

MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET

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M. BARON COMPANY, INC.

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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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.

Harry Freistadt



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

1

2

3

4

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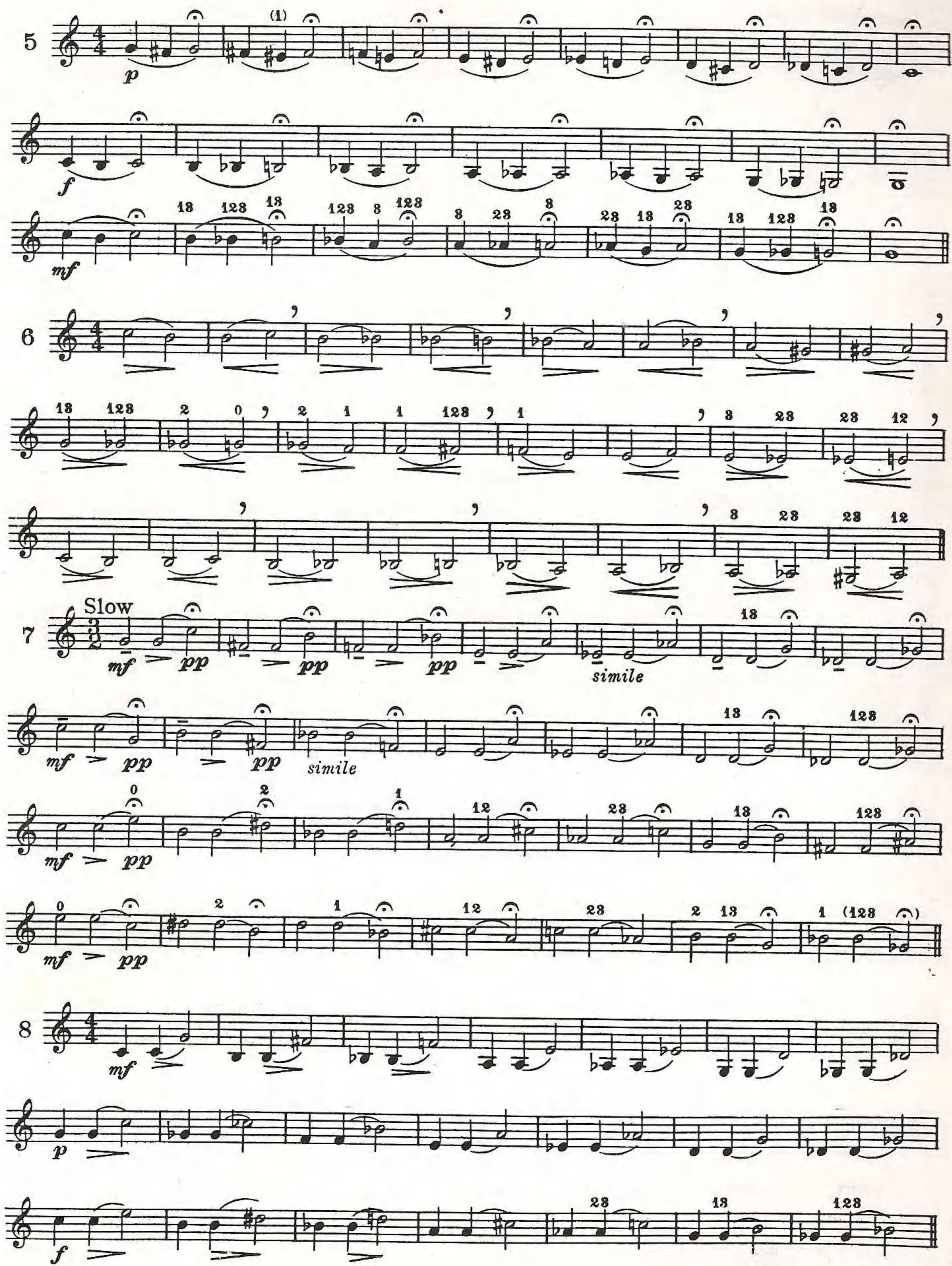
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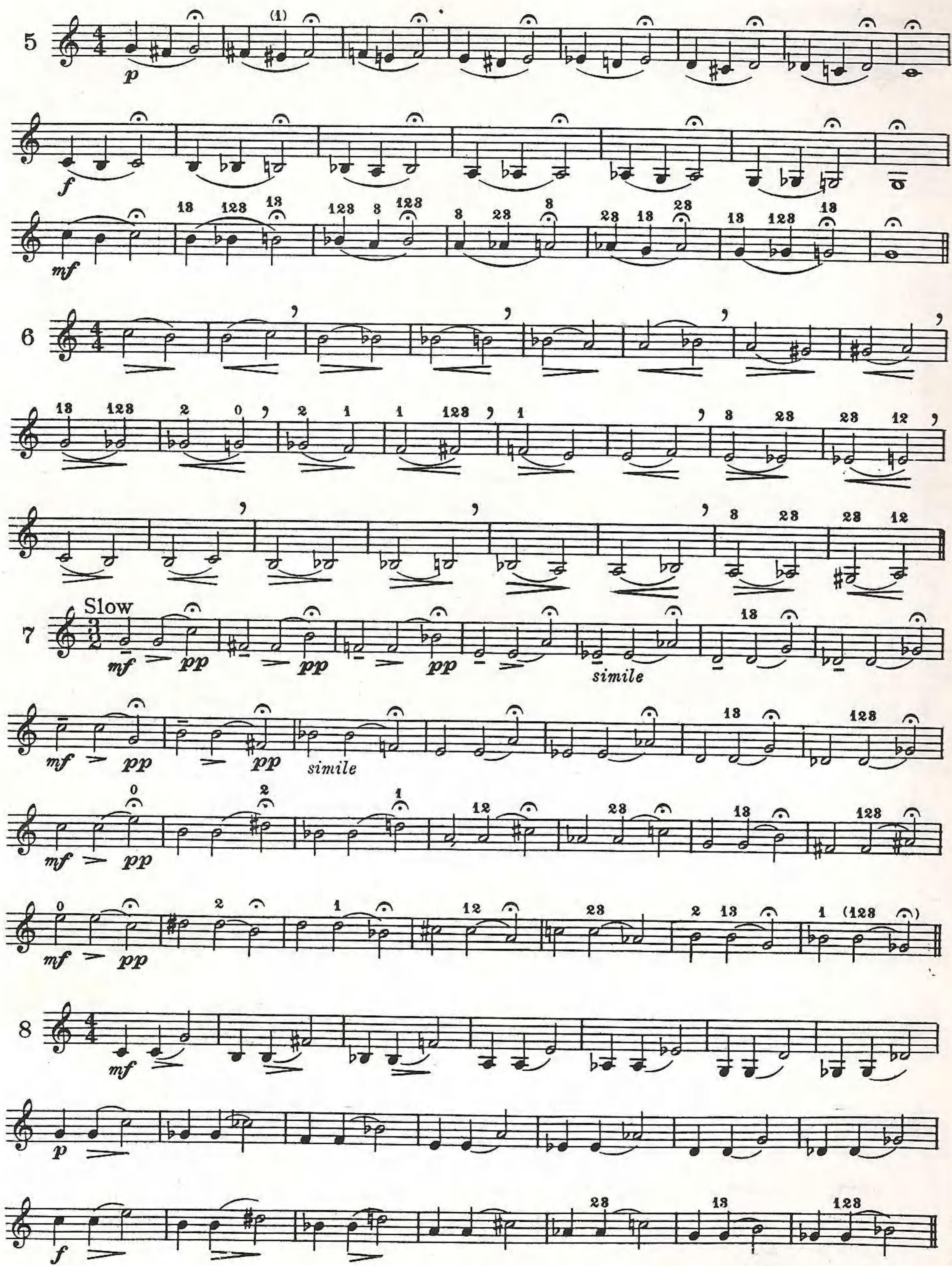
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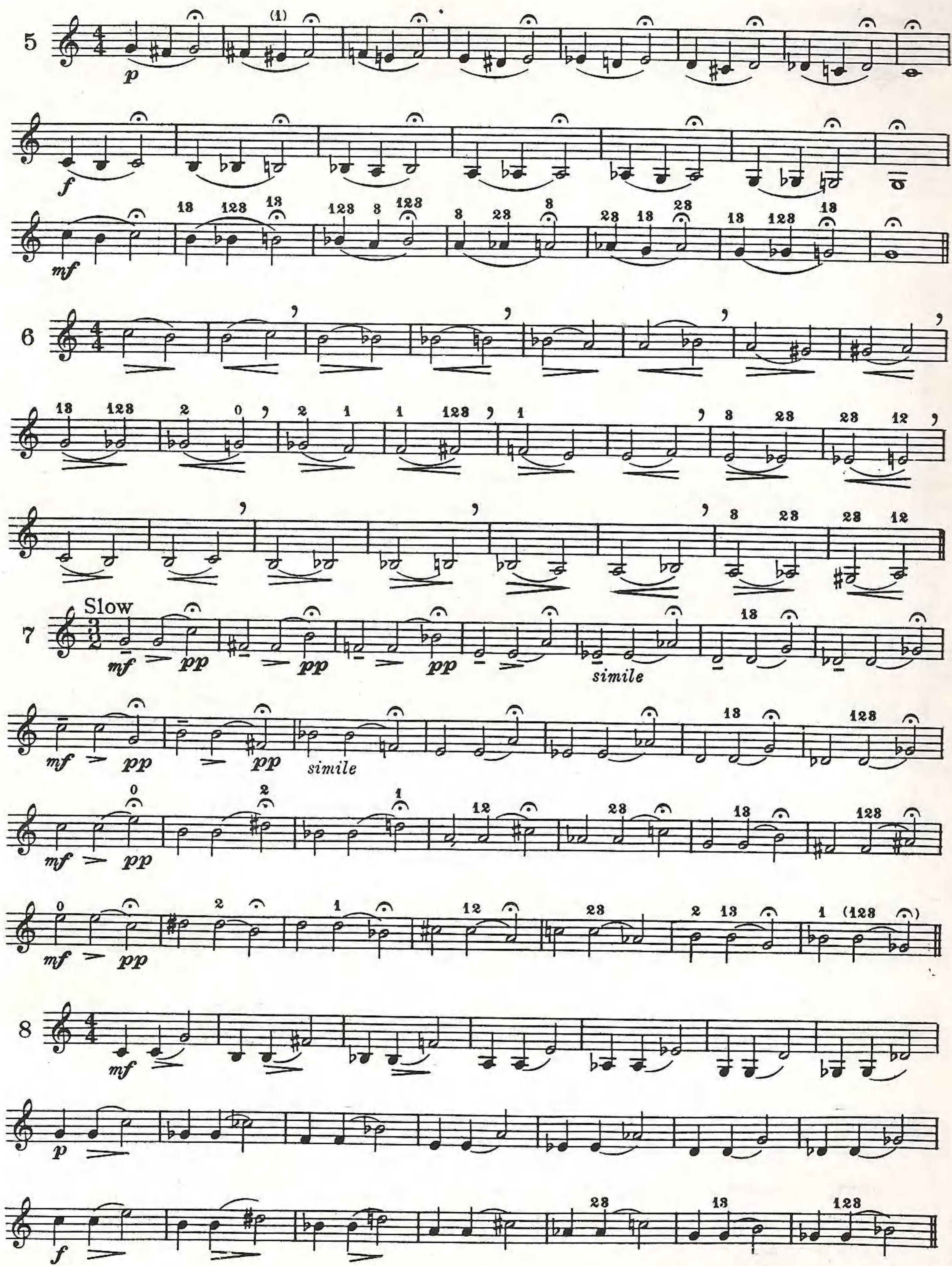
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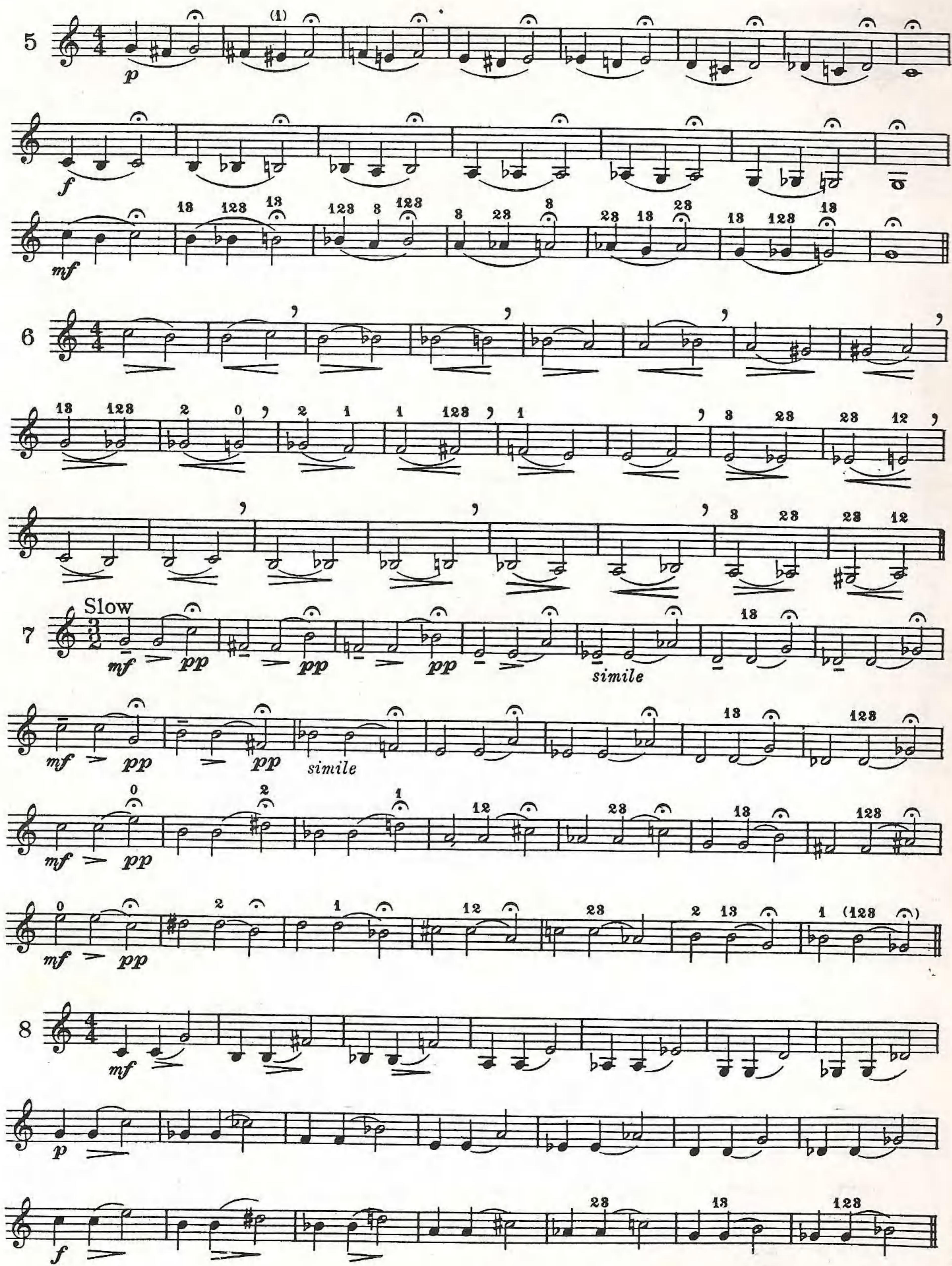
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2

5 

6 

7 

8 

9 

10 

11 

11a 

12 

2

13

bajo por intervalos

doble o triple pincado.

14

15 Ronda de S

16

17

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

*18

B
A

C simile

D

E 12

23 23

13 13

123 123

19

f p f

12

p f p f

123

20

mf

18

12

13

123

23

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

Slow

21 

22 

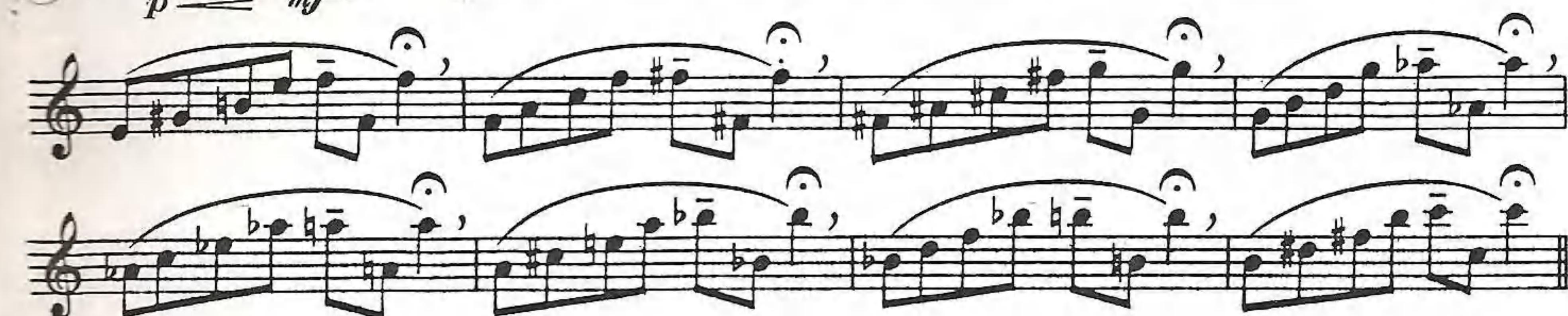
23 

24 

25 

Slowly 

* No 25 also to be played staccato

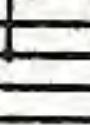


X

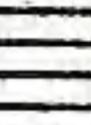

Bravura

30 

f

31 

simile

23 13 123 

Very slow and soft

etc etc

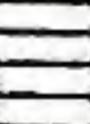
etc etc

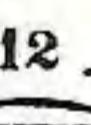
etc etc

etc etc

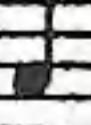
B *Andante*

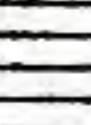
32 *dolce*

A 2 

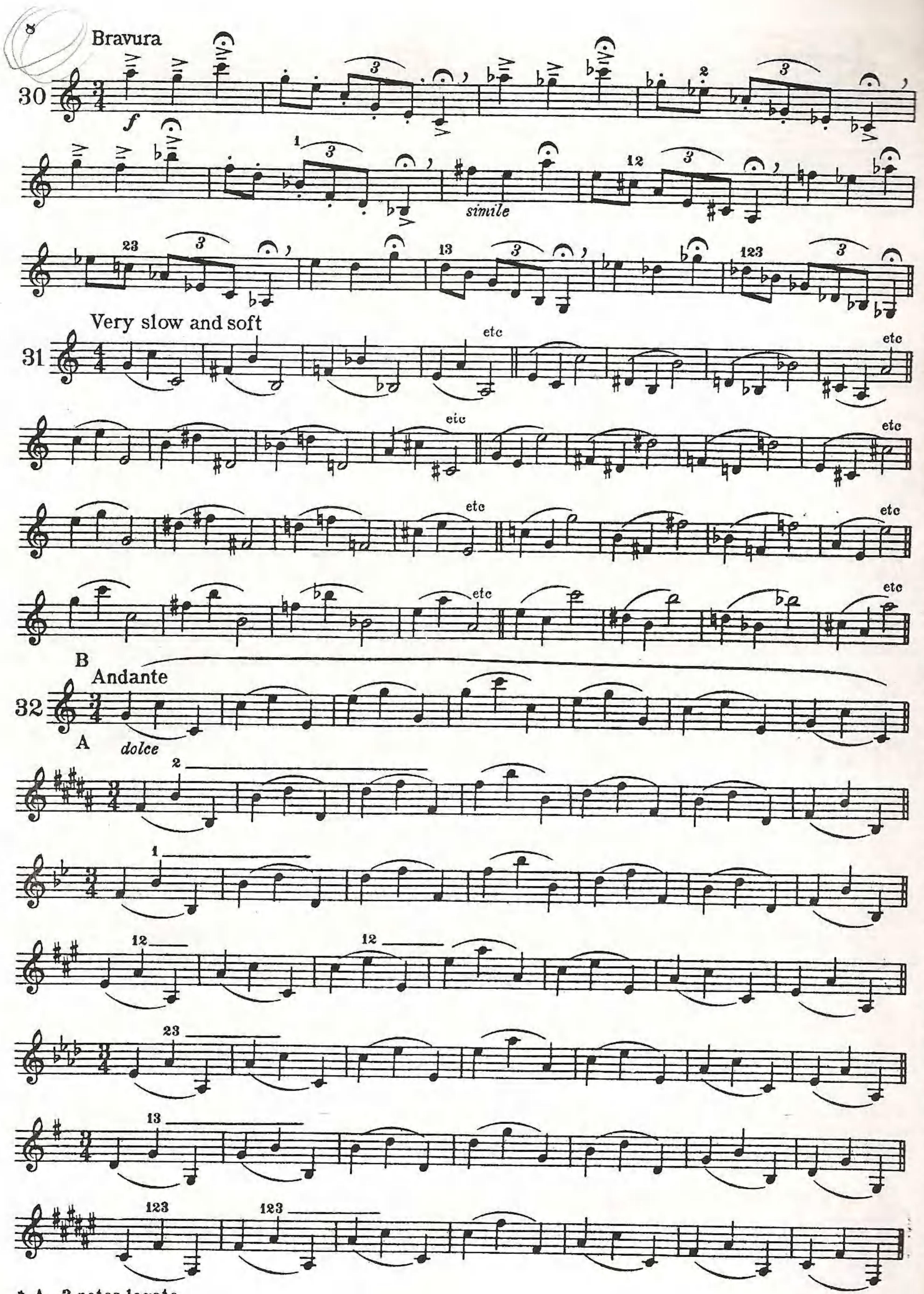
12 

12 

23 

13 

123 123 



* A - 3 notes legato

B - all legato

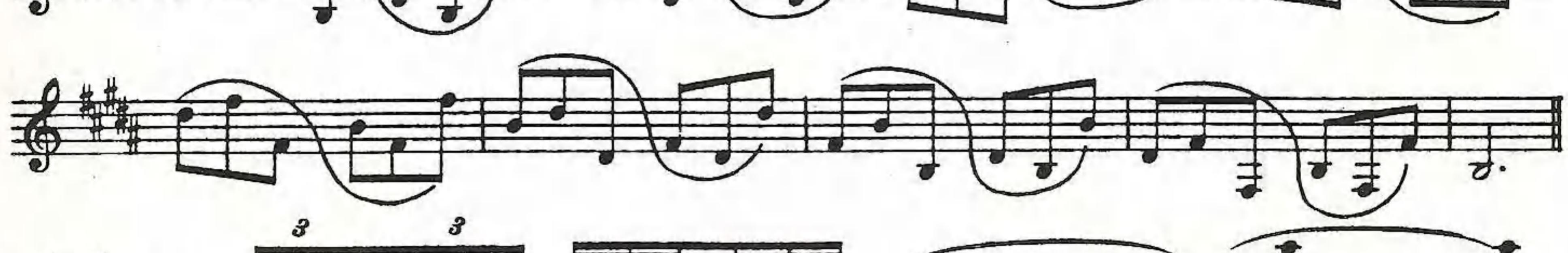
Andante

33 

34 Slow 











35 

12 simile 

23 

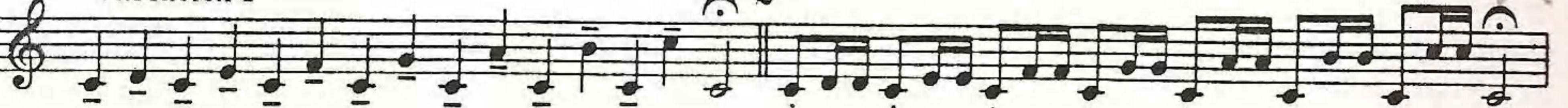
10 + B - Two bars legato
+ A - Two notes legato



Variation 1



Variation 1



* Exercises 36 A and B should be played in all keys as well as the different variations

Slow

simile

37

II Intervals

Moderato

38

39

Allegro con spirito

40

41

Slowly

42

f marcato

43

f marcato

*To be played in as many keys as possible

+ To be played staccato

(1) 44

(2)

(1)

(3)

(4)

Andante

f

45

Moderato

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46

Also to be played staccato

X
Andante

47

X

Andante

48

III Octave Drums

49

simile

50

simile

51

(A)

(B)

(A)

(B)

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

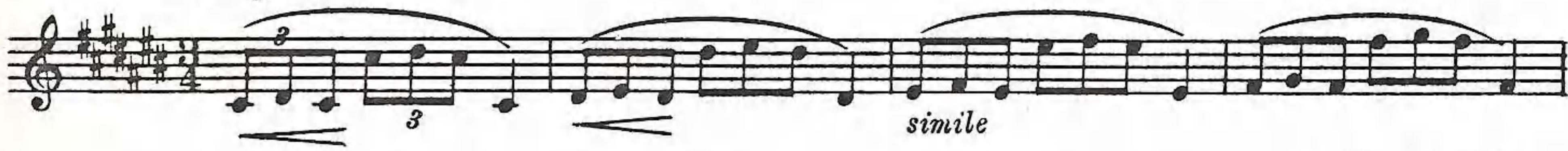
Waltz Tempo



Moderato

*simile**simile*

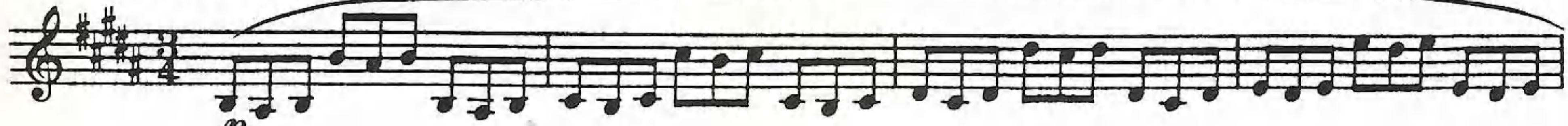
Allegro

*simile**simile*

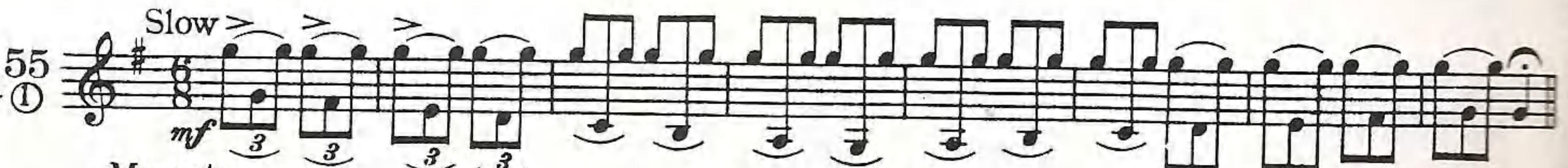
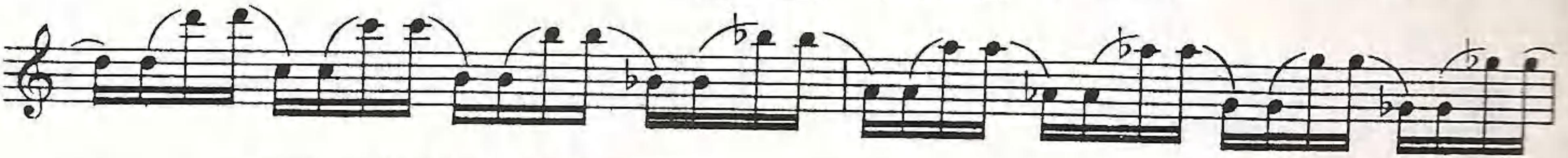
Presto

*simile*

Presto

*simile**simile*

*Note drill 52 to be played chromatically lower and higher

16 *Moderato*

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

simile

mf

simile

p

simile

p

ff

simile

57

mf

ff

simile

f

tr

tr

simile

p

tr

tr

simile

f

tr

tr

simile

#

* No. 57 to be played in lower keys

18

UNP R^{est} *leggiero*

58 2
mf-p *simile*

Variants

1 2 3 4 5

IV Lip Drills

Moderato

59 8
p 13 — 123 —

60 8
p 23 — 13 — 123 —

*60 8
ppp 23 — 13 — 123 —

61 8
2 2 2 2

62 8
b 1 1 1 1

63 8
12 12 12 12

64 8
b 23 23 23 23

65 8
13 13 13 13

66 8
b 123 123 123 123

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

(123)

2x or 3x

* 61 13 13 13
f *mf* *p*

simile 23 23 23

12 12 12
 \sharp

1 1 1

2 2 2
 \sharp

123 13 23 12

Presto 2x or 3x
62 12 23 13
pp

123 13 23 12

Presto 2x
p 23 13

123

Slow 3
+ 63 *mf*

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

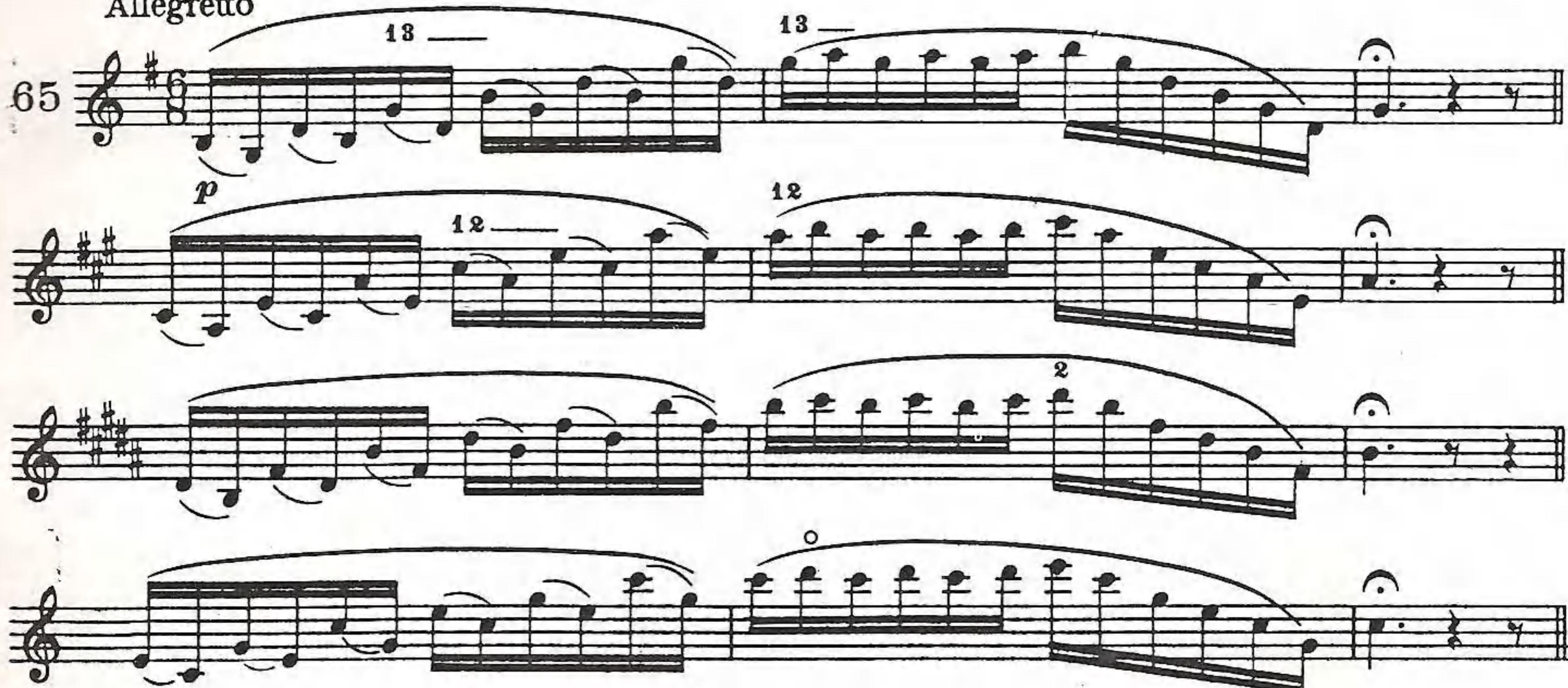
+ Also to be played staccato

20

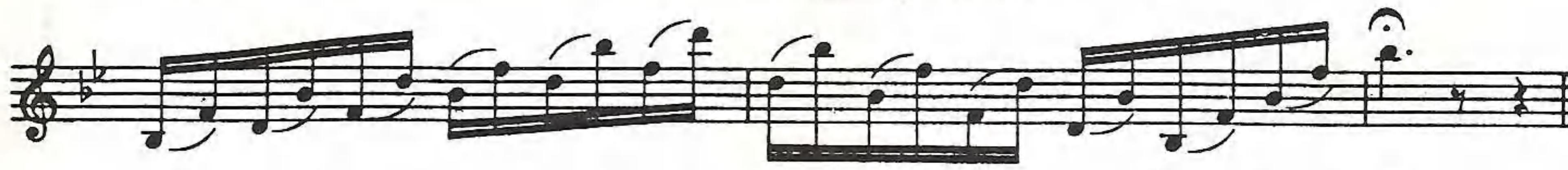
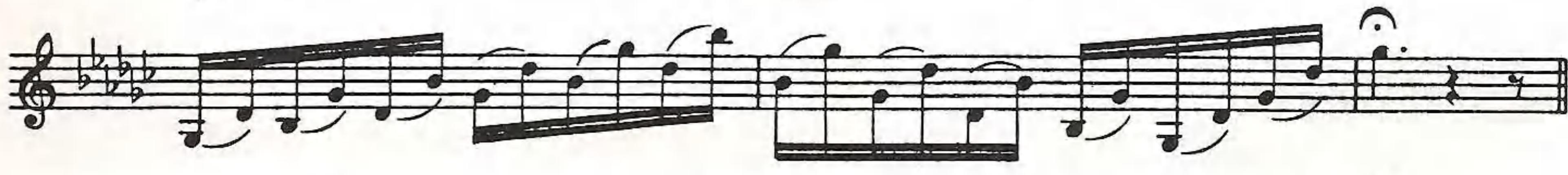
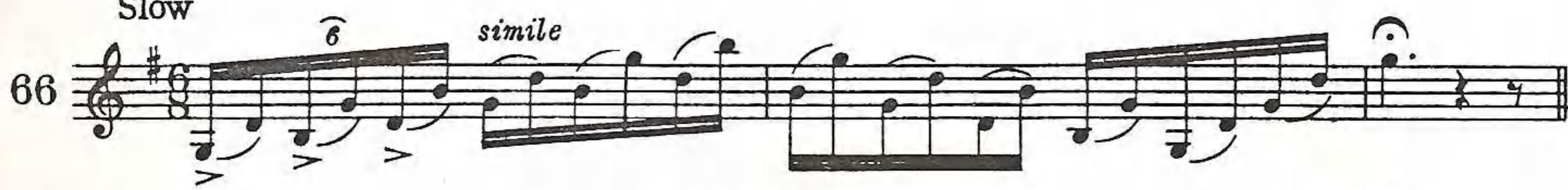
A handwritten musical score for piano, featuring ten staves of music. The score consists of two systems. The first system begins with a treble clef staff in 3/4 time, four sharps, and dynamic *mf*. It is followed by five more staves in various key signatures (G major, F major, G major, E major, B-flat major) and time signatures (3/4, 2/4, 3/4, 2/4). The second system begins with a treble clef staff in 4/4 time, four sharps, dynamic *p*, and tempo *Moderato*. It is followed by five more staves in various key signatures (F major, B-flat major, E major, B-flat major, B-flat major) and time signatures (2/4, 2/4, 12/8, 2/4, 12/8). Measure numbers 2, 12, 23, 13, and 123 are indicated above the staves.

* Also to be played staccato

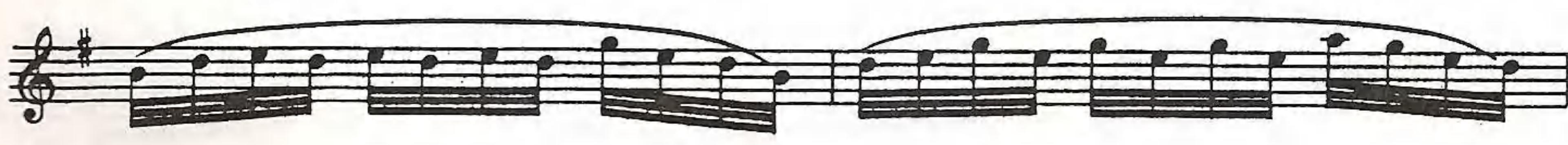
Allegretto



Slow



Presto



* The entire drill to be played legato under one breath

pp

pp

pp

pp

pp

pp

13

23

12

simile

68

mf — f 6 5 f simile 6 5

69

1 6 5 12 6 5

23 13 123 6 5

V Chord Studies

23

*70 2/4 C
A *f*
B *f*

simile

*71 2/4 A
B *f*

*72 2/4 A *mf*
B

*73 2/4 f (3) p (3) f (3) p etc.

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

*72 A - 1st note staccato 3 notes legato

Ad libitum

74 *p*

75 *Molto staccato*

simile

76 *f*

simile

simile

Presto



Allegro

*simile**simile*

Moderato

*simile*

* To be played in (A) trumpet

81

mf

82

p (3) simile (3) (3) (3)

83

f (3) (3) (3) (3)

mf (3) (3) (3) (3)

mf (3) *Moderato* (3) (3) (3)

84

p (3) *f* (3) (3)

v (3) (3) (3)

85 *p leggiero*

simile

* 86

simile

simile

* 87

simile

88

simile

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

VI Scales

(B)

89 C[#] maj simile D maj

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*

The musical score consists of ten staves of music, arranged in two columns of five. The first column (measures 1-4) and the second column (measures 5-8) begin with a treble clef and a key signature of four sharps. The third column (measures 9-12) begins with a treble clef and a key signature of one sharp. Measures 1-4 feature eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 feature eighth-note patterns. Measure 13 concludes with a fermata over the last note of the staff.

A handwritten musical score consisting of six staves of music for a wind instrument. The music is in common time and uses a treble clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like "molto staccato" and "simile". The tempo is marked as Allegro.

Allegro

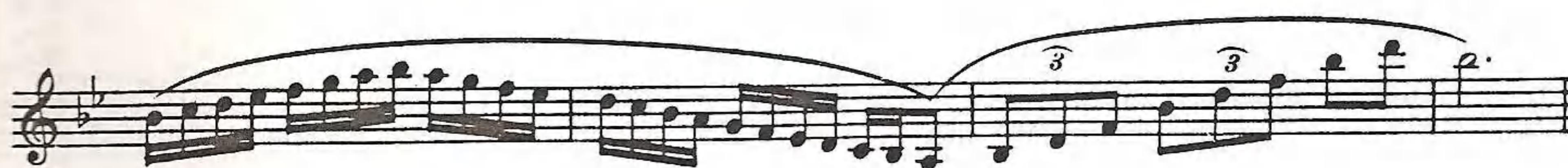
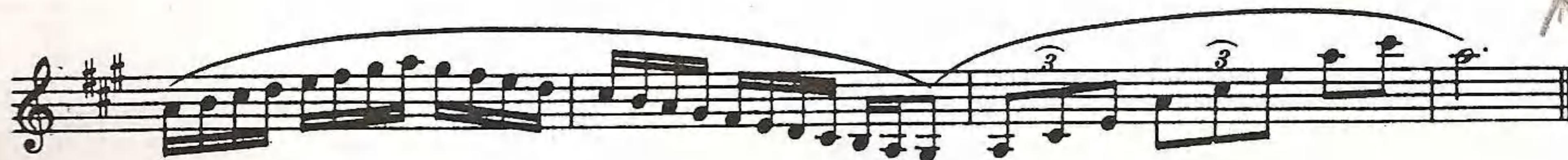
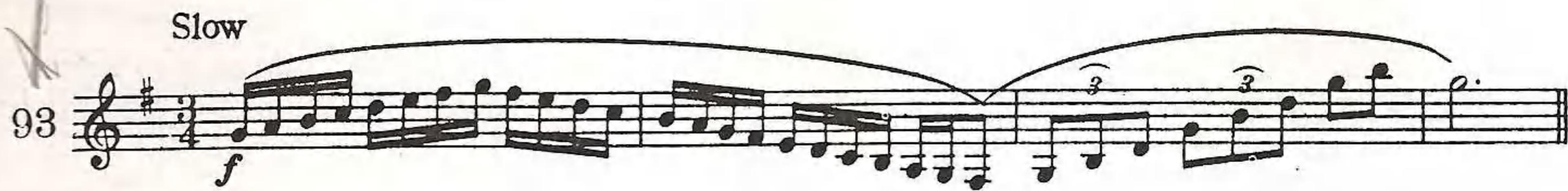
92

mf molto staccato *simile*

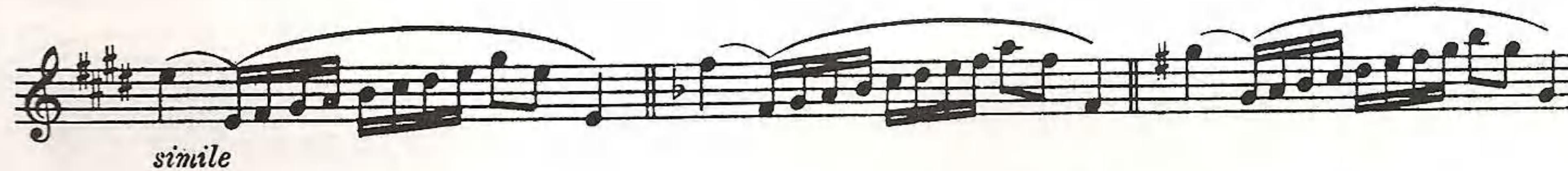
p *simile*

f

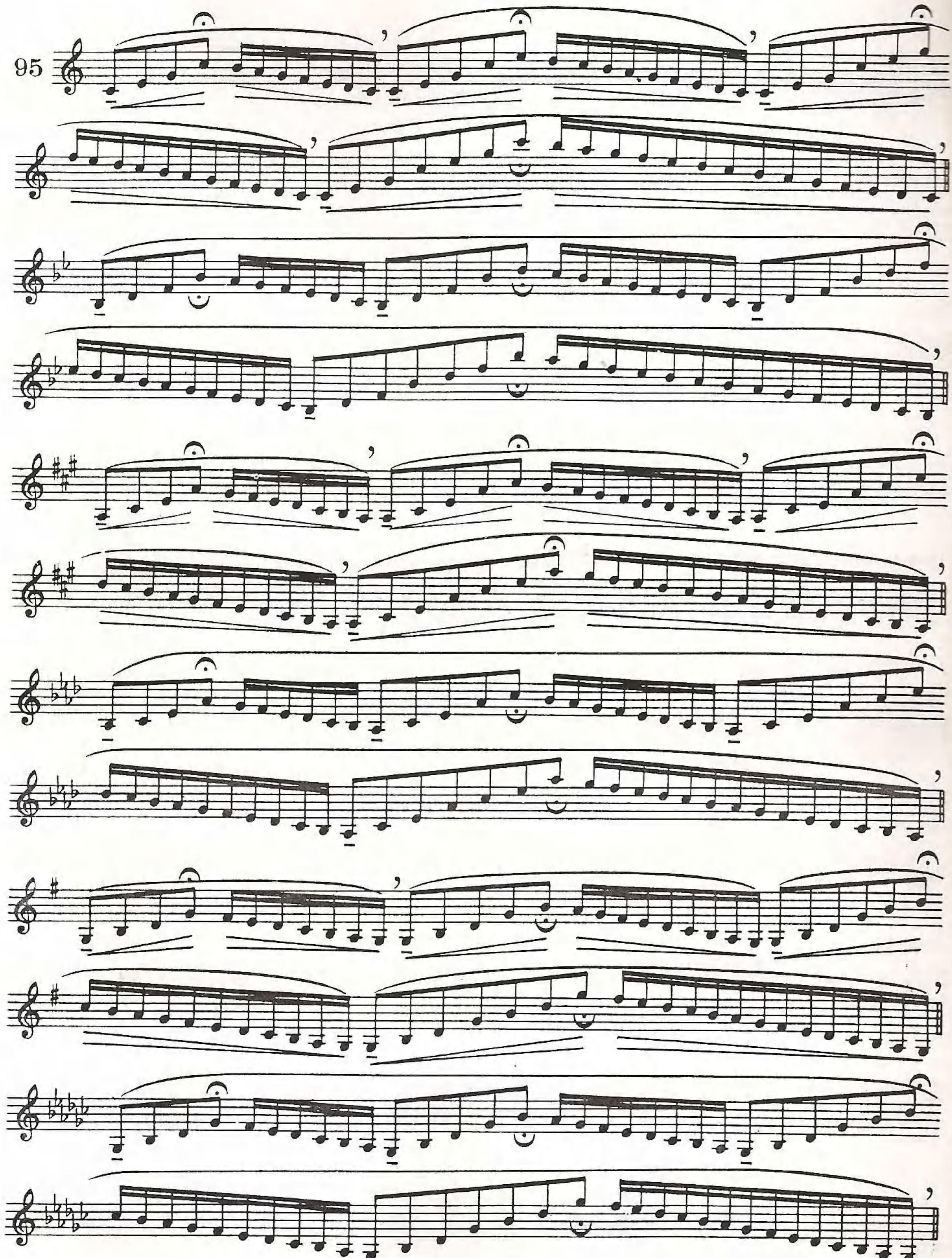
Slow



Slow



*94 Play chromatically lower



Musical score for piano, page 33, featuring two staves of music. The top staff begins at measure 95 with a treble clef, a key signature of one sharp, and a tempo marking of *p* followed by *mf*. The instruction "long" is written above the first measure. The second measure begins with "simile". The third measure begins with "simile". The fourth measure begins with "simile". The fifth measure begins with "Allegro". The bottom staff begins at measure 96 with a treble clef, a key signature of two sharps, and a tempo marking of *f*.

* To be played in lower keys

34

Moderato



* To be played in A trumpet half tone lower

Moderato

99 f *sempre staccato* - simile

*To be played in C Trumpet 1 tone higher

100
simile

101
D maj E^{flat} maj E maj
simile
F maj F^{sharp} maj G maj A^{flat} maj
A maj B^{flat} maj B maj C maj

*102a

p
f

* To be played staccato

Allegro

102b

p

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103 

40 * ALSO to be played in keys not mentioned

*106

mf

Allegro

107

Allegro

108

pp *ff* *pp* *ff*

Andante

Musical score for piano, Andante, measures 109-123. The score consists of two staves. Measure 109 starts with a treble clef, common time, and a key signature of one sharp. Measures 110-123 start with a treble clef, common time, and a key signature of one sharp. Measure 123 changes to a treble clef, 3/4 time, and a key signature of one sharp. Measure 111 has dynamic markings *f*, *v.*, and *v.*. Measure 123 has dynamic markings *v.* and *v.*. Measure 123 ends with a repeat sign and a double bar line.

Vivace

112 4

C[#] maj

D maj *simile*

E^b maj

E maj

F maj

Variant for Ex. 112

113 4

F[#] maj

G maj

A^b maj

A maj

B^b maj

B maj

C maj

Variant for 113

Allego

114 *molto staccato*

simile

115 *f*

17

19

2 or (23)

19

27

123

The musical score consists of ten staves of piano music. Staff 1 (measures 113-114) shows a variant with sixteenth-note patterns and dynamic markings. Staff 2 (measures 114-115) starts with a forte dynamic and includes slurs and grace notes. Staff 3 (measures 115-116) features eighth-note patterns with slurs and dynamic markings. Staff 4 (measures 116-117) continues with eighth-note patterns and slurs. Staff 5 (measures 117-118) shows eighth-note patterns with slurs and dynamic markings. Staff 6 (measures 118-119) includes a dynamic marking '2 or (23)' above the staff. Staff 7 (measures 119-120) shows eighth-note patterns with slurs and dynamic markings. Staff 8 (measures 120-121) includes a dynamic marking '27' above the staff. Staff 9 (measures 121-122) shows eighth-note patterns with slurs and dynamic markings. Staff 10 (measures 122-123) concludes with eighth-note patterns and slurs.

VII Chromatic Scales

Allegro vivace



Variation



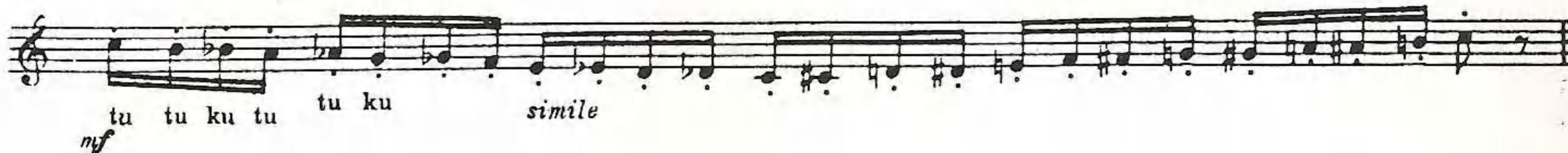
Allegro



Variation



Variation



Allegro

119

120 Slow *f*

121

p

p

p

Also to be played octave lower *f*

122

Slow
C
B
A

p

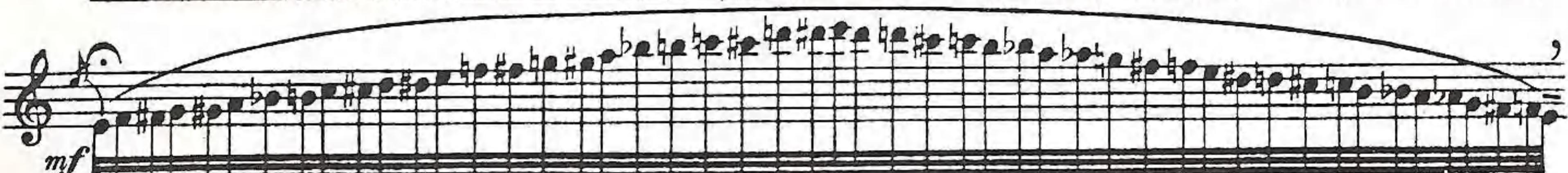
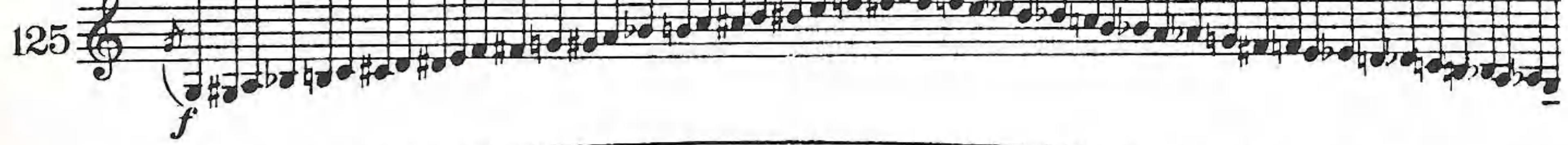
f

Presto

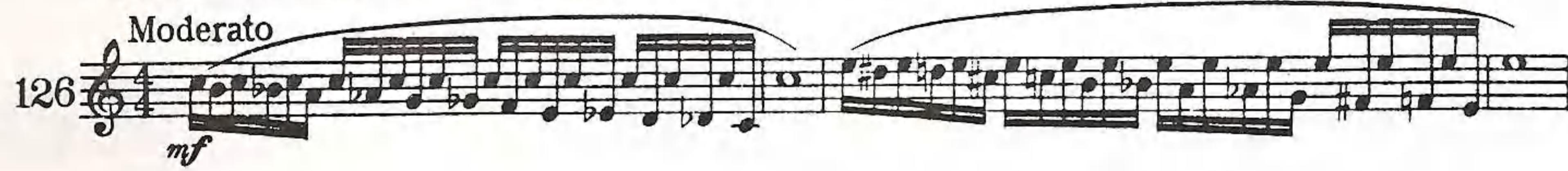
123

124

Presto



Moderato



48

presto

(b)

(a)

(simile)

The same inverted

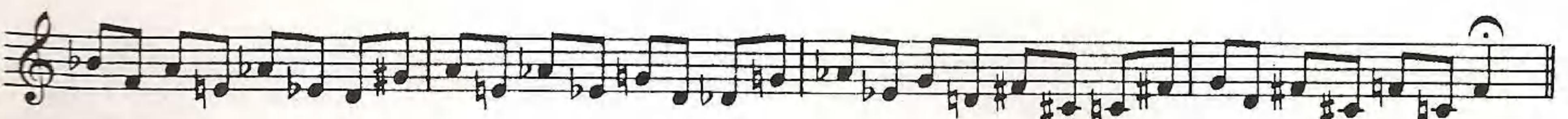


VIII ETUDES

Moderato



Allegro



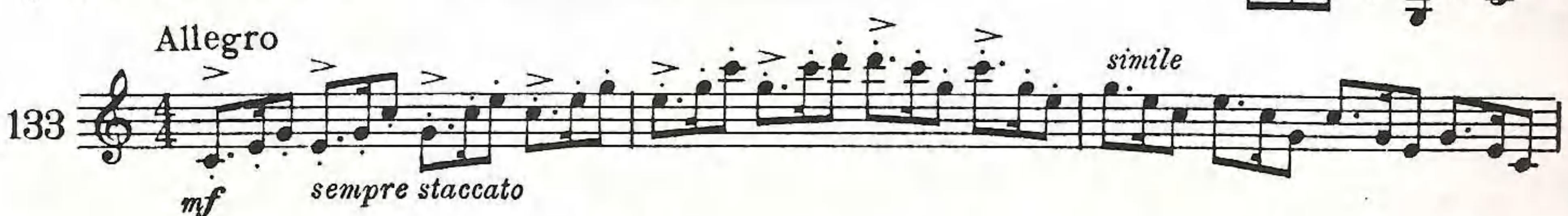
Moderato



Allegro moderato

simile

Allegro

simile

Presto



Allegro assai



Allegro

A musical score for a single melodic line on a staff. The key signature changes from G major (one sharp) to F# major (two sharps), then to D major (one sharp), and finally to B major (two sharps). The time signature is common time throughout. The melody consists of eighth and sixteenth notes, with several grace notes indicated by small dots before the main notes. The staff begins with a treble clef.

Allegro

Musical score for piano, page 137, section C. The score consists of two staves. The top staff starts with a treble clef, a '2' indicating two-measure bars, and a key signature of one sharp. It features a continuous series of eighth-note patterns. The bottom staff starts with a bass clef, a '2' indicating two-measure bars, and a key signature of one sharp. It also features a continuous series of eighth-note patterns. Measure numbers 137 and 138 are indicated above the staves. Section labels 'a' and 'b' are circled on the left side of the page. The word 'simile' is written below the bottom staff. A circled 'c' is located at the top left of the page, above the first measure of the top staff.

A single measure of musical notation on a staff. The staff begins with a treble clef and a key signature of one sharp. It contains six eighth notes. The first note starts on the A line, the second on the G line, the third on the F line, the fourth on the E line, the fifth on the D line, and the sixth on the C line. The measure ends with a vertical bar line.

A single staff of musical notation in G clef. The staff begins with a quarter note followed by a series of eighth and sixteenth notes. A curved line starts from the top of the first note and sweeps down and to the right, ending near the end of the sixteenth-note pattern. The notes are black on a white background.

Variation

Allegretto

138

C

B 3 3 3

A *f*

simile

Variants 1 2 *rall*

Allegro

139

simile

p f f

Moderato



Allegro



Vivo



Presto

143

Presto

144

a3 - no devanado lento,
Presto sin crescendo

55

Presto *con crescendo*

145

simile

146

f — *p* — *simile*

p — *f* — *simile*

Presto

147

p

Andante (in 6)

148

Molto staccato

*149

Molto staccato

151

*Play each bar in half tones up & down

Alla Marcia

151

f sempre staccato

simile

Allegro

152

f sempre staccato

simile

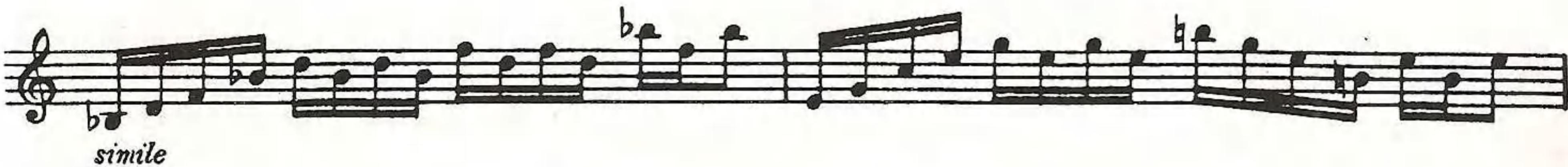
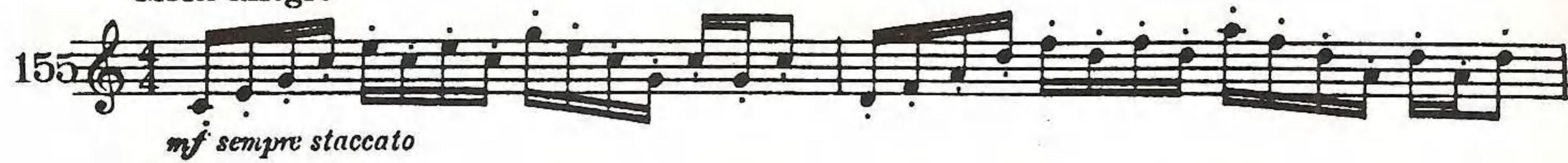
Alla Marcia

153

pp sempre staccato

simile

simile



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