

MAX SCHLOSSBERG

DAILY DRILLS  
and  
TECHNICAL STUDIES  
for  
TRUMPET



M. BARON Co.

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 The air is released into the instrument as soon as the tongue is withdrawn, and the tone is determined by the number of vibrations produced.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

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.

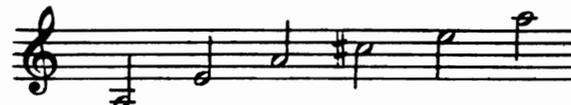
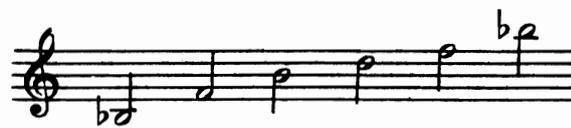
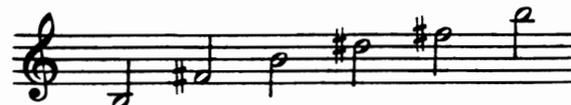
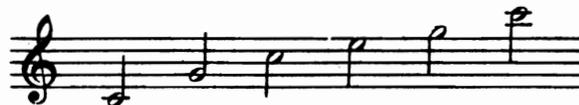
## INTRODUCTORY NOTES

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) Bb, F, Bb, D, F, Bb.
- 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 Ab, Eb, Ab, C, Eb, 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:

tu tu

ta e ta e ta e ta te a te a te a te

ta e a e a e a e a te a e a e a e a e

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 *mf* 0 (2) (1) 12-3 (23) 13 123

2 *p mf p* 0 2 1 12-3 23 13 123

3 *p mf* 0 2-13 (1) 12-3 (23) 0-13 2-123

*p mf* (13-1) 2-123 1 12-3 23 13 123

4 *p*

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5 *p* (1)

*f*

*mf* 18 128 18 128 8 128 8 28 8 28 18 28 18 128 18

6

18 128 2 0 2 1 1 128 1 8 28 28 12

7 *Slow*  
*mf = pp pp pp simile* 18

*mf = pp pp simile* 18 128

*mf = pp* 0 2 1 12 28 18 128

*mf = pp* 0 2 1 12 28 2 13 1 (128)

8 *mf*

*p*

*f* 28 18 128

Musical score for guitar, measures 9-12. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The notation includes various dynamics, articulation, and fingering instructions.

Measures 9-10: *mf* (measures 9-10), *p* (measures 11-12). Fingering: 0, 2, 1, 12, 28, 18, 128, 0, 2, 1, 12.

Measures 11-12: *mf* (measures 11-12), *f* (measures 13-14), *pp* (measures 15-16), *p* (measures 17-18), *pp* (measures 19-20), *f* (measures 21-22), *mf* (measures 23-24), *p* (measures 25-26), *pp* (measures 27-28), *f* (measures 29-30), *mf* (measures 31-32), *p* (measures 33-34), *pp* (measures 35-36), *f* (measures 37-38), *mf* (measures 39-40), *p* (measures 41-42), *pp* (measures 43-44), *f* (measures 45-46), *mf* (measures 47-48), *p* (measures 49-50), *pp* (measures 51-52), *f* (measures 53-54), *mf* (measures 55-56), *p* (measures 57-58), *pp* (measures 59-60), *f* (measures 61-62), *mf* (measures 63-64), *p* (measures 65-66), *pp* (measures 67-68), *f* (measures 69-70), *mf* (measures 71-72), *p* (measures 73-74), *pp* (measures 75-76), *f* (measures 77-78), *mf* (measures 79-80), *p* (measures 81-82), *pp* (measures 83-84), *f* (measures 85-86), *mf* (measures 87-88), *p* (measures 89-90), *pp* (measures 91-92), *f* (measures 93-94), *mf* (measures 95-96), *p* (measures 97-98), *pp* (measures 99-100), *f* (measures 101-102), *mf* (measures 103-104), *p* (measures 105-106), *pp* (measures 107-108), *f* (measures 109-110), *mf* (measures 111-112), *p* (measures 113-114), *pp* (measures 115-116), *f* (measures 117-118), *mf* (measures 119-120), *p* (measures 121-122), *pp* (measures 123-124), *f* (measures 125-126), *mf* (measures 127-128), *p* (measures 129-130), *pp* (measures 131-132), *f* (measures 133-134), *mf* (measures 135-136), *p* (measures 137-138), *pp* (measures 139-140), *f* (measures 141-142), *mf* (measures 143-144), *p* (measures 145-146), *pp* (measures 147-148), *f* (measures 149-150), *mf* (measures 151-152), *p* (measures 153-154), *pp* (measures 155-156), *f* (measures 157-158), *mf* (measures 159-160), *p* (measures 161-162), *pp* (measures 163-164), *f* (measures 165-166), *mf* (measures 167-168), *p* (measures 169-170), *pp* (measures 171-172), *f* (measures 173-174), *mf* (measures 175-176), *p* (measures 177-178), *pp* (measures 179-180), *f* (measures 181-182), *mf* (measures 183-184), *p* (measures 185-186), *pp* (measures 187-188), *f* (measures 189-190), *mf* (measures 191-192), *p* (measures 193-194), *pp* (measures 195-196), *f* (measures 197-198), *mf* (measures 199-200).

13 *mf*

*p* 12 28 18 128

*p* 12 28 18 128

14 *mf*

*p* 28

*p* 12 28 18 128

15 *mf*

13 128

*p* 12 28 18 128

\* Very slow

16 *p* *mf* *p* *mf* *p*

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

17 *f*

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

The musical score for exercise \*18 is presented in five sections, A through E, across ten staves. Section A (measures 18-27) is in 4/4 time, marked *p*, and features a melodic line with slurs and a bass line with slurs. Section B (measures 28-37) is in 4/4 time, marked *p*, and features a melodic line with slurs and a bass line with slurs. Section C (measures 38-47) is in 4/4 time, marked *simile*, and features a melodic line with slurs and a bass line with slurs. Section D (measures 48-57) is in 4/4 time, marked *simile*, and features a melodic line with slurs and a bass line with slurs. Section E (measures 58-67) is in 4/4 time, marked *simile*, and features a melodic line with slurs and a bass line with slurs. Section 19 (measures 68-77) is in 4/4 time, marked *f*, and features a melodic line with slurs and a bass line with slurs. Section 20 (measures 78-87) is in 4/4 time, marked *mf*, and features a melodic line with slurs and a bass line with slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

Slow

21 *mf* *simile* 12 23 13 123

22 *simile* 23 13 123

23 *p* *simile* 12 23 13

24 *mf* *simile* 13 3 123 23

25 *pp* 12 23 23 12 13 13 123 123

Slowly

25 *pp* 3 3 3 12 12 23 12 23 13 13 123 123

\*No 25 also to be played staccato

26 *p* *mf*

Musical staff 26, first line. Treble clef, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *p* followed by *mf*. The notes are mostly eighth and quarter notes, with some slurs and accents.

Musical staff 26, second line. Continuation of the melodic line from the first line.

Musical staff 26, third line. Continuation of the melodic line from the first line.

27 *f* *mf*

Musical staff 27, first line. Treble clef, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *f* followed by *mf*. The notes are mostly quarter and eighth notes, with some slurs and accents.

Musical staff 27, second line. Continuation of the melodic line from the first line.

Musical staff 27, third line. Continuation of the melodic line from the first line.

Musical staff 27, fourth line. Continuation of the melodic line from the first line.

Musical staff 27, fifth line. Continuation of the melodic line from the first line.

Musical staff 27, sixth line. Continuation of the melodic line from the first line.

28 *p* *simile*

Slow

Musical staff 28, first line. Treble clef, 6/4 time signature. The staff contains a melodic line with a dynamic marking of *p* and the instruction *simile*. The tempo is marked *Slow*. The notes are mostly quarter and eighth notes, with some slurs and accents.

Musical staff 28, second line. Continuation of the melodic line from the first line. Includes fingerings 12, 23, 13, and 123.

29 *f*

Musical staff 29, first line. Treble clef, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *f*. The notes are mostly quarter and eighth notes, with some slurs and accents.

Musical staff 29, second line. Continuation of the melodic line from the first line. Includes fingerings 12, 23, 13, and 123.

Bravura

Musical notation for measures 30-31, Bravura section. The music is in 4/4 time and features a series of eighth-note patterns with triplets and slurs. Measure numbers 30, 31, 12, 13, and 123 are indicated above the notes. The tempo/mood is marked 'Bravura'.

Musical notation for measures 31-32, Very slow and soft section. The music is in 4/4 time and features a series of eighth-note patterns with slurs and 'etc' markings. The tempo/mood is marked 'Very slow and soft'. Measure numbers 28, 13, and 123 are indicated above the notes.

Musical notation for measures 32-33, Andante section. The music is in 4/4 time and features a series of eighth-note patterns with slurs and 'etc' markings. The tempo/mood is marked 'Andante'. Measure numbers 1, 12, 23, 13, and 123 are indicated above the notes. The section is divided into parts A and B.

\* A - 3 notes legato

83 *Andante*  
*dolce*

84 *Slow*

85 *mf*

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

\* 36  
A

**(B)**  
**(A)** *mf*

Variation 1

2  
tu tu tu

3  
tu tu tu *simile*

4  
te ke te ke *simile*

5  
te te ke te te ke *simile*

\* 36  
B

Variation 1

3  
*simile*

4

5

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

37 *Slow* *mf* *simile*

### II Intervals

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

39 *simile*

40 *Allegro con spirito* *f* *simile*

41 *Slowly* *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*

45

*Andante*

*mf*

*f*

46

*Moderato*

Also to be played staccato

## Andante

47

*f*

Musical score for measures 47-57. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* (forte). The music features a series of eighth-note patterns with slurs, moving through various chordal textures. The key signature changes to two flats (Bb, Eb) at the start of the third staff, and then to three sharps (F#, C#, G#) at the start of the fifth staff.

## Andante

48

*mf*

Musical score for measures 48-51. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The music continues with eighth-note patterns and slurs, maintaining the key signature of one sharp.