MAX SCHLOSSBERG

DAILY DRILLS

AND

TECHNICAL STUDIES

FOR

TRUMPET

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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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

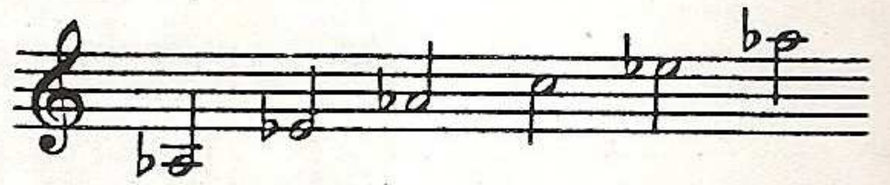
I. The first position is called the open position. It is played without the aid of any valves. The following notes are produced: C, G, C, E, G, C.

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.

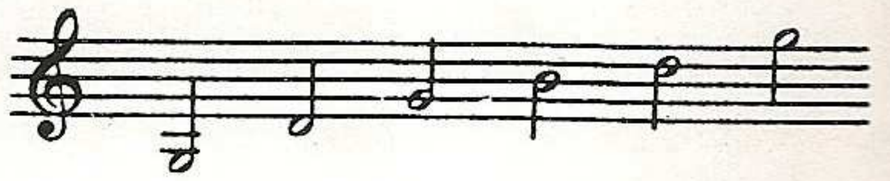
III. The third position is produced by the aid of the first valve alone (exactly one-half tone lower) Bb, F, B♭ D, F, B♭.

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.



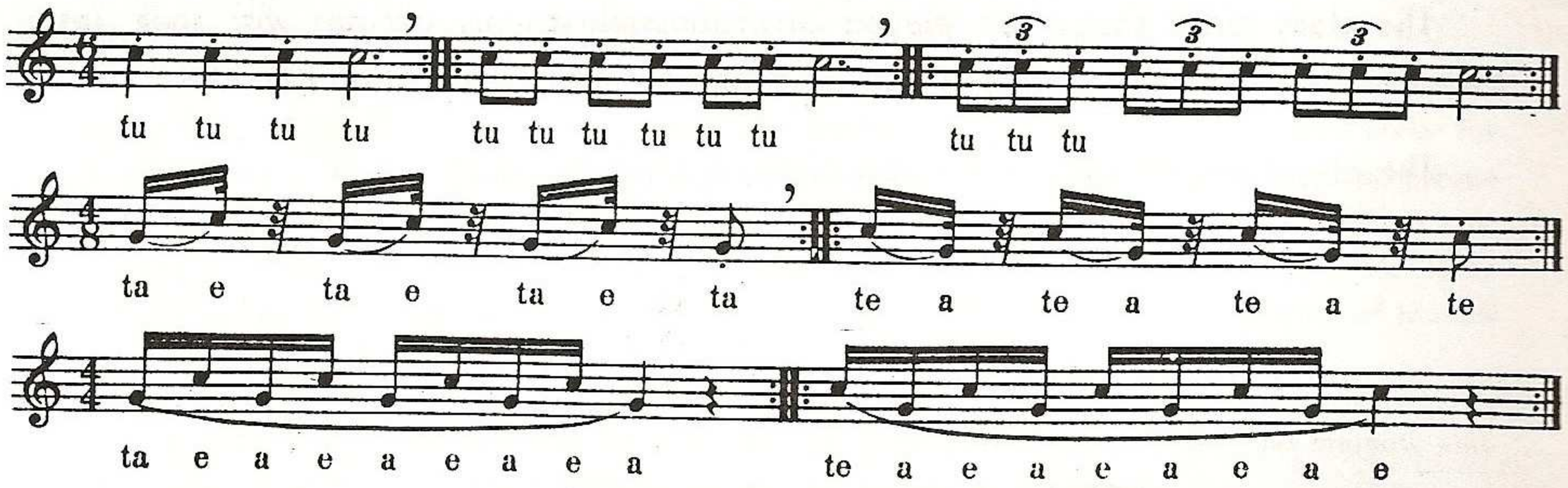
VI. The sixth position is made by pressing down the first and third valves simultaneously, producing G, D, G, B, D, G.



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:



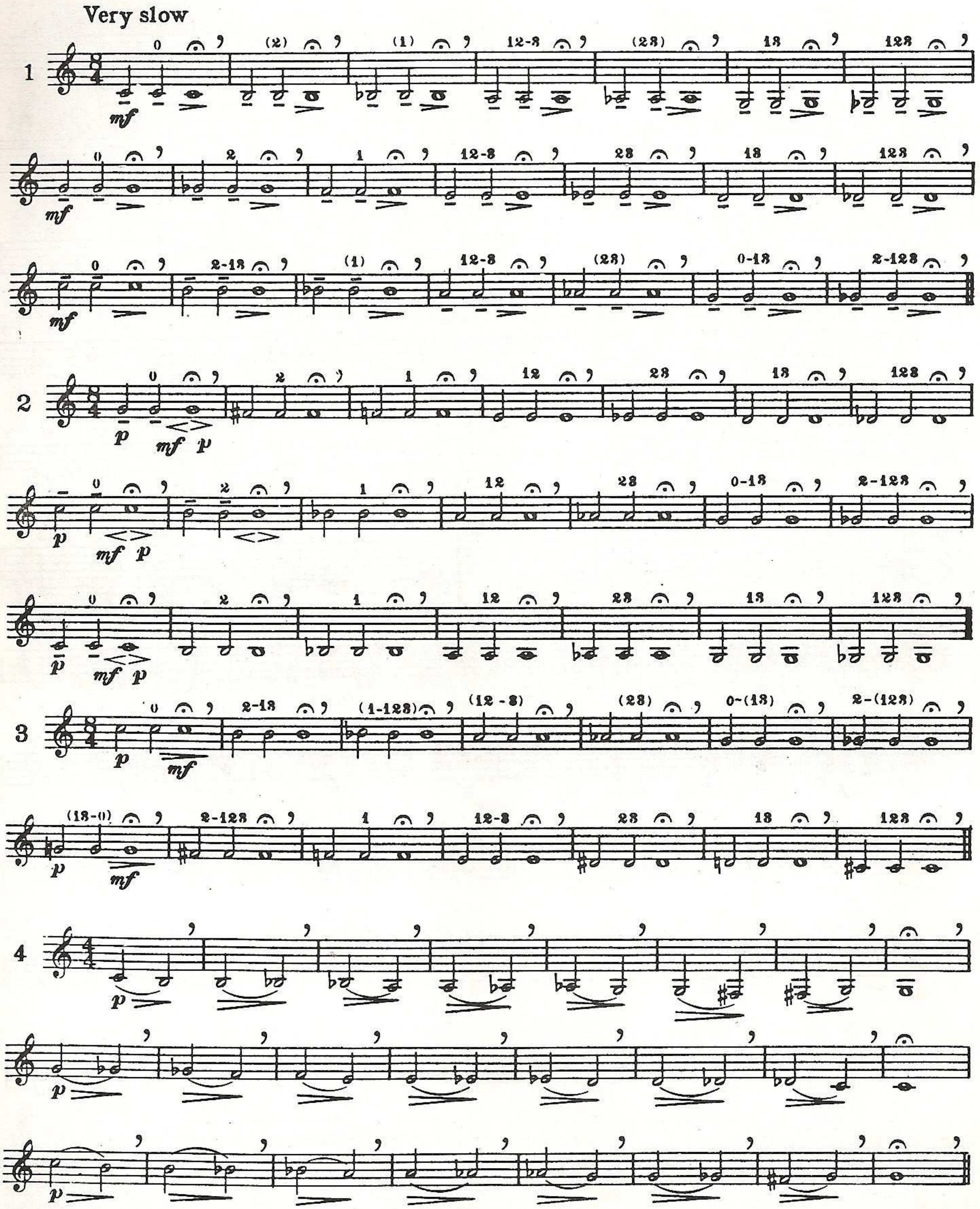
In breathing, breathe only through the corners of the mouth without displacing the embouchure.

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

(1)

p

f

mf

6

7

Slow

mf *pp* *pp* *pp*

simile

mf *pp*

simile

mf *pp*

mf *pp*

8

mf

p

f

9

mf

p

p

p

p

23

13

123

10

p

0 2 1 12 28 13 123

mf

0 2 1 12

23 13 123

pp

0 2 1 12 28 13

11

mf

f

13 128

p

12 23

pp

18 128

11a

f

mf

mf

p

12 23

12

mf

p

13

mf

baja por intervalos

p *p*

12 28 13 123

doble o triple picado.

p

12 23 13 123

14

mf

13 123

p

23

p

12 23 13 123

Rondo de 5

15

3x

mf

13 123

12 23 13 123

* Very slow

16

p *mf* *p* *p* *mf* *p*

p *mf* *p* *p* *mf* *p*

17

f

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

B

A

*18

p

C

simile

D

E

12

23 23

13 13

123 123

19

f *p* *f*

12 23 13 123

p *f* *p* *f*

20

mf

12 23

18 123

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

Slow

21 *mf* *simile*

12 23 13 123

22 *simile*

23 *p* *simile*

13

12 23

13 3 123 23

24 *mf* *simile*

12 12 23 23

13 13 123 123

Slowly

*25 *pp*

3 3 3 3

12 2 12

23 1 23 3 13 23 123 123

*No 25 also to be played staccato

26

p *mf*

27

f *mf*

28

Slow

p *simile*

12 23 13 123

29

f

12 23 13 123

8

Bravura

30

f

1 3 3 *simile* 12 3

23 3 13 3 123 3

Very slow and soft

31

etc

B

Andante

32

A *dolce*

2

1

12 12

23

13

123 123

* A - 3 notes legato

B - all legato

Andante

33

dolce

Slow

34

35

mf

simile

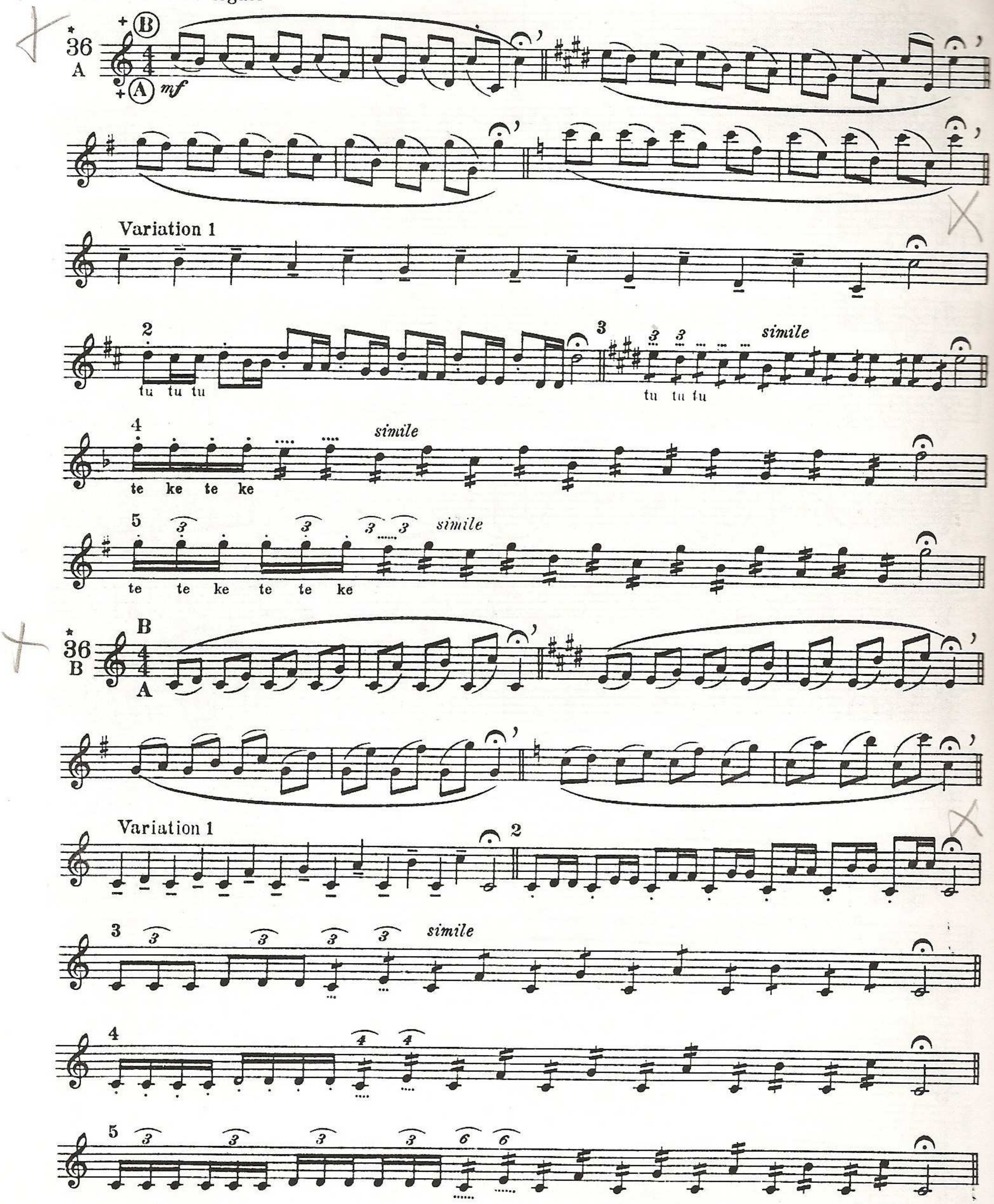
12

23

13

123

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



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

Slow

37 *simile*

mf

simile

II Intervals

Moderato

38 *mf* *pp* *mf* *pp* *simile*

mf *pp* *mf* *pp* *simile*

39 *simile*

Allegro con spirito

40 *f*

Slowly

41 *mf* *pp* *mf* *pp* *simile* *pp*

42 *f marcato* *simile*

43 *f marcato* *simile*

*To be played in as many keys as possible

+ To be played staccato

44

simile

simile

simile

45

Andante

mf

f

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46

Moderato

f

Also to be played staccato

Andante

47

f

Andante

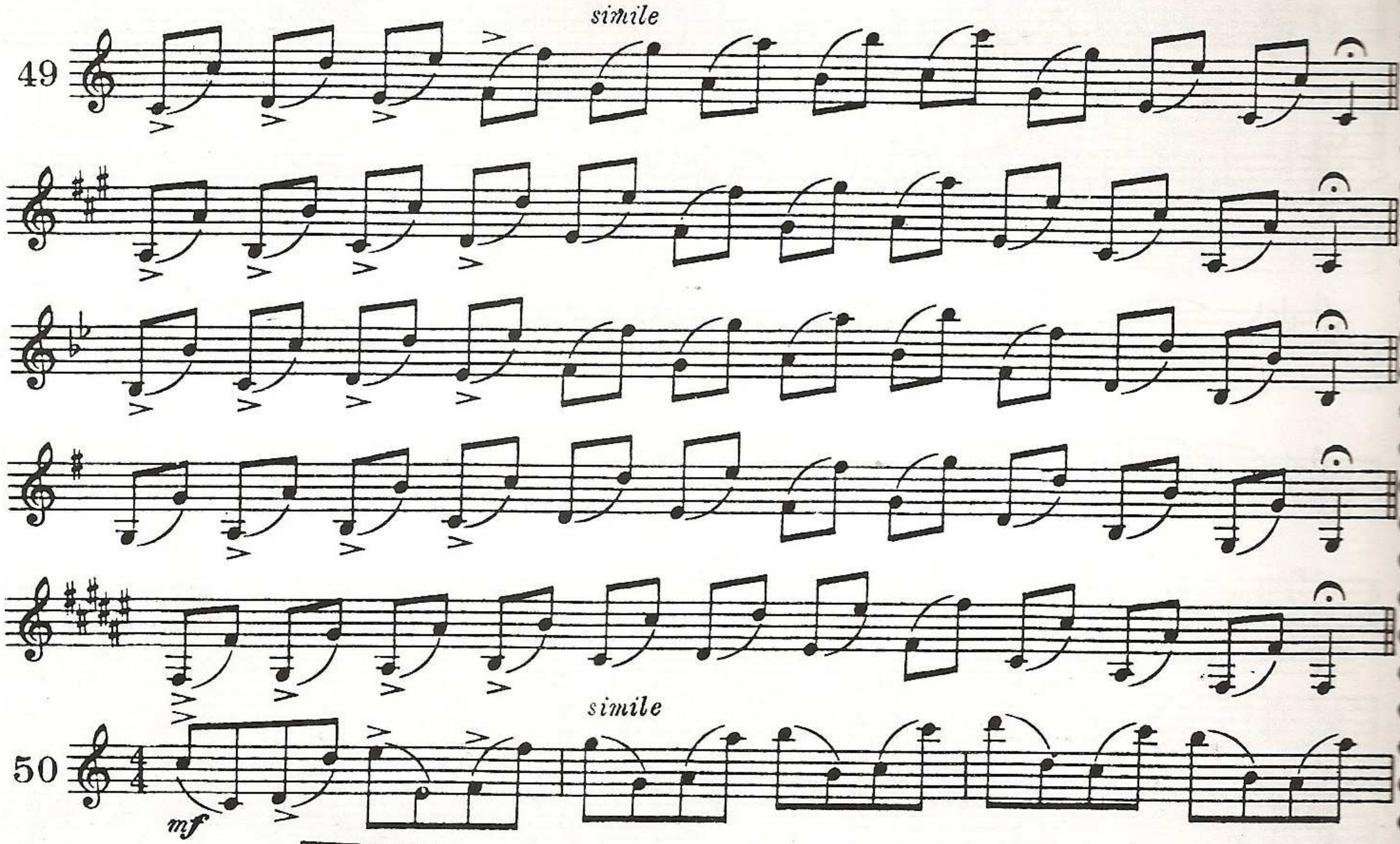
48

mf

III Octave Drills

49

simile



50

simile

mf

p

51

(A) (B)

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

Waltz Tempo

* 52

f *p* *f* *p* *simile*

Moderato

p *f* *p* *f* *simile*

simile

Allegro

3 3

simile

simile

Presto

f

Presto

p

53

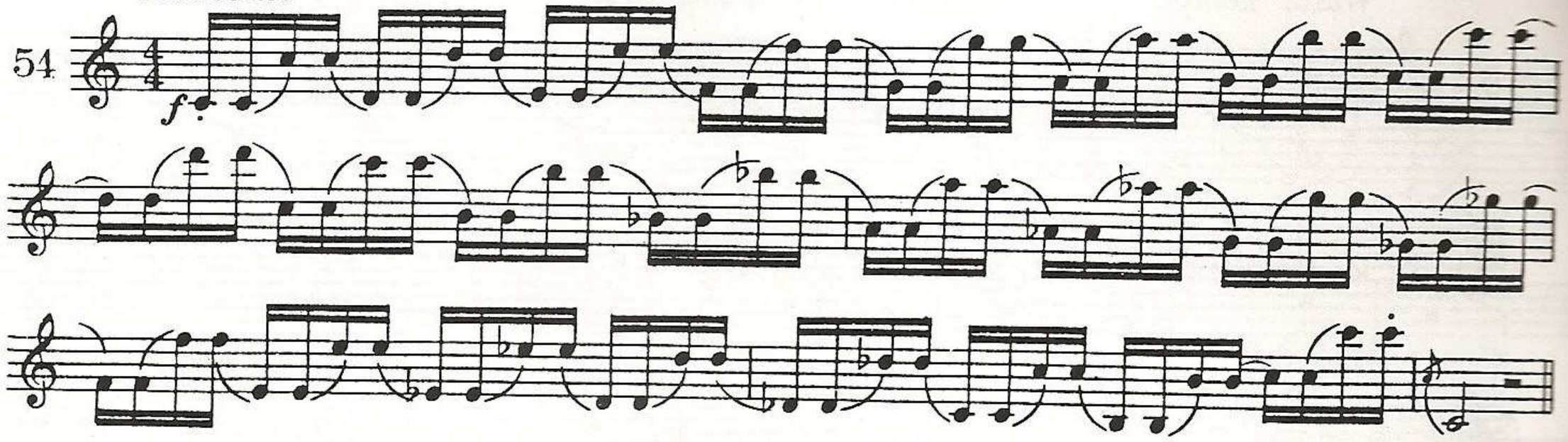
p *simile*

f

*Note drill 52 to be played chromatically lower and higher

Moderato

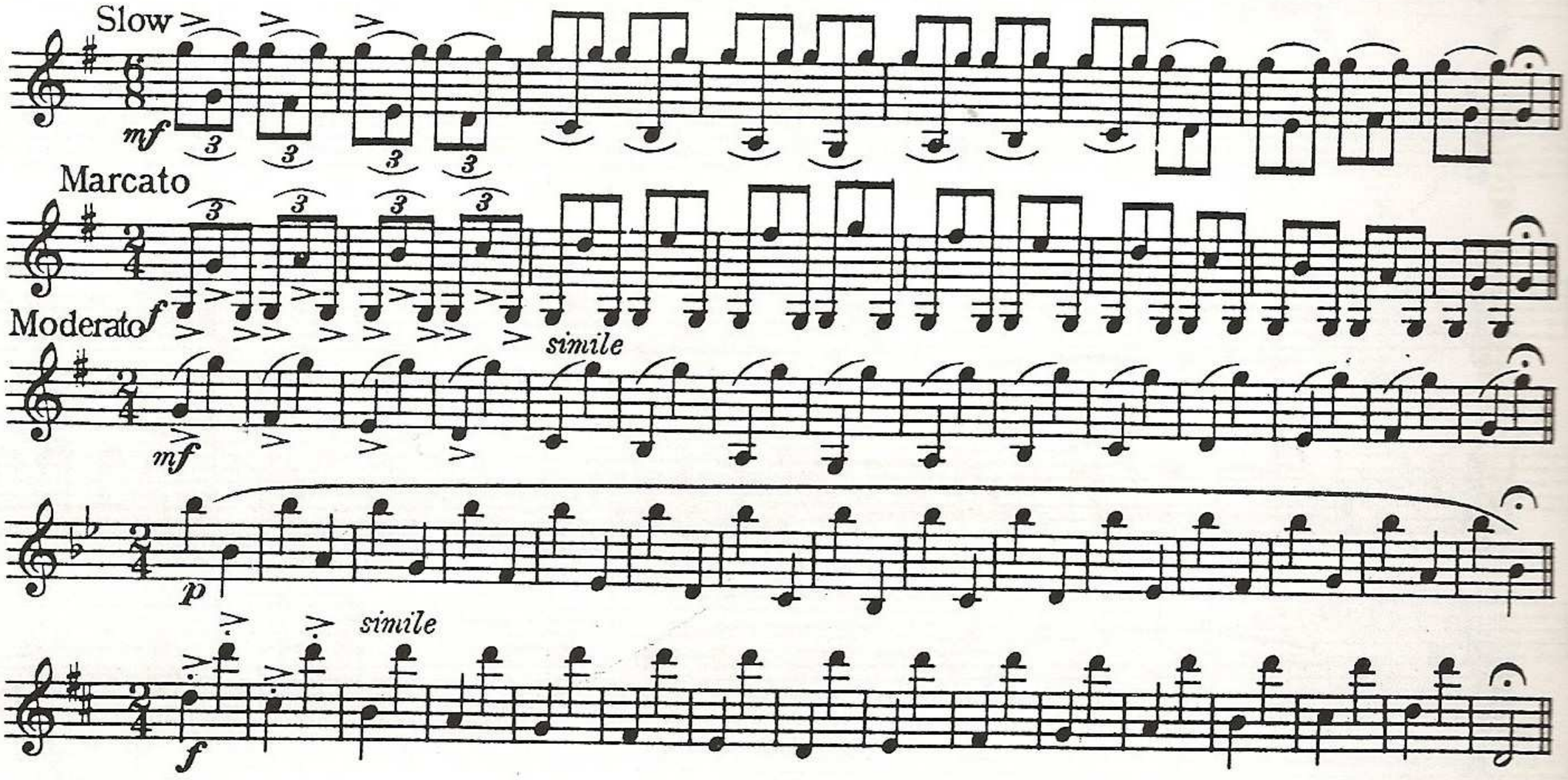
54



Slow

55

*①



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

mf simile

mf simile

p simile

p simile

f simile

p simile

ff simile

* 57 mf simile

f simile

f mf simile

tr tr simile p

tr tr f simile

tr tr simile

* No 57 to be played in lower keys

leggiero

58

mf-p

simile

Variants

①

②

③

④

⑤

IV Lip Drills

Moderato

59

p

13

123

p

23

13

123

*60

ppp

2

1

12

23

13

123

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

*61

f mf p

simile

Presto

62

pp

Presto

p

Slow

+ 63

mf

*Each phrase legato then the entire bar legatounder one breath

+ Also to be played staccato

mf

Moderato

* 64

p *mf*

p *mf*

mf

mf

mf

mf

* Also to be played staccato

Allegretto

65

13 13

p 12 12

2

Slow

66

6 *simile*

Presto

*67

pp

* The entire drill to be played legato under one breath

pp

pp

pp

pp

68

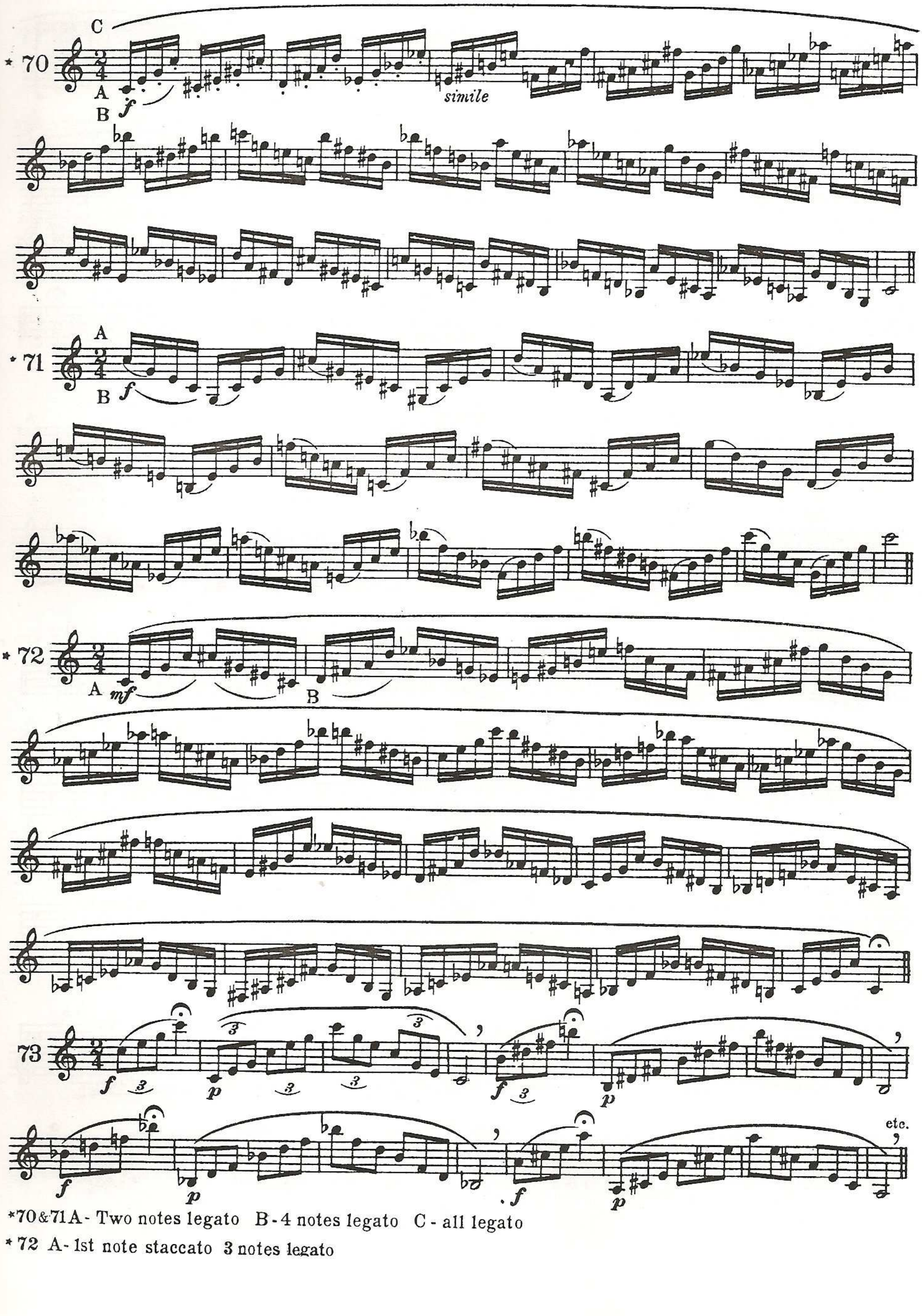
f

simile

69

mf *f* *f* *simile*

V Chord Studies



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

* 72 A - 1st note staccato 3 notes legato

Ad libitum

74

p

f

simile

Molto staccato

75

23 12 1 2

76

f

simile

simile

Presto

77

p

molto staccato

p

p

Allegro

78

f

simile

simile

simile

* 79

mf

simile

Moderato

80

mf

sempre staccato

simile

* To be played in (A) trumpet

81

mf

82

p

simile

83

f

mf

mf

p

Moderato

84

p

f

85

p leggiero

simile

simile

* 86

simile

simile

simile

* 87

simile

88

simile

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

VI Scales

89

B

A

C♯maj

simile

D maj

E♭ maj

E maj

F maj

F♯maj

G maj

A♭ maj

A maj

B♭ maj

B maj

C maj

90

Slow

mf

6

91

Allegro

p

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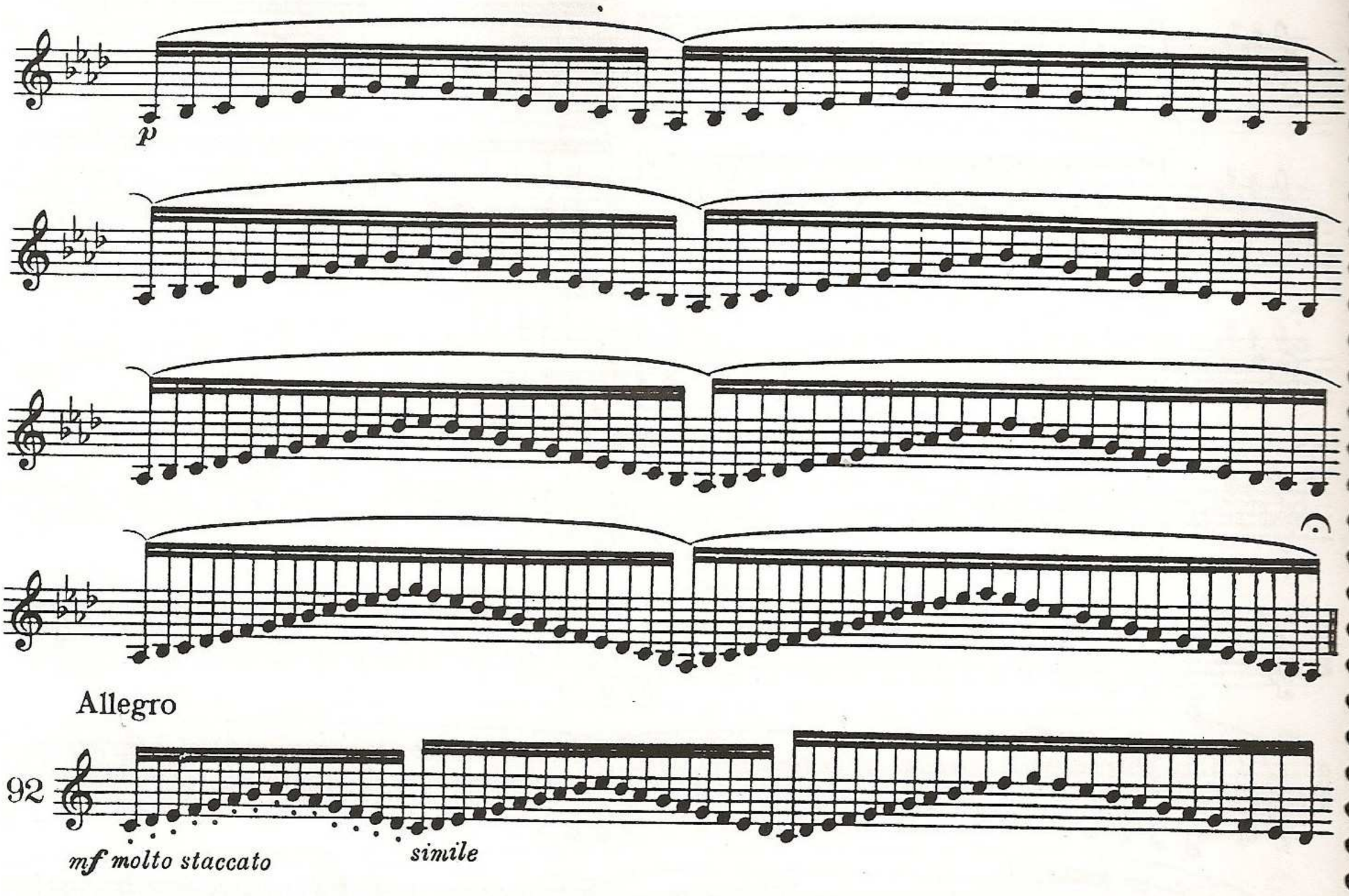
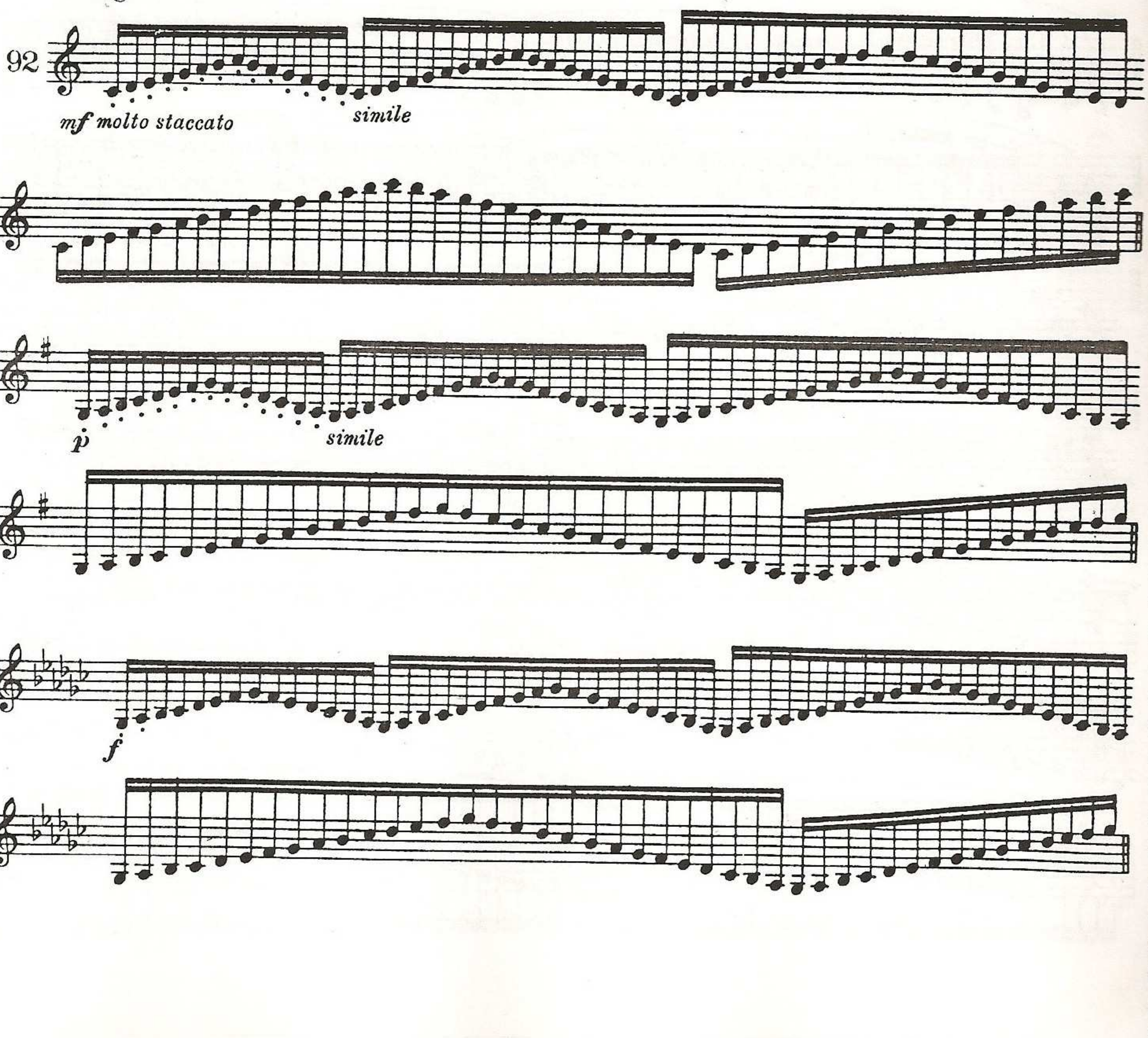


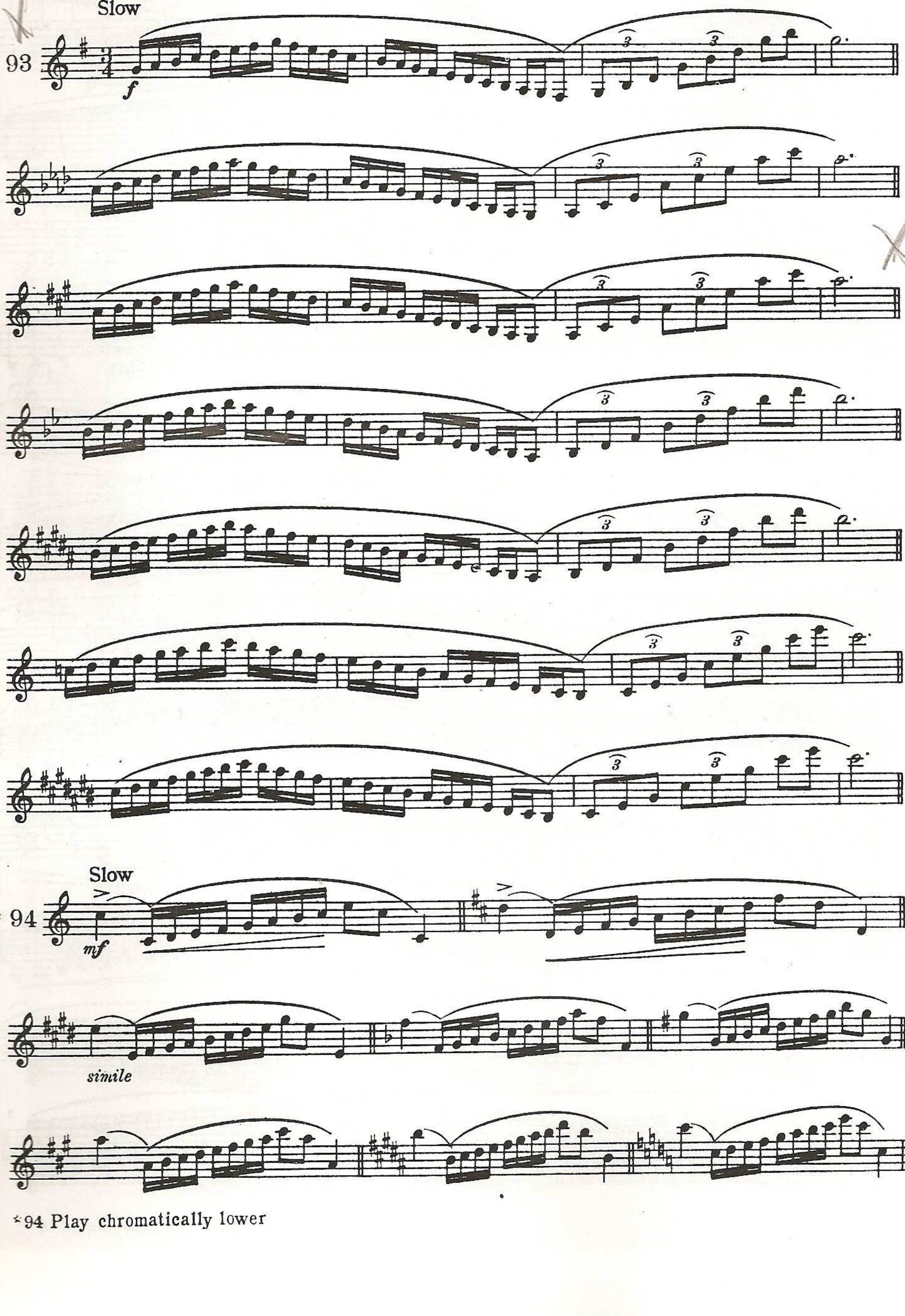
Allegro



Slow

93

f



Slow

* 94

mf

simile

*94 Play chromatically lower

95

95

long

p *mf* *simile*

p *mf* *simile*

p *mf* *simile*

p *mf*

Allegro

96

f

7

7

* To be played in lower keys

Moderato

97

mf molto staccato

simile

simile

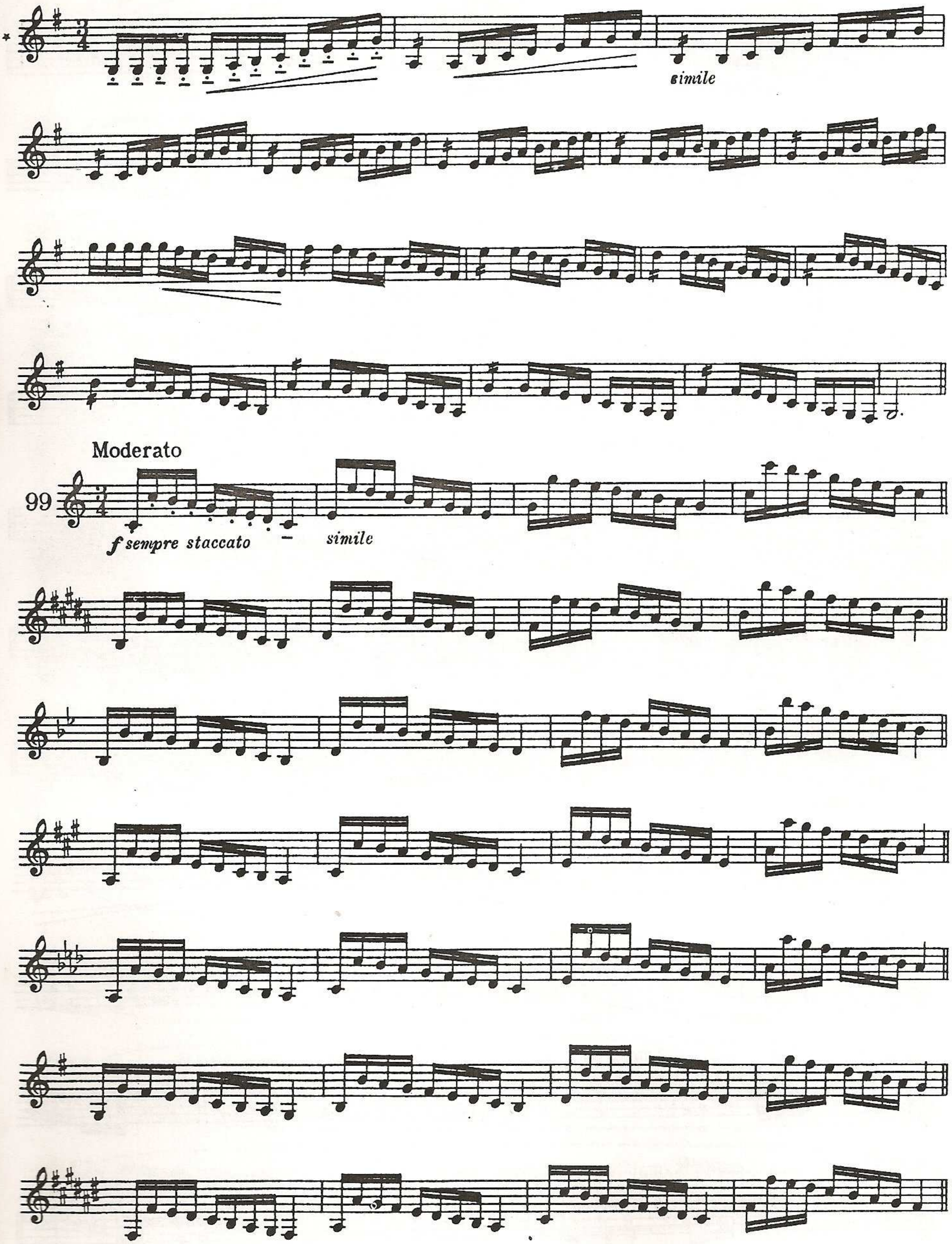
mf

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

E♭ maj

E maj

simile

F maj

F♯ maj

G maj

A♭ maj

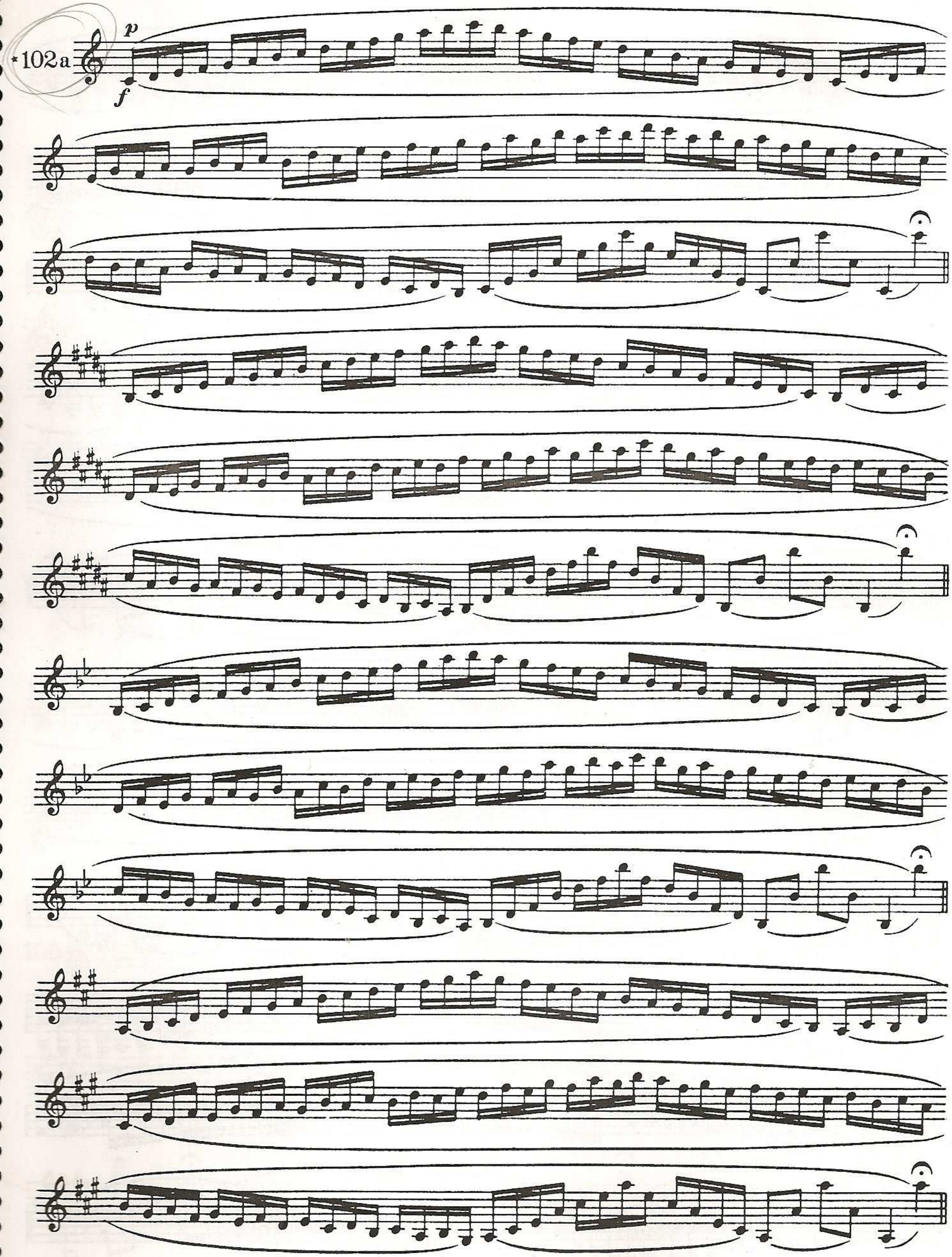
A maj

B♭ maj

B maj

C maj

*102a



*To be played staccato

Allegro

102b

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103

p

104

f

105

ff dd ff dd

ff dd ff dd

ff dd ff dd

ff dd ff dd

108

Allegro

107

Allegro

106

mf

* Also to be played in keys not mentioned

40

Andante

109

110

111

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

19

2 or (23)

21

1 2 3

VII Chromatic Scales

Allegro vivace

116

f

Variation

mf tuku tuku *simile*

p

f sempre

f tu tu ku tu tuku *simile*

Allegro

117

f

Variation

f tu ku tu ku *simile*

p

mf tu tu ku tu tu ku *simile*

118

Variation

p tu ku tu ku *simile*

p

mf tu tu ku tu tu ku *simile*

Allegro

119

p *mf* *p*

mf *p*

mf

f

Slow

120

A B C

mf

121

p

p

* *p*

p

Also to be played octave lower *f*

122

p

p

p

p

Slow

123

C

B

A

p

p

f

mf

Presto

124

Presto

125

f

mf

mf

p

Moderato

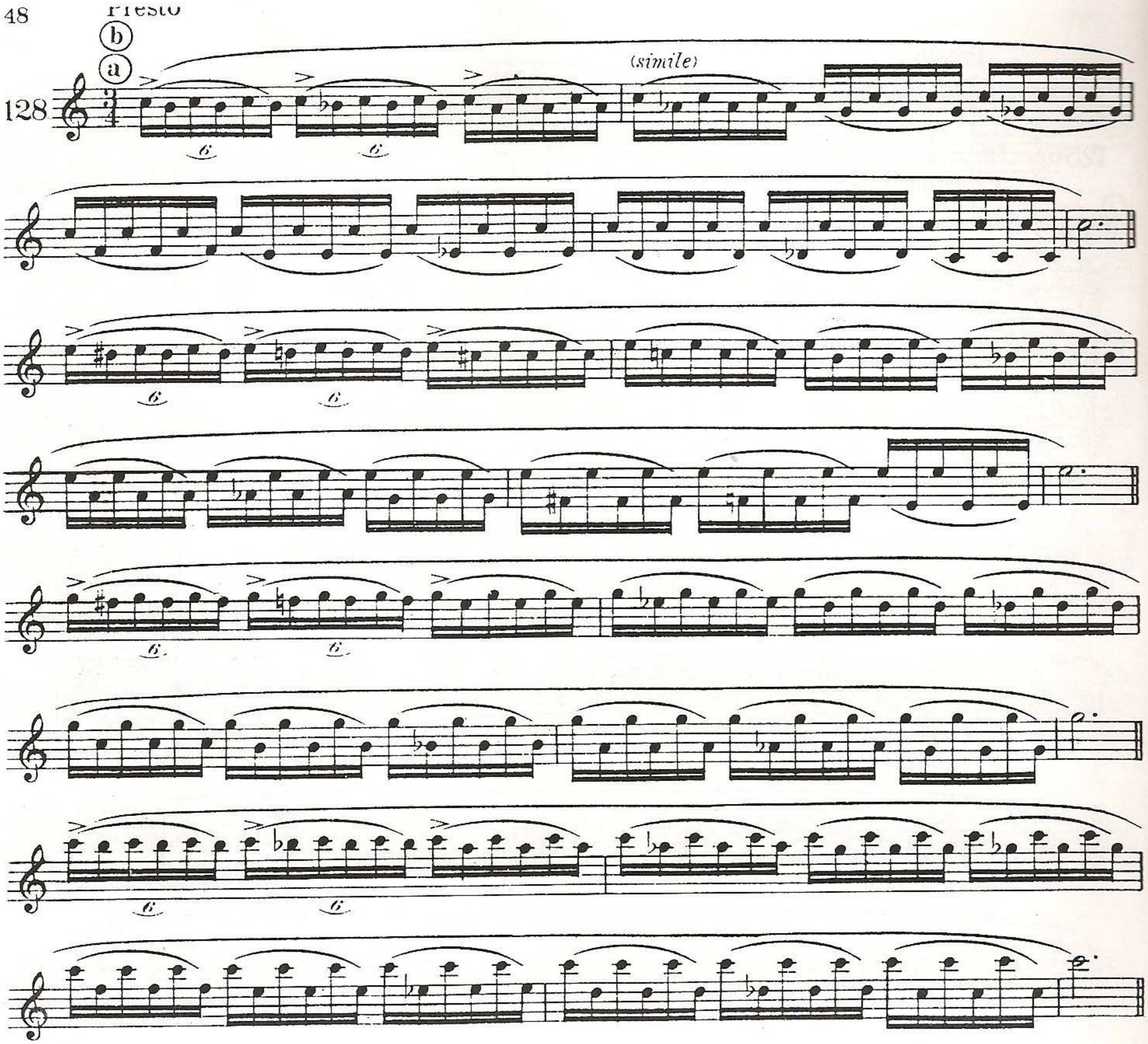
126

mf

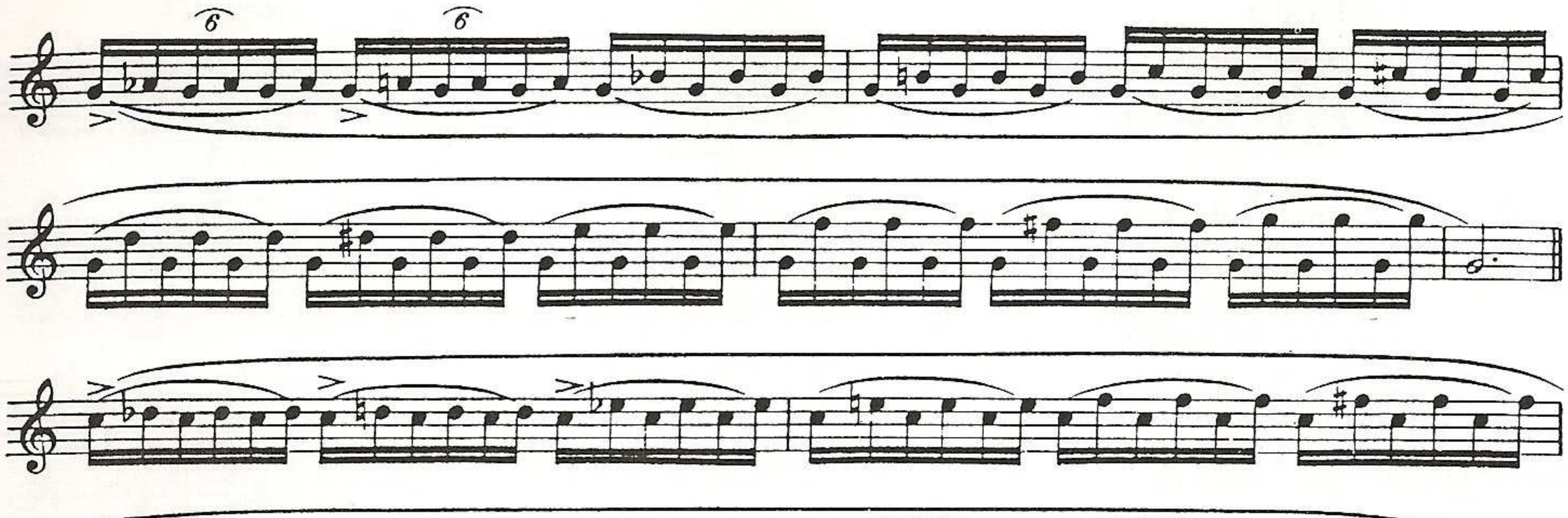
127

f

Presto



The same inverted



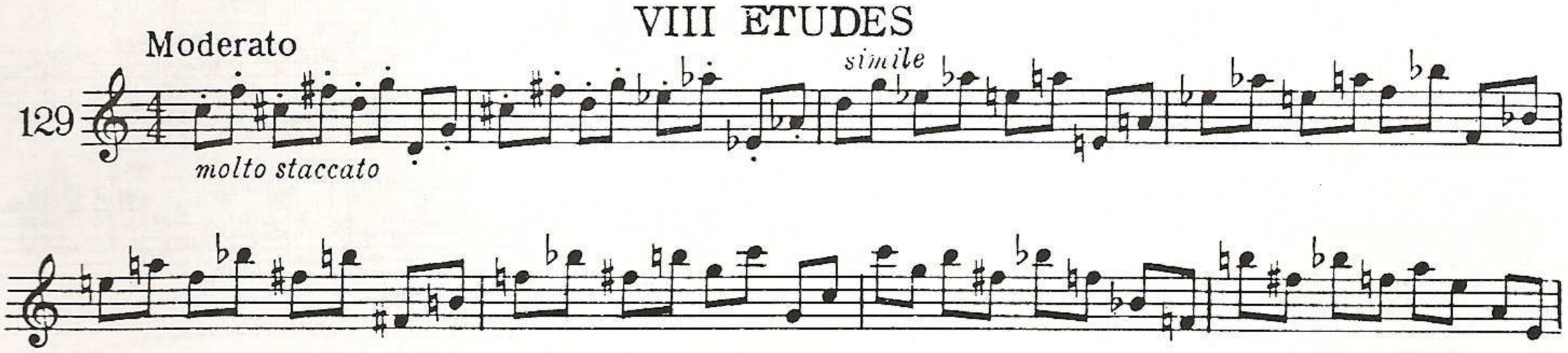
VIII ETUDES

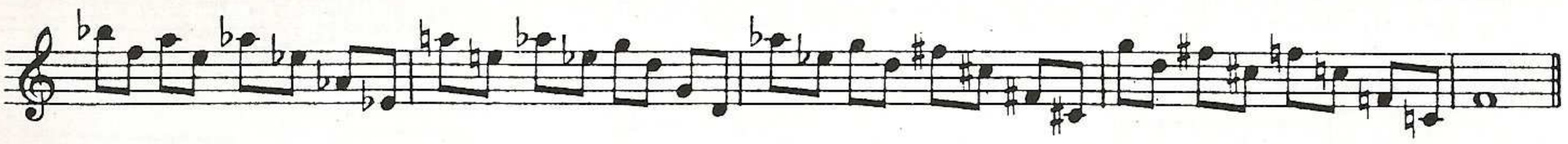
Moderato

129

molto staccato

simile

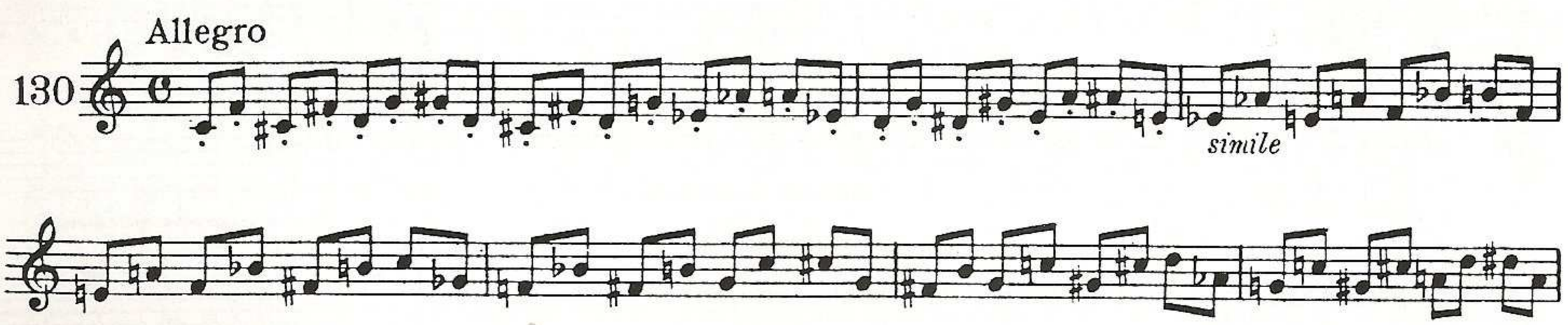


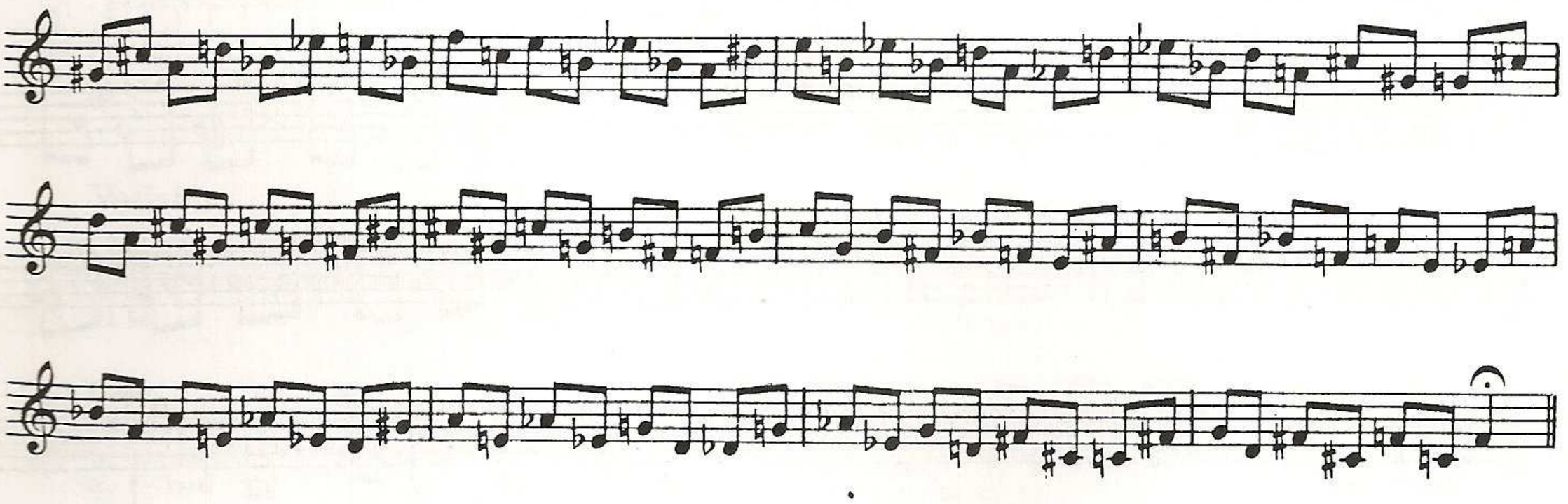


Allegro

130

simile





Moderato

131

Allegro moderato

132

molto staccato

simile

Allegro

133

mf

sempre staccato

simile

Presto

134

Allegro assai

135

simile

136 Allegro

f

simile

137 Allegro

c b a *mf*

simile

rall.

Variation

1 tu tu

2 tu ku

3 3 3 tu tu tu

4 3 3 tu tu ku

5 3 3 3 3 3 3 tu ku tu tu ku tu

Allegretto

138

C B A

3 3 3

f

simile

Variants 1

2

rall

Allegro

139

simile

f *p* *f*

Moderato

140

p legato

Allegro

141

p

Vivo

142

simile

f

ff

Presto

143

f *simile*

f *simile*

mf *simile*

p *simile*

Presto

144

sf *sf* *sf* *sf* *sf* *sf* *simile*

a 3 - no demasiado lento, sin crescendo

Presto

145

simile

146

simile

Presto

147

Andante (in 6)

148

p

Molto staccato

*149

pp

Molto staccato

151

pp

ff *pp*

*Play each bar in half tones up & down

Alla Marcia

151

f sempre staccato

simile

Allegro

152

f sempre staccato

simile

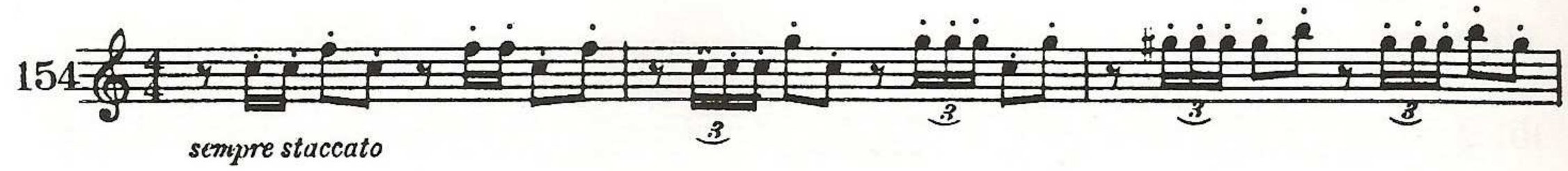
Alla Marcia

153

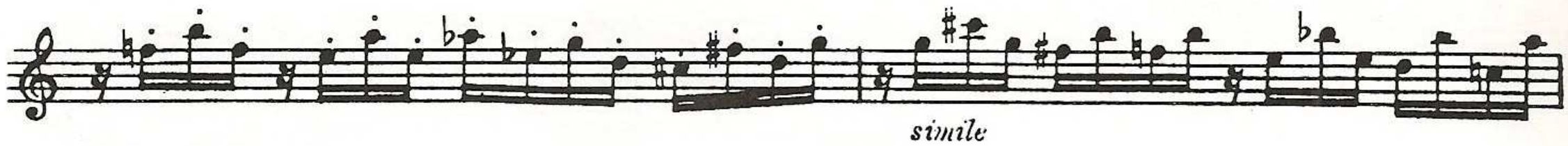
pp sempre staccato

simile

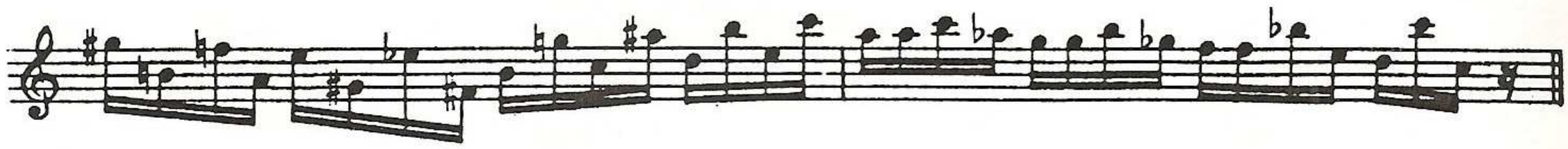
154



sempre staccato



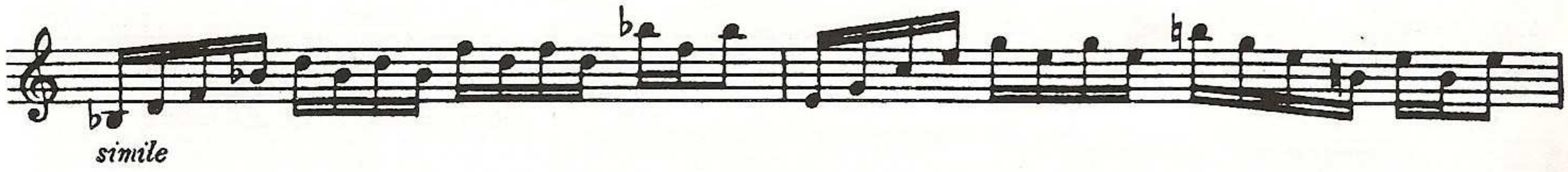
simile



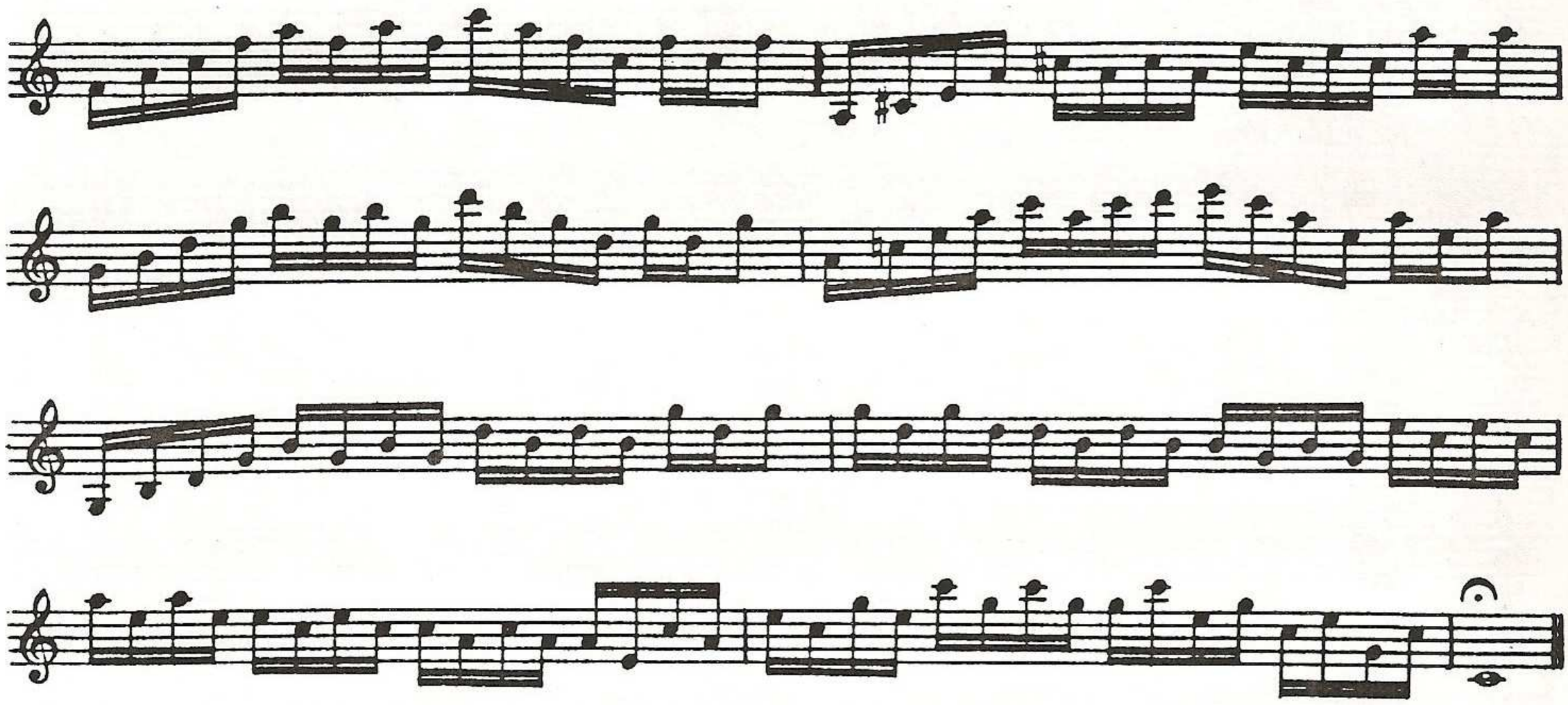
Molto allegro

155

mf sempre staccato



simile



#14-

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