MAX SCHLOSSBERG

DAILY DRILLS
and
TECHNICAL STUDIES
for
TRUMPET

M. BARON Co.

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Notes on the Schlossberg Method

By Harry Freistadt

Twelve years ago this month the world lost one of the great teachers of all time, and the finest of all teachers of the trumpet. Max Schlossberg, as much beloved as a person as he was as 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 first 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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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 and 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 *Ti* 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 to 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, now in his twentieth year of playing first trumpet with the CBS Orchestra, 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 testify 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.

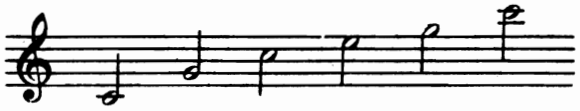
INTRODUCTORY NOTES

By Max Schlossberg

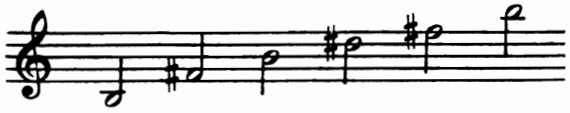
To simplify the playing of the trumpet, we have its three valve mechanism which is manipulated by the use of the three middle fingers of the right hand. In all, there are seven positions which enable the student to play every note in the register.

These are subdivided as follows:

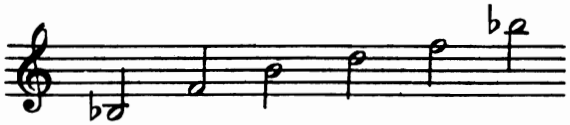
I. The first position is called the open position. It is played without the aid of any valves. The following notes are produced: C, G, C, E, G, C.



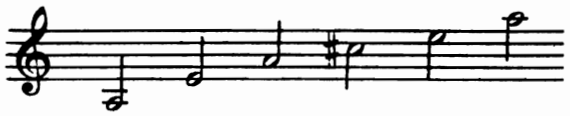
II. The second position is exactly one-half tone lower chromatically. It is produced by the second valve resulting in B, F♯, B, D♯, B.



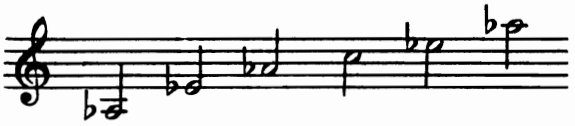
III. The third position is produced by the aid of the first valve alone (exactly one-half tone lower) B♭, F, B♭ D, F, B♭.



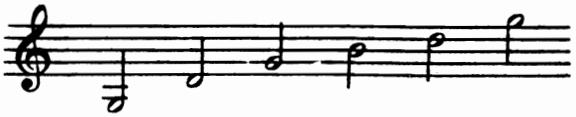
IV. The fourth position is made by pressing down the 1st and 2nd valves simultaneously. We then have A, E, A, C♯, E, A.



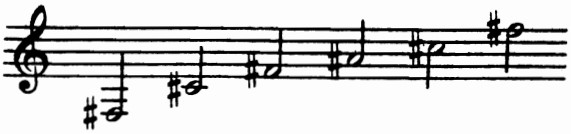
V. The fifth position is made by pressing down the second and third valves at the same time. We then have A♭, E♭, A♭, C, E♭, A.



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

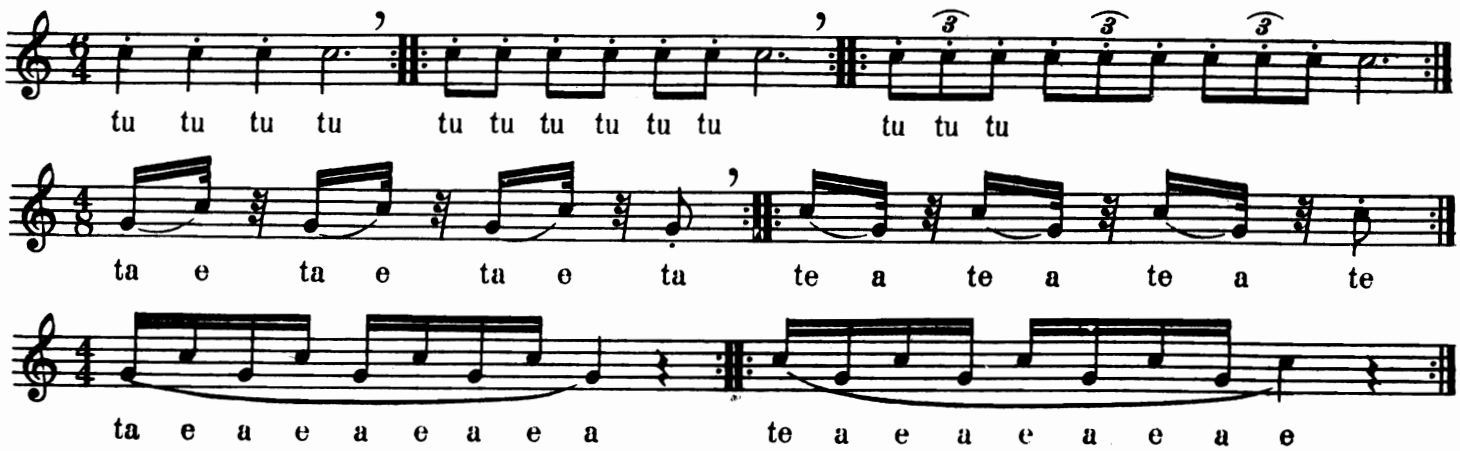


VII. The seventh position is made by pressing down all three valves simultaneously resulting in F♯, C♯, F♯, A♯, C♯, F♯.



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:



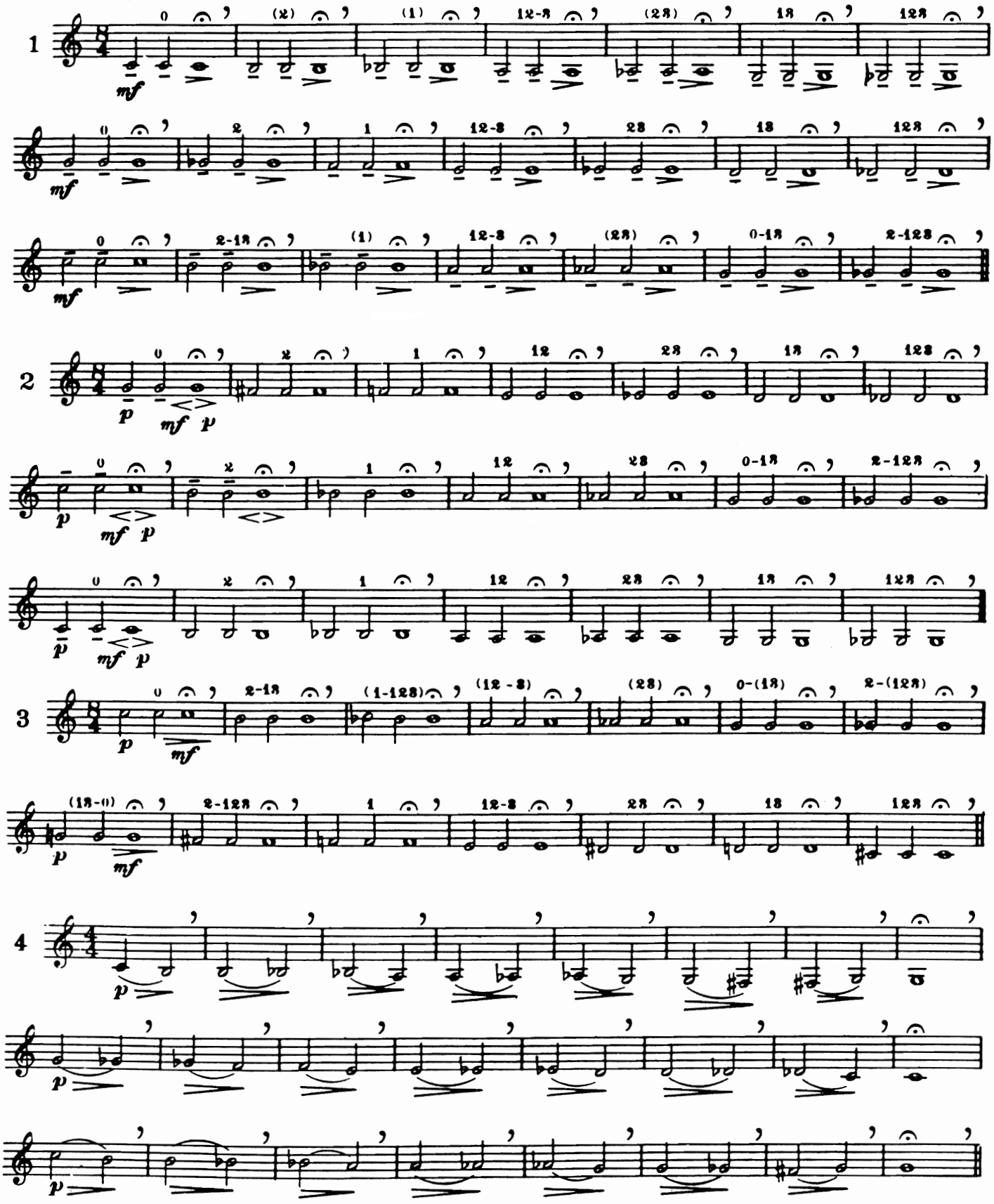
In breathing, breathe only through the corners of the mouth without displacing the embouchure.

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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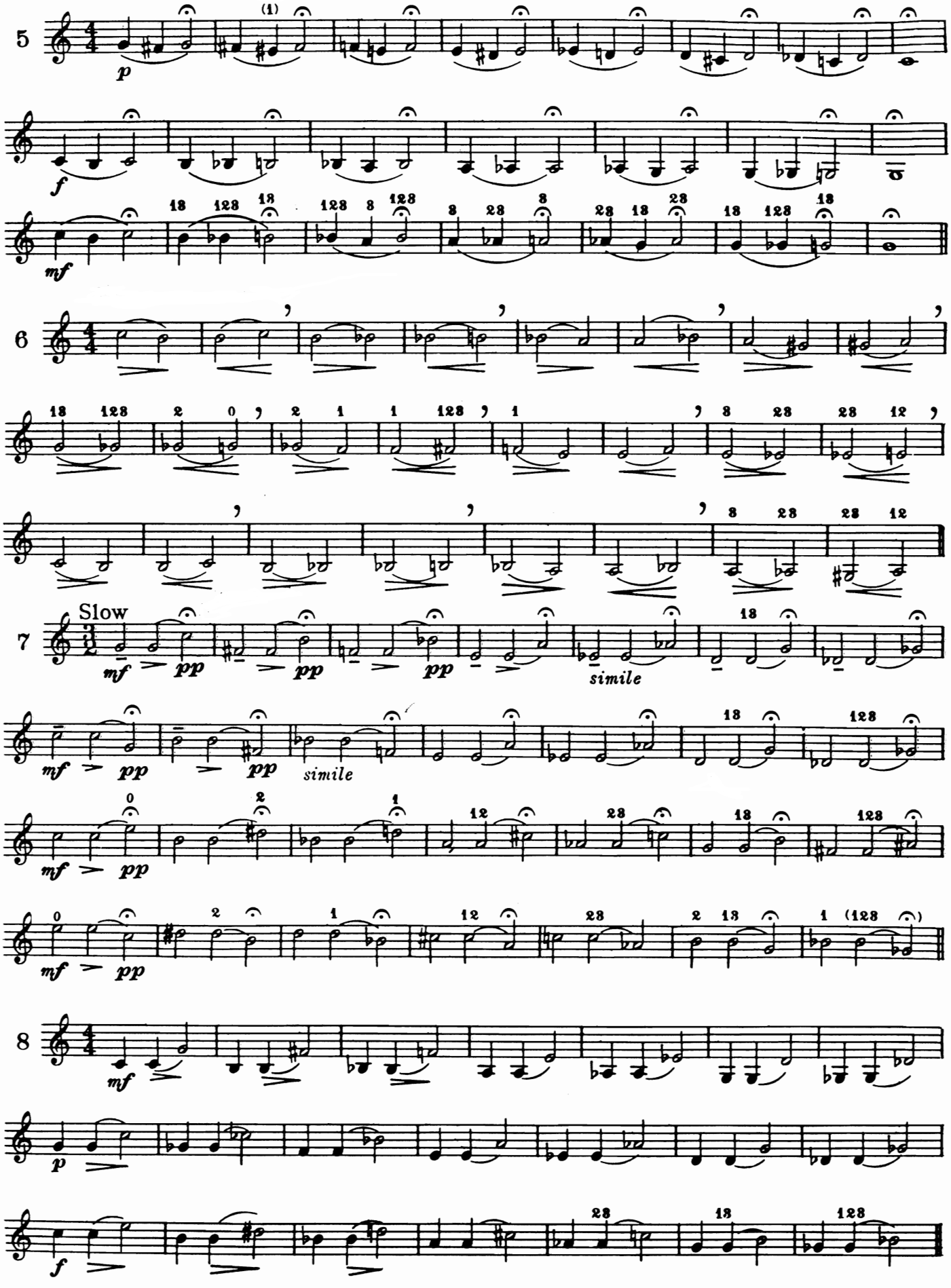
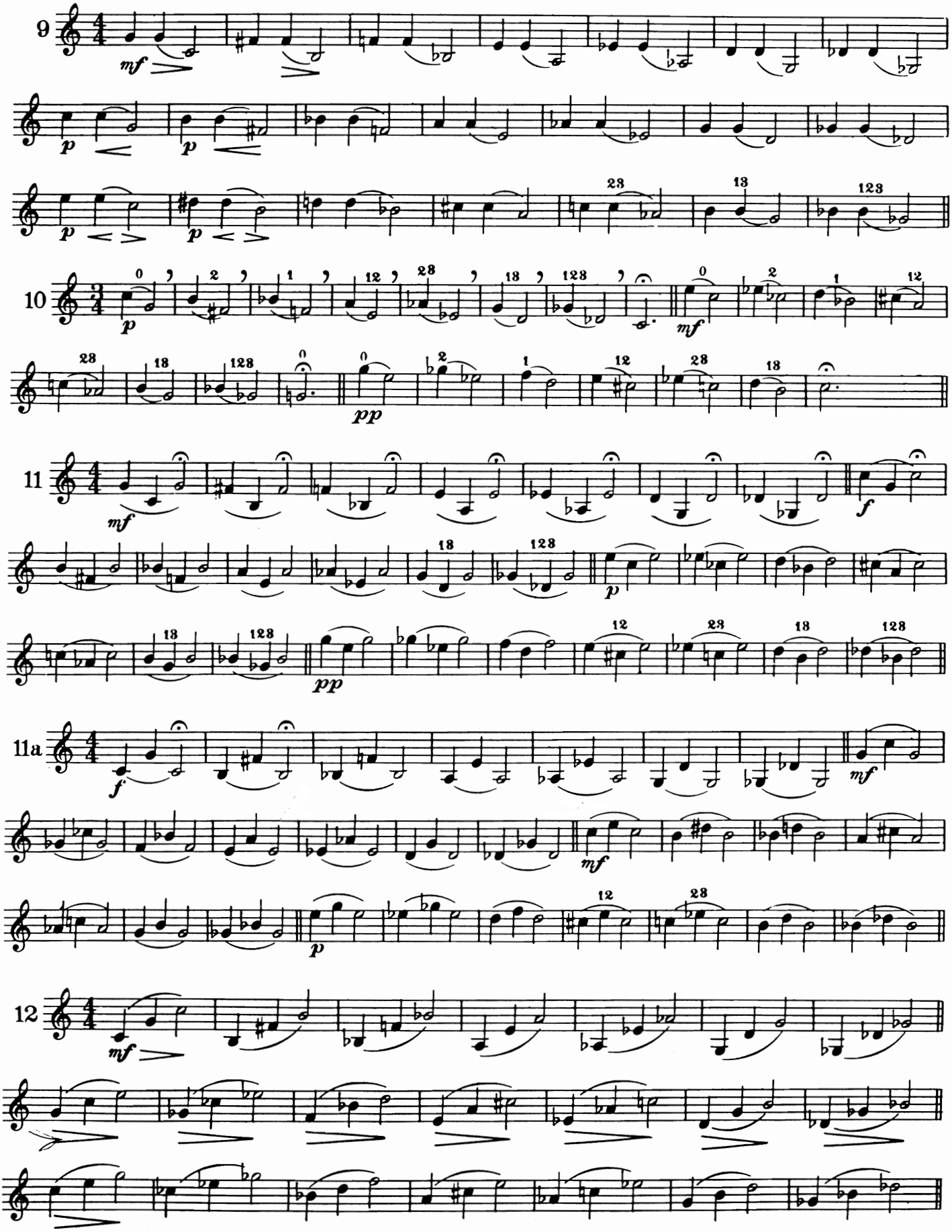
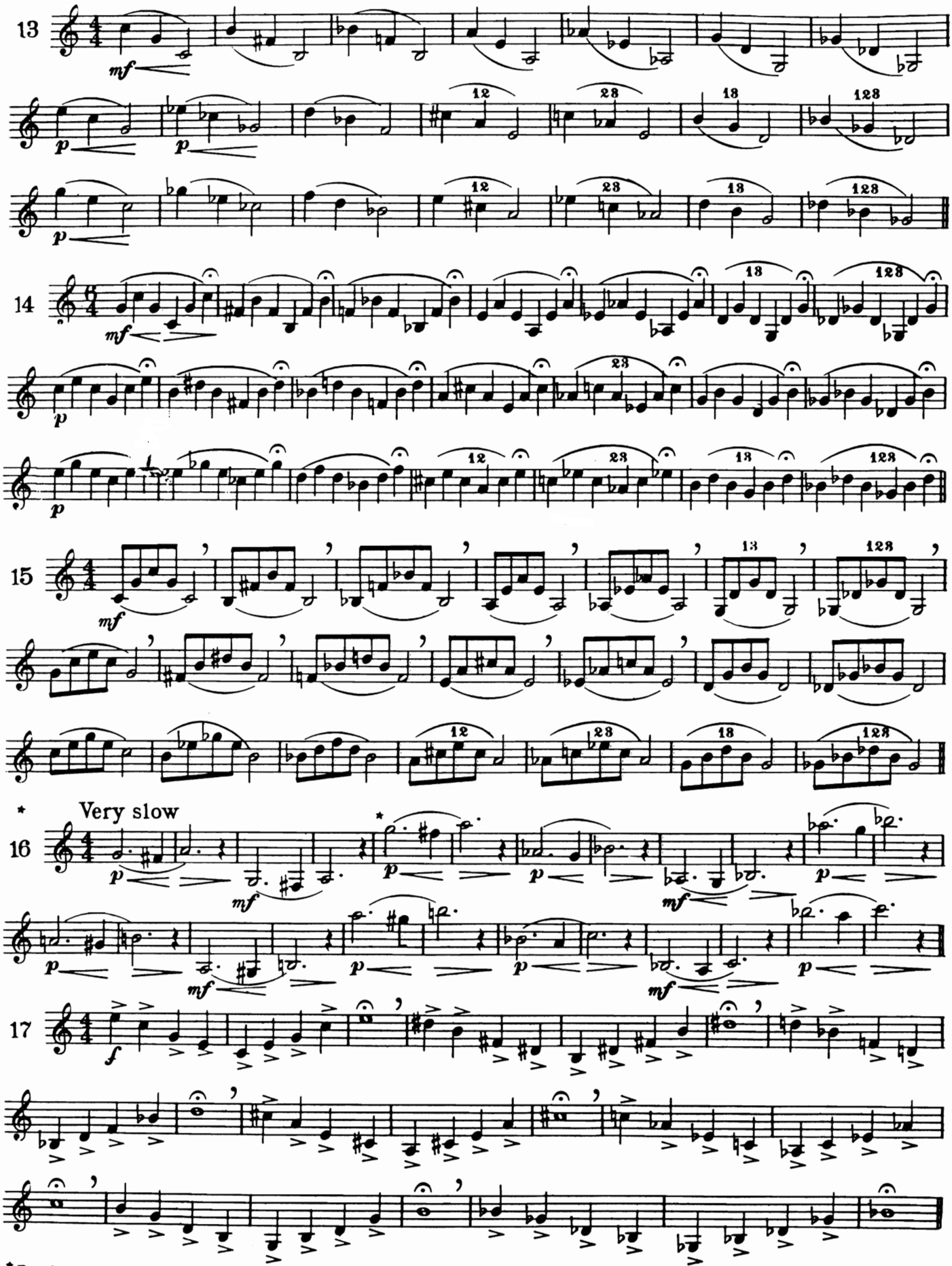
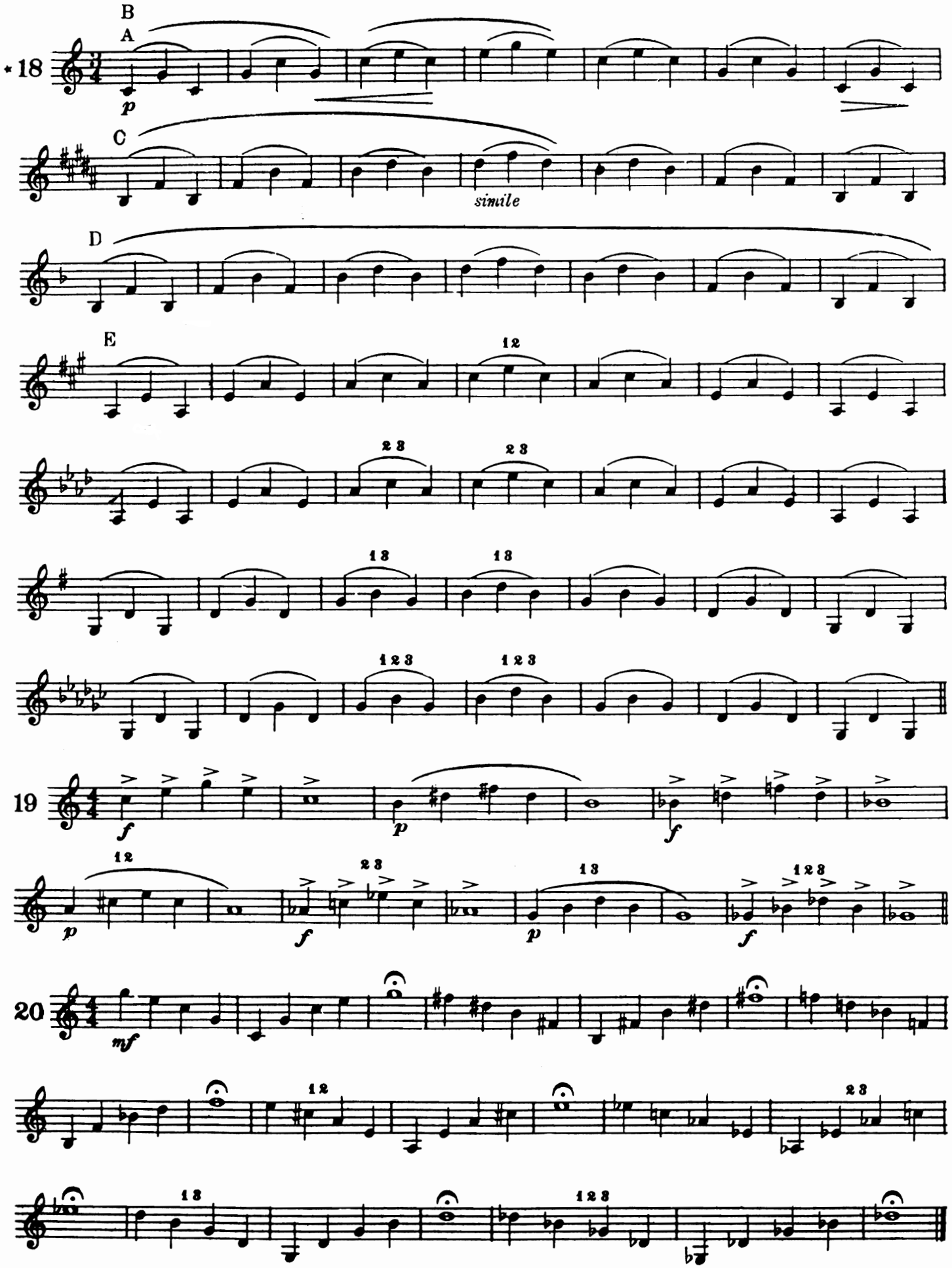

5
6
7
Slow
8
simile
simile

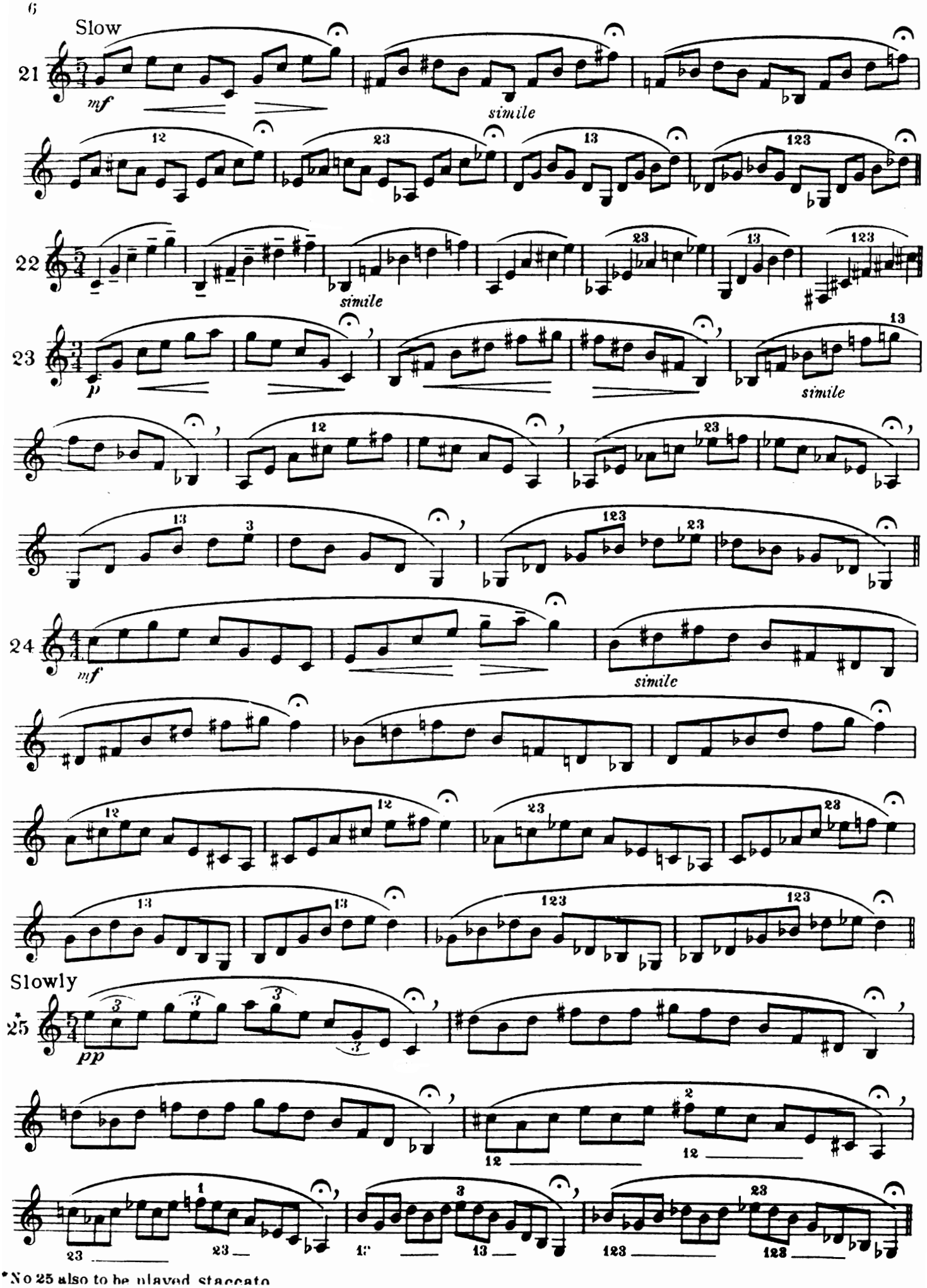

9
10
11
11a
12



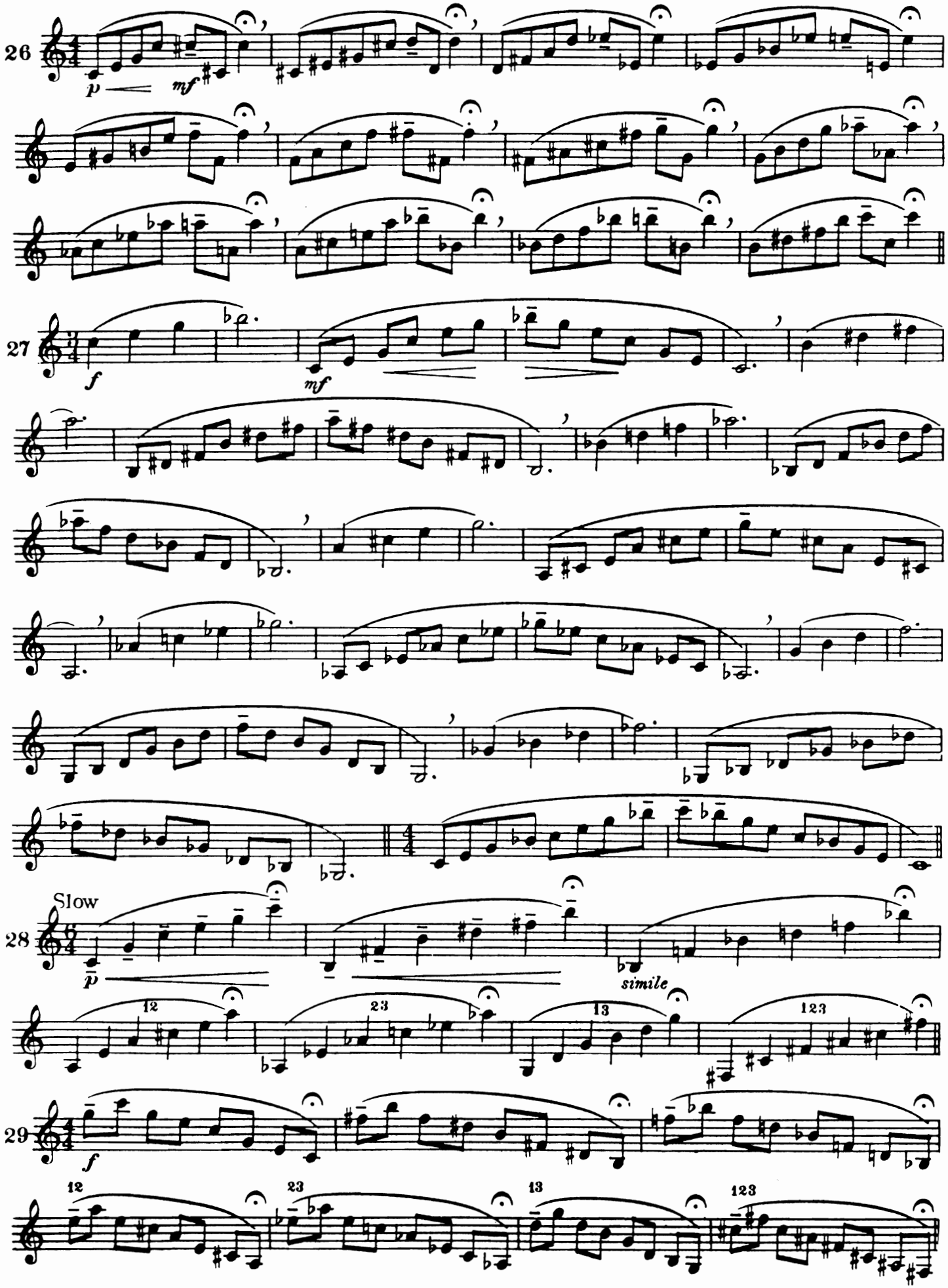
*Beginner Play 1st 4 Bars of each group and continue chromaticly

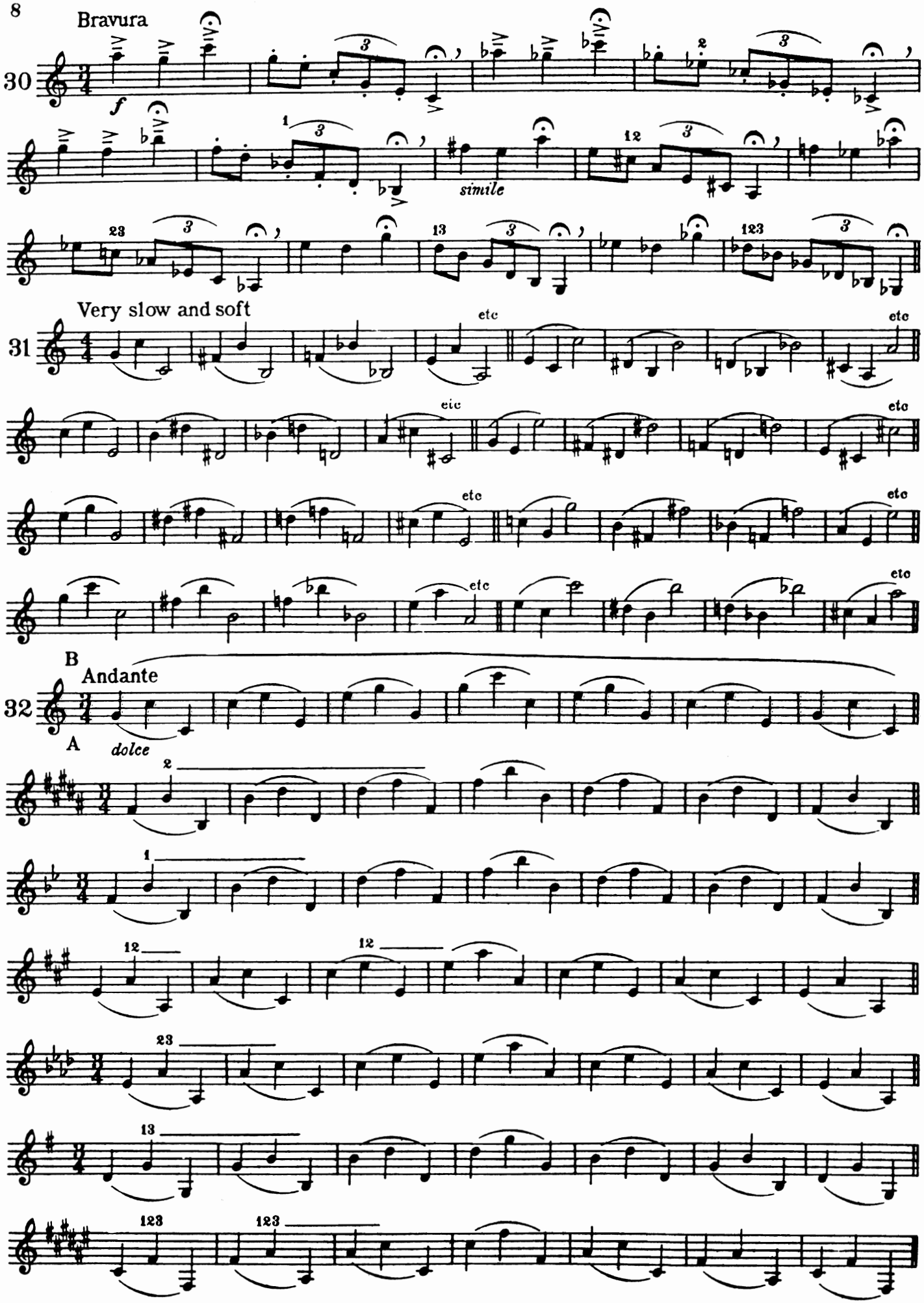


*18 Entire exercise to be played A, B, C, D, (E, staccato)

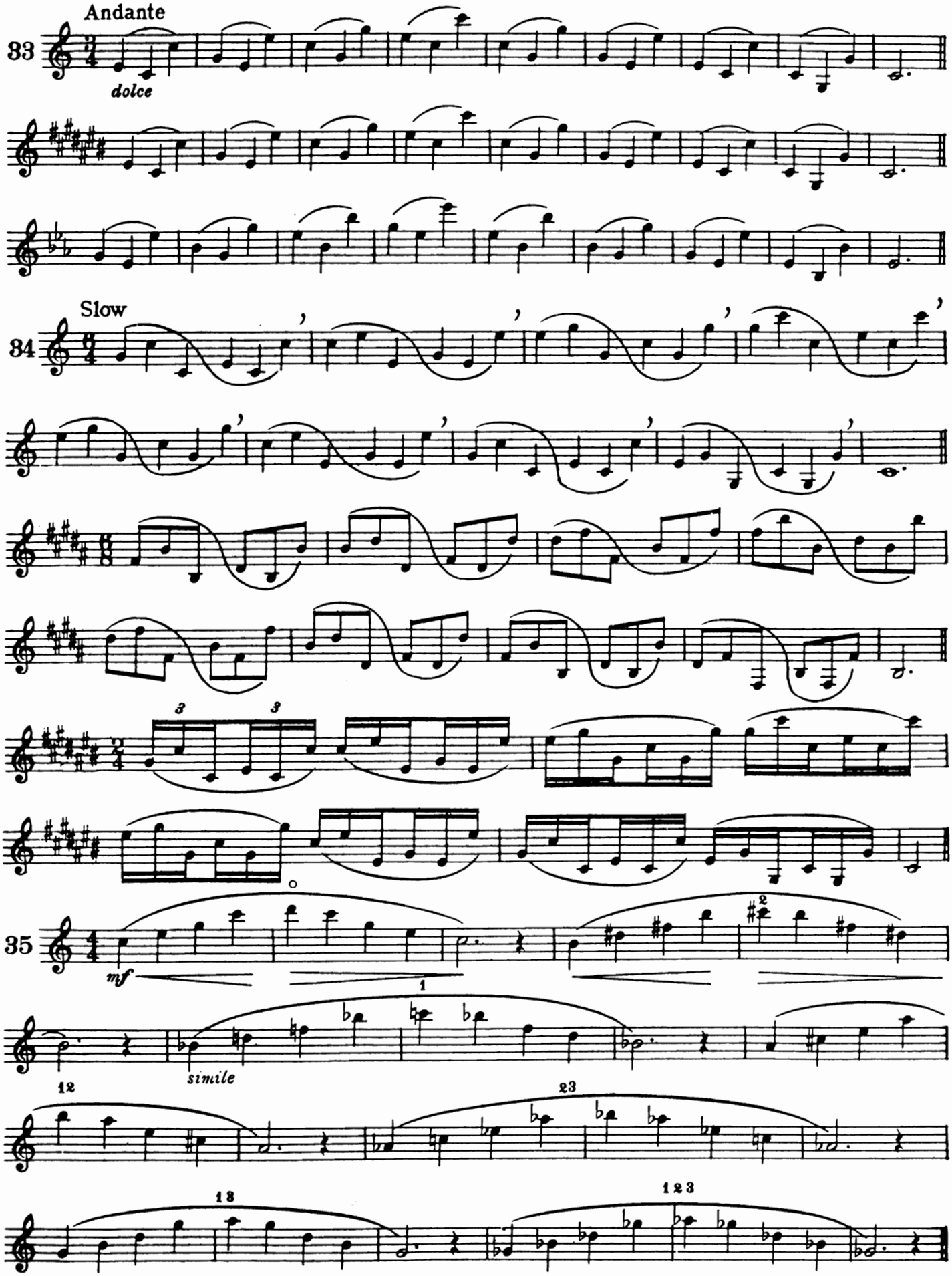


*No 25 also to be played staccato

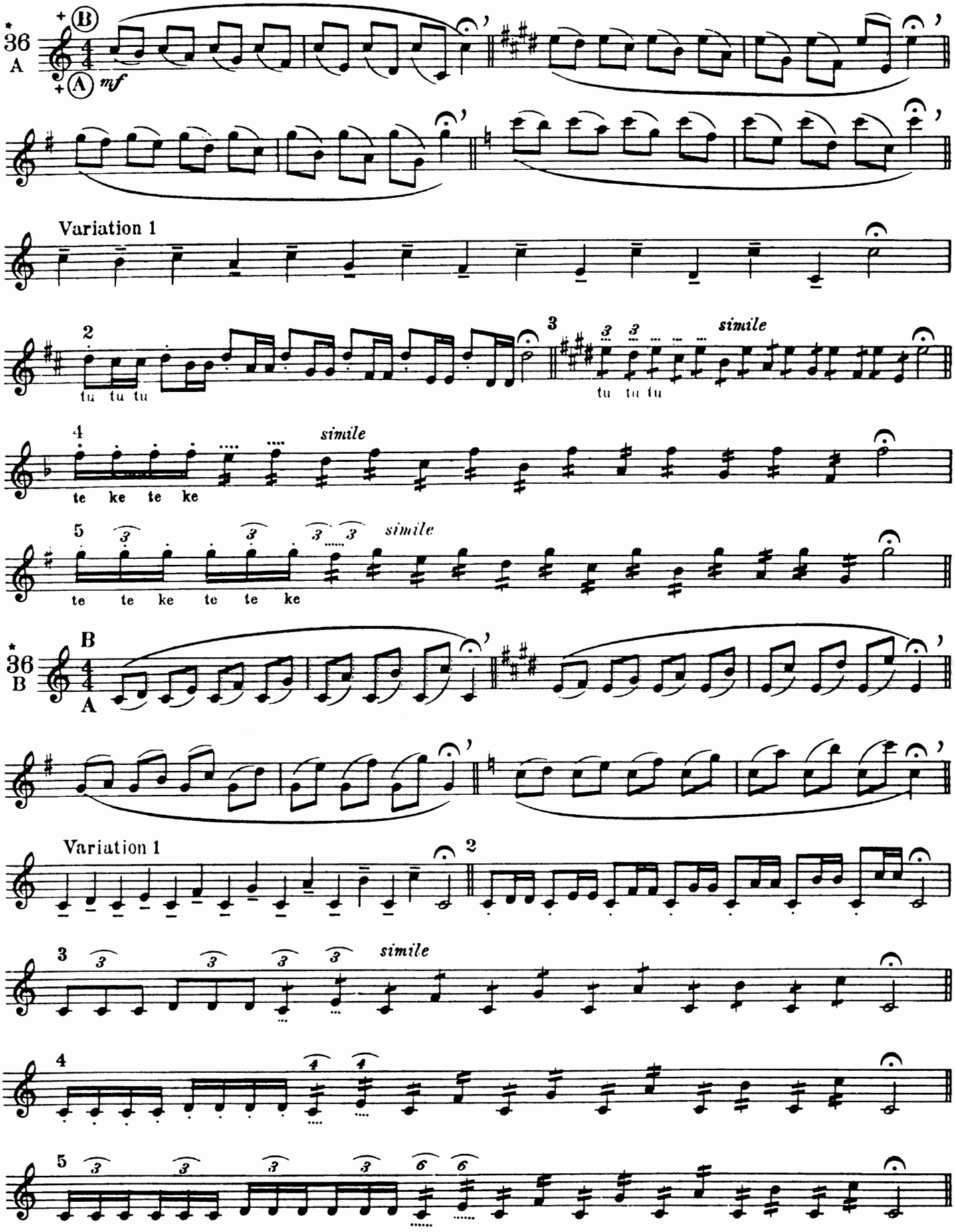

26
p
mf
27
f
mf
Slow
28
p
simile
12
23
13
123
29
f
12
23
13
123



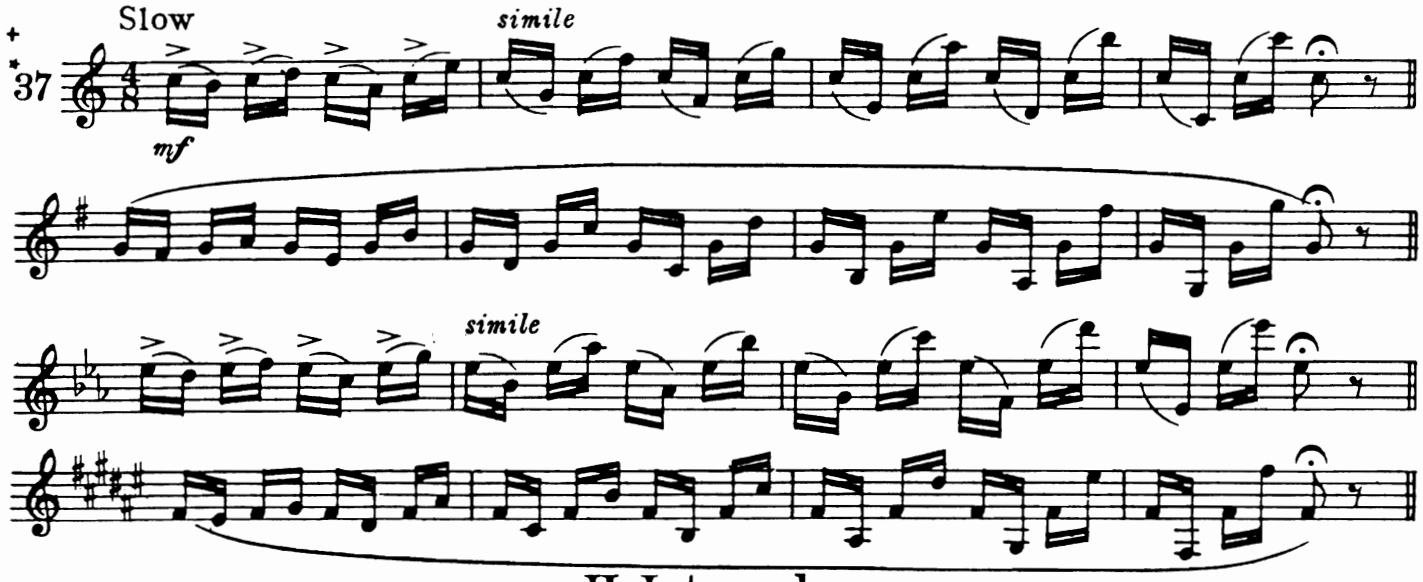
* A - 3 notes legato


Andante
33
dolce
Slow
34
35
mf
simile

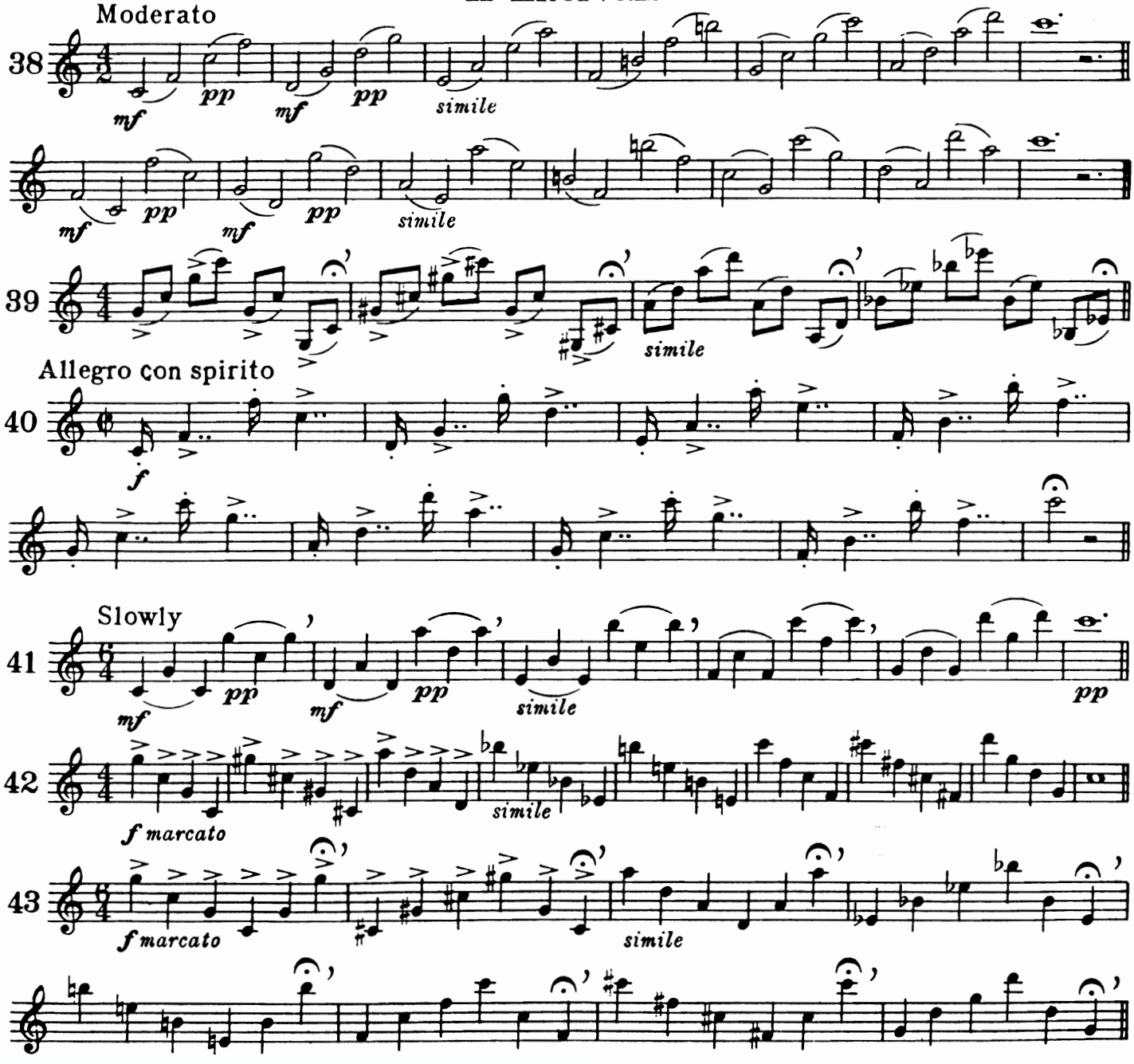
+B - Two bars legato
+A - Two notes legato



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

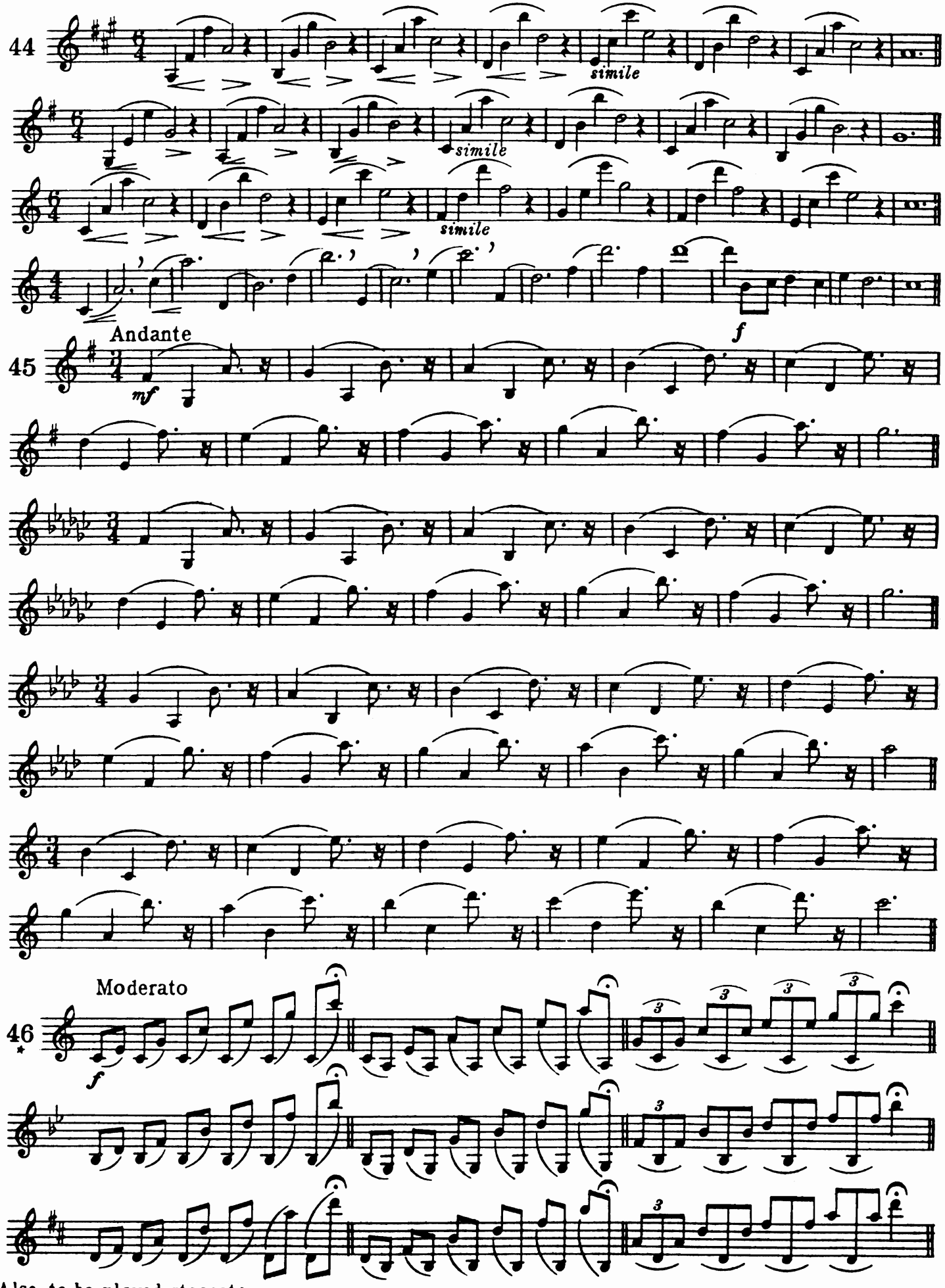


II Intervals



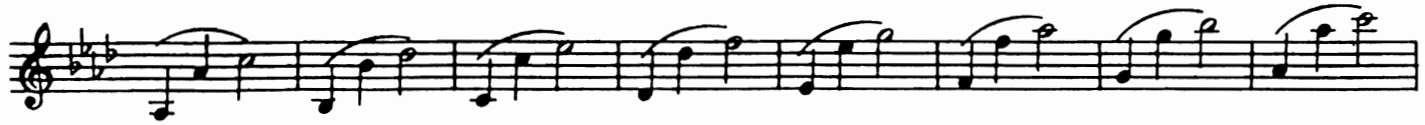
*To be played in as many keys as possible

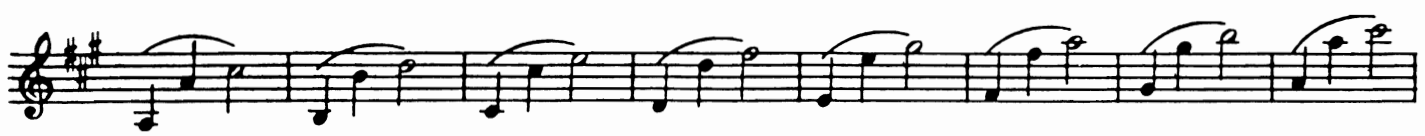
+ To be played staccato

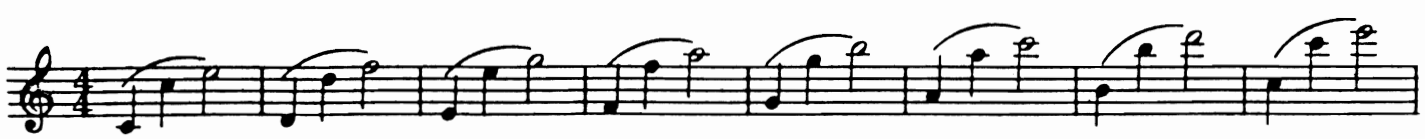

44
simile
simile
simile
f
Andante
45
mf
f
Moderato
46
f
Also to be played staccato

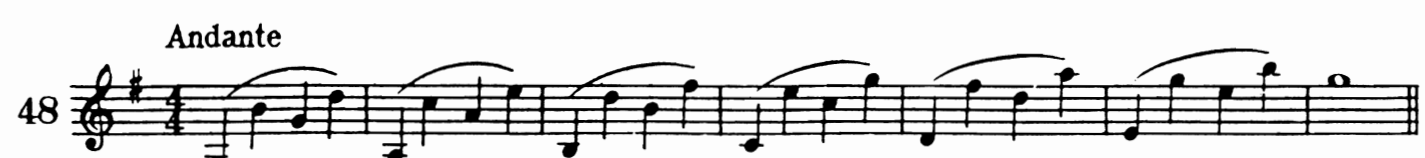
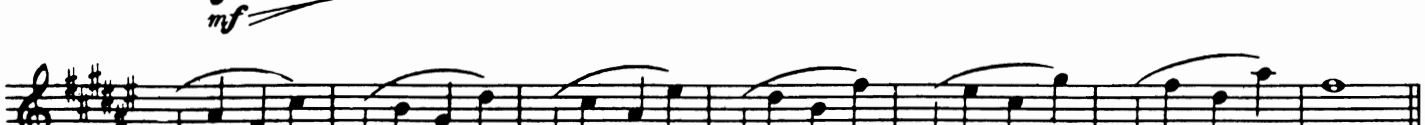
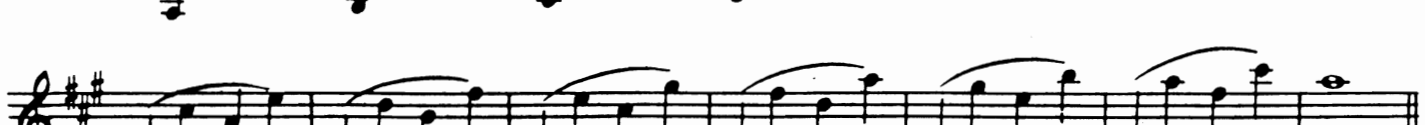
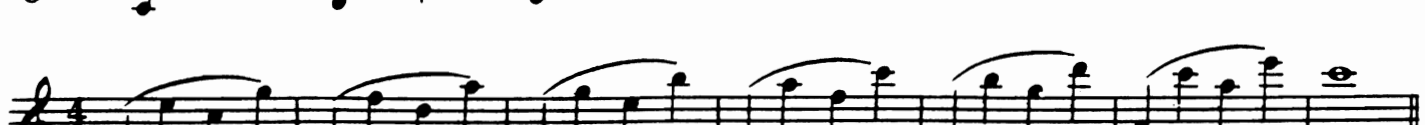
Andante

47







Andante

48