

Lip Flexibility

on the

Trumpet

41 Studies for Embouchure Development

Walter M. Smith

CARL FISCHER®

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Preface

In presenting this series of studies to the student it is my hope that he will find there-in material, arranged in a concise and methodical form, that will be helpful in the development of a smooth and effortless *legato*, as well as an unusual degree of lip flexibility.

Many of the studies included in this book are based upon ideas given to me at various times by many of my former teachers; ideas, which to my knowledge at least, have never been incorporated in any available printed studies. With this in mind I have simply tried to assemble under one cover a group of such material as I have found to be of great value in the development of this branch of technique, and possibly to carry on a few steps further with some subjects of which only a beginning has heretofore been written.

This group has been of inestimable value to me in my own practise, and has proven a great help to many students. The necessity of the control of the back of the tongue in this type of playing has never, to my mind, been properly stressed, and if the student will read carefully the explanations I have written, I am confident that he will be well rewarded for every effort he expends in this direction.

These studies are not intended for beginners or young players. Only the first few exercises in each group will be found to be of advantage to such students. It has not been my intention to write exercises for the development of the upper register, but rather to develop a higher degree of flexibility in a lip already sufficiently strong to produce, at least in a fair degree, most of the high notes found therein.

I sincerely trust that the student will find these studies to be as helpful to them as they have been to me.

Walter M. Smith

Forty-One Studies
FOR DEVELOPING LIP FLEXIBILITY
on the
Cornet, Trumpet or Baritone (in $\frac{4}{4}$)

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.

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A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by 'c') and uses a treble clef. The score begins at measure 5. The first five staves are in G major (no sharps or flats). The next three staves are in A major (one sharp). The final two staves are in F major (one flat). Measure 5 starts with a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measures 8-9 feature sixteenth-note patterns. Measure 10 concludes the piece. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 show eighth-note patterns. Measures 14-15 feature sixteenth-note patterns. Measure 16 concludes the piece. Measure 17 begins with a sixteenth-note pattern. Measures 18-19 show eighth-note patterns. Measures 20-21 feature sixteenth-note patterns. Measure 22 concludes the piece. Measure 23 begins with a sixteenth-note pattern. Measures 24-25 show eighth-note patterns. Measures 26-27 feature sixteenth-note patterns. Measure 28 concludes the piece. Measure 29 begins with a sixteenth-note pattern. Measures 30-31 show eighth-note patterns. Measures 32-33 feature sixteenth-note patterns. Measure 34 concludes the piece. Measure 35 begins with a sixteenth-note pattern. Measures 36-37 show eighth-note patterns. Measures 38-39 feature sixteenth-note patterns. Measure 40 concludes the piece. Measure 41 begins with a sixteenth-note pattern. Measures 42-43 show eighth-note patterns. Measures 44-45 feature sixteenth-note patterns. Measure 46 concludes the piece. Measure 47 begins with a sixteenth-note pattern. Measures 48-49 show eighth-note patterns. Measures 50-51 feature sixteenth-note patterns. Measure 52 concludes the piece. Measure 53 begins with a sixteenth-note pattern. Measures 54-55 show eighth-note patterns. Measures 56-57 feature sixteenth-note patterns. Measure 58 concludes the piece. Measure 59 begins with a sixteenth-note pattern. Measures 60-61 show eighth-note patterns. Measures 62-63 feature sixteenth-note patterns. Measure 64 concludes the piece. Measure 65 begins with a sixteenth-note pattern. Measures 66-67 show eighth-note patterns. Measures 68-69 feature sixteenth-note patterns. Measure 70 concludes the piece. Measure 71 begins with a sixteenth-note pattern. Measures 72-73 show eighth-note patterns. Measures 74-75 feature sixteenth-note patterns. Measure 76 concludes the piece. Measure 77 begins with a sixteenth-note pattern. Measures 78-79 show eighth-note patterns. Measures 80-81 feature sixteenth-note patterns. Measure 82 concludes the piece. Measure 83 begins with a sixteenth-note pattern. Measures 84-85 show eighth-note patterns. Measures 86-87 feature sixteenth-note patterns. Measure 88 concludes the piece. Measure 89 begins with a sixteenth-note pattern. Measures 90-91 show eighth-note patterns. Measures 92-93 feature sixteenth-note patterns. Measure 94 concludes the piece. Measure 95 begins with a sixteenth-note pattern. Measures 96-97 show eighth-note patterns. Measures 98-99 feature sixteenth-note patterns. Measure 100 concludes the piece.

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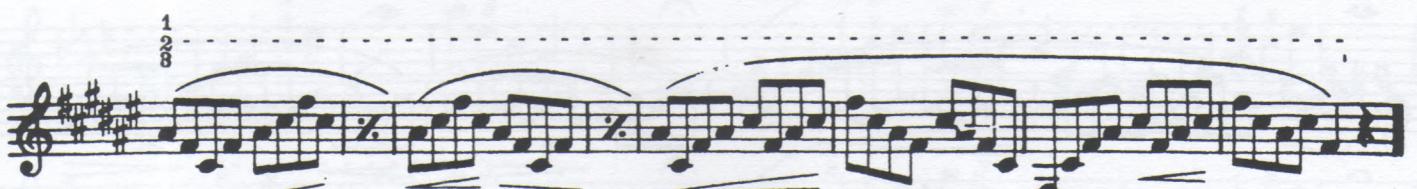
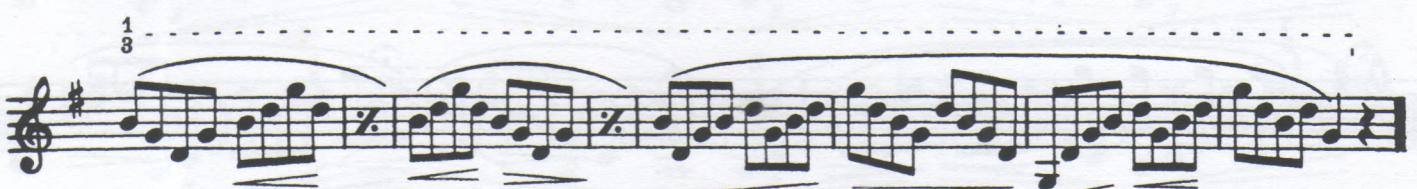
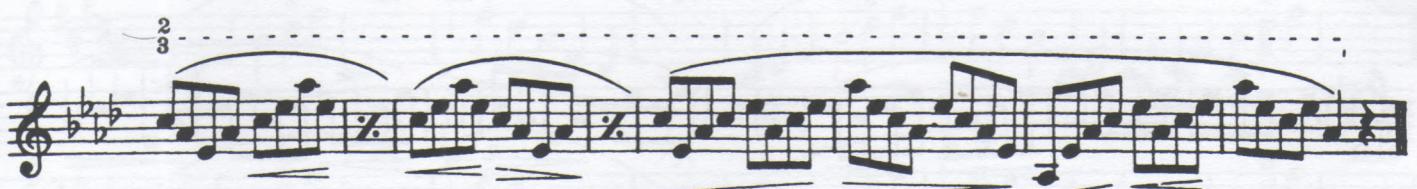
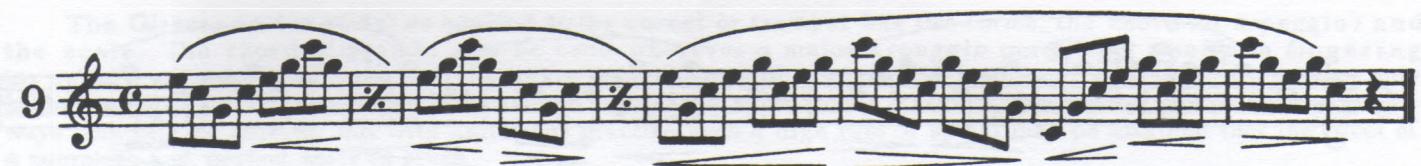
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II. THE GLISSANDO

The Glissando (or glide) as applied to the cornet or trumpet has two forms, the chord (or arpeggio) and the scale. The chord glissando may be used wherever a major arpeggio permitting a uniform fingering (or nearly so) may be found, but the scale glissando is only practical in the extreme upper register as only in that register are the harmonics close enough together to approximate a scale. These scales are by no means always complete or correct, but with sufficient practise such a high rate of speed may be attained that the effect of a complete and perfect scale is given.

The glissando is regarded by many as a trick, or "stunt." While this may be so, its proper use is highly effective in solos, and particularly in cadenzas; moreover the degree of flexibility and control gained by this practise will never come amiss.

The student should first master the preceding exercises, as the flexibility gained thereby will be very helpful, after which he should master the following studies one by one, taking care that each note responds clearly. Do not attempt Number 5 until sufficient speed has been attained to touch the notes *in passing*, as no speed will be possible if a stop is made on each note. The student will soon accustom himself to the "knack" of doing this, after which the chord glissando becomes a simple matter of raising the tongue, closing the lower lip, and increasing wind force, and each tone will respond much the same as when a hammer is drawn lightly up and down a xylophone or set of bells.

Number 8 should be practised with extreme caution, and no attempt made to force the high notes. Play only as high as may be had *without strain*.

The scale glissandos given in Number 9 and Number 10 are to be treated in the same manner, otherwise an injury to the lips may result. It is to be borne in mind that all the notes written in these scales do not actually respond, but when a sufficiently high rate of speed is attained, the *effect* will be as written.

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Musical score for three staves, numbered 1 through 8. The notation uses a combination of note heads, stems, and beams. Some notes are marked with a diagonal slash. Measure numbers 1, 2, 3, and 5 are indicated above the staves.

- Measure 1: Three staves. Staff 1: Treble clef, 2 sharps, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 2 sharps, 2 measures.
- Measure 2: Three staves. Staff 1: Treble clef, 2 sharps, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 2 sharps, 2 measures.
- Measure 3: Three staves. Staff 1: Treble clef, 2 sharps, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 2 sharps, 2 measures.
- Measure 4: Three staves. Staff 1: Treble clef, 2 sharps, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 2 sharps, 2 measures.
- Measure 5: Three staves. Staff 1: Treble clef, 1 sharp, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 1 sharp, 2 measures.
- Measure 6: Three staves. Staff 1: Treble clef, 1 sharp, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 1 sharp, 2 measures.
- Measure 7: Three staves. Staff 1: Treble clef, 1 sharp, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 1 sharp, 2 measures.
- Measure 8: Three staves. Staff 1: Treble clef, 1 sharp, 2 measures. Staff 2: Treble clef, 1 sharp, 2 measures. Staff 3: Treble clef, 1 sharp, 2 measures.

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A handwritten musical score for a string quartet, consisting of four staves. The staves are labeled 10, 11, 12, 13, 14, 15, 16, and 17 from top to bottom. Each staff begins with a clef (G, F, G, F, G, F, G) and a key signature. Measures 10 through 17 are shown, each containing six measures of music. The music is written in common time (indicated by 'C') and consists primarily of eighth-note patterns. Measure 10 starts in common time (C). Measure 11 starts in A major (F#-C-G-D-A-E). Measure 12 starts in E major (B-G-C-F#-D-A). Measure 13 starts in B major (F#-C-G-D-A-E). Measure 14 starts in F major (C-G-D-A-E-B). Measure 15 starts in C major (G-C-F-G-C-F). Measure 16 starts in G major (D-A-E-B-F#-C). Measure 17 starts in D major (E-B-F#-C-G-D). Measure 18 starts in A major (F#-C-G-D-A-E). The score uses various dynamics and performance instructions, such as 'v.' (volume), 'p' (piano), and 'f' (forte), and includes slurs and grace notes.

III. THE LIP TRILL

To a certain extent the name "lip trill" is a misnomer, inasmuch as this ornament, although seemingly performed with the lip, is in reality produced by the same movement of the back of the tongue described in the foregoing instructions for practicing the seven-position chord studies.

The student should strive to perform these studies *without* movement of lips or diaphragm, relying *solely* on the movement of the back of the tongue to produce and carry the trill. The motion is much the same as in *whistling* a trill, and a great deal of painstaking practice is necessary to adapt this motion to the mouthpiece instrument, nevertheless, when by perseverance and practice the "knack" of doing this is obtained, liptrilling becomes vastly *easier* and *surer* than any other form of trill.

The student should beware of attempting to force the higher notes. The best and easiest trills to produce are those on F and G. Do not attempt higher trills until these have been mastered.

I have included two cadenzas combining the glissando and the lip trill in order to give the student an idea of the effectiveness of this type of playing.

Do not be discouraged if you cannot produce these effects immediately. Remember, nothing worth while is done easily. The reason more players cannot produce these effects is that they lack the perseverance to try, and try, and continue trying until their goal is achieved.

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Fingerings above the first staff: $\frac{1}{3} \frac{1}{2} \frac{1}{2} \frac{1}{2}$, $\frac{1}{3} \frac{1}{2} \frac{2}{2} \frac{1}{0}$. Fingerings below the first staff: $\frac{1}{0} 0 0$, $1 0 0 0$. Fingerings above the second staff: $\frac{2}{3} 1 0 1$, $\frac{2}{3} 1 0 1$. Fingerings below the second staff: $\frac{1}{2} 2 2 1$, $\frac{1}{2} 2 2 1$.

19

Fingerings above the staff: $0 0 0 1 \frac{1}{2}$, $1 \frac{1}{2} \frac{1}{3} \frac{1}{2}$, $1 0 0 0$, $\frac{1}{2} \frac{1}{3} \frac{1}{0}$, $1 0 0 0 1 \frac{1}{2}$, $1 \frac{1}{2} \frac{1}{3} \frac{1}{2}$, $1 0 0 0$, $1 \frac{1}{2} \frac{1}{3} \frac{1}{2}$. Fingerings below the staff: $\frac{1}{0} 0 0 1$, $1 0 0 0$, $\frac{1}{2} \frac{1}{3} \frac{1}{0}$, $1 0 0 0 1$, $\frac{1}{2} \frac{1}{3} \frac{1}{2}$, $1 0 0 0$, $1 \frac{1}{2} \frac{1}{3} \frac{1}{2}$.

20

Fingerings above the first staff: $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$. Fingerings below the first staff: $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$. Fingerings above the second staff: $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$.

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Fingerings above the first staff: $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$. Fingerings below the first staff: $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$, $\frac{1}{3} \frac{1}{3} \frac{1}{3}$. Fingerings above the second staff: $\frac{2}{3} \frac{2}{3} \frac{2}{3}$, $\frac{1}{2} \frac{1}{2} \frac{1}{2}$.

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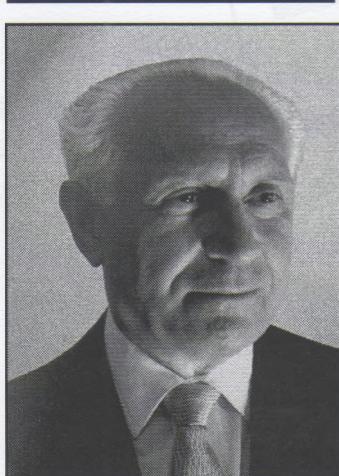
Biography

BIOGRAPHY

Sigmund Hering was a graduate of the Royal Academy of Music, Vienna. Among his teachers were Rossbach (trumpet) and Schrecker (composition).

In 1923, he became the first trumpet in the Cleveland Orchestra, and in 1925 accepted a similar position with the Philadelphia Orchestra under the leadership of Leopold Stokowski. Mr. Hering remained a member of the Philadelphia Orchestra for forty years, retiring under the baton of Eugene Ormandy.

Mr. Hering was on the faculty of the Settlement Music School in Philadelphia and taught privately. His books of study have been published throughout the United States and Europe.



LEBENSBESCHREIBUNG

Sigmund Hering ist Absolvent der K.K. Musikakademie Wien. Zu seinen Lehrern gehören Rossbach (Trompete) und Schrecker (Komposition).

1923 übernahm er die Erste Trompete im Cleveland Orchestra und 1925 eine ähnliche Position im Philadelphia Orchestra unter der Leitung von Leopold Stokowski. Mr. Hering gehörte dem Philadelphia Orchestra vierzig Jahre lang an. Er trat während der Amtszeit von Eugene Ormandy in den Ruhestand.

Mr. Hering war Teil des Lehrkörpers der Settlement Music School in Philadelphia; darüber hinaus gab er Privatunterricht. Seine Lehrbücher sind in allen Teilen der Vereinigten Staaten und Europas erschienen.

BIOGRAPHIE

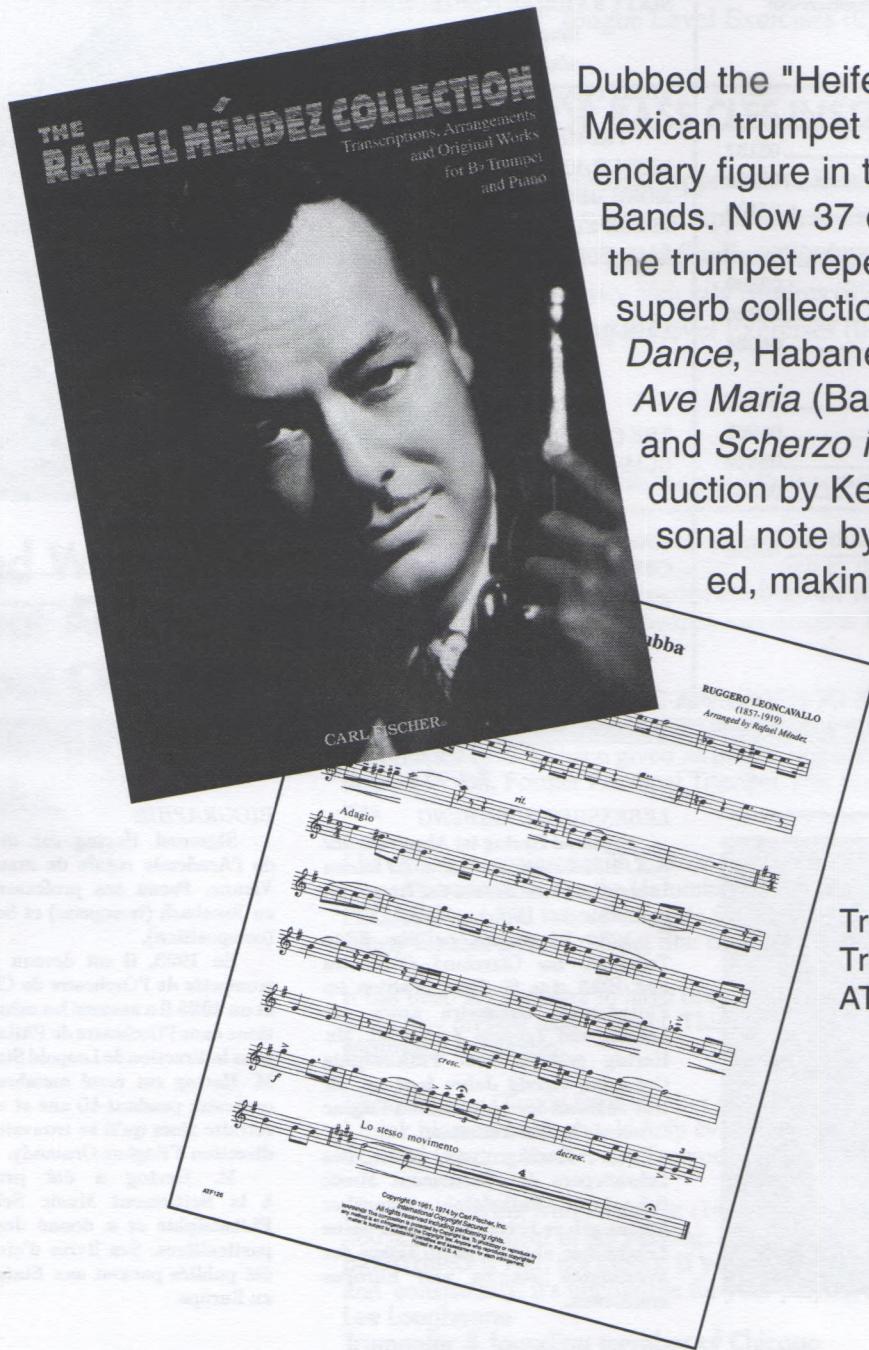
Sigmund Hering est diplômé de l'Académie royale de musique de Vienne. Parmi ses professeurs il a eu Rossbach (trompette) et Schrecker (composition).

En 1923, il est devenu premier trompette de l'Orchestre de Cleveland et en 1925 il a assumé les mêmes fonctions dans l'Orchestre de Philadelphie, sous la direction de Leopold Stokowski. M. Hering est resté membre de cet orchestre pendant 40 ans et a pris sa retraite alors qu'il se trouvait sous la direction d'Eugène Ormandy.

M. Hering a été professeur à la Settlement Music School de Philadelphie et a donné des leçons particulières. Ses livres d'études ont été publiés partout aux Etats-Unis et en Europe.

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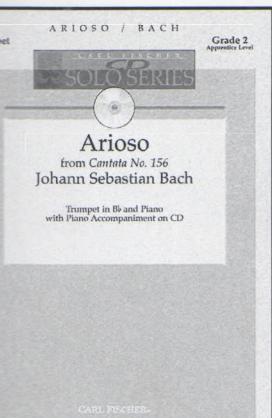


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