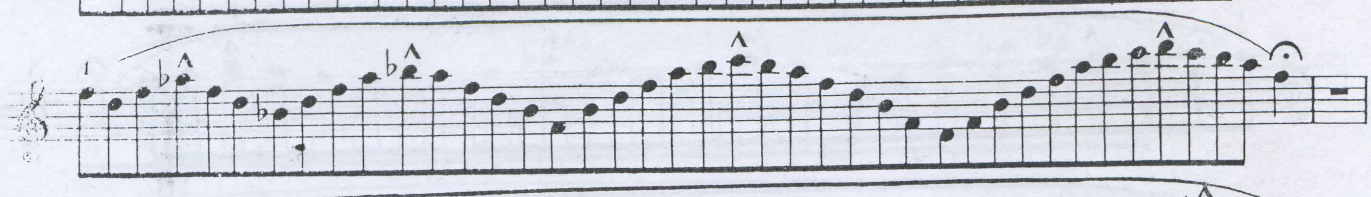


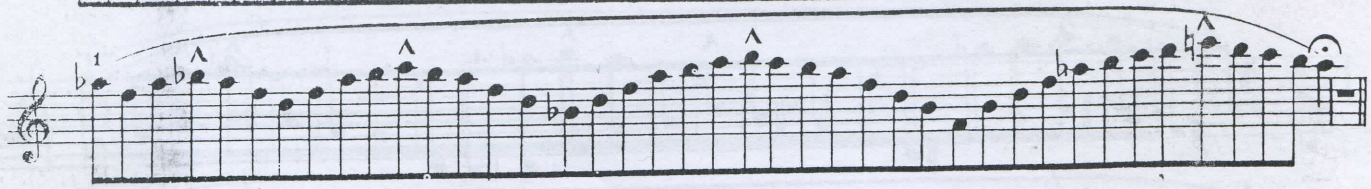

Open position
13
Second position



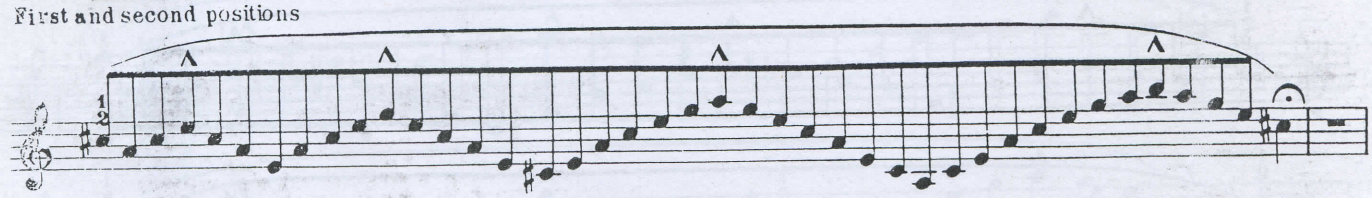
First position

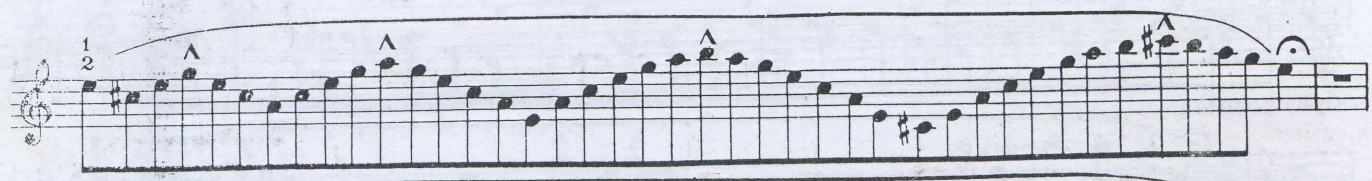


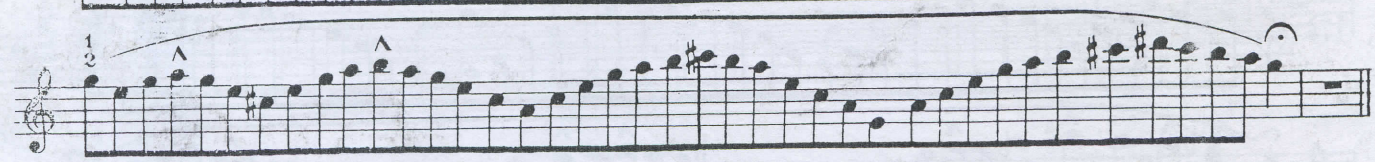




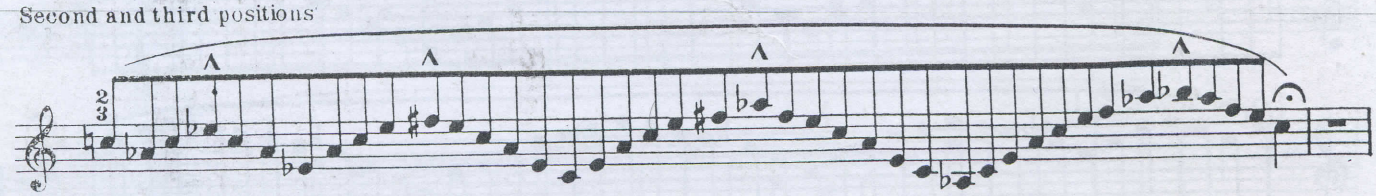
First and second positions

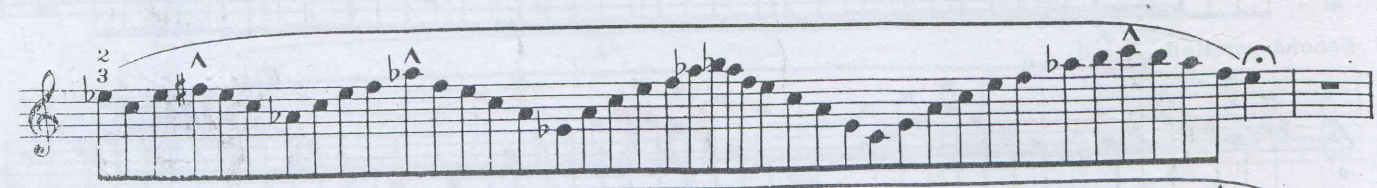


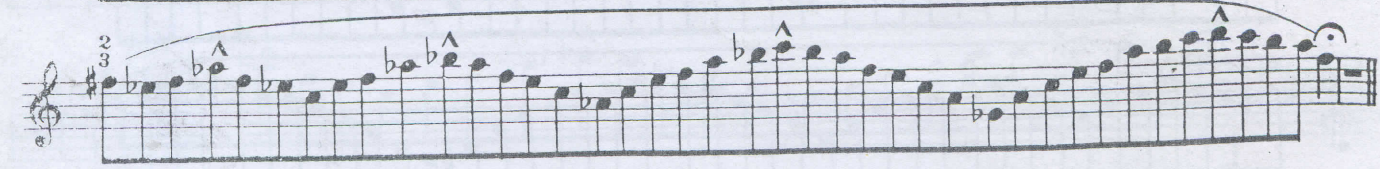




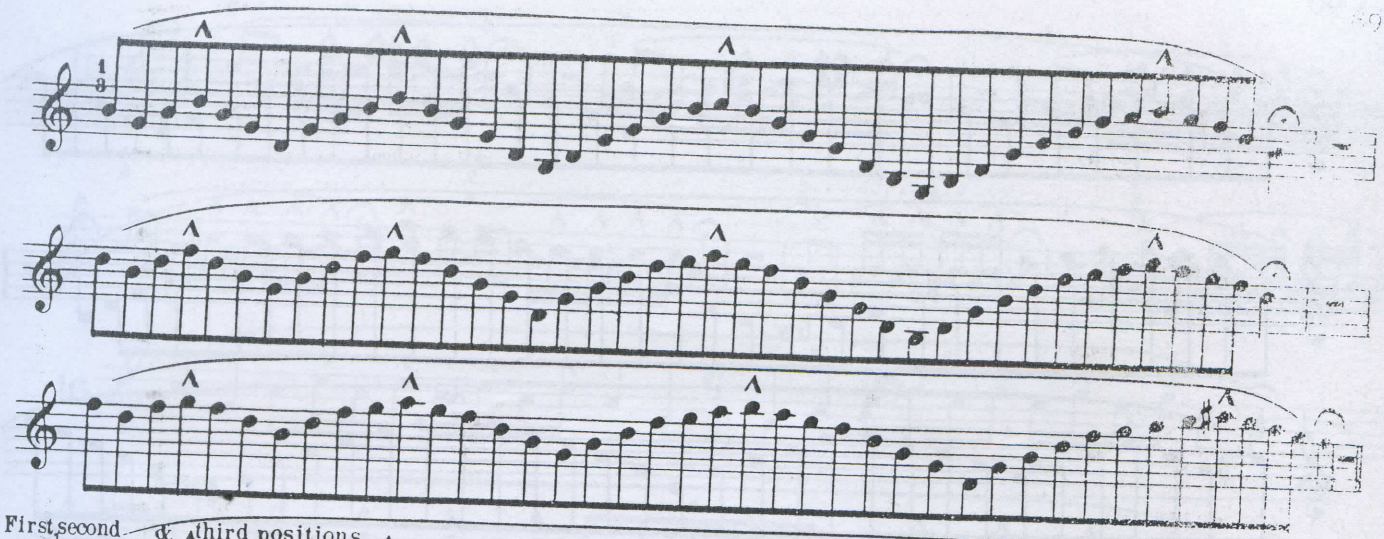
Second and third positions



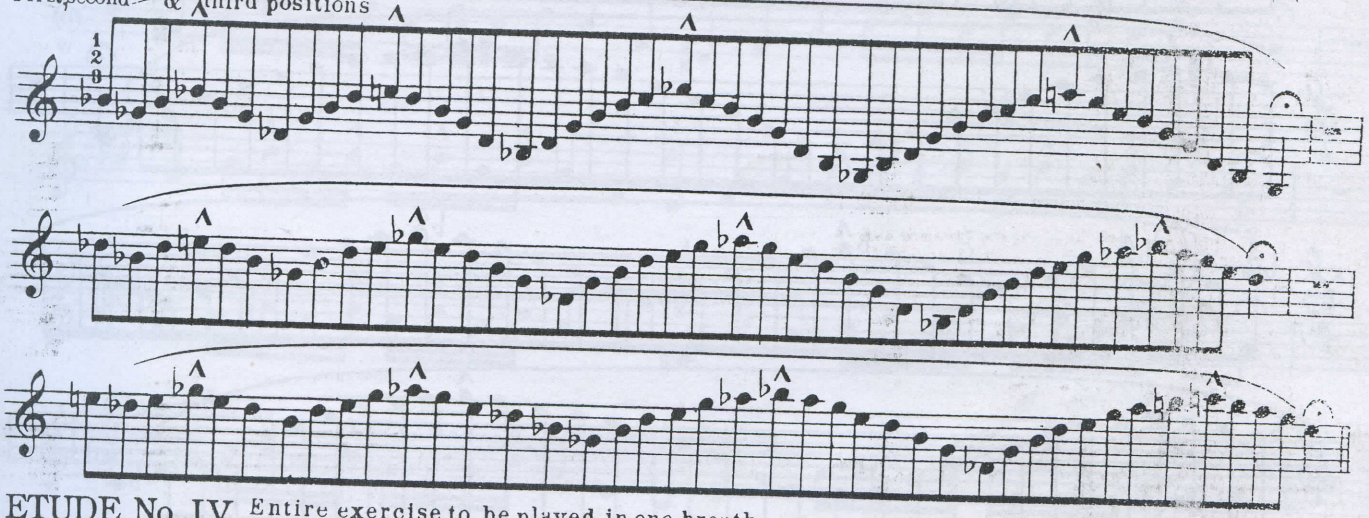




First and third positions

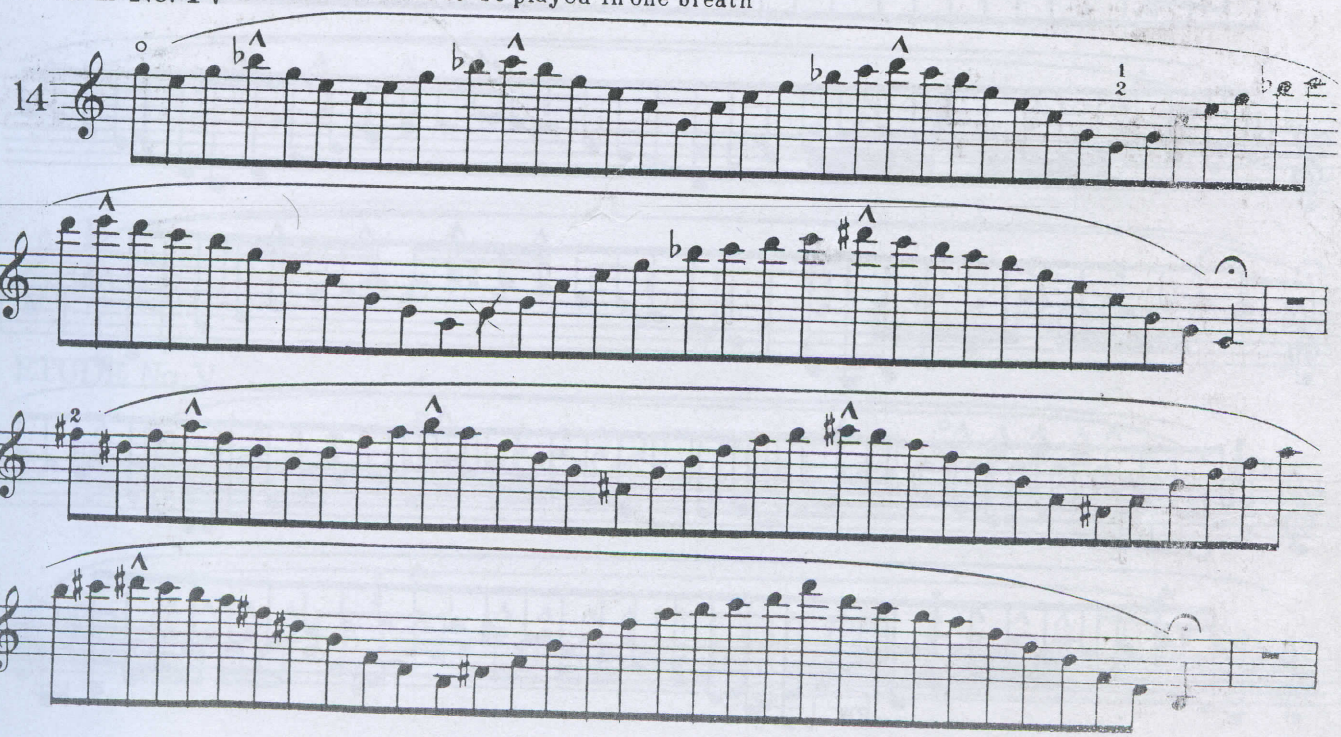


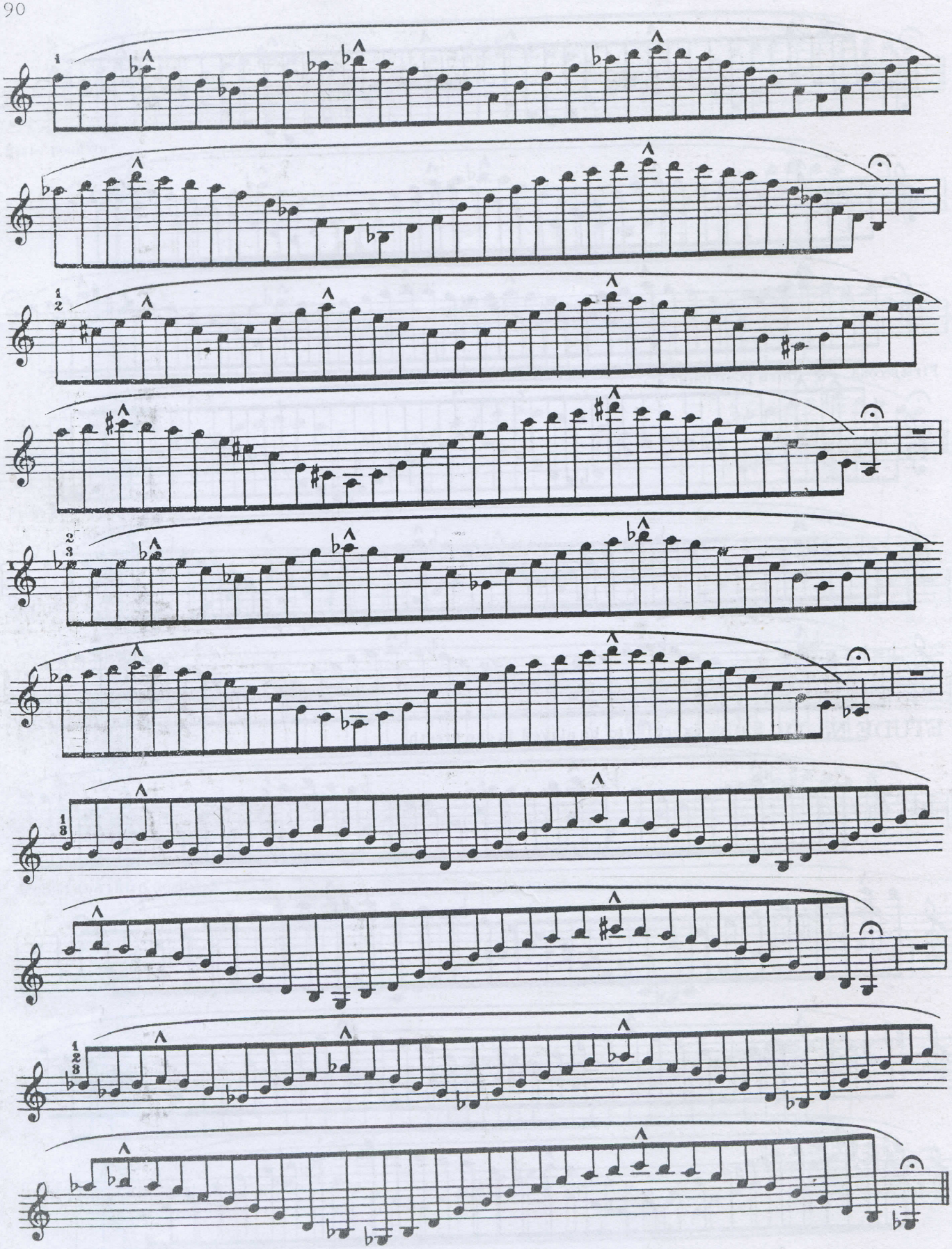
First, second & third positions

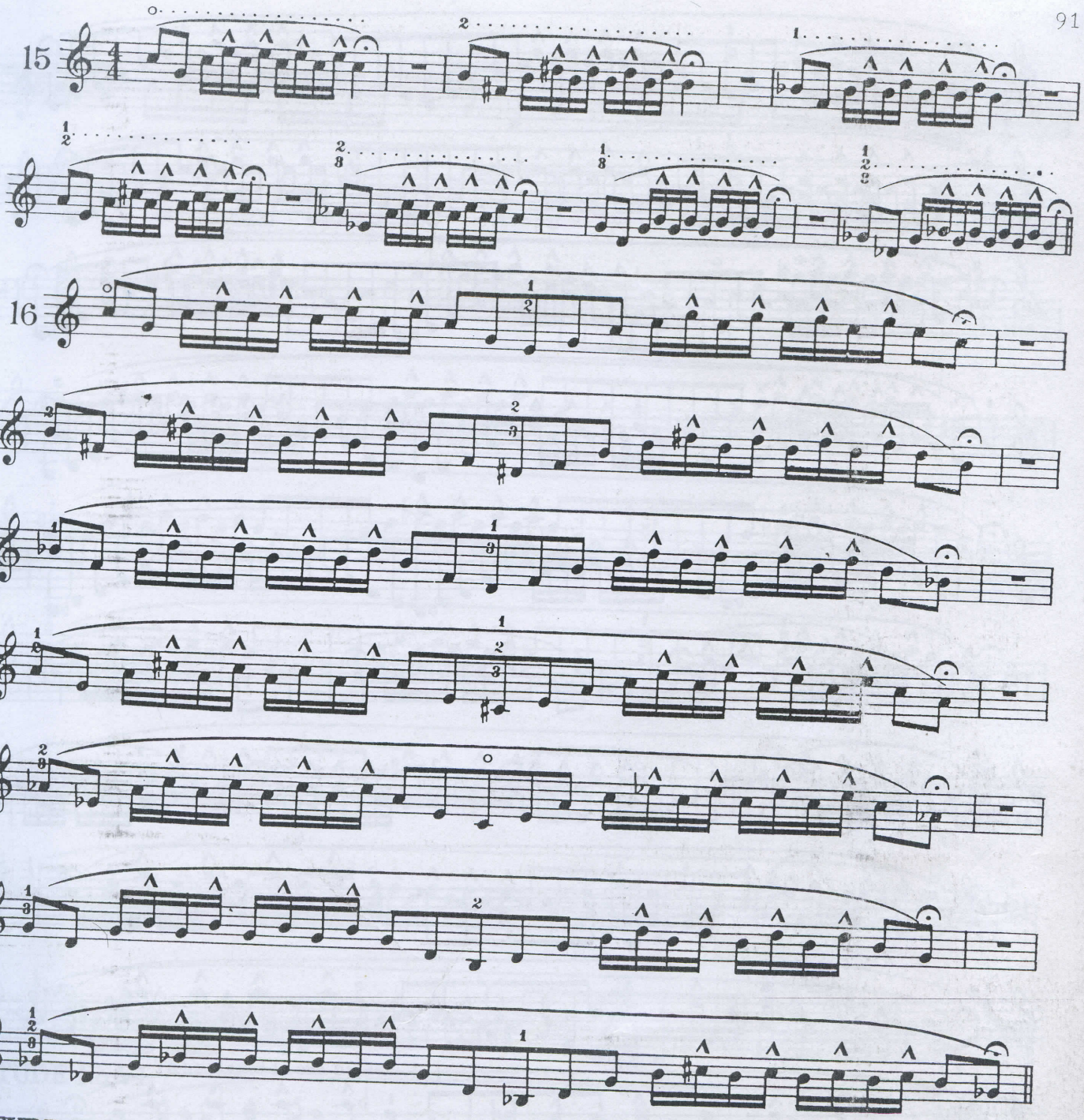


ETUDE No. IV

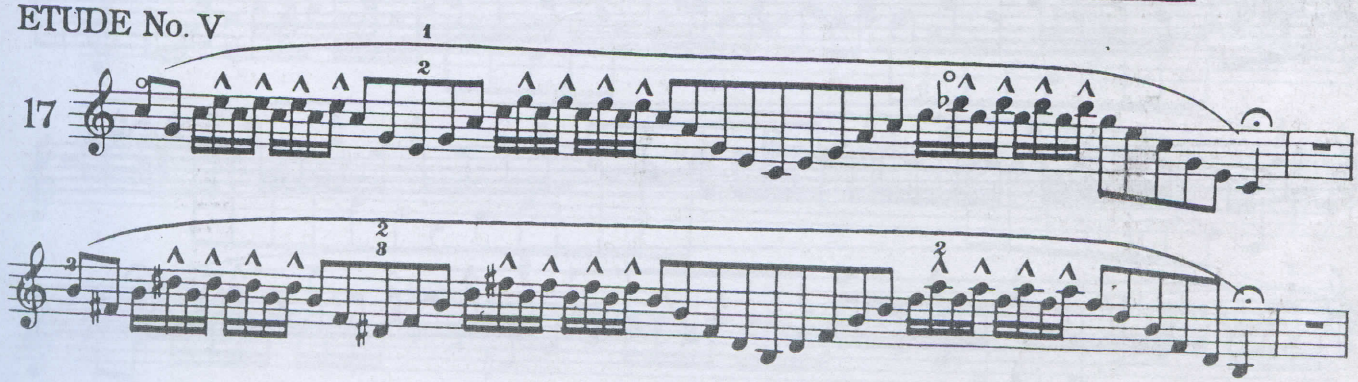
Entire exercise to be played in one breath

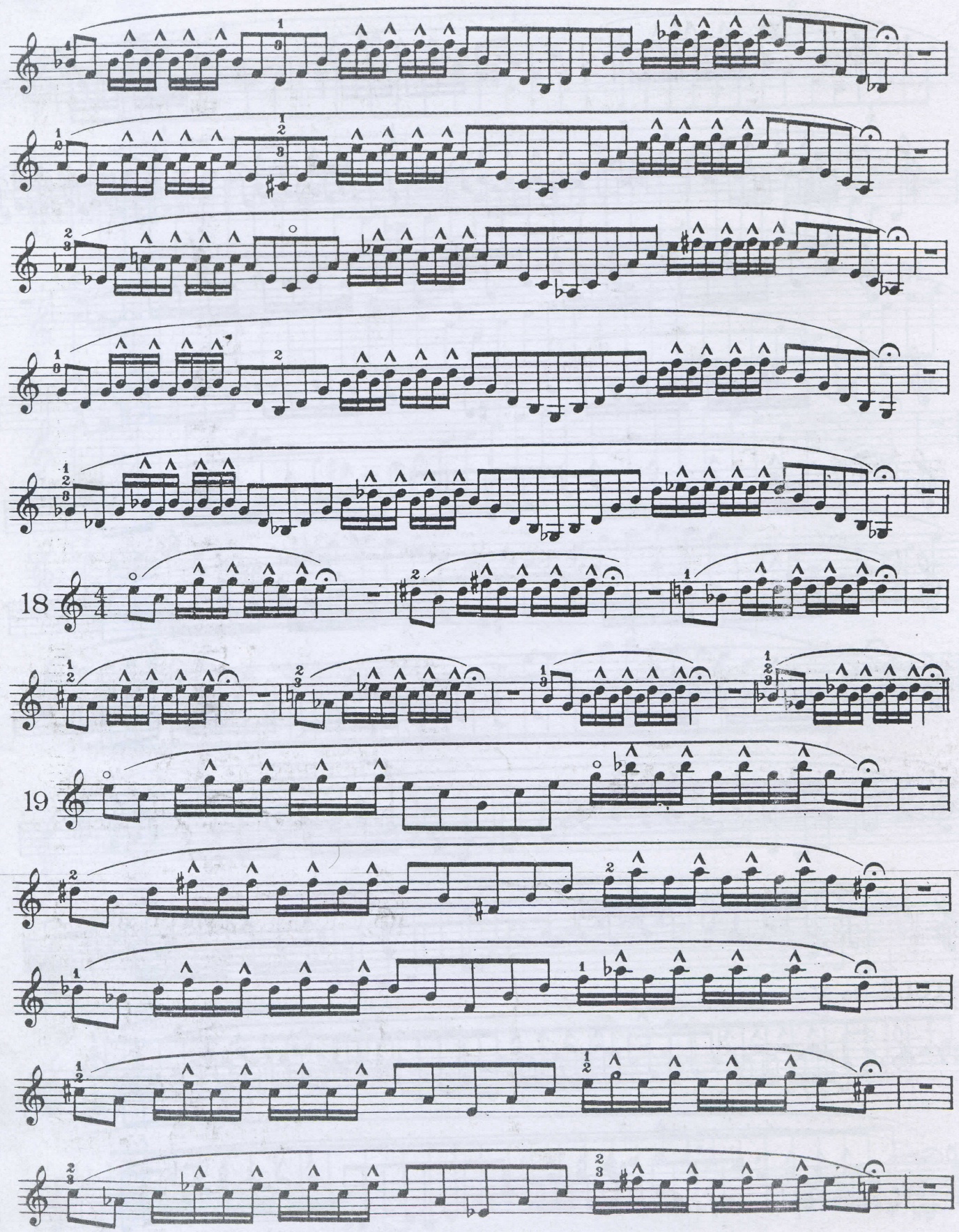


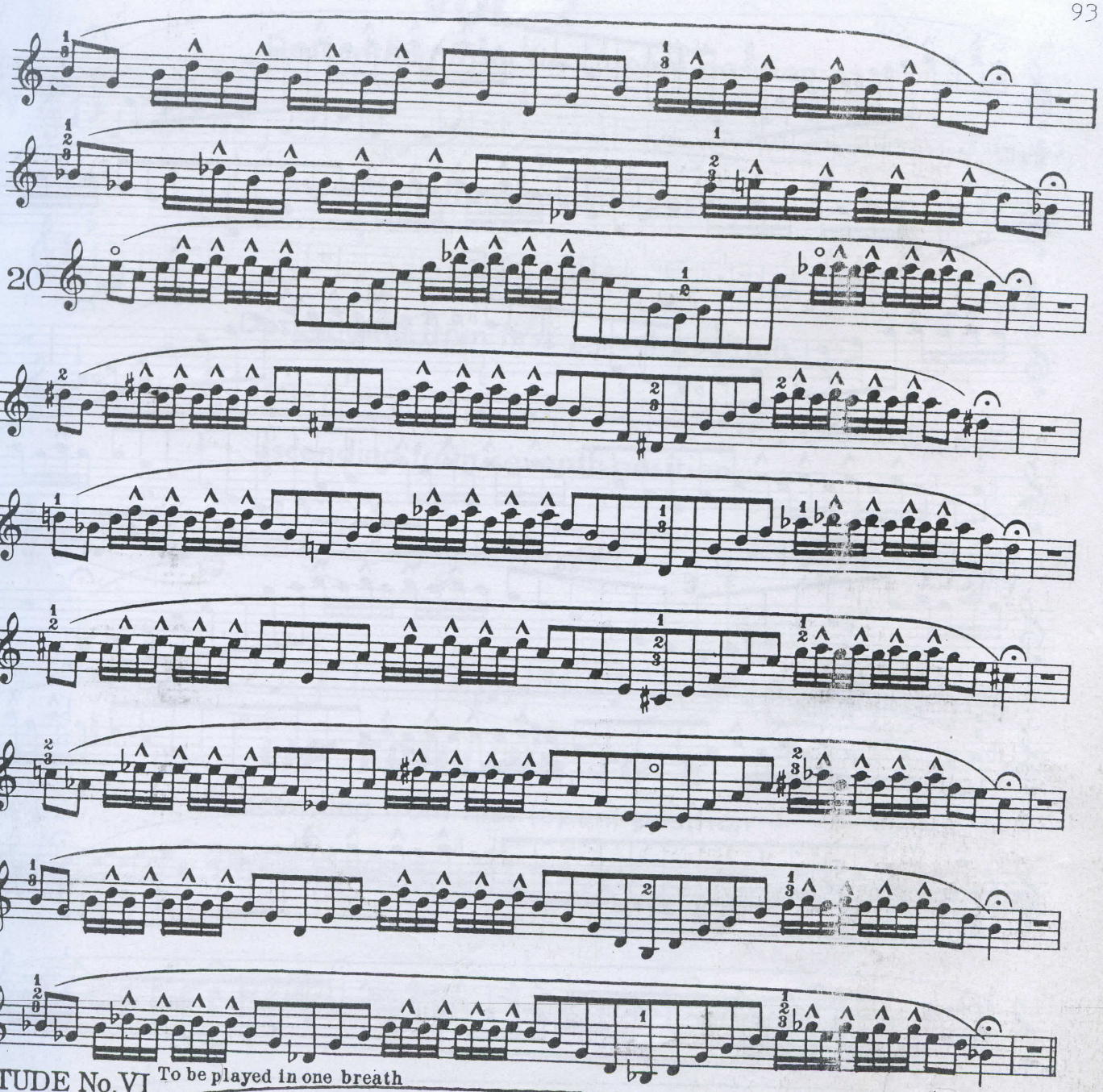




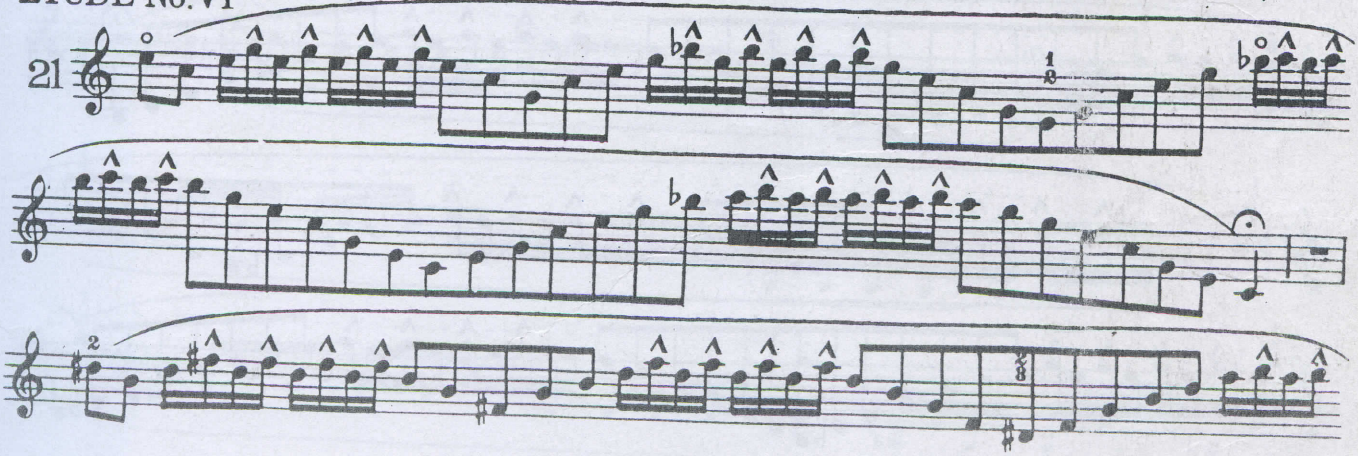
ETUDE No. V

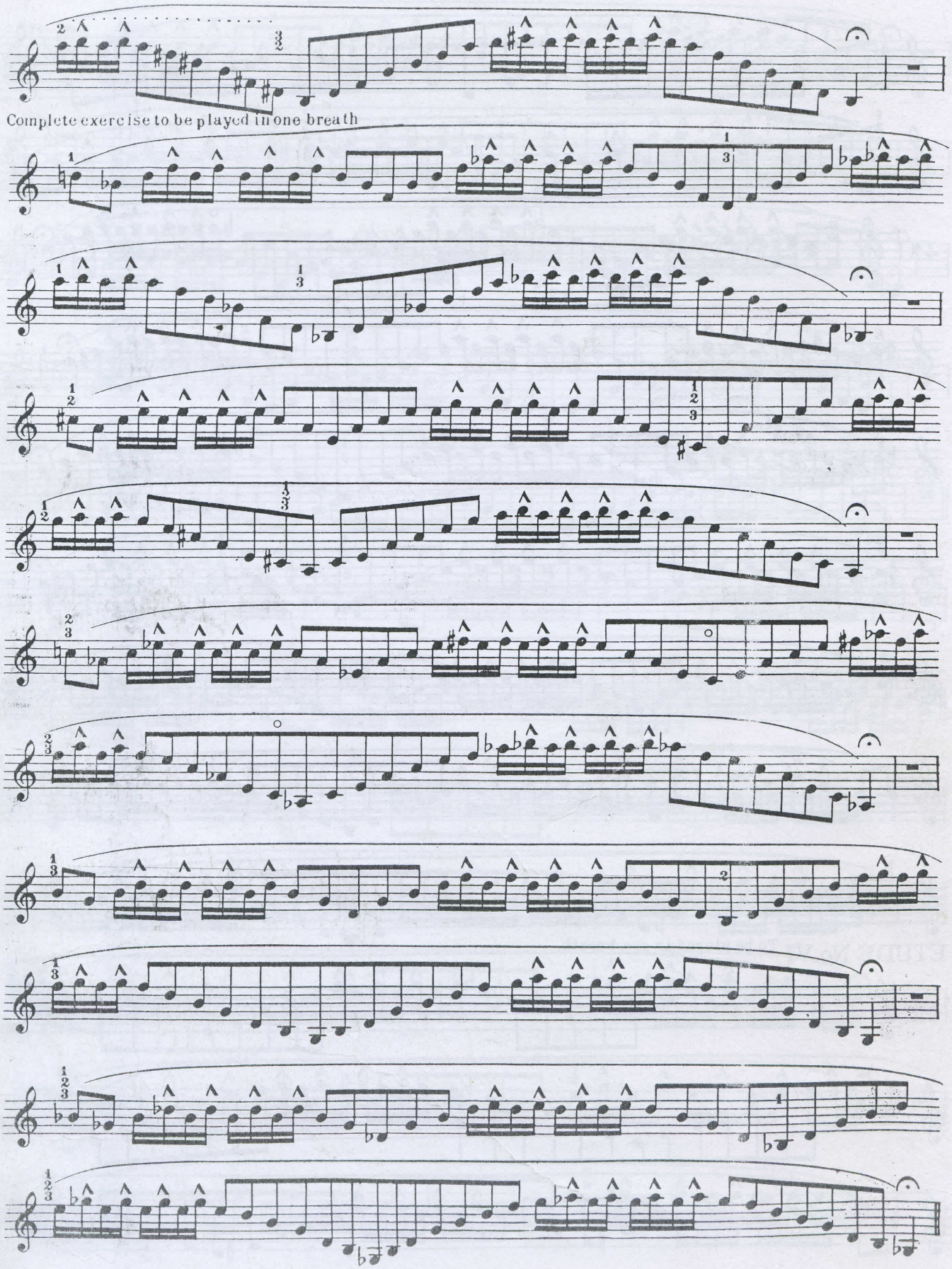






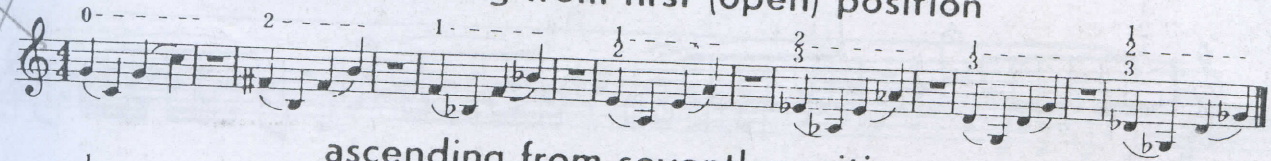
ETUDE No. VI To be played in one breath



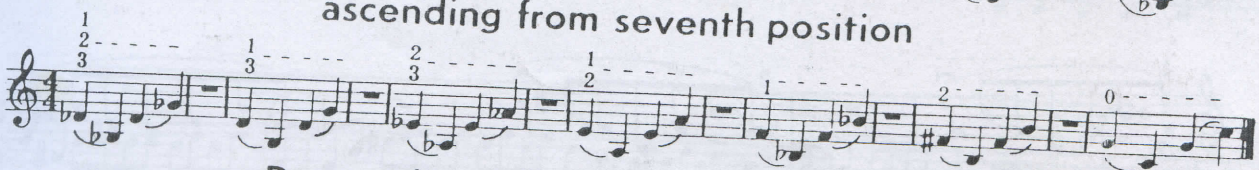

Complete exercise to be played in one breath

VOL. 2

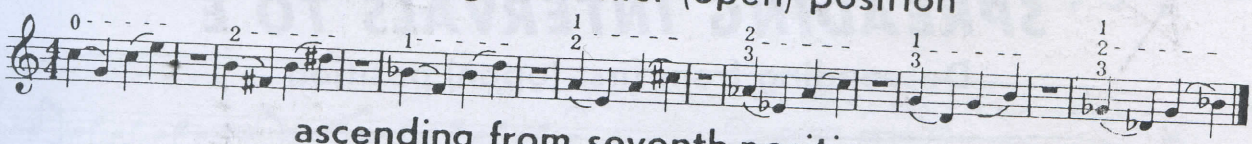
Descending from first (open) position



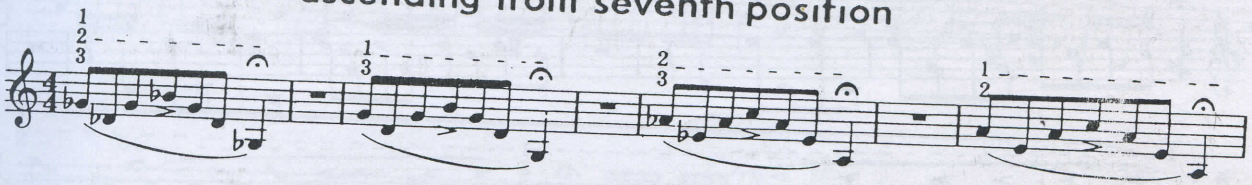
ascending from seventh position

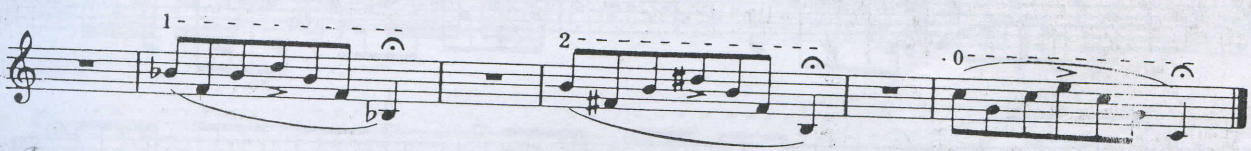


Descending from first (open) position



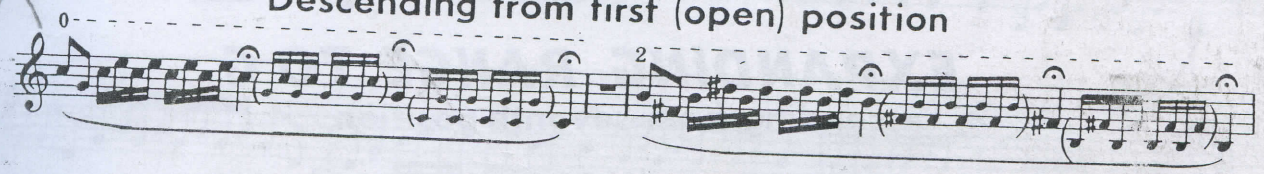
ascending from seventh position

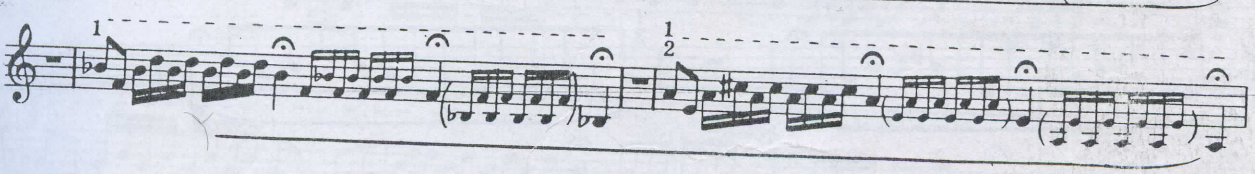


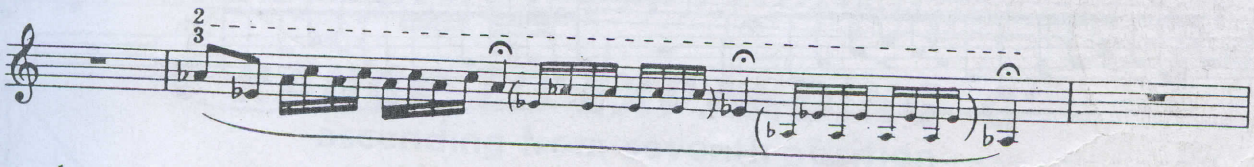


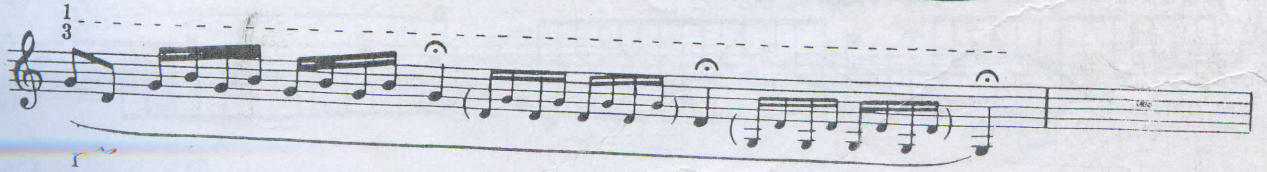
LIP TRILLING TO E

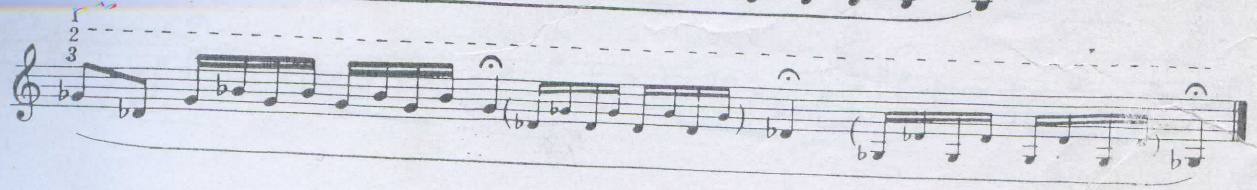
Descending from first (open) position





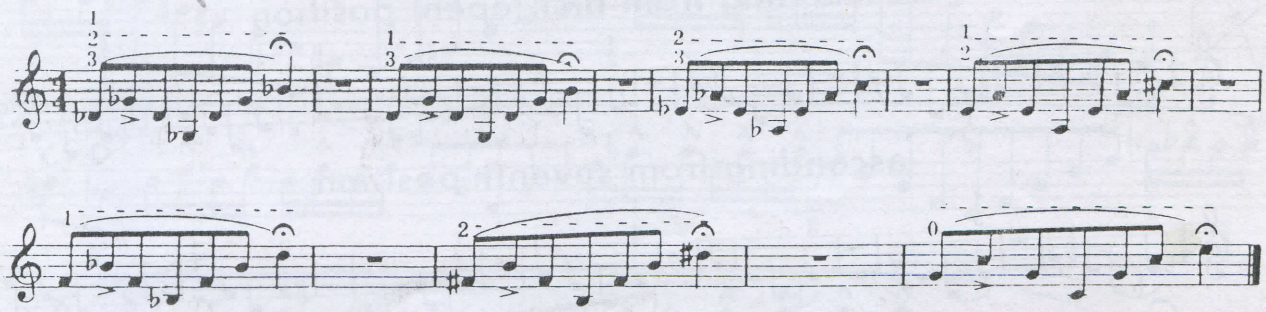






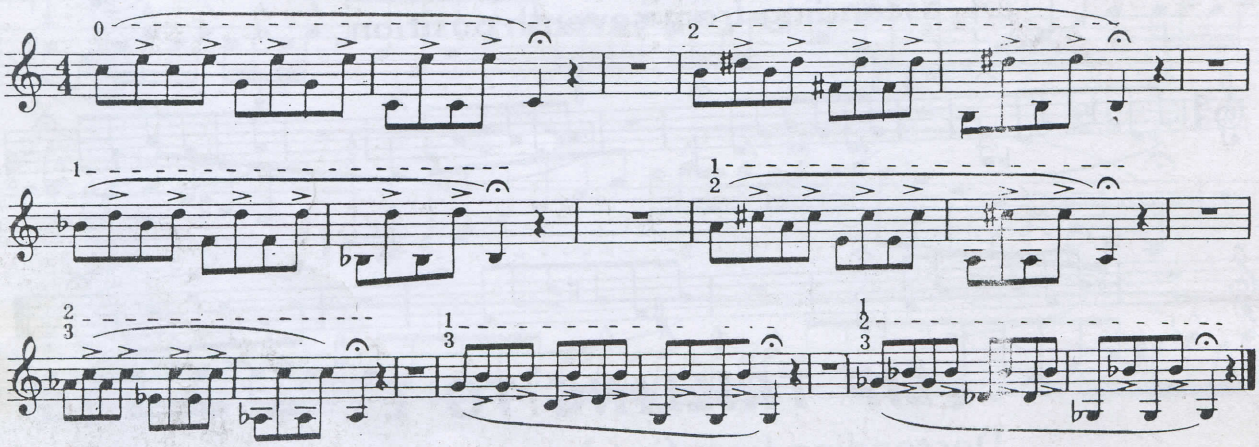
EXPANDING RANGE TO E

ascending from seventh position



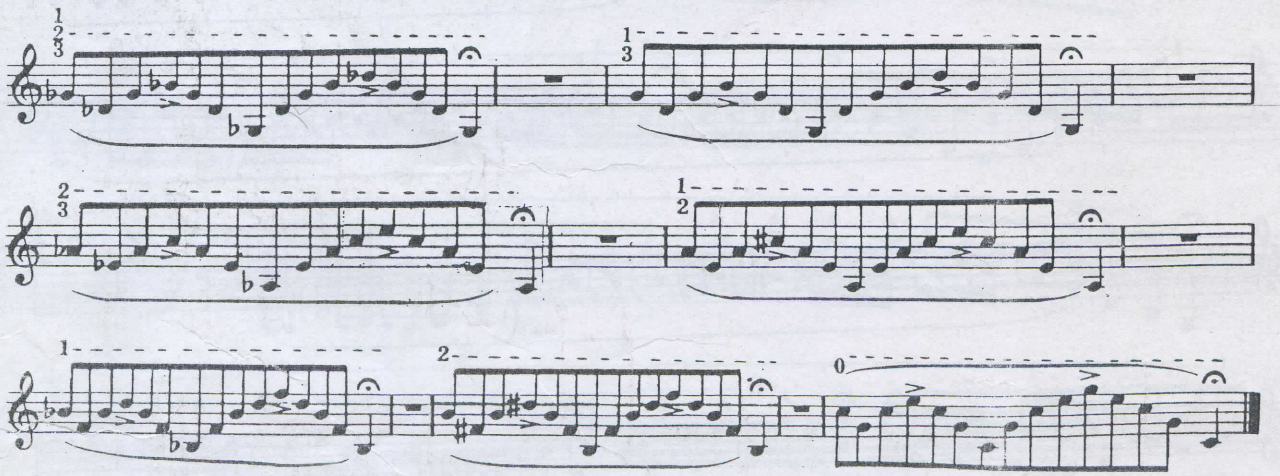
SPREADING INTERVALS TO E

Descending from first (open) position



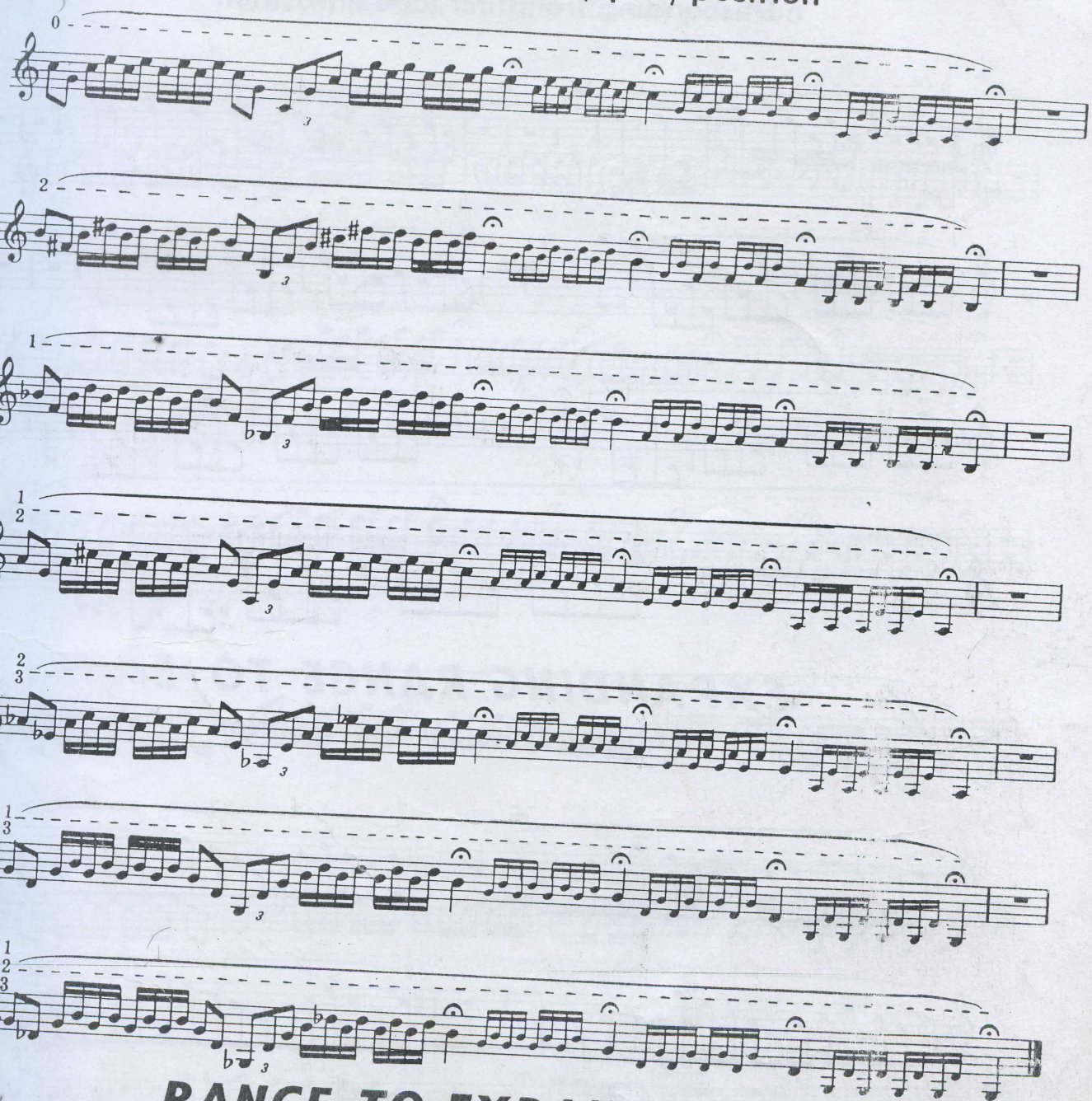
EXPANDING RANGE TO G

ascending from seventh position



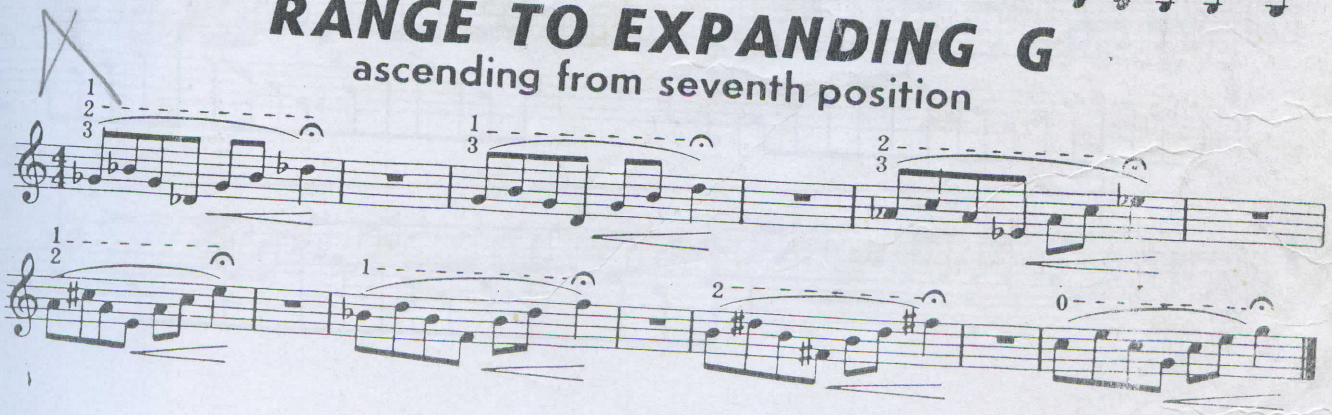
LIP TRILLING TO G

Descending from first (open) position



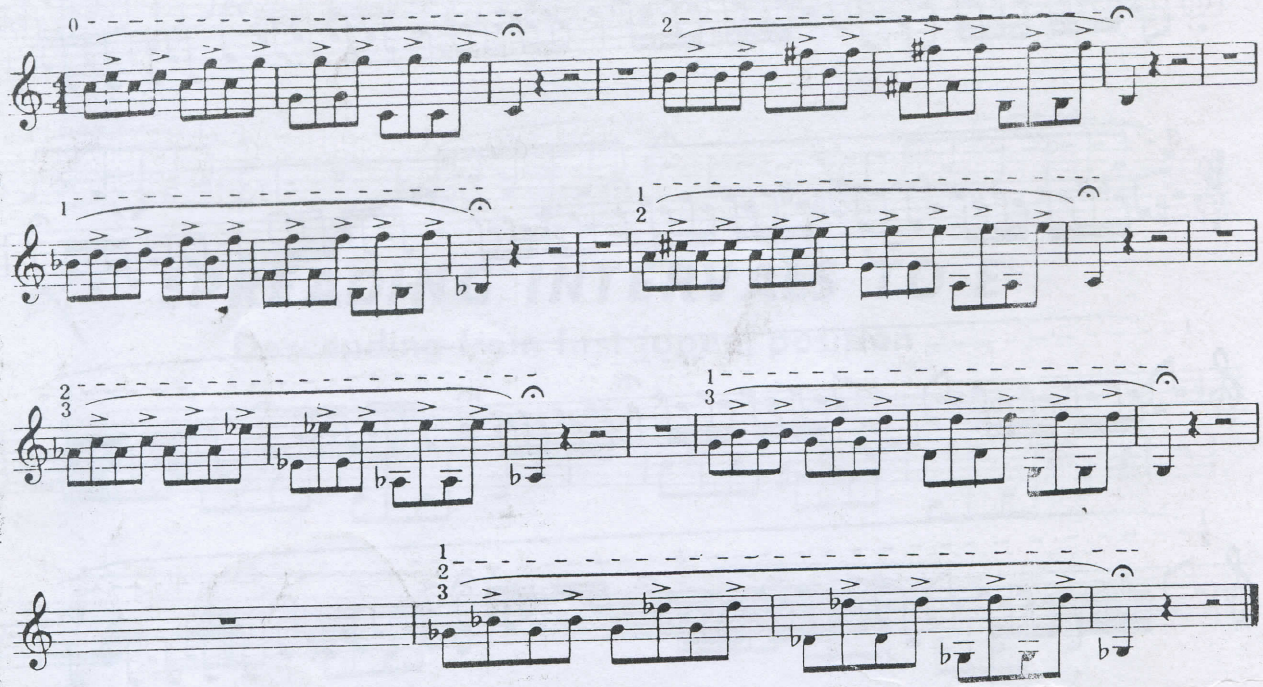
RANGE TO EXPANDING G

ascending from seventh position



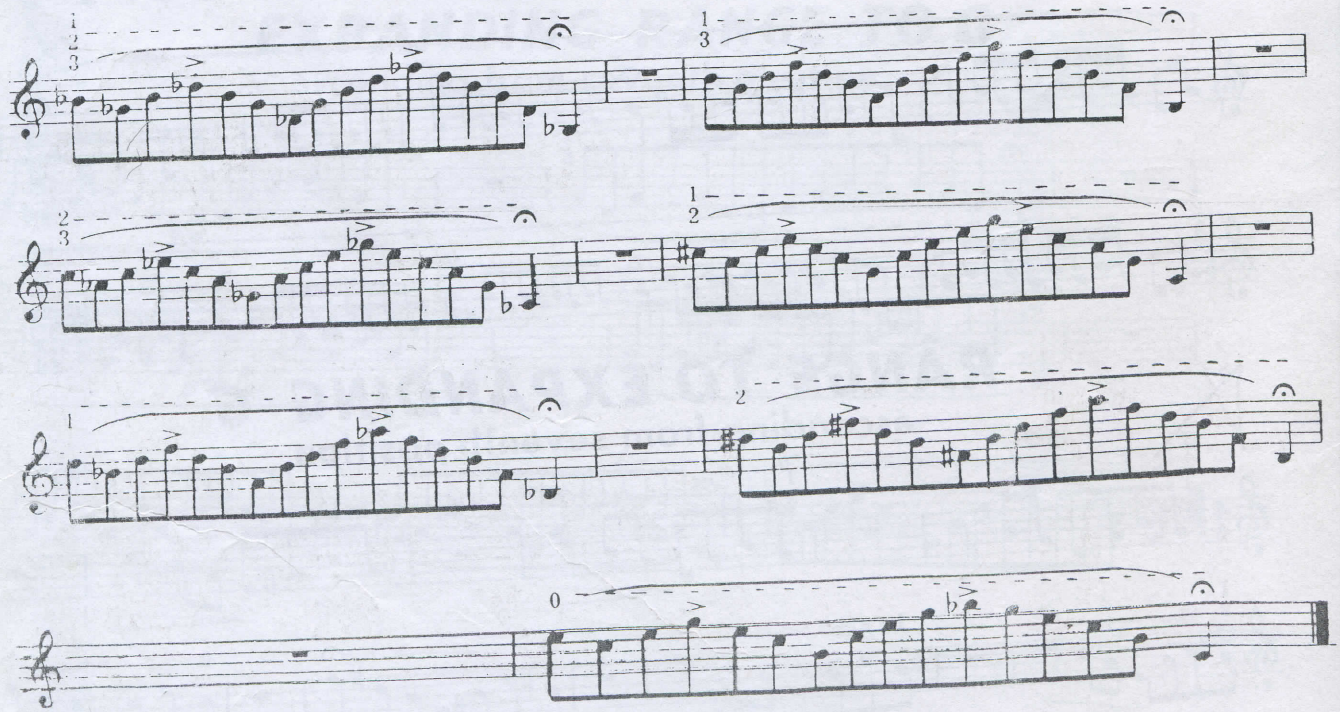
SPREADING INTERVALS TO G

Descending from first (open) position



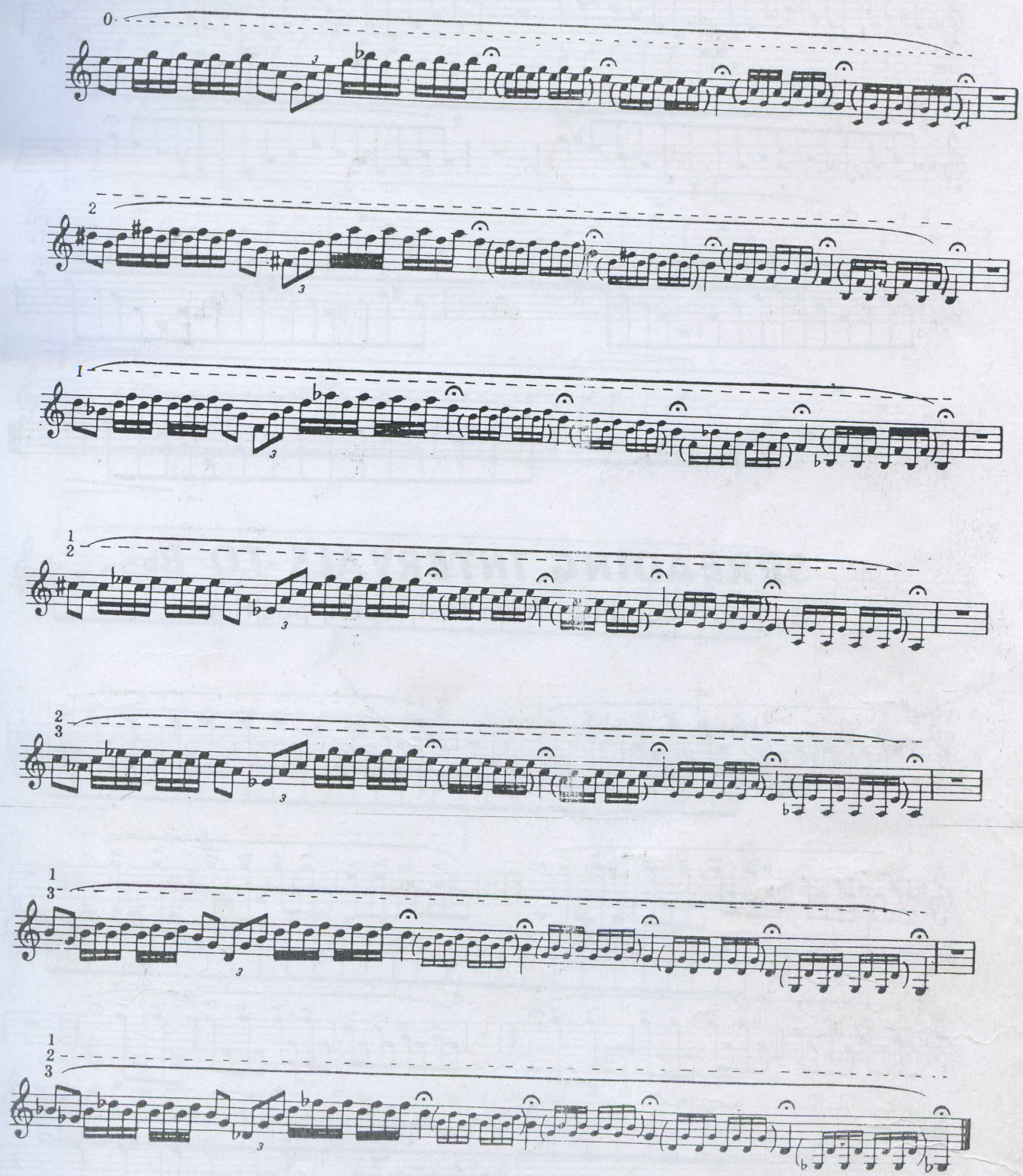
EXPANDING RANGE TO B♭

ascending from seventh position



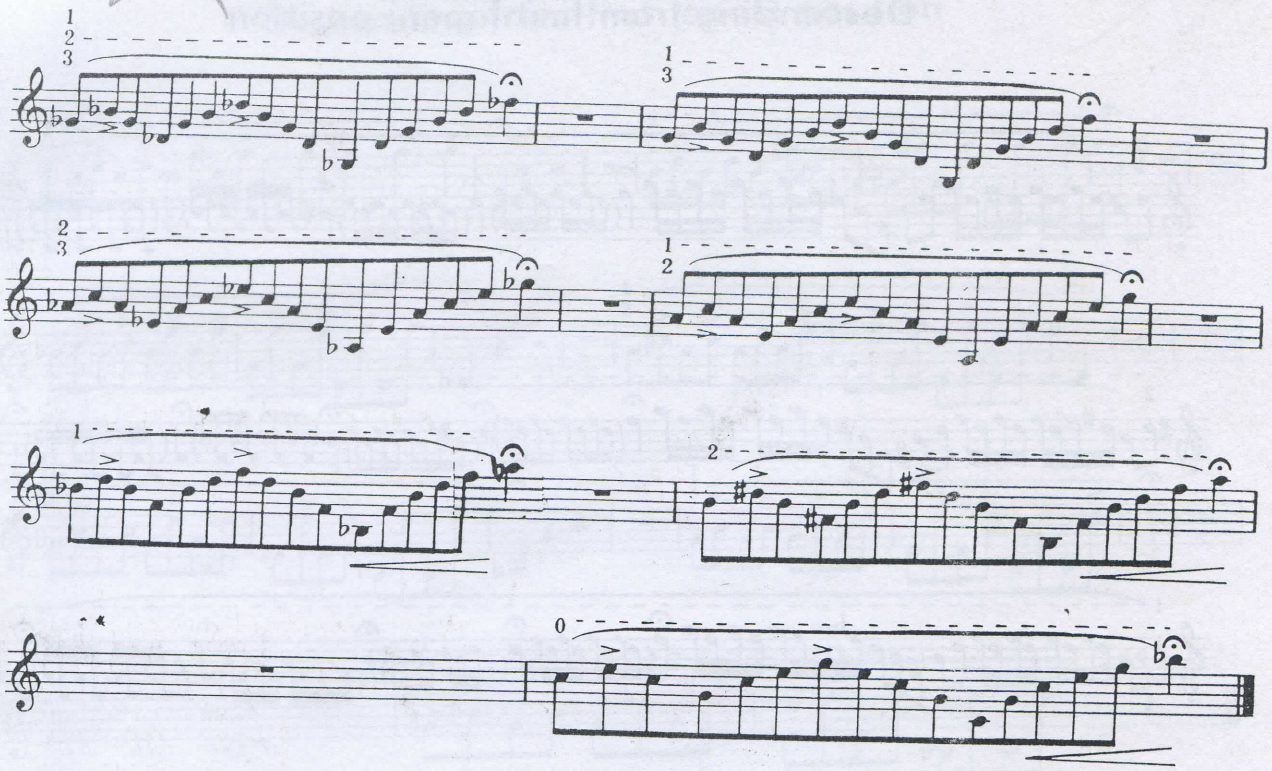
TO LIP TRILLING TO B♭

Descending from first (open) position



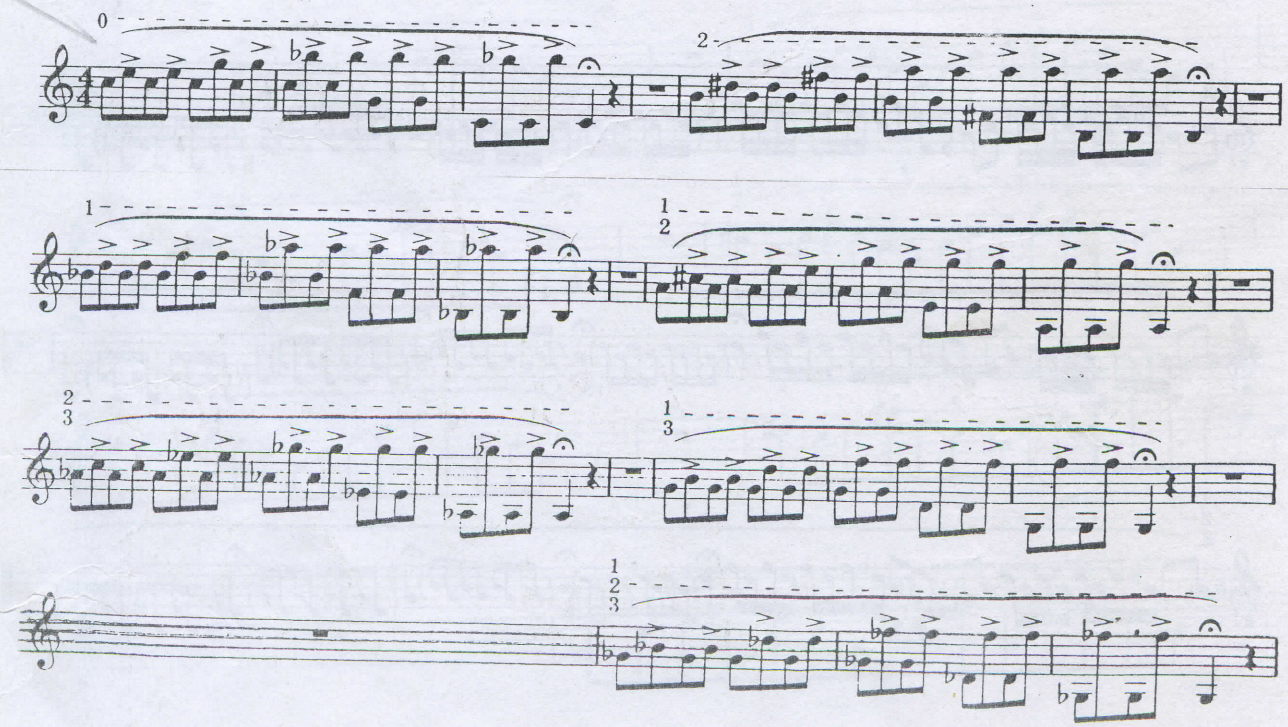
EXPANDING RANGE TO B♭

ascending from seventh position



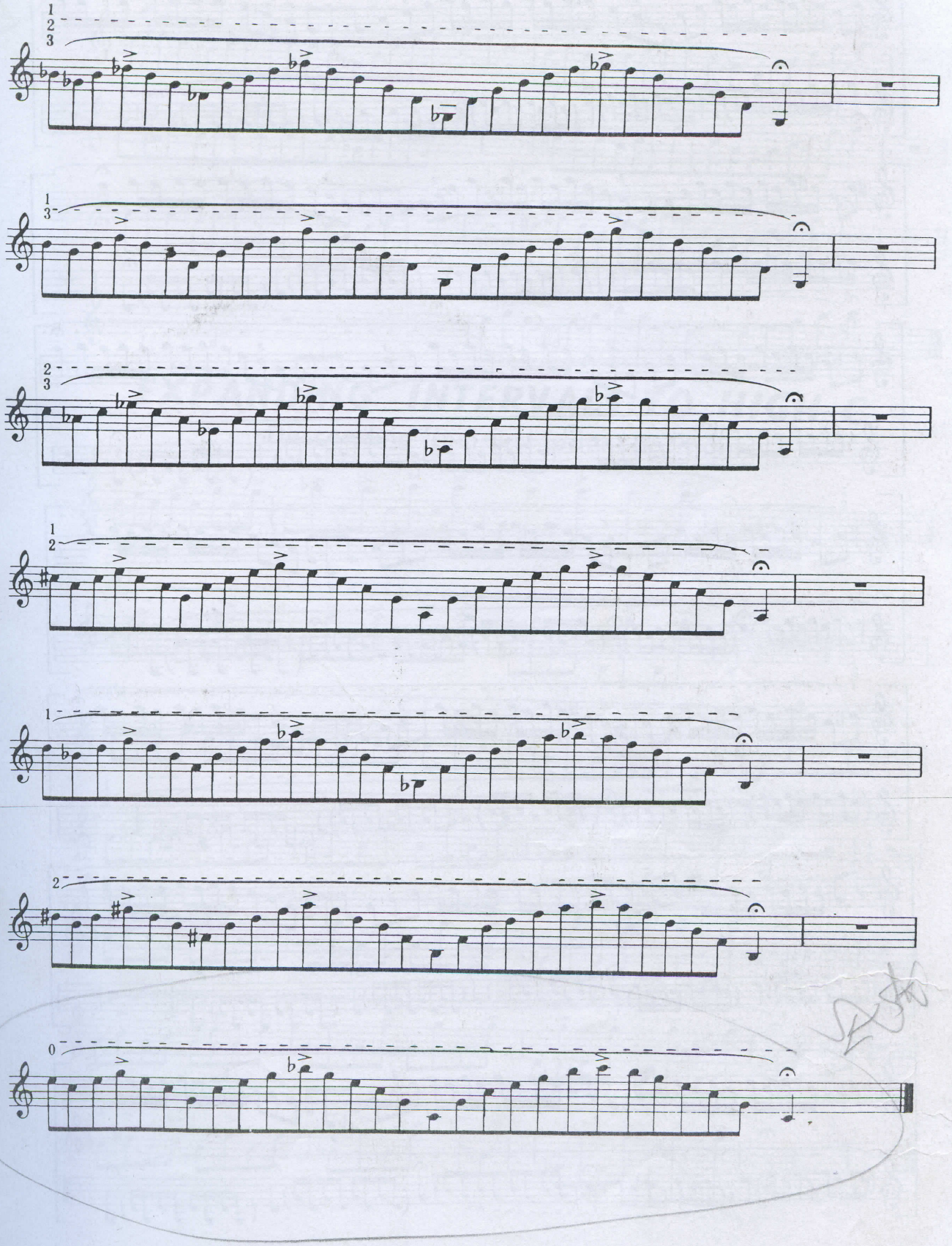
SPREADING INTERVALS TO B♭

Descending from first (open) position



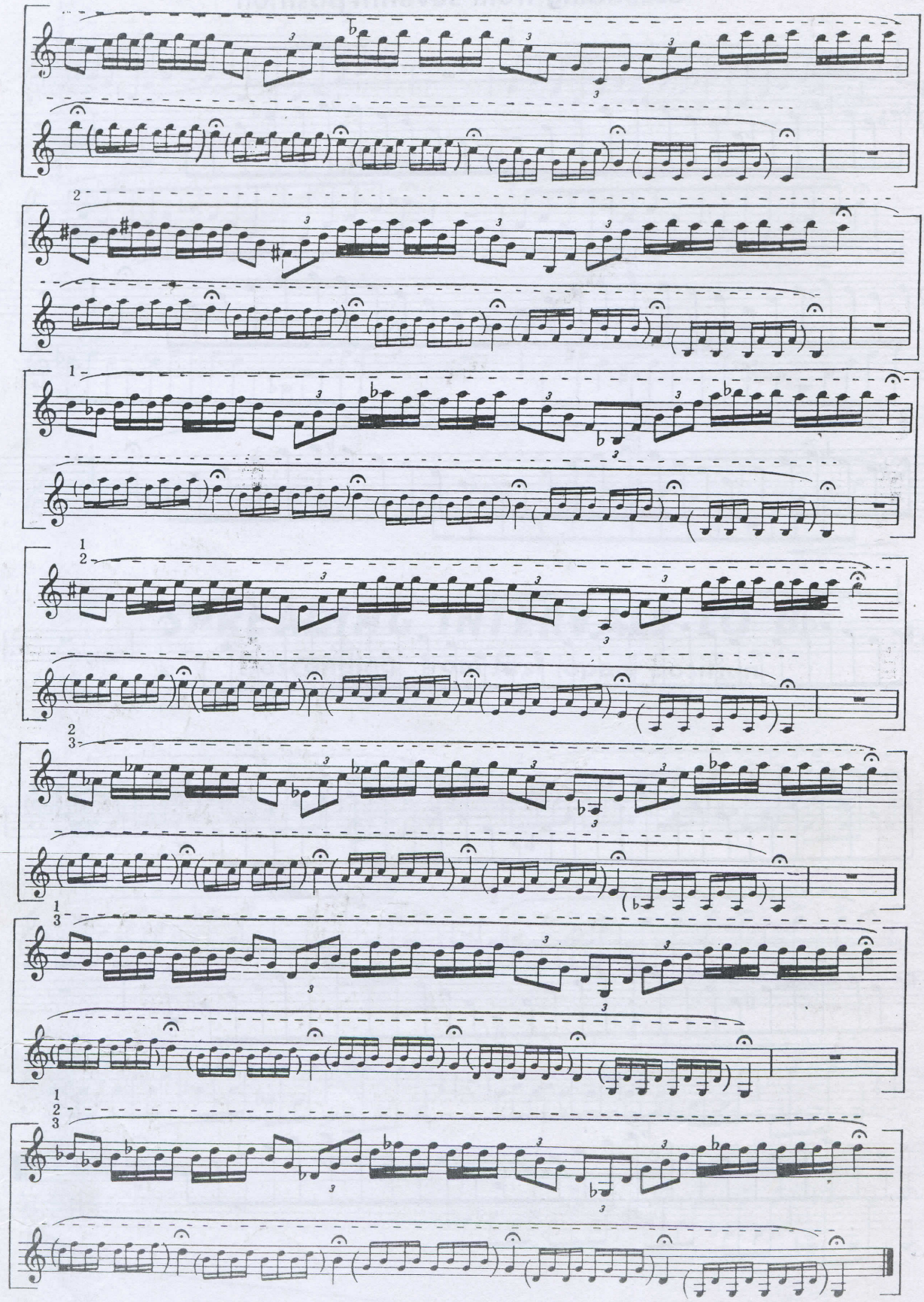
EXPANDING RANGE TO HIGH C

ascending from seventh position



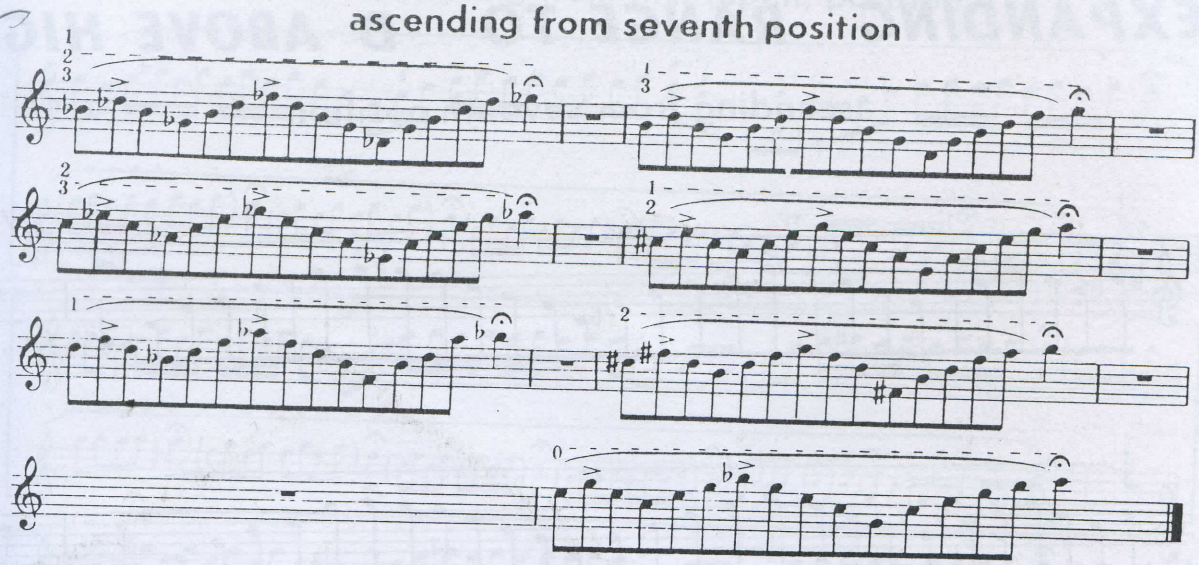
LIP TRILLING TO HIGH C

Descending from first (open) position



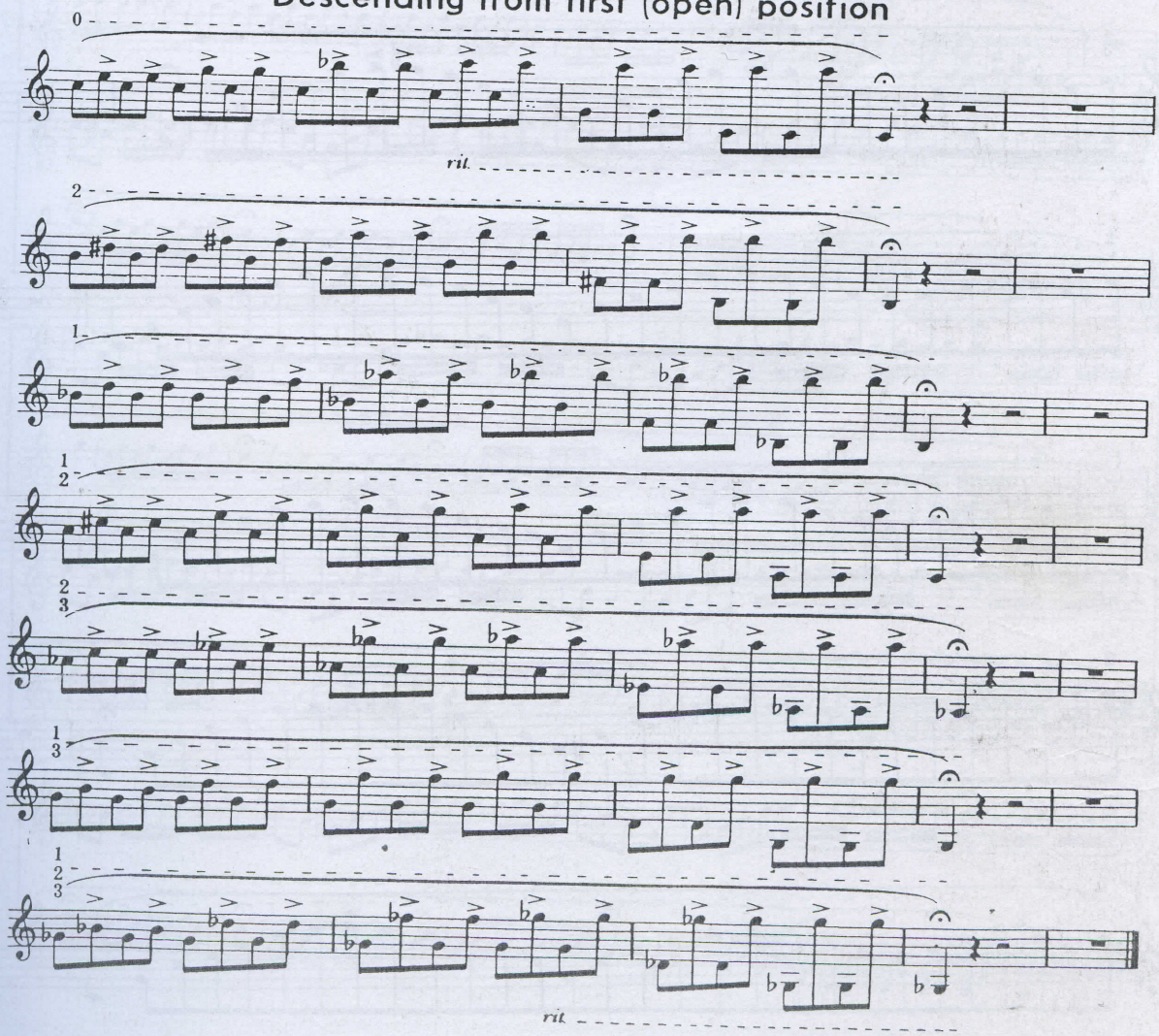
EXPANDING RANGE TO HIGH C

ascending from seventh position



EXPANDING INTERVALS TO HIGH C

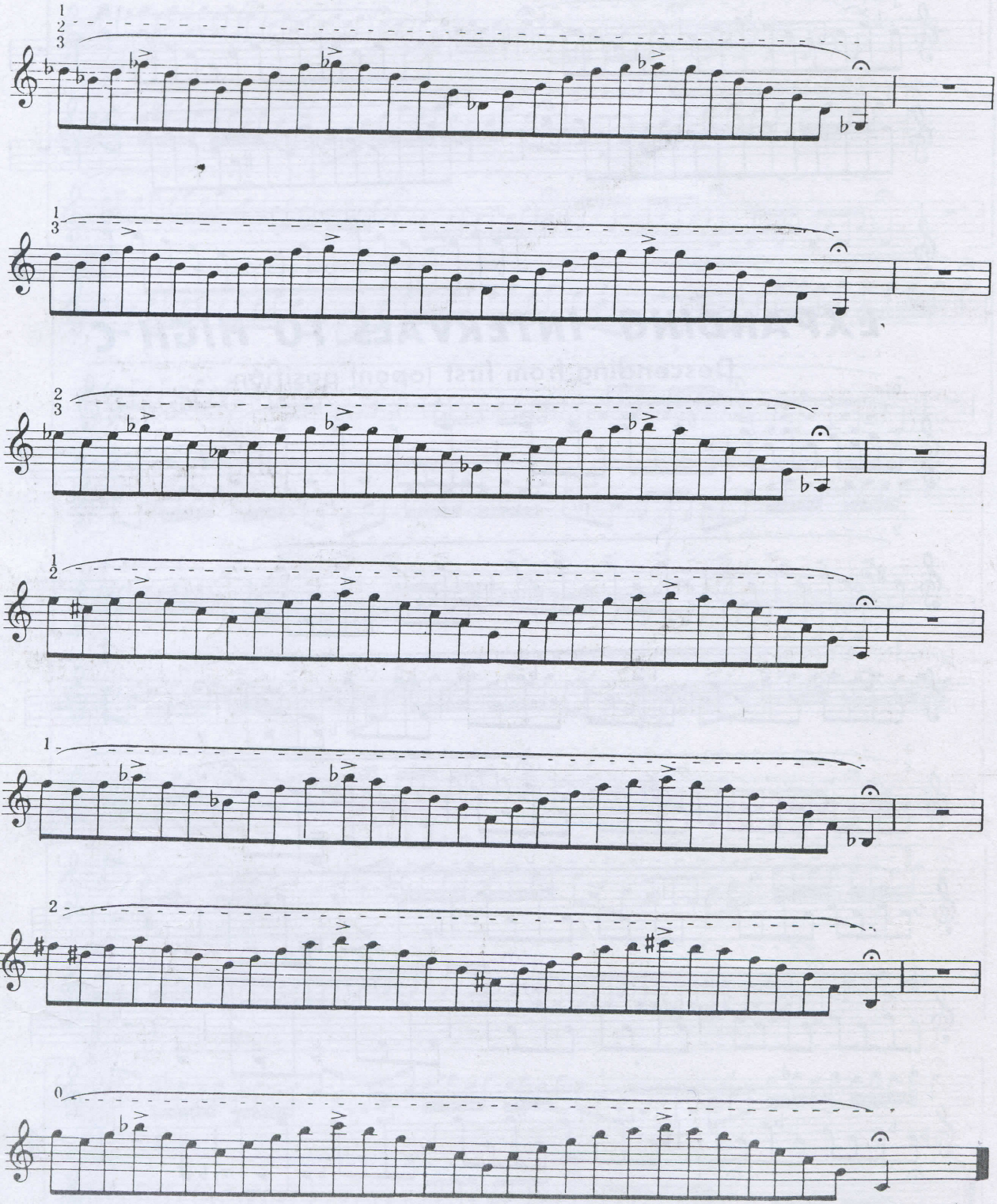
Descending from first (open) position



D ABOVE HIGH C

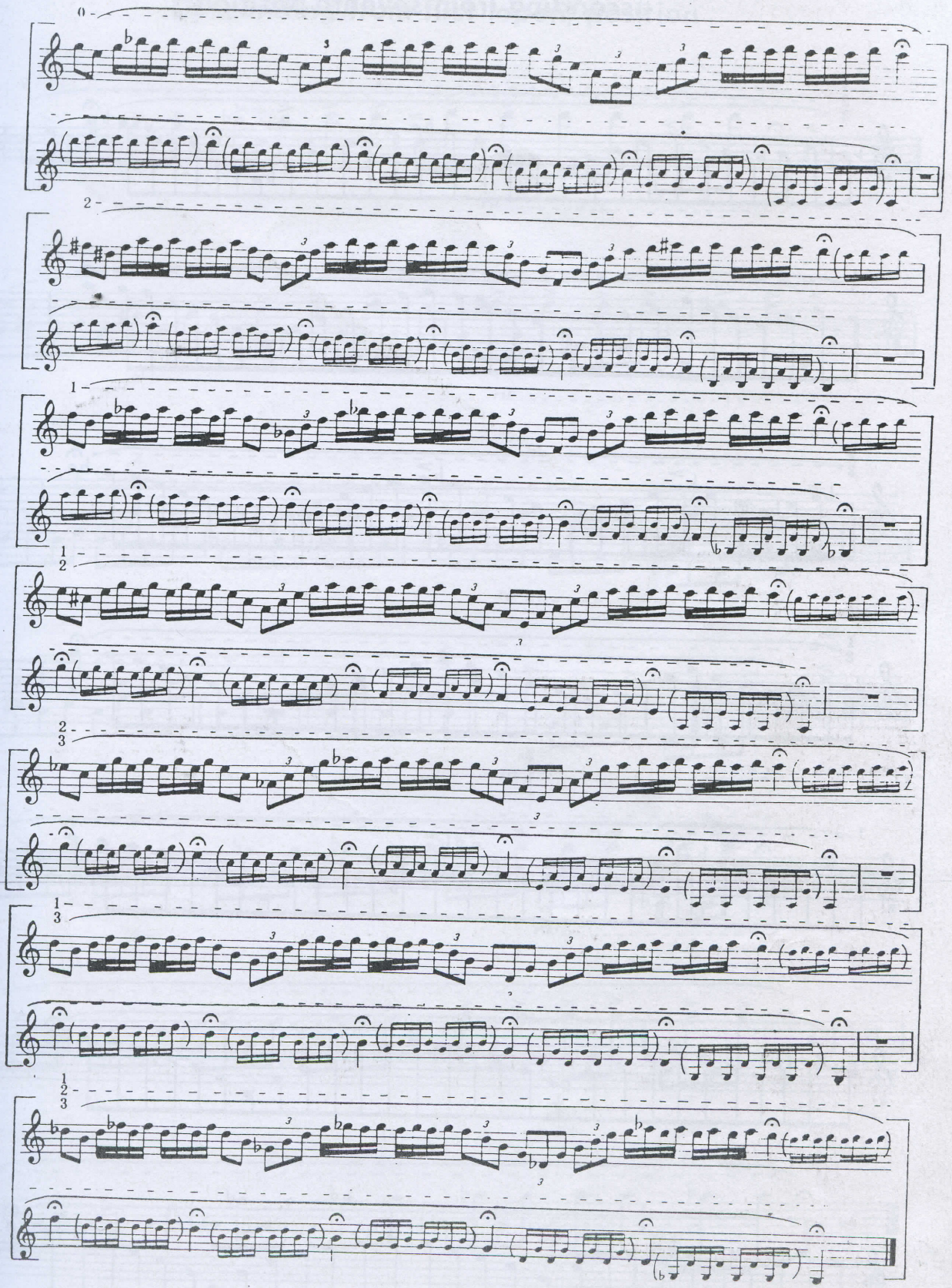
EXPANDING RANGE TO D ABOVE HIGH C

ascending from seventh position



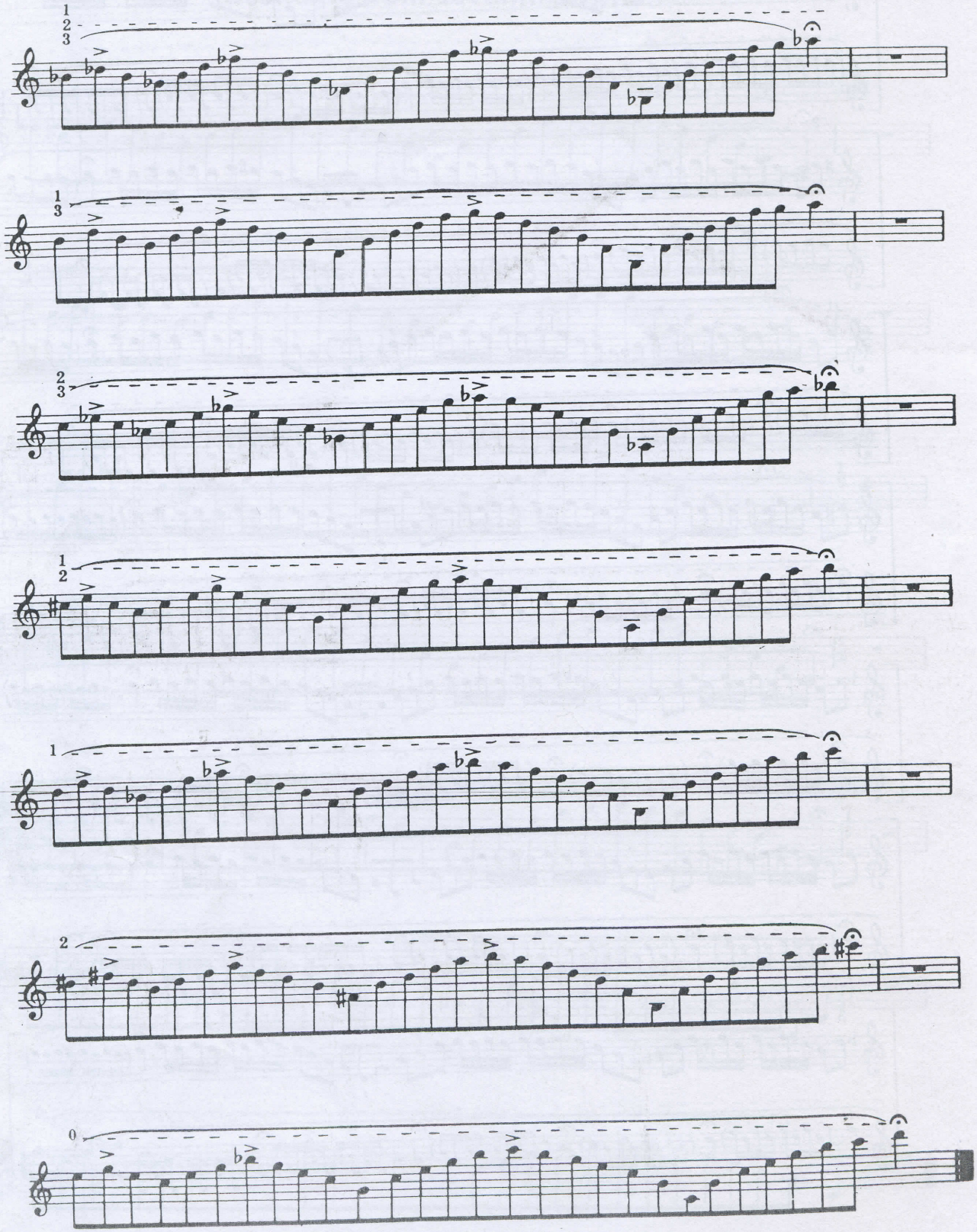
LIP TRILLING TO D ABOVE HIGH C

Descending from first (open) position



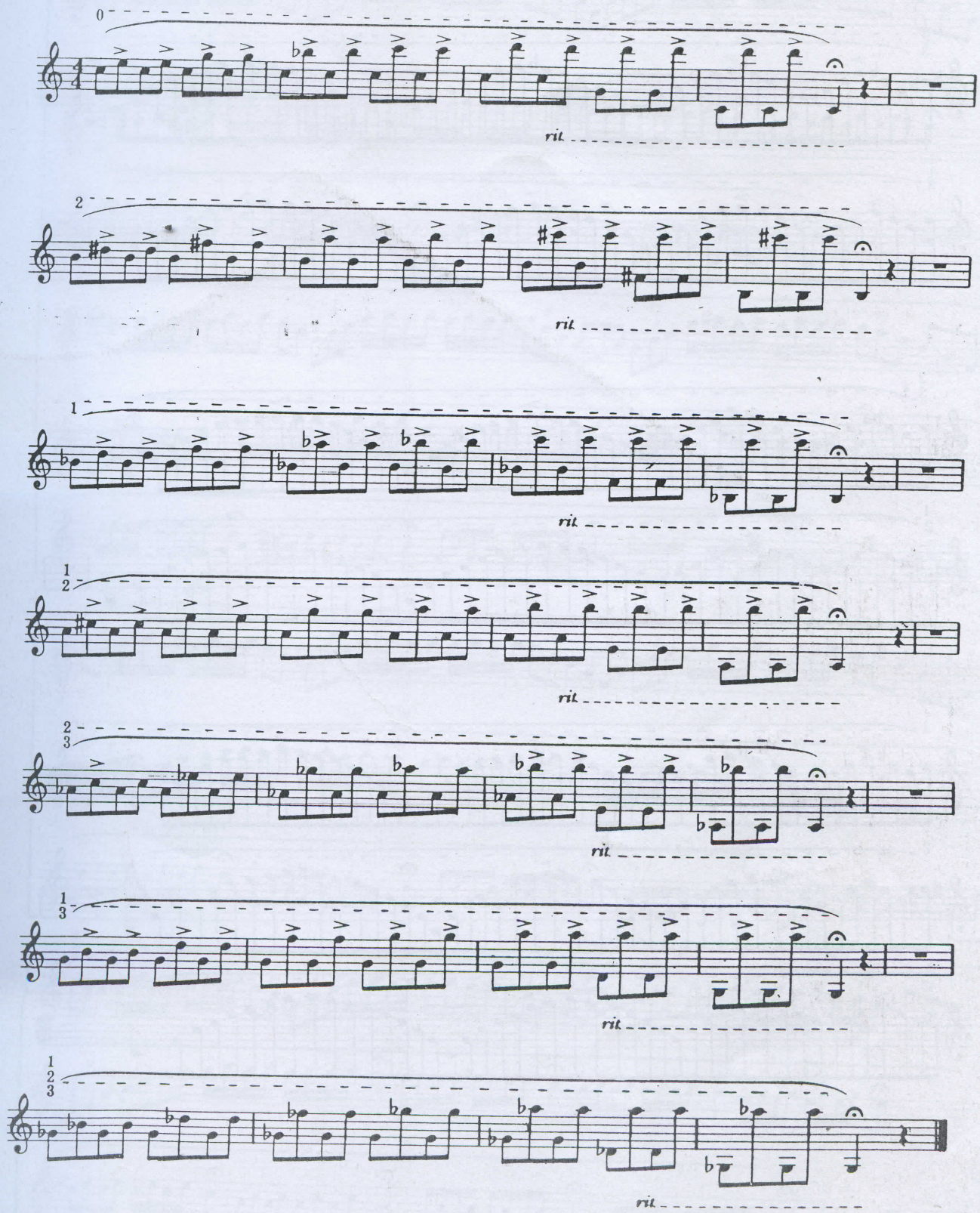
EXPANDING RANGE TO D ABOVE HIGH C

ascending from seventh position



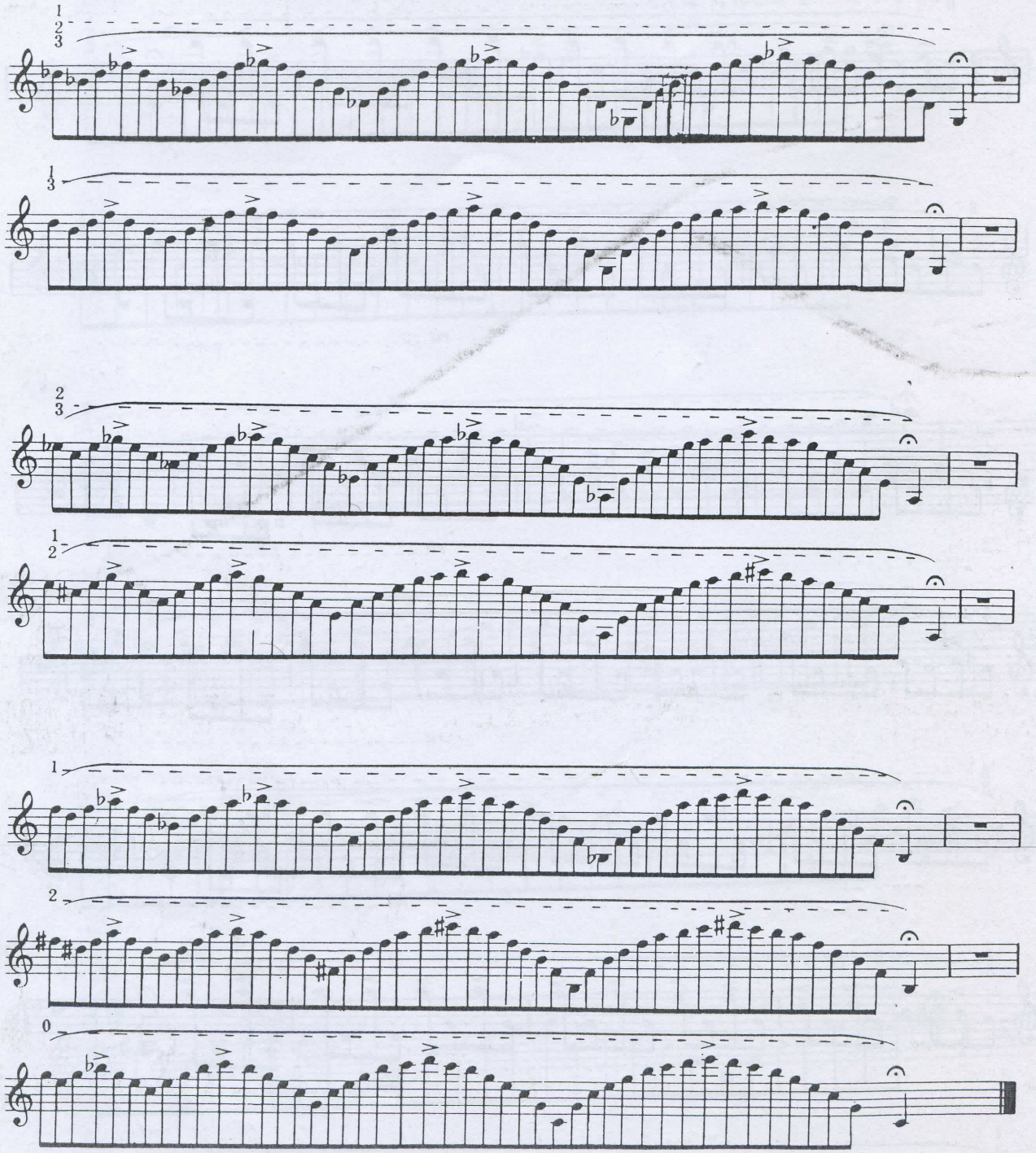
EXPANDING INTERVALS TO HIGH D

Descending from first (open) position



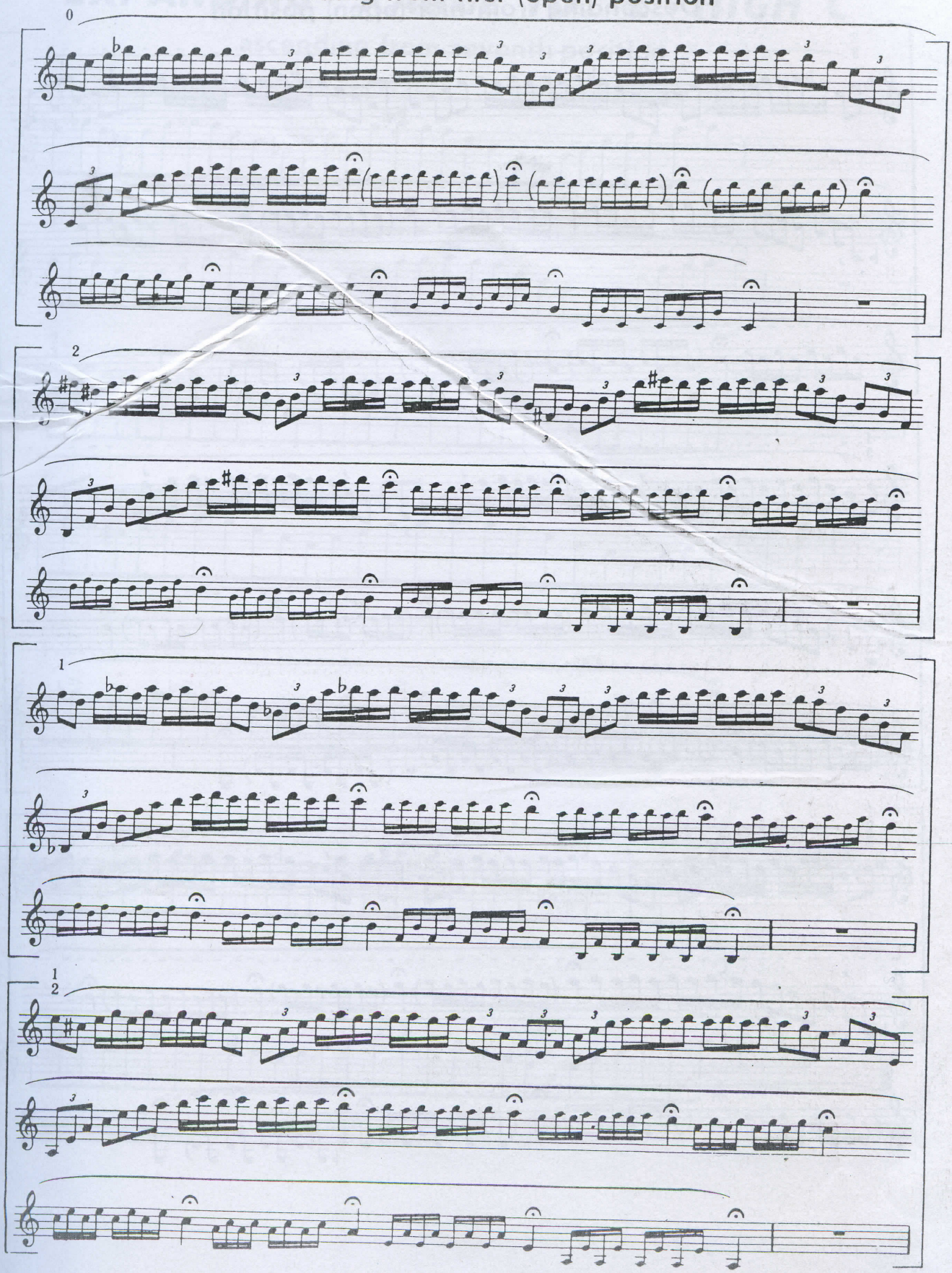
E ABOVE HIGH C
EXPANDING RANGE TO E ABOVE HIGH C

ascending from seventh position



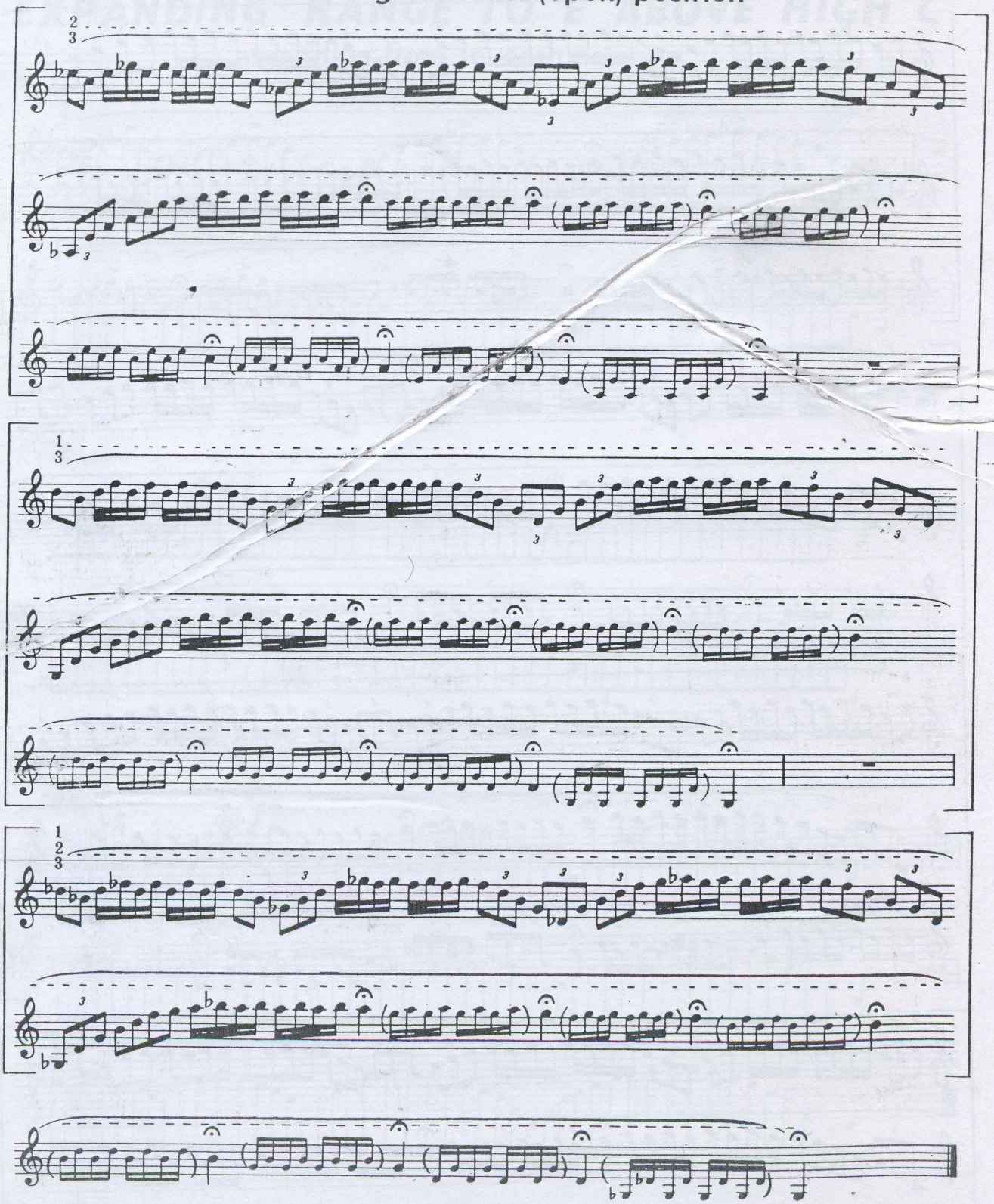
LIP TRILLING TO E ABOVE HIGH C

Descending from first (open) position



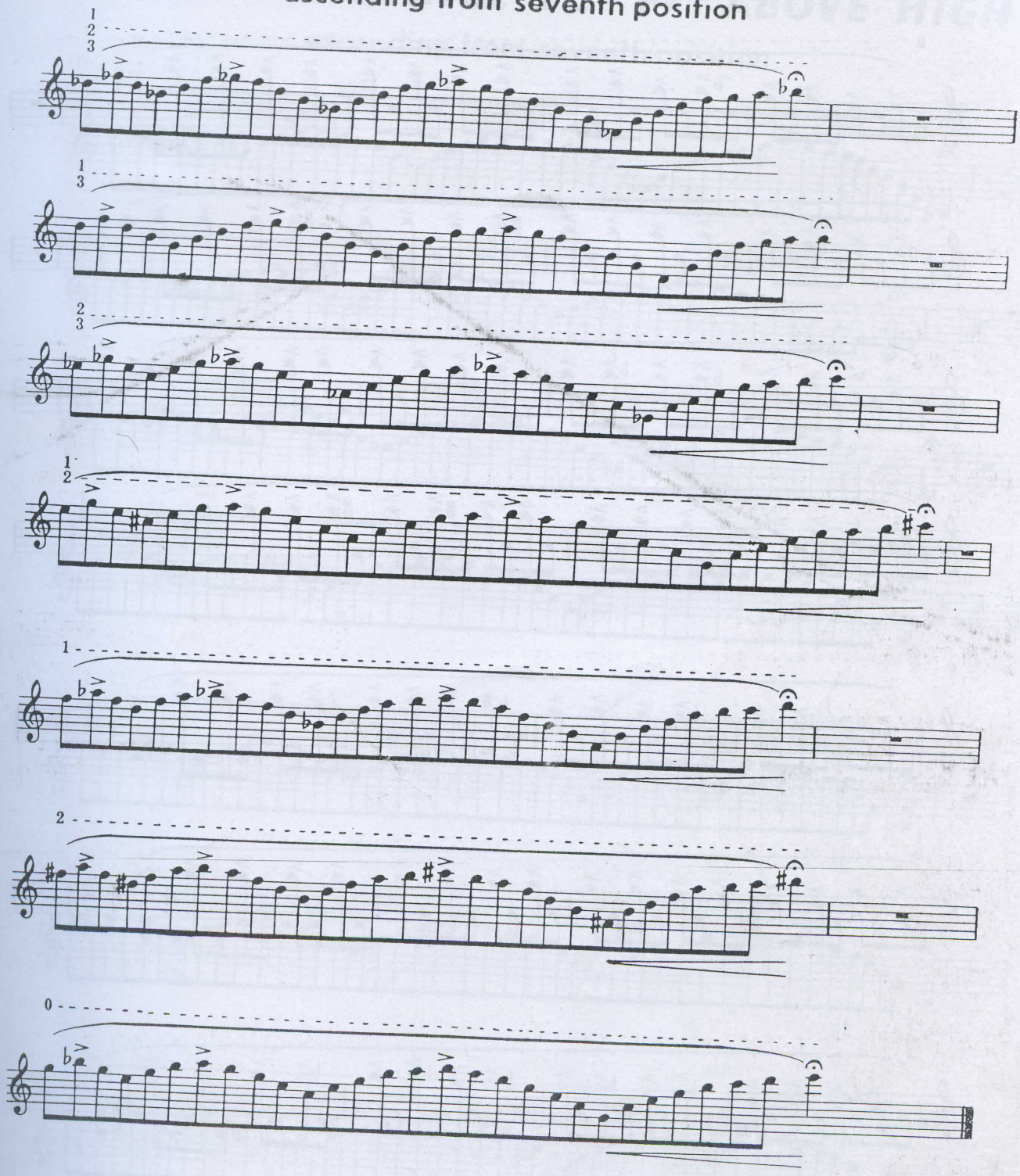
LIP TRILLING TO E ABOVE HIGH C

Descending from first (open) position



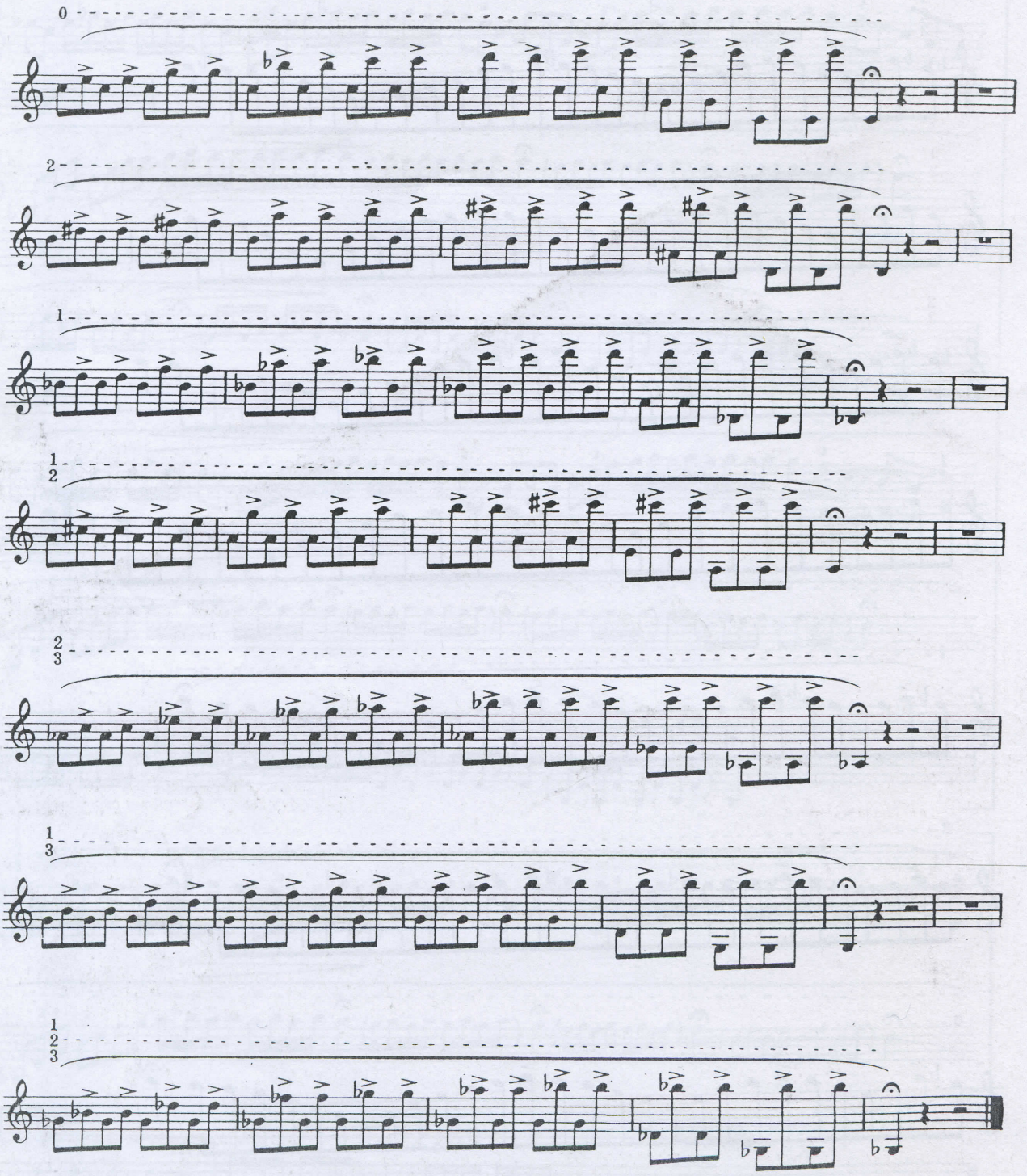
EXPANDING RANGE TO E HIGH C

ascending from seventh position



EXPANDING INTERVALS TO E

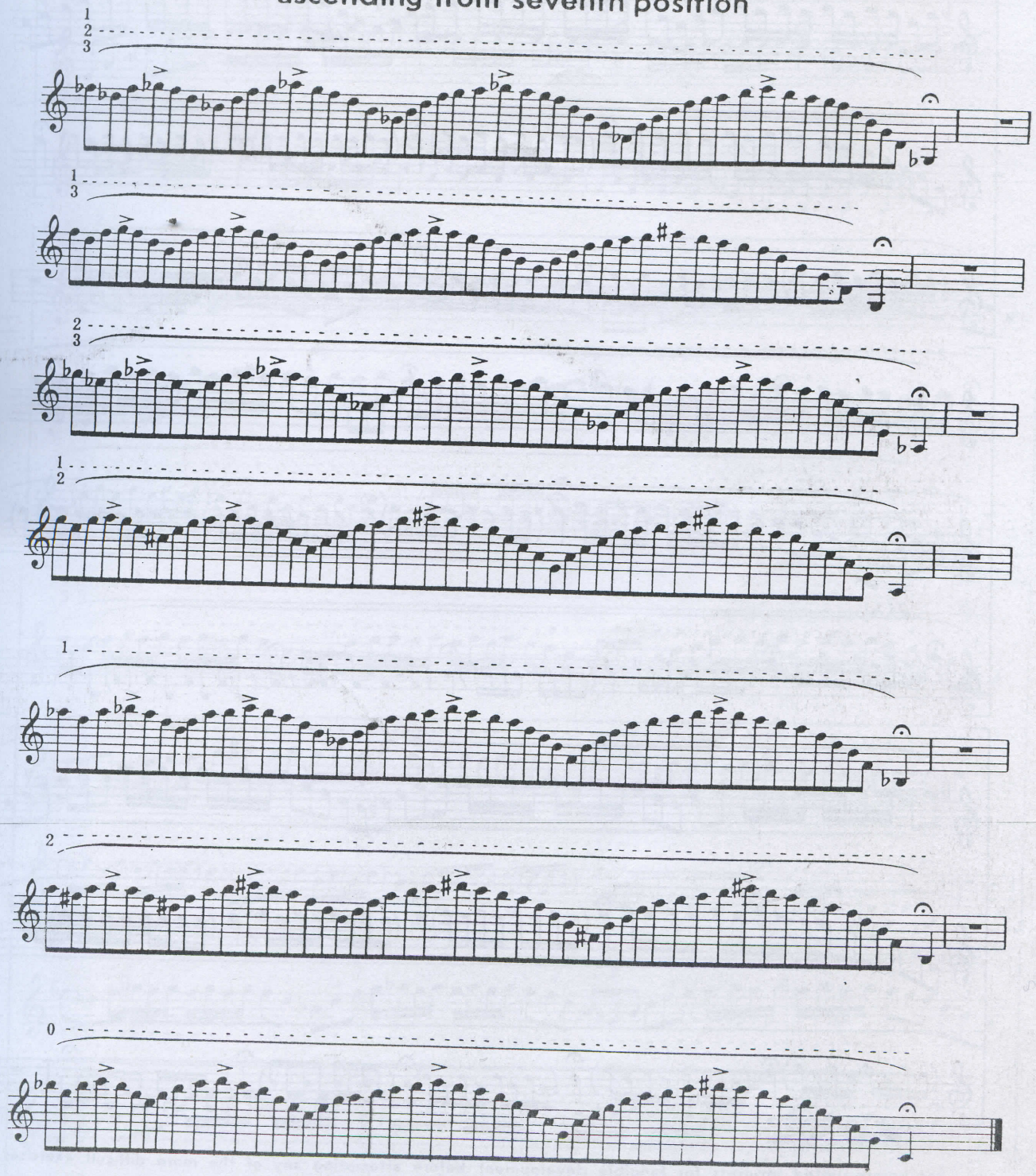
Descending from first (open) position



F# ABOVE HIGH C

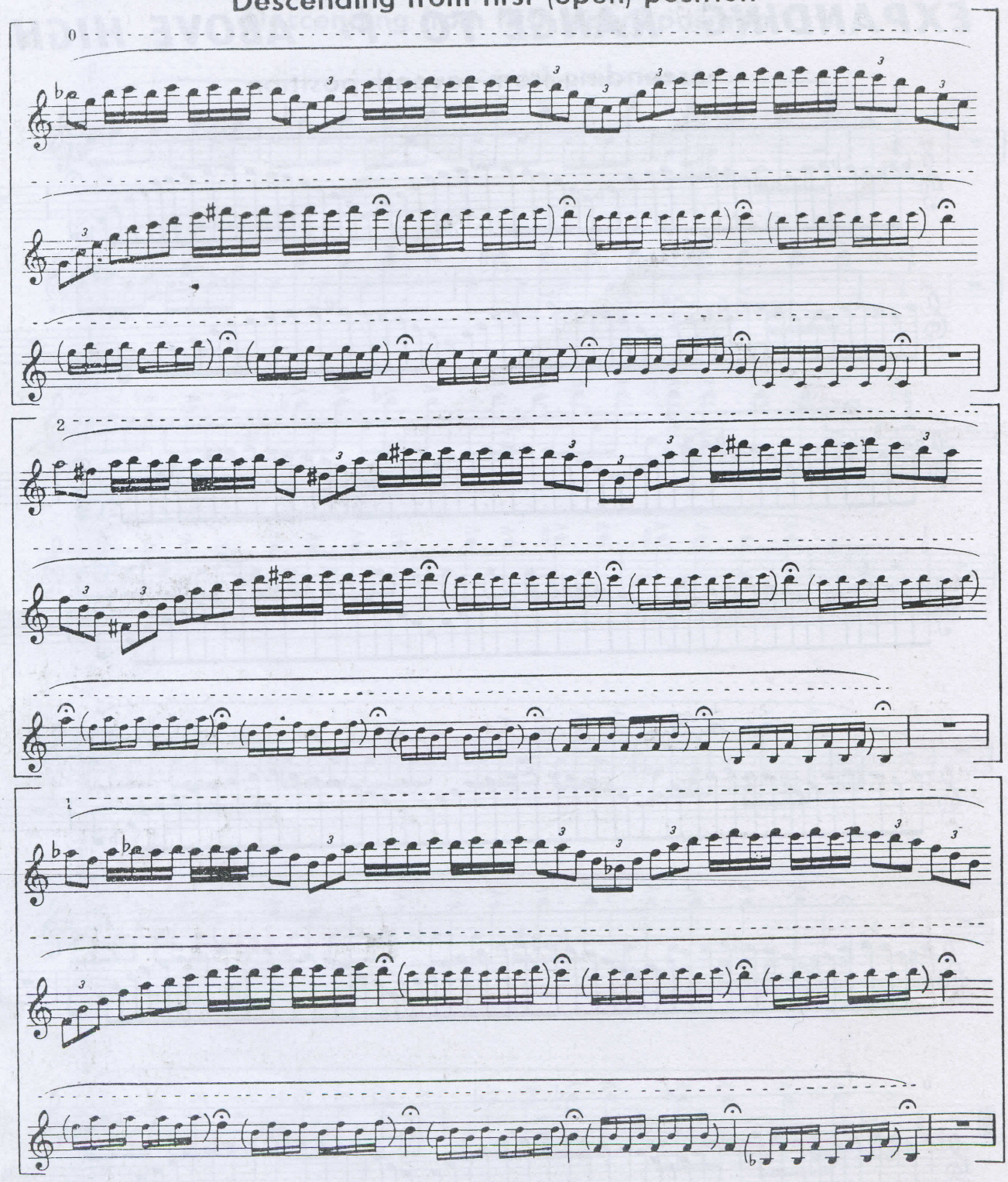
EXPANDING RANGE TO F# ABOVE HIGH C

ascending from seventh position

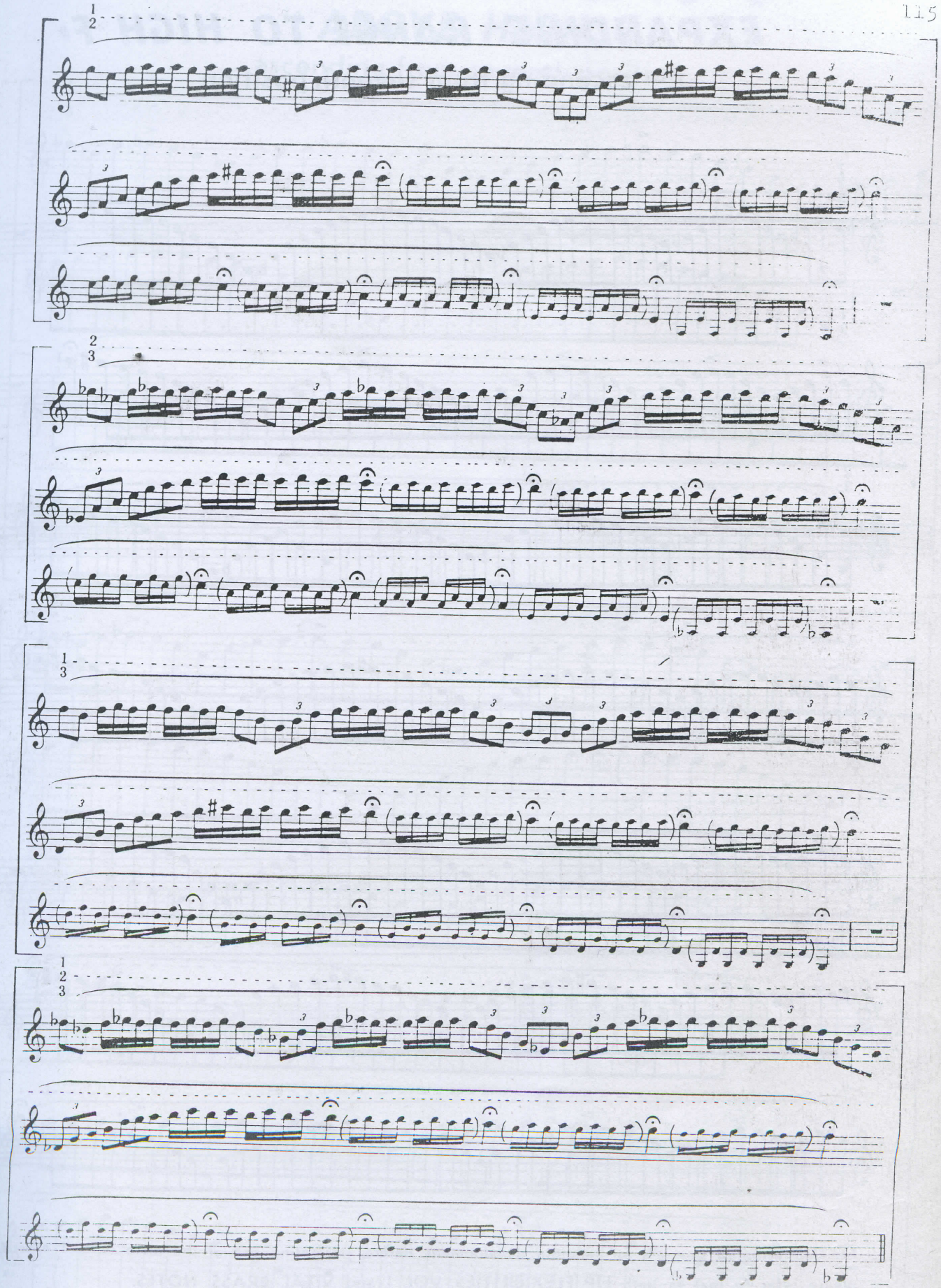


LIP TRILLING TO F# ABOVE HIGH C

Descending from first (open) position

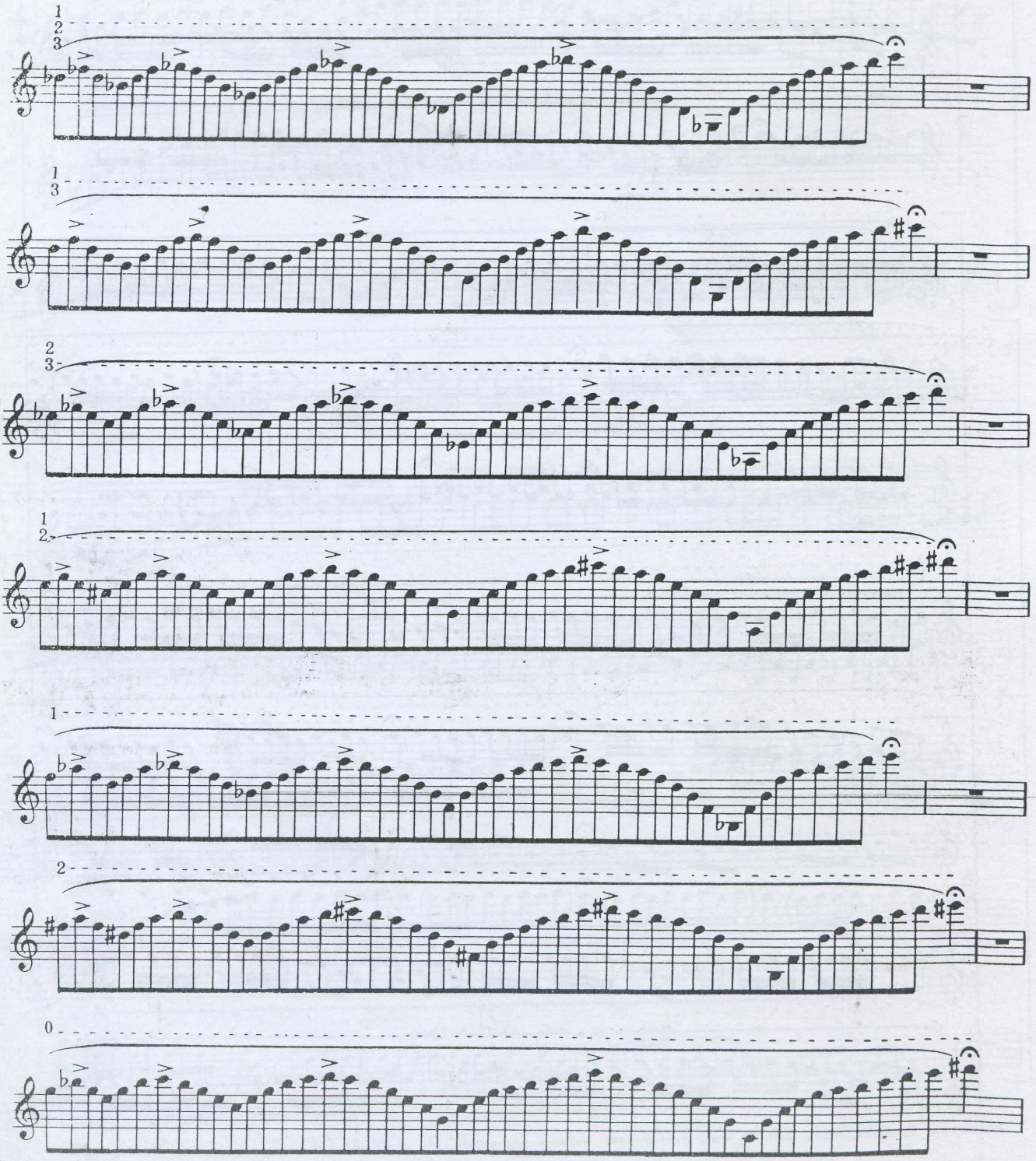


For uninterrupted progress for tangible development before attempting any of the more difficult exercises, please refer to text in both LIP FLEXIBILITIES VOL. 1 and VITAL BRASS NOTES.



EXPANDING RANGE TO HIGH F#

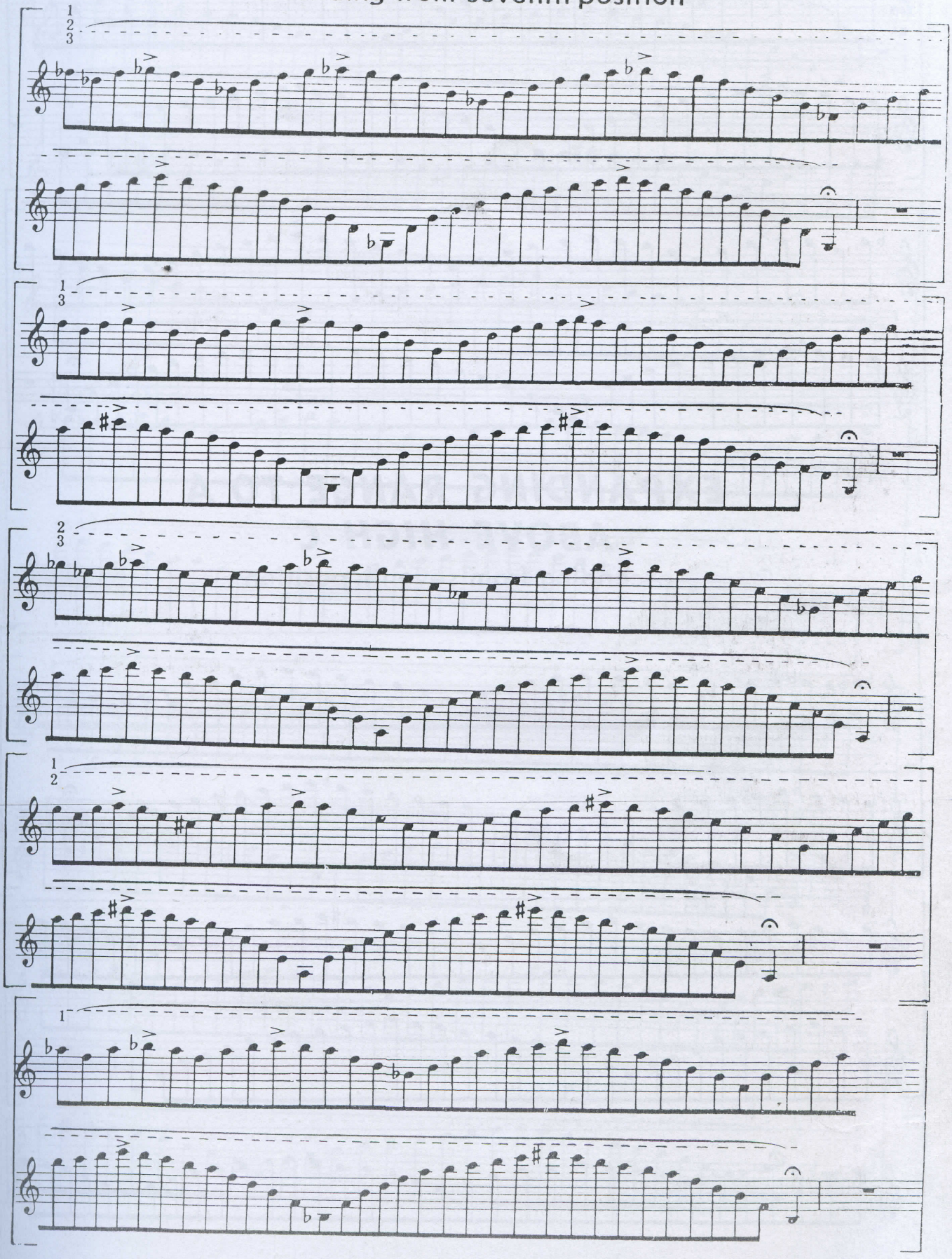
ascending from seventh position

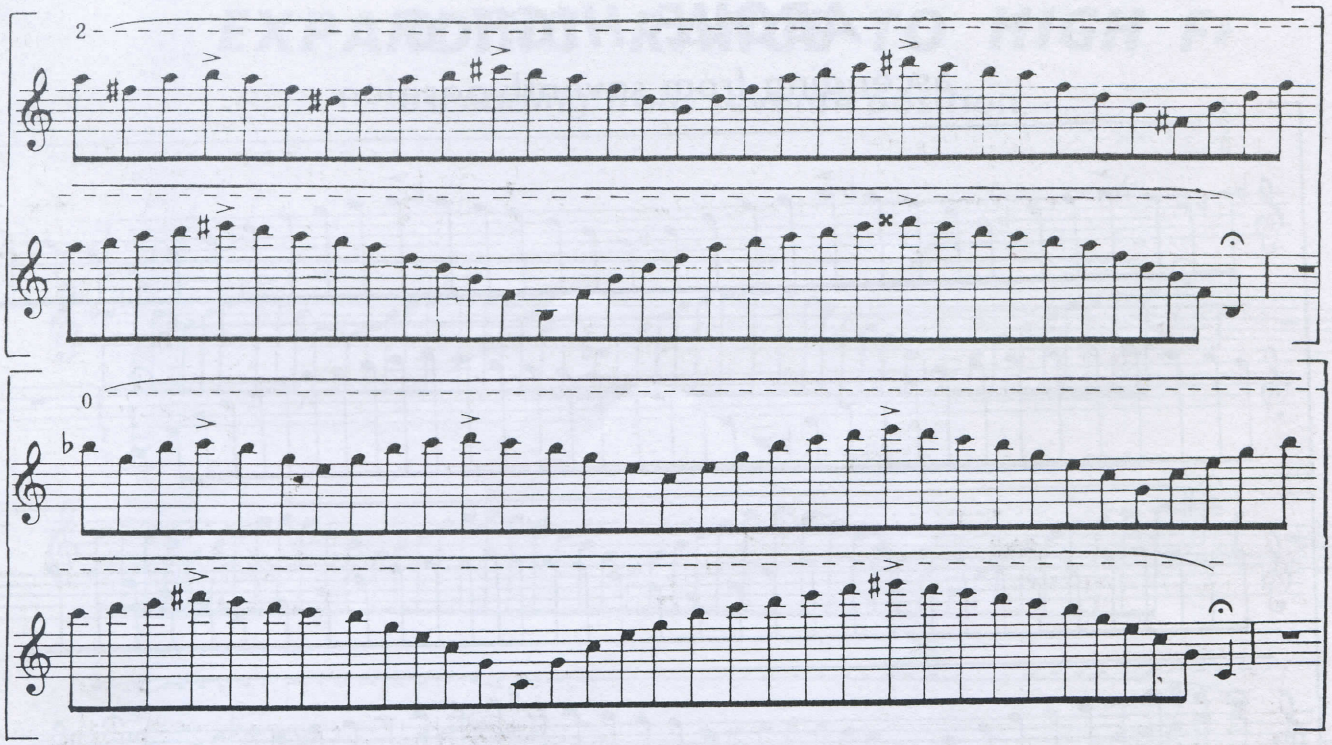


For uninterrupted progress for tangible development before attempting any of the more difficult exercises, please refer to text in both LIP FLEXIBILITIES VOL. 1 and VITAL BRASS NOTES.

EXPANDING RANGE TO G# ABOVE HIGH C

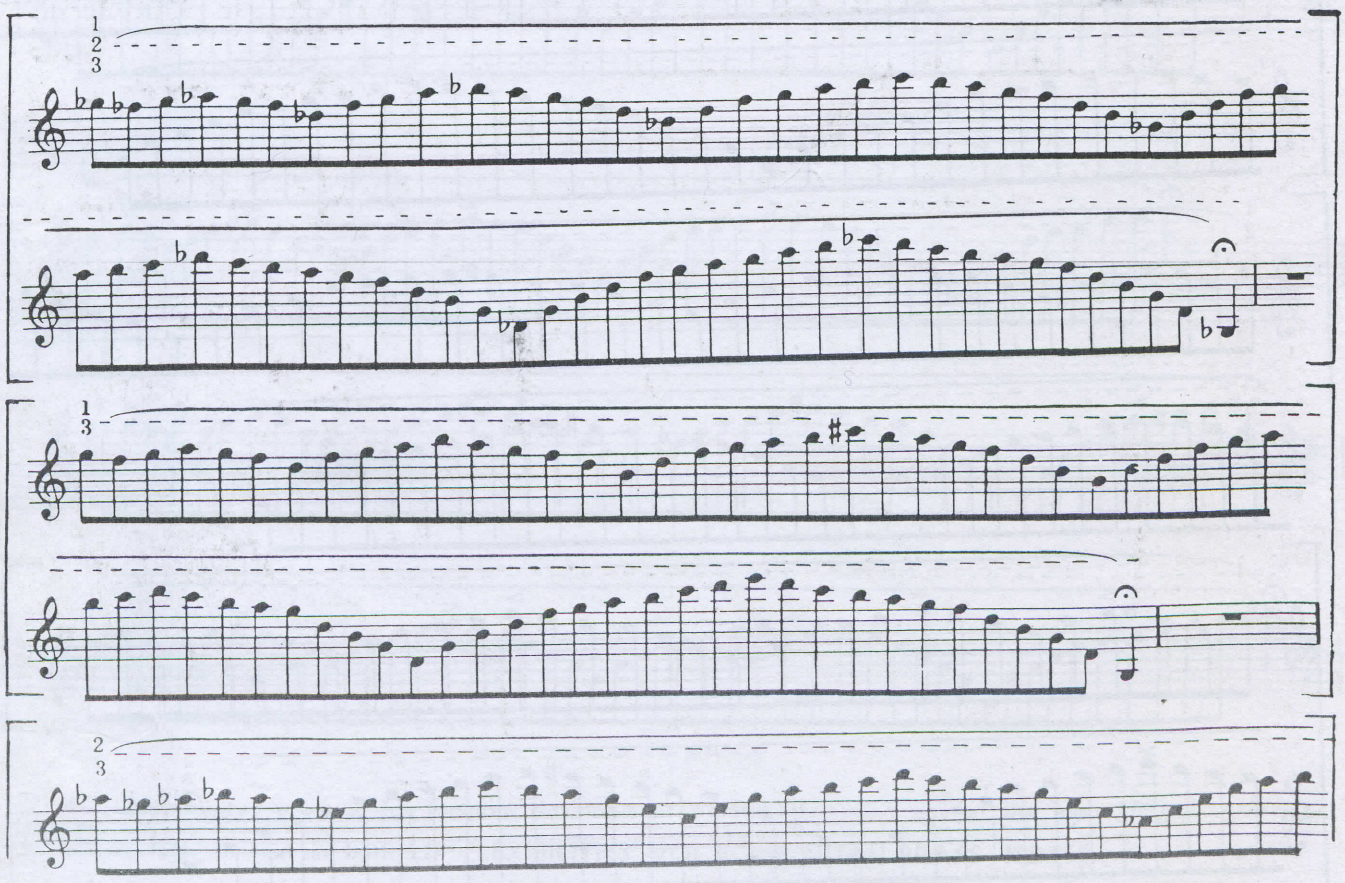
ascending from seventh position





EXPANDING RANGE TO A ABOVE HIGH C

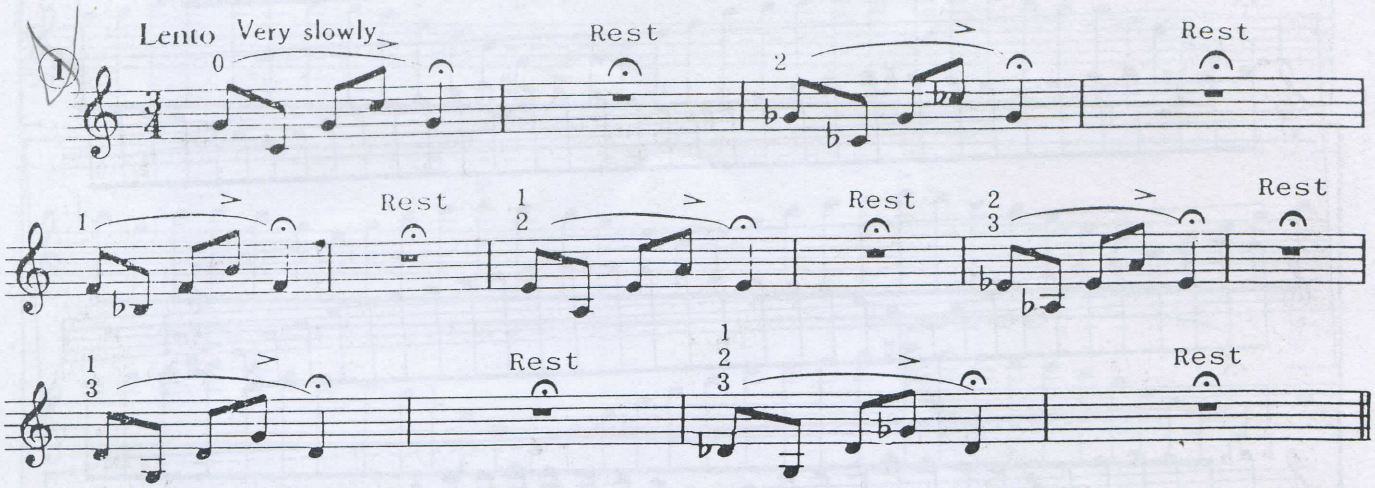
ascending from seventh position



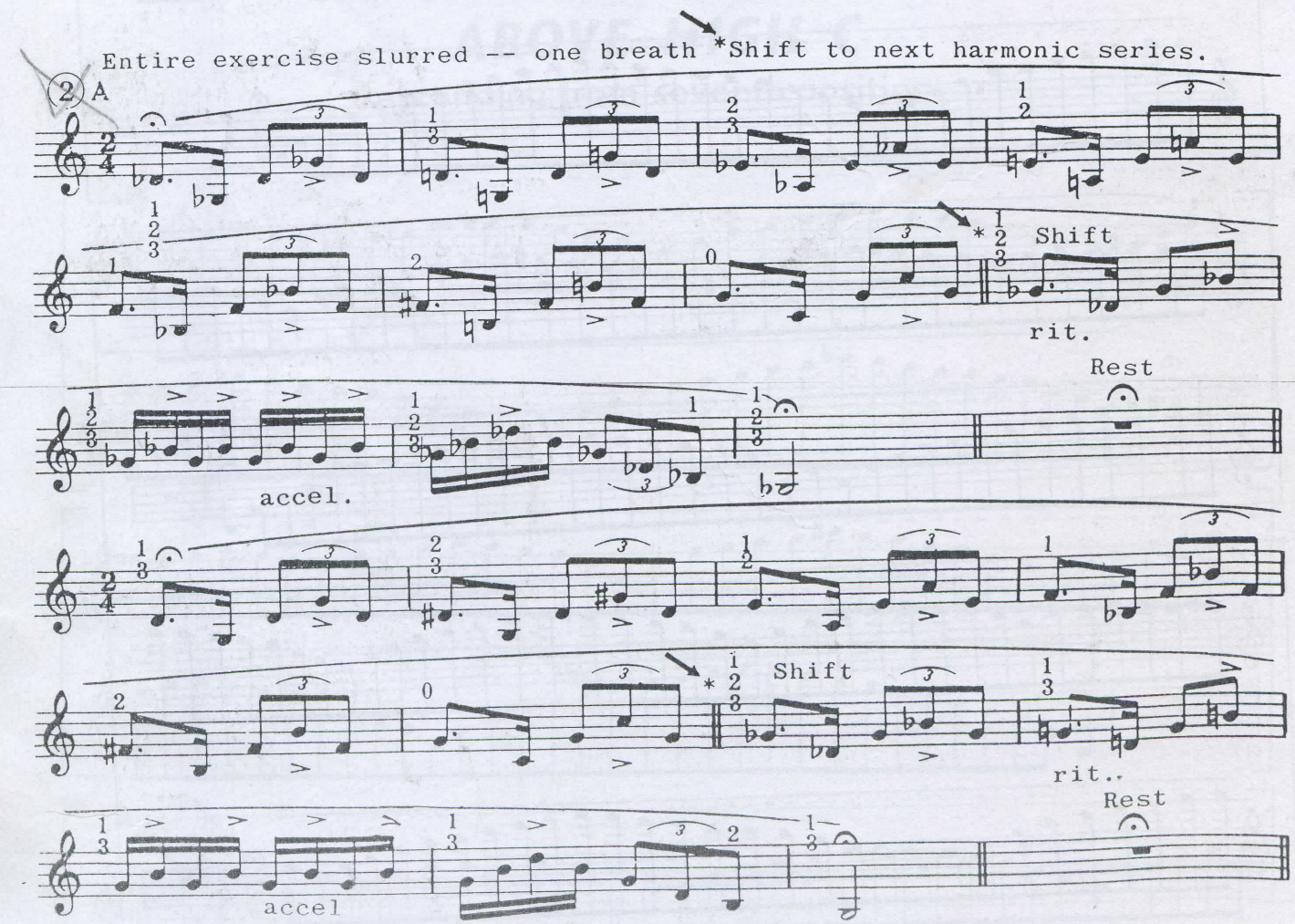
VOL. 3

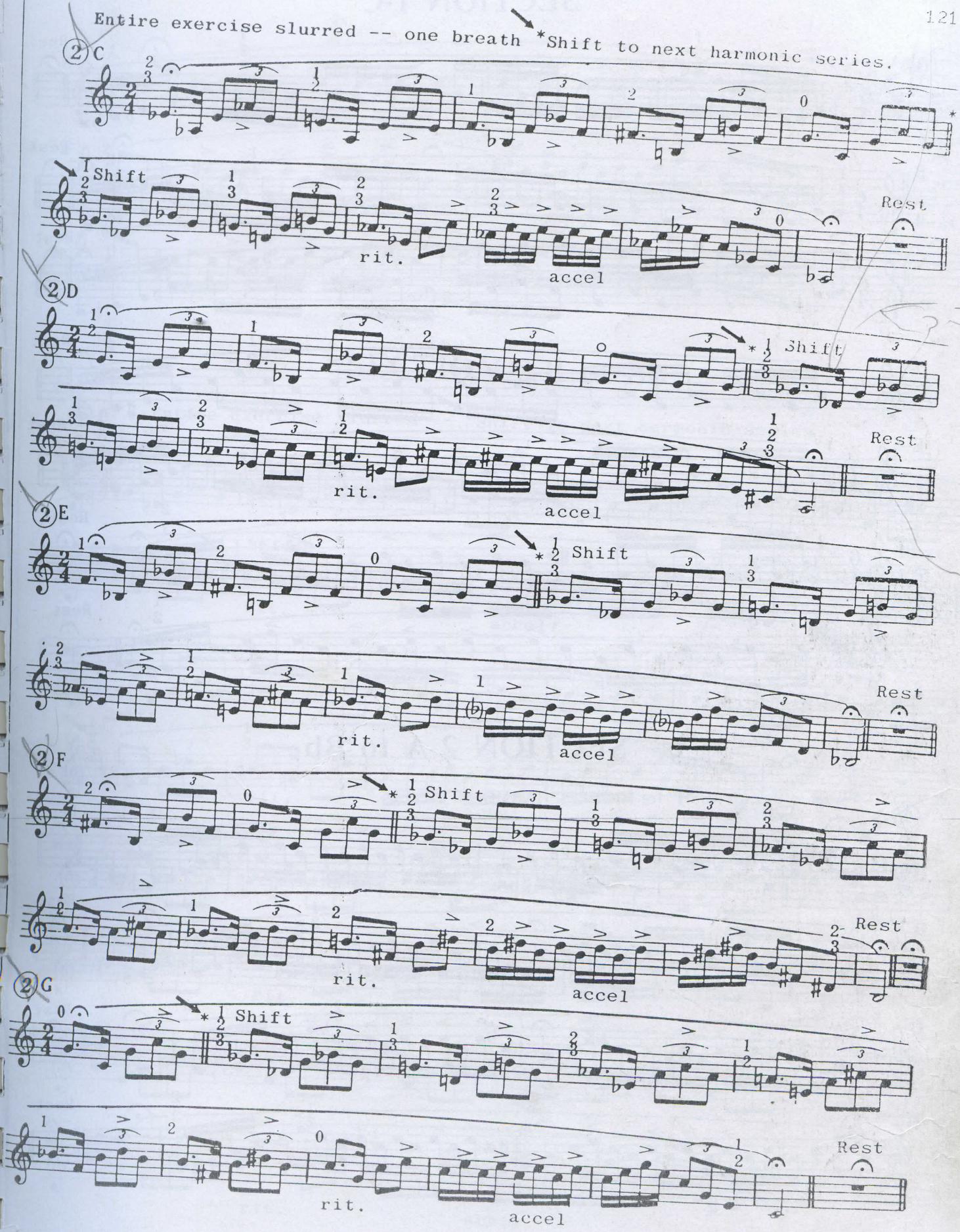
Lip Flexibilities

SECTION 1-A

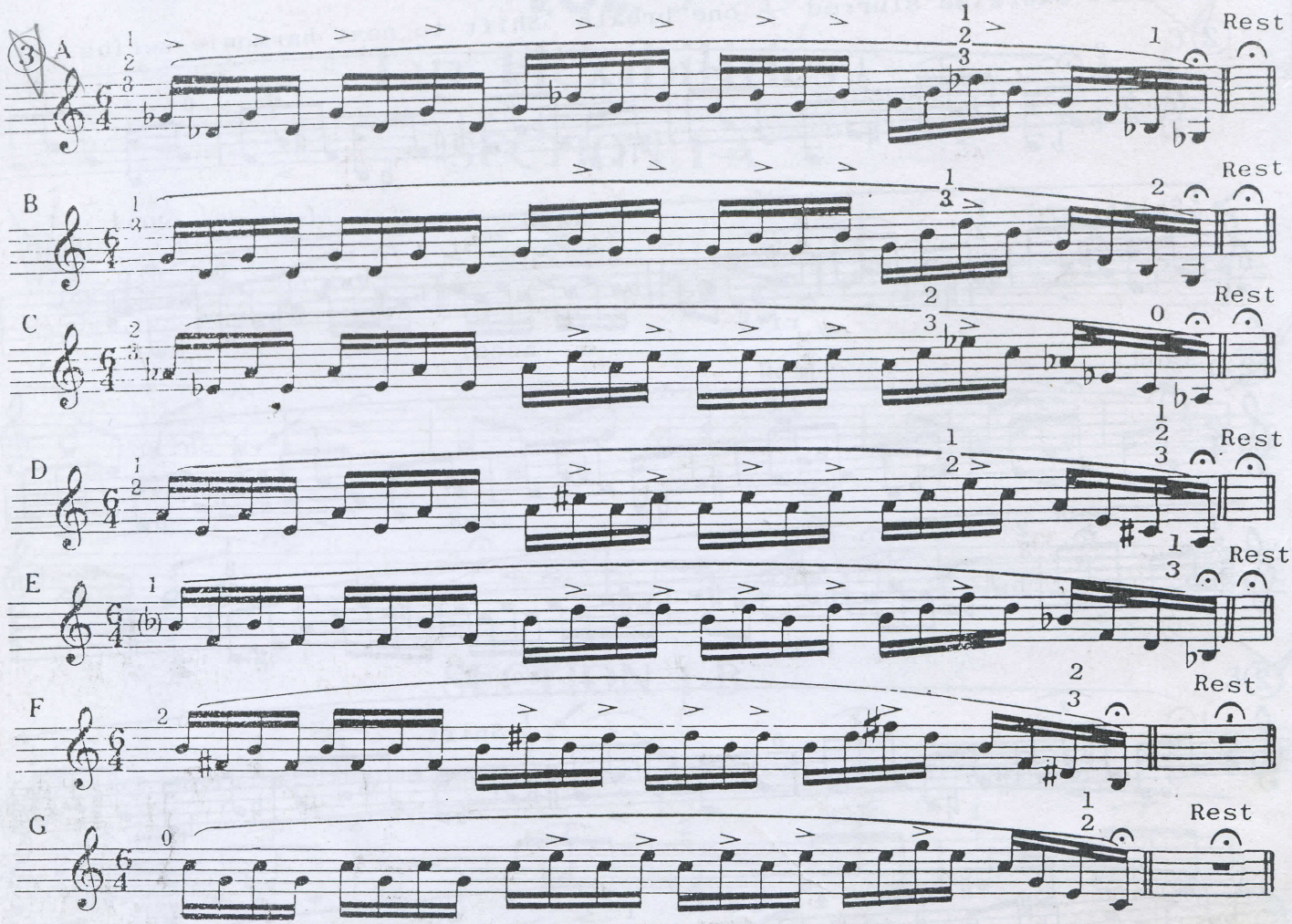


SECTION 1-B

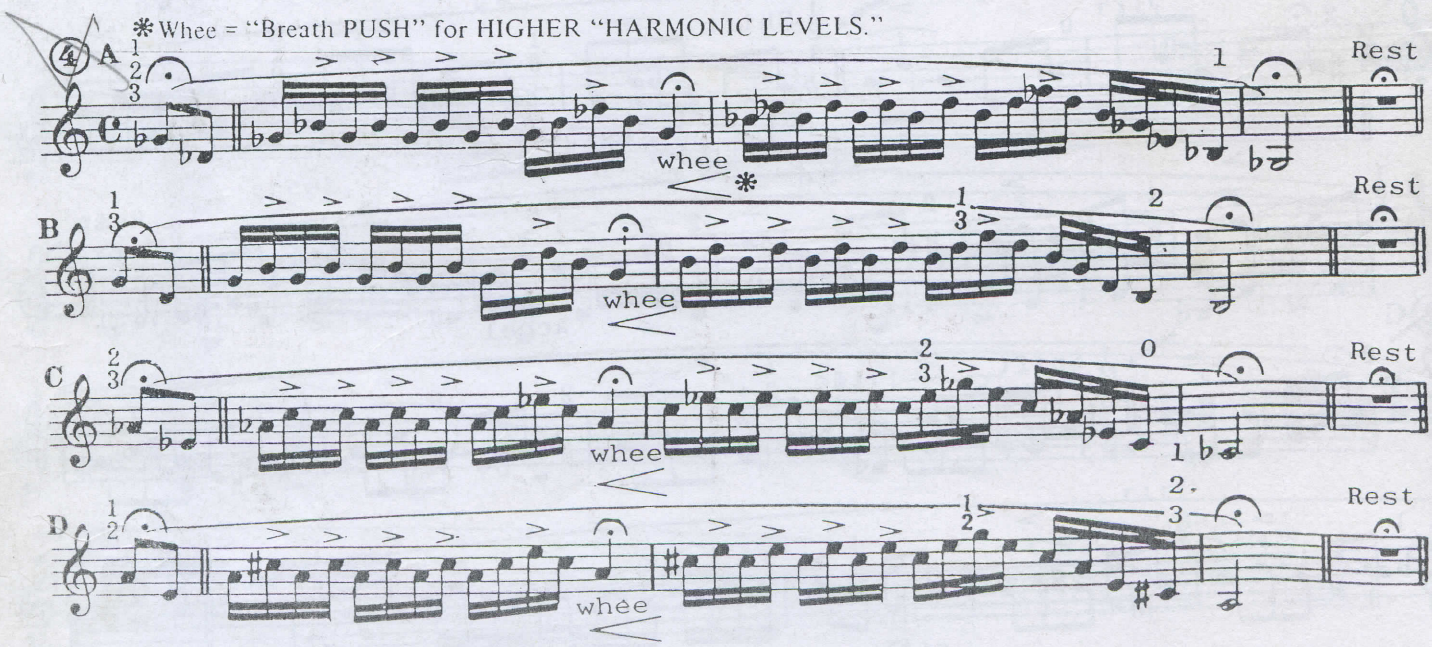


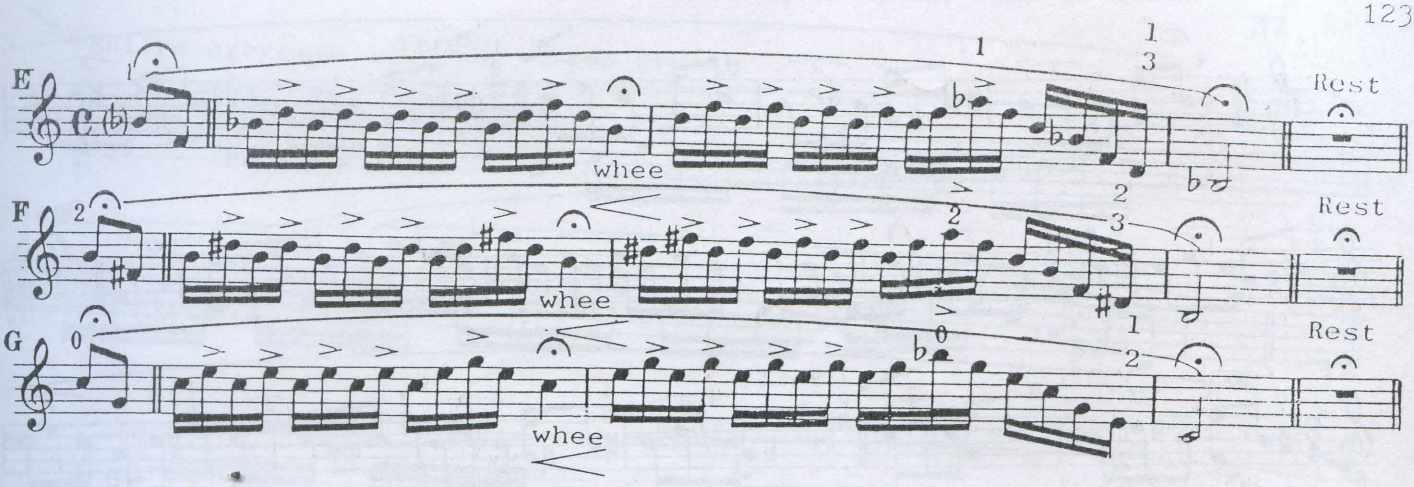

Entire exercise slurred -- one breath
*Shift to next harmonic series.
C
Shift
rit.
accel
Rest
D
Shift
rit.
accel
Rest
E
Shift
rit.
accel
Rest
F
Shift
rit.
accel
Rest
G
Shift
rit.
accel
Rest

SECTION 1-C

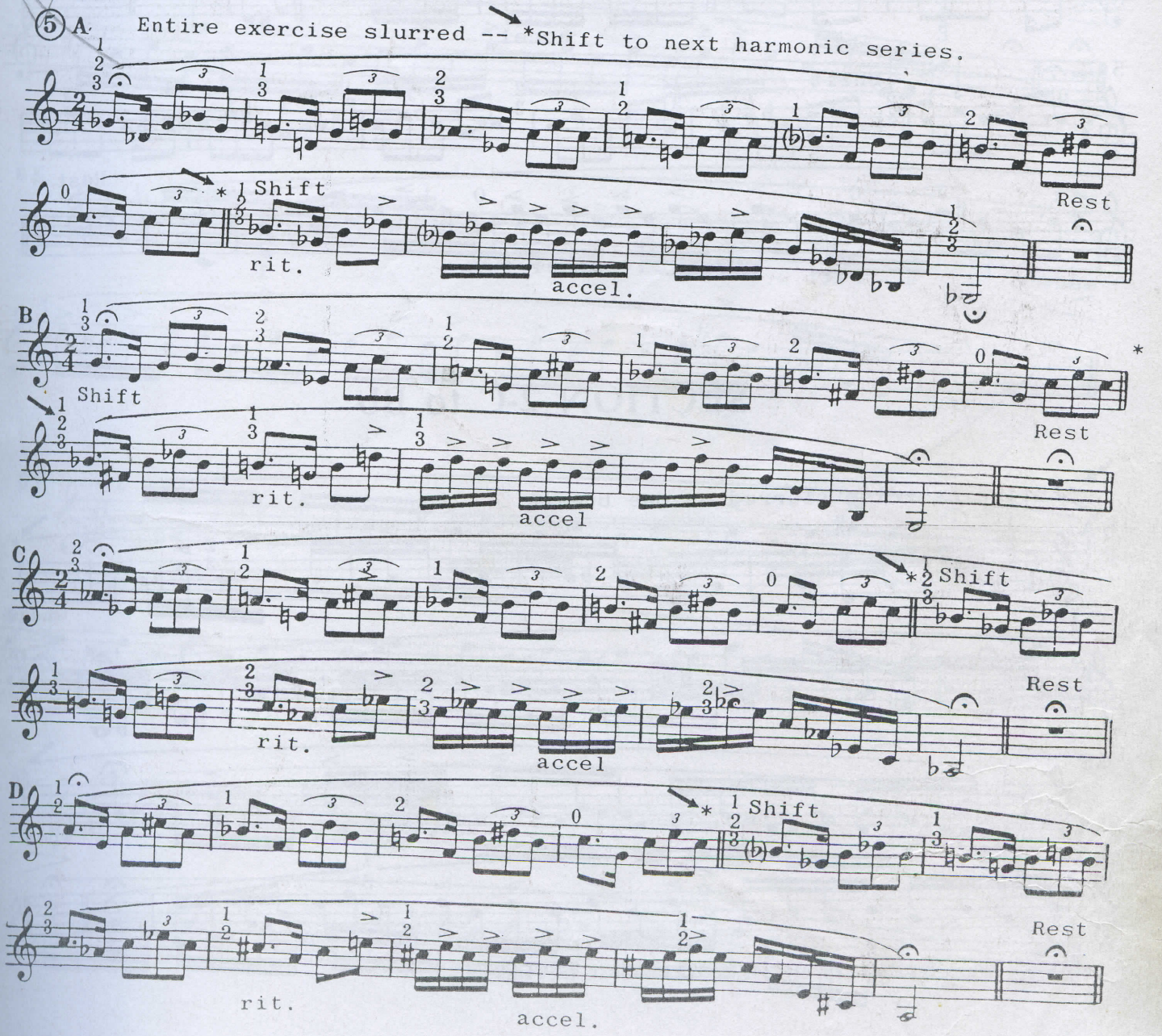


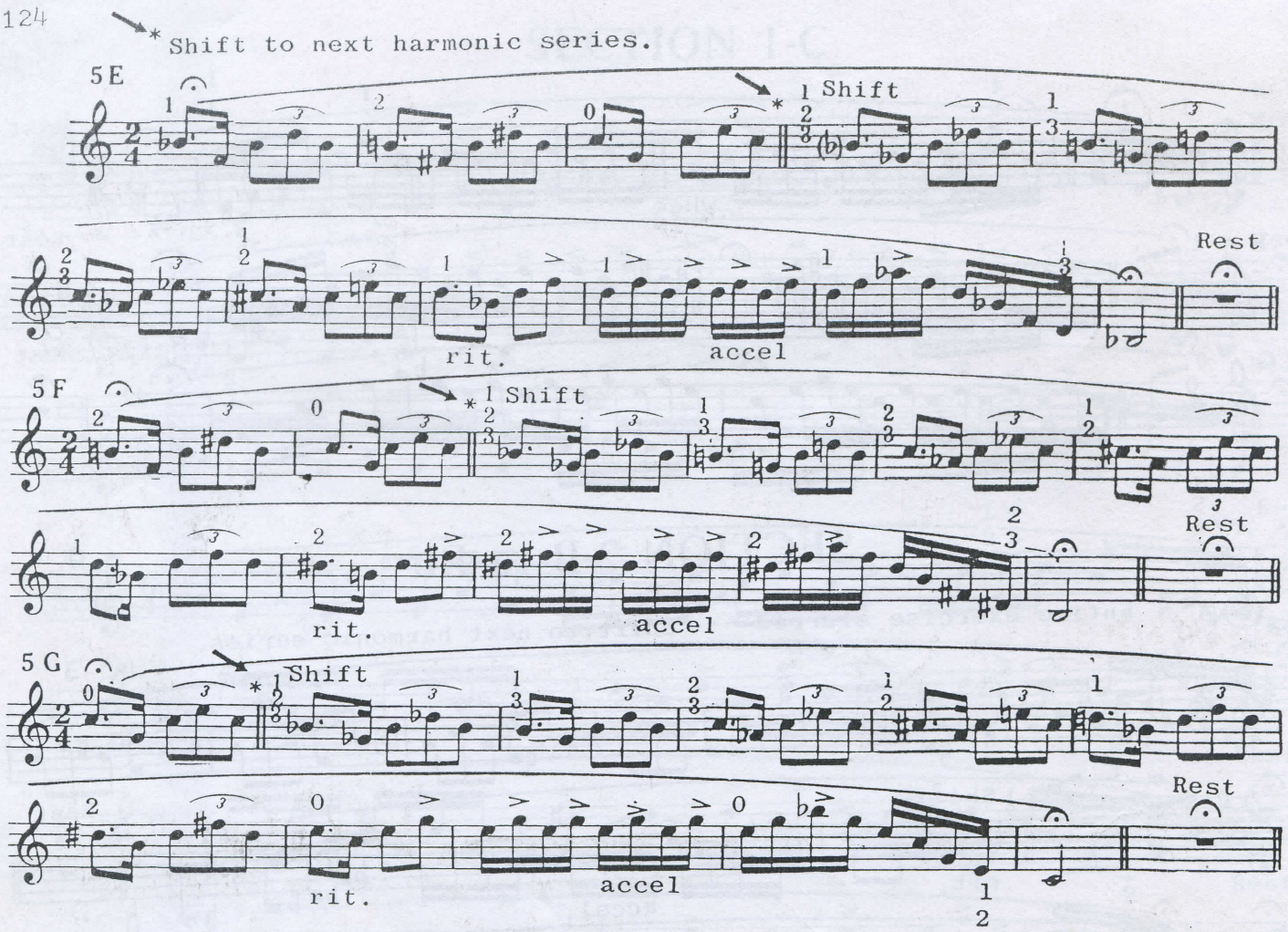
SECTION 2-A to Bb



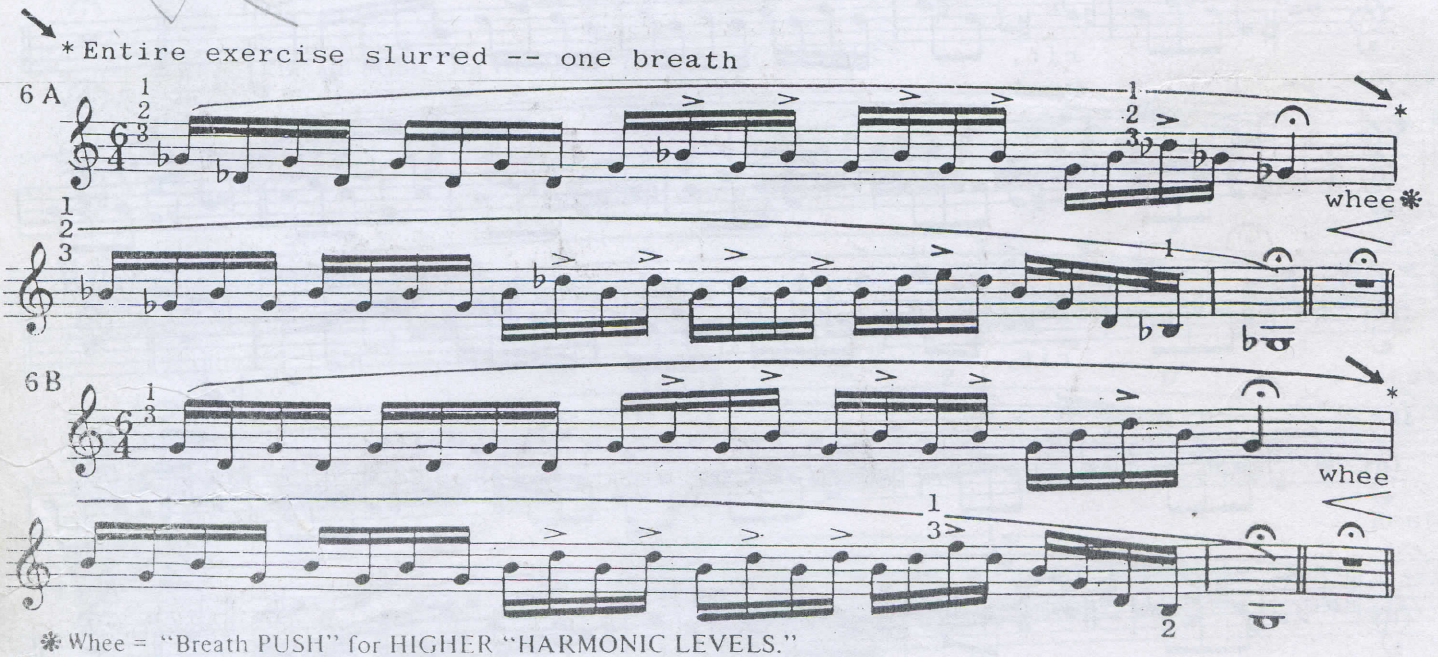


SECTION 2-B to Bb

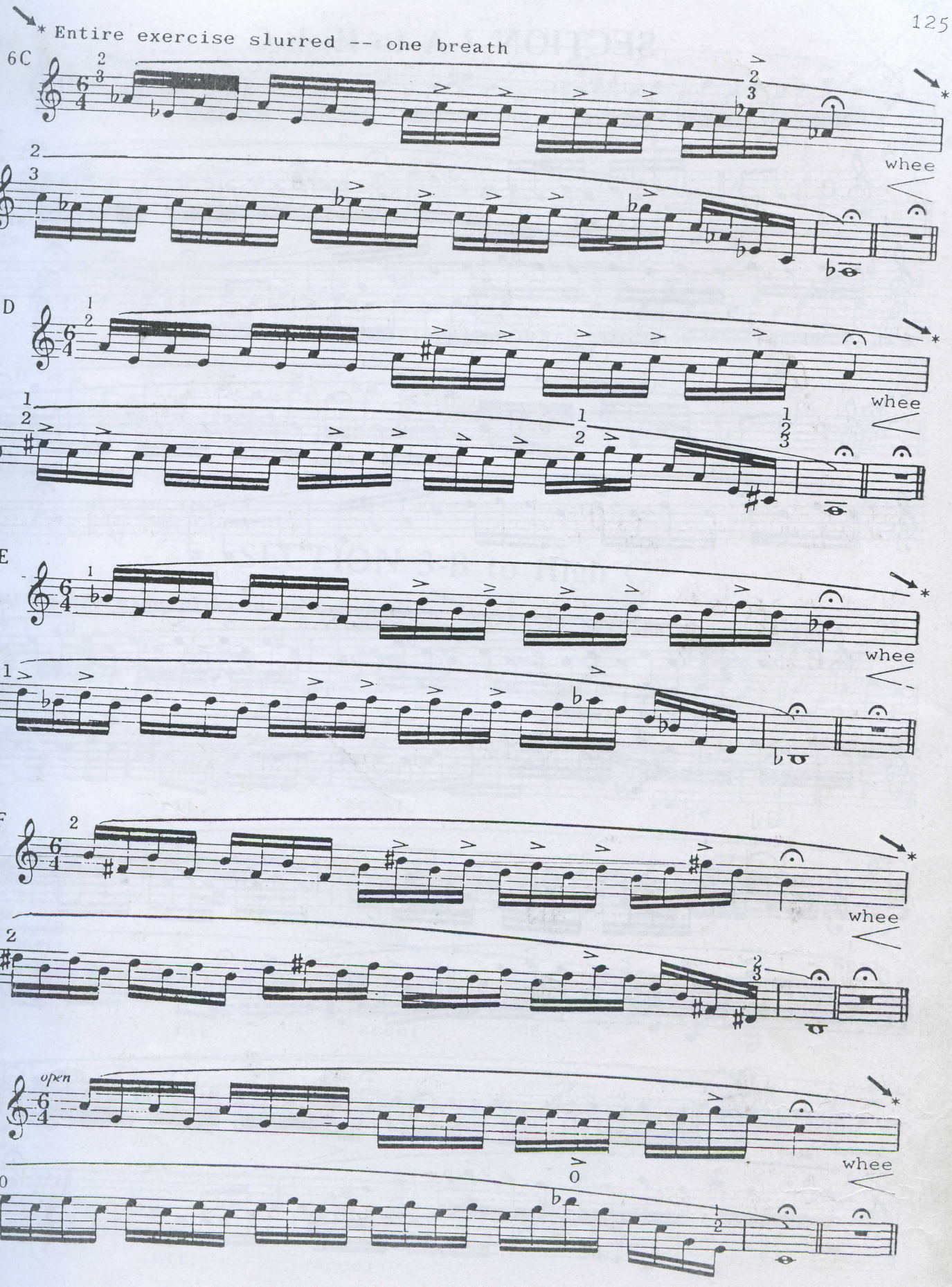




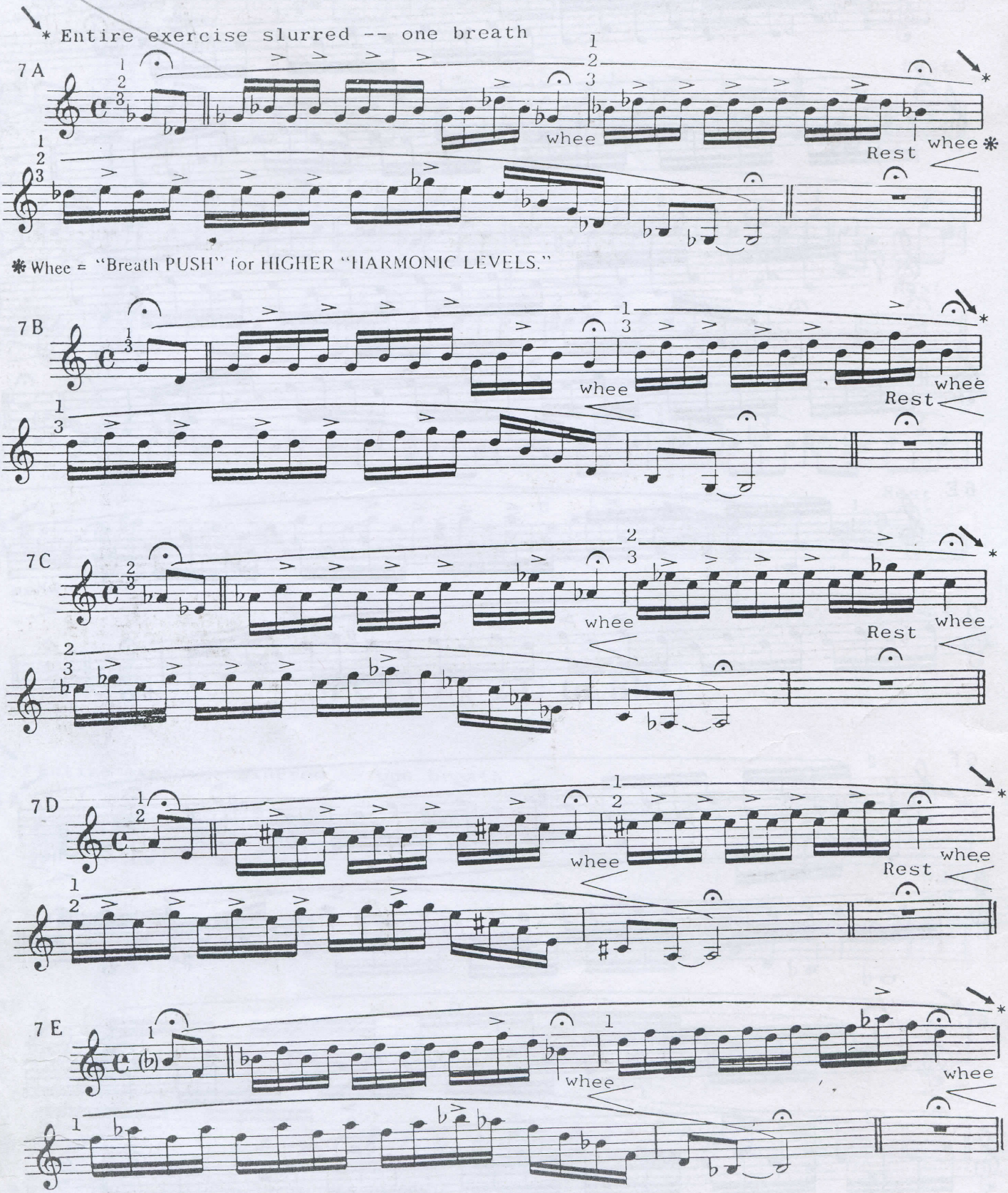
SECTION 2-C to Bb

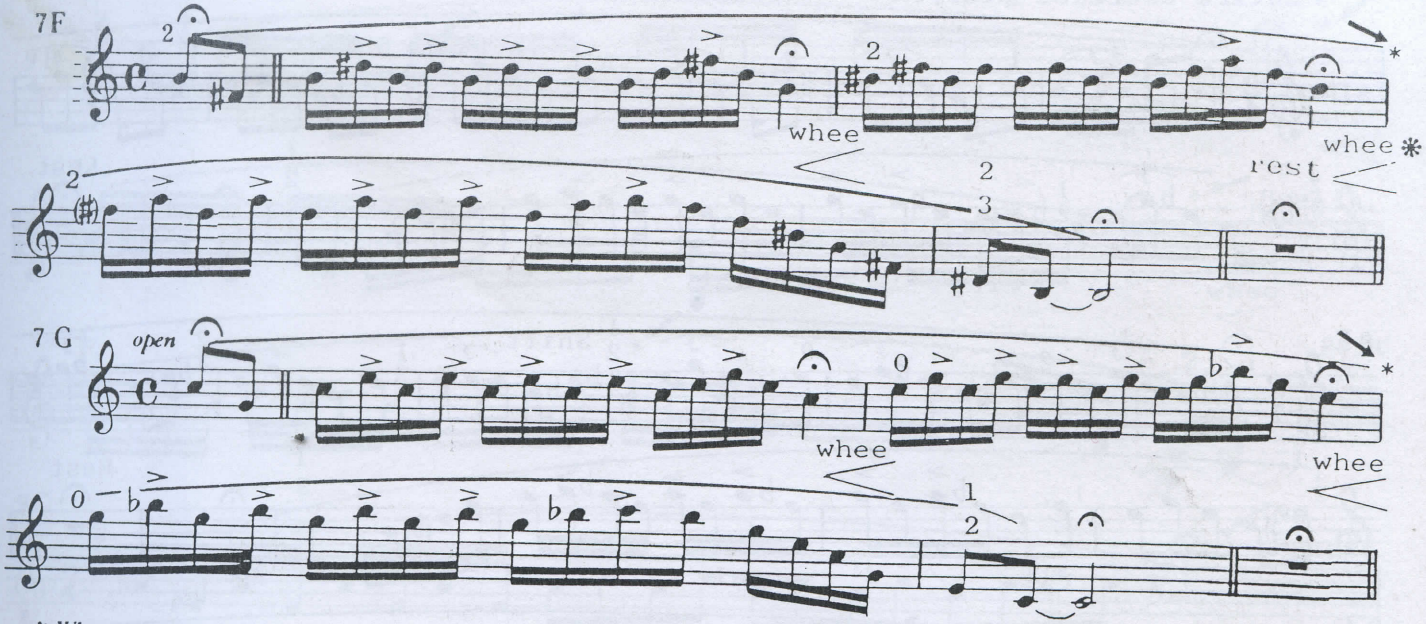


* Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."


* Entire exercise slurred -- one breath
6C
whee
6D
whee
6 E
whee
6 F
whee
6 G
open
whee

SECTION 3-A to High C

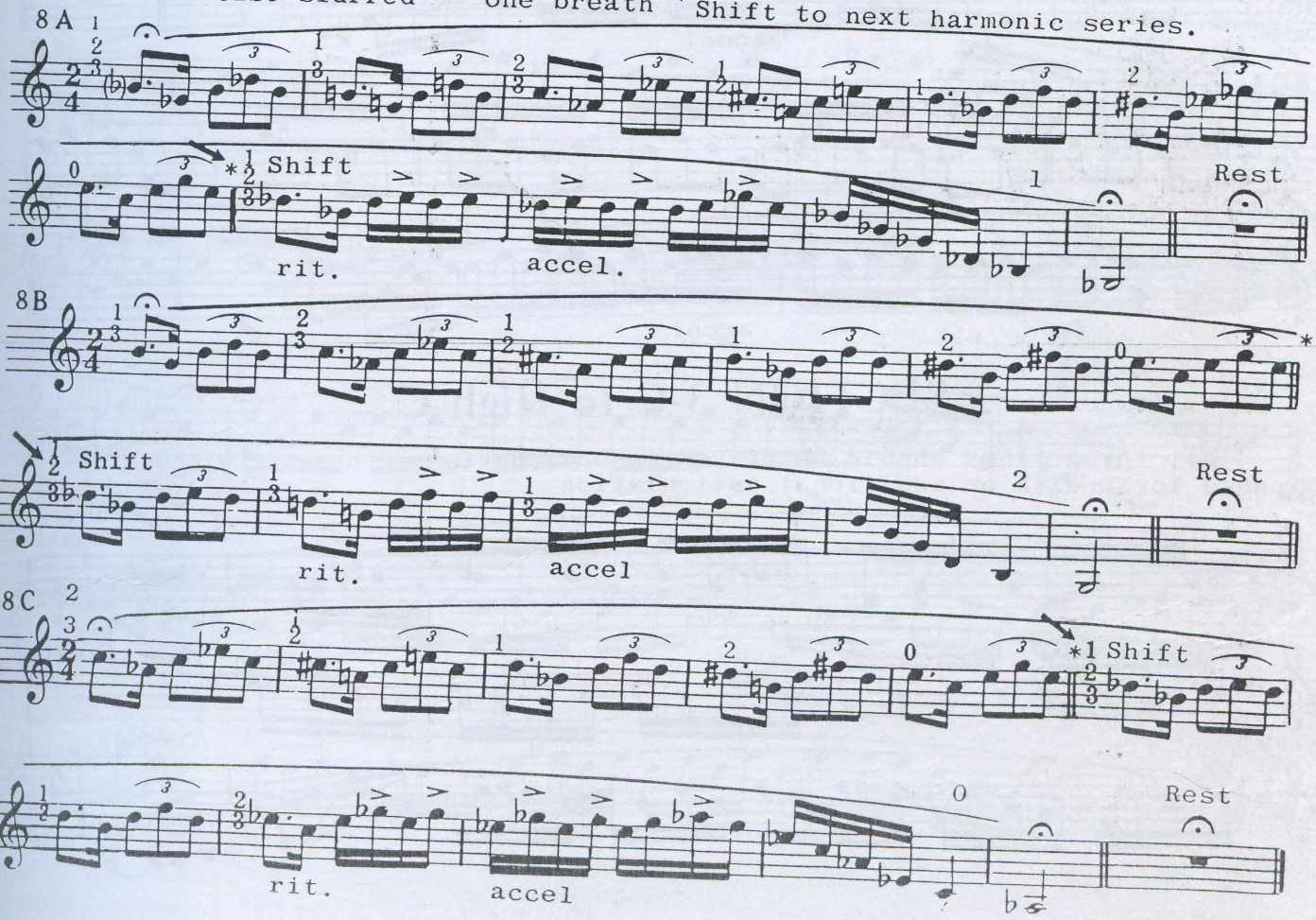




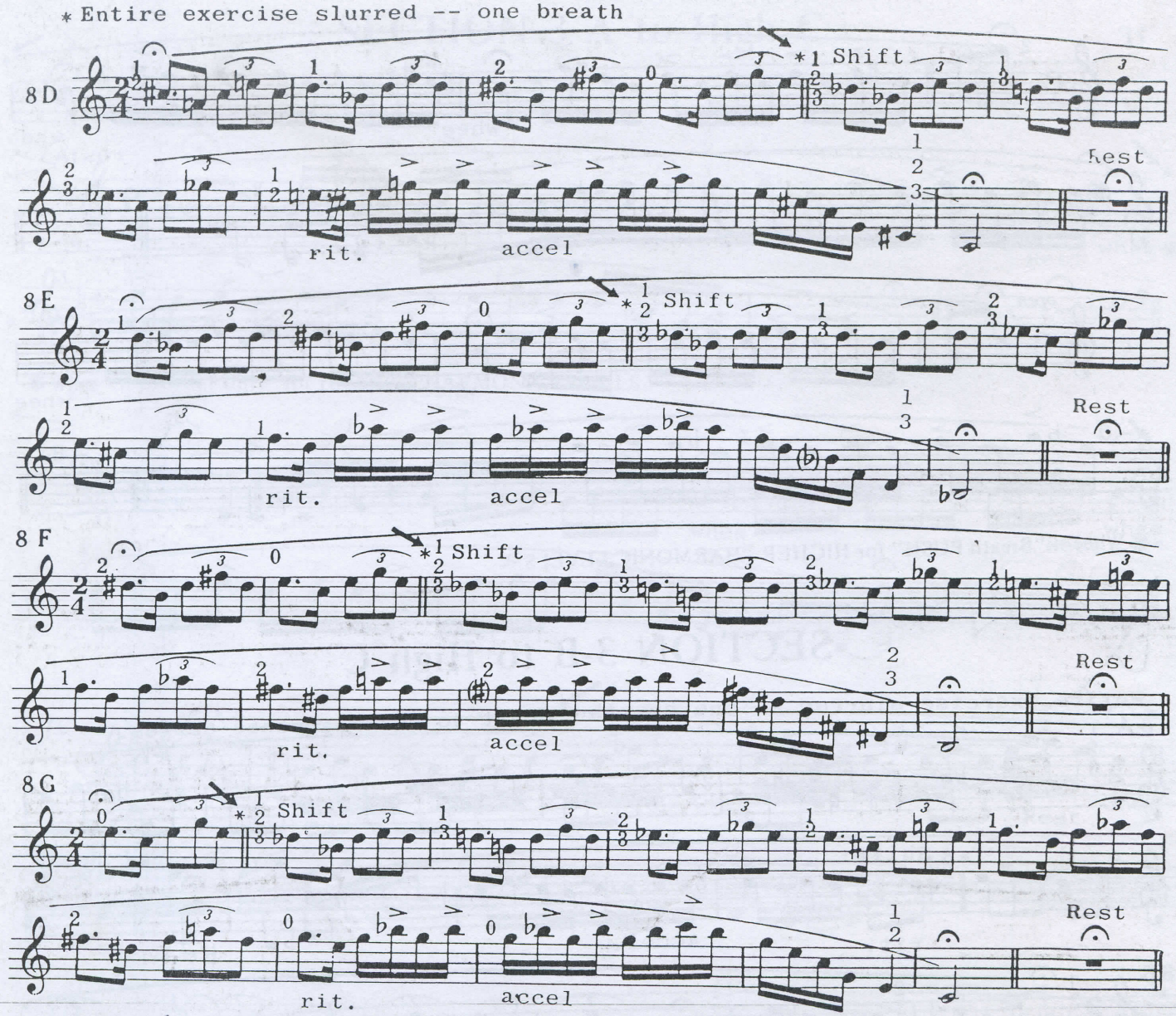
* Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."

SECTION 3-B to High C

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

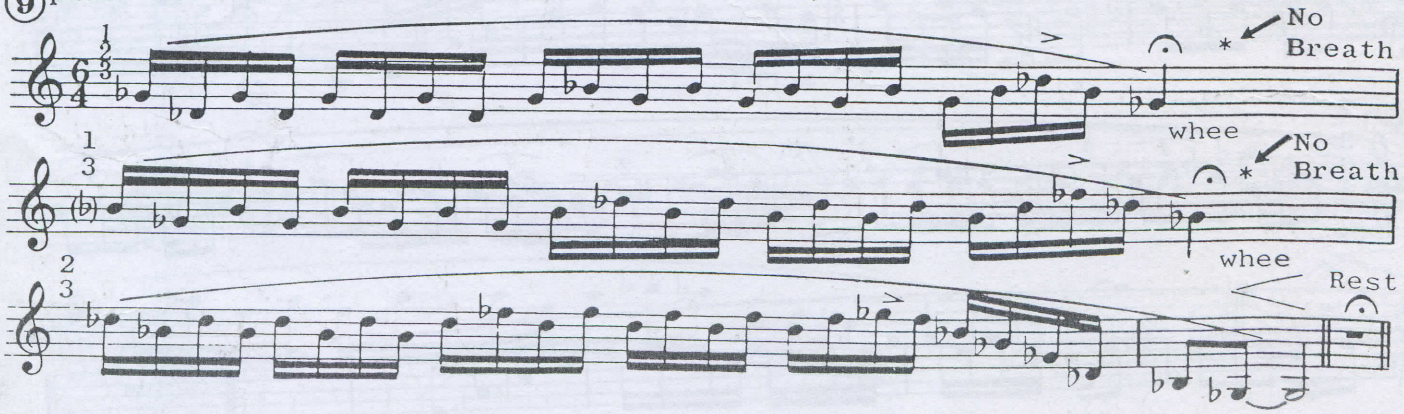


* Entire exercise slurred -- one breath

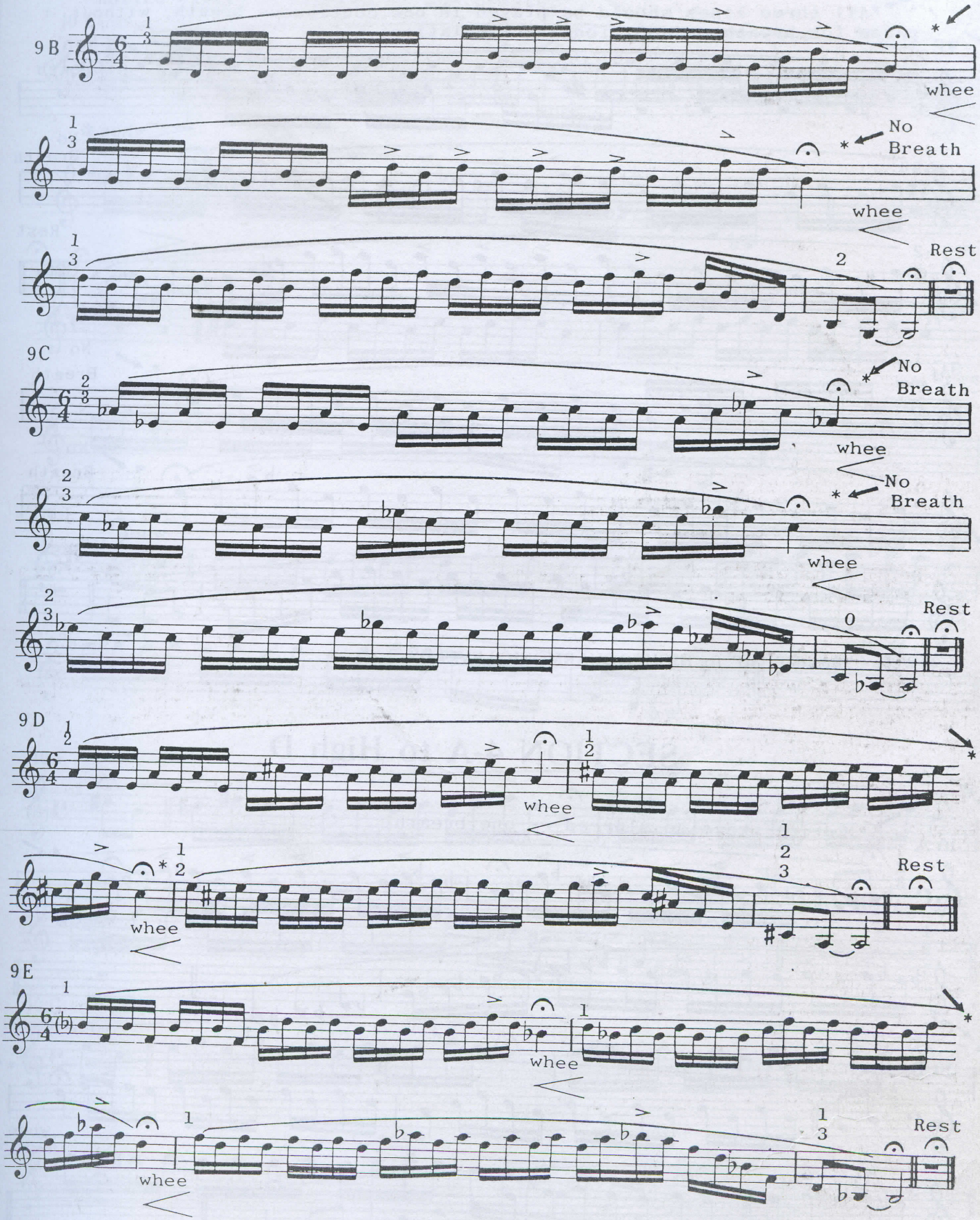


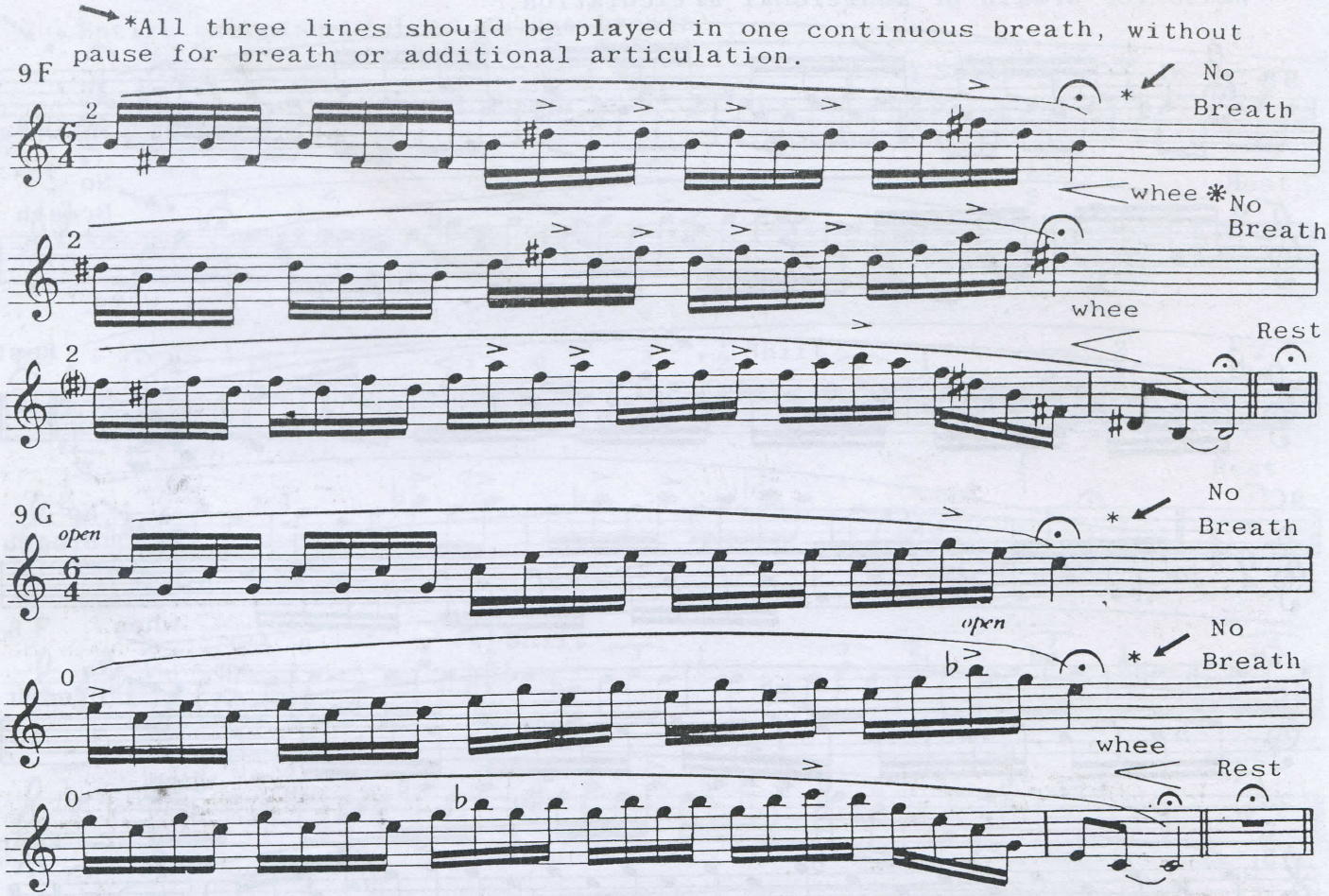
SECTION 3-C to High C

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



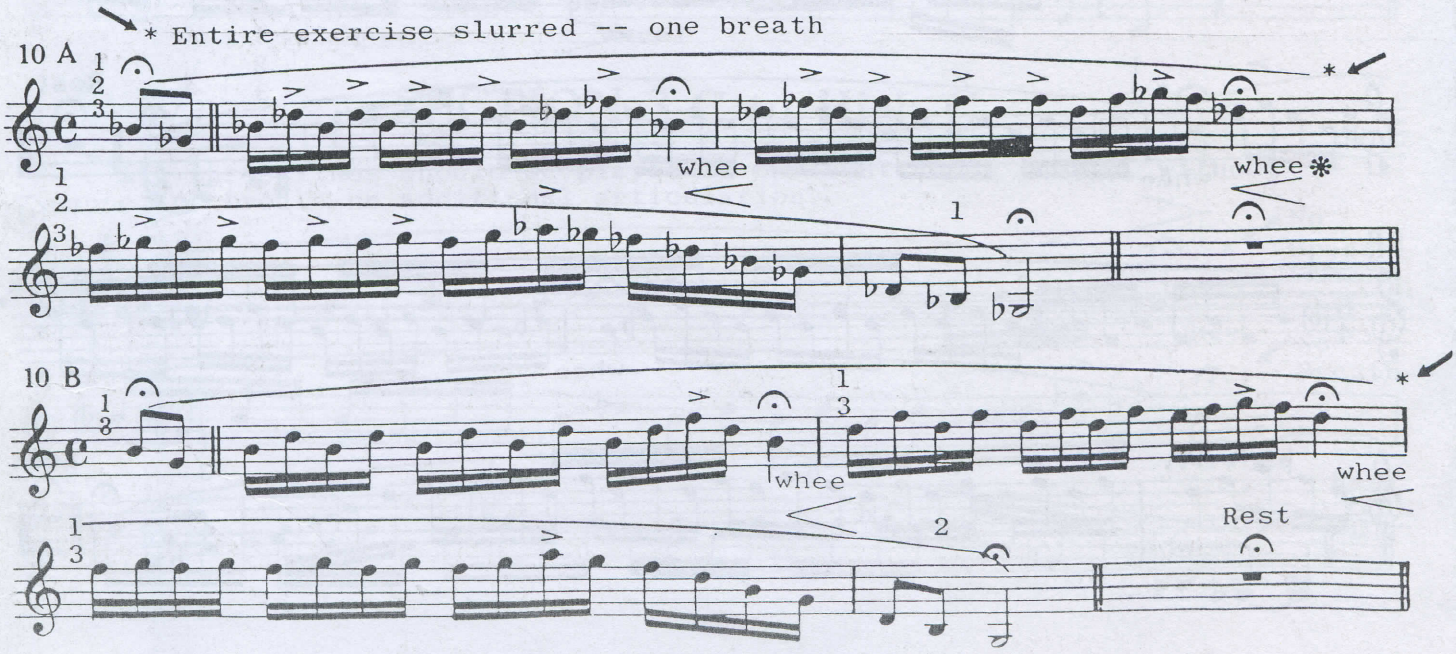
*All three lines should be played in one continuous breath, without pause for breath or additional articulation.

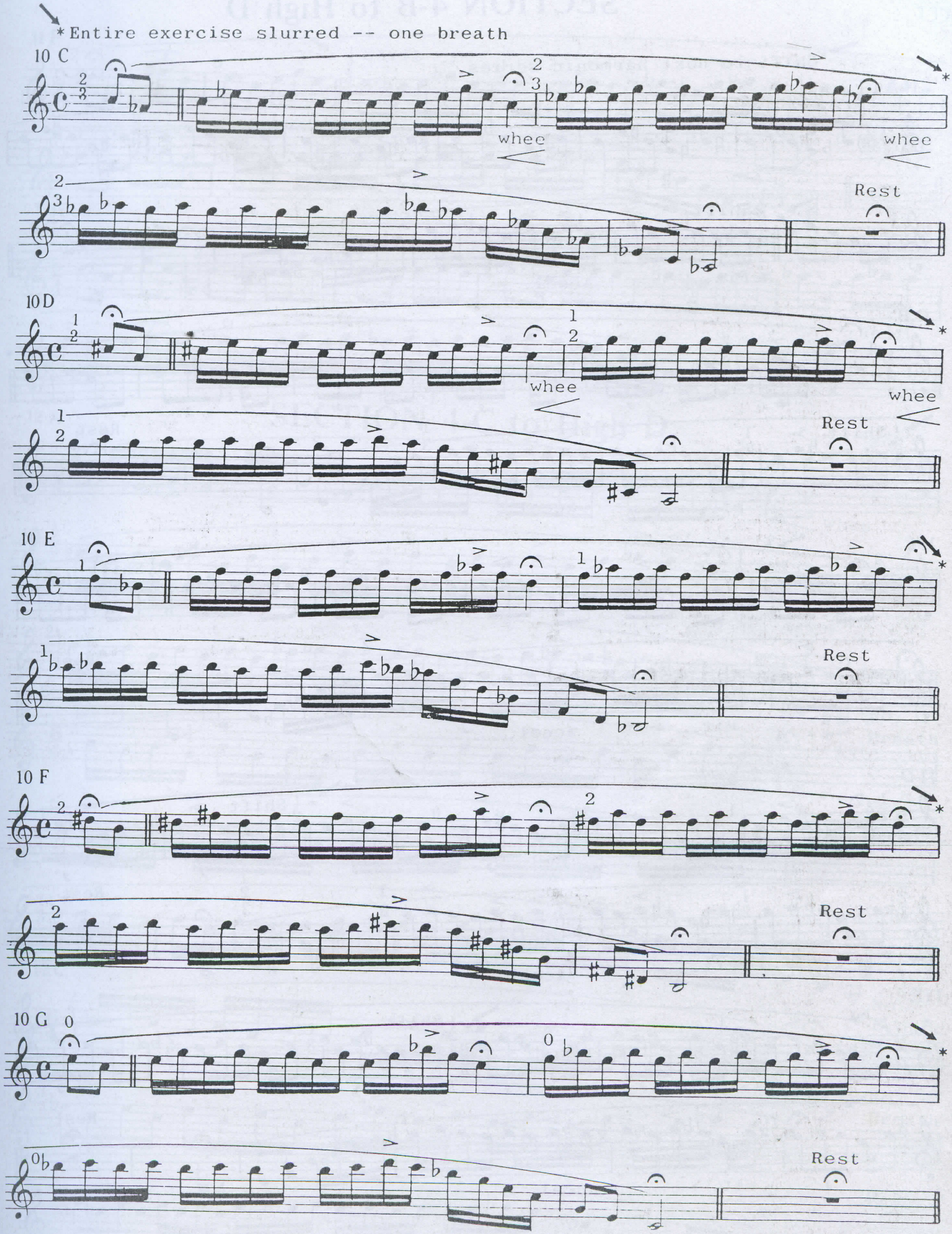




✻ Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."

SECTION 4-A to High D

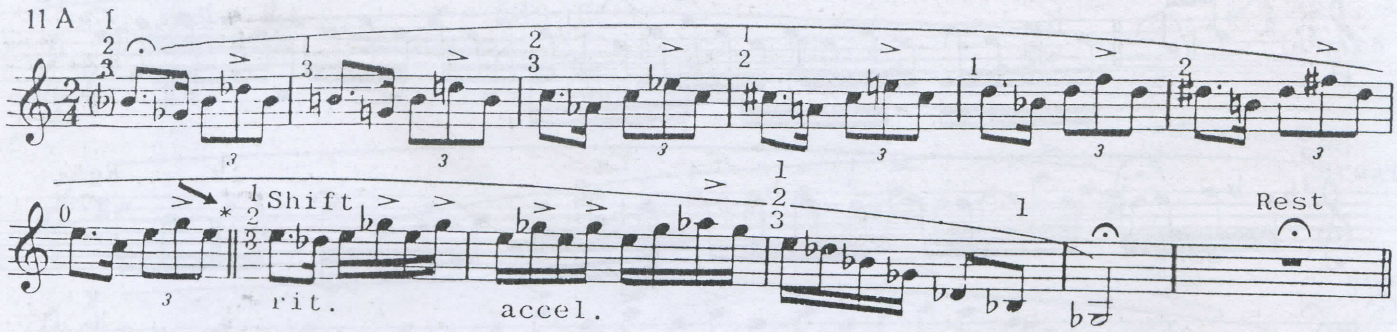



*Entire exercise slurred -- one breath
10 C
whee
whee
Rest
10D
whee
whee
Rest
10 E
Rest
10 F
Rest
10 G
Rest

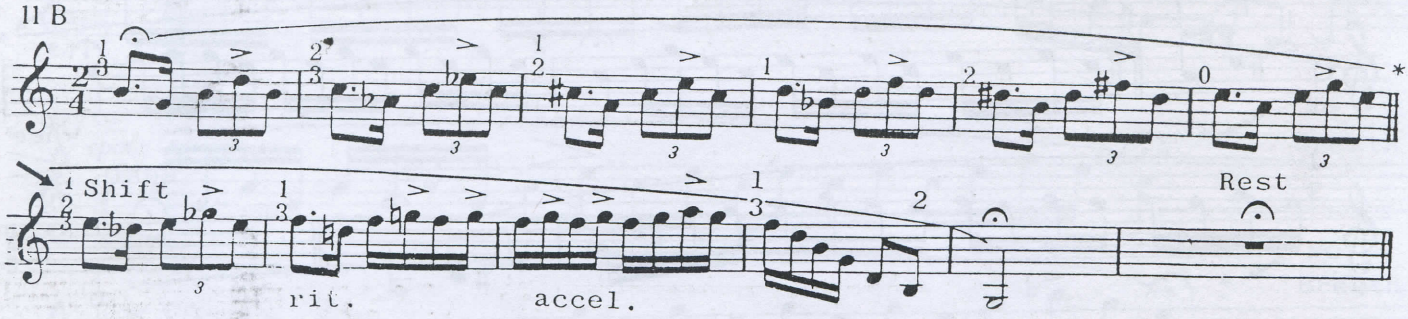
SECTION 4-B to High D

*Shift to next harmonic series.

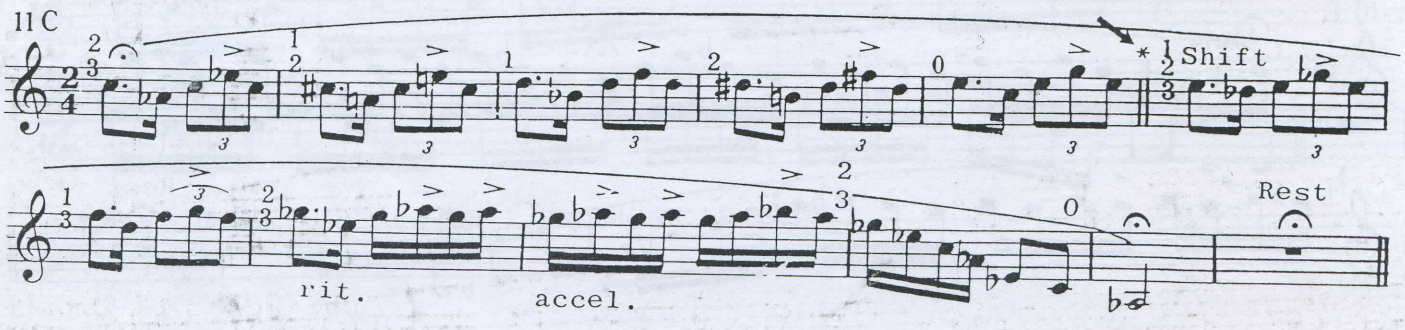
11 A



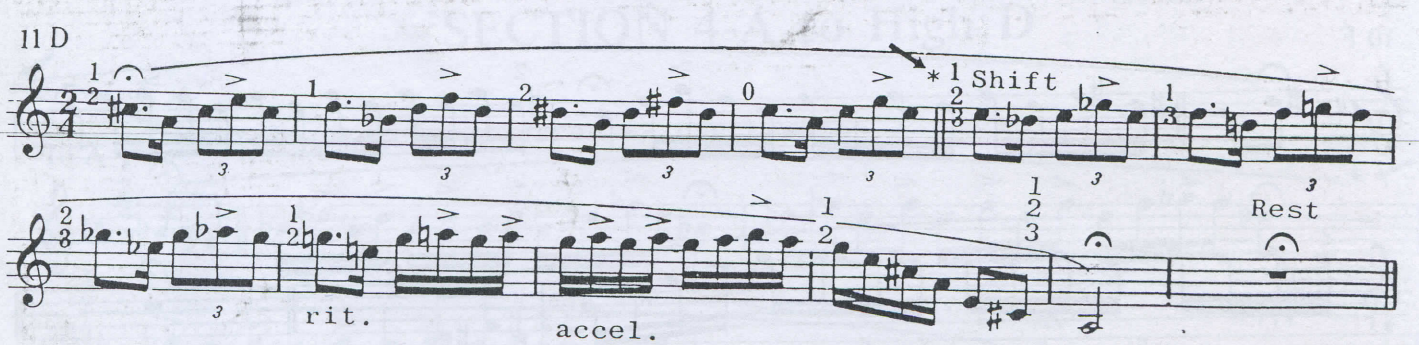
11 B



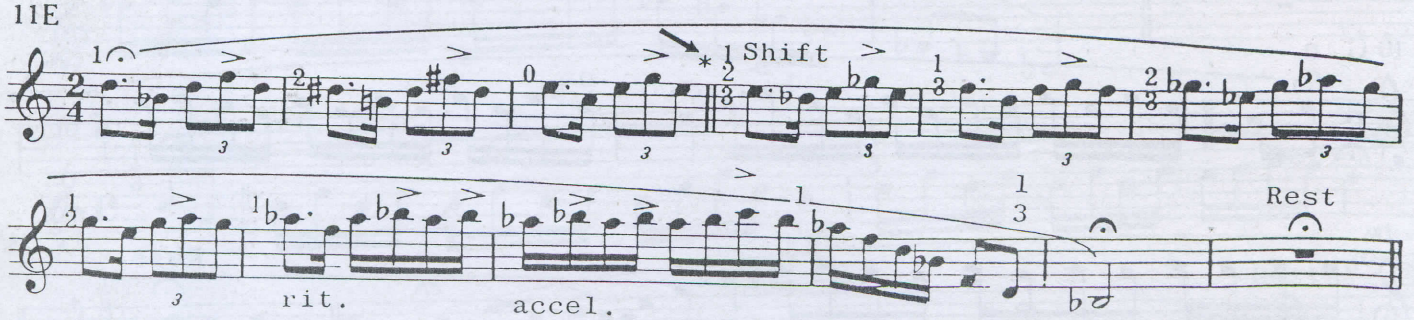
11 C

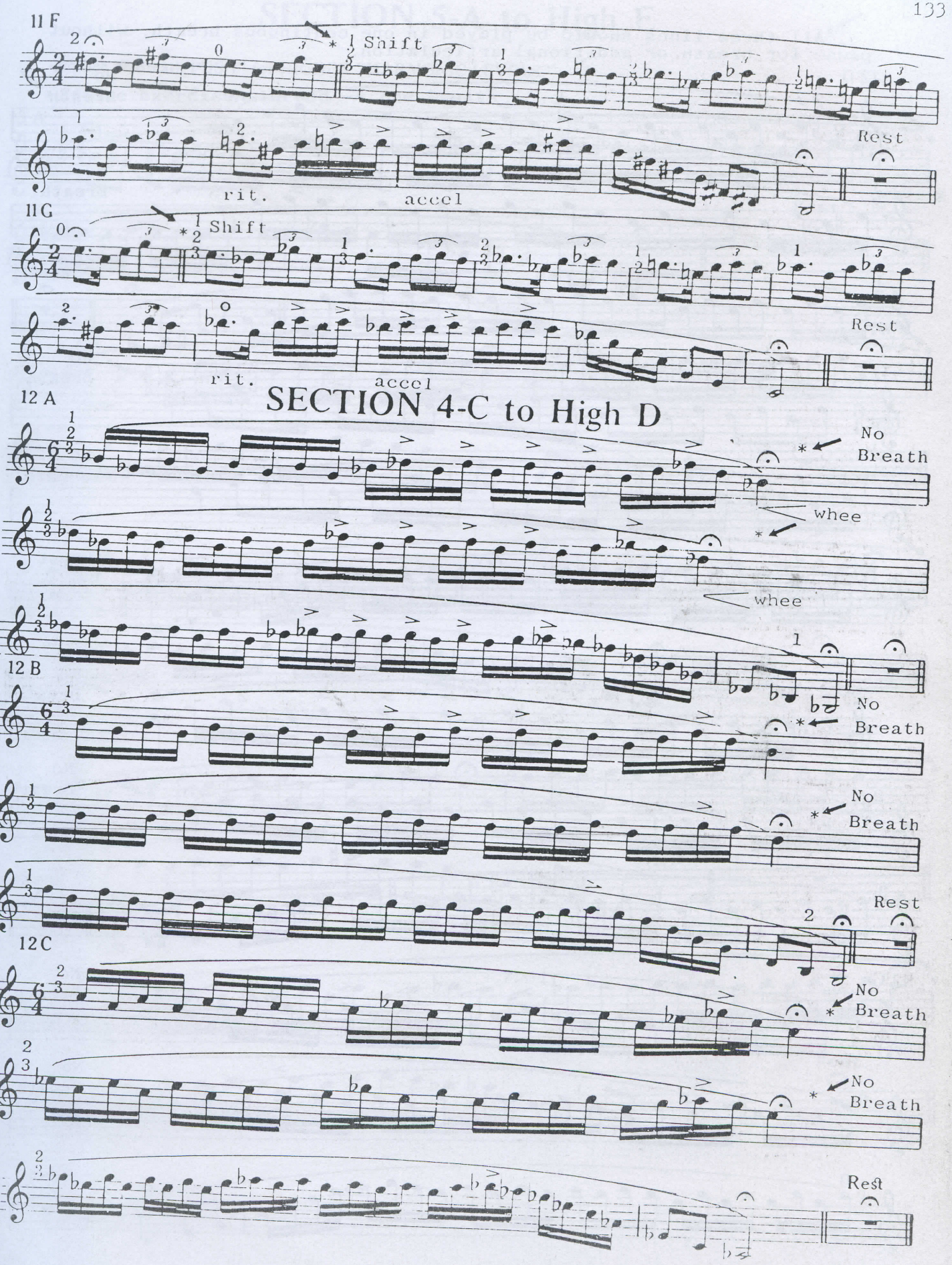


11 D

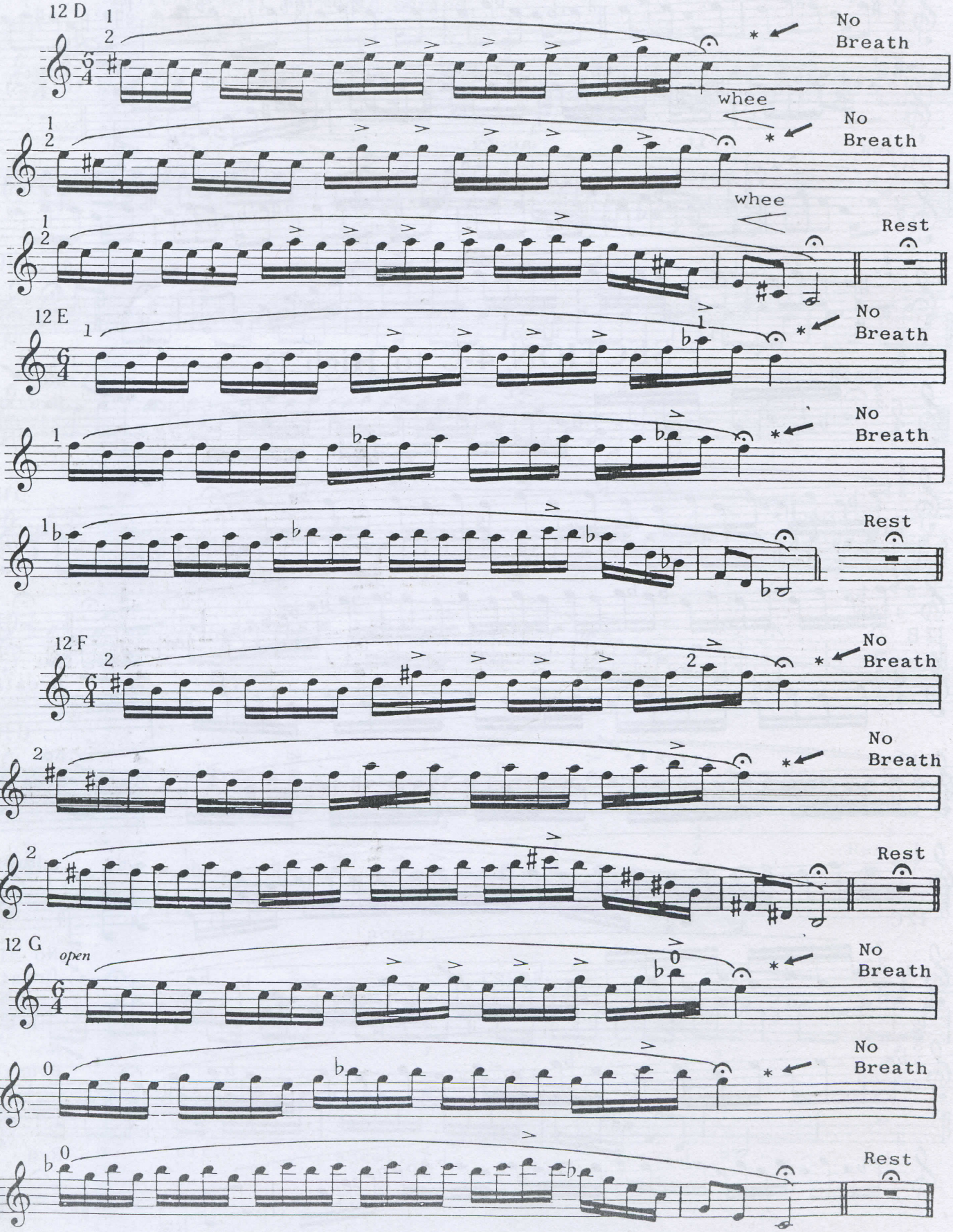


11E




11 F
Shift
rit.
accel
Rest
11 G
Shift
rit.
accel
Rest
12 A
SECTION 4-C to High D
No Breath
whee
whee
12 B
No Breath
No Breath
Rest
12 C
No Breath
No Breath
Rest

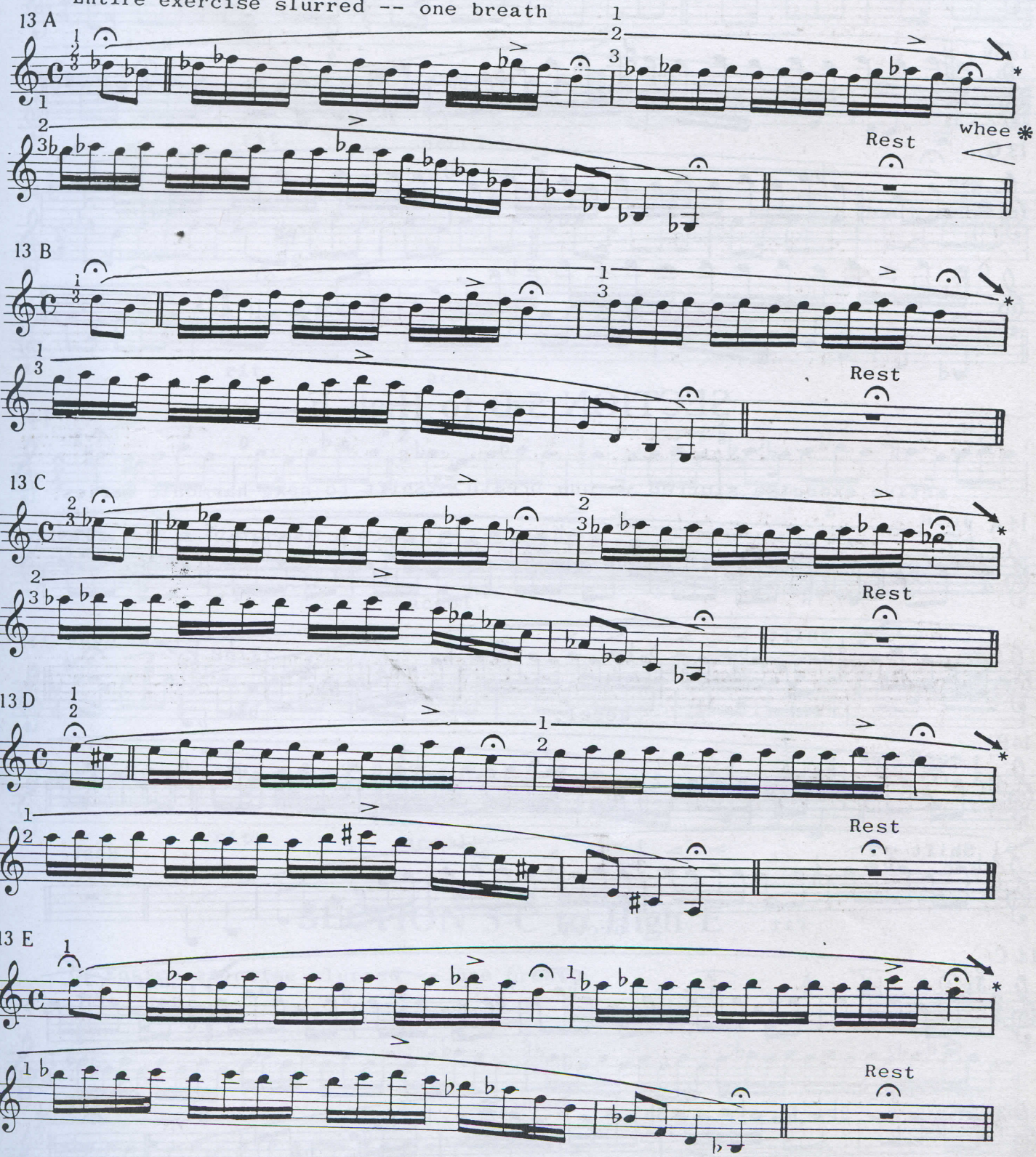
*All three lines should be played in one continuous breath, without pause for breath or additional articulation.

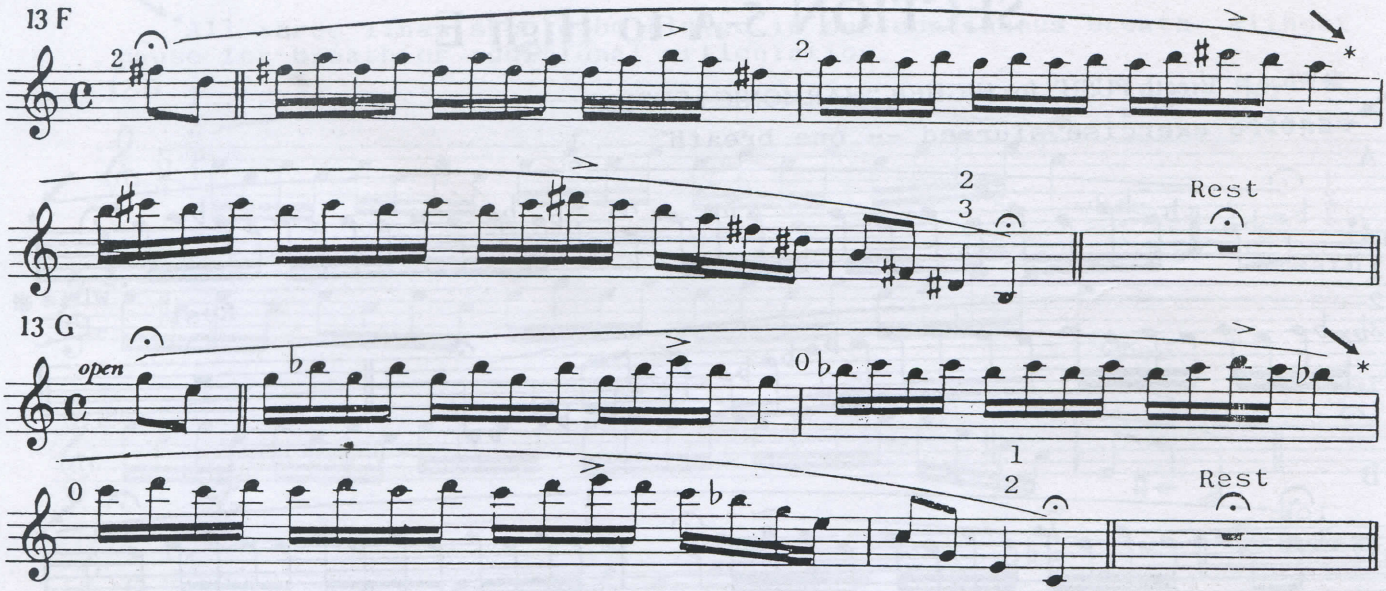


SECTION 5-A to High E

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

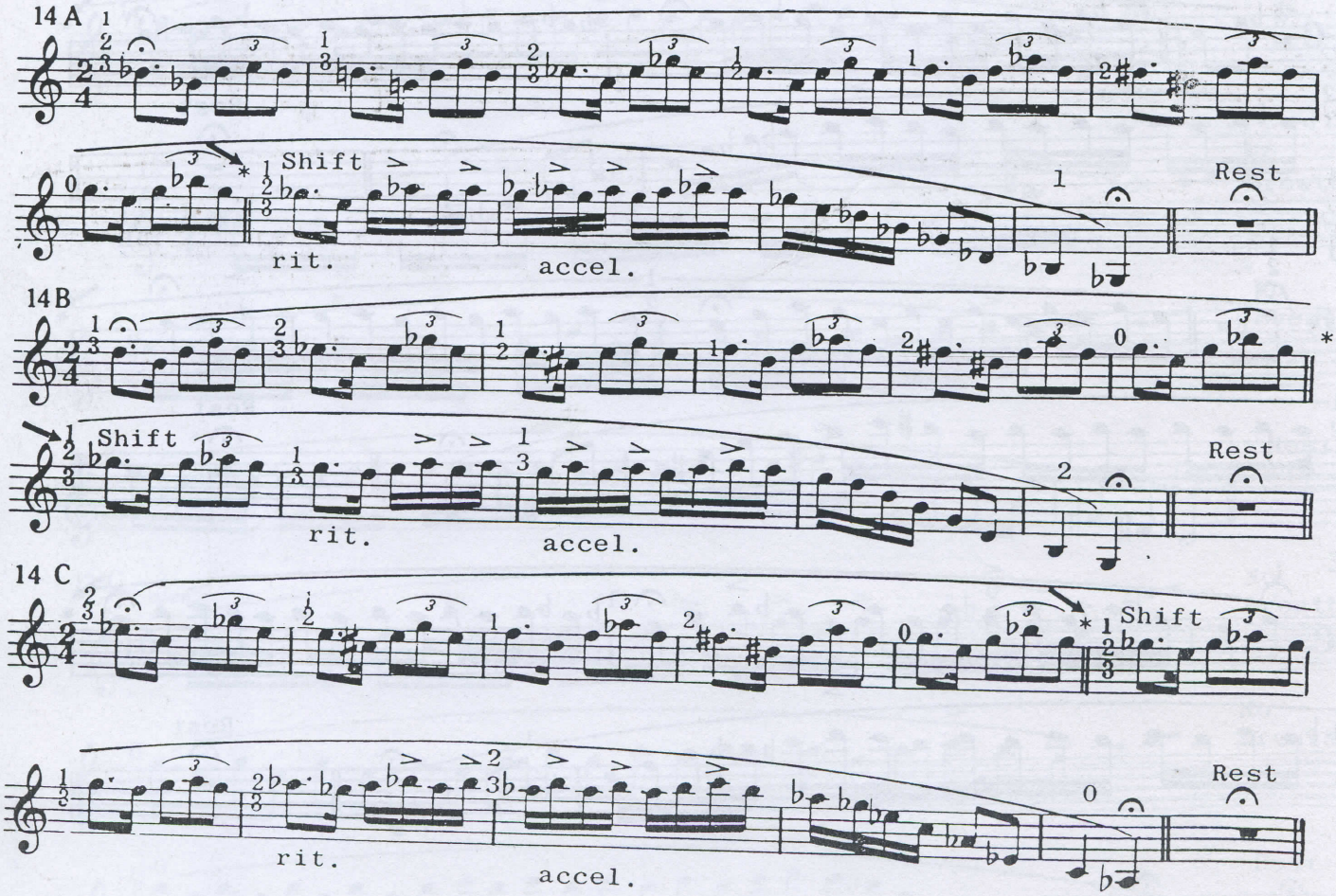
* Entire exercise slurred -- one breath

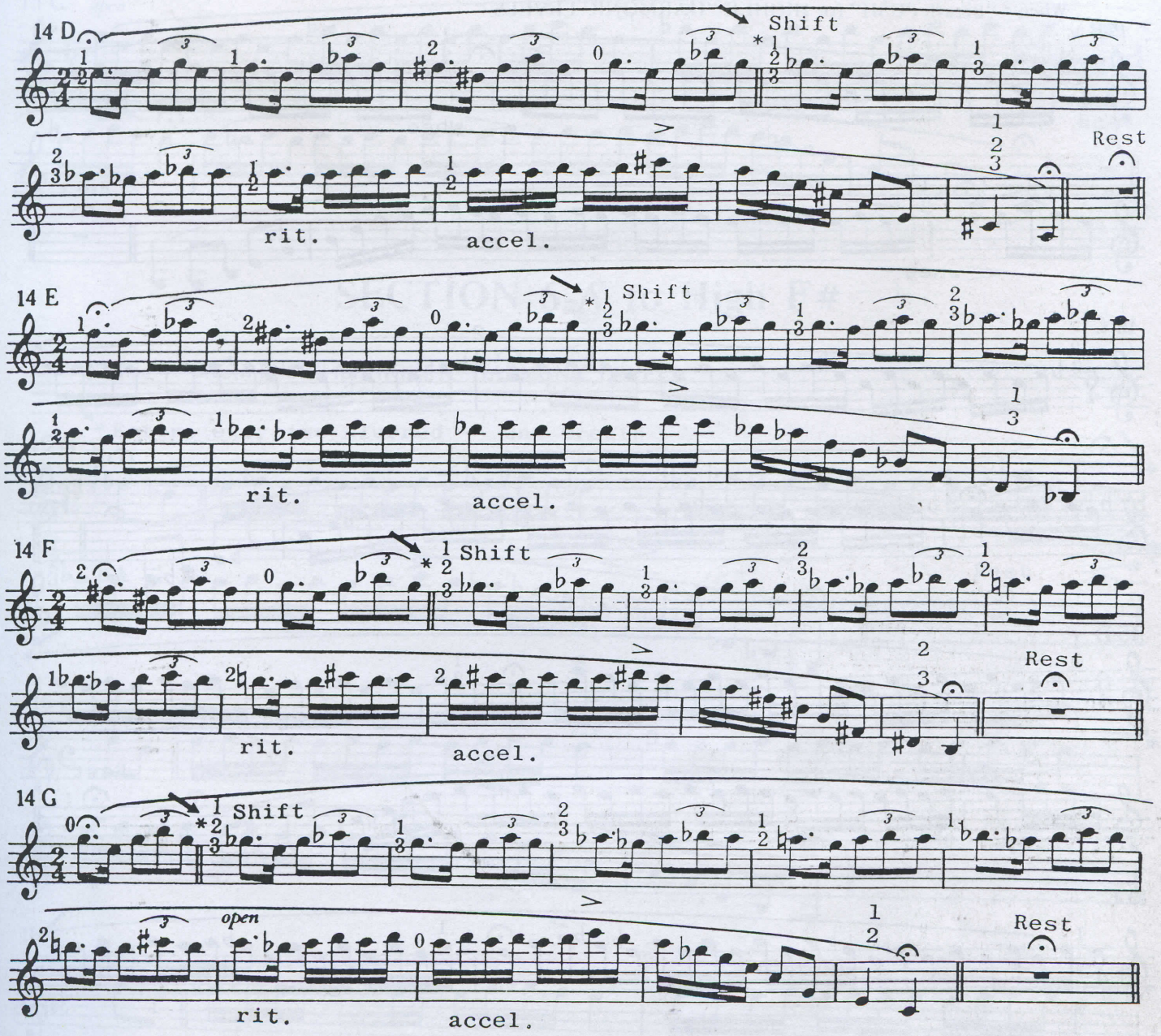




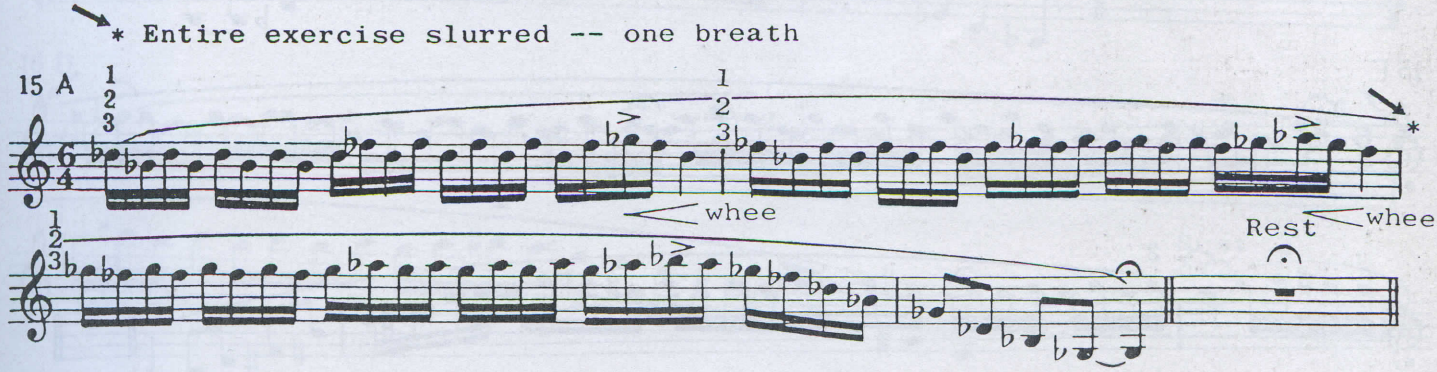
SECTION 5-B to High E

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

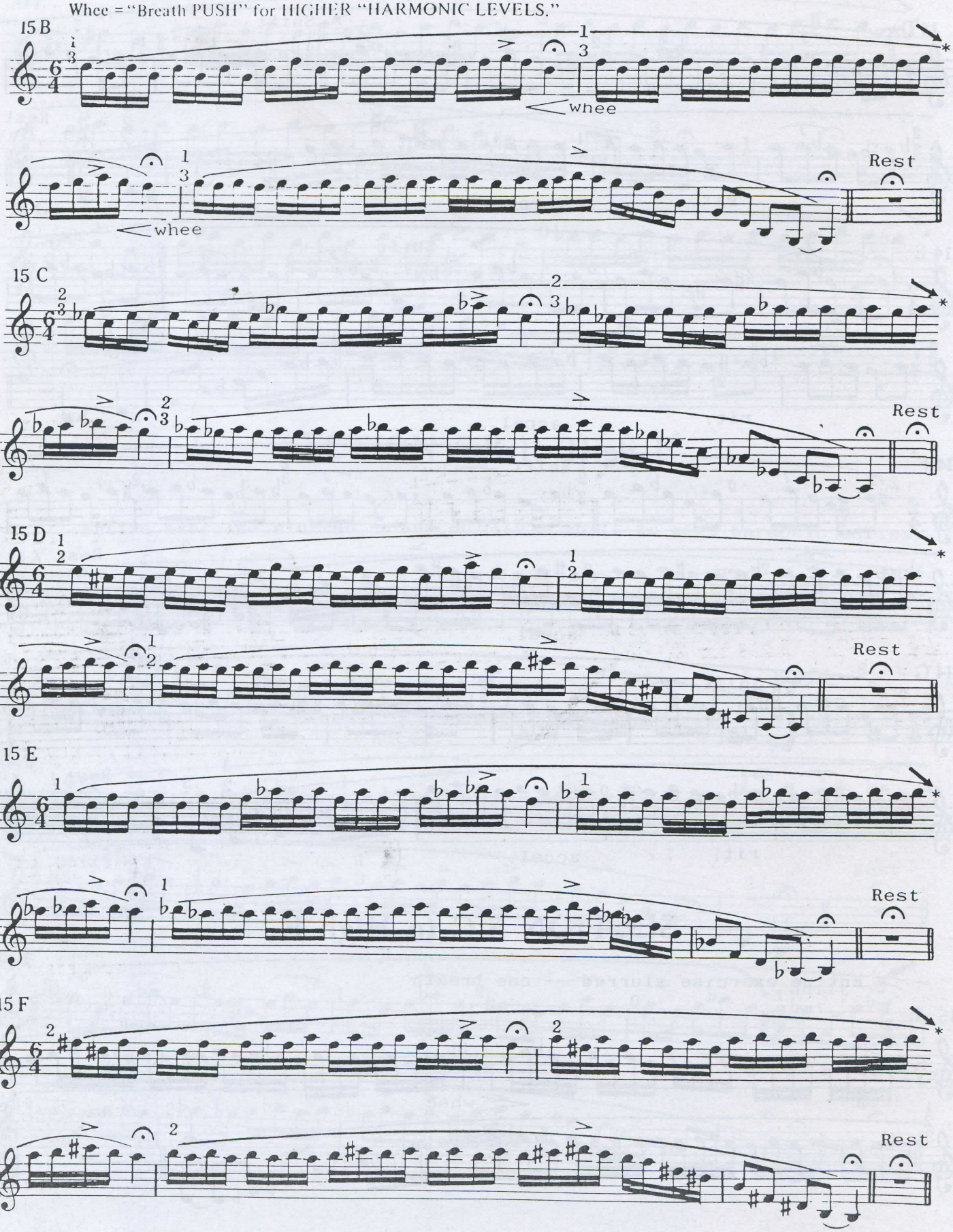


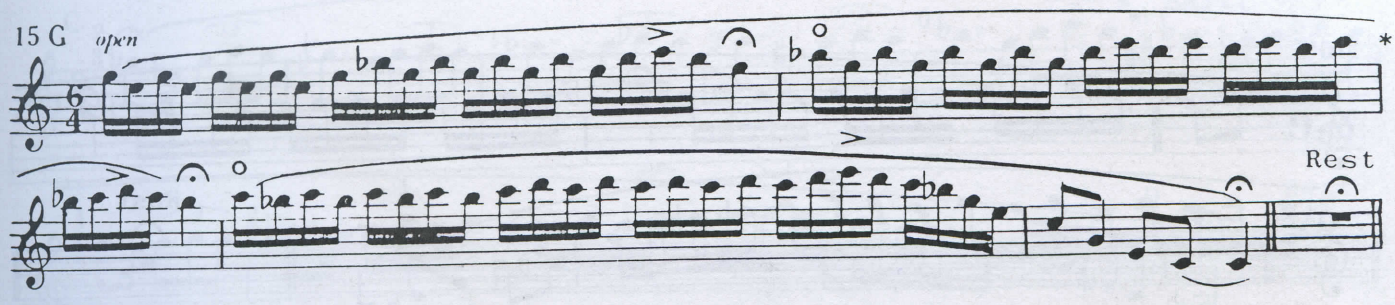


SECTION 5-C to High E



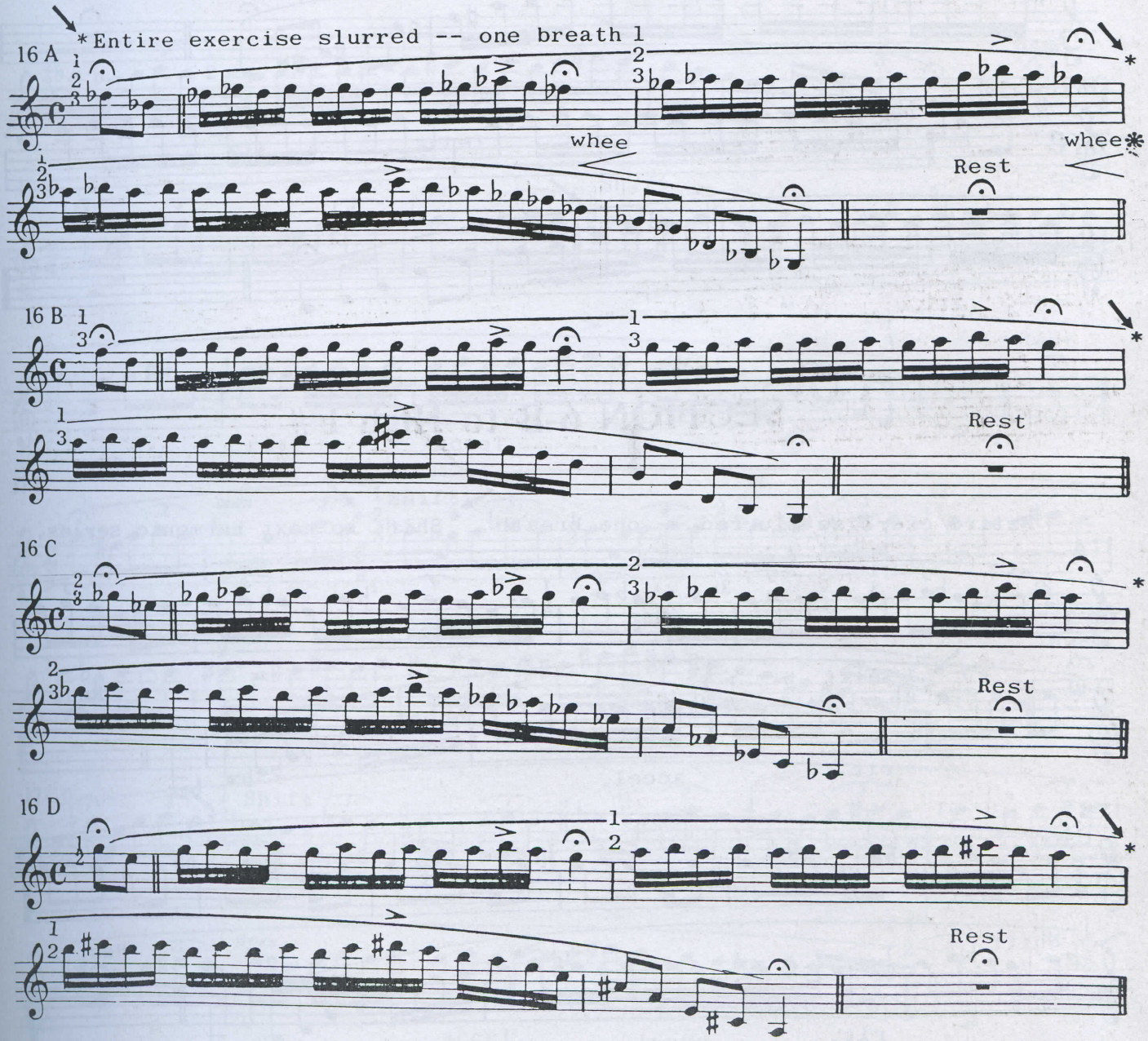
Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."

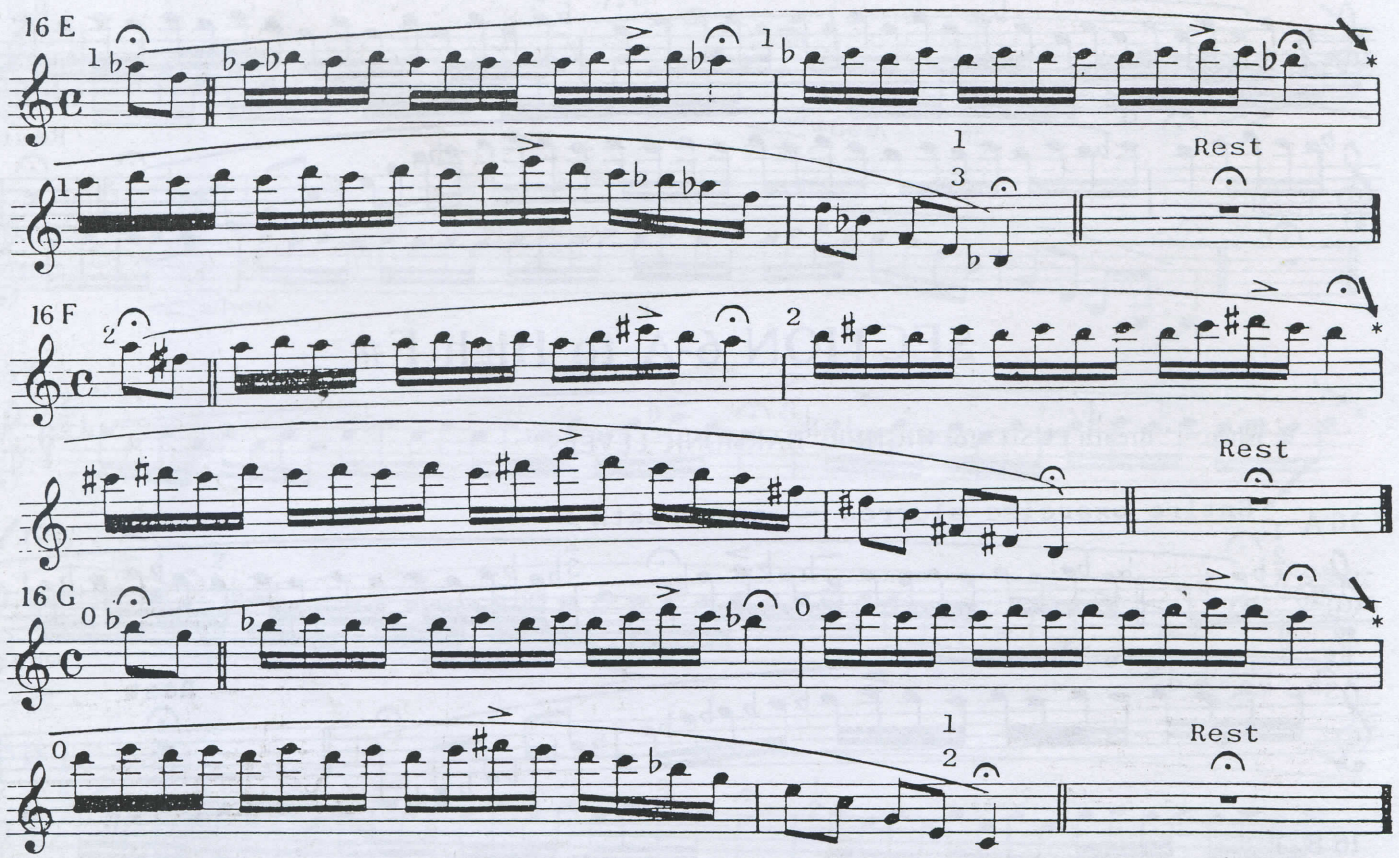




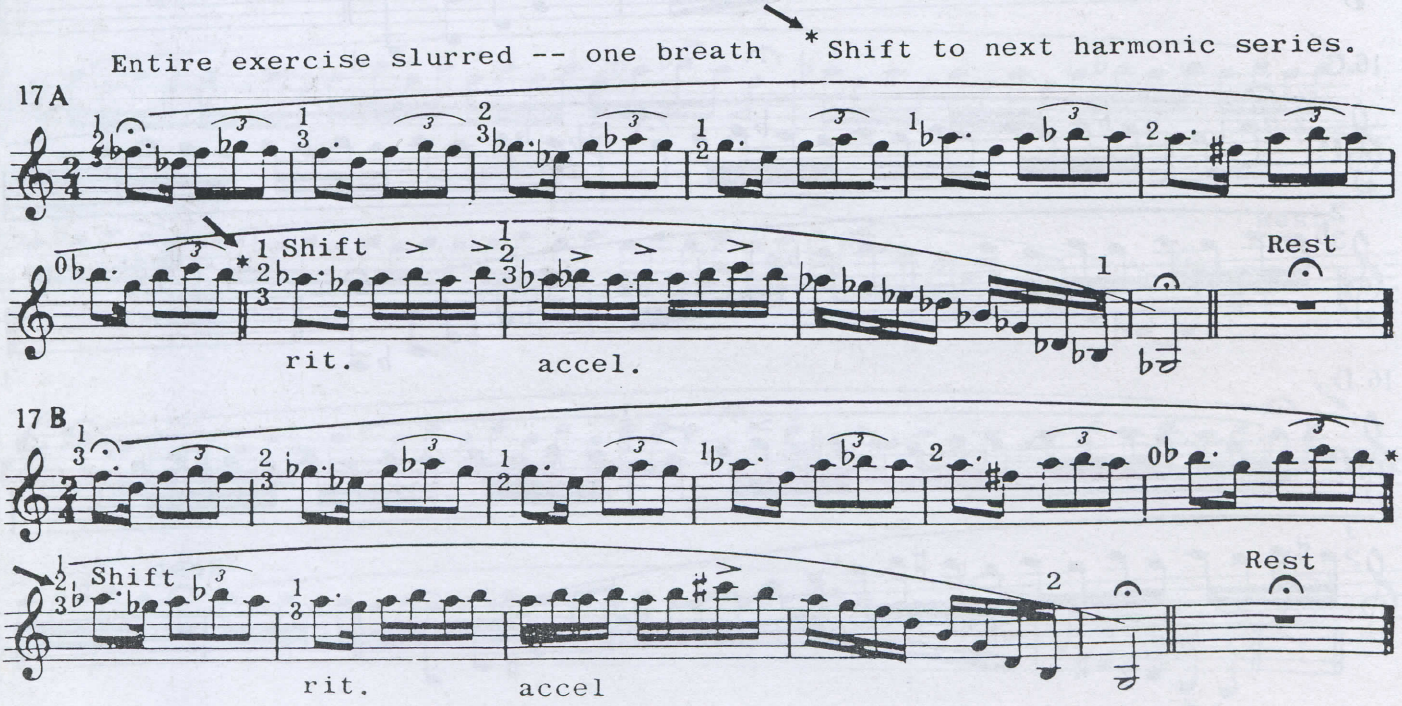
SECTION 6-A to High F#

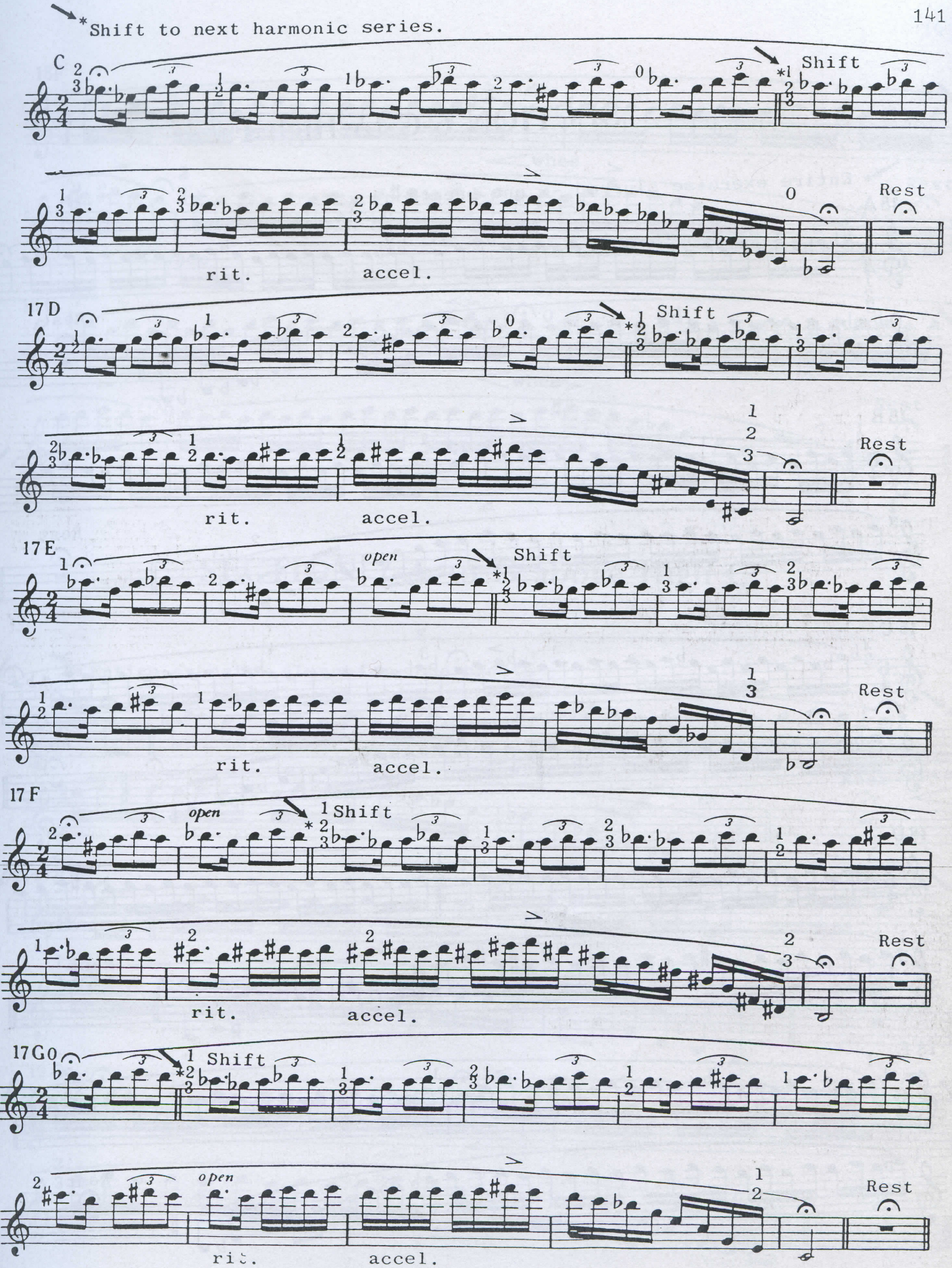
* Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."



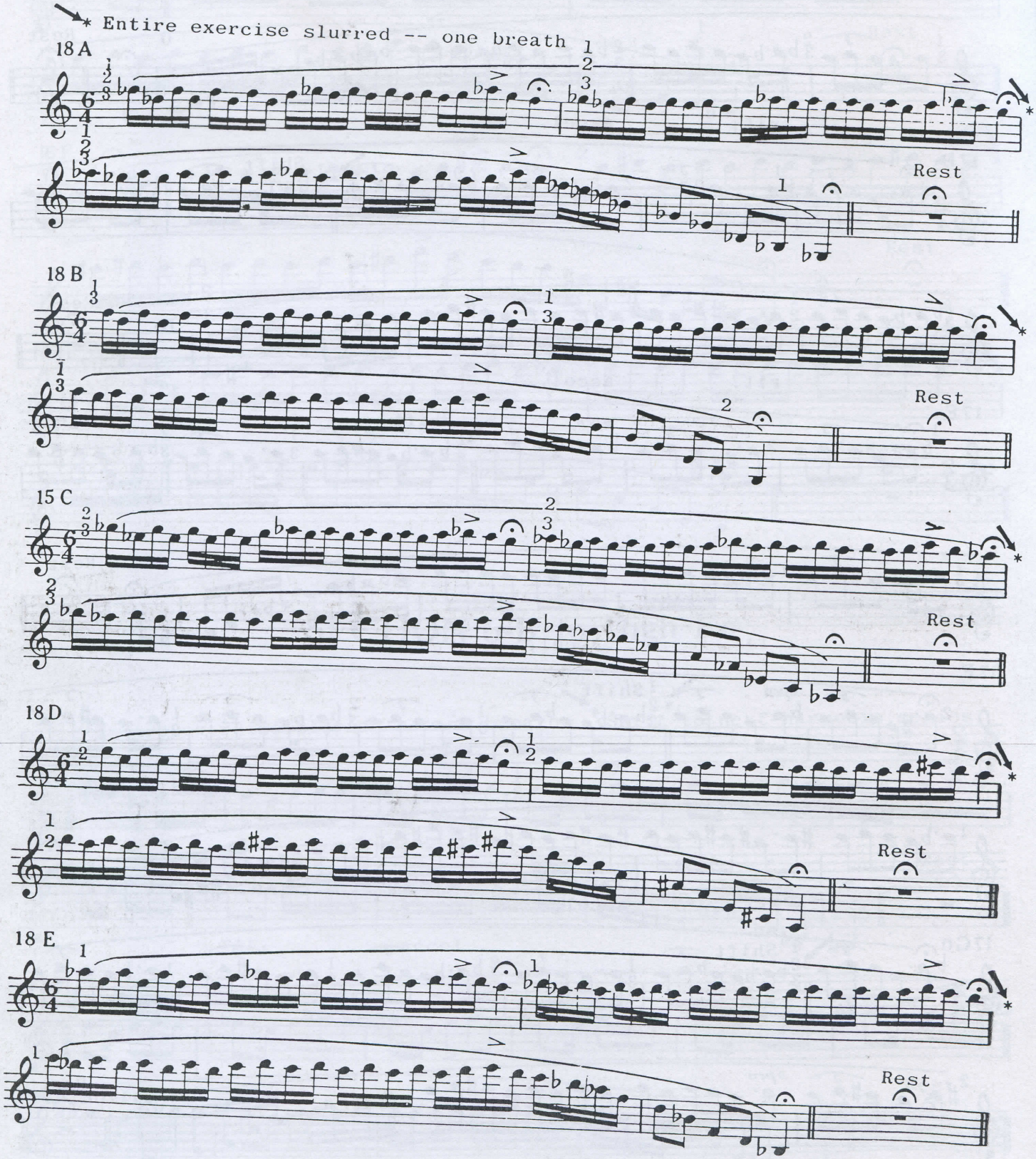


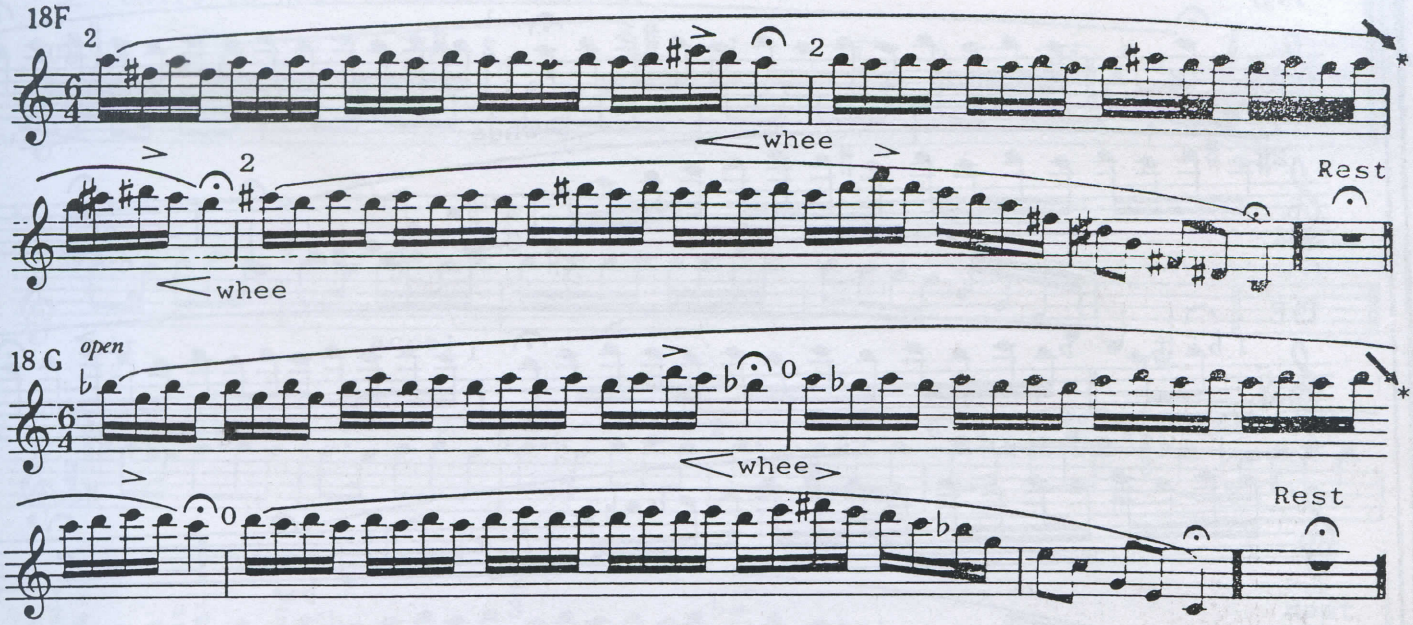
SECTION 6-B to High F#



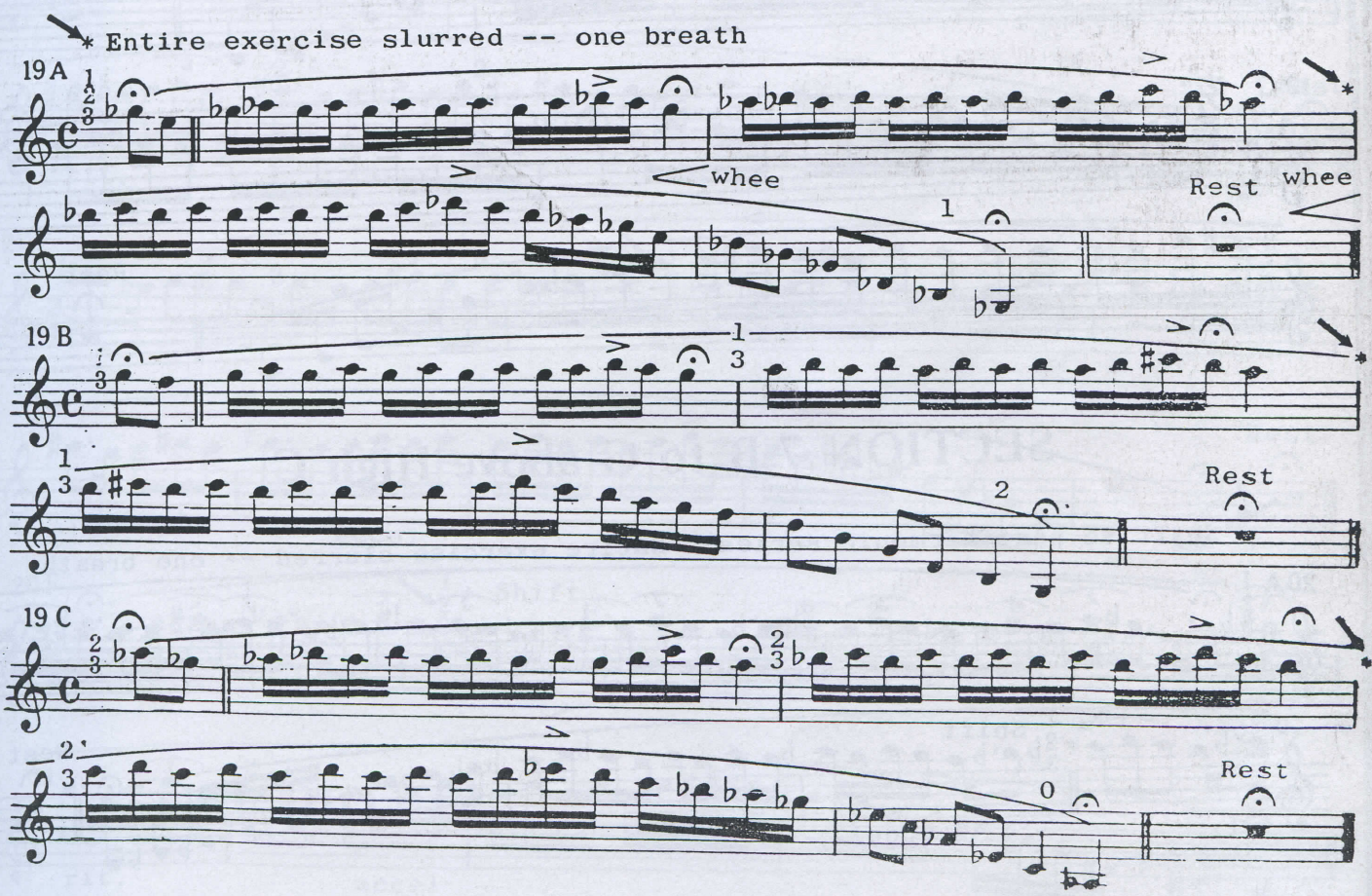

*Shift to next harmonic series.
C
Shift
Rest
rit.
accel.
17 D
Shift
Rest
rit.
accel.
17 E
open
Shift
Rest
rit.
accel.
17 F
open
Shift
Rest
rit.
accel.
17 G
Shift
open
Rest
rit.
accel.

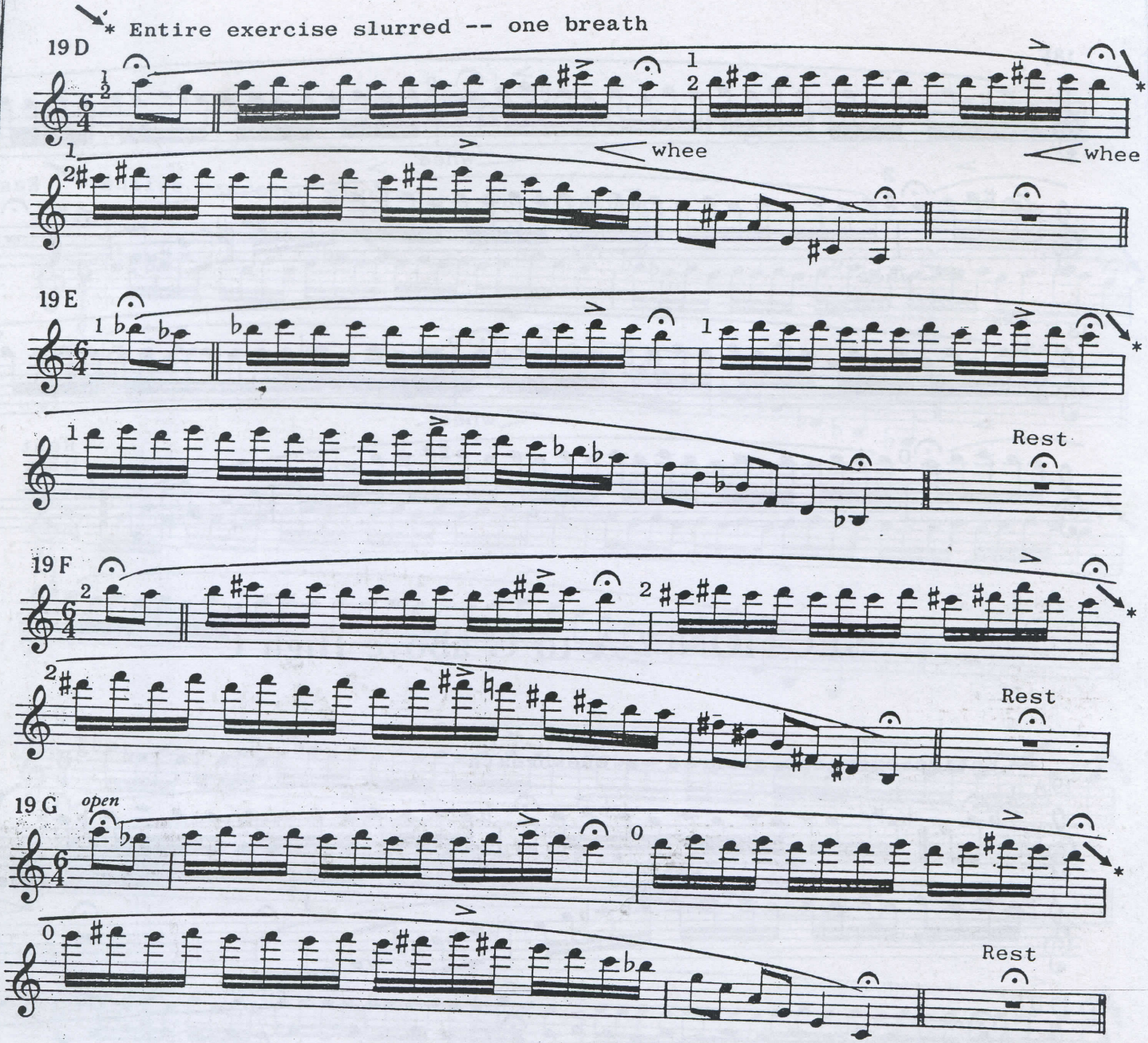
SECTION 6-C to High F#



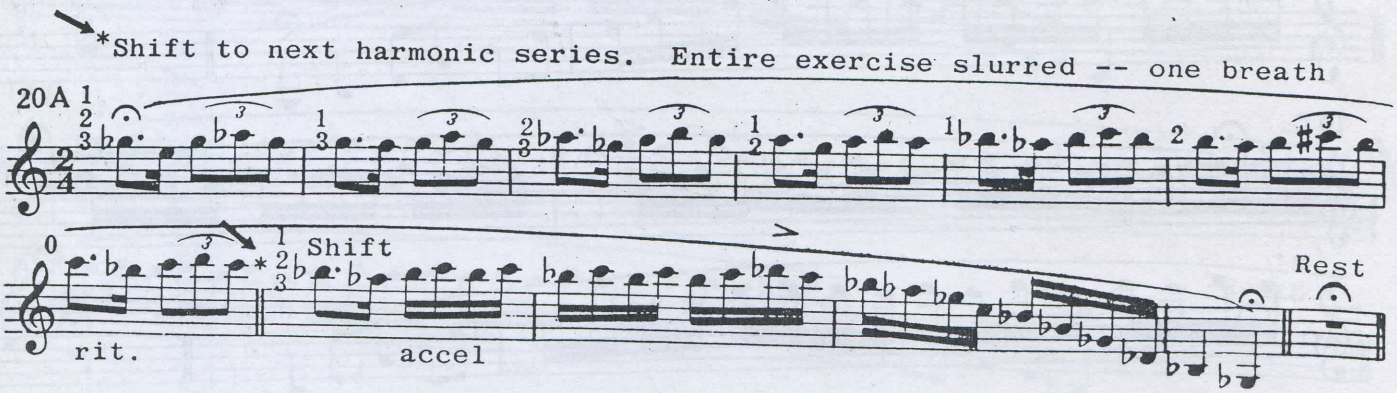


SECTION 7-A to G above High C

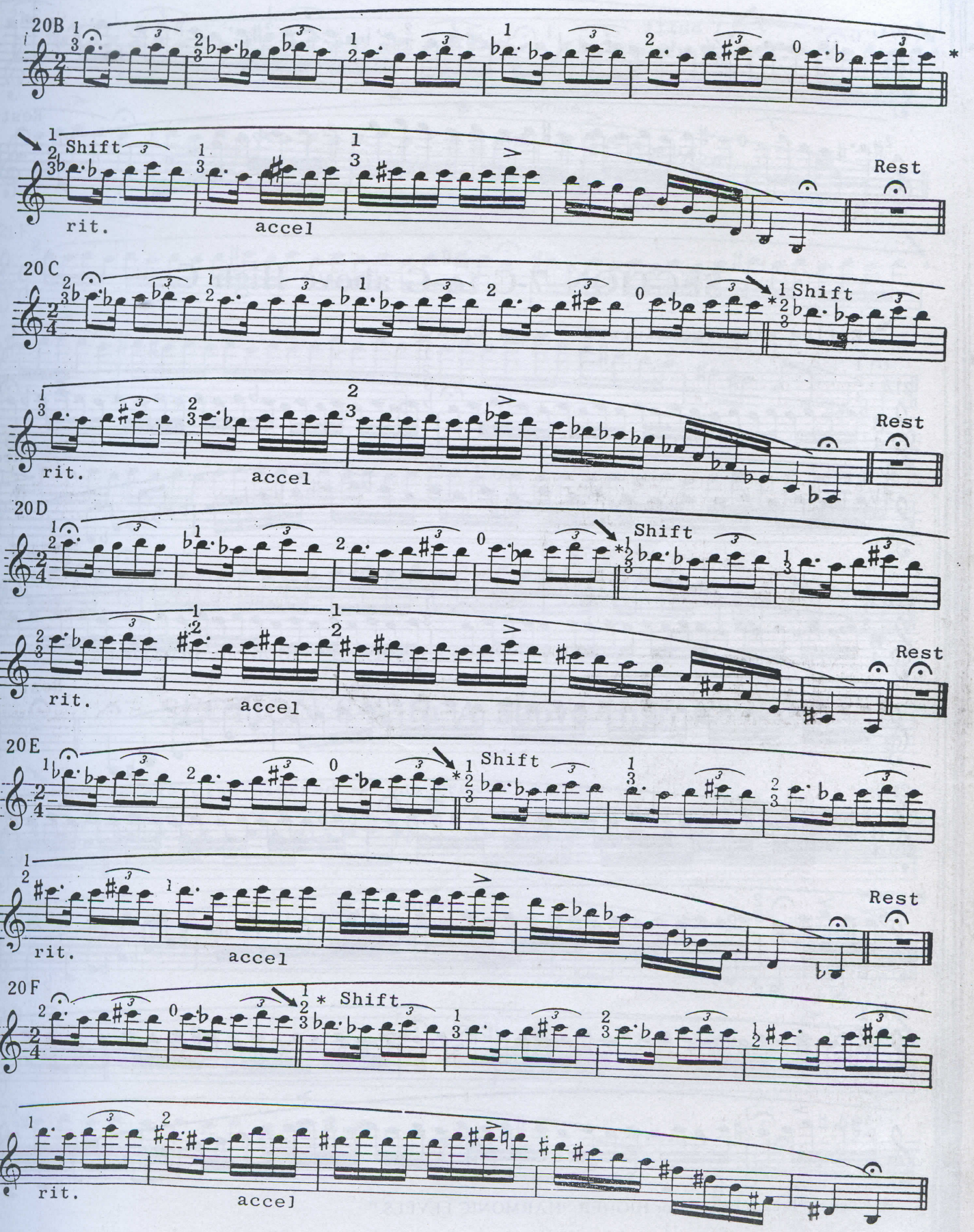


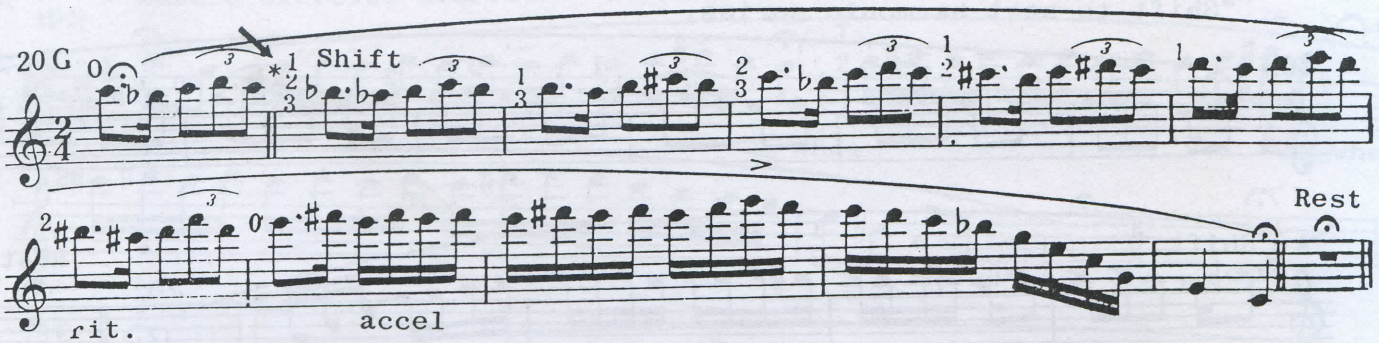


SECTION 7-B to G above High C

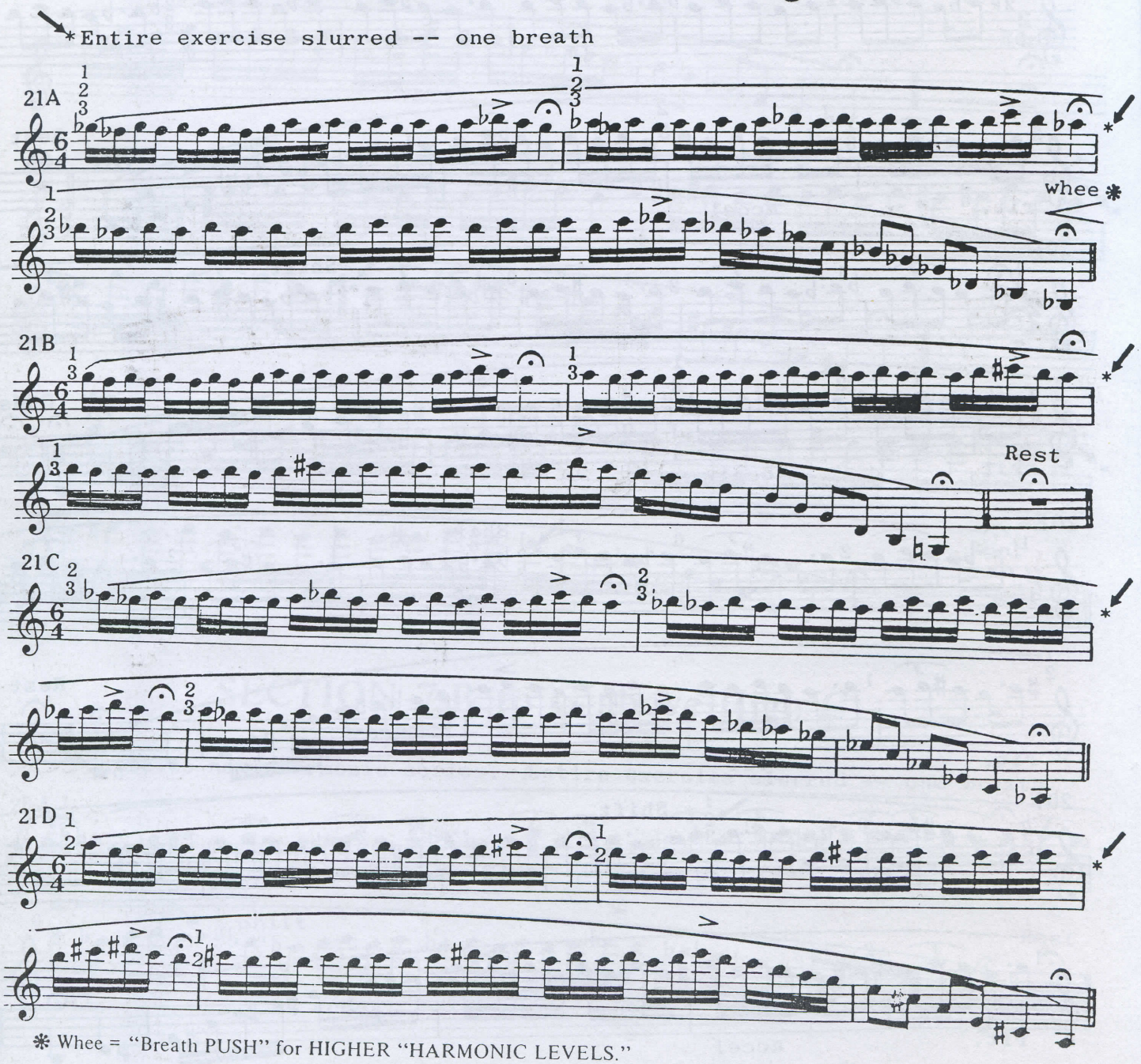


*Shift to next harmonic series.

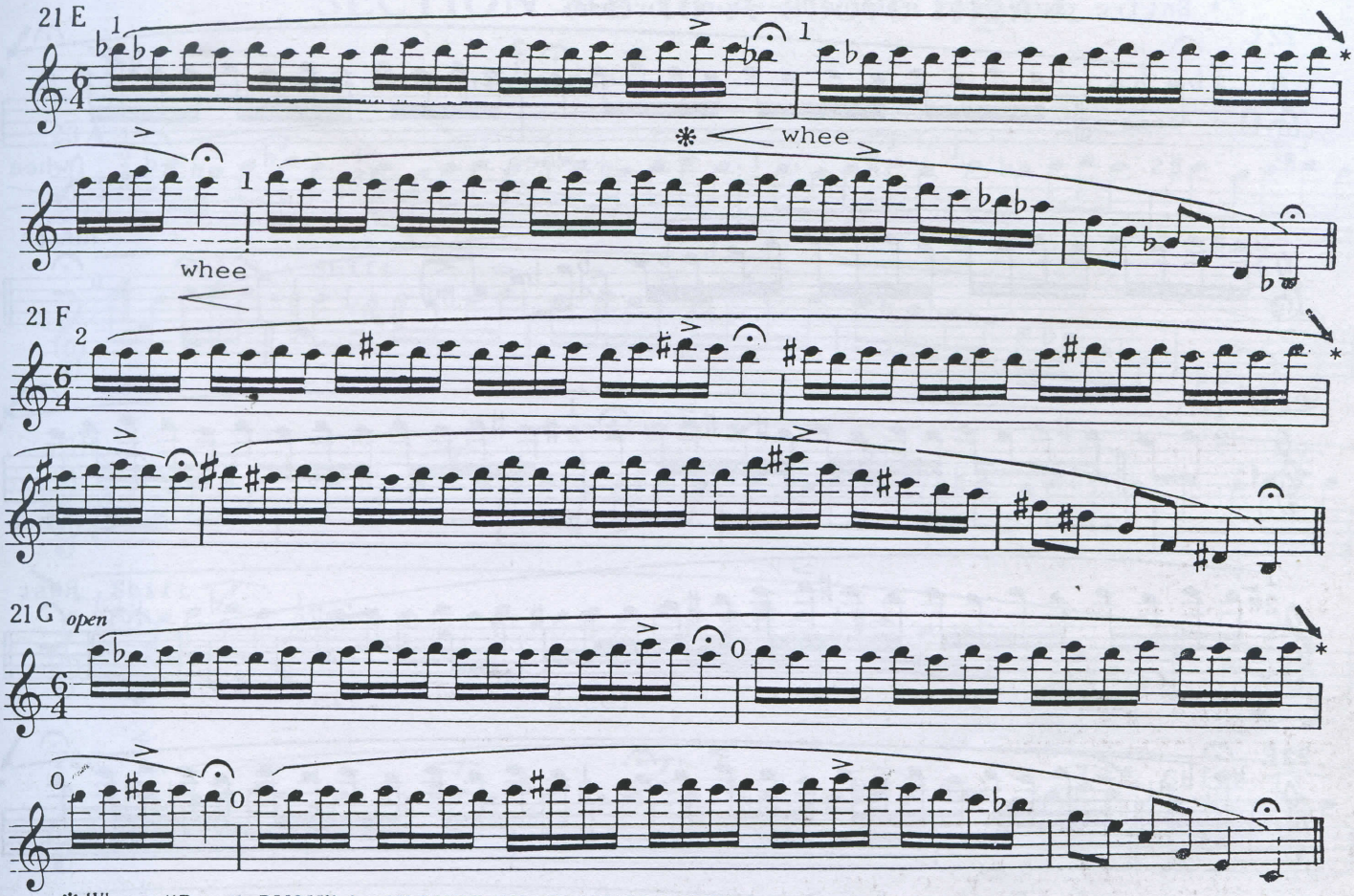




SECTION 7-C to G above High C

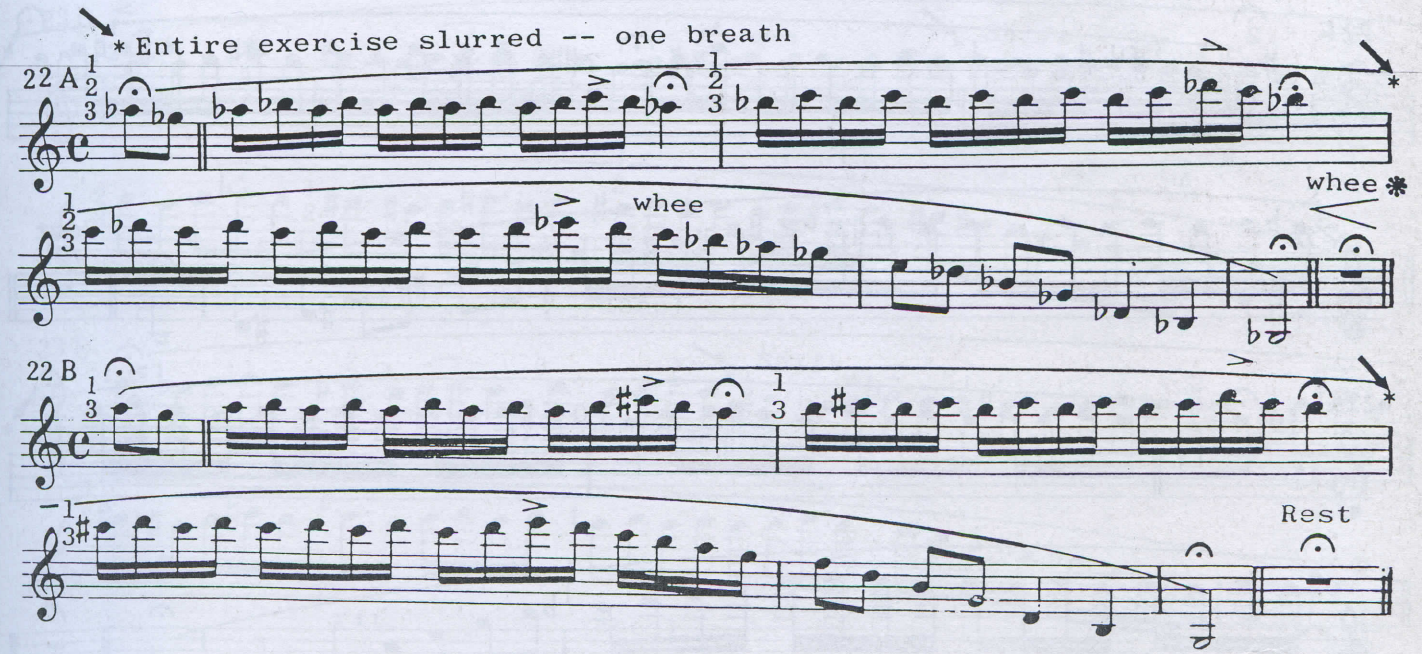


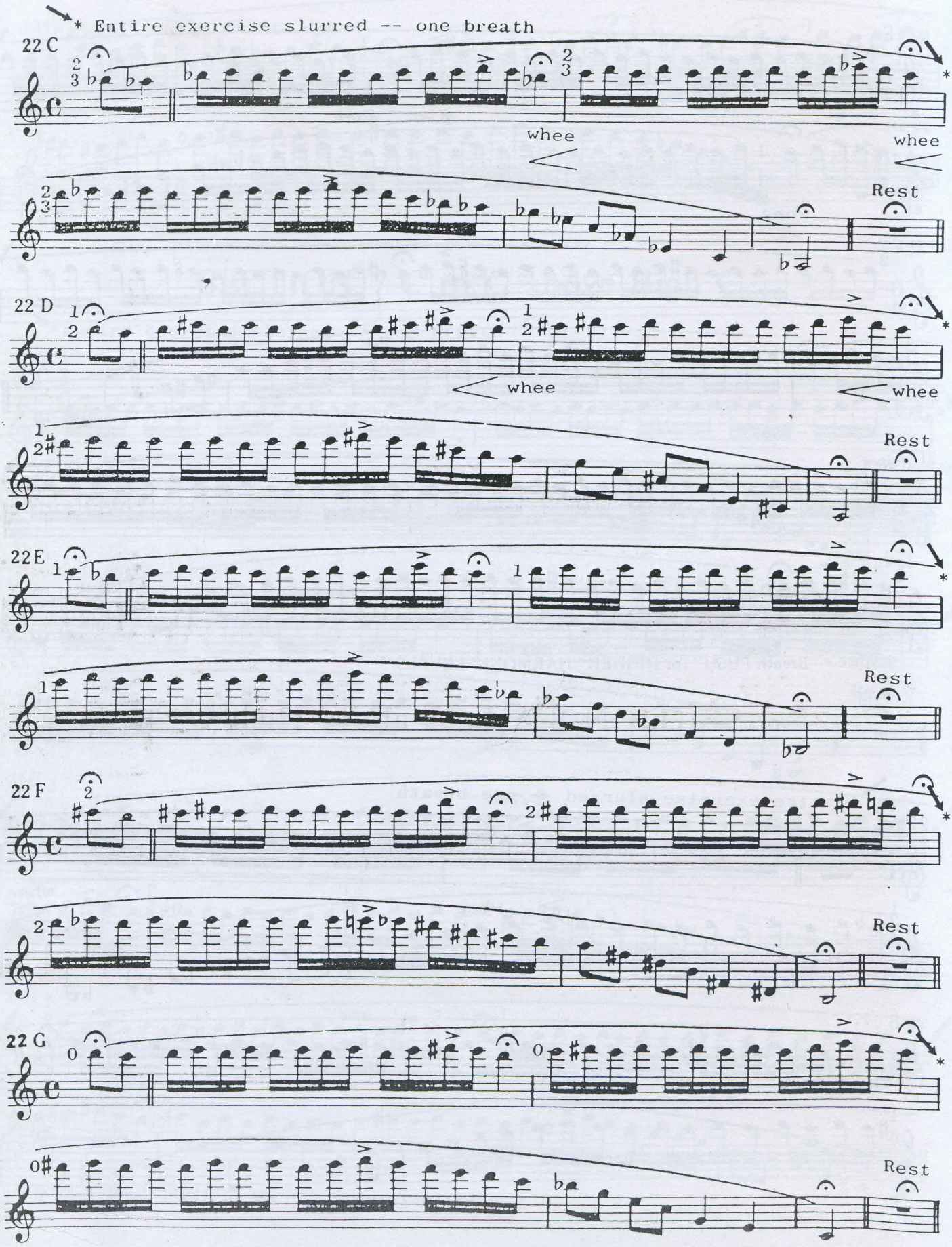
* Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."



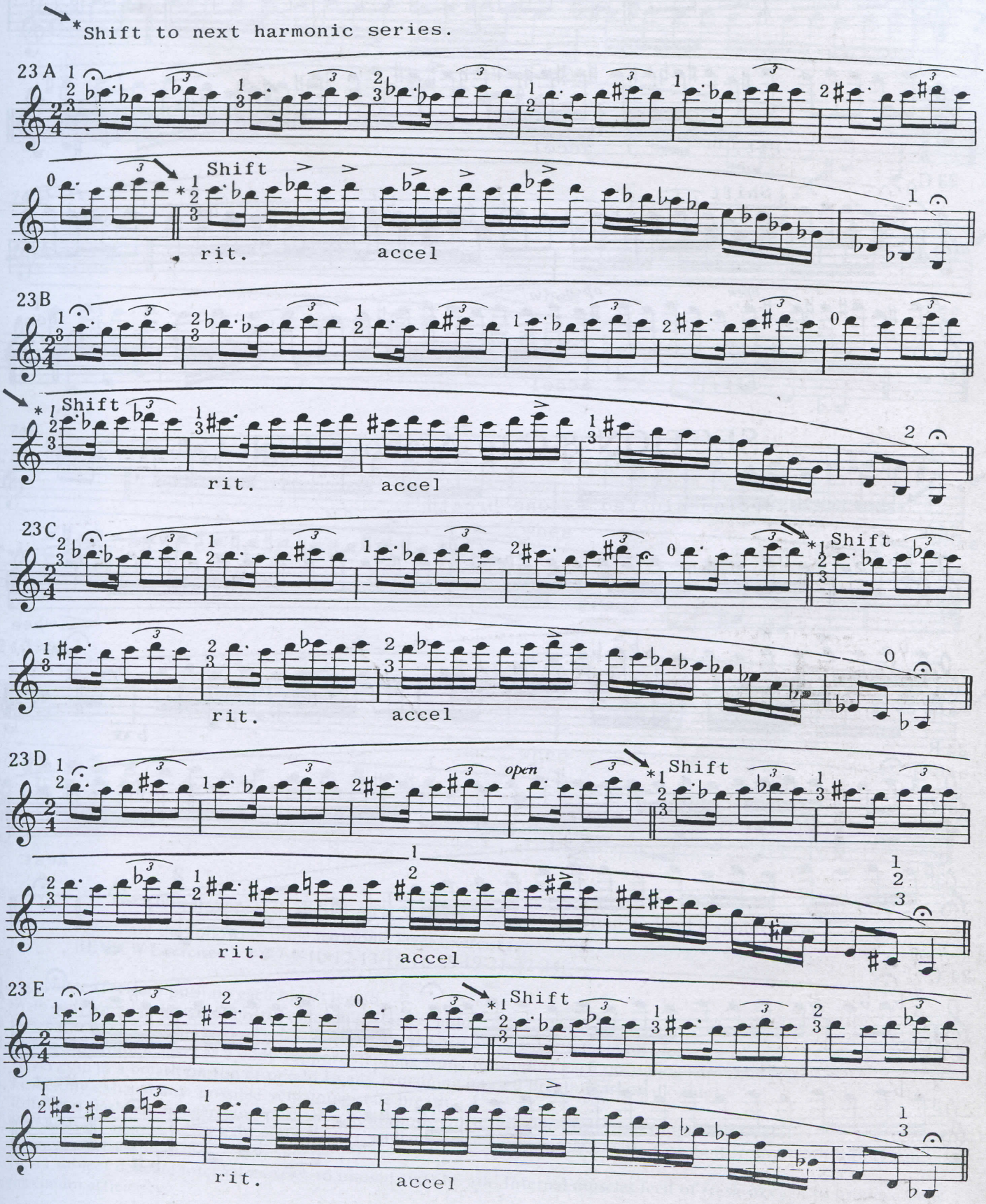
✻ Whee = "Breath PUSH" for HIGHER "HARMONIC LEVELS."

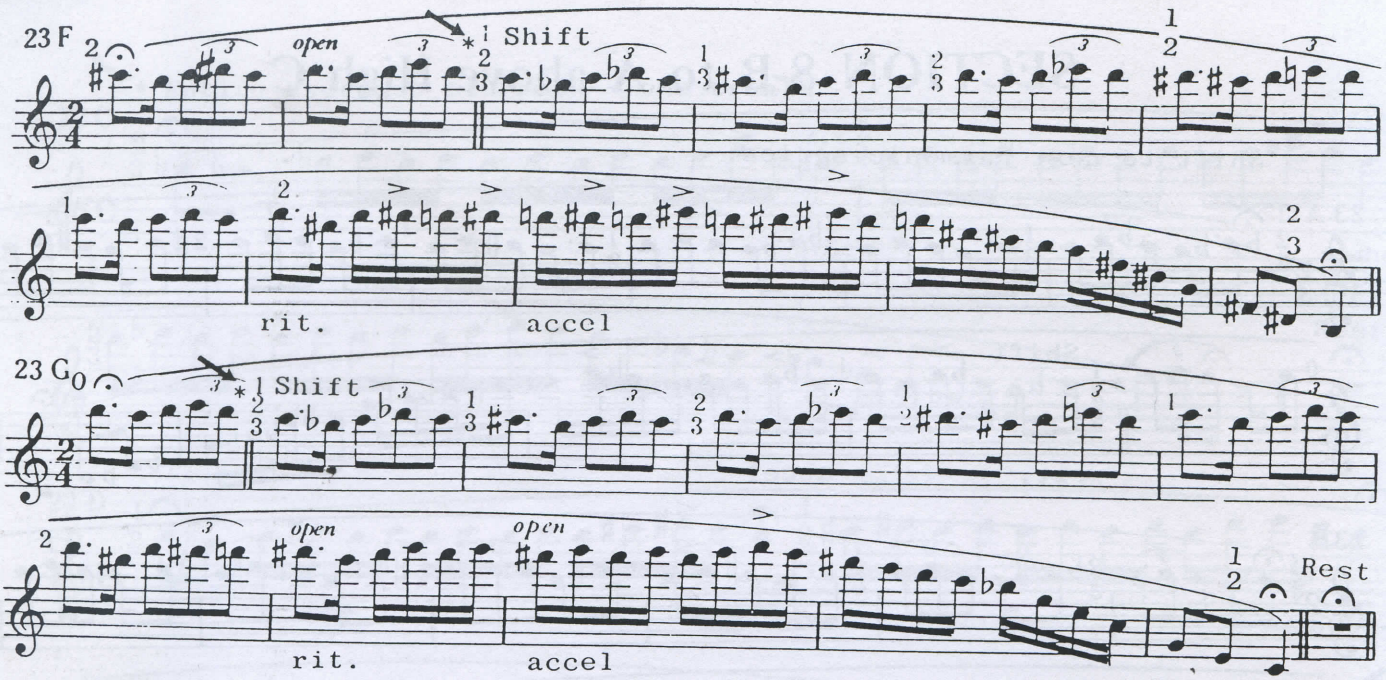
SECTION 8-A to A above High C



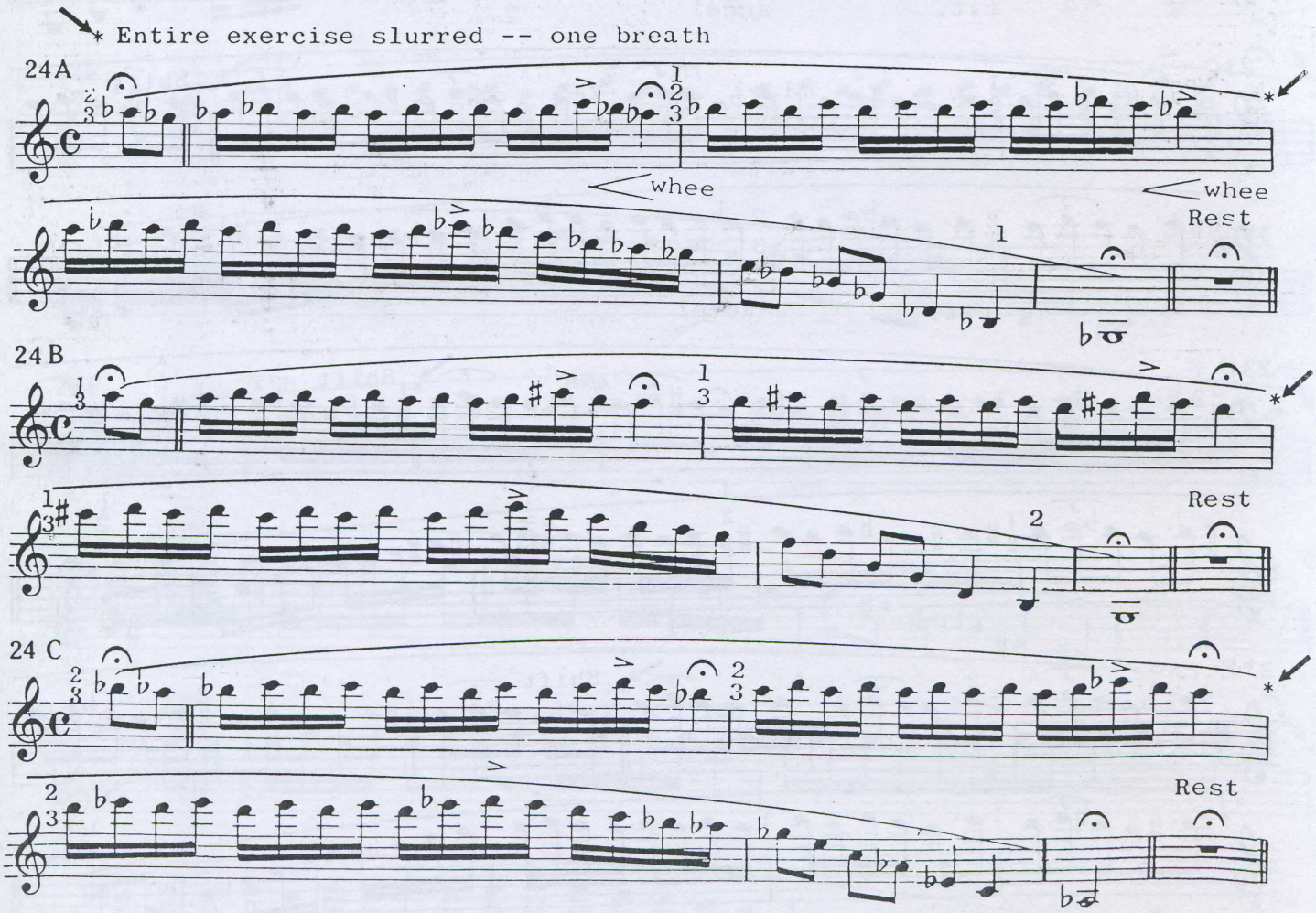

* Entire exercise slurred -- one breath
22 C
whee
whee
Rest
22 D
whee
whee
Rest
22E
Rest
22 F
Rest
22 G
Rest

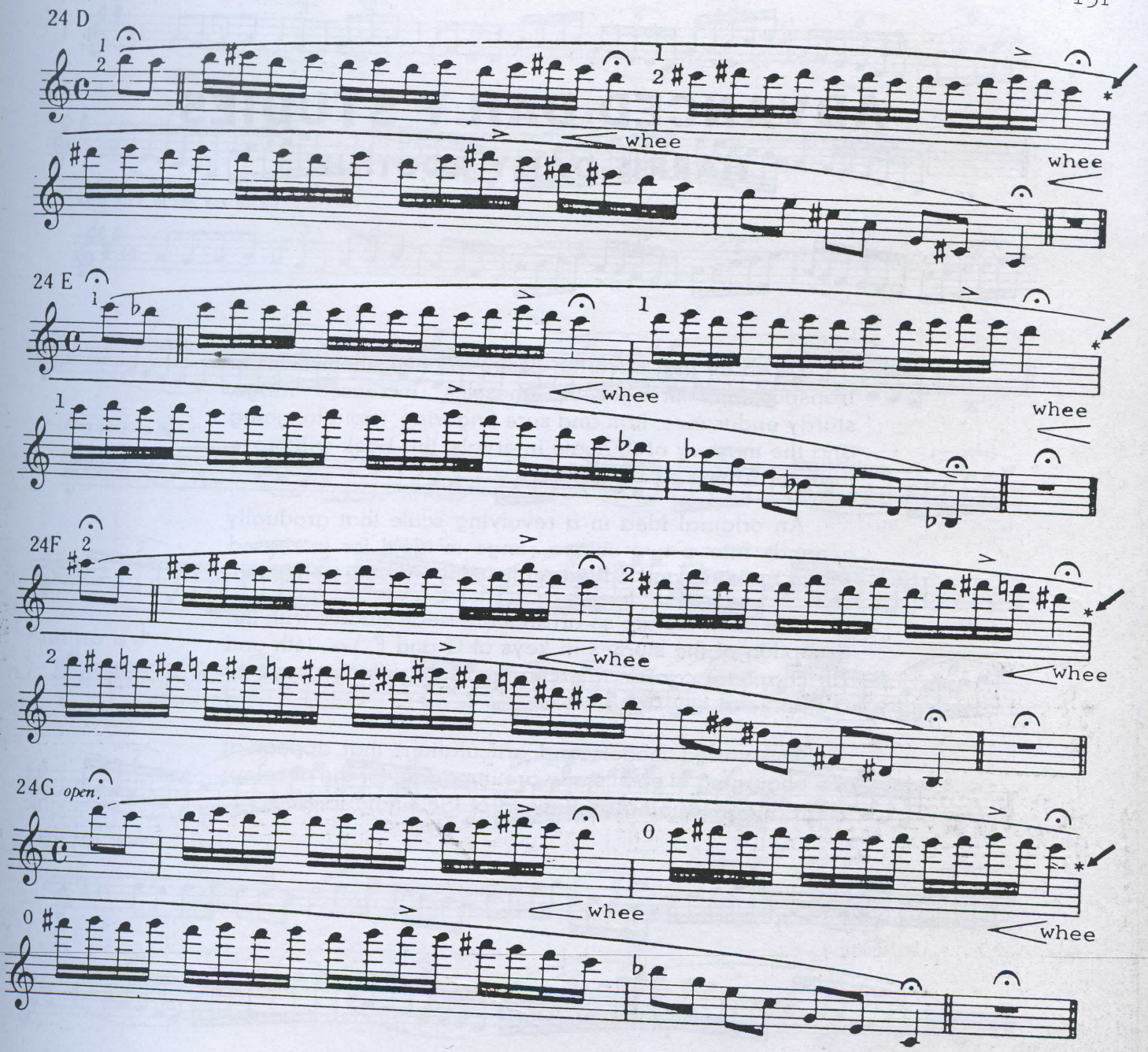
SECTION 8-B to A above High C





SECTION 8-C to A above High C





The Clinical 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-emphasized.
9. Never subject delicate internal muscles to unused stale breath. Internal muscles feed of fresh oxygen to produce their maximum efficiency.

ADVANCED DAILY STUDIES

HARRIS DAILY ROUTINE

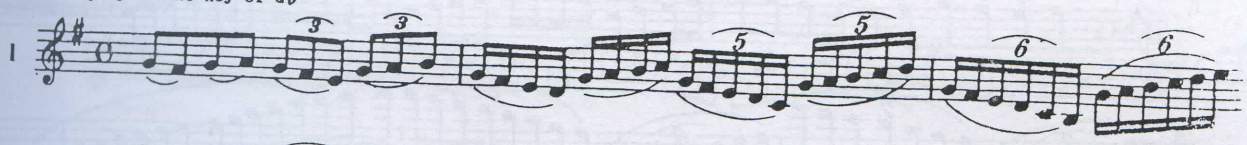
For those that have the desire to better themselves in transposition, stronger lip muscles, increased range, sturdy endurance, firm and sure fingering, rapid tonguing and the mastery of intricate intervals; this book will prove indispensable.

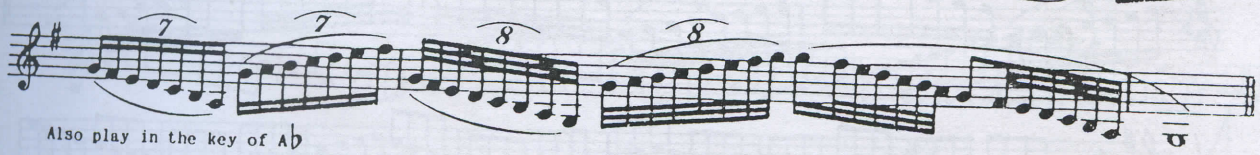
An original idea in a revolving scale that gradually expands into a two octave range is ideal for increased range building and added proficiency in scale perfection.

The chapters are so arranged that all studies with the exception of the studies in keys of C and F, i.e., (4th and 7th chapters) can be interchanged into different keys by a change of key signature.

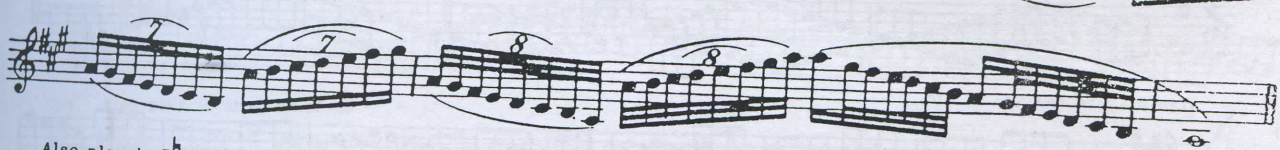
The varied models and articulations that appear at the beginning of each study are important for the development of ear training and speed of the single tongue.

Also play in the key of G♭

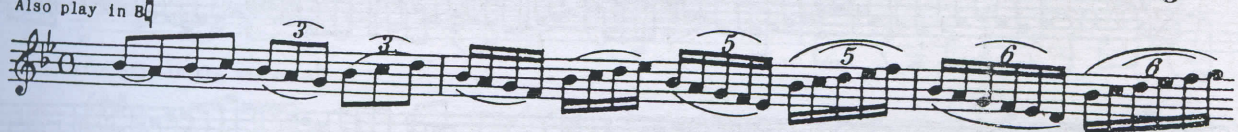


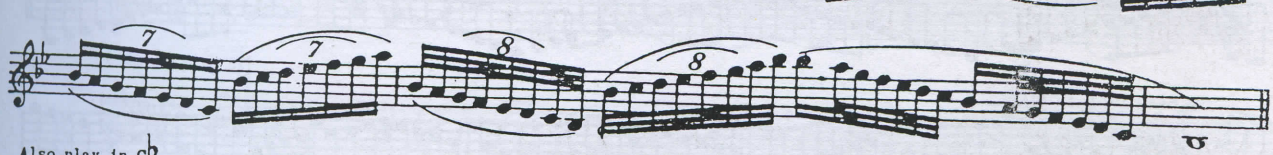


Also play in the key of A♭

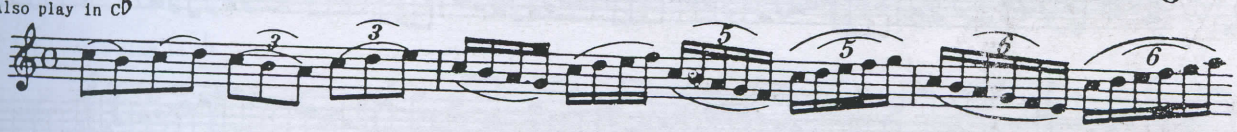


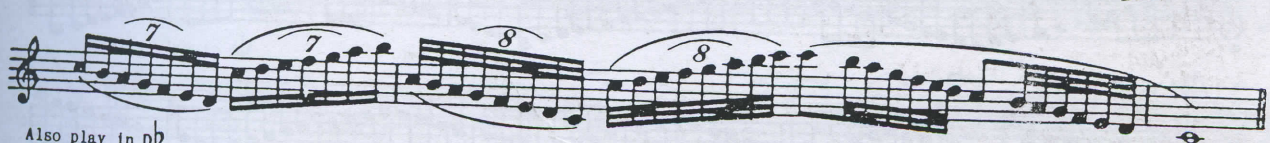
Also play in B♭



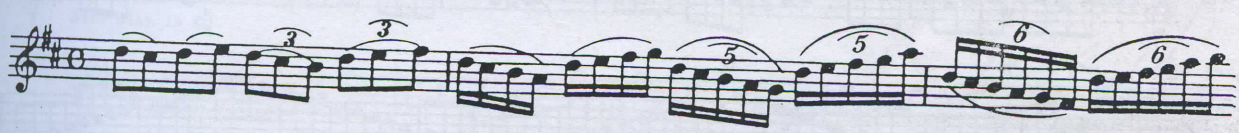


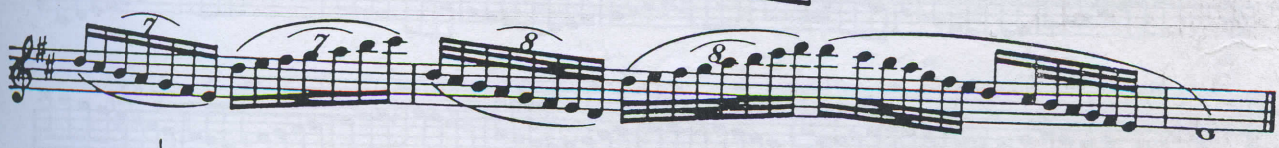
Also play in C♭



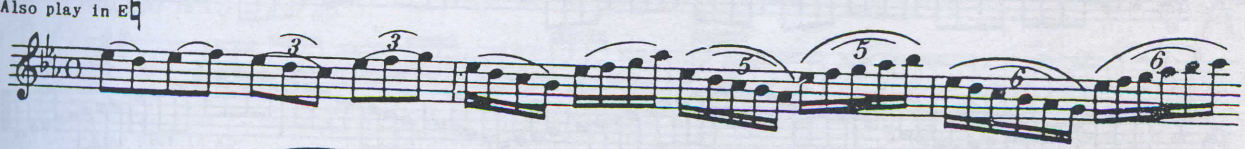


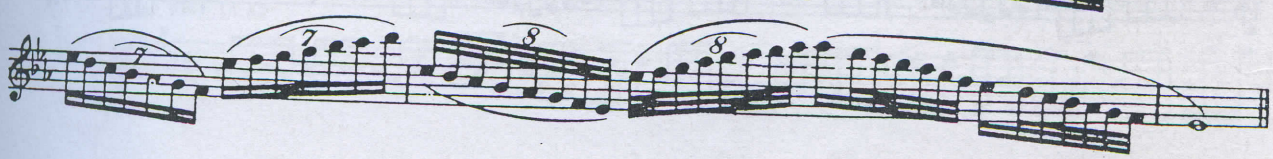
Also play in D♭



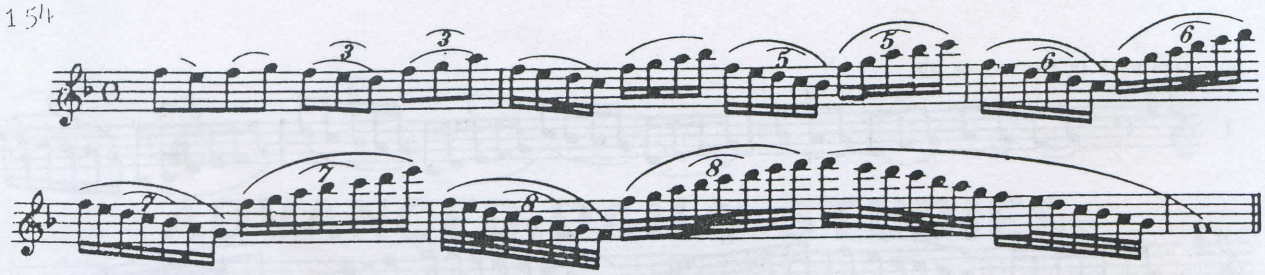


Also play in E♭

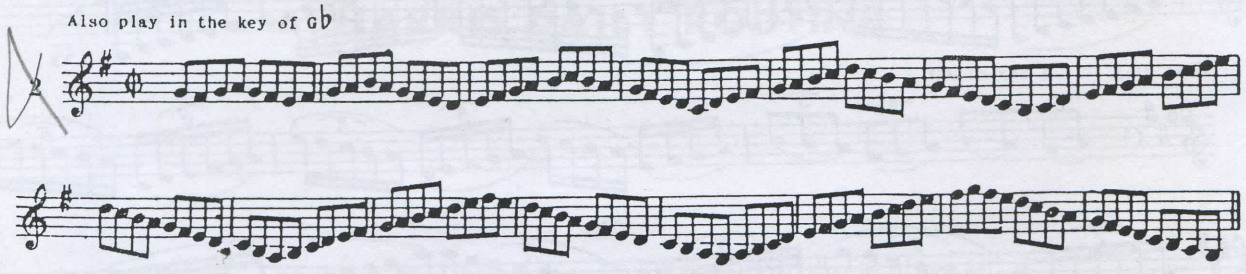




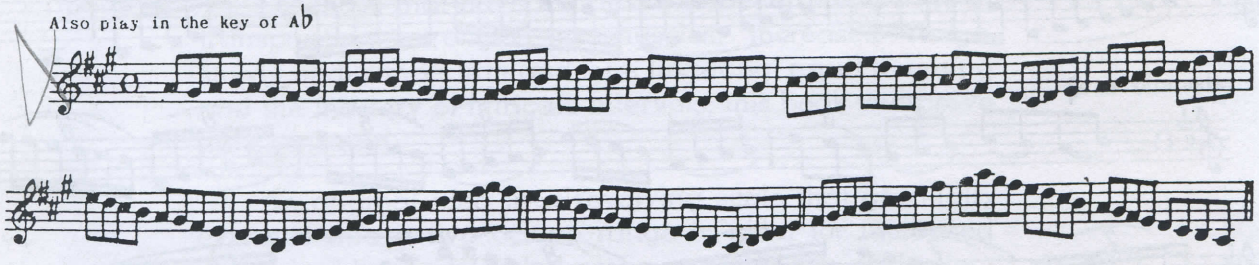
© Copyright 1980 by Chas. Colin, 315 West 53rd St., New York, N.Y. 10019
International Copyright Secured
Made in U.S.A.
All Rights Reserved



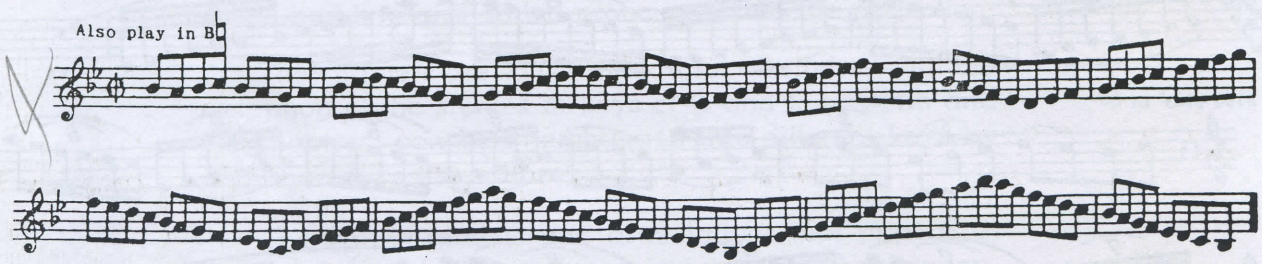
Also play in the key of G♭



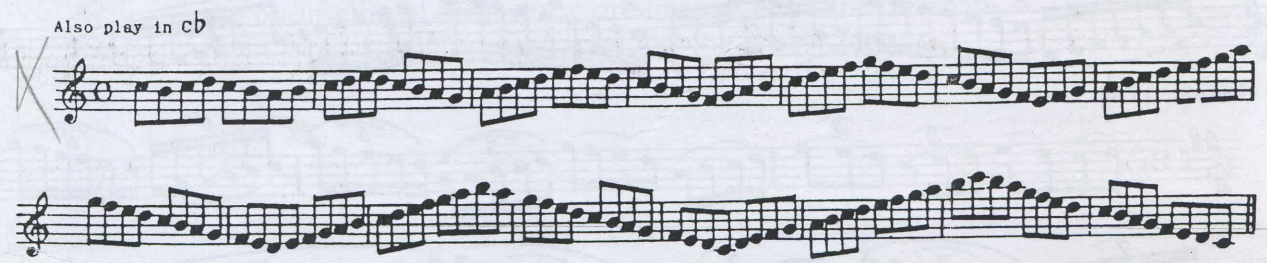
Also play in the key of A♭



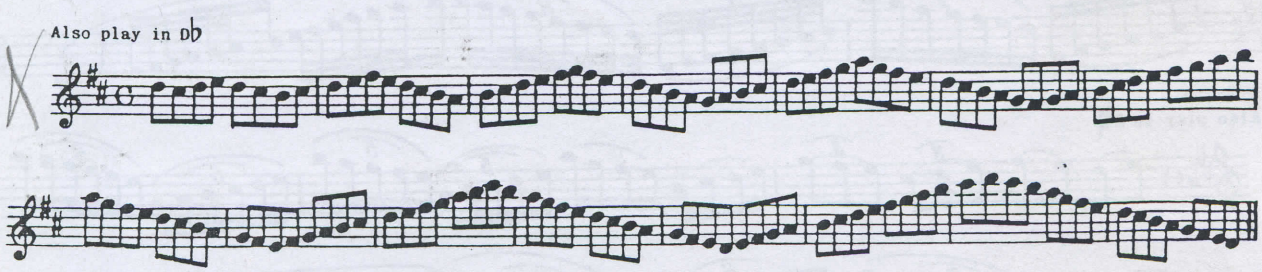
Also play in B♭



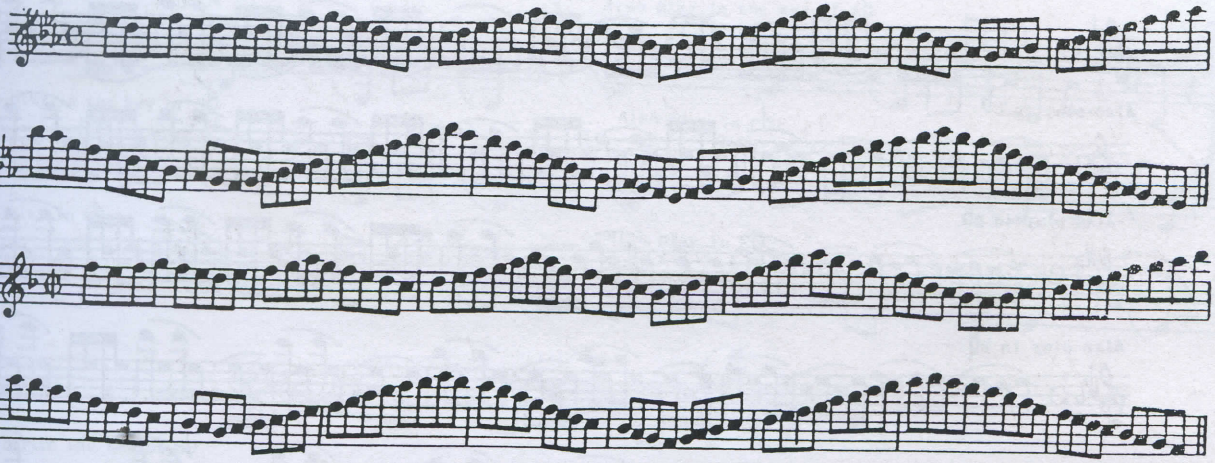
Also play in C♭



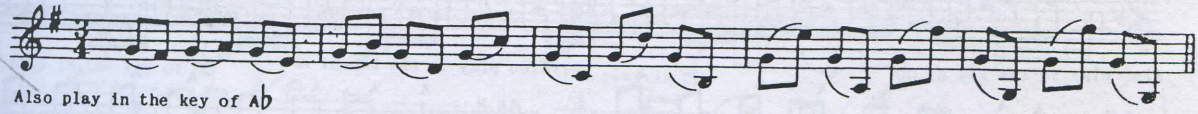
Also play in D♭



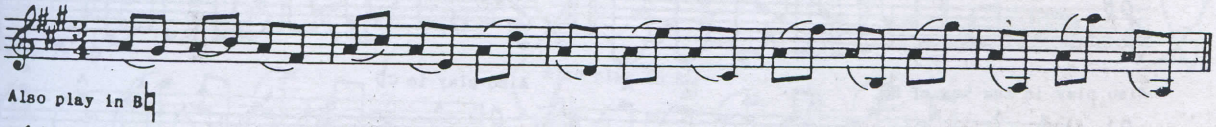
Also play in E♭



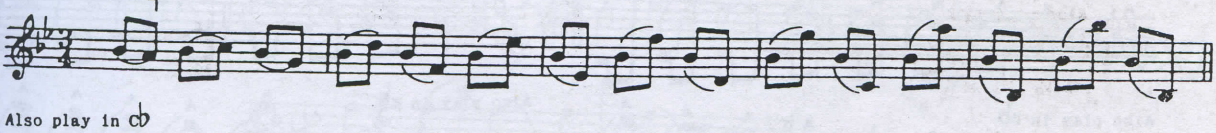
Also play in the key of G♭



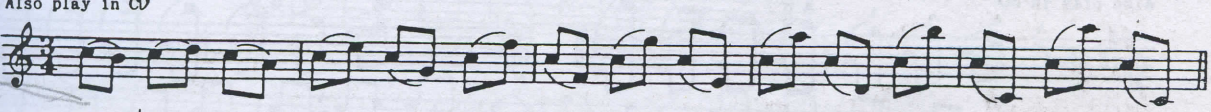
Also play in the key of A♭



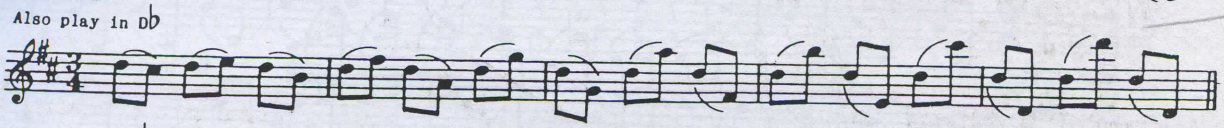
Also play in B♭



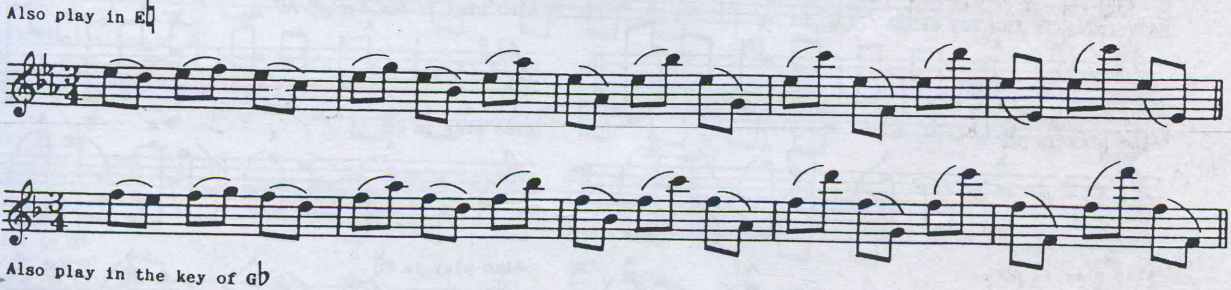
Also play in C♭



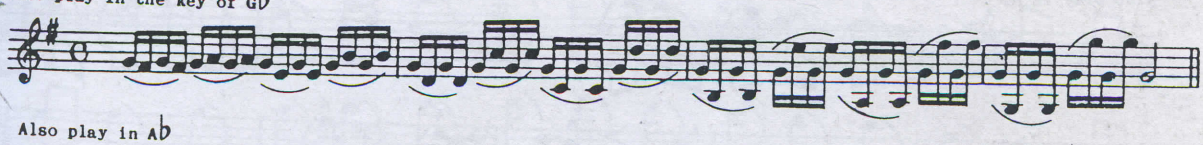
Also play in D♭



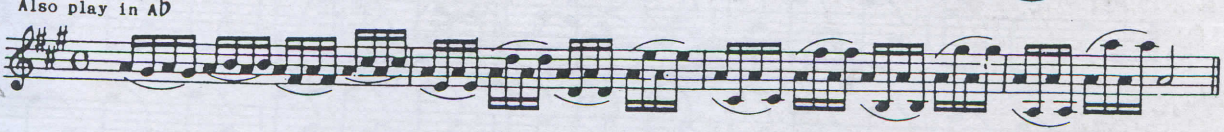
Also play in E♭



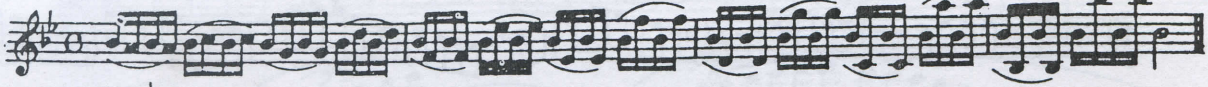
Also play in the key of G♭



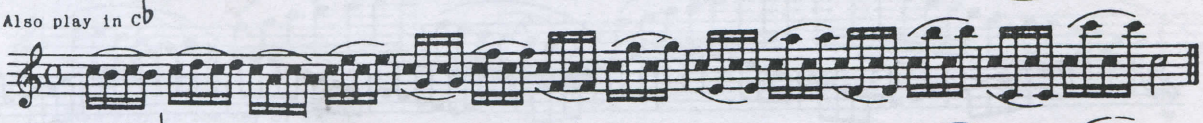
Also play in A♭



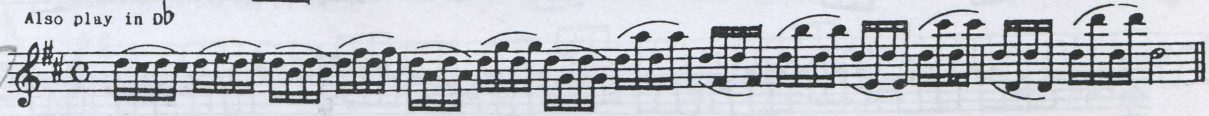
Also play in the key of B♭



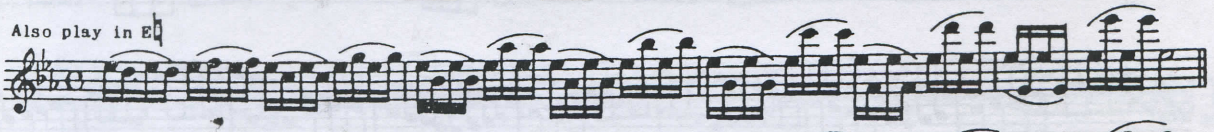
Also play in C♭

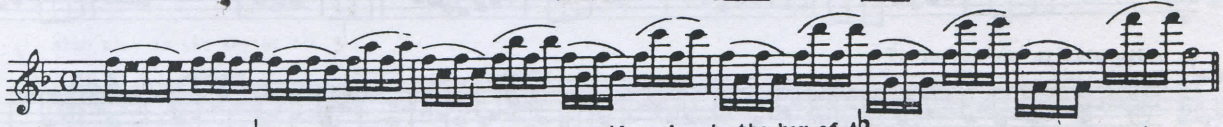


Also play in D♭



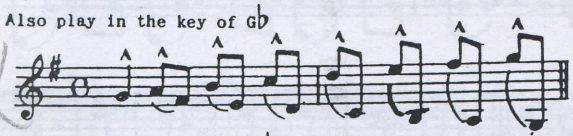
Also play in E♭



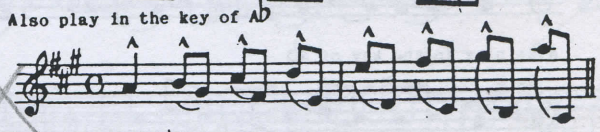


5

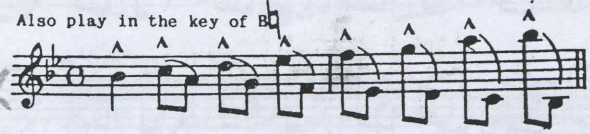
Also play in the key of G♭



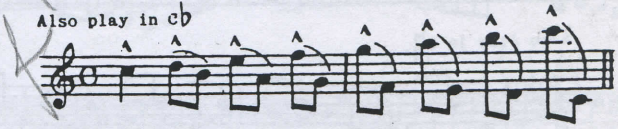
Also play in the key of A♭



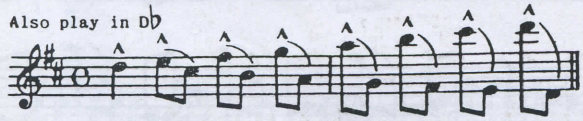
Also play in the key of B♭



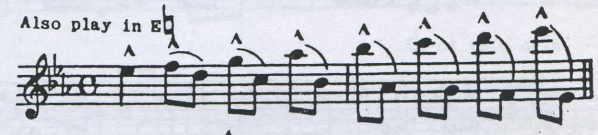
Also play in C♭

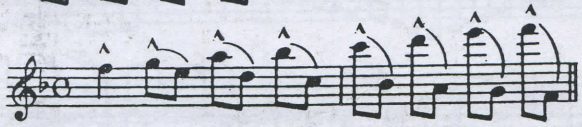


Also play in D♭



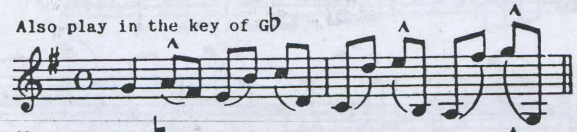
Also play in E♭



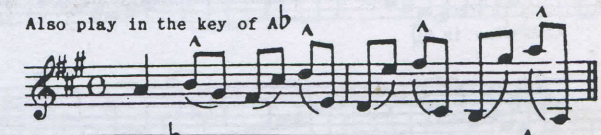


6

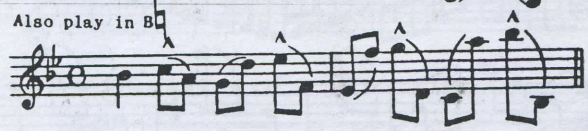
Also play in the key of G♭



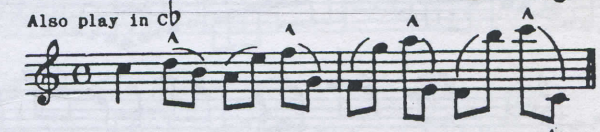
Also play in the key of A♭



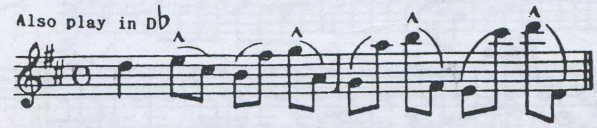
Also play in B♭



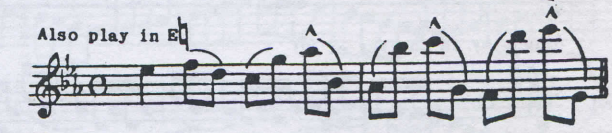
Also play in C♭

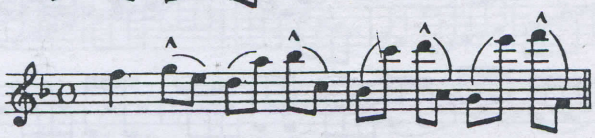


Also play in D♭



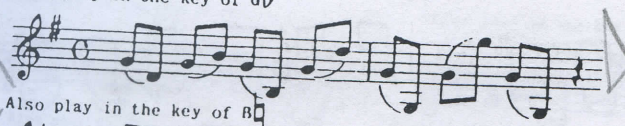
Also play in E♭



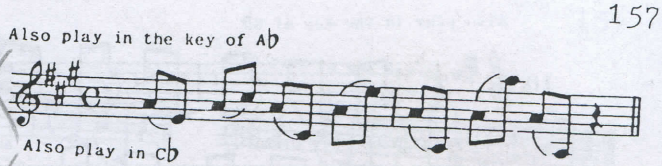


7

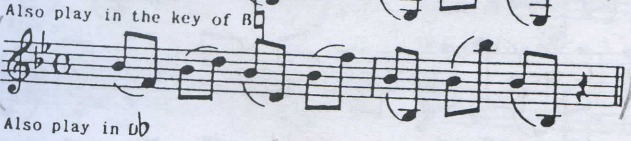
Also play in the key of G♭



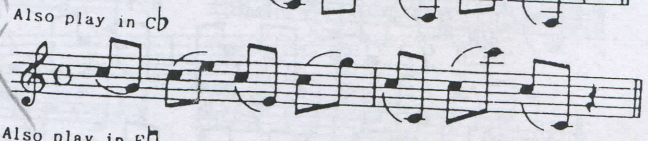
Also play in the key of A♭



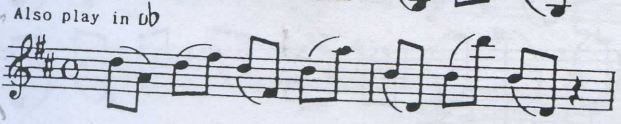
Also play in the key of B♭



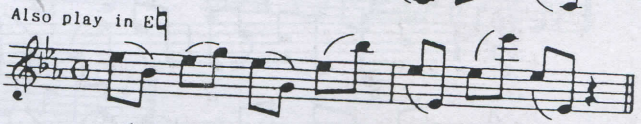
Also play in C♭

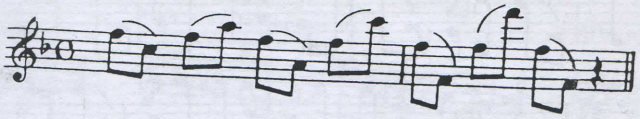


Also play in D♭



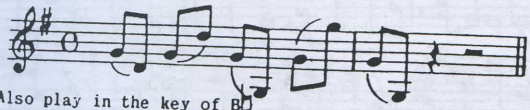
Also play in E♭



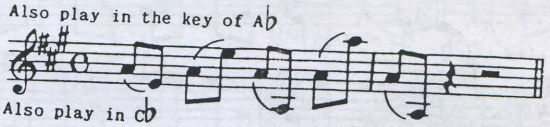


8

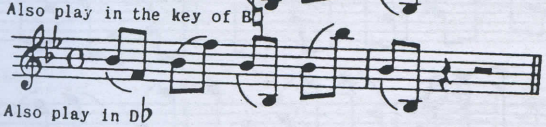
Also play in the key of G♭



Also play in the key of A♭

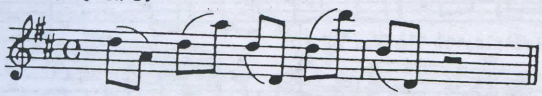


Also play in the key of B♭

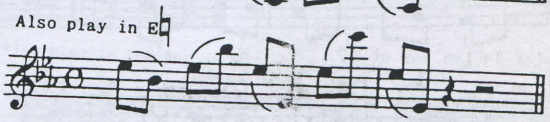


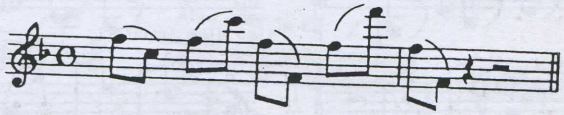
Also play in C♭

Also play in D♭



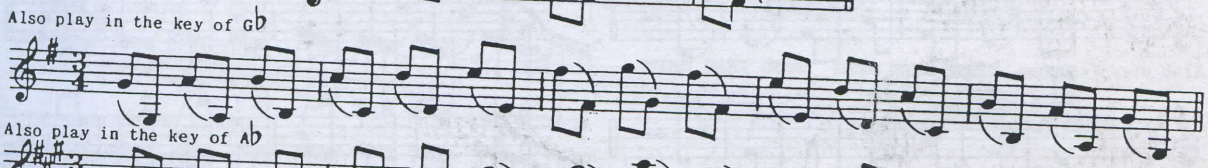
Also play in E♭



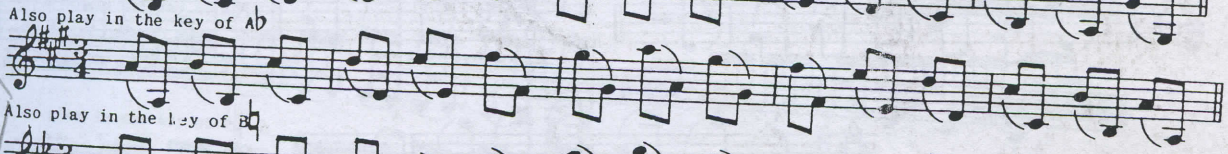


9

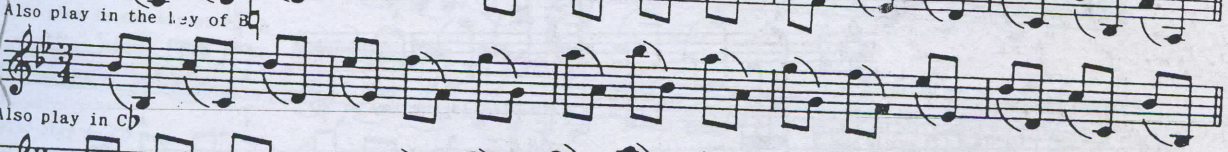
Also play in the key of G♭



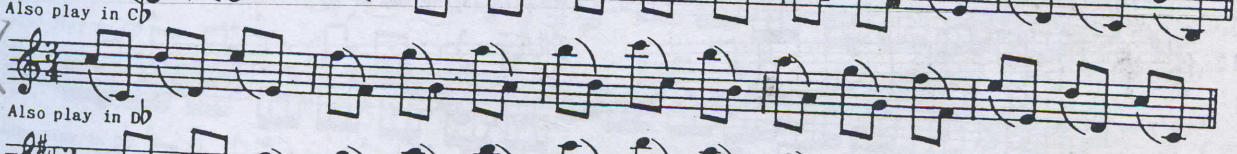
Also play in the key of A♭



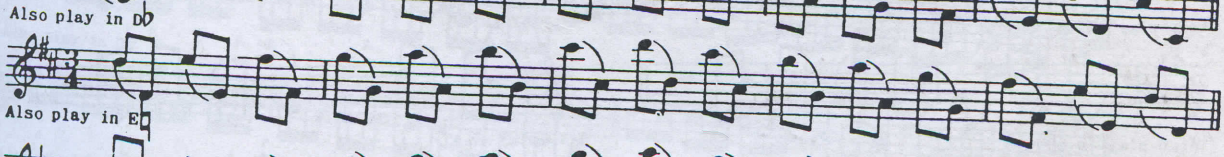
Also play in the key of B♭



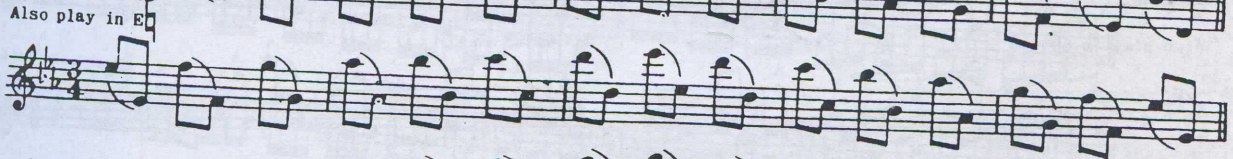
Also play in C♭

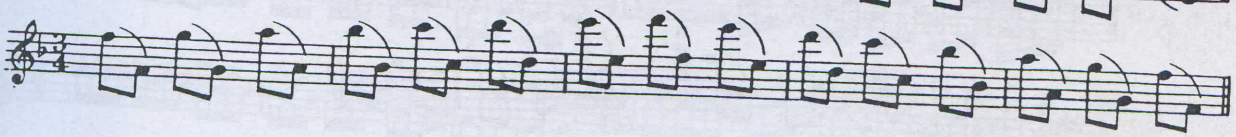


Also play in D♭



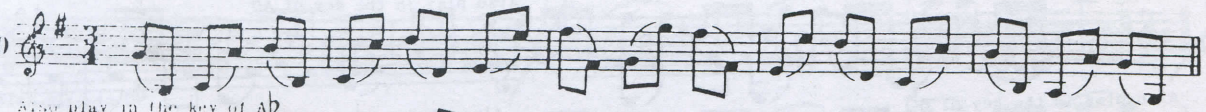
Also play in E♭



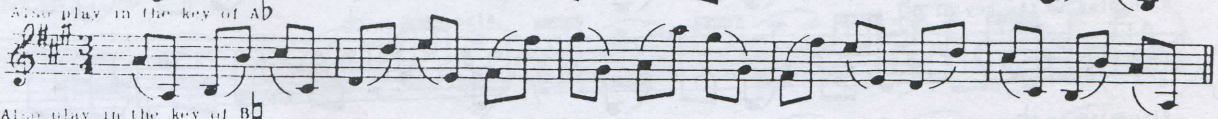


Also play in the key of G♭

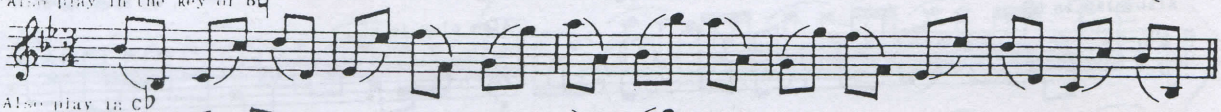
10



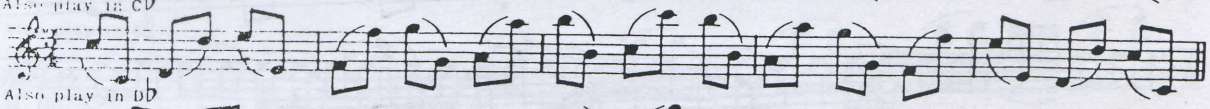
Also play in the key of A♭



Also play in the key of B♭

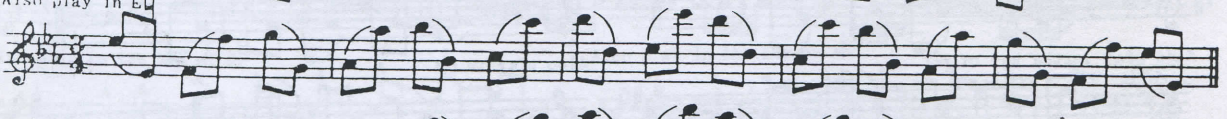


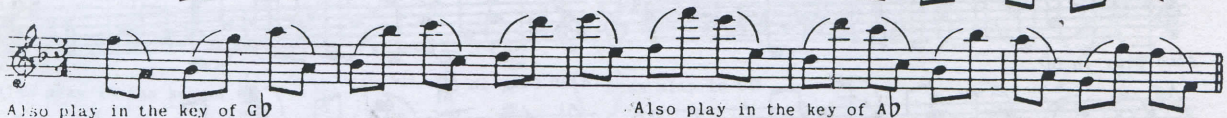
Also play in C♭



Also play in D♭

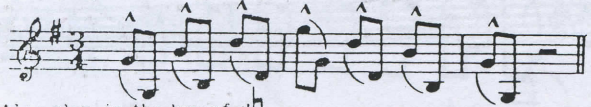
Also play in E♭



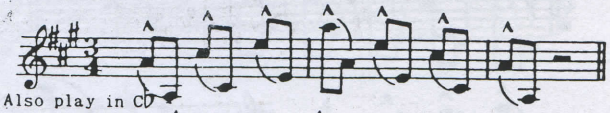


Also play in the key of G♭

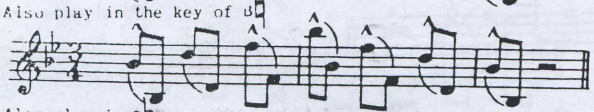
11



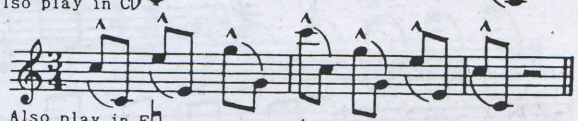
Also play in the key of A♭



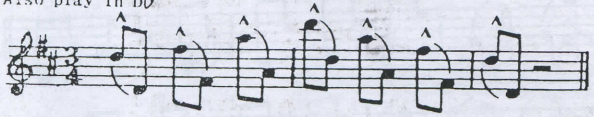
Also play in the key of B♭



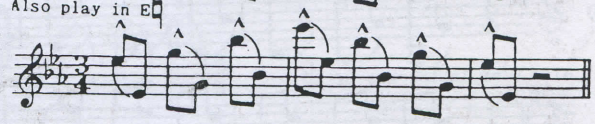
Also play in C♭

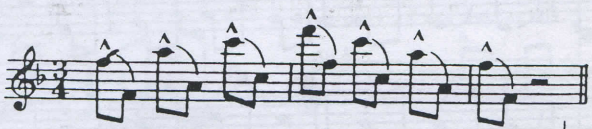


Also play in D♭



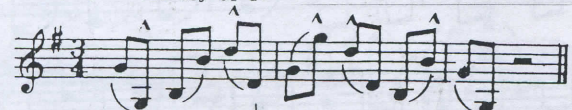
Also play in E♭



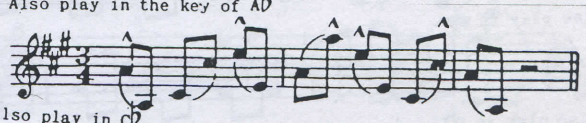


Also play in the key of G♭

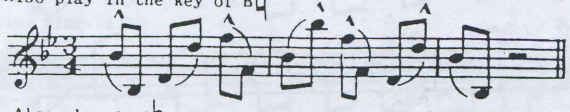
12



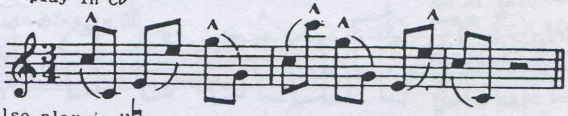
Also play in the key of A♭



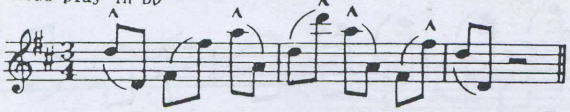
Also play in the key of B♭



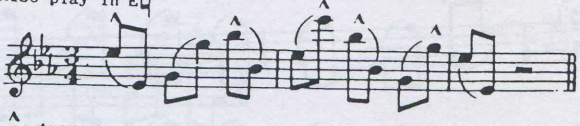
Also play in C♭



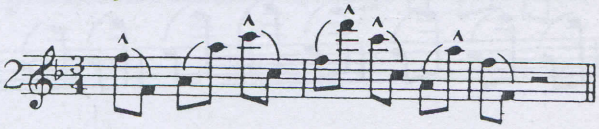
Also play in D♭



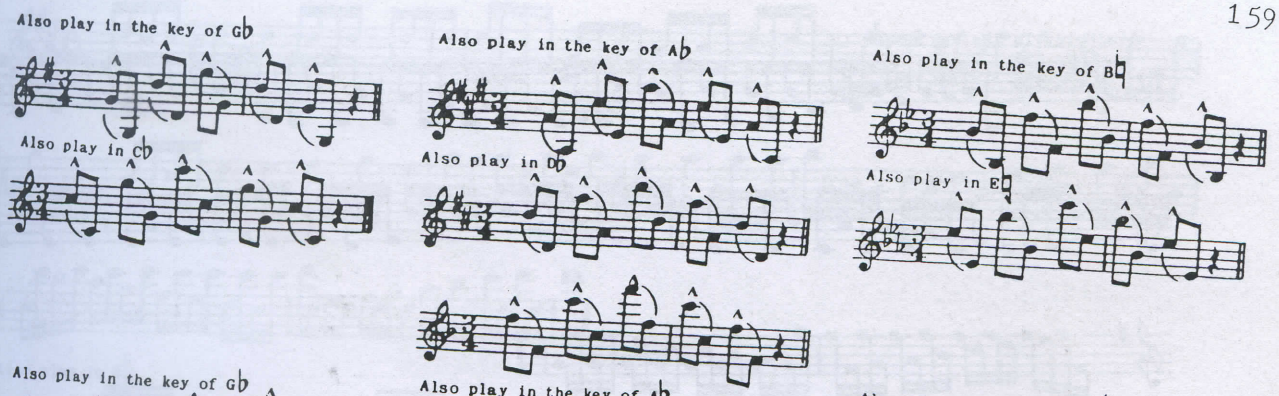
Also play in E♭



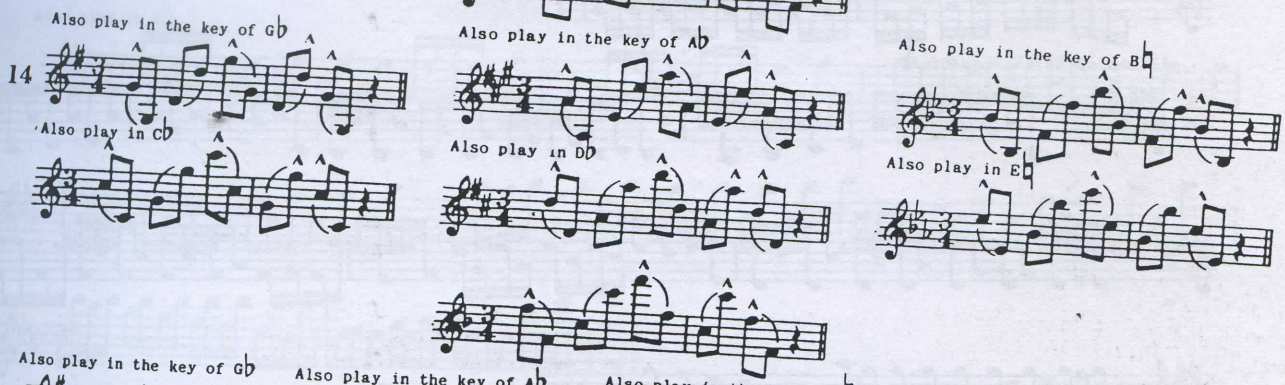
12



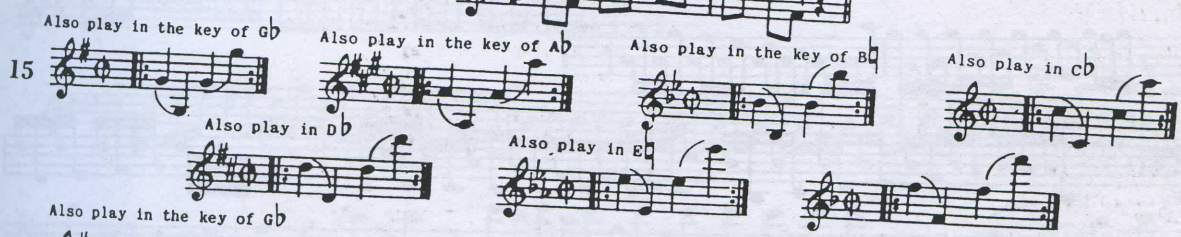
13


Also play in the key of Gb
Also play in the key of Ab
Also play in the key of Bb
Also play in Cb
Also play in Db
Also play in Eb

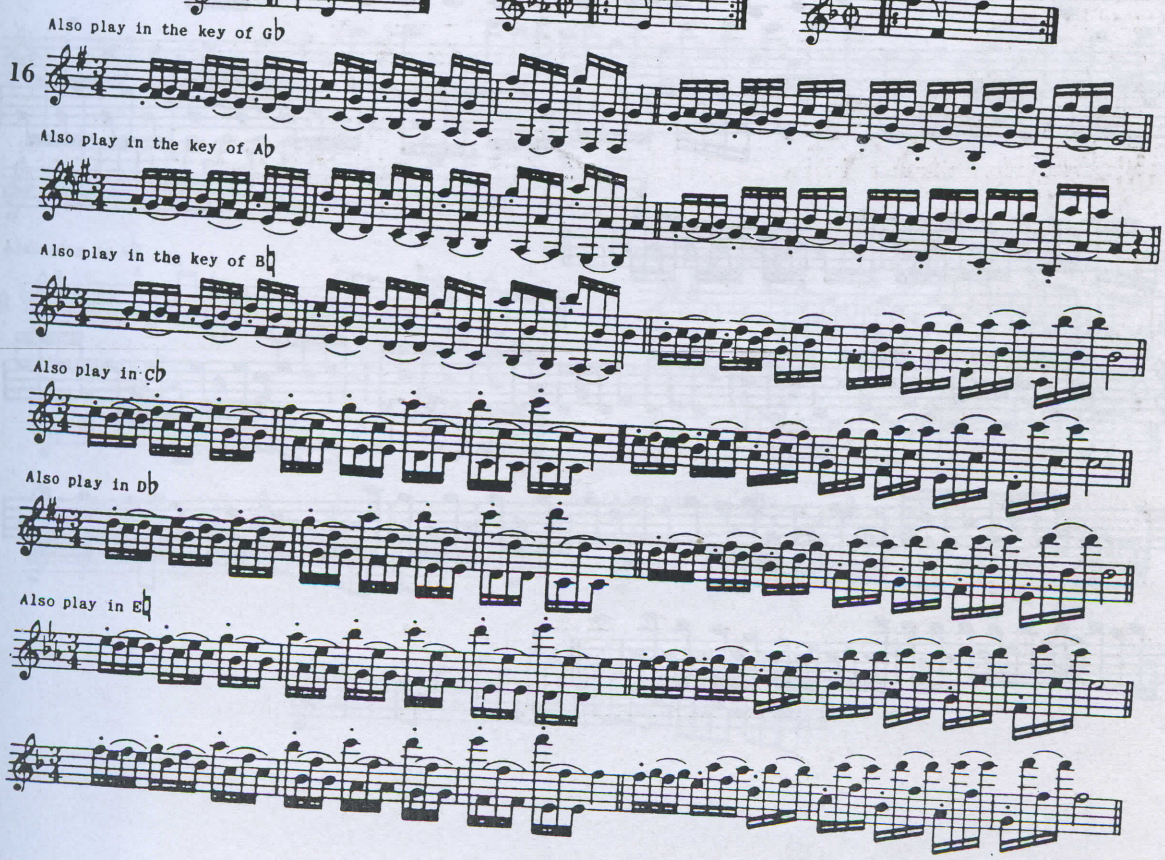
14


Also play in the key of Gb
Also play in the key of Ab
Also play in the key of Bb
Also play in Cb
Also play in Db
Also play in Eb

15

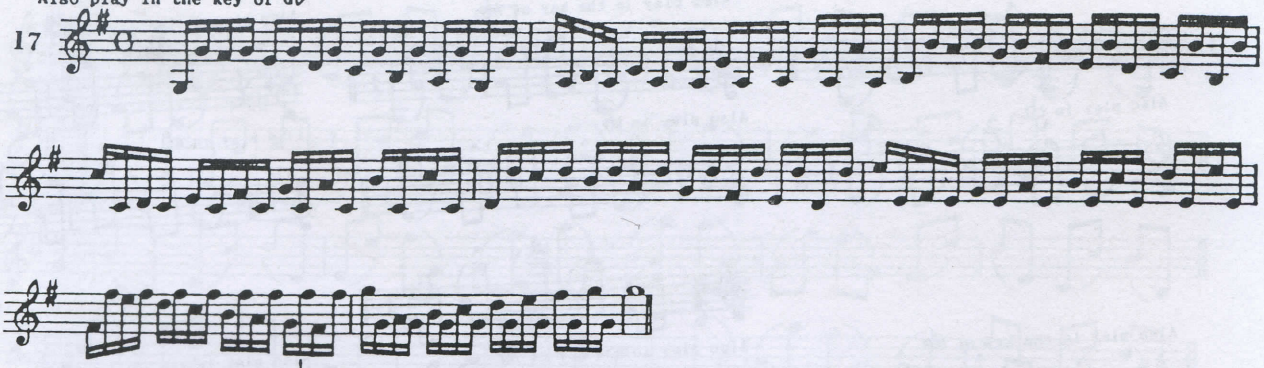

Also play in the key of Gb
Also play in the key of Ab
Also play in the key of Bb
Also play in Cb
Also play in Db
Also play in Eb

16

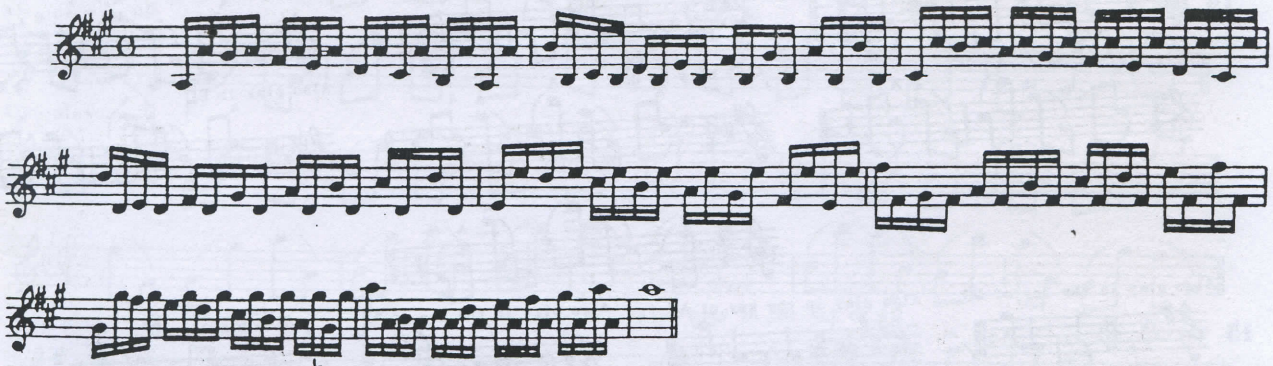

Also play in the key of Gb
Also play in the key of Ab
Also play in the key of Bb
Also play in Cb
Also play in Db
Also play in Eb

17

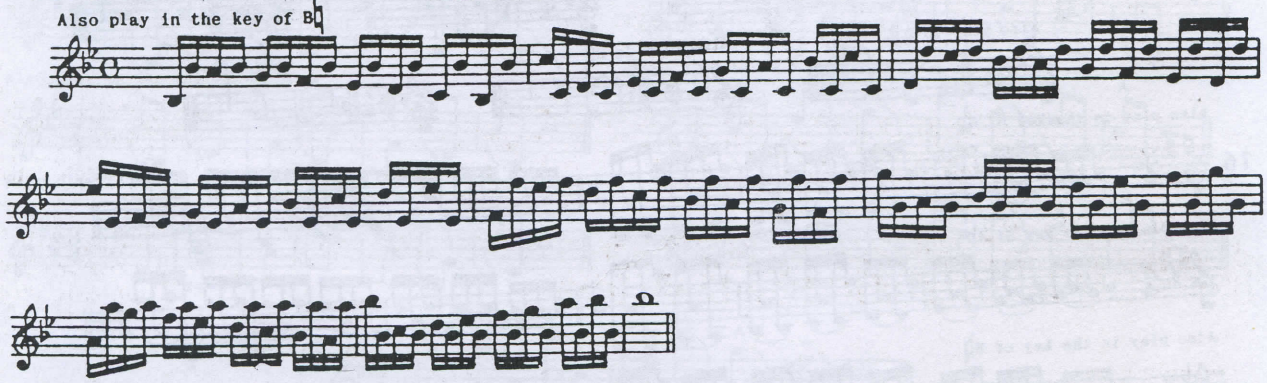
Also play in the key of G♭



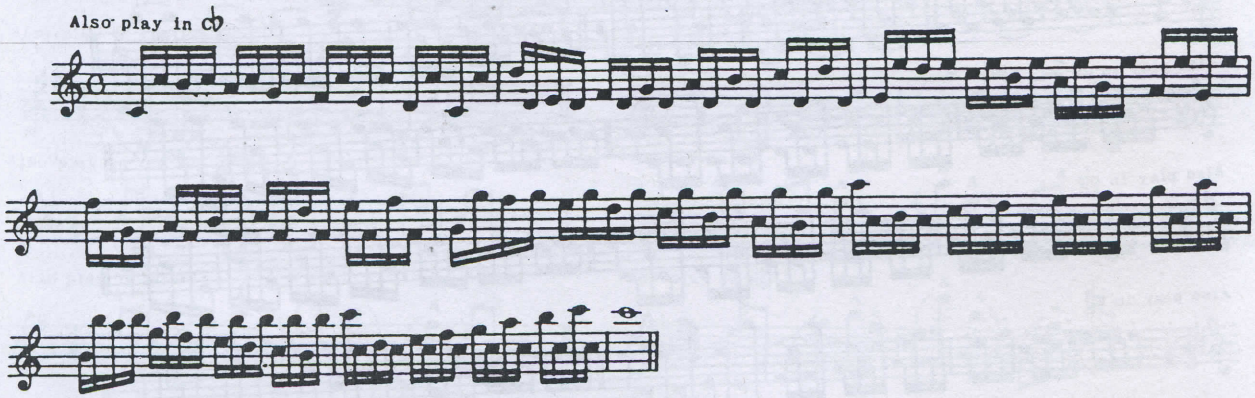
Also play in the key of A♭



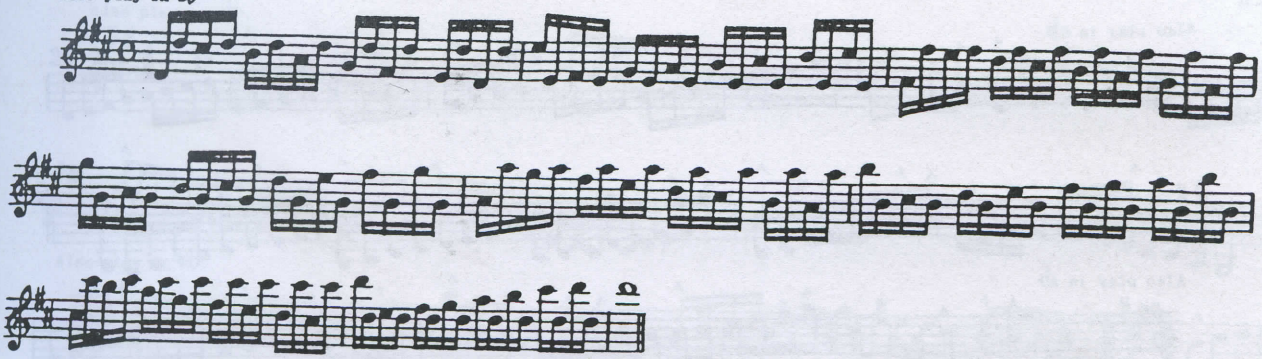
Also play in the key of B♭



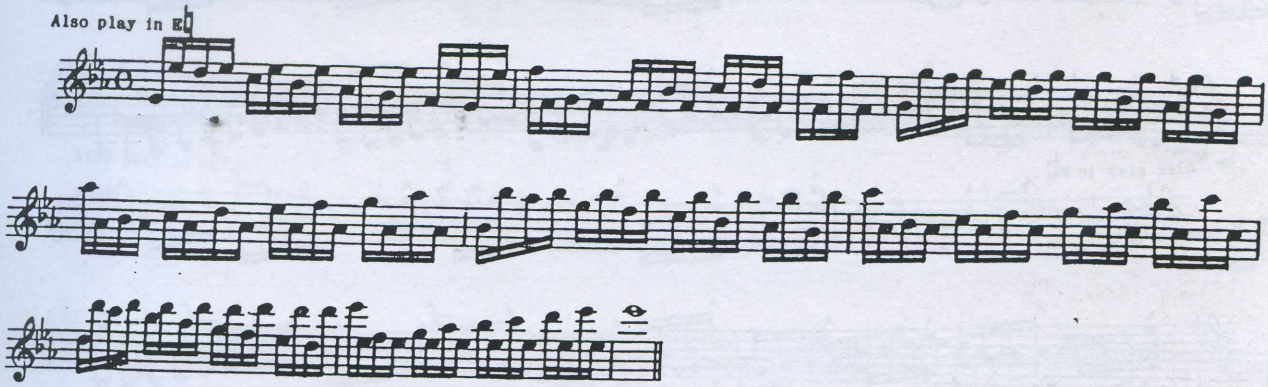
Also play in C♭

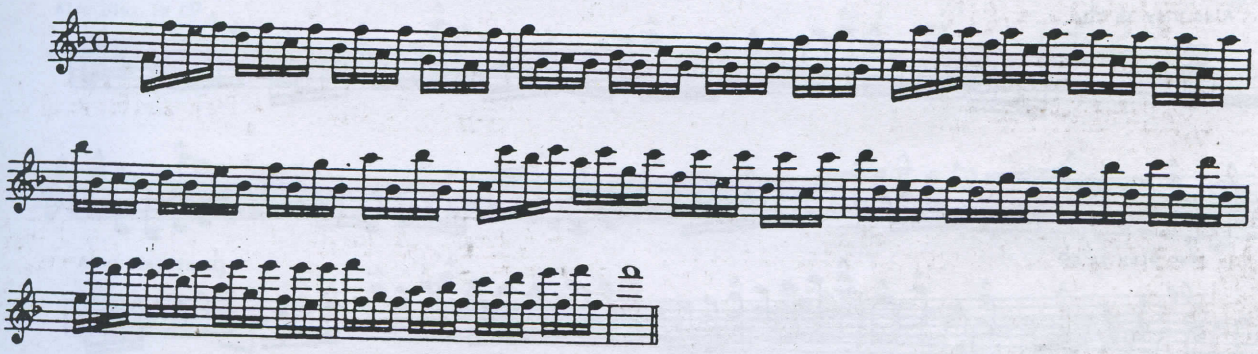


Also play in D♭



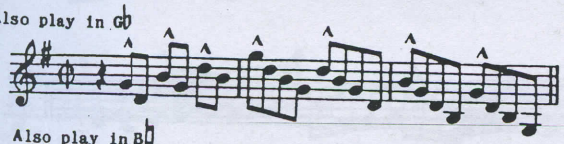
Also play in E♭



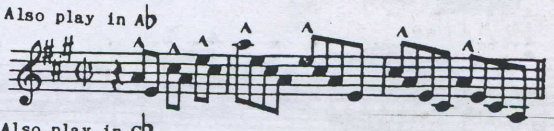


18

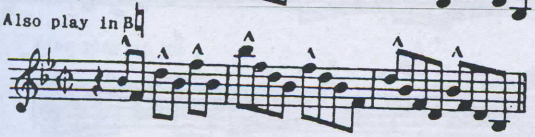
Also play in G♭



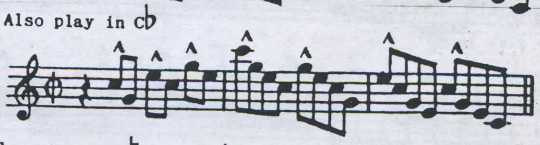
Also play in A♭



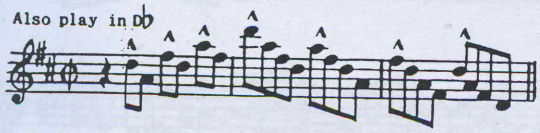
Also play in B♭



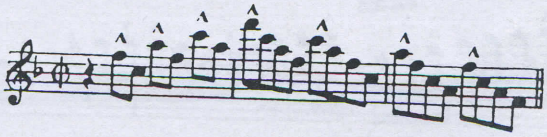
Also play in C♭

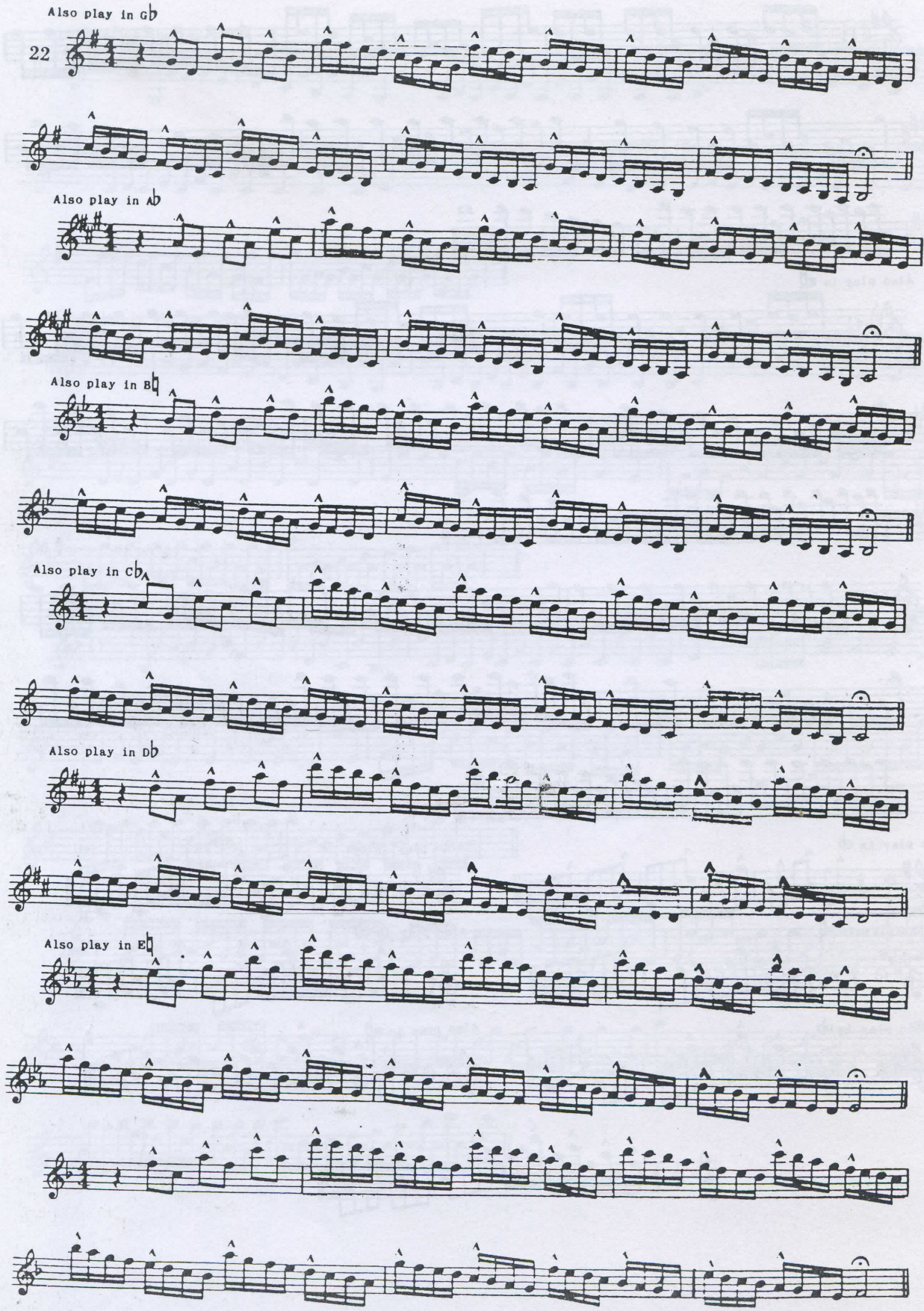


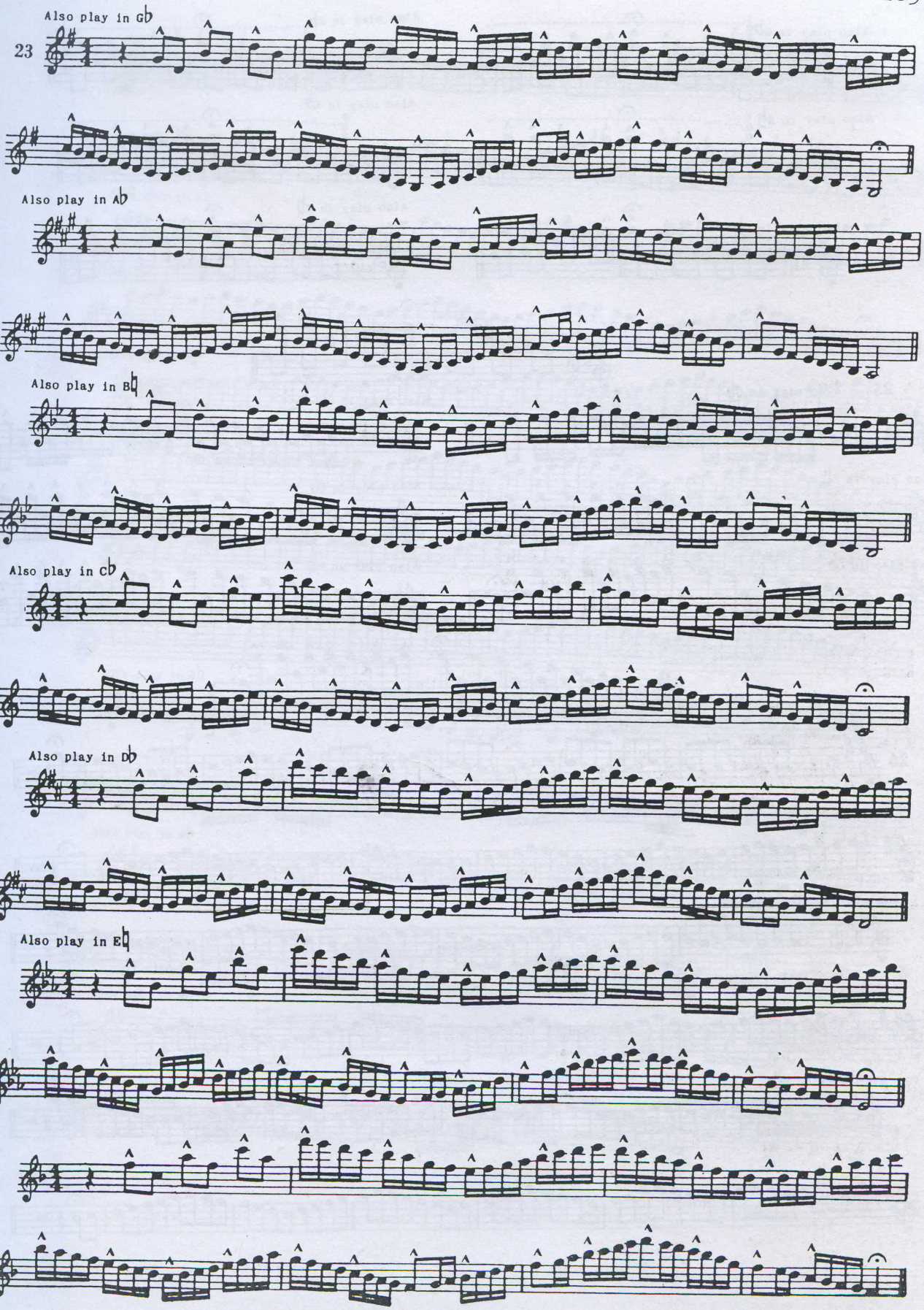
Also play in D♭

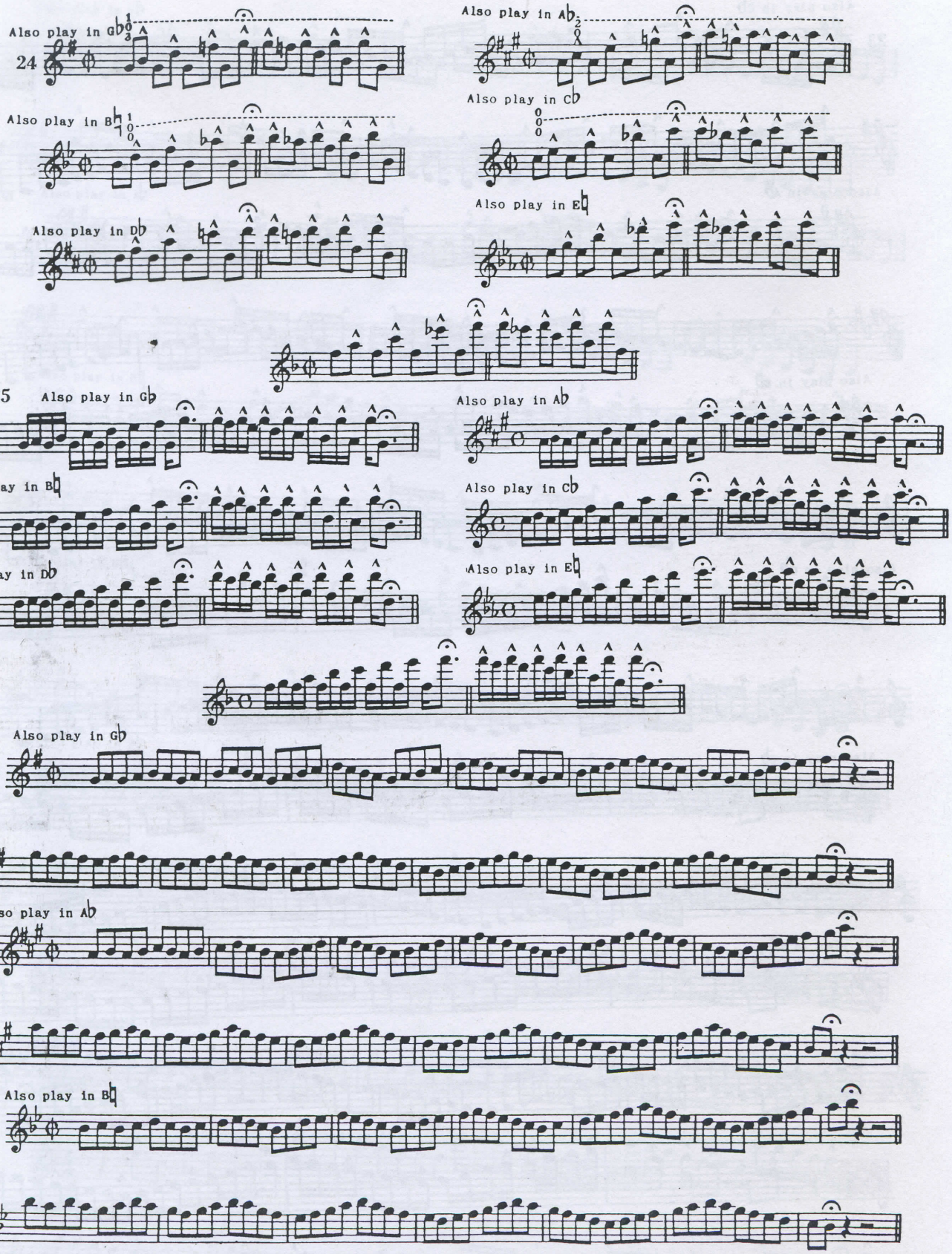


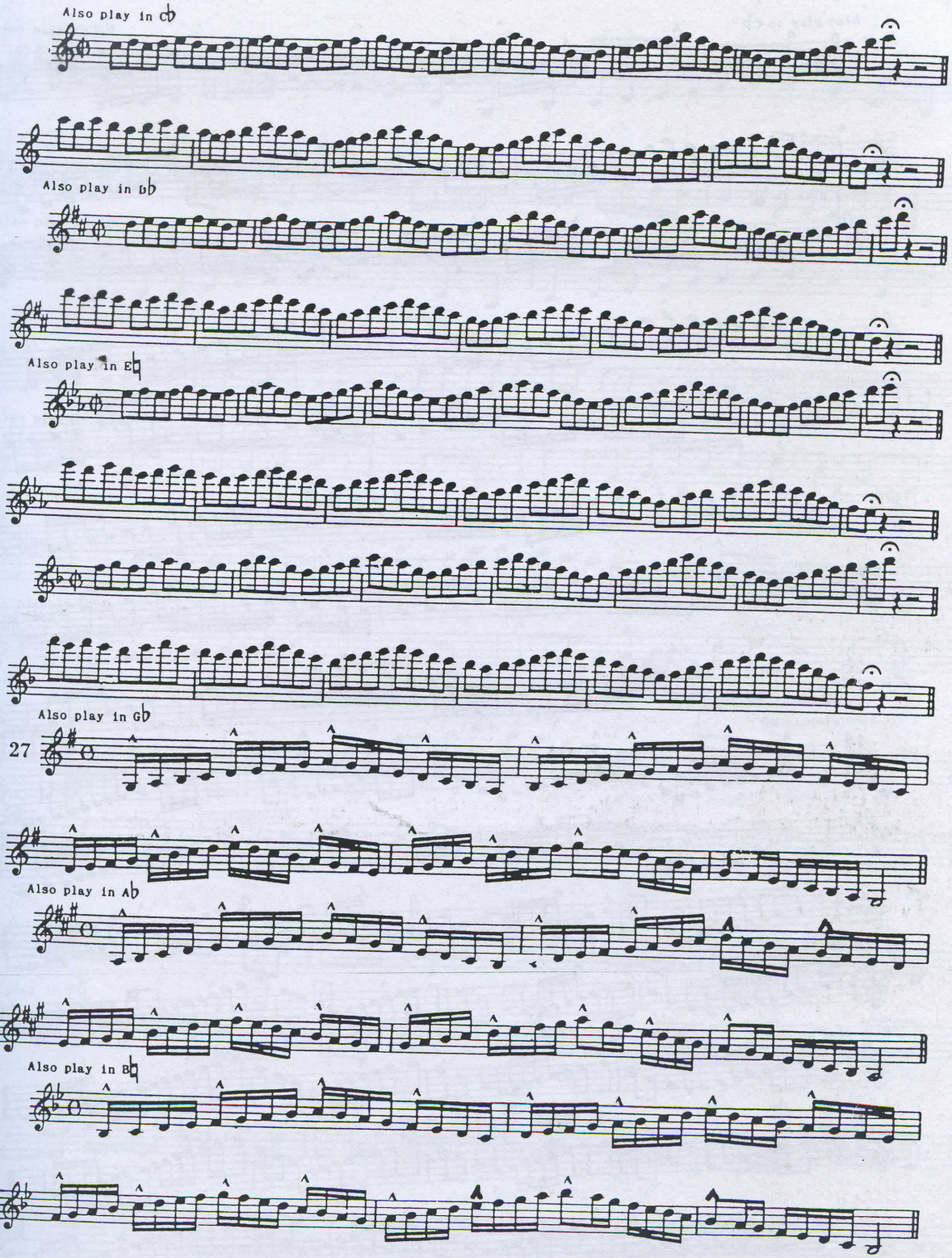
Also play in E♭

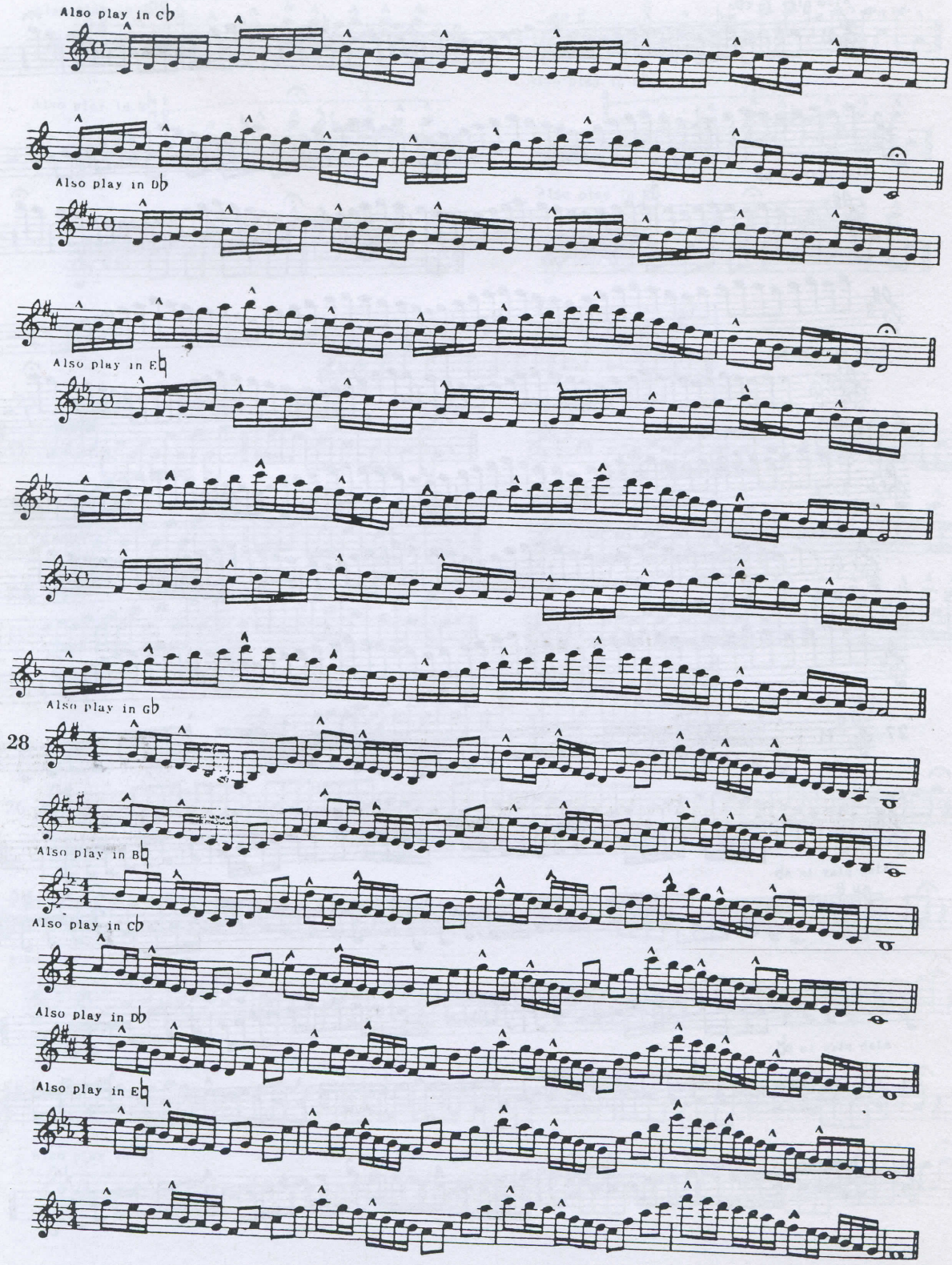


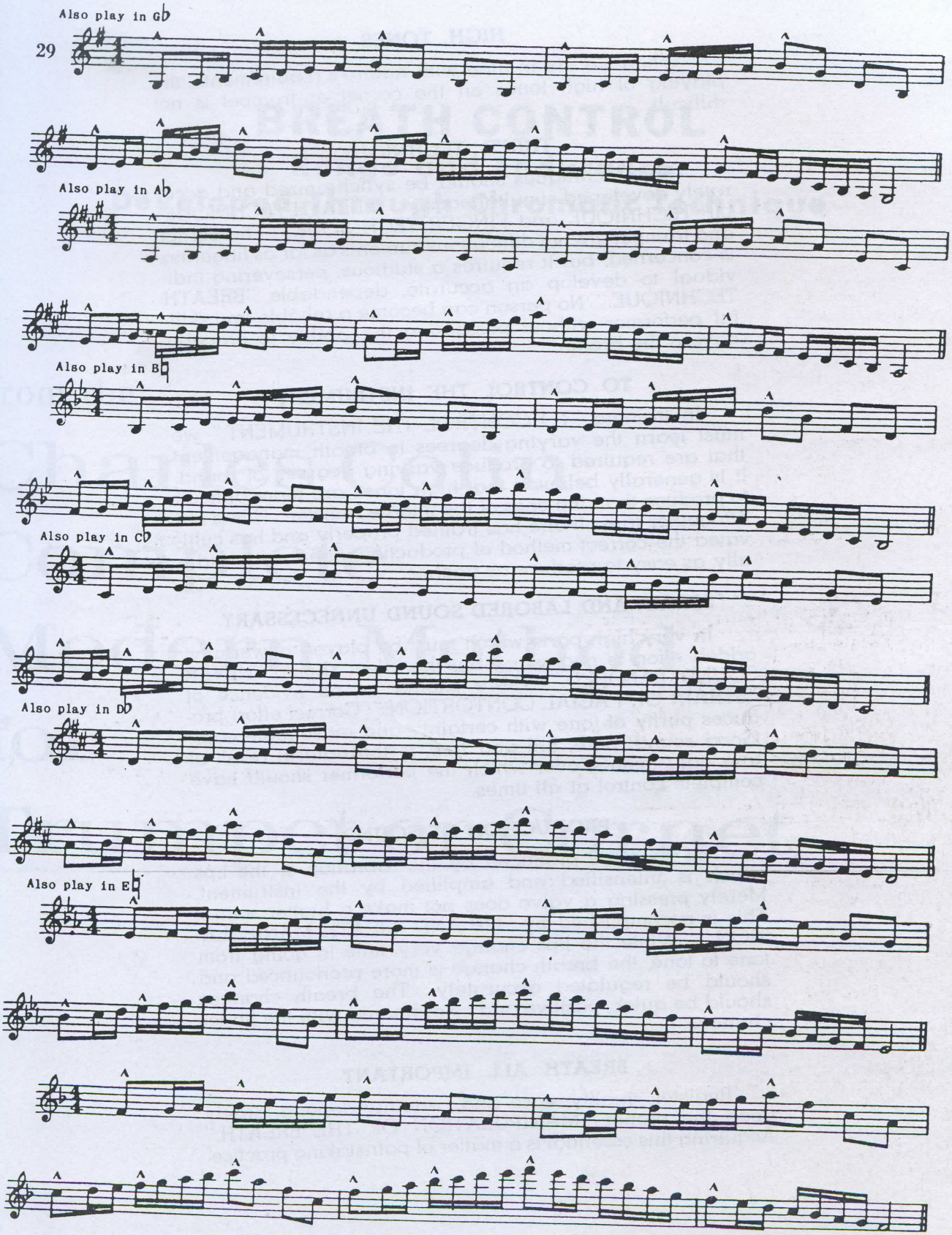

Also play in G♭
22
Also play in A♭
Also play in B♭
Also play in C♭
Also play in D♭
Also play in E♭


Also play in G♭
23
Also play in A♭
Also play in B♮
Also play in C♭
Also play in D♭
Also play in E♮


Also play in Gb
24
Also play in Ab
Also play in Bb
Also play in Cb
Also play in Db
Also play in Eb
25
Also play in Gb
Also play in Ab
Also play in Bb
Also play in Cb
Also play in Db
Also play in Eb
Also play in Gb
26
Also play in Ab
Also play in Bb


Also play in Cb
Also play in Db
Also play in Eb
Also play in Gb
27
Also play in Ab
Also play in Bb


Also play in C♭
Also play in D♭
Also play in E♭
Also play in G♭
28
Also play in B♭
Also play in C♭
Also play in D♭
Also play in E♭


Also play in G♭
29
Also play in A♭
Also play in B♭
Also play in C♭
Also play in D♭
Also play in E♭

Excerpts of Text from

ERNEST S. WILLIAMS (Complete Method)

HIGH TONES

When we are in tune with nature's requirements, the playing of high tones on the cornet or trumpet is not difficult.

THREE TECHNIQUES

Three techniques should be synchronized and accurately developed simultaneously: "BREATH TECHNIQUE, LIP TECHNIQUE and FINGER TECHNIQUE." The cornet and trumpet are not difficult instruments as far as fingering is concerned, but it requires a studious, persevering individual to develop an accurate, dependable "BREATH TECHNIQUE." No person can become a reliable and skillful performer without possessing the ability to properly govern the breath.

TO CONTROL THE INSTRUMENT

In training "TO CONTROL THE INSTRUMENT," we must learn the varying degrees in breath management that are required to produce varying degrees of sound. It is generally believed that high tones are more difficult to produce than the ones of the middle register. This is not altogether true. If one has trained properly and has cultivated the correct method of production, one tone is virtually as easy to produce as anoher.

STRAIN AND LABORED SOUND UNNECESSARY

In very high parts which must be played powerfully, added effort is necessary, but the effect should "NEVER SOUND LABORED." There should be no evidence of "STRAIN OR FACIAL CONTORTION." Correct effort produces purity of tone with certainty and reasonable ease. Good sound, pure, full and free, is the natural result of true adjustments, over which the performer should have complete control at all times.

PRODUCTION OF SOUND

The sound is produced by the vibration of the lips which is intensified and amplified by the instrument. Merely pressing a valve does not make a higher sound. This is accomplished by "LIP AND BREATH MANIPULATION." While the lips change very little in going from tone to tone, the breath change is more pronounced and should be regulated accurately. The breath changes should be quick, positive and co-ordinated with the finger changes.

BREATH ALL IMPORTANT

Register, quality, ease and certainty depend largely upon the proper "MANIPULATION OF THE BREATH." Acquiring this essential is a matter of painstaking practice.