

每一首可挑二個調

小號

Forty-One Studies

FOR DEVELOPING LIP FLEXIBILITY

on the
Cornet, Trumpet or Baritone (in C)

WALTER M. SMITH

I. CHORD STUDIES IN ALL SEVEN VALVE POSITIONS

The following ten studies are designed solely to develop the action of the lips and the back of the tongue until the utmost flexibility and control of these members is attained.

The student should not attempt at first to practise all of these studies at one time. I recommend rather that he work for a few weeks with the first four exercises, adding the others, one by one, as more flexibility and endurance are gained.

The fingering marked should of course be followed, as the sole object is to build a movement of *lips* and *tongue*, not fingers. Observe also the *crescendos*, as it is necessary to swell the tone in ascending, and to diminish in descending. The back of the tongue should rise slightly toward the roof of the mouth with each successive step upward, as though pronouncing the letter E, and the lower lip should be at the same time drawn upward and into the mouthpiece *very slightly*, while the wind force is also increased to make up for the narrowed opening between the lips. These muscles should of course be relaxed again in descending. *Do not attempt to play without pressure*, but try to play with a *light* and *uniform pressure* throughout.

The student should perform these exercises daily.

The musical score consists of ten numbered studies. Each study is written on four staves: two for the treble clef and two for the bass clef. The studies are in various key signatures (C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor). Each study includes ascending and descending melodic lines with slurs and dynamic markings like *cresc.* and *dim.*. Fingerings are indicated by numbers 1-5 above or below notes. There are blue handwritten scribbles on the left side of the first study and a blue clef-like symbol below it.

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Handwritten Chinese characters in blue ink:

張
王
侯
李
趙
孫
周
吳
鄭
陳
黃
梁
劉
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張
王
侯
李
趙
孫
周
吳
鄭
陳
黃
梁
劉

每一首，可挑二個調

4

二
下

3

1 2
1 3

二
下

4

1 2
1 3
1 2
1 3
1 2
1 3

6

Musical score for six staves, measures 1-6. The first two staves are in 1/8 time, with a '1' above the first measure. The third and fourth staves are in 3/8 time, with a '1' above the first measure. The fifth and sixth staves are in 6/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) between the second and third staves, and then to three sharps (F#, C#, and G#) between the fourth and fifth staves. The music consists of eighth and sixteenth notes, often beamed together in groups.

6

Musical score for four staves, measures 7-10. The first staff is in 6/8 time, with a '6' above the first measure. The second and third staves are in 3/8 time, with a '%' symbol above the first measure of each staff. The fourth staff is in 2/4 time, with a '1' above the first measure. The key signature changes from three sharps to two sharps between the third and fourth staves. The music features eighth and sixteenth notes, often beamed together in groups.

2
8

1
3

7

1
2

2
3

1
3

1
2
3

三升

8

1
2

2
3

1
2
3

1
2
3

三下 9

1
2

2
3

1
8

1
2

三下 10

10

2

1

2

3

1

3

1

2

3

1

2