MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET

M. BARON COMPANY, INC.

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From ***Symphony***, *October 1948*

Notes on the Schlossberg Method

by Harry Freistadt

Twelve years ago this month the world lost one of the greatest teachers of all time, and the finest of all teachers of the trumpet. Max Schlossberg, as much beloved as a person as he was a musician, played with the New York Philharmonic Symphony for twenty-six years, joining it in the regime of Gustav Mahler, and spending his last days under the baton of Toscanini. His even greater name as a teacher is proved by the fact that Schlossberg students now occupy first chairs in many of the major orchestras in the country.

When a new pupil came to Schlossberg, he would first have him play "long" tones, so that he could judge immediately if the student had mastered the two most important, though elementary factors in playing the trumpet. These factors are correct breathing and correct attack. Together they govern the quality of sound, the control of phrasing, and the ability to execute technically difficult passages.

The most important groundwork in Schlossberg's method was in gaining ability to maintain a steady flow of air into the trumpet for the duration of a note or phrase. It is also important in this phase, he said, to gauge the amount of air necessary to execute a particular passage, and not to inhale an excess. An excess of air in the lungs and too frequent intakes cause a feeling of suffocation and consequent breathiness in the tone.

The air in the lungs, supported by the diaphragm, presses against the tongue, the tip of which lies against the upper teeth. The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.

Attacking or striking the note, as this is called, is the second most difficult phase if one desires the resulting tones to be clean and steady.

Schlossberg's method for developing a good attack was to divide the range of the trumpet into low, middle and high sections, assigning the syllable *Ta* to the low register, *Tu* to the middle and *Tee* to the high. In order to produce the tone, a firm lip position, or embouchure, must be taken and *never* changed or dropped throughout the scale. The only movement of the mouth during this scale is the pronunciation of the syllables *Ta, Tu* or *Tee,* which permit, respectively, an open tone, a semi-open tone, and an almost closed tone. The changes in vowel sounds cause a change in pressure upon the instrument —the greater the constriction of the embouchure, the higher the pressure and the note.

One of Schlossberg's most useful drills for practicing the foregoing requires the student to proceed rapidly from the *Ta* to the *Tu,* and from the *Tu* to the *Tee* registers. (The Schlossberg drills are unexcelled and all are published.) I find that it is possible to play ascending intervals legato, by using the syllables *Ta-ee, Tu-ee, Tee-ee* — and in descending *Te-ee, Tee-u*, and *Tee-a.* By observing these rules the player will avoid incorrect slurring. If a trumpeter found it necessary to change the lip position throughout a performance, it would be impossible to execute swift passages or maintain a uniform tone quality throughout the scale.

The consonant *T* has been used as the example throughout this account. However, it must be added quickly that *T* is employed only in loud or explosive passages. When the score calls for a soft tone, the player places the consonant *D* before the appropriate vowel sounds. The latter, however, remain the same in both forte and pianissimo passages, and the position of the lips is similar in both cases.

Harry Freistadt played first trumpet with the CBS Orchestra for many years and had a long association with Max Schlossberg, first as a pupil and then as a son-in-law. Schlossberg was a musician of great stature. The number of his pupils occupying first chairs testifies to the caliber of his teaching.

Max Schlossberg

Max Schlossberg left more than the manuscripts upon which DAILY DRILLS AND TECHNICAL STUDIES is based. He left a battalion of pupils whose position in the front rank of American music offers the most concrete evidence of his ability to impart a measure of his mastery of the trumpet to the ambitious student.

Born in Libau, Russia, in 1875, he received training at an early age under men like Marquard, Putkammer and Adolph Souer at the Imperial Conservatory of Moscow. He then studied under the famous Professor Kozlic in Berlin. While conducting the opera in Riga he married. He toured Europe as soloist under Nikisch, Weingartner and Richter. In 1910, he joined the New York Philharmonic Symphony, where he remained for twenty-six years until his death, September 23rd, 1936. Soon after his arrival in the United States he became a member of the faculty of the Institute of Musical Art and later the Juilliard Graduate School.

His infinite patience with the idiosyncrasies of each student, rather than rigid method, constituted, perhaps, the true explanation of his uniform success as a teacher.

THE DAILY DRILLS

The daily drills constitute an outline from which it is hoped the basic principle running throughout will be grasped by the student. Judgment must be exercised in the selection of drills. The player should always choose only those drills which he has the capacity to play.

The book is subdivided into eight parts:

I. Long Note Drills . .	Exercise No.	1— 37
II. Intervals	" "	38— 48
III. Octave Drills . . .	" "	49— 58
IV. Lip Drills	" "	59— 69
V. Chord Drills	" "	70— 88
VI. Scale Drills	" "	89—115
VII. Chromatic Scale Drills	" "	116—128
VIII. Etudes	" "	129—156

The daily drills should be played approximately twenty minutes with short rest periods after which the student should be ready for more concentrated work.

The player should select a few drills from each group daily.

INTRODUCTORY NOTES

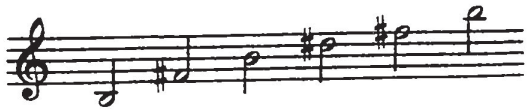
By Max Schlossberg

To simplify the playing of the trumpet, we have its three valve mechanism which is manipulated by the use of the three middle fingers of the right hand. In all, there are seven positions which enable the student to play every note in the register.

These are subdivided as follows:

I. The first position is called the open position. It is played without the aid of any valves. The following notes are produced: C, G, C, E, G, C.

II. The second position is exactly one-half tone lower chromatically. It is produced by the second valve resulting in B, F♯, B, D♯, B.



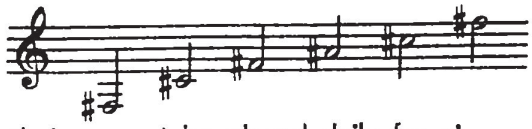
III. The third position is produced by the aid of the first valve alone (exactly one-half tone lower) B♭, F, B♭ D, F, B♭.

IV. The fourth position is made by pressing down the 1st and 2nd valves simultaneously. We then have A, E, A, C♯, E, A.

V. The fifth position is made by pressing down the second and third valves at the same time. We then have A♭, E♭, A♭, C, E♭, A.

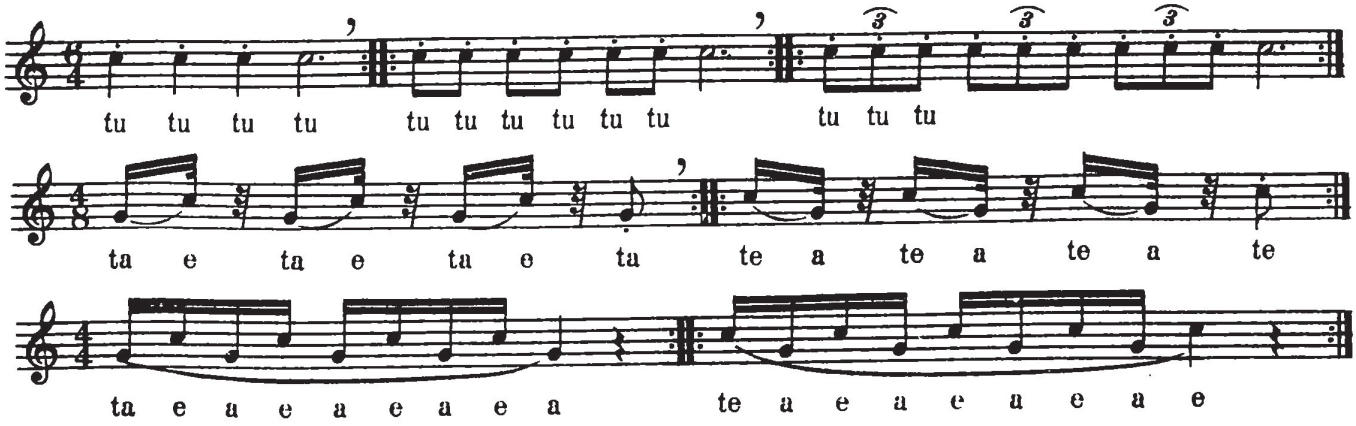
VI. The sixth position is made by pressing down the first and third valves simultaneously, producing G, D, G, B, D, G.

VII. The seventh position is made by pressing down all three valves simultaneously resulting in F♯, C♯, F♯, A♯, C♯, F♯.



Before any actual instrumental practice is begun, the mouthpiece must be played daily for at least two minutes in slurring and staccato form exercises from concert G to C. One-third of the mouthpiece should be placed on the upper lip and two-thirds on the lower lip.

The following mouthpiece drill should be played daily:



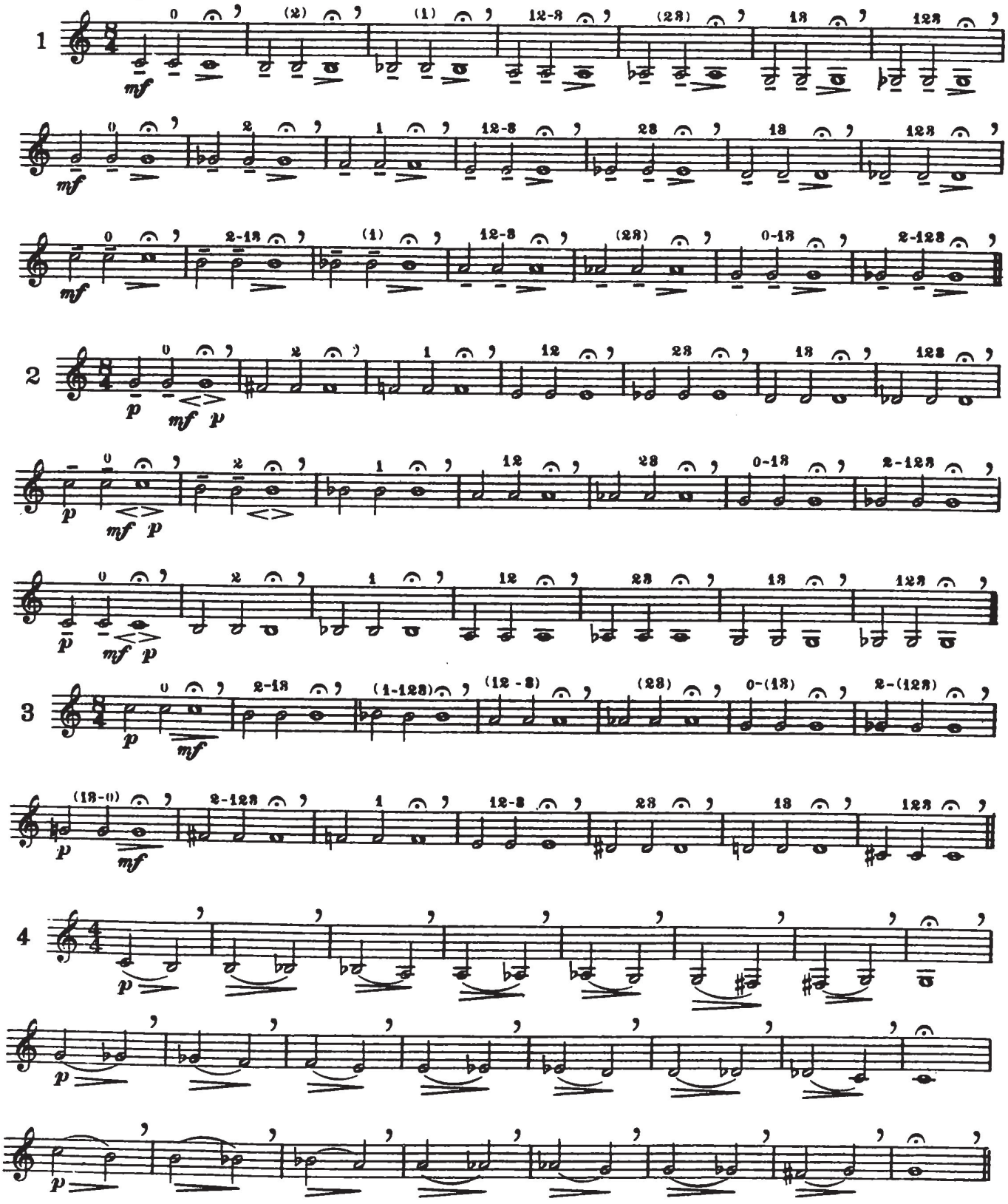
In breathing, breathe only through the corners of the mouth without displacing the embouchure.

For attaining the higher register, the simultaneous use of the stretching back of the lips and cheeks and the raising of the diaphragm is of prime importance.

For the lower register, general relaxation of the same muscles is essential.

I Long Note Drills

Very slow



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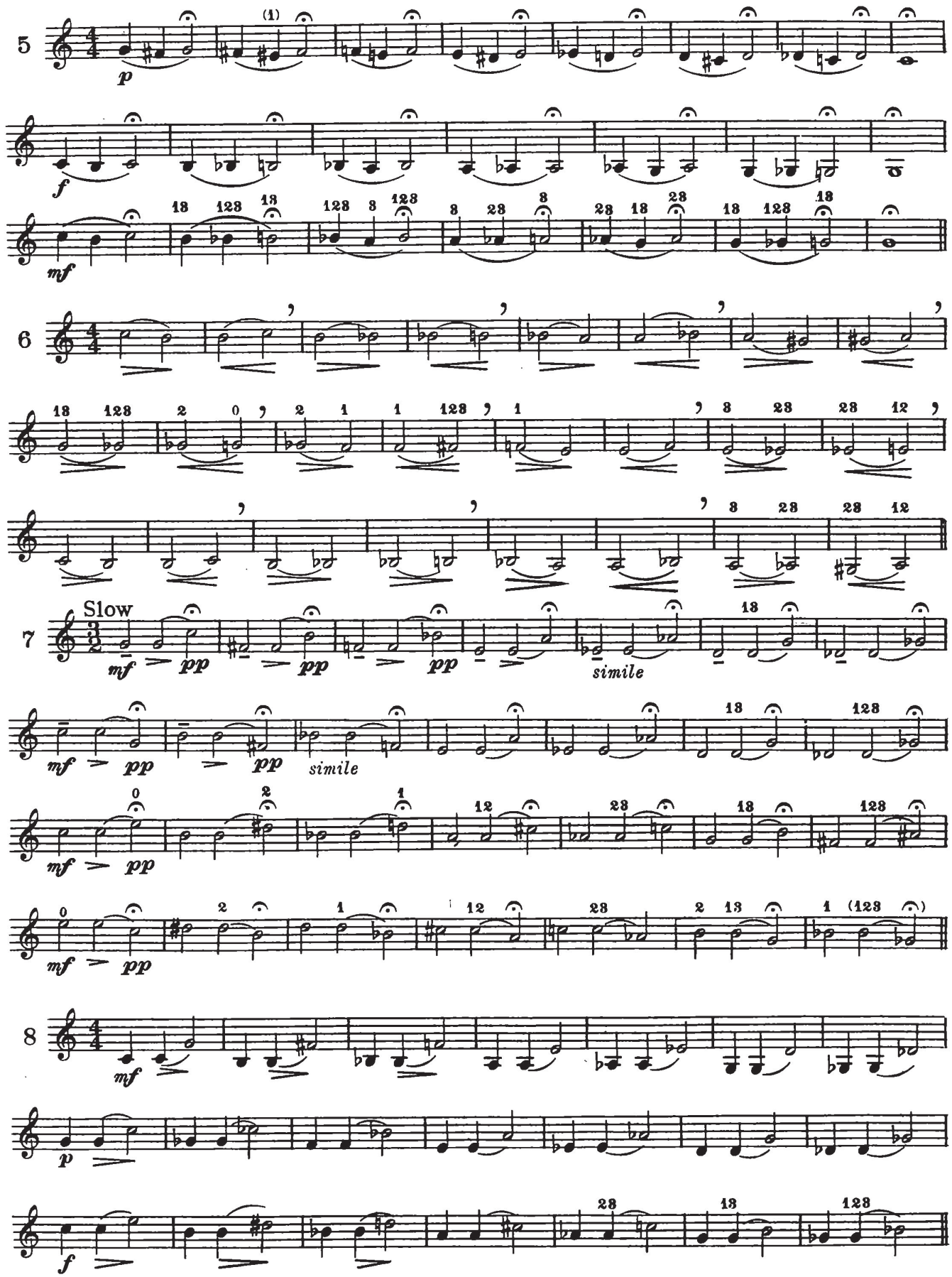
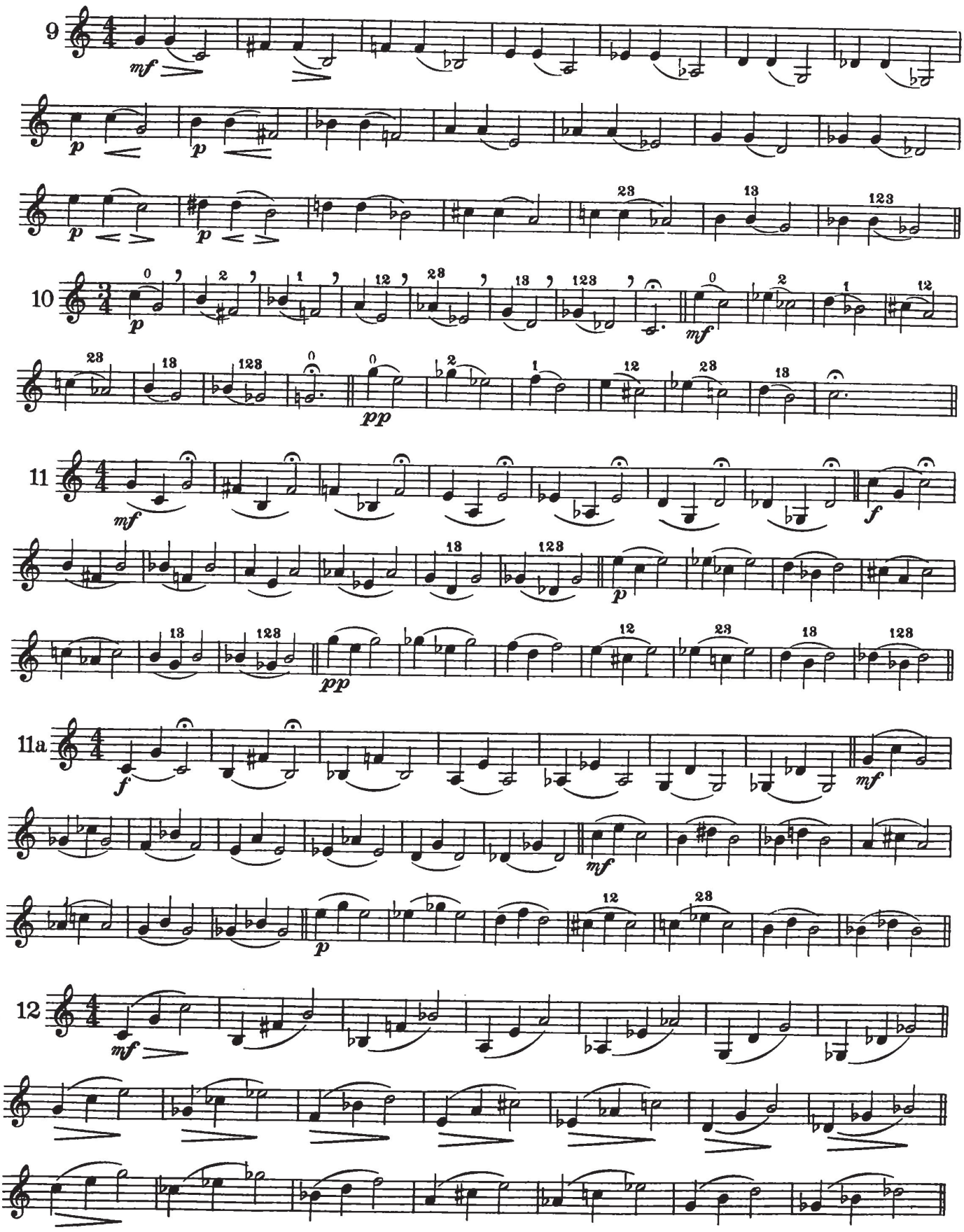
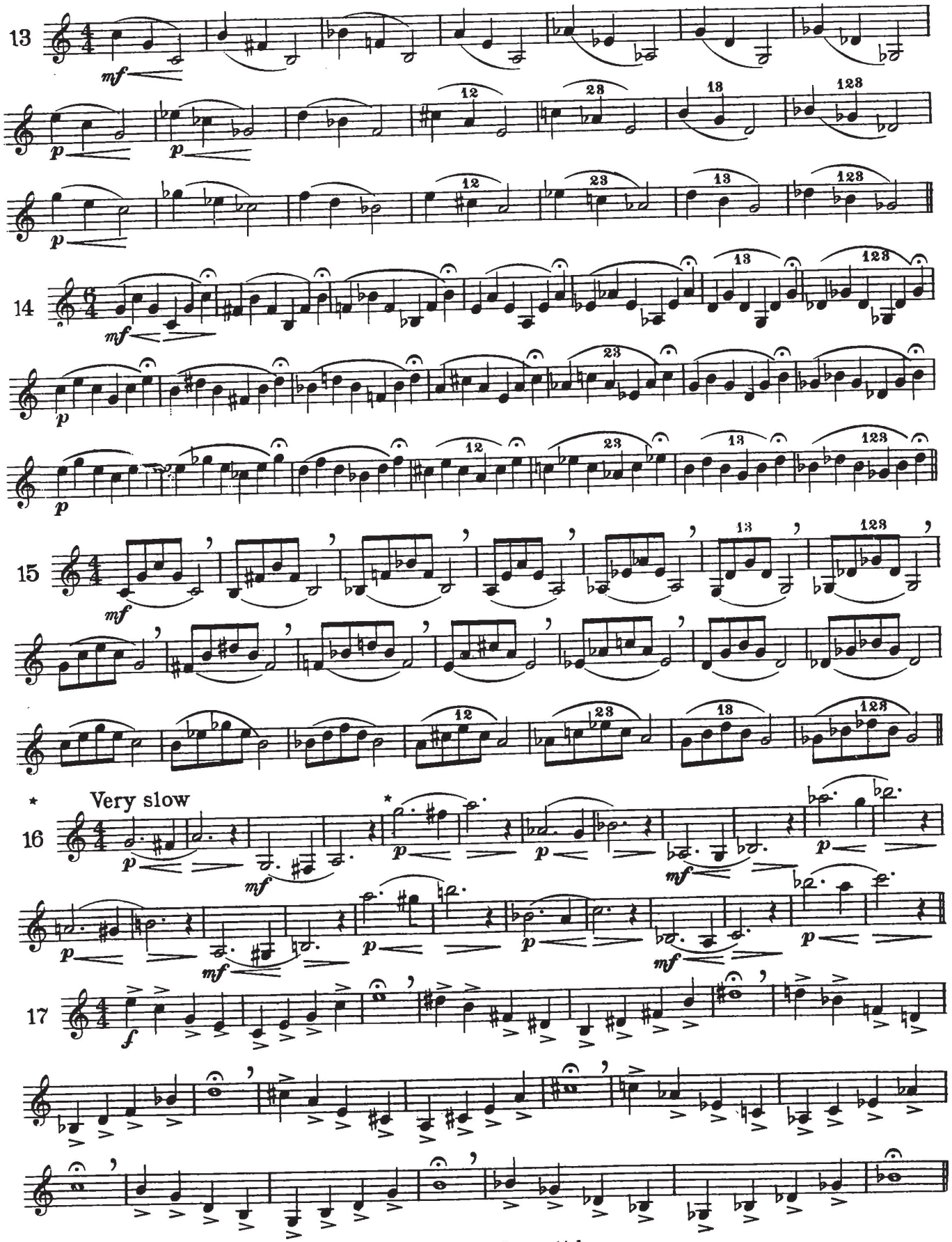
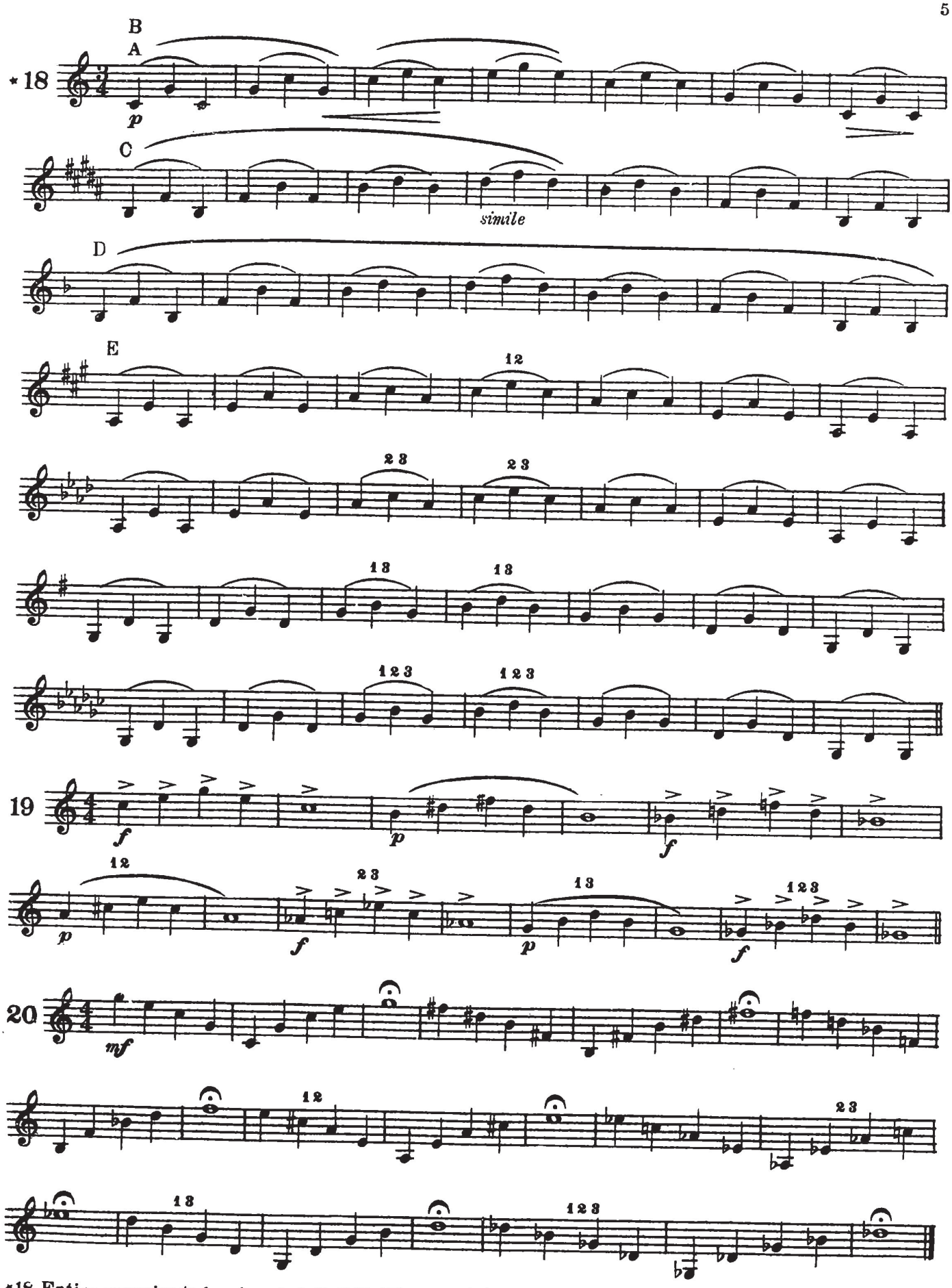

5
6
7
Slow
8
simile
simile

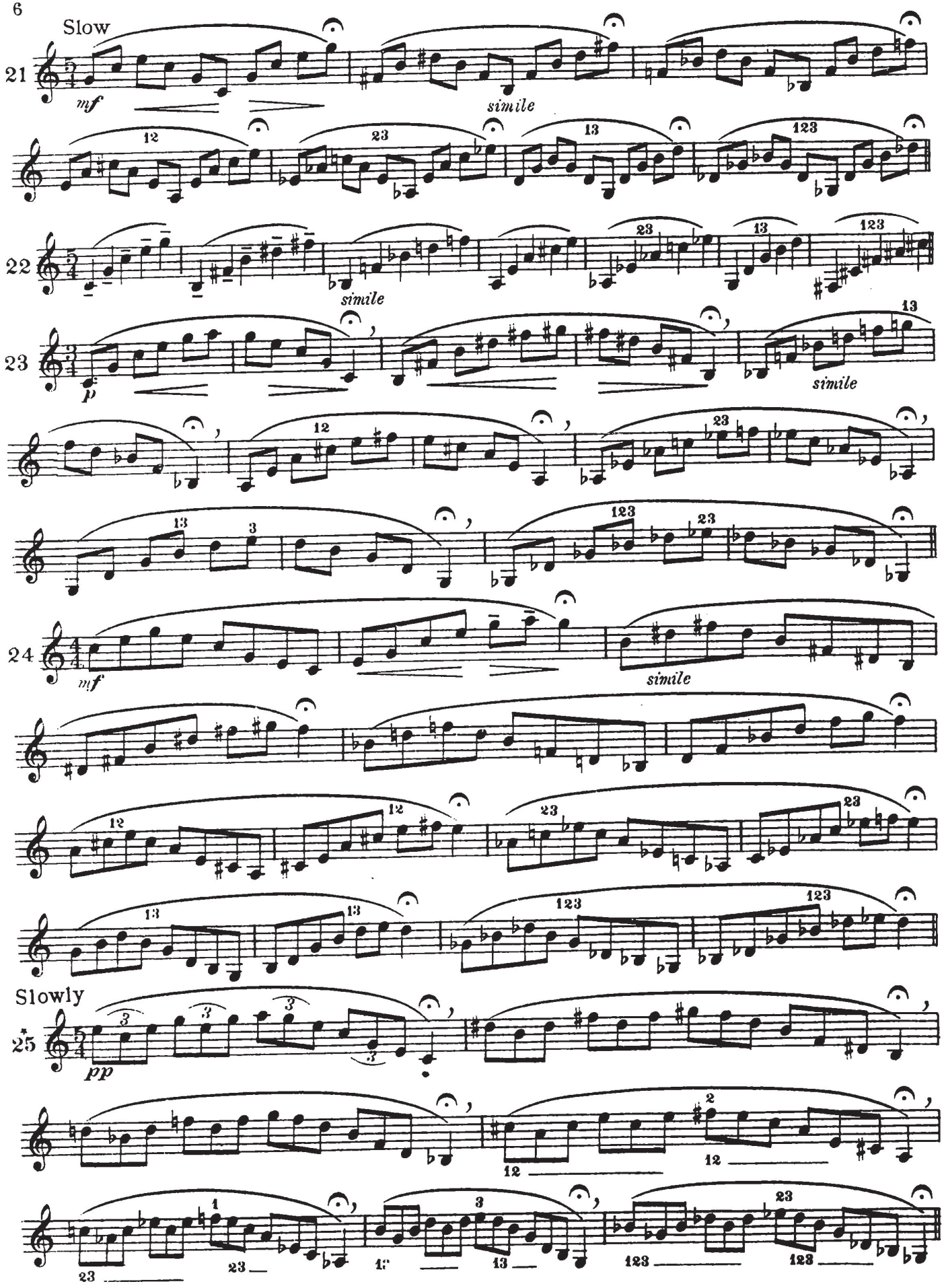

9
10
11
11a
12



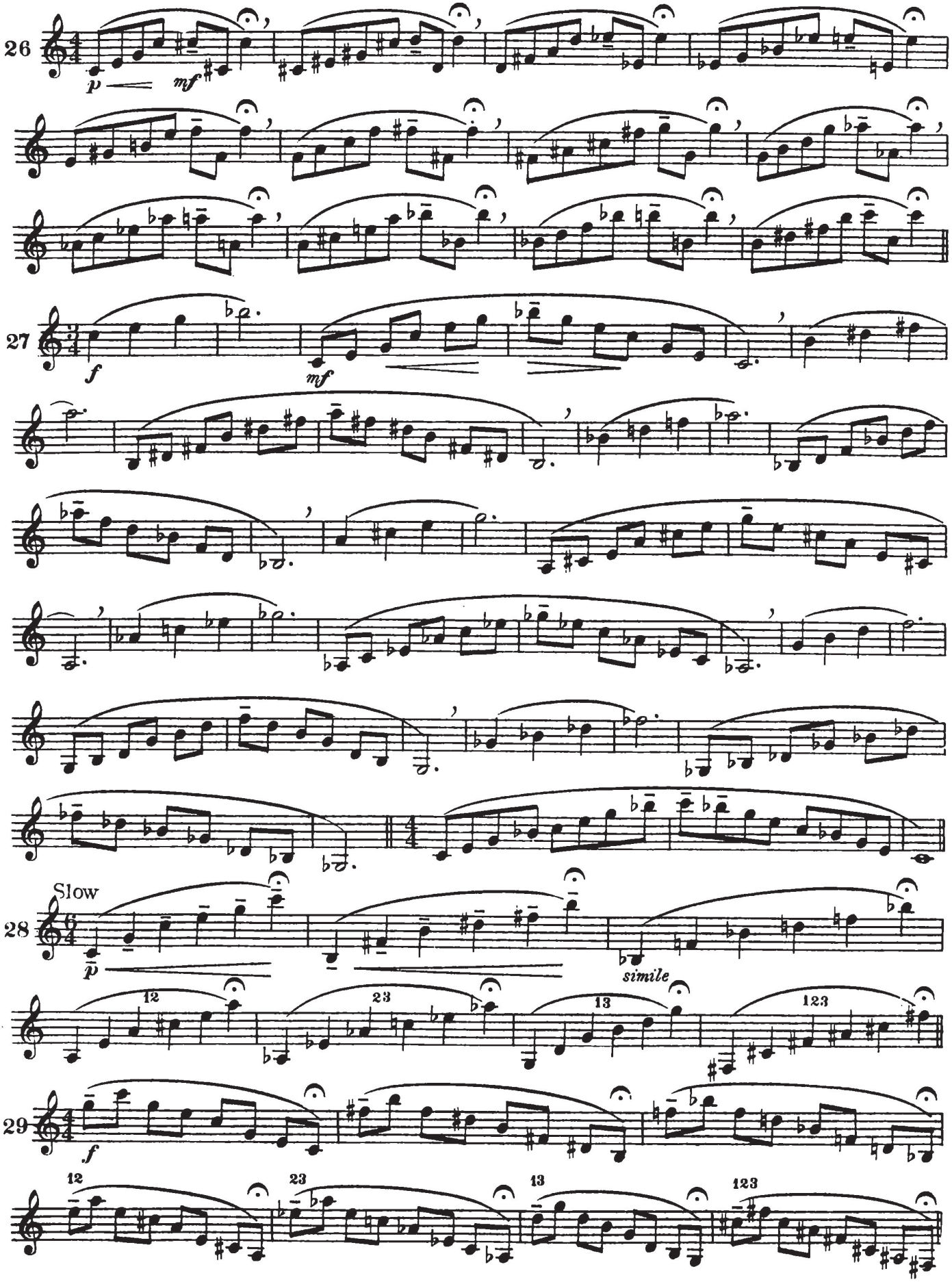
*Beginner Play 1st 4 Bars of each group and continue chromaticly

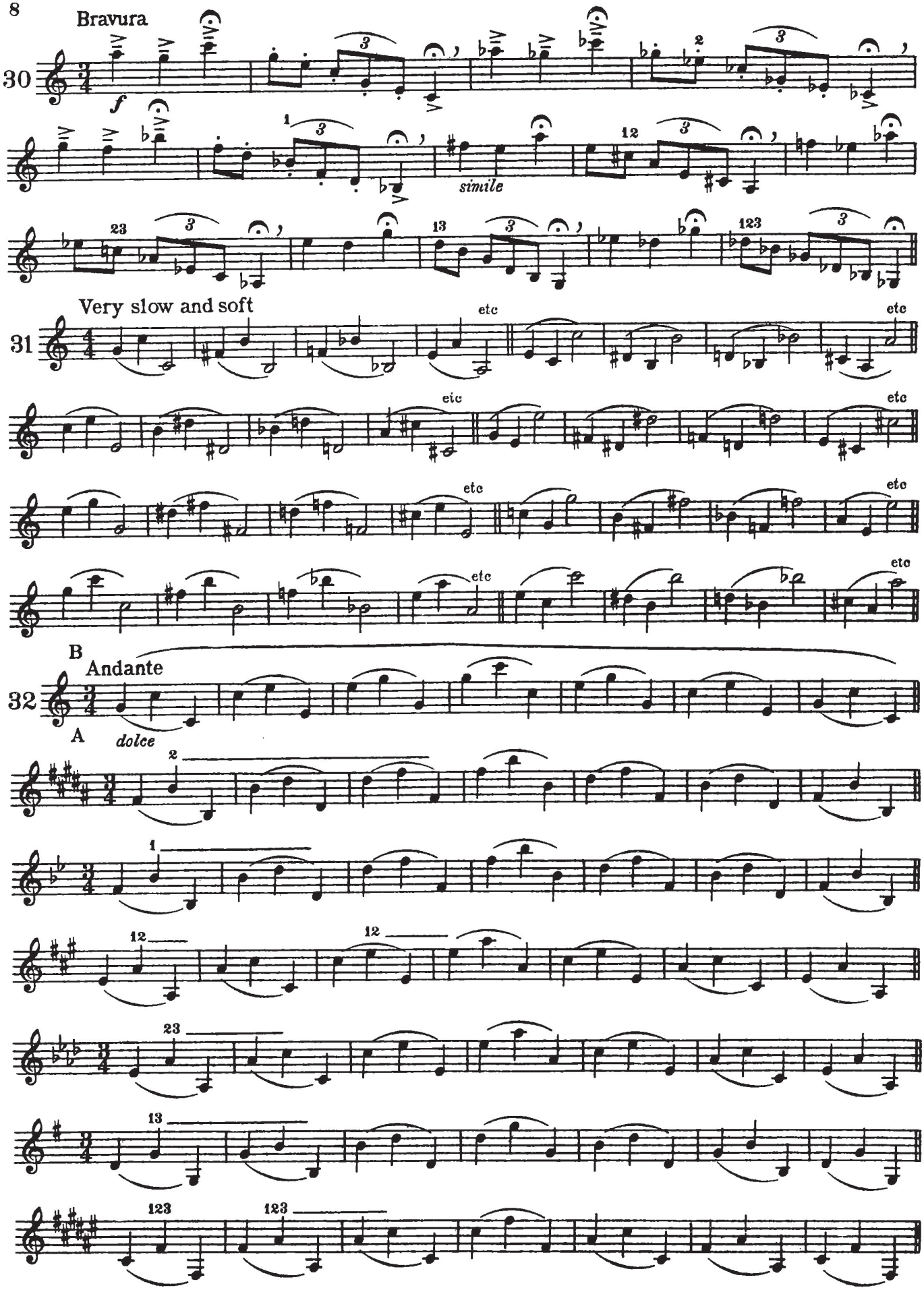


*18 Entire exercise to be played A, B, C, D, (E, staccato)

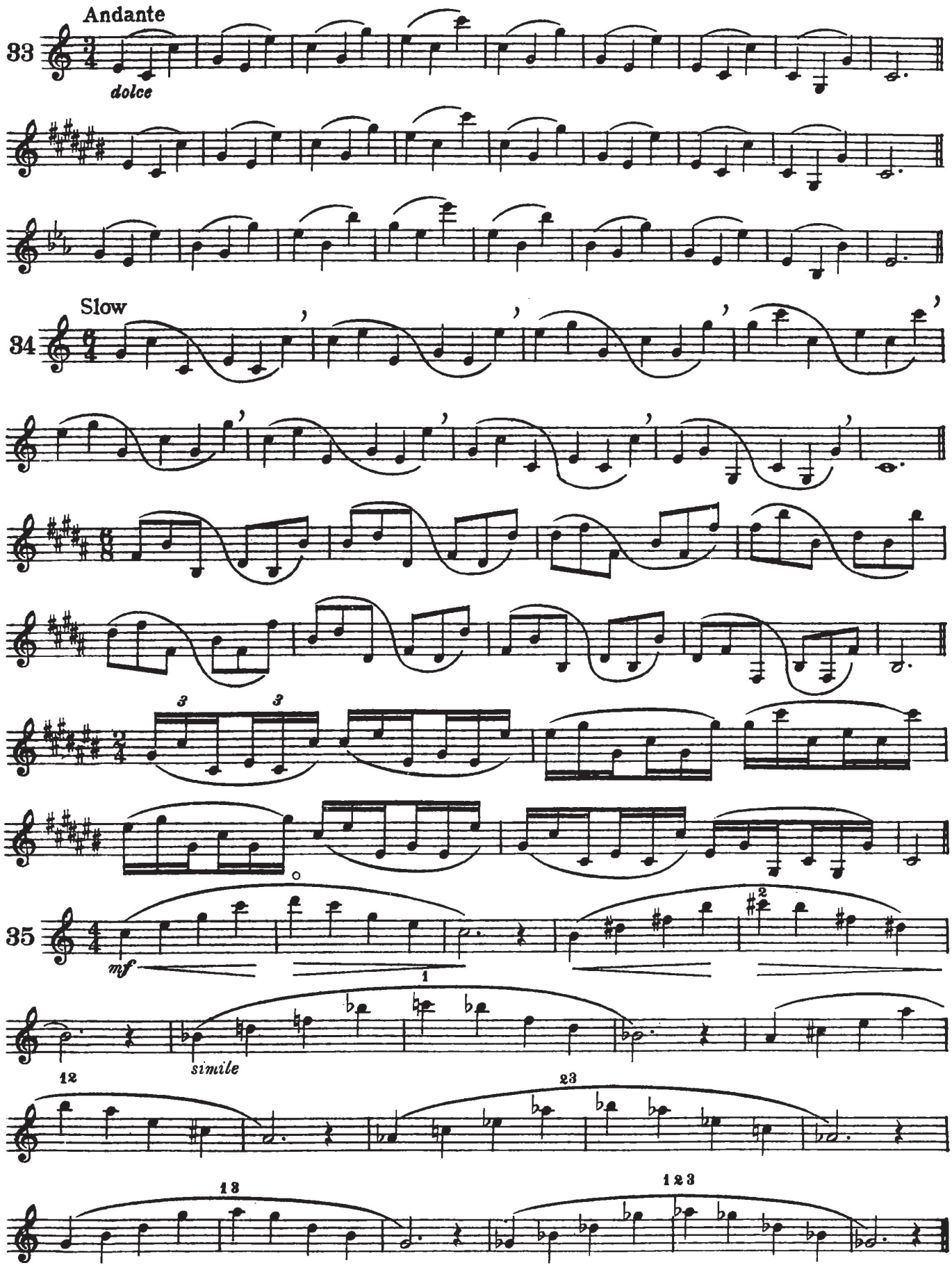


*No 25 also to be played staccato

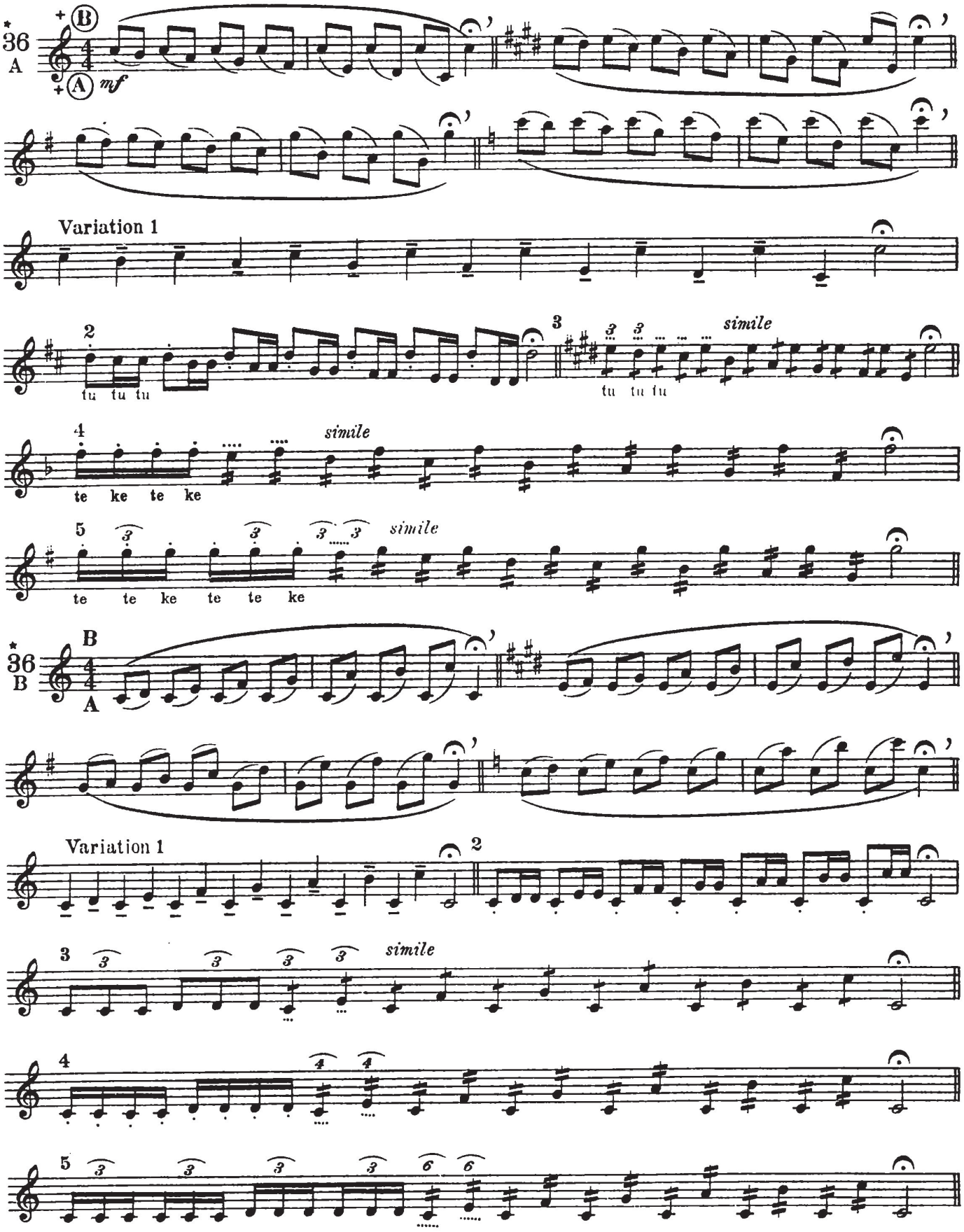

26
p
mf
27
f
mf
Slow
28
p
simile
12
23
13
123
29
f
12
23
13
123

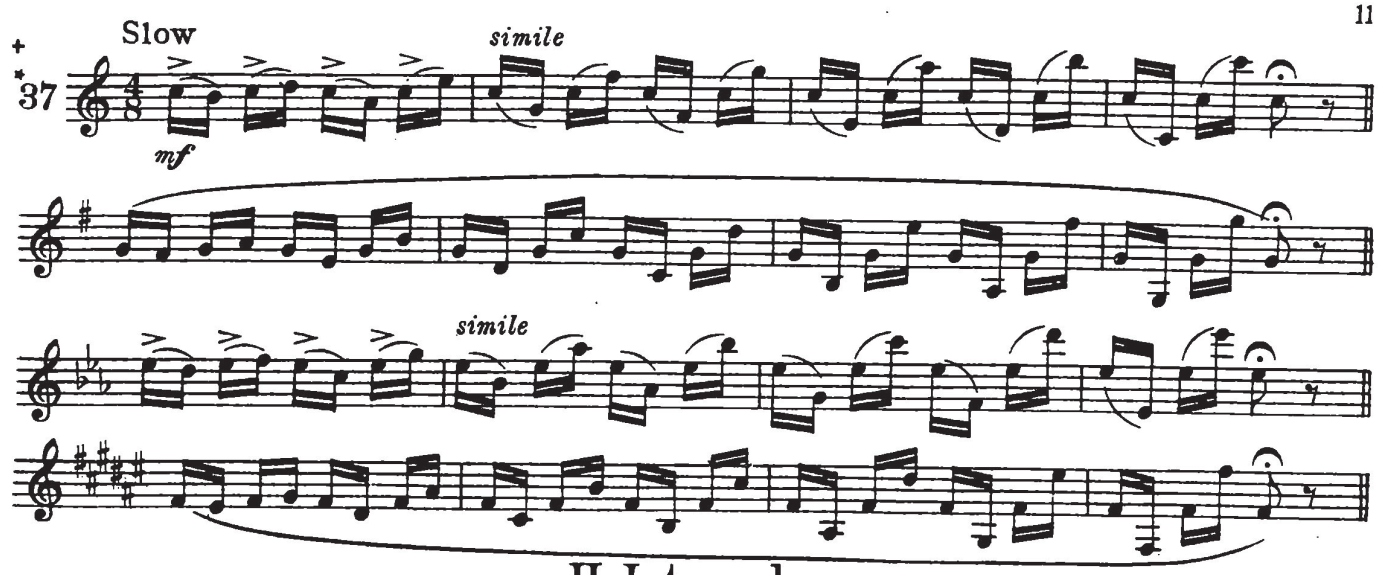


* A - 3 notes legato
B - all legato

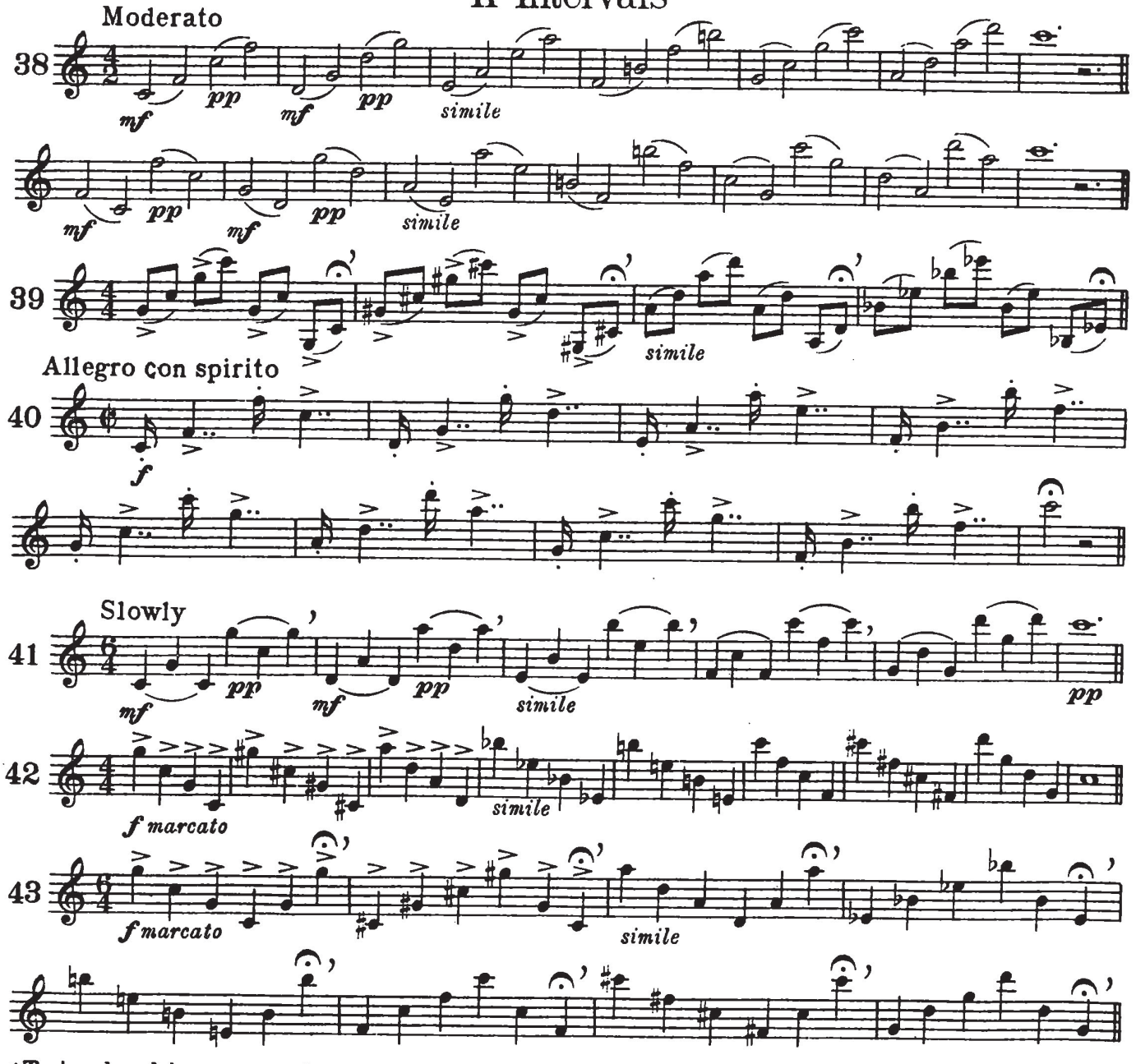

Andante
33
dolce
Slow
34
35
mf
simile

+ B - Two bars legato
+ A - Two notes legato



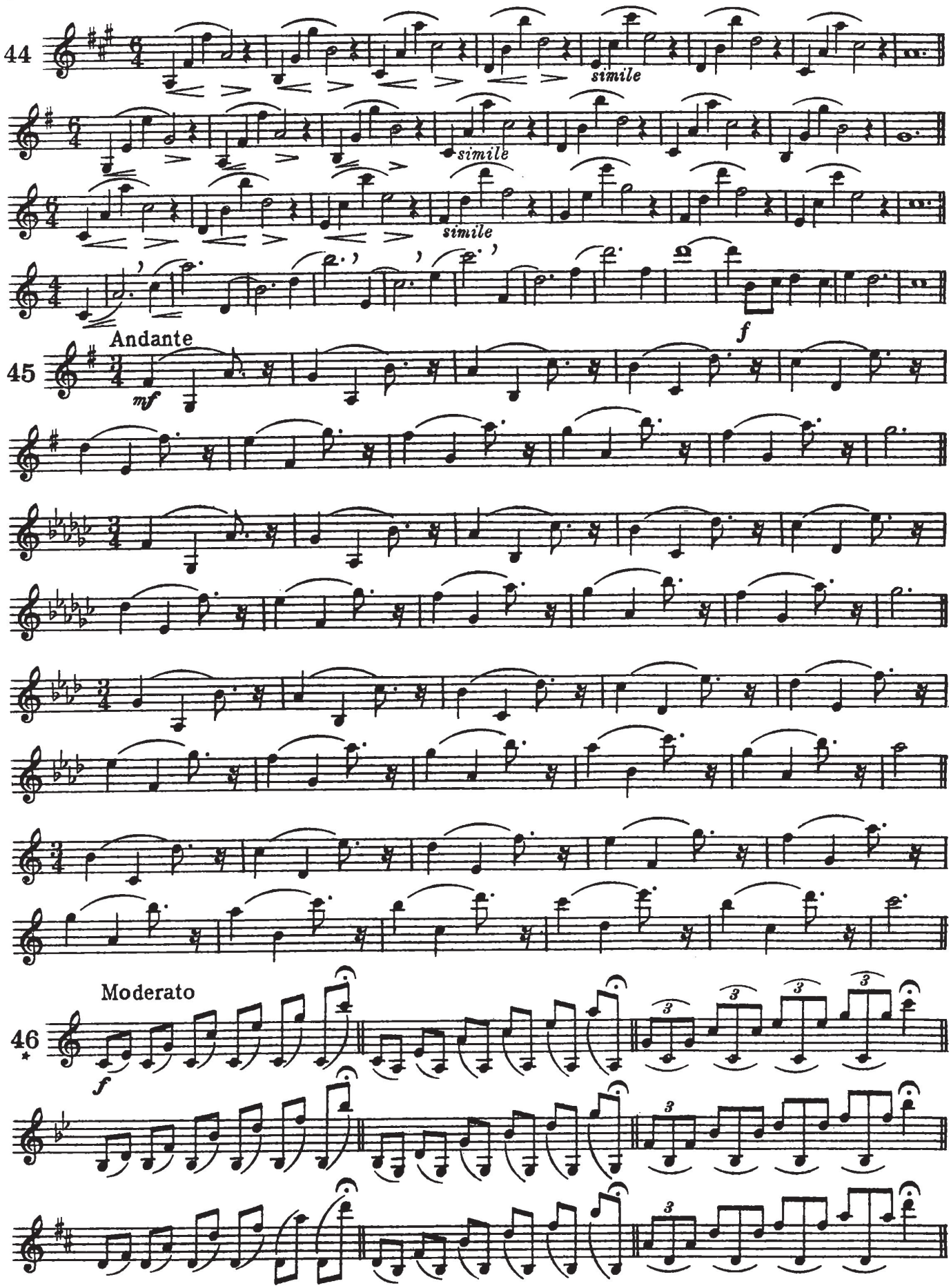


II Intervals



*To be played in as many keys as possible

+ To be played staccato



Also to be played staccato

Andante

47

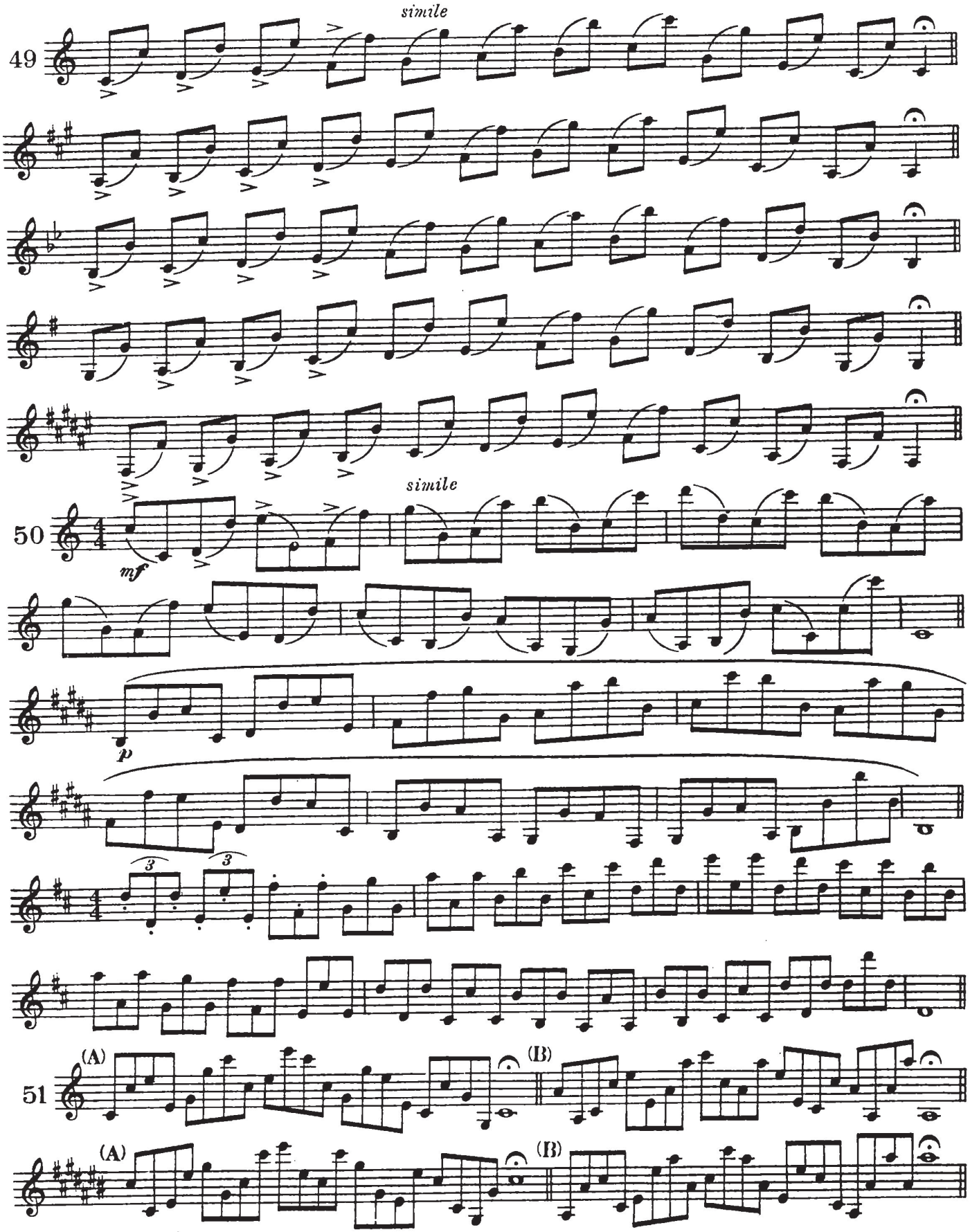
f

Andante

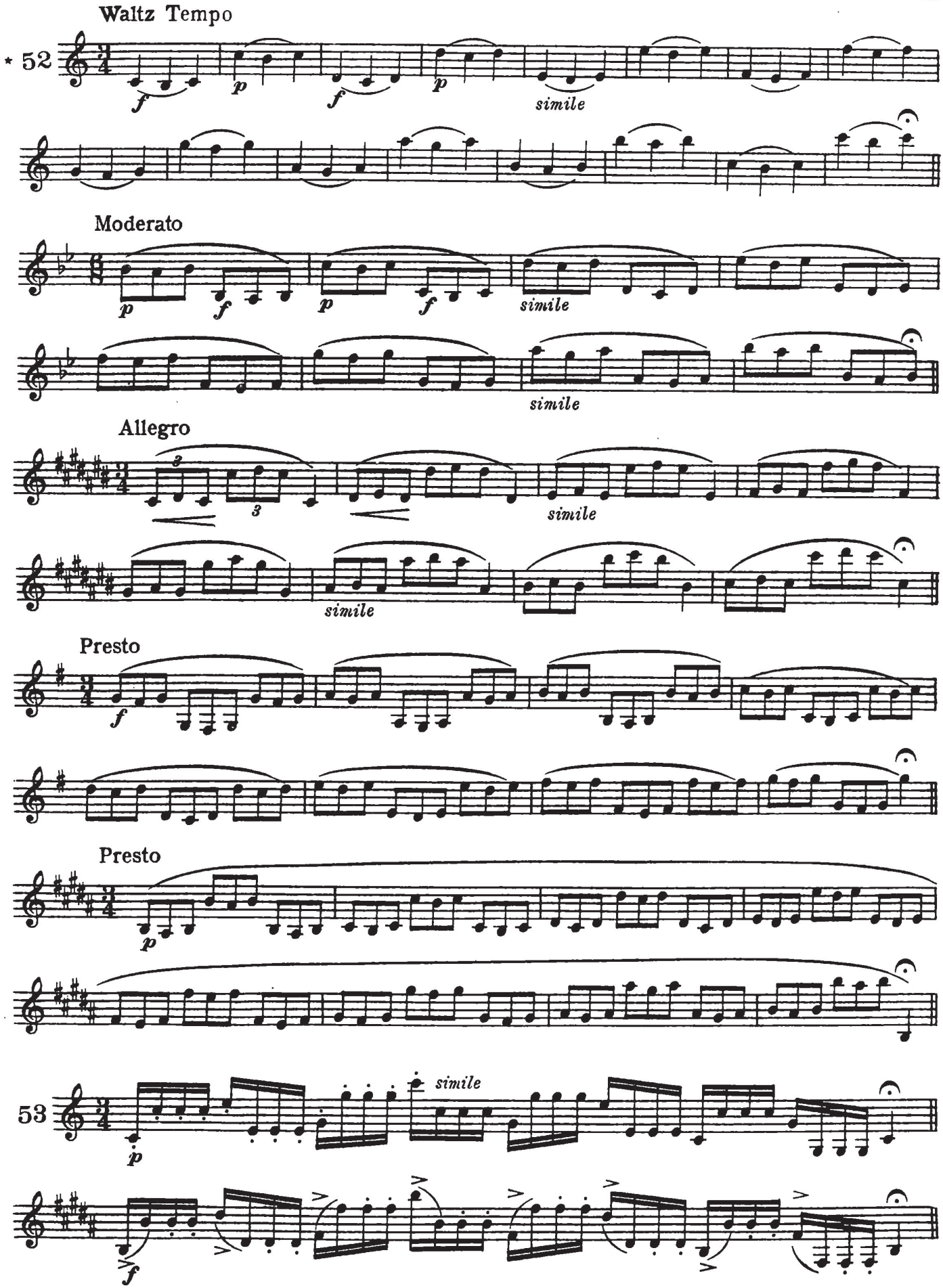
48

mf

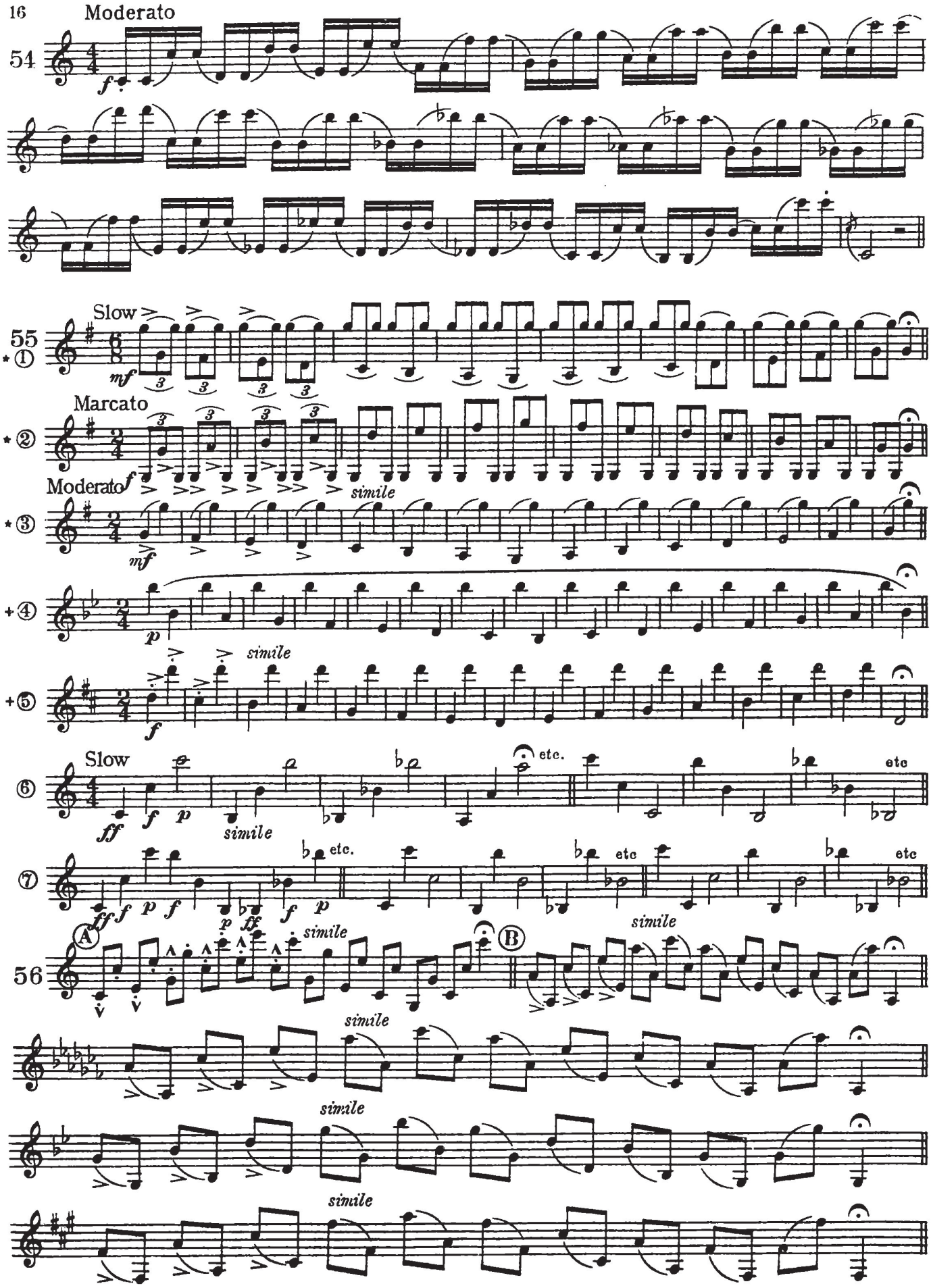
III Octave Drills



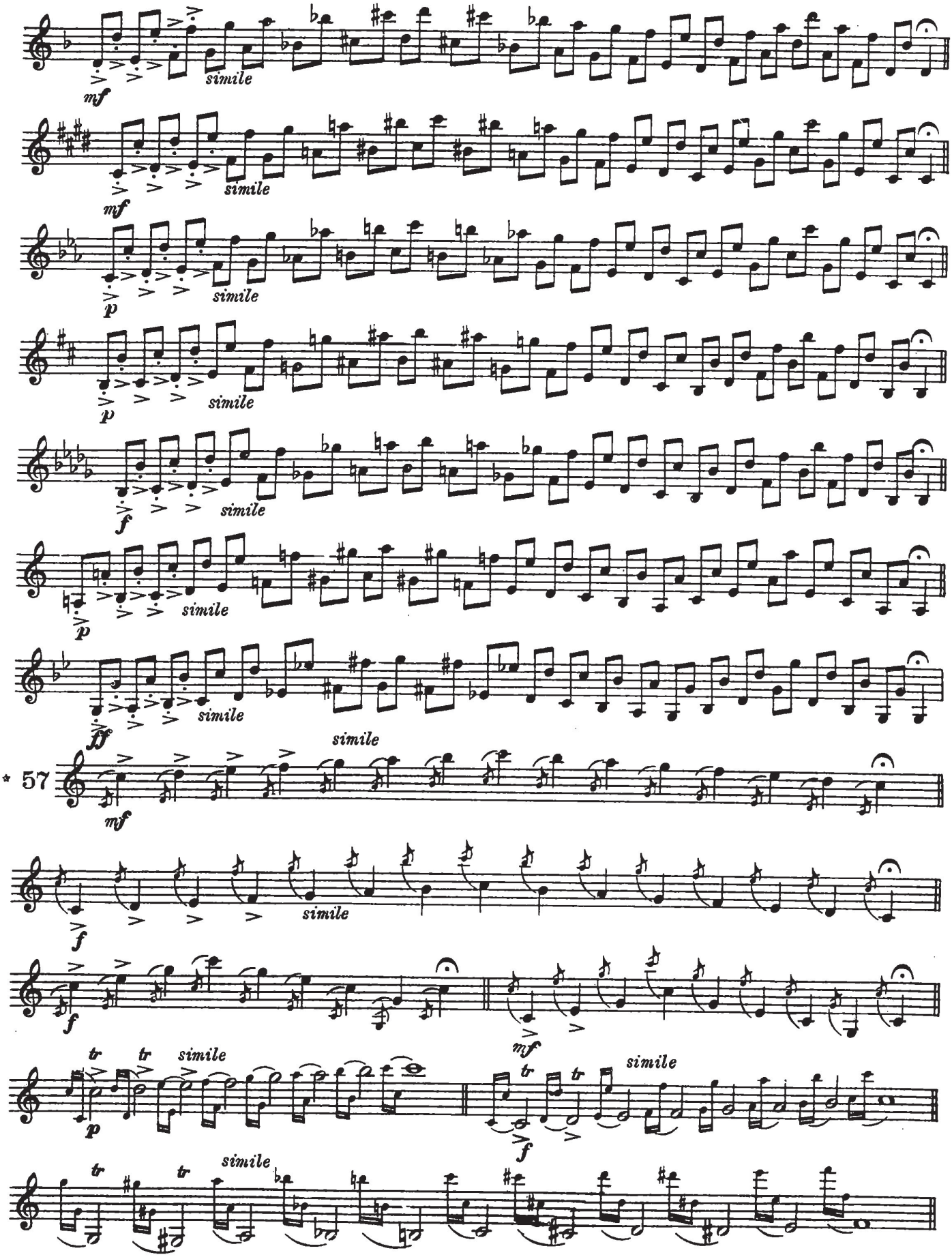
Note: Part B of drill 51 to be played in lower keys



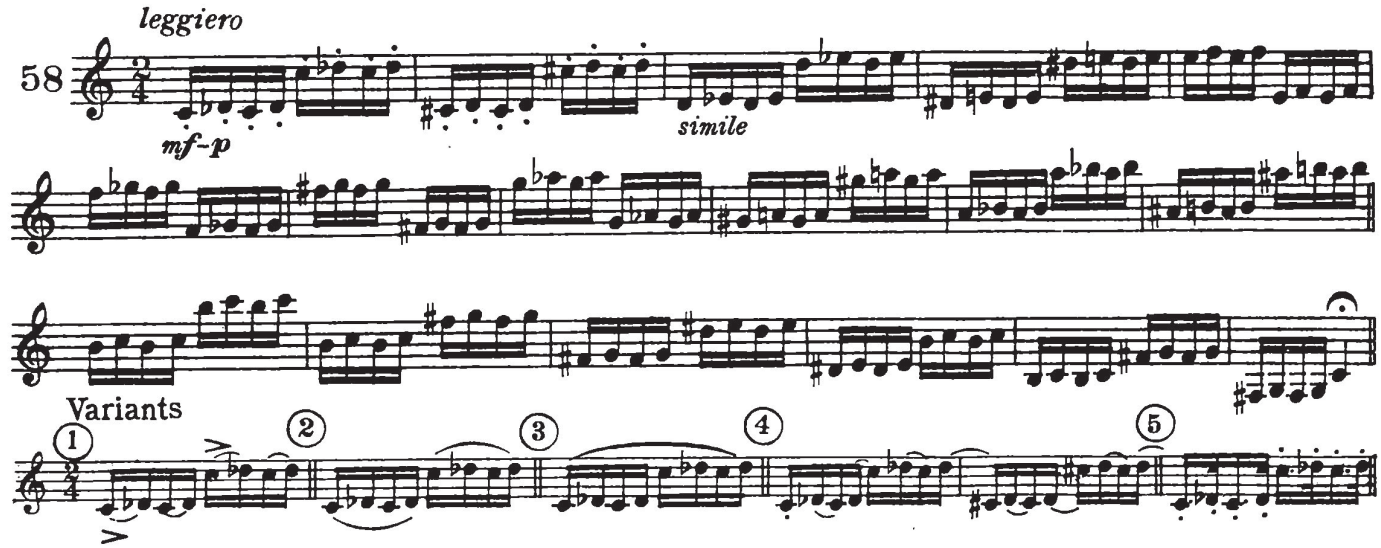
*Note drill 52 to be played chromatically lower and higher



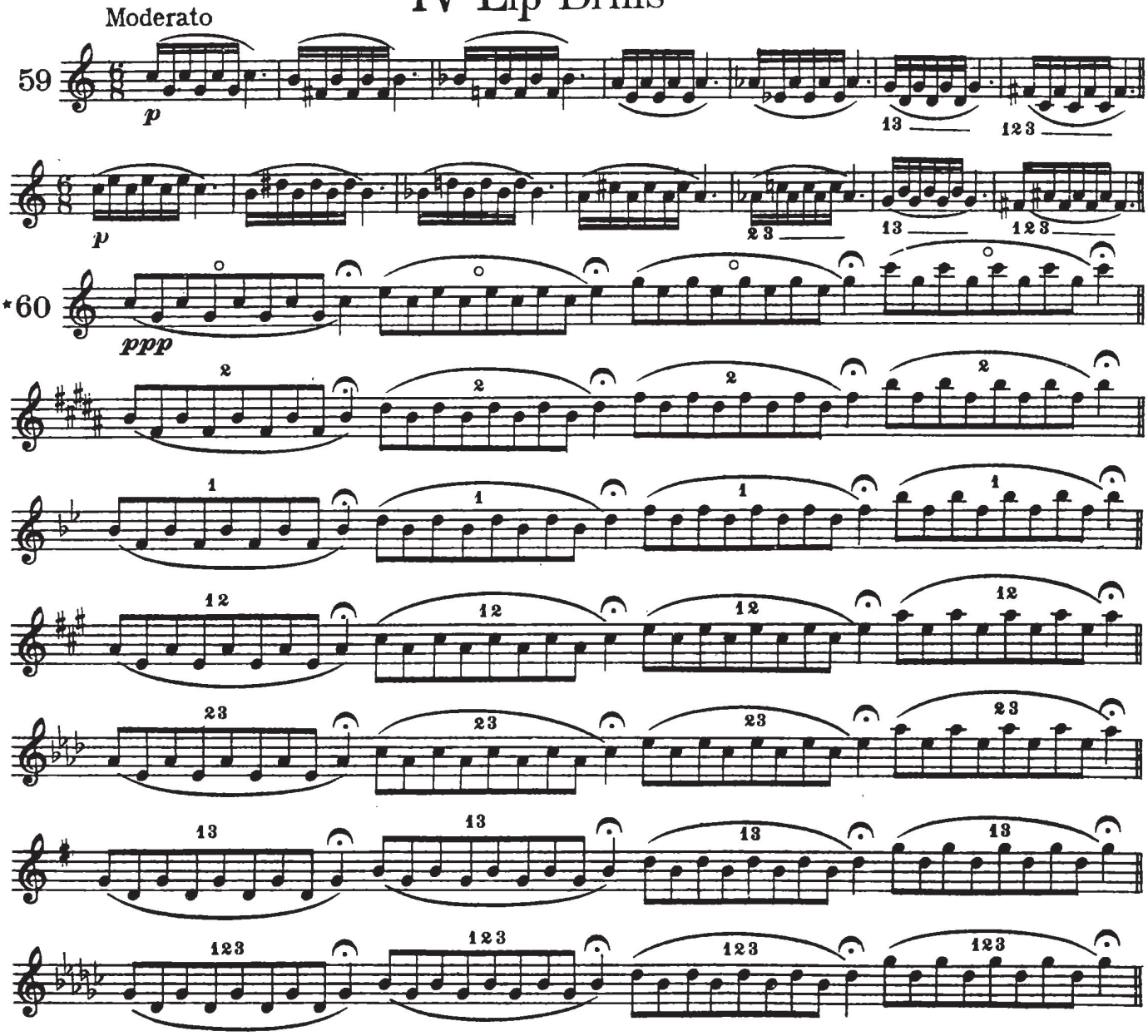
* To be transposed to all higher trumpets. + To be transposed to all lower keys.



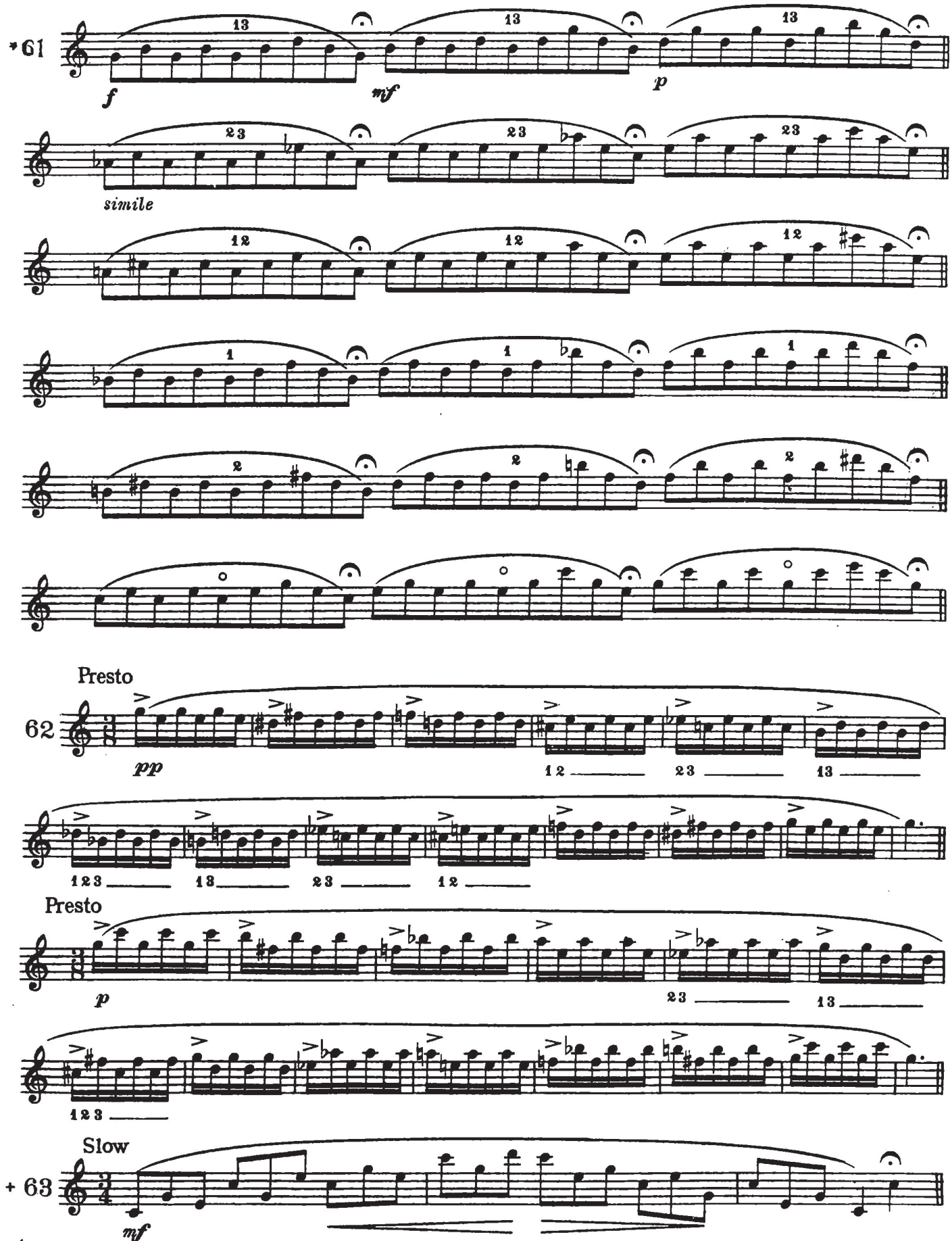
* No 57 to be played in lower keys



IV Lip Drills

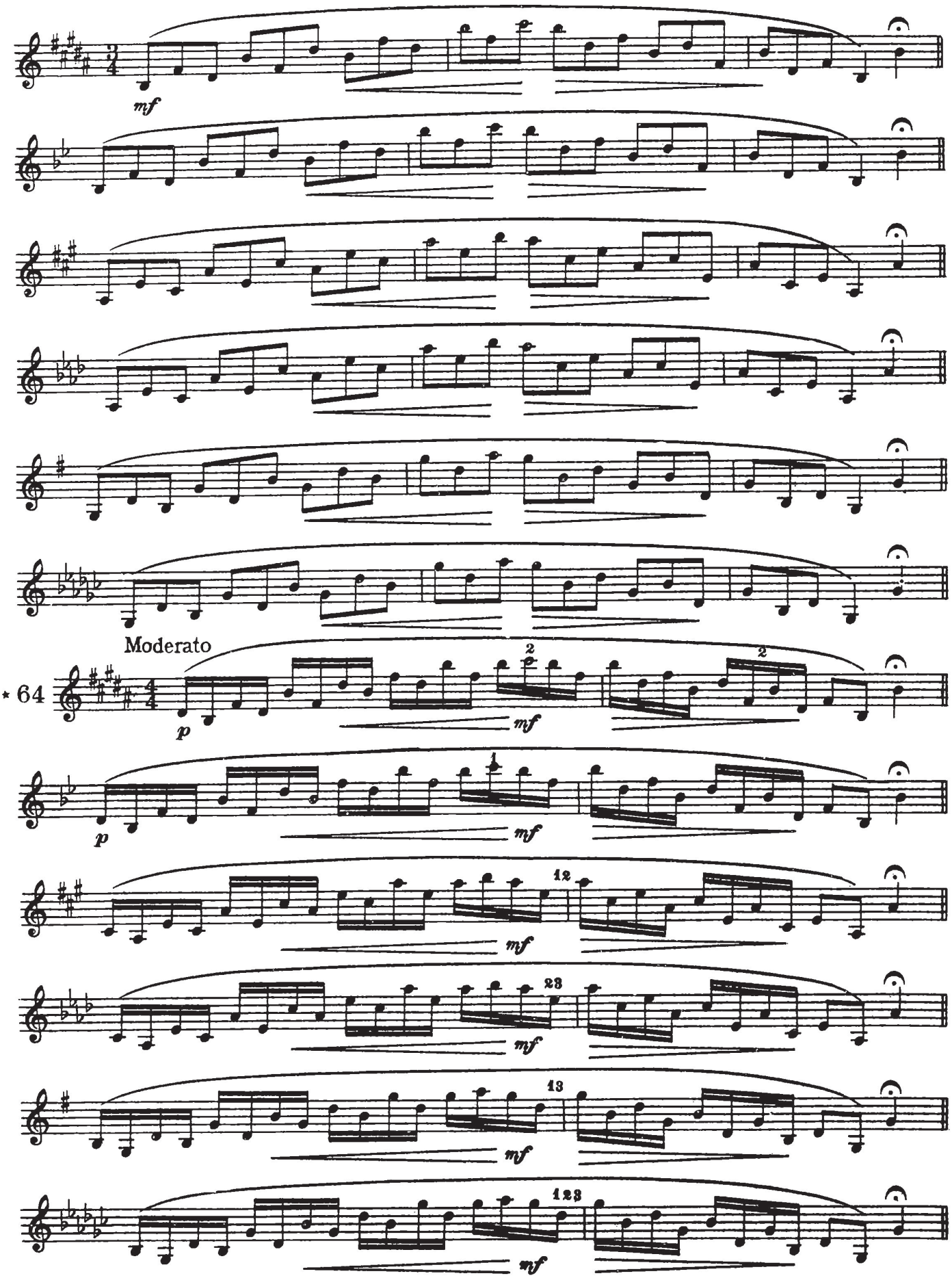


*Each phrase legato, then the entire bar legato under one breath

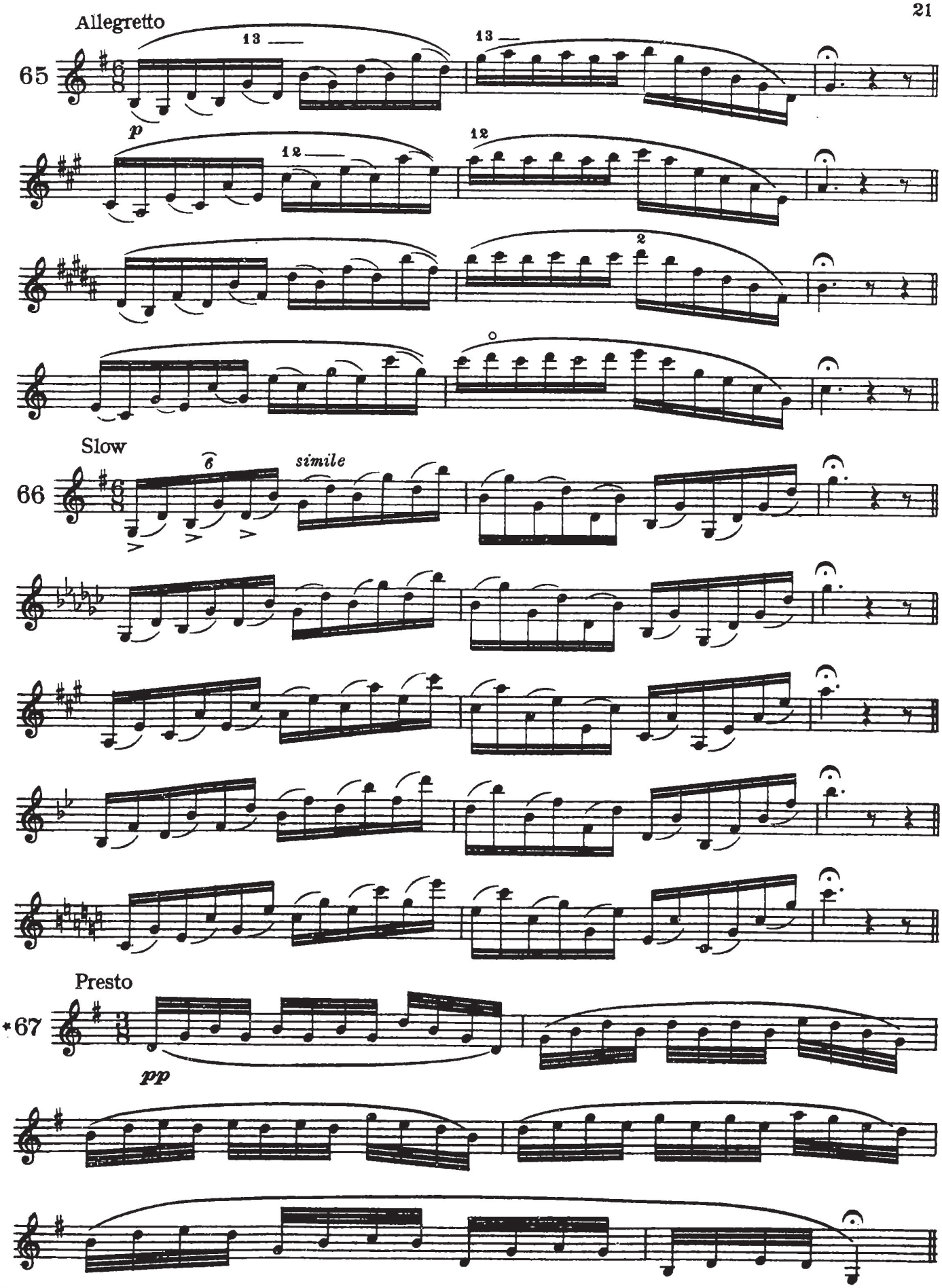


*Each phrase legato then the entire bar legatounder one breath

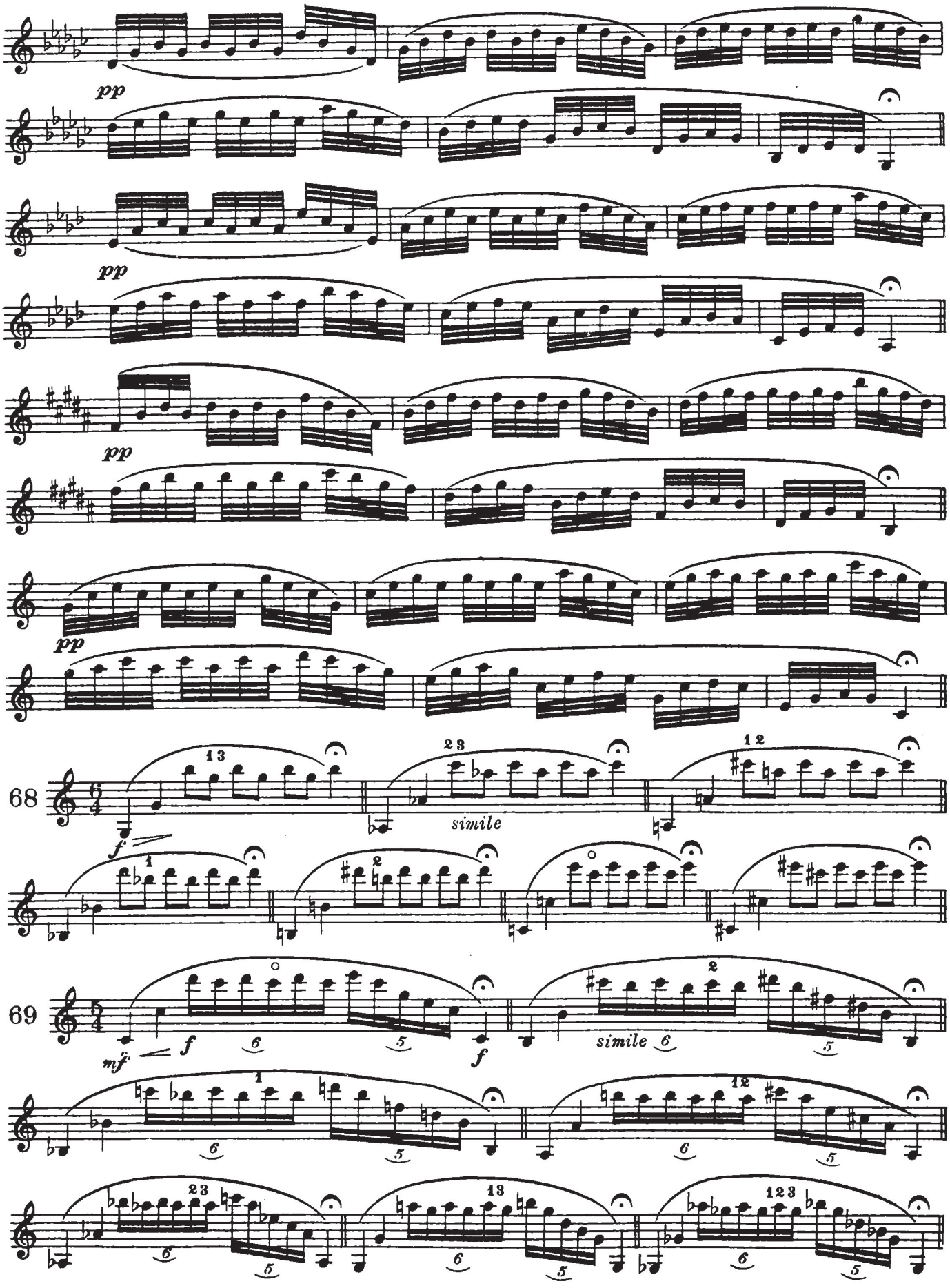
+ Also to be played staccato



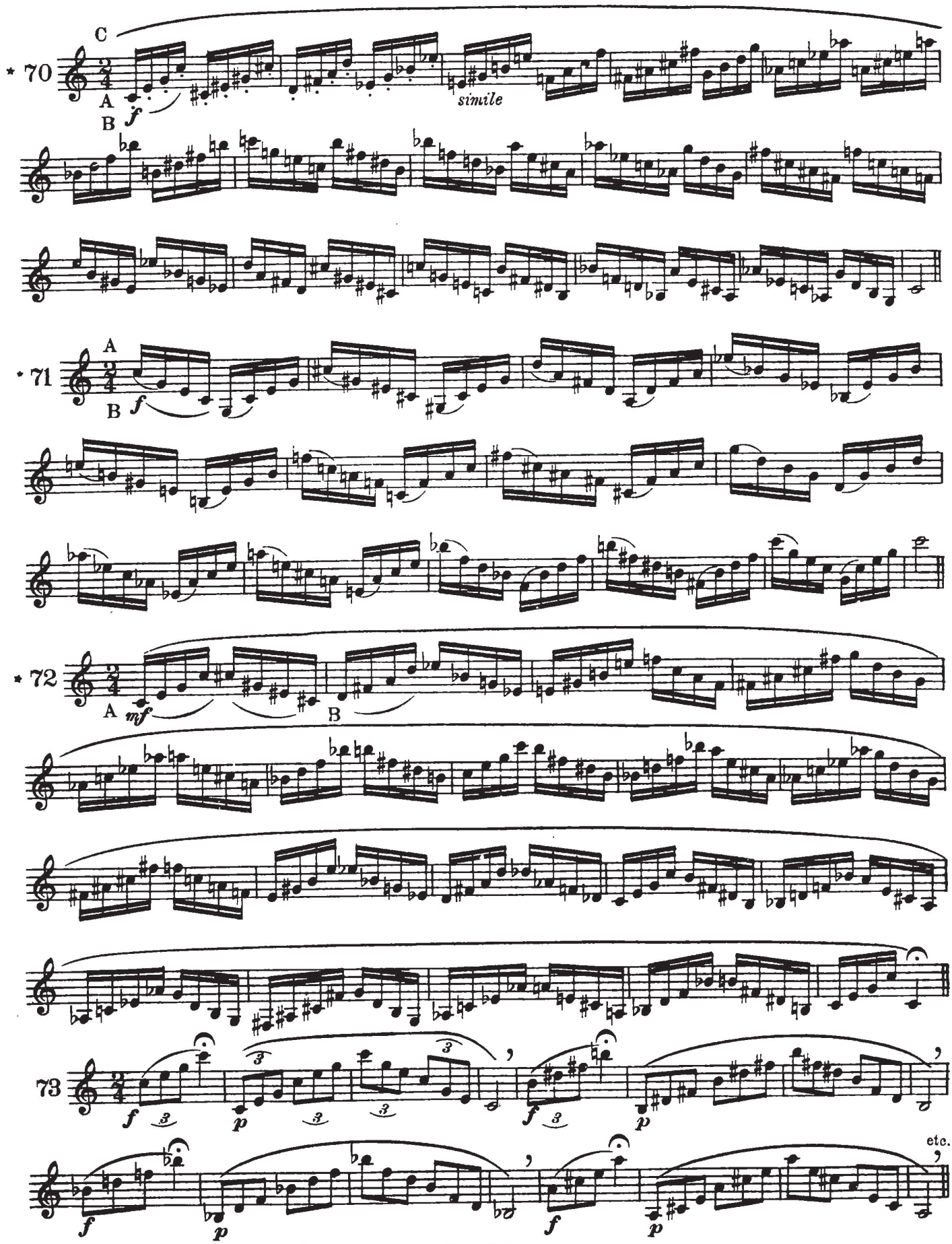
* Also to be played staccato



* The entire drill to be played legato under one breath


pp
pp
pp
pp
68
simile
69
simile

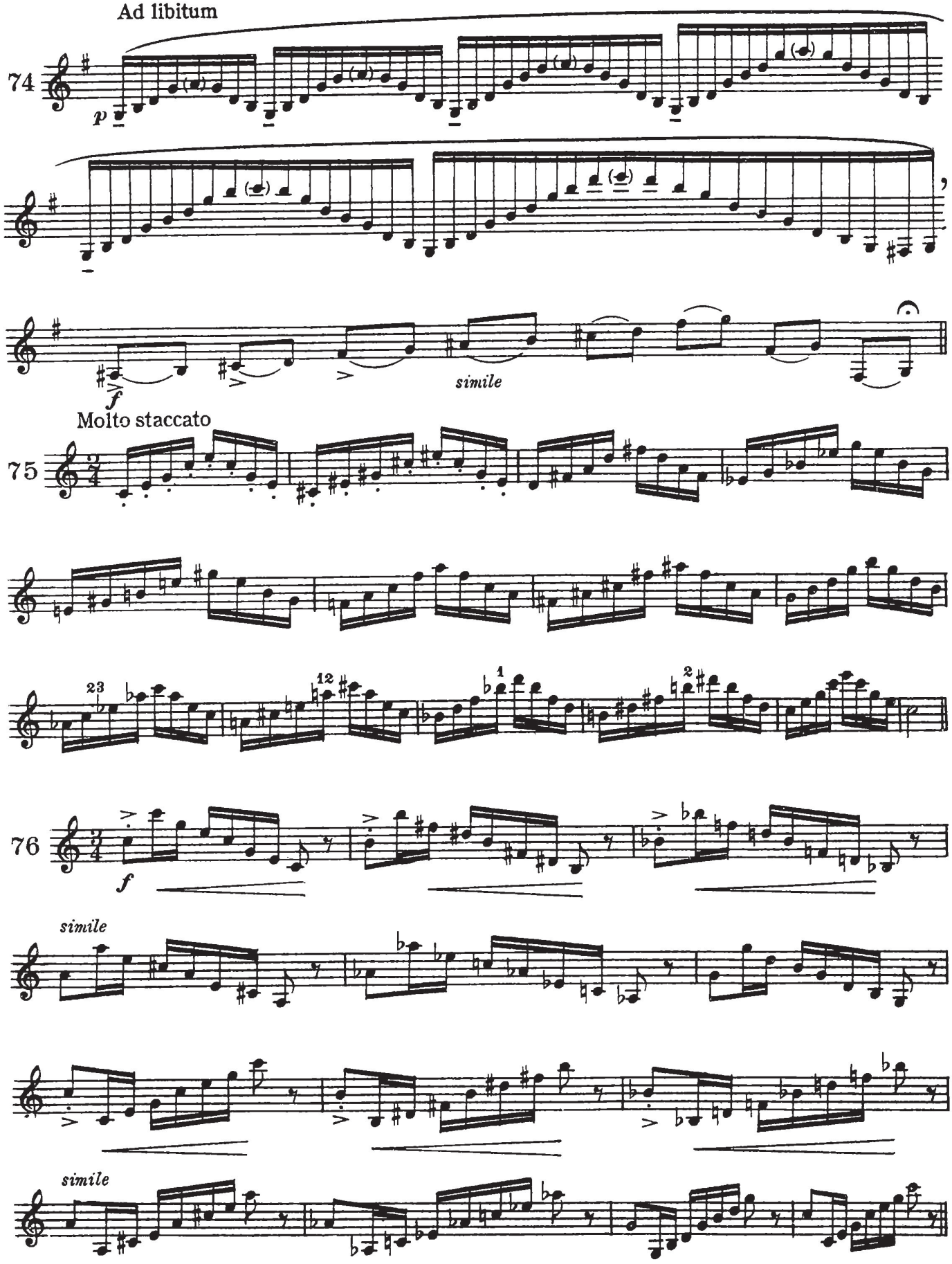
V Chord Studies

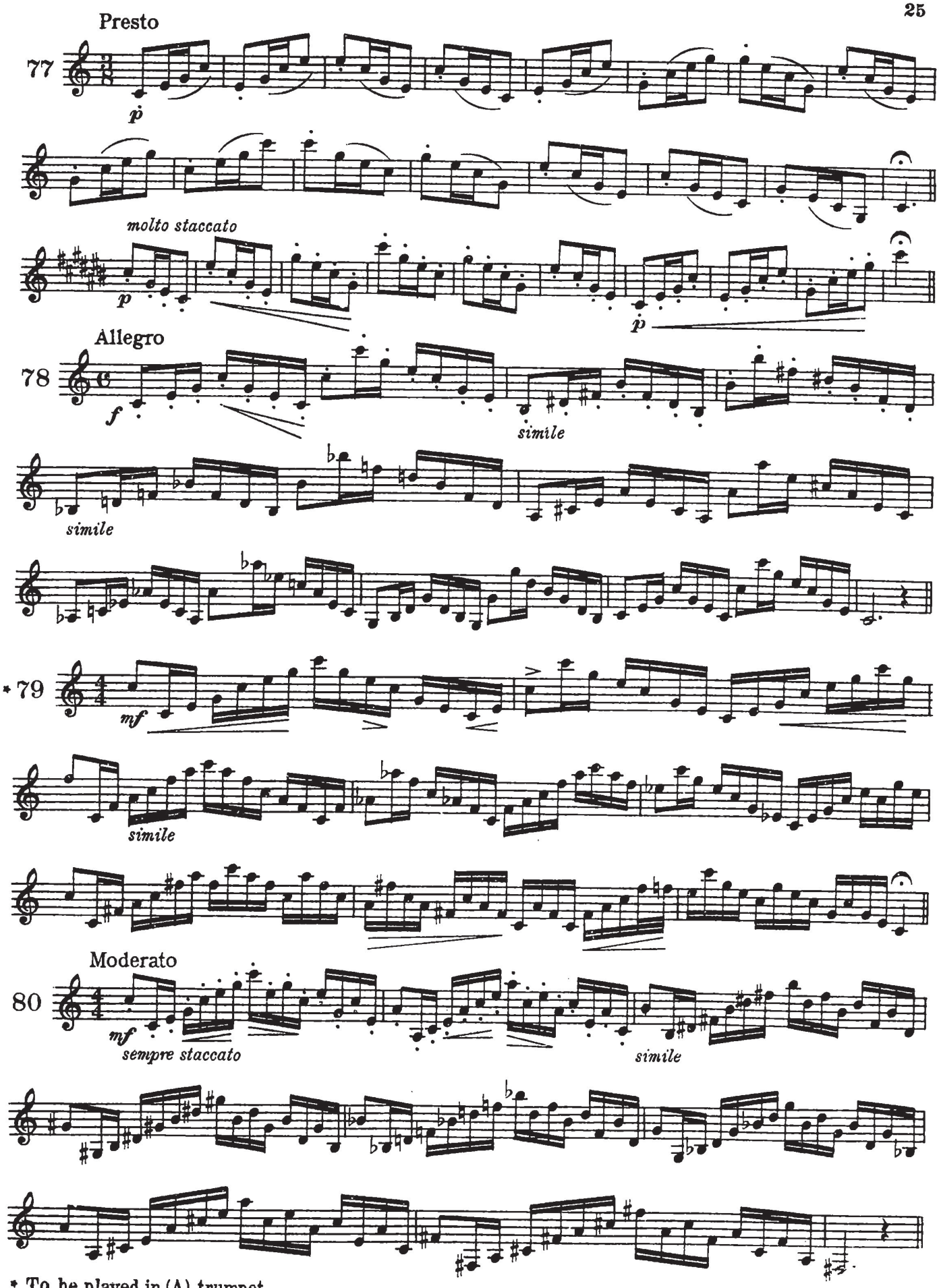


*70&71 A - Two notes legato B - 4 notes legato C - all legato

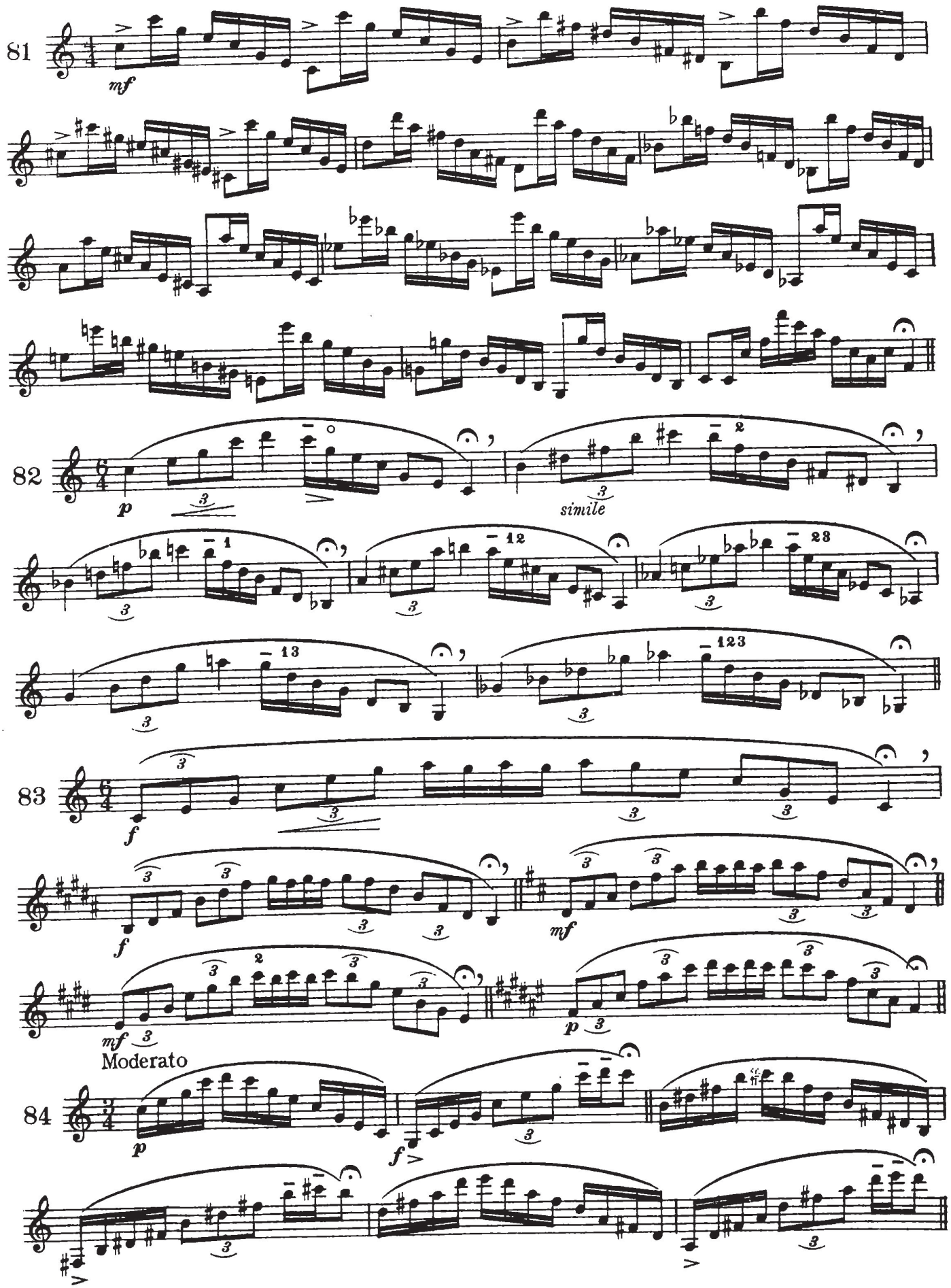
* 72 A - 1st note staccato 3 notes legato

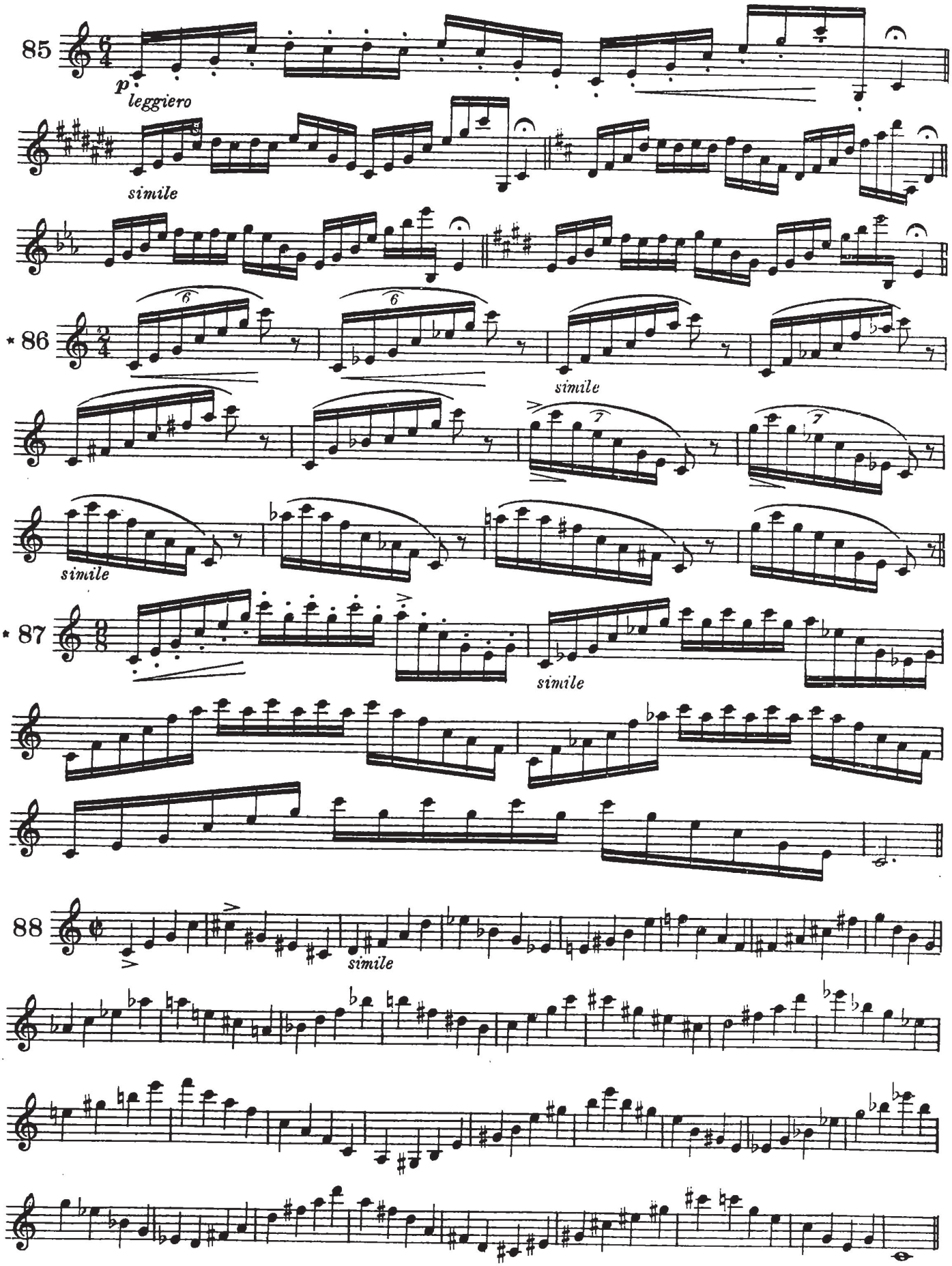
B - 3 notes legato, last note staccato


Ad libitum
74
p
f
simile
Molto staccato
75
23
12
1
2
76
f
simile
simile



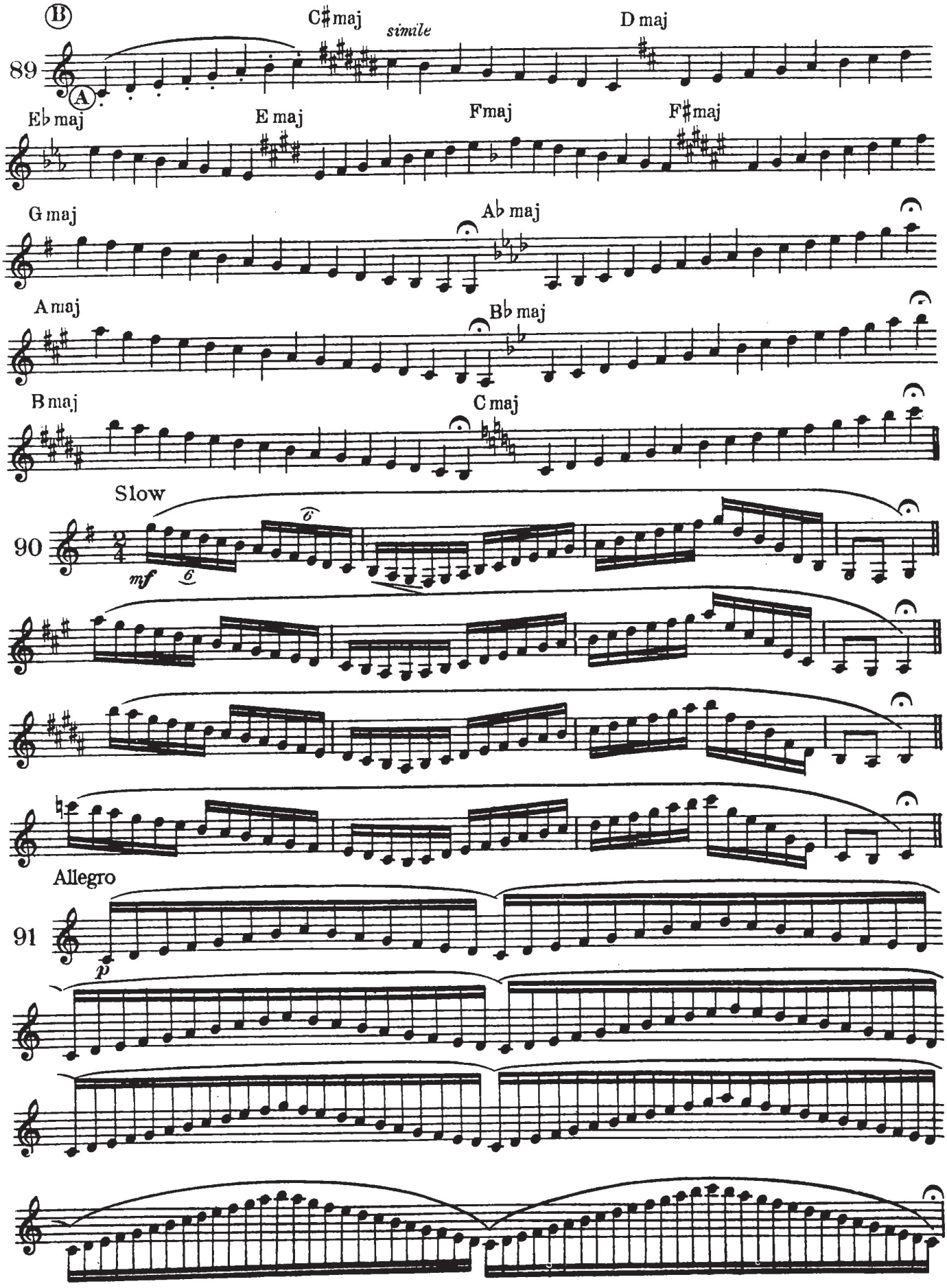
* To be played in (A) trumpet

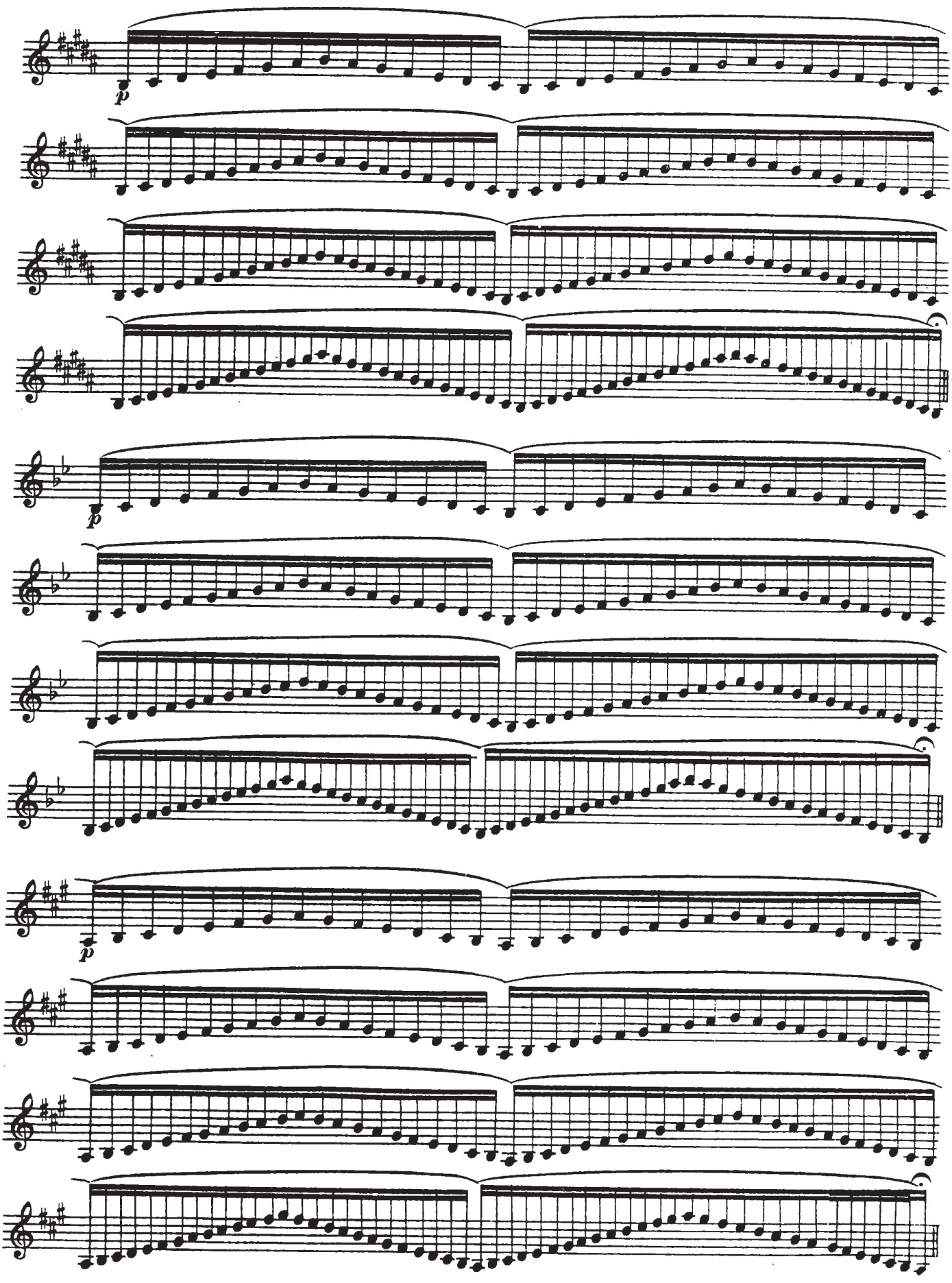

81
mf
82
p
simile
83
f
mf
84
p
f
Moderato

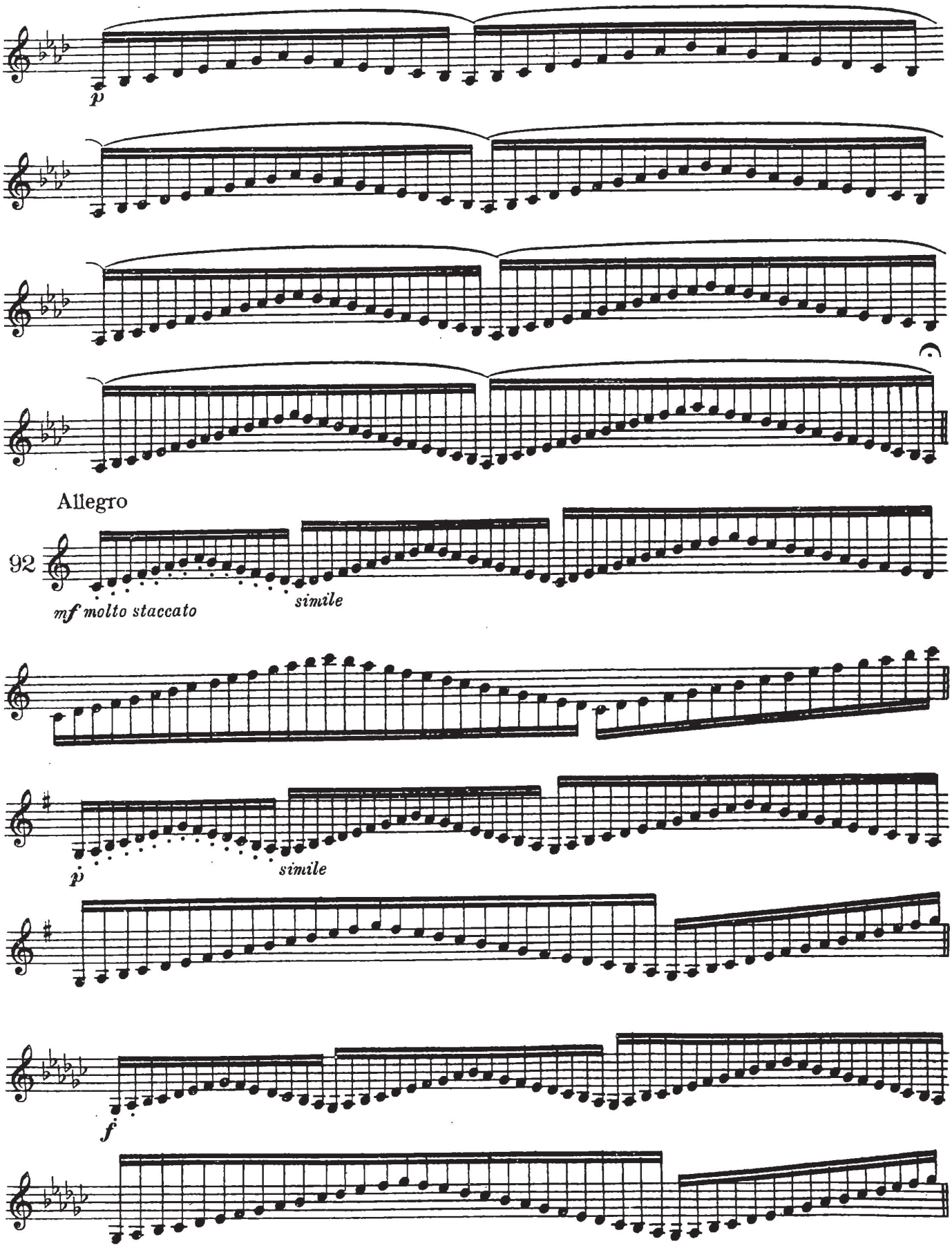


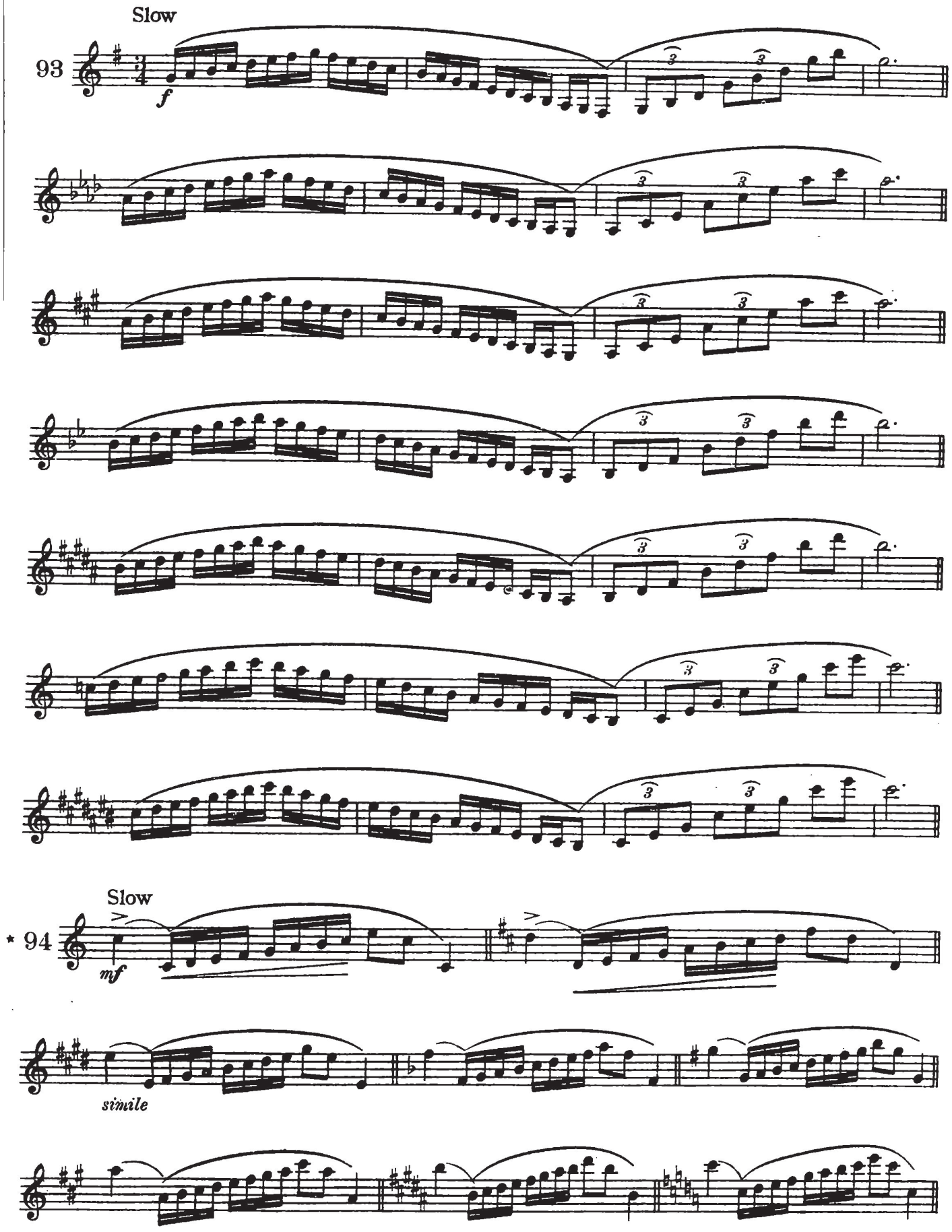
* 86, 87, to be played in (A)trumpet

VI Scales

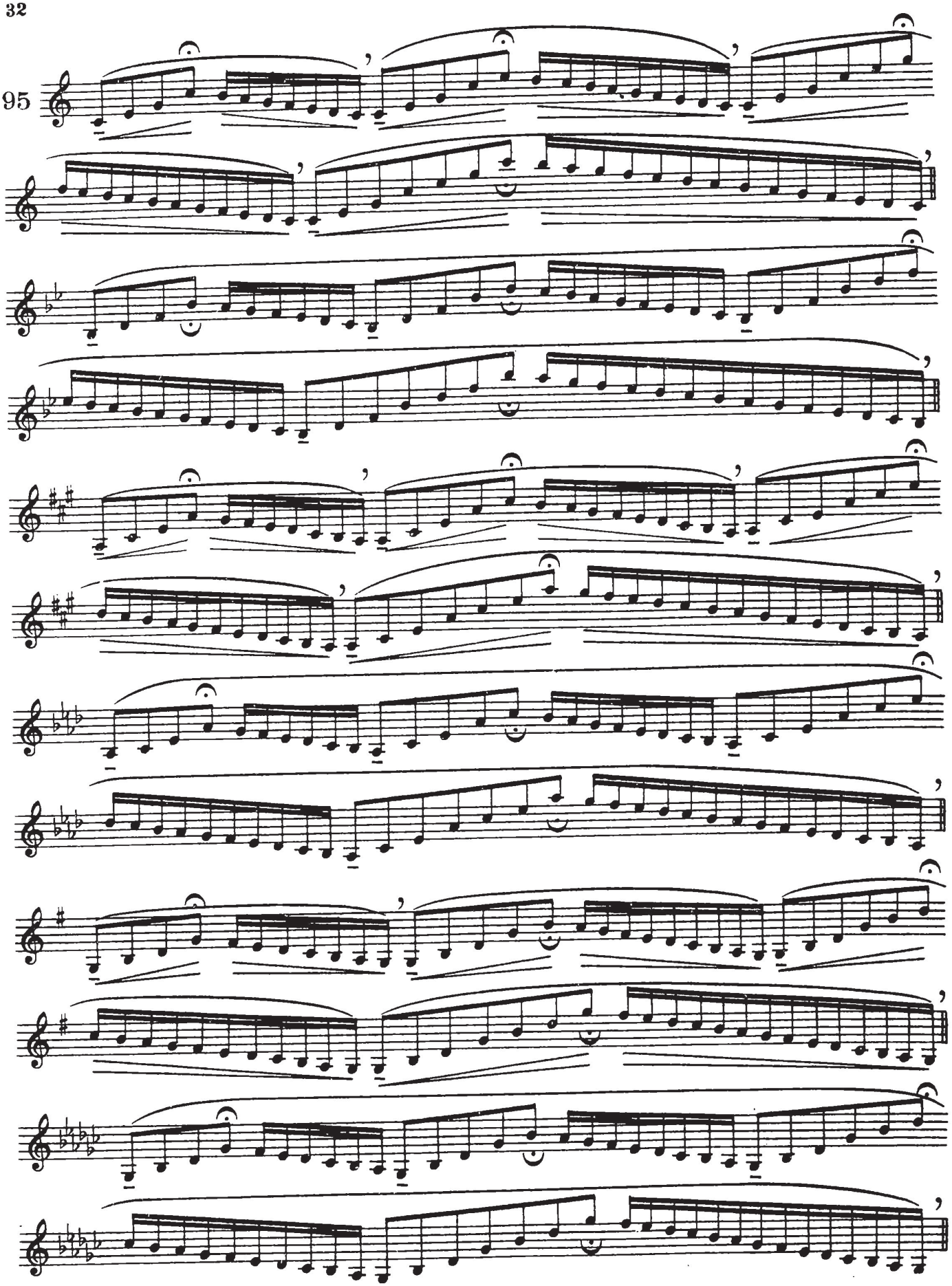

B
C♯maj
simile
D maj
89
A
E♭maj
E maj
Fmaj
F♯maj
G maj
A♭maj
A maj
B♭maj
B maj
C maj
Slow
90
mf
Allegro
91
p

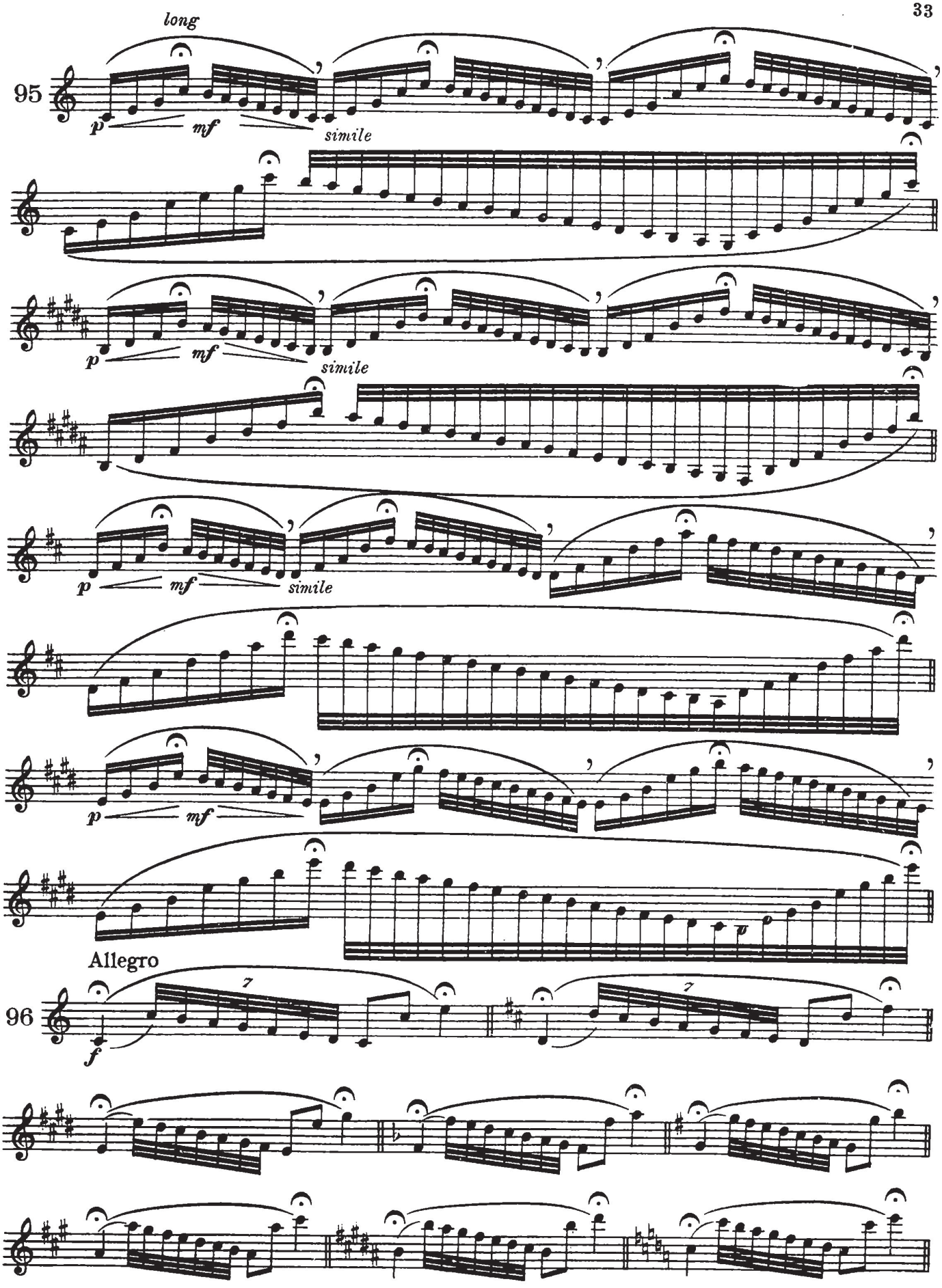

p
p
p


p
Allegro
92
mf molto staccato
simile
p
simile
f



*94 Play chromatically lower


95



* To be played in lower keys

Moderato

97

mf molto staccato

simile

simile

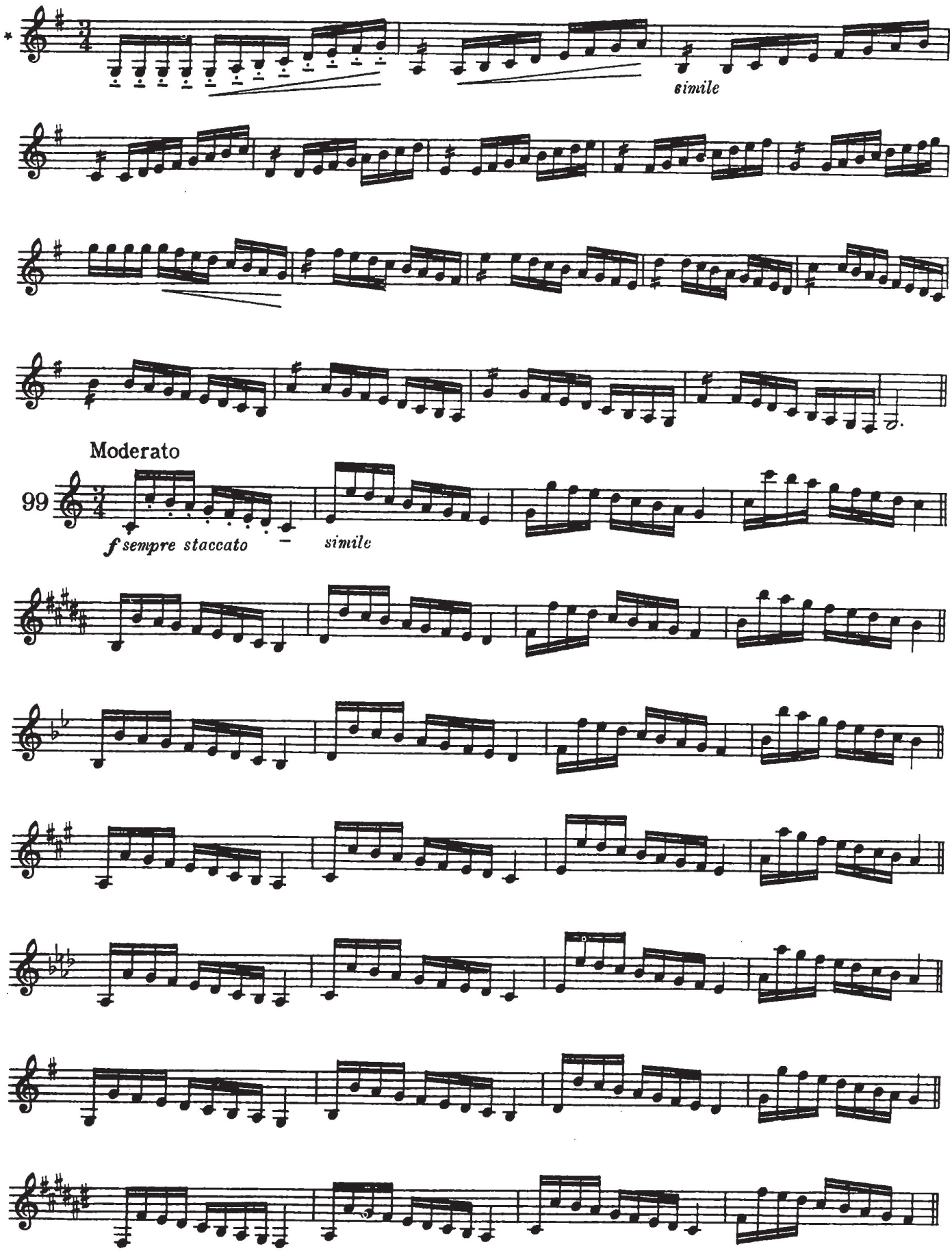
mf

simile

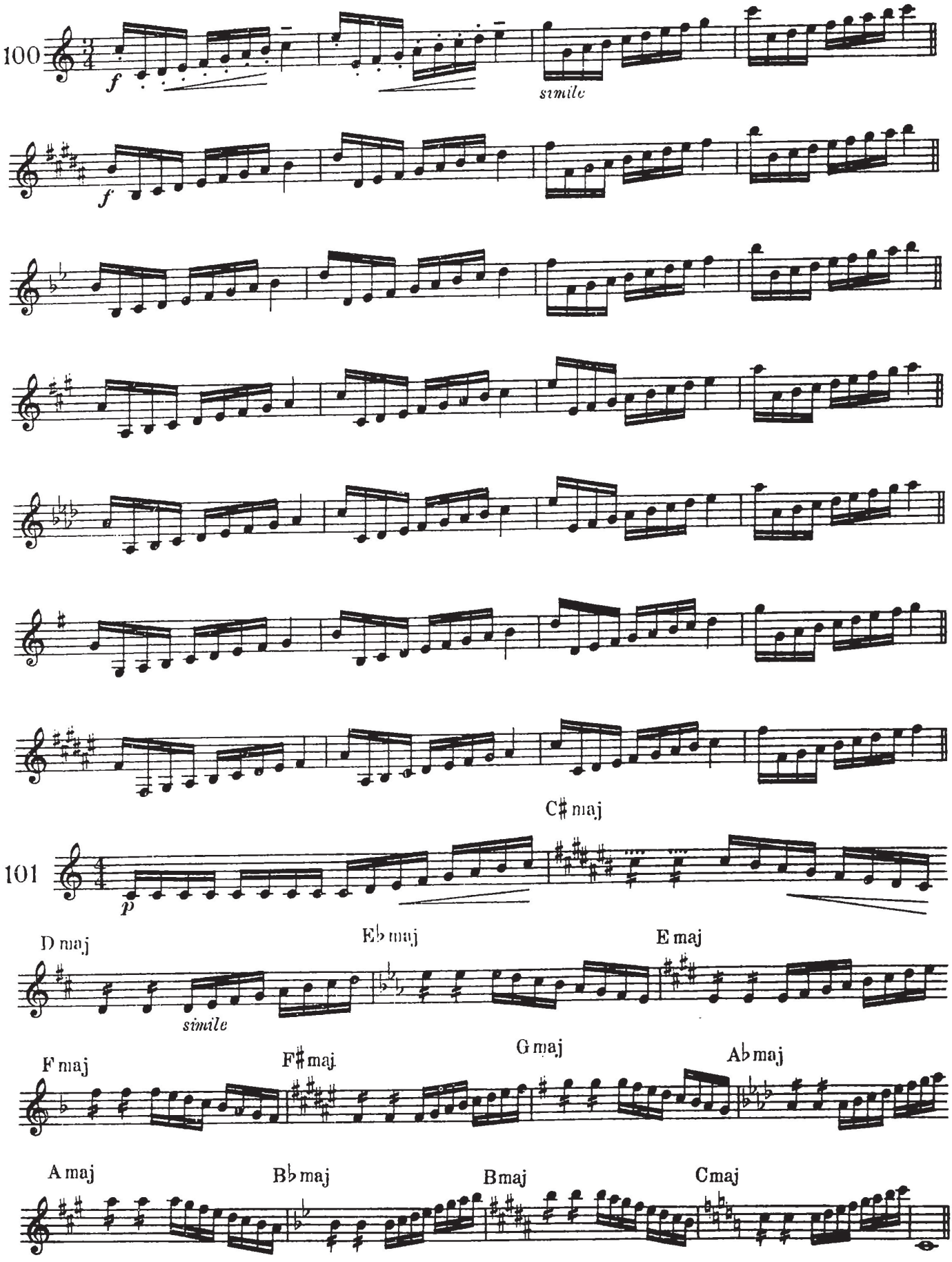
* 98

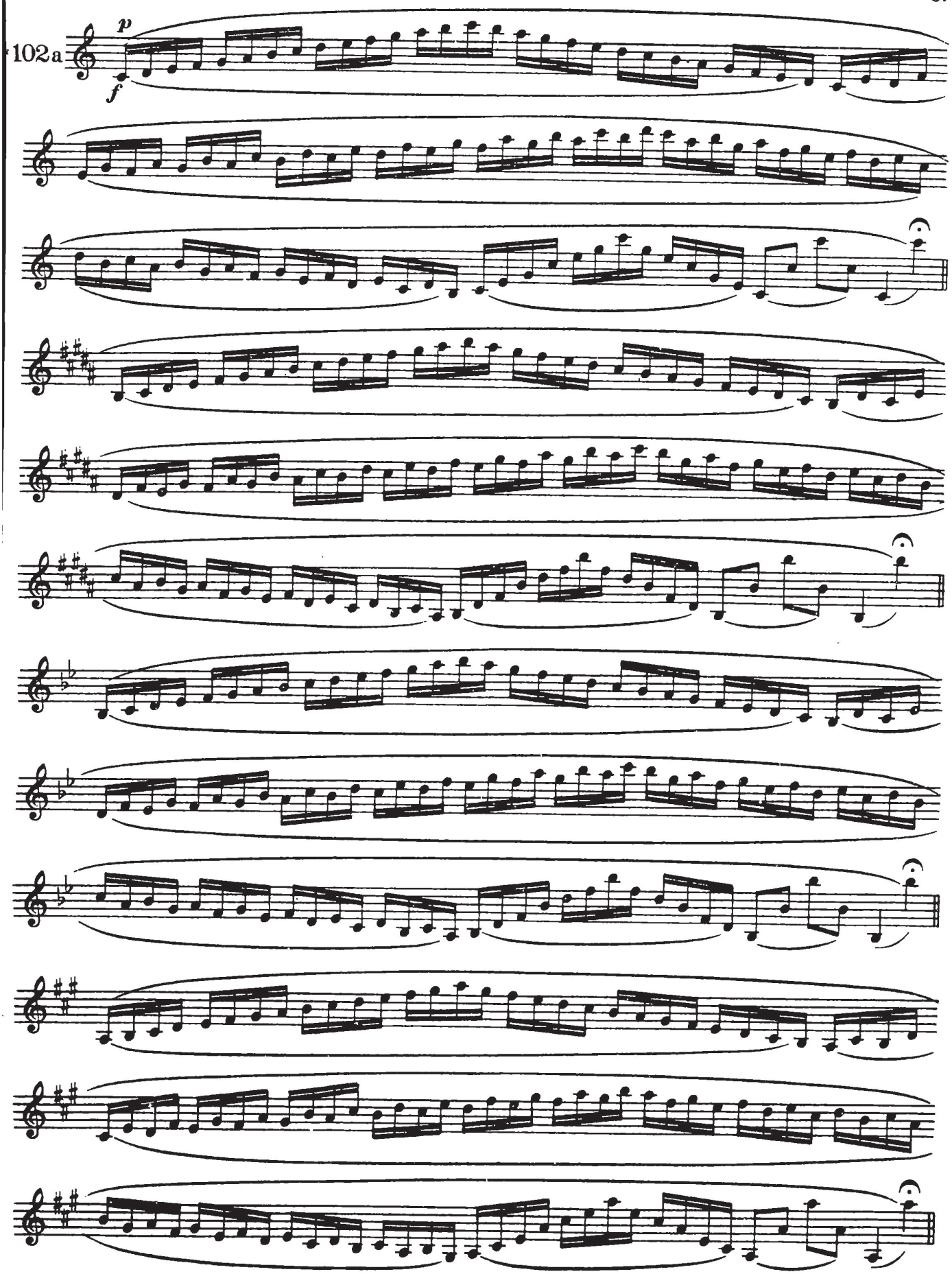
simile

* To be played in A trumpet half tone lower

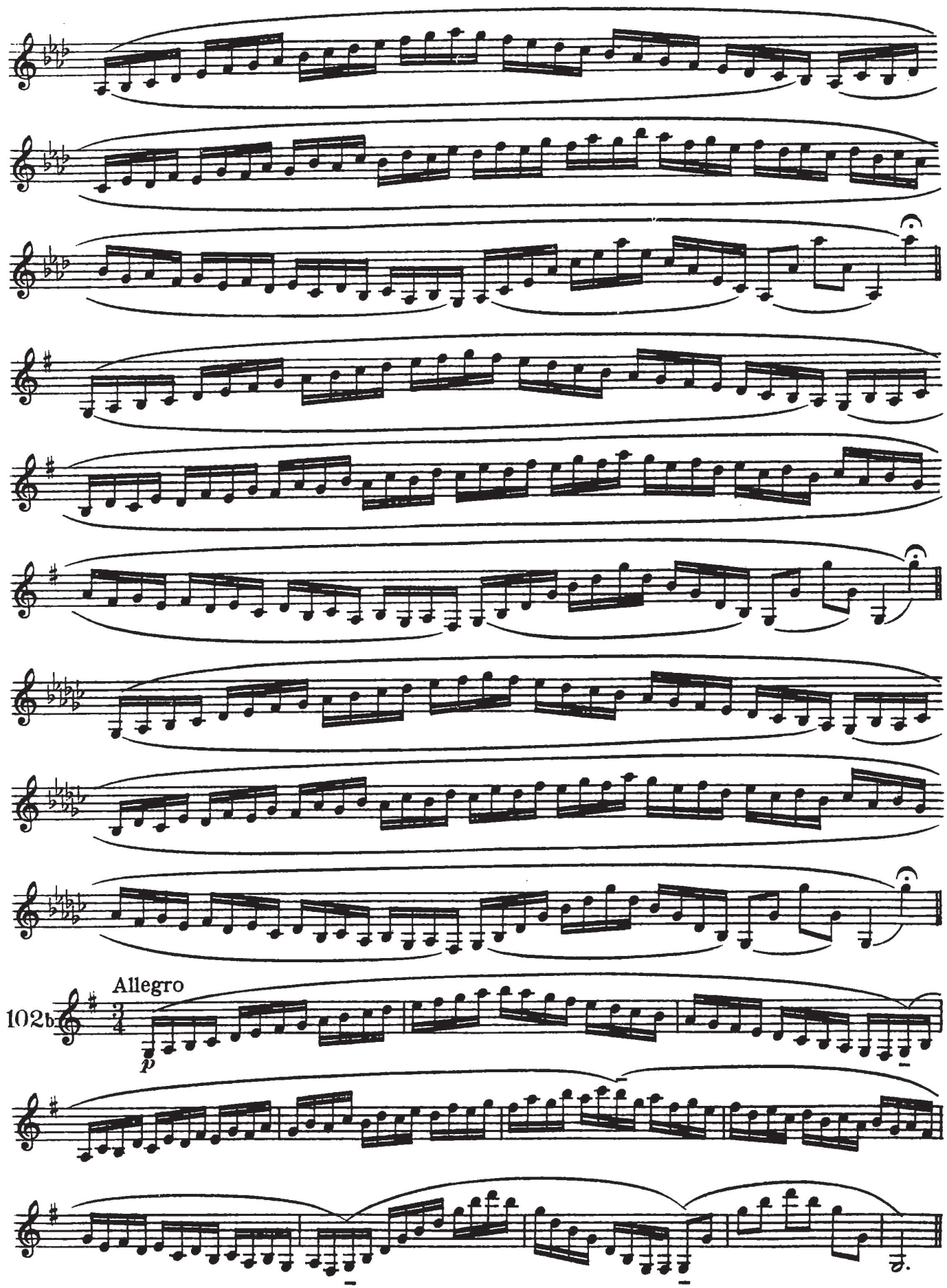


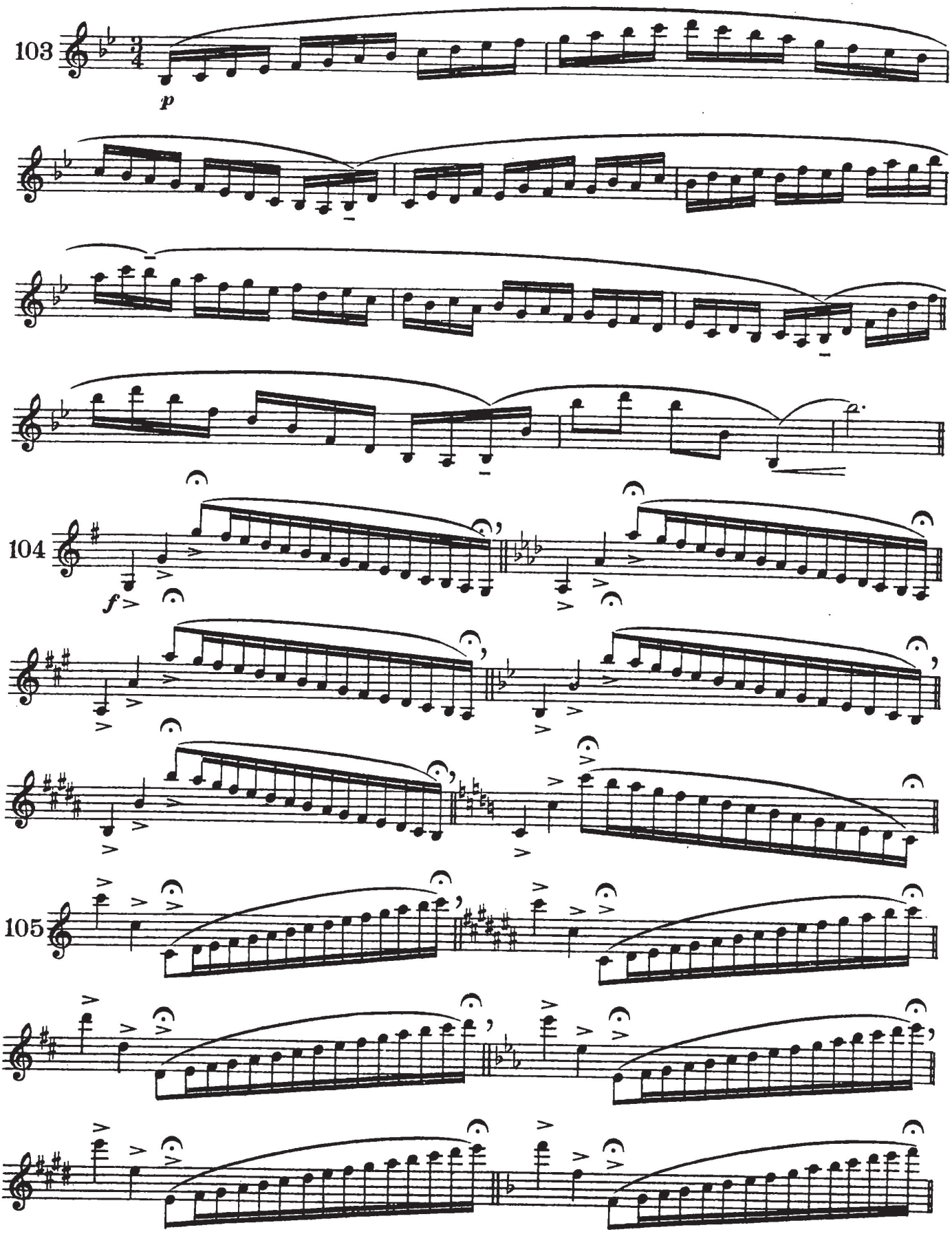
*To be played in C Trumpet 1 tone higher

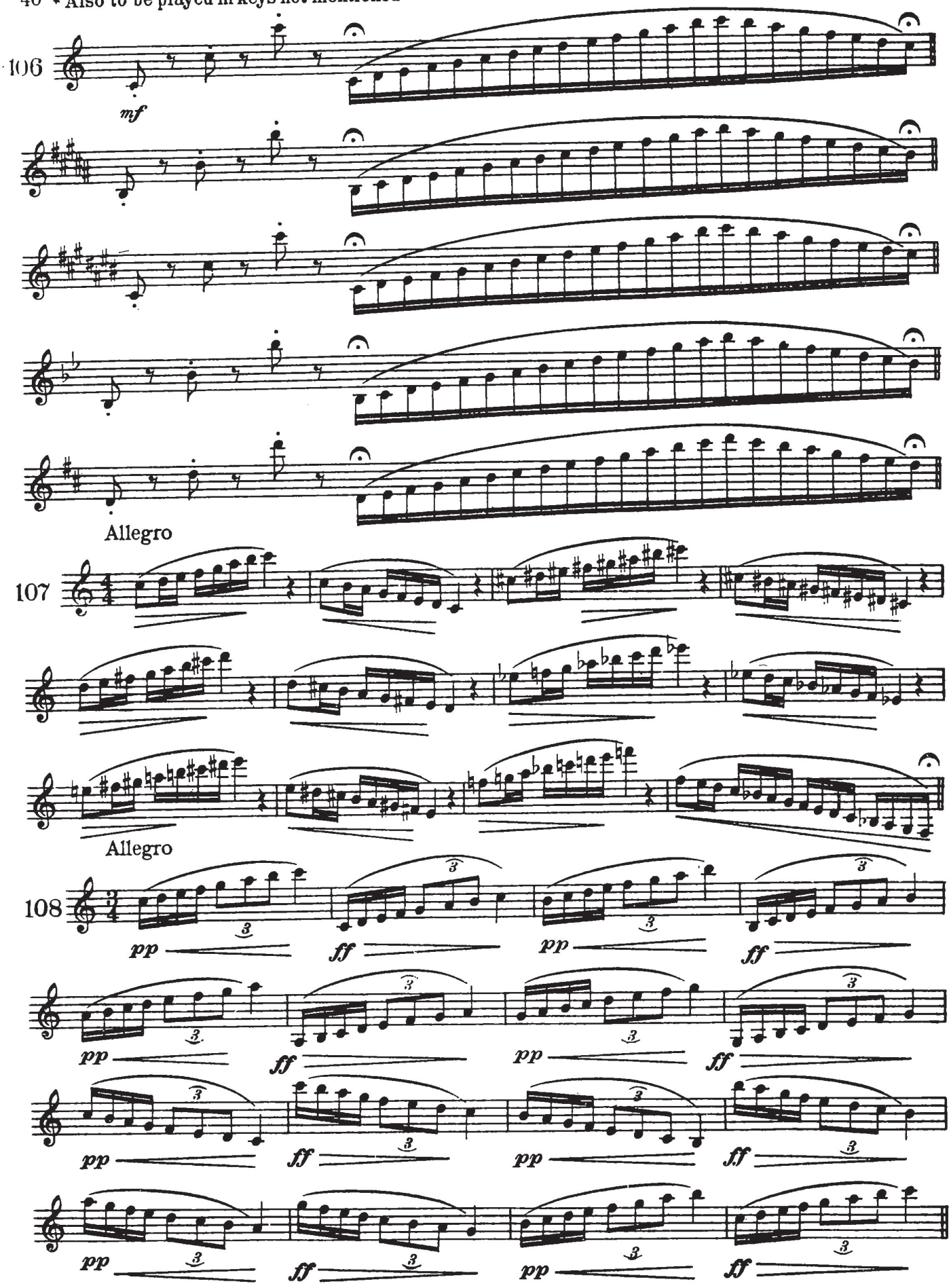

100
f
simile
f
C♯ maj
101
p
D maj
simile
E♭ maj
E maj
F maj
F♯ maj
G maj
A♭ maj
A maj
B♭ maj
B maj
C maj



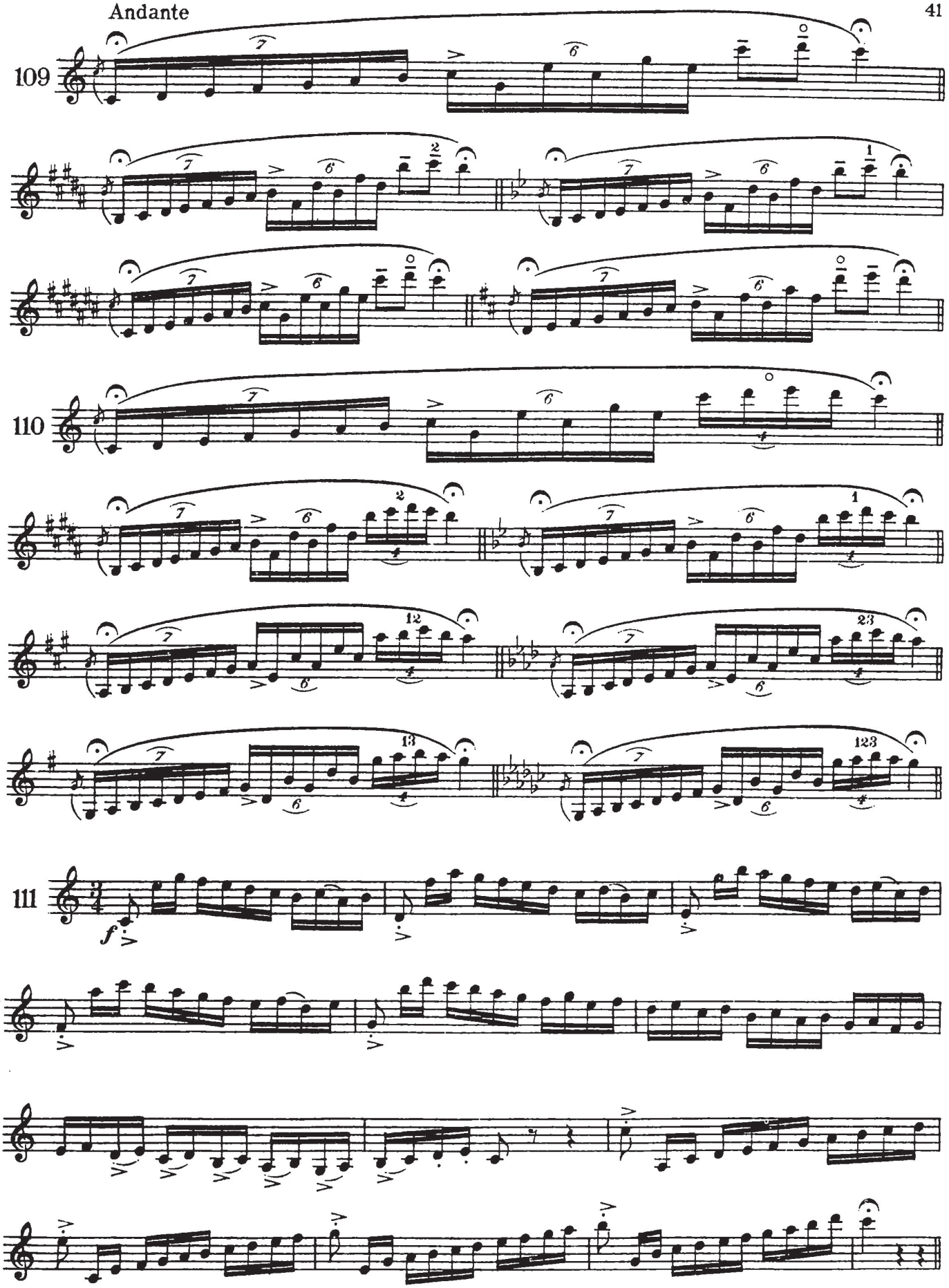
*To be played staccato

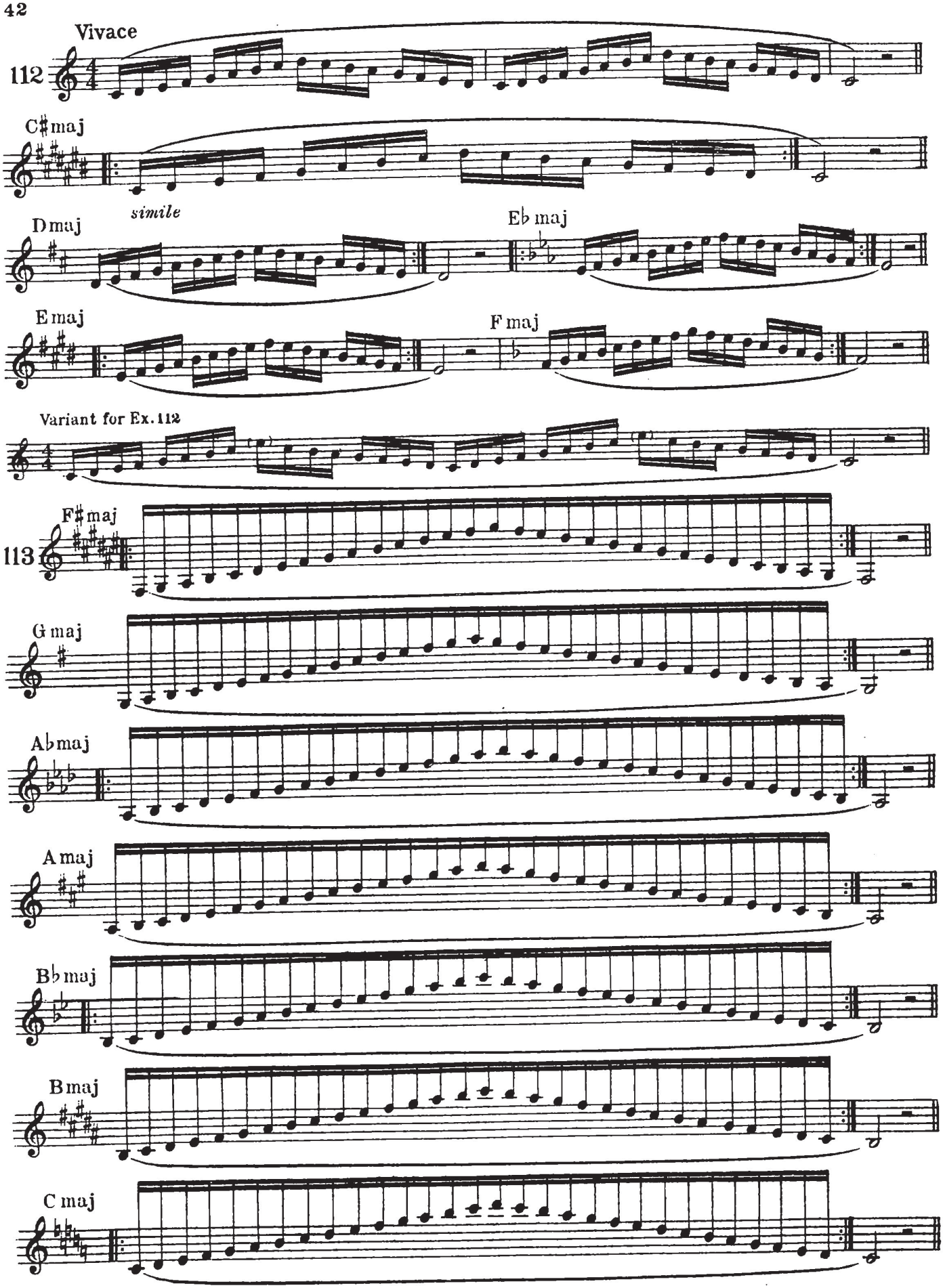

Allegro
102b
p

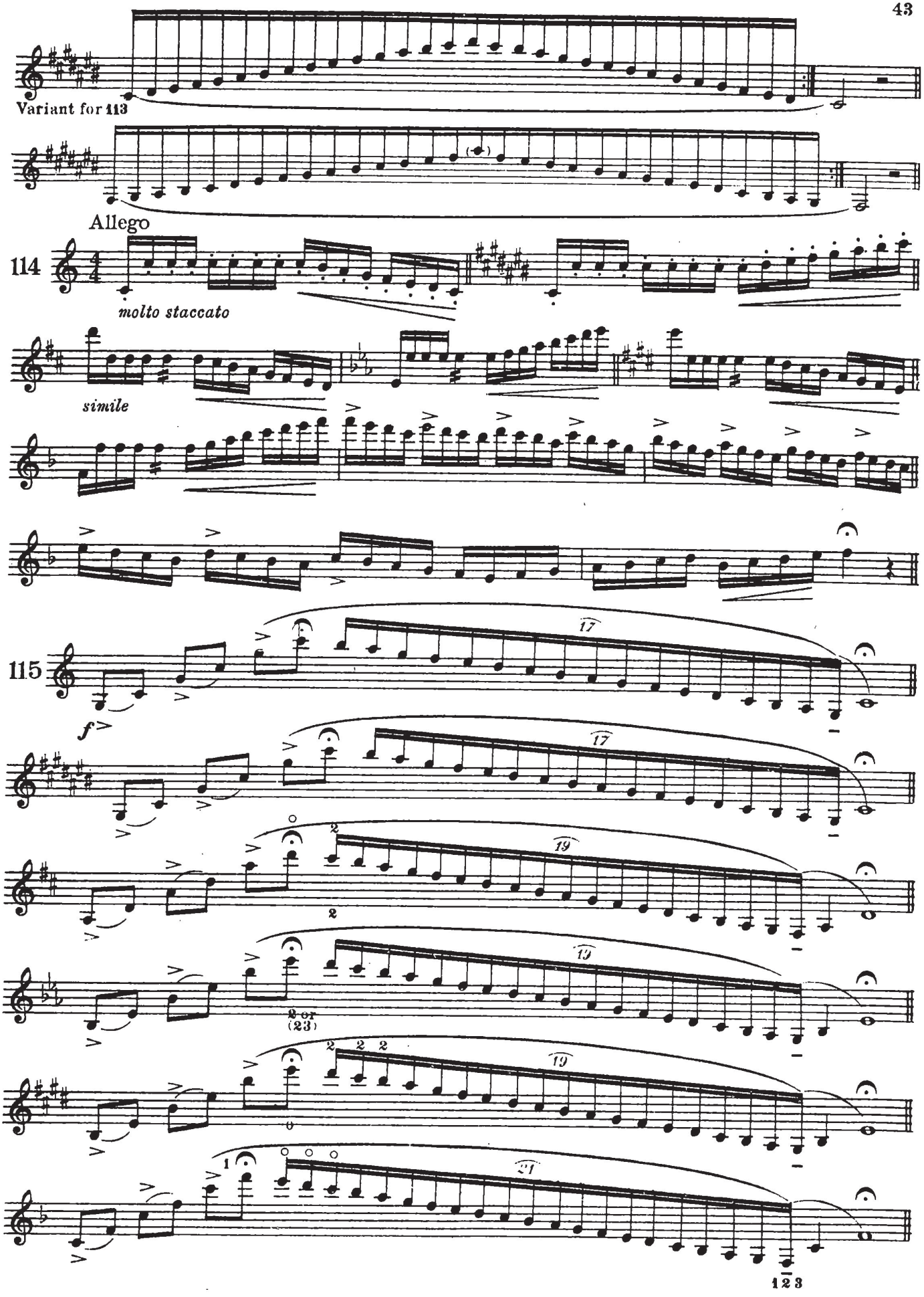

103
p
104
f
105


106
mf
Allegro
107
Allegro
108
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff

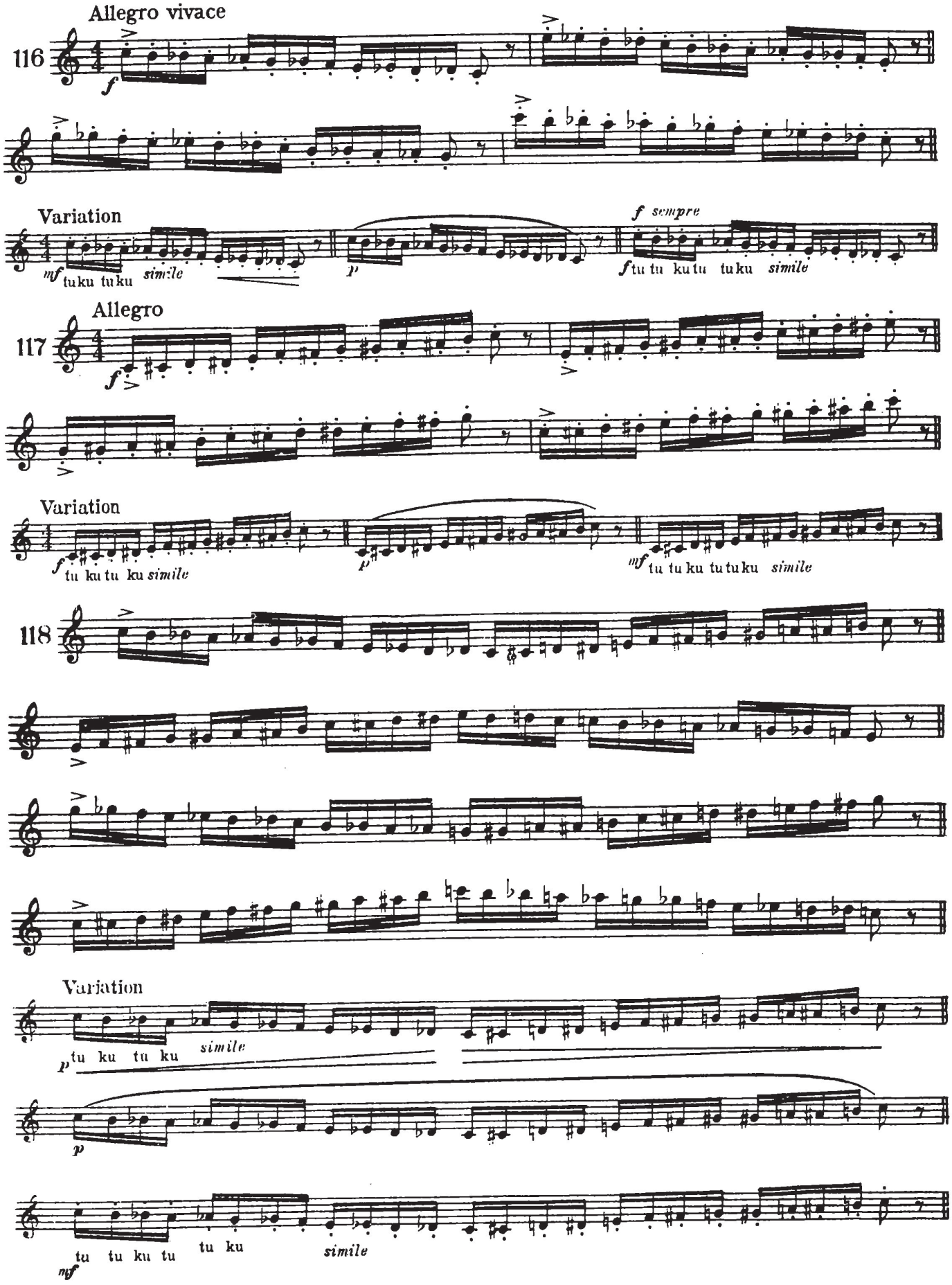
Andante

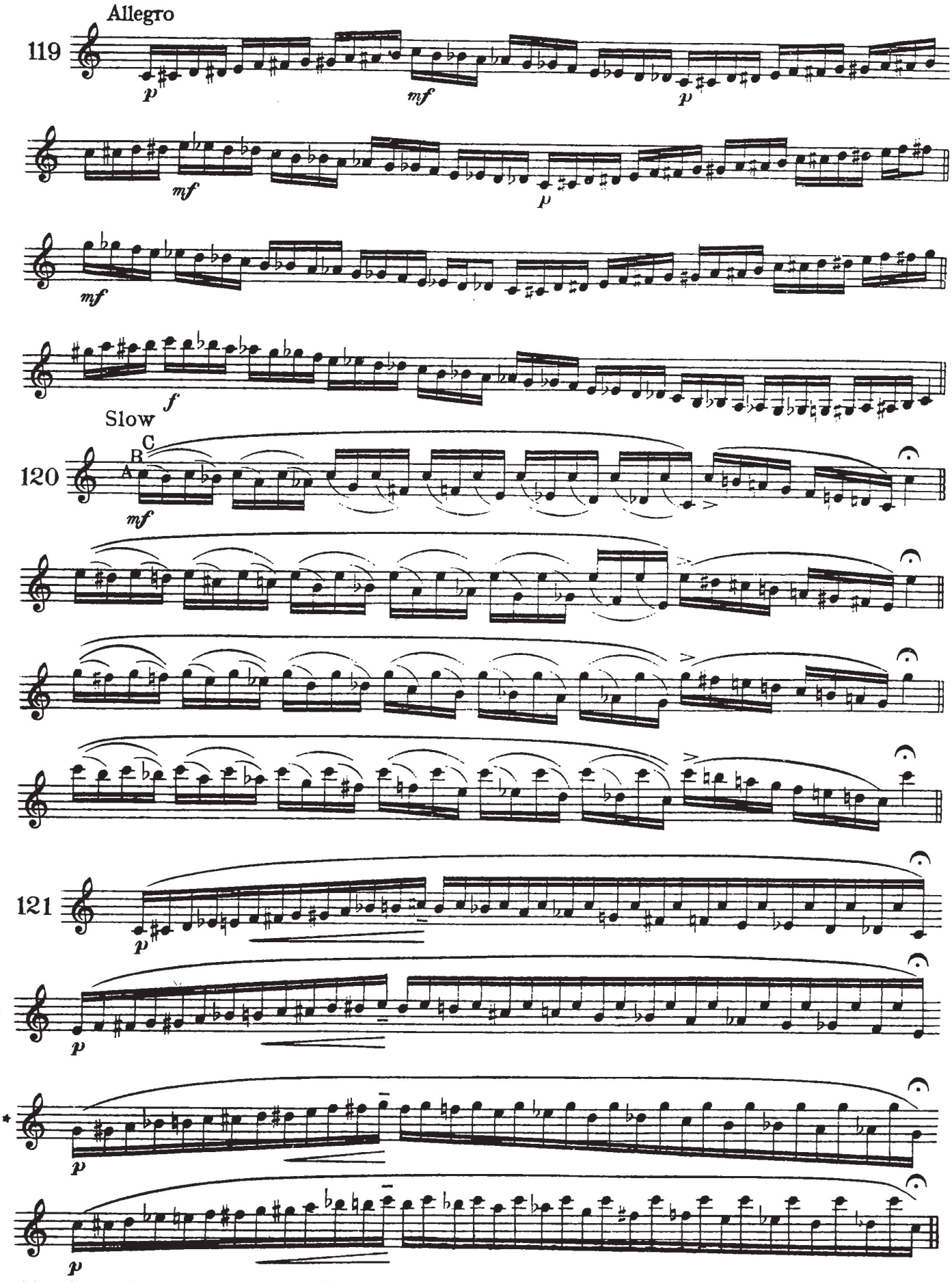



Vivace
112
C♯maj
simile
Dmaj
E♭maj
Emaj
Fmaj
Variant for Ex. 112
F♯maj
113
Gmaj
A♭maj
Amaj
B♭maj
Bmaj
Cmaj

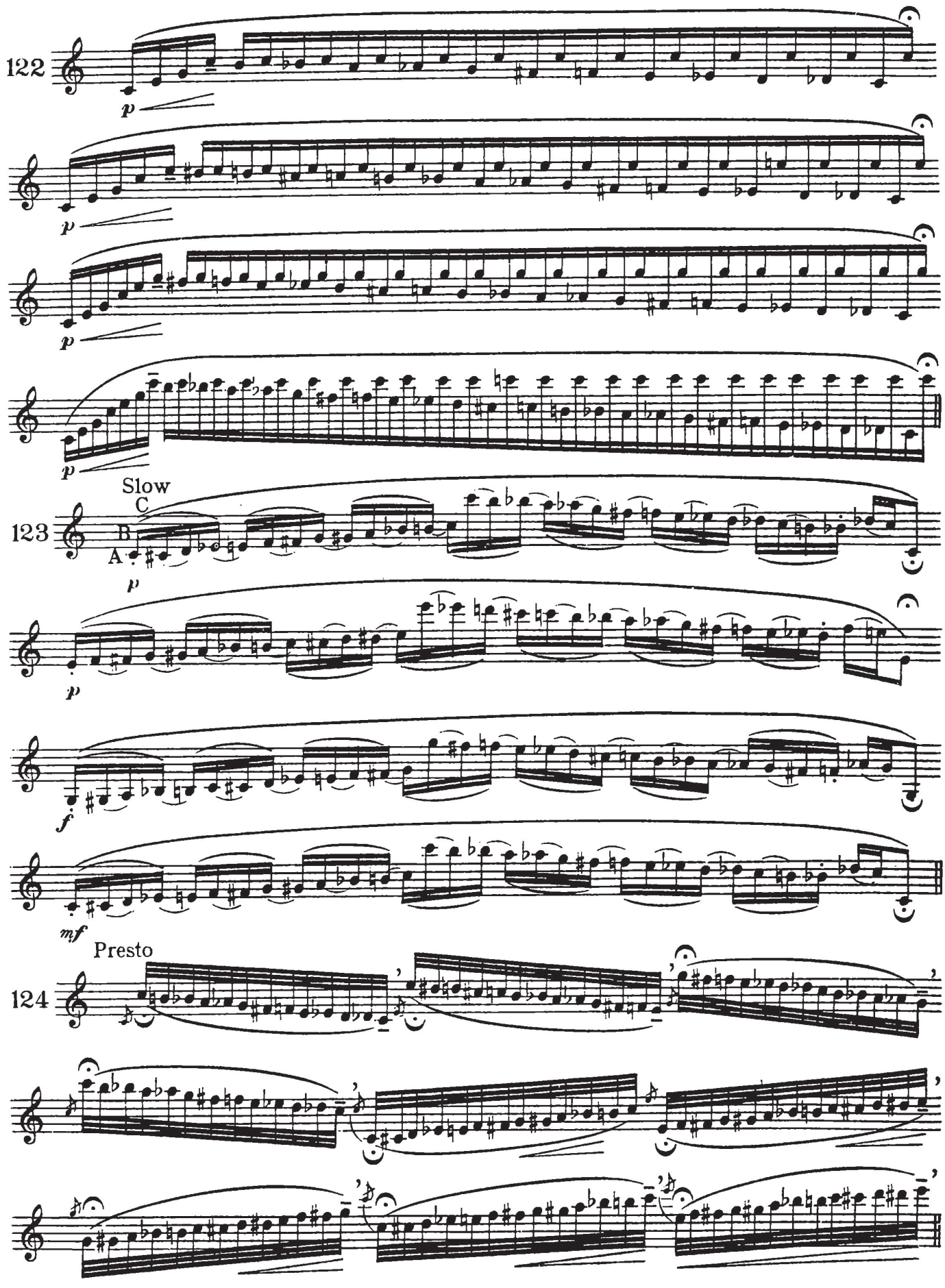

Variant for 113
Allego
114
molto staccato
simile
115
f
17
17
19
2
19
2 or (23)
19
21
1 2 3

VII Chromatic Scales





Also to be played octave lower *f*


122
p
p
p
p
Slow
C
123
B
A
p
p
f
mf
Presto
124

Presto

125

f

mf

mf

p

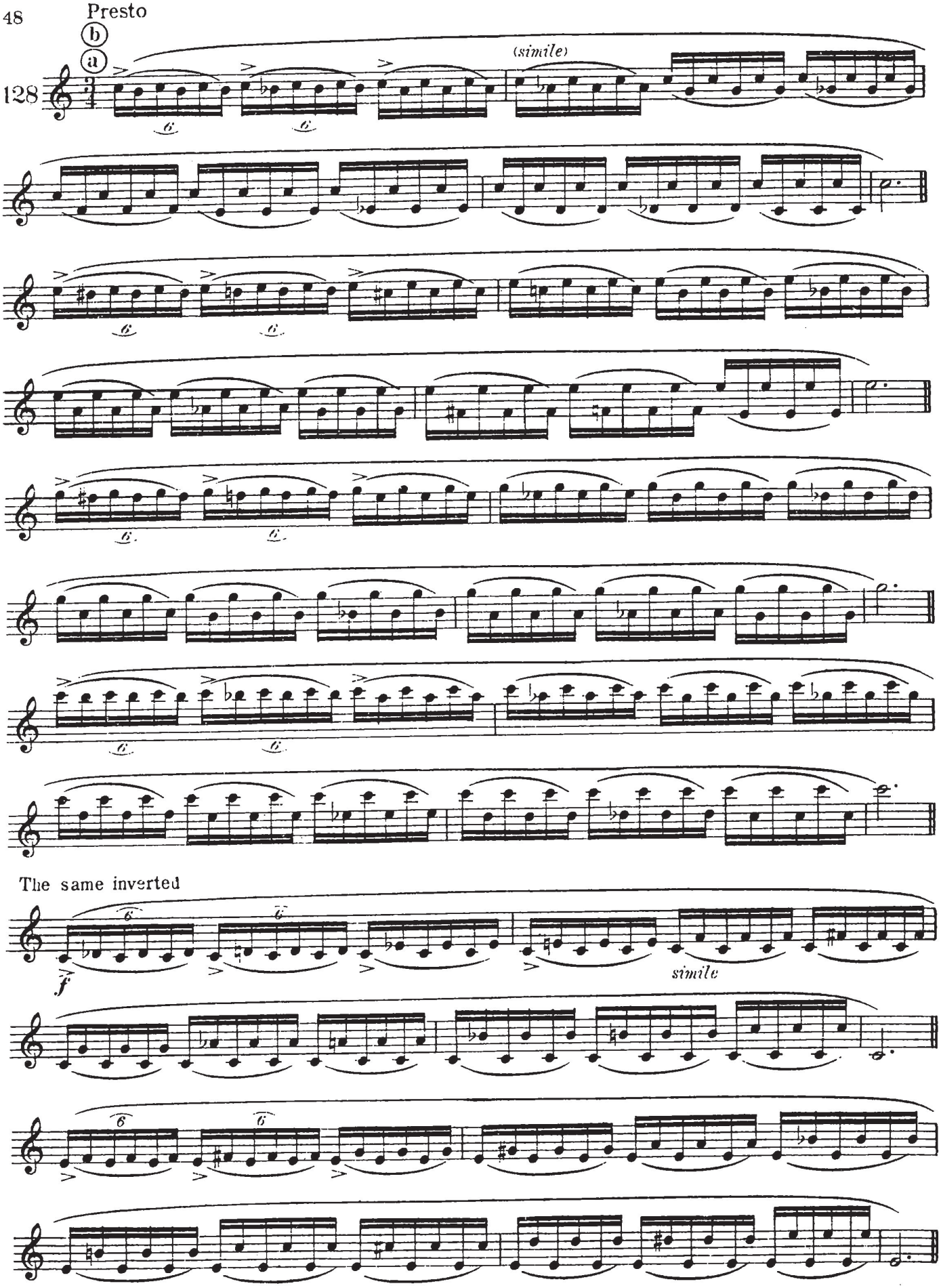
Moderato

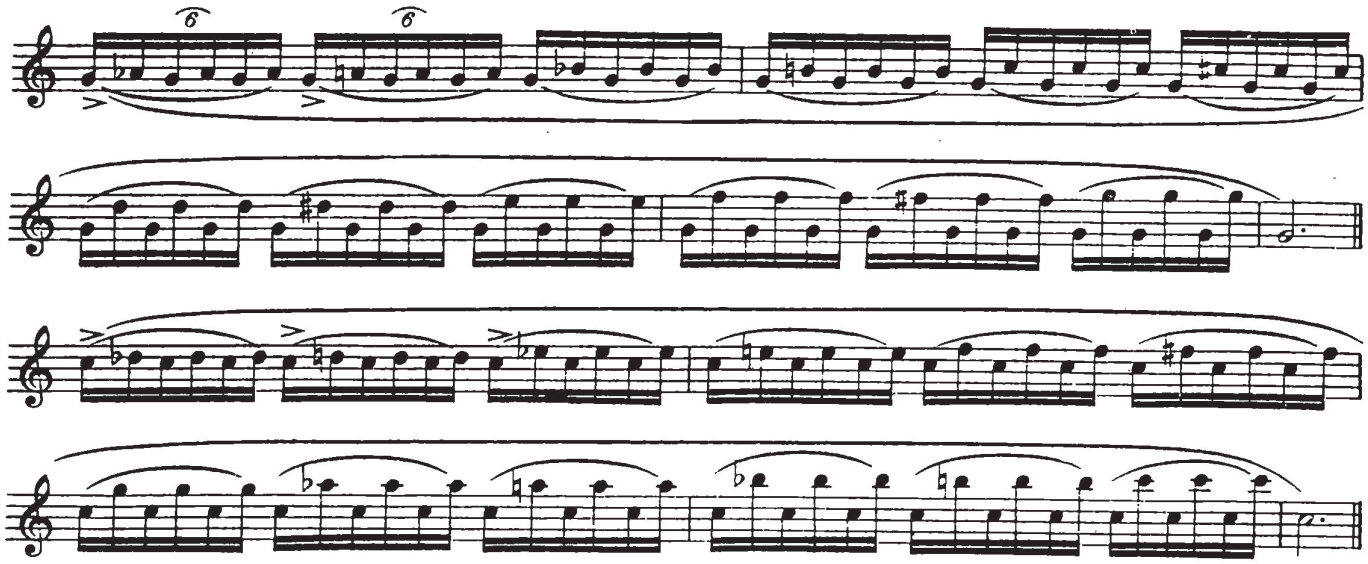
126

mf

127

f


Presto
b
a
128
(simile)
The same inverted
f
simile



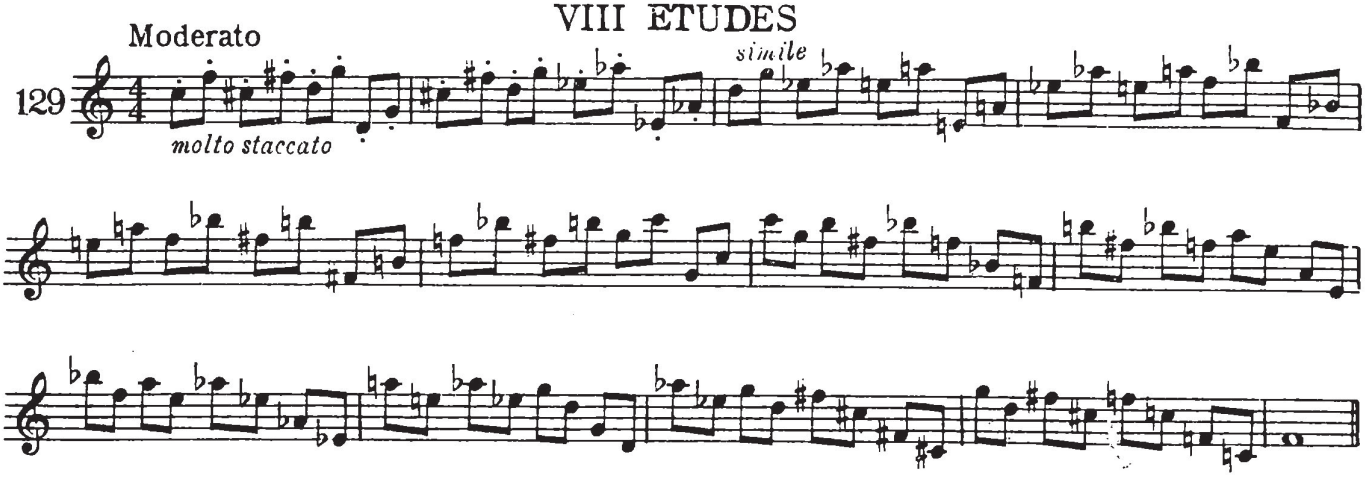
VIII ETUDES

Moderato

129

molto staccato

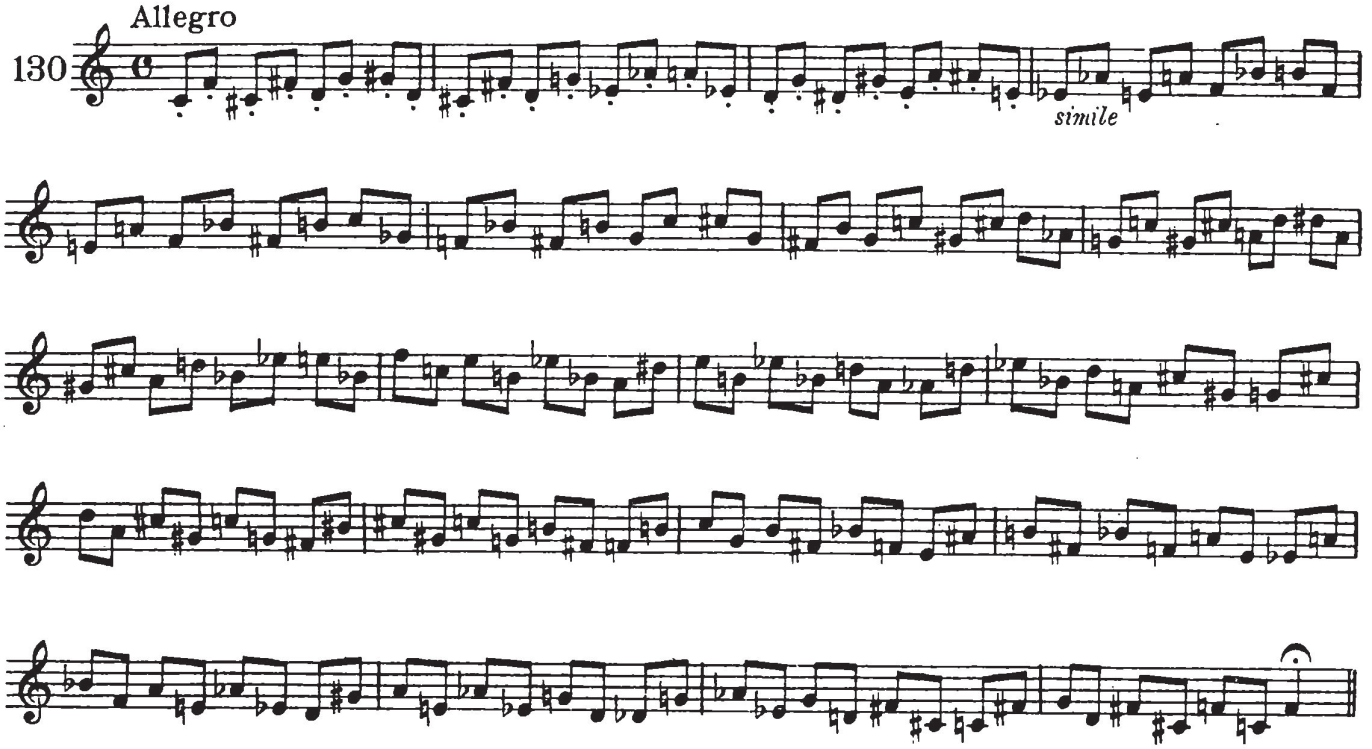
simile

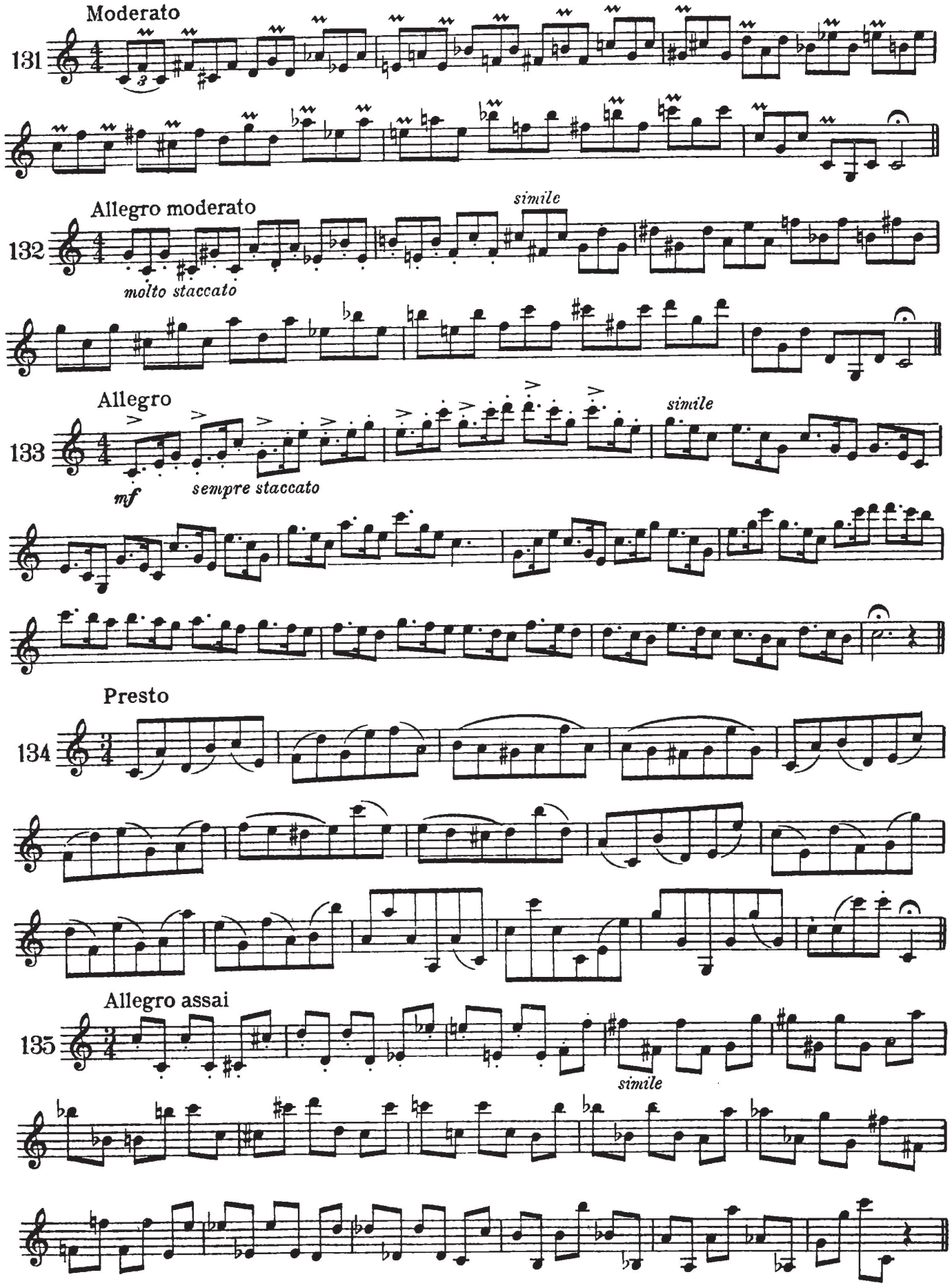


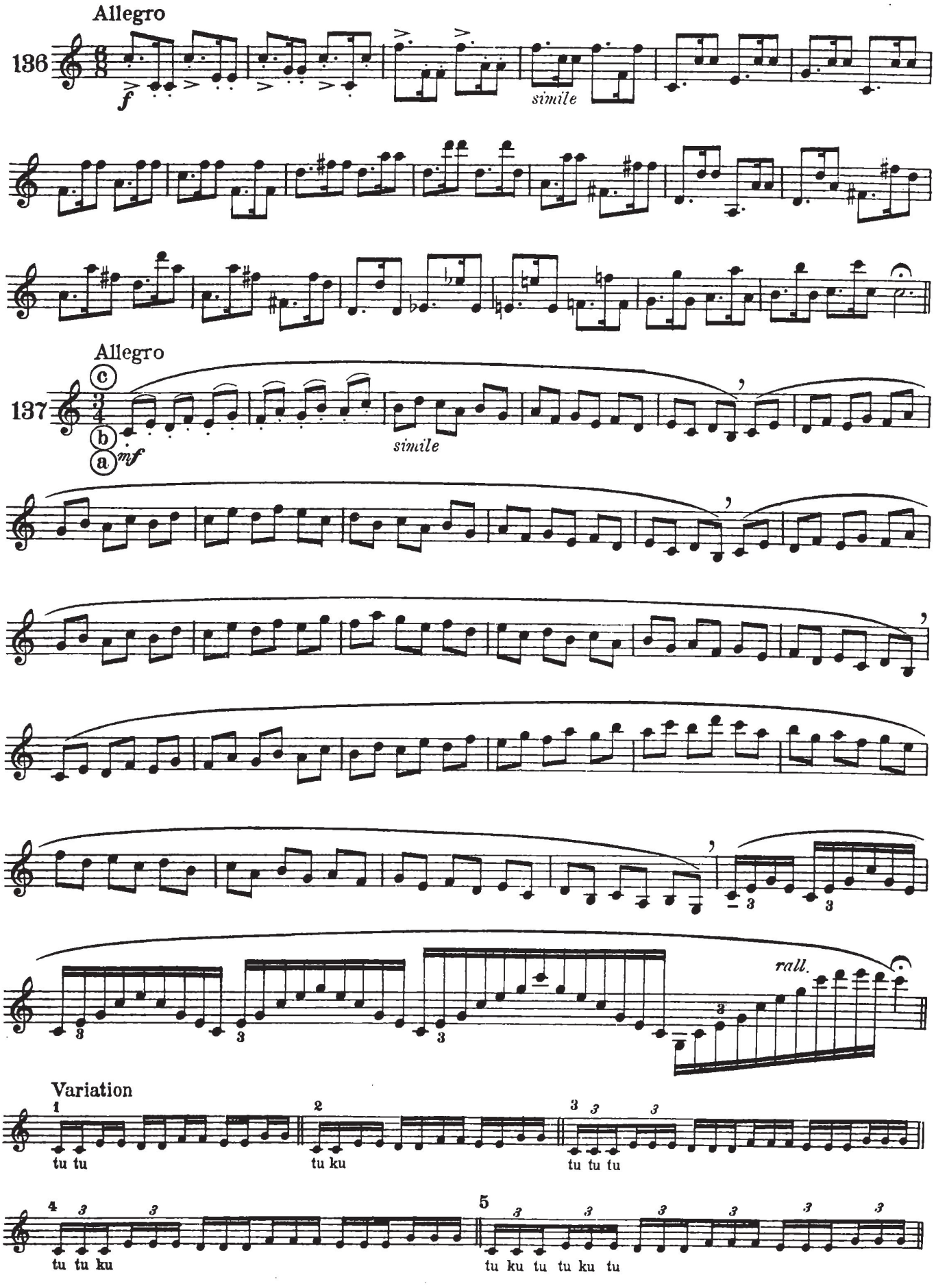
Allegro

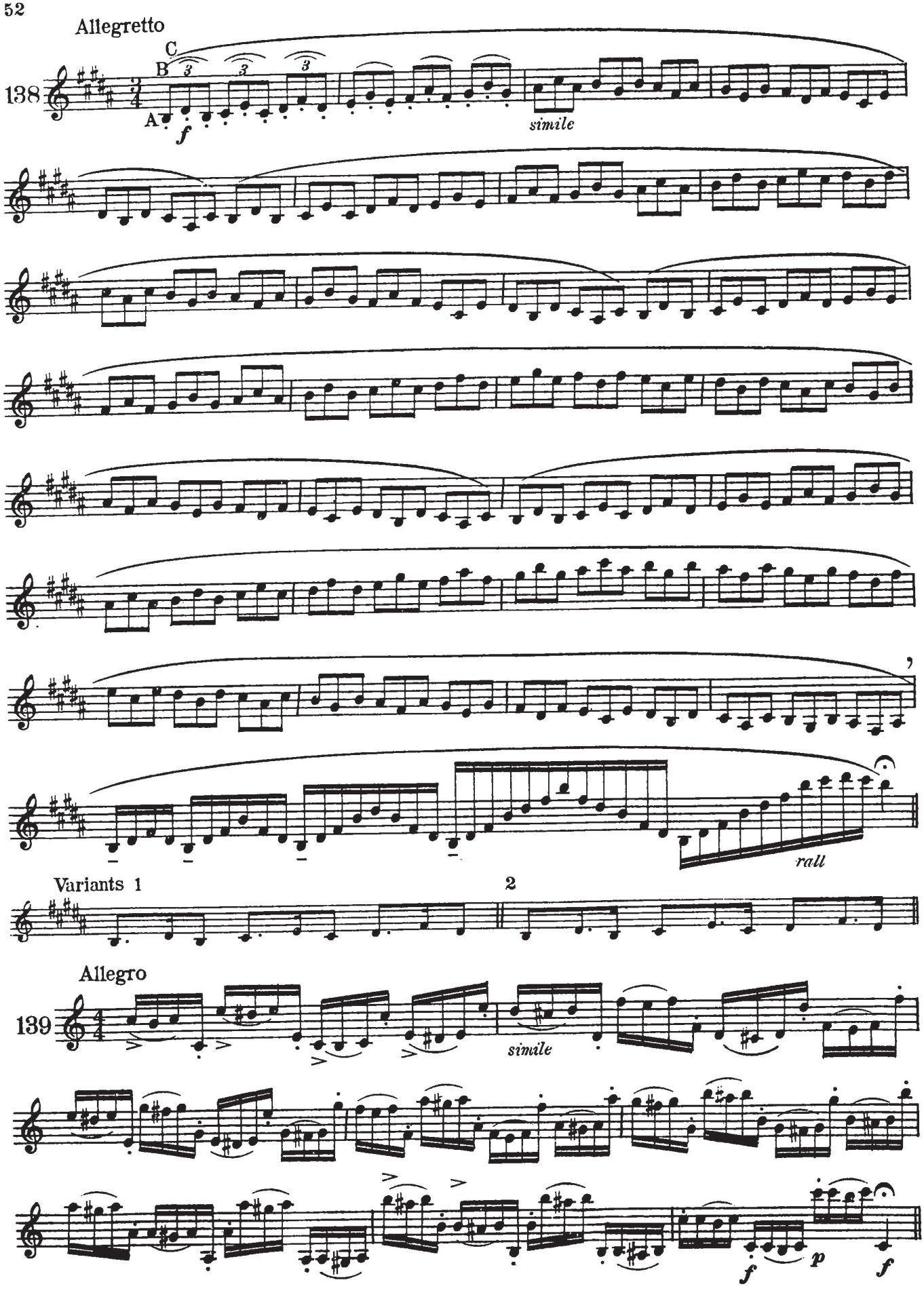
130

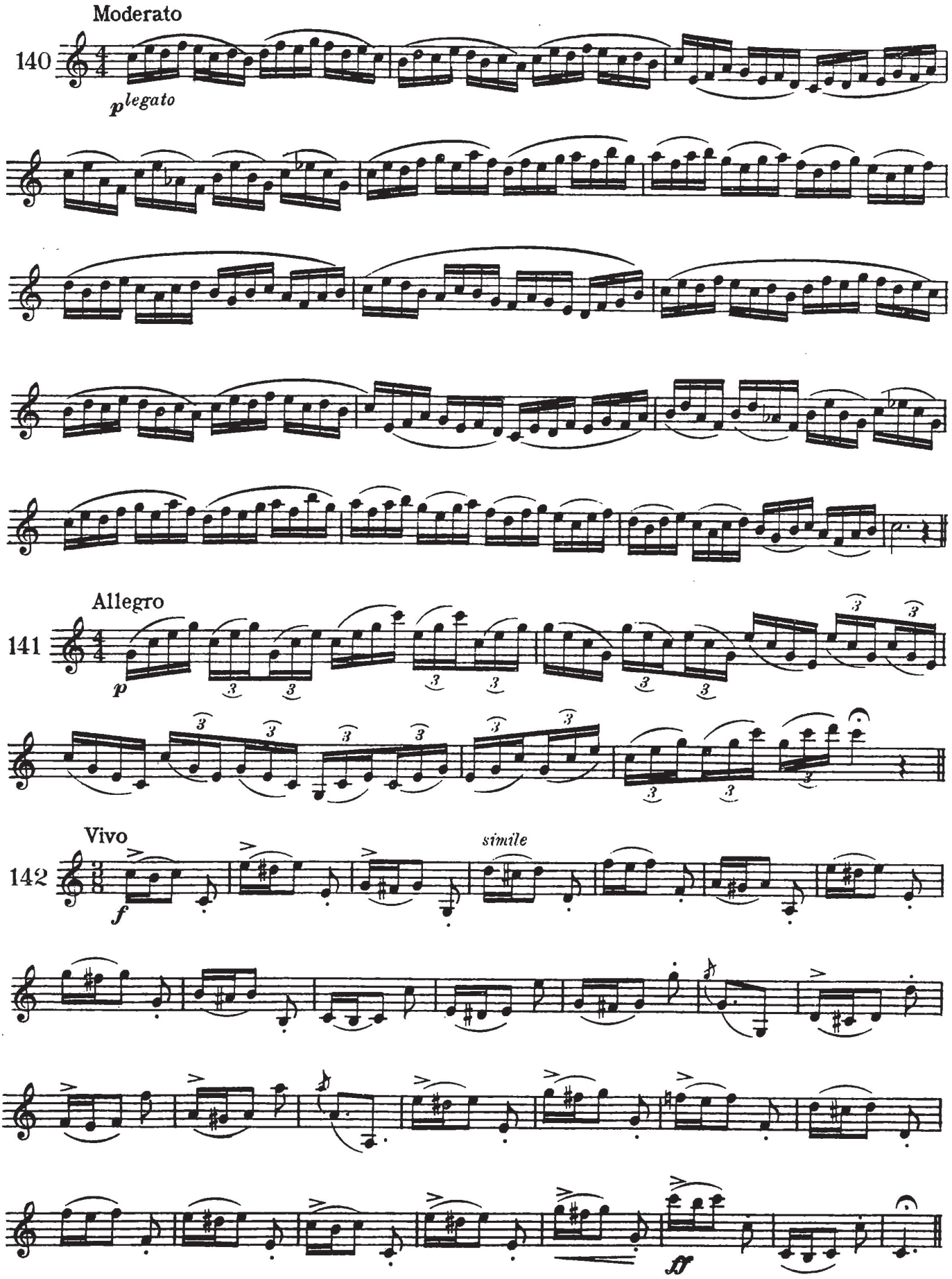
simile

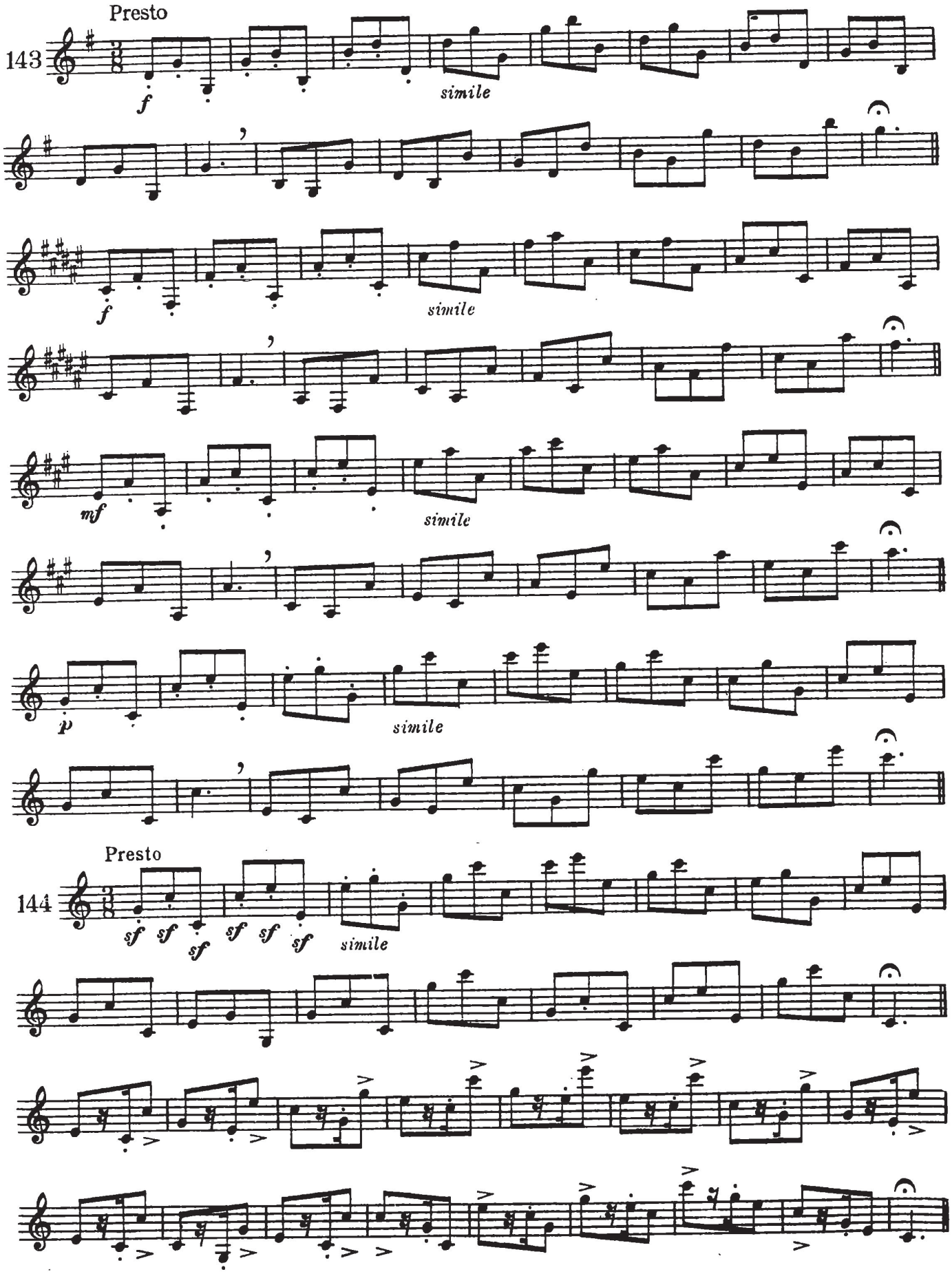



Moderato
131
Allegro moderato
132
simile
molto staccato
Allegro
133
simile
mf
sempre staccato
Presto
134
Allegro assai
135
simile


Allegro
136
f
simile
Allegro
137
c
b
a
mf
simile
rall.
Variation
1
tu tu
2
tu ku
3
tu tu tu
4
tu tu ku
5
tu ku tu tu ku tu


Allegretto
C
B
A
138
f
simile
rall
Variants 1
2
Allegro
139
simile
f
p
f


Moderato
140
p legato
Allegro
141
p
Vivo
142
f
simile
ff


Presto
143
f
simile
f
simile
mf
simile
p
simile
Presto
144
sf sf sf sf sf sf
simile

Presto

145

simile

simile

146

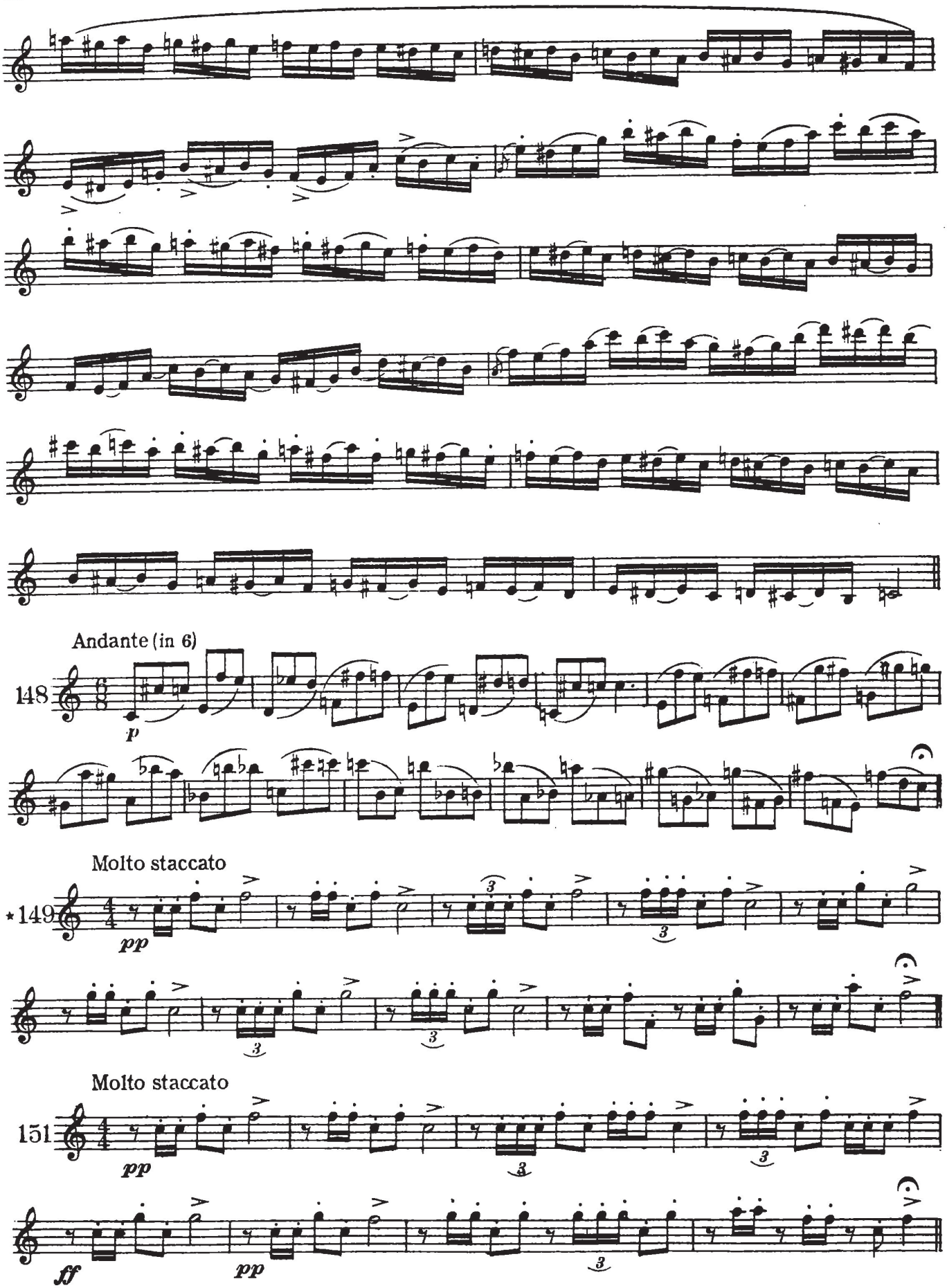
f *p* *simile*

p *f* *simile*

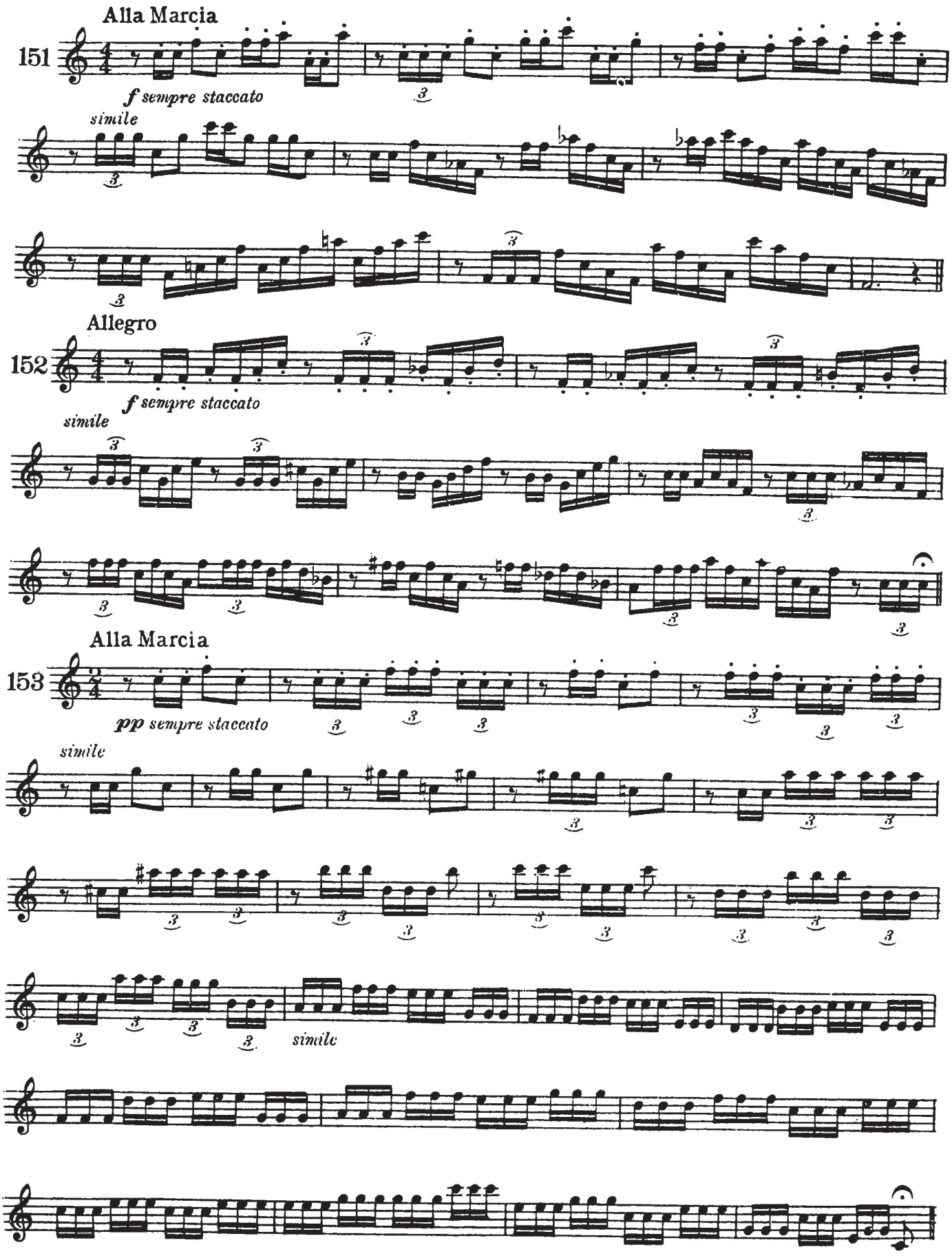
Presto

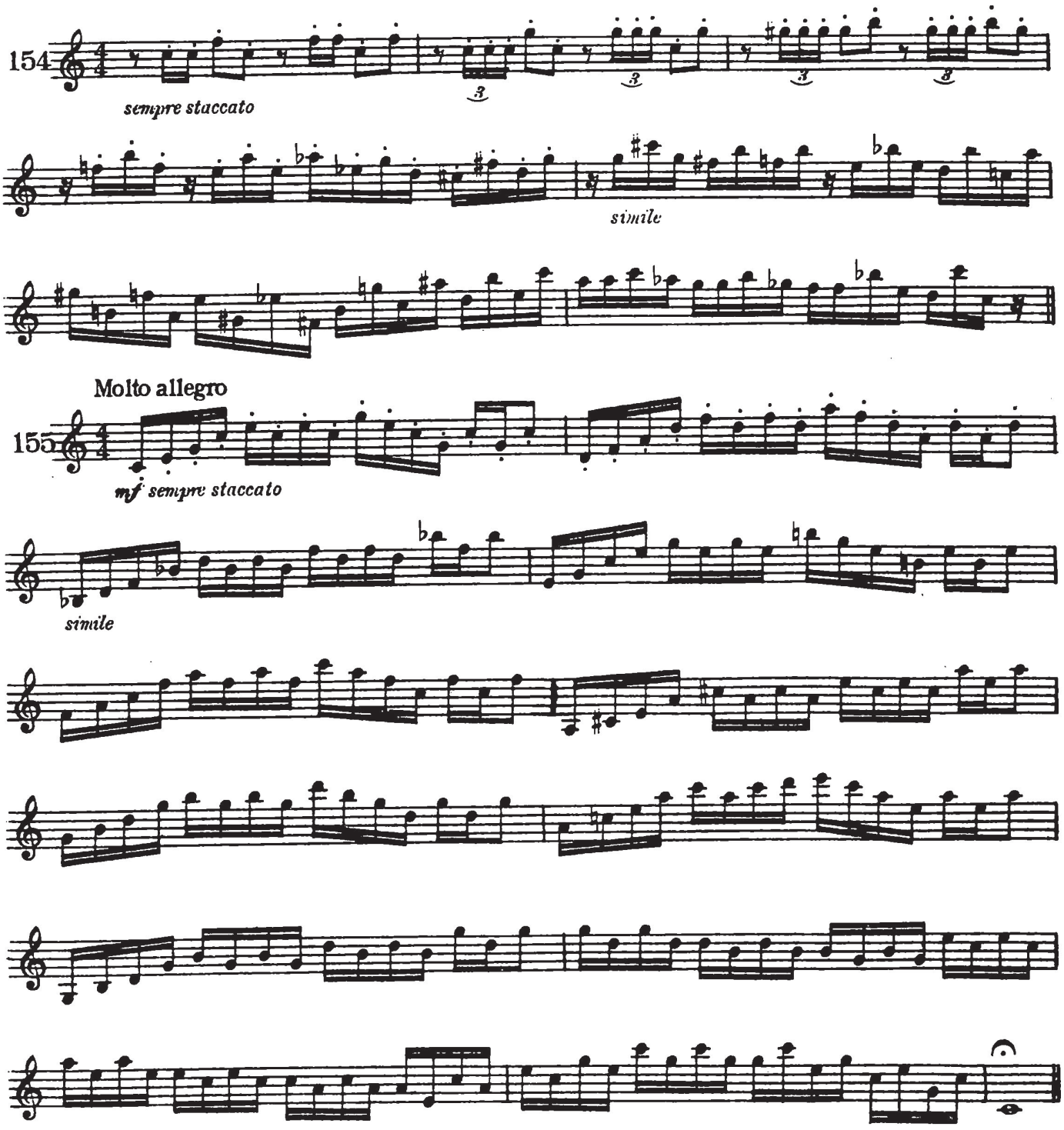
147

p



*Play each bar in half tones up & down


Alla Marcia
151
f sempre staccato
simile
Allegro
152
f sempre staccato
simile
Alla Marcia
153
pp sempre staccato
simile
simile


154
sempre staccato
simile
Molto allegro
155
mf sempre staccato
simile

SPECIMEN

For Albert M. B. Richard

MAGNA CUM LAUDE

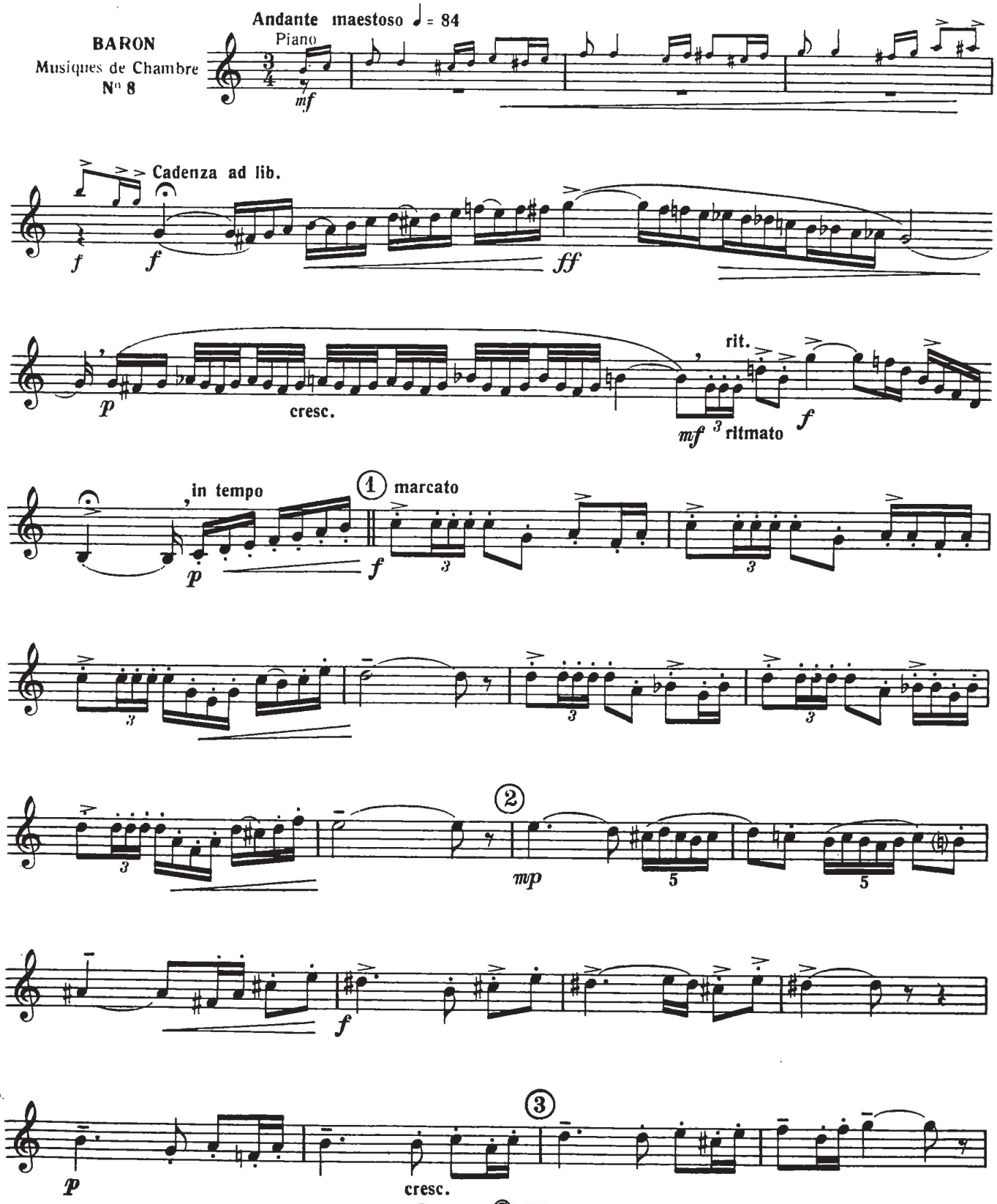
POLONAISE DE CONCERT

TRUMPET in B♭

for Trumpet and Piano

MAURICE BARON
ASCAP

BARON
Musiques de Chambre
N° 8



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VARIATIONS ON "GREENSLEEVES" (XVI CENTURY)

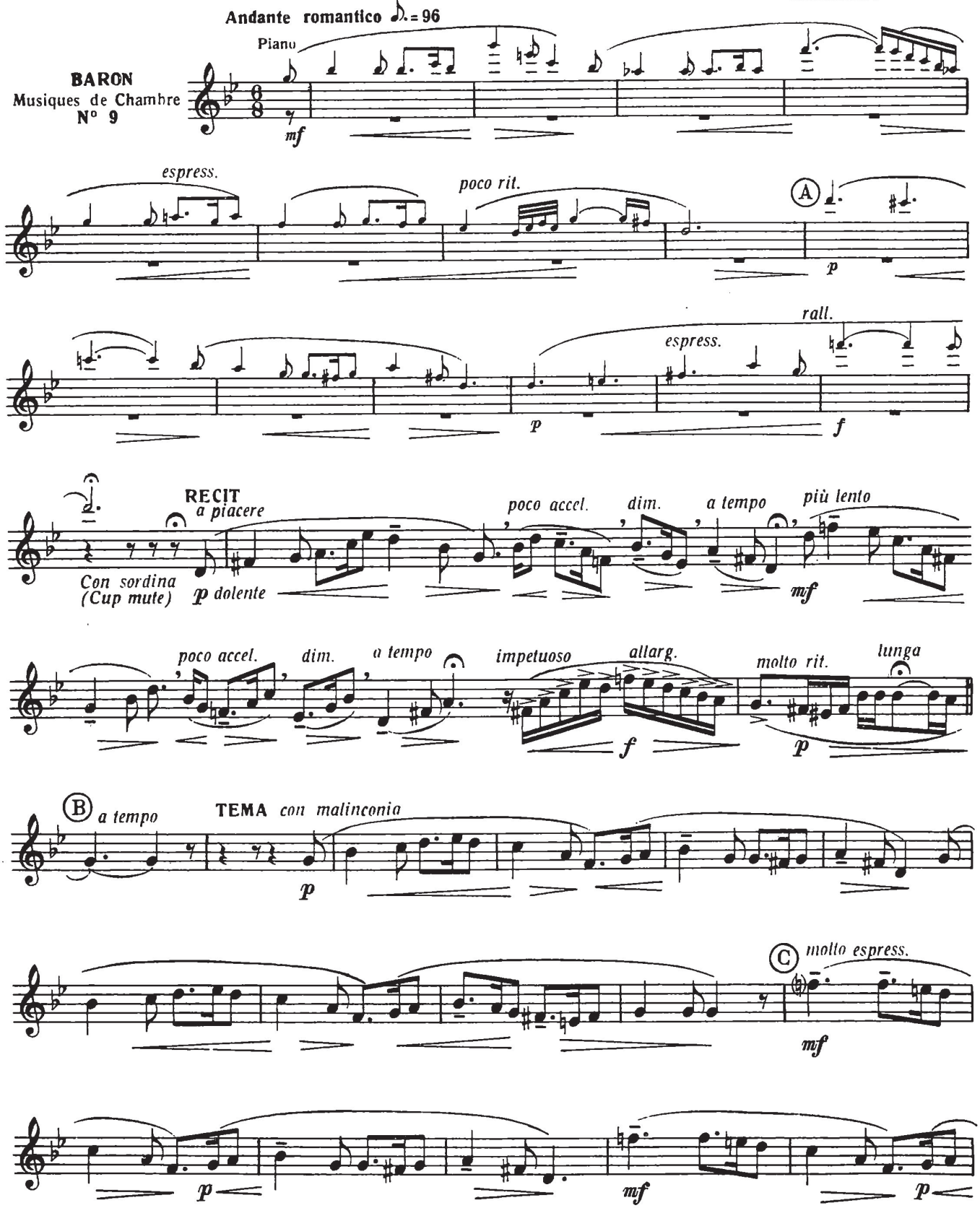
for Trumpet and Piano

SPECIMEN

TRUMPET in B♭

MAURICE BARON
A.S.C.A.P.

BARON
Musiques de Chambre
N° 9



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