

# **Advanced Lip Flexibilities**

Volumes 1, 2 & 3

for

## **Trumpet**

by

**Dr. Charles Colin**

### **Text reference:**

**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**

### **Technical Exercises**

**Lip Flexibilities Vol. 1 9**

**Vol. 2 25**

**Vol. 3 49**

# Volume One

Very slow

1

Very slow

2

Etude No. 1 Play each bar in one breath

3



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4

**Etude No.2**

Play the indicated fingering at the begin

5



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1  
2  
3  
4  
5  
6  
7  
8  
9  
10

18  
19

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# VOLUME 2

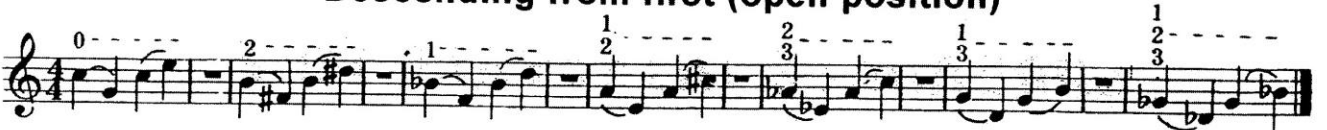
Descending from first (open position)



ascending from seventh position



Descending from first (open position)



ascending from seventh position



## LIP TRILLING to F

Descending from first (open position)



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# EXPANDING RANGE to HIGH C

ascending from seventh position

Four staves of musical notation showing ascending range exercises starting from the seventh position. The exercises are organized into four groups, each with a dashed line indicating the starting position. The first group starts on a B-flat and ascends to a C. The second group starts on a B and ascends to a C. The third group starts on a B-flat and ascends to a C. The fourth group starts on a B and ascends to a C. Each exercise includes fingering numbers (1, 2, 3) and slurs.

# EXPANDING INTERVALS to HIGH C

Descending from first (open) position

Seven staves of musical notation showing descending interval exercises starting from the first (open) position. The exercises are organized into seven groups, each with a dashed line indicating the starting position. The first group starts on a C and descends to a B-flat. The second group starts on a C and descends to a B. The third group starts on a C and descends to a B-flat. The fourth group starts on a C and descends to a B. The fifth group starts on a C and descends to a B-flat. The sixth group starts on a C and descends to a B. The seventh group starts on a C and descends to a B-flat. Each exercise includes fingering numbers (1, 2, 3) and slurs. A 'rit.' marking is present between the first and second staves.



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# VOLUME 3

## Lip Flexibilities

### Section 1-A

① *Lento Very slowly* > Rest > Rest

① > Rest ① ② > Rest ② ③ > Rest

③ > Rest ① ② ③ > Rest

### Section 1-B

Entire exercise slurred -- one breath \*Shift to next harmc

② A

accel.



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7F

7G

\* Whee= "Breath PUSH" for higher "harm"

### Section 3-B to High C

Entire exercise slurred -- one breath \*Shift to next harmonic

8A

8B

8C



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# Lip Flexibilities

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

## FEAR UNNECESSARY

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

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

There are different types of tones for different types of work. Tones are said to be natural, but I believe any type of tone can be cultivated according to the type of work required. Brilliance in performance is the most demand. Those lacking in this quality should take out to analyze why they haven't got it. With observation it will be discovered that certain functions must be employed. Freely is the first essential. In order to vibrate with a minimum amount necessary to use a full, steady stream of air through the throat. The sharp stream of air hits the roof of the inner mouth acts

## TONGUE PLACEMENT

The tongue, as part in contact of wide

diaphragm. The opposite is used for the high tones. The arching of the tongue contracts that stream of air which becomes most forceful. The tip of the tongue, in releasing the air, makes the lips vibrate very much faster. This automatically pushes the range upward.

Resonance is formed by vowel signing. This narrows down to the different syllables which are formed inside the mouth. Employing these syllables creates three distinct ranges: "aah" — "oo" — "EE" put in two word form. We use "Army" for "aa" and "two" for "oo" and "tea" for "EE". In speaking the word "Army" notice the positions of the tongue. It is almost flat on the bottom of the mouth. Doing this opens the throat. In speaking the word "Two", notice the rear of the tongue is flexed. This does not close the throat, but automatically contract the stream of air thus making it possible for 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 spread of the tongue. This contracts the column of air and the drive is more forceful. Therefore, the extreme rapidity. In these positions for the air stream to pass over unhampered. Notice particularly the raised front protruding teeth straight line. As it gets raised and passes in a curve. The tip of the tongue of the diaphragm directly finally hits the chamber.

DISP  
R.



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