MAX SCHLOSSBERG

DAILY DRILLS
and
TECHNICAL STUDIES
for
TROMBONE

Edited by C. K. SCHLOSSBERG

M. BARON Co.

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by

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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.

To obtain the best results the student should select for his daily "shaping up" drills exercises chosen from the following groups and played in this order:

I	Long Tones	Exercise No. 1— 59
II	Intervals	Exercise No. 60— 83
III	Chords	Exercise No. 84—130
IV	Scales	Exercise No. 131—139
V	Etudes	Exercise No. 140—193

The drills selected, played once daily, should take approximately thirty minutes after which the student is ready for advanced or professional work.

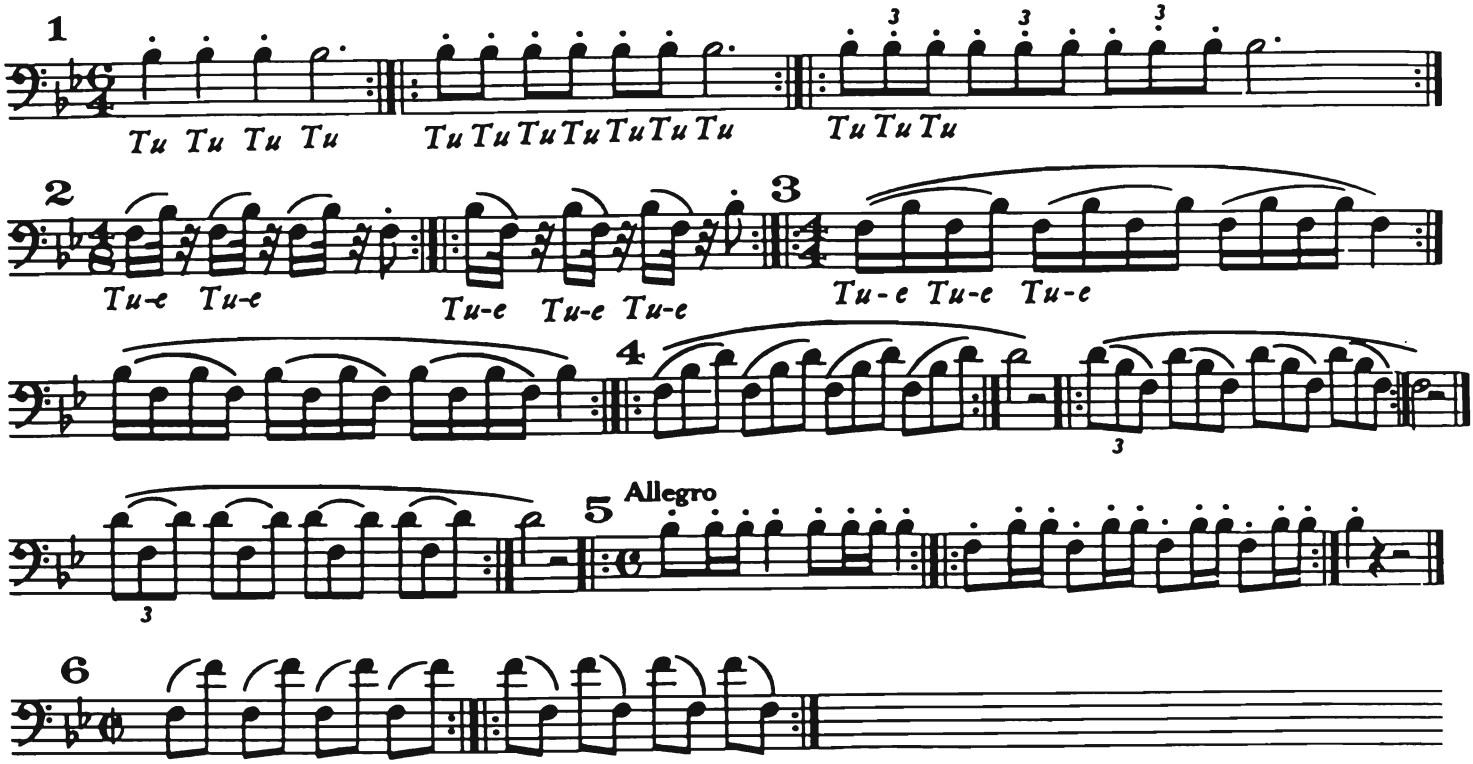
Max Schlossberg left more than the manuscripts upon which DAILY DRILLS AND TECHNICAL STUDIES is based. He left a battalion of pupils whose position in the front rank of American music offers the most concrete evidence of his ability to impart a measure of his mastery of the trumpet to the ambitious student.

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.

Introductory Notes

Before any actual instrumental practice is begun, the mouthpiece should be played daily for at least three minutes in slurring and staccato form exercises based on the following example. One-third of the mouthpiece should be placed on the upper lip and two-thirds on the lower lip.



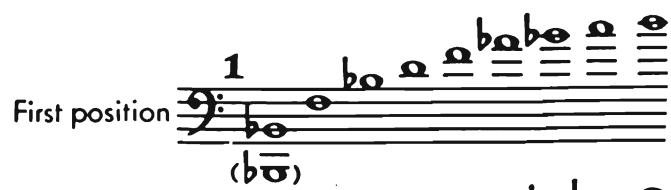
In breathing, breathe only through the corners of the mouth without changing the embouchure.

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.

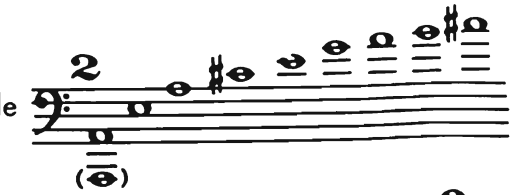
For the lower register, general relaxation of the same muscles is essential.

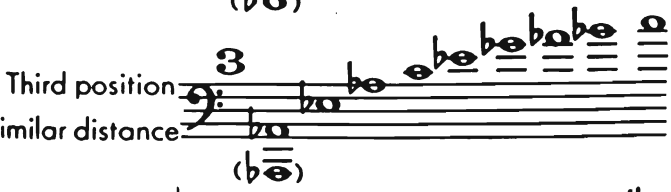
There are 7 basic positions on the slide trombone. They are approximately 2¾ inches apart and are reached by lengthening and shortening the slide. On the majority of these positions there are also false positions indicated: +2 or +3. This is simply a raising of the position slightly higher or sharper. The student should familiarize himself with them.

In the first position, when the slide is closed the following notes can be obtained:

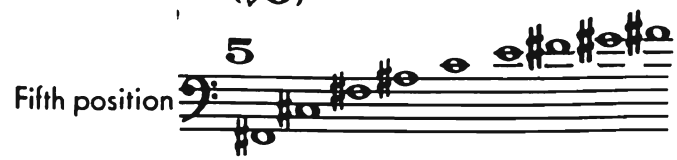


(2) Second position, the slide moved about 2¾ inches



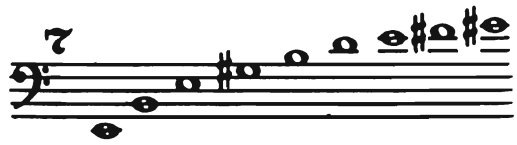


(4) Fourth position at similar distance

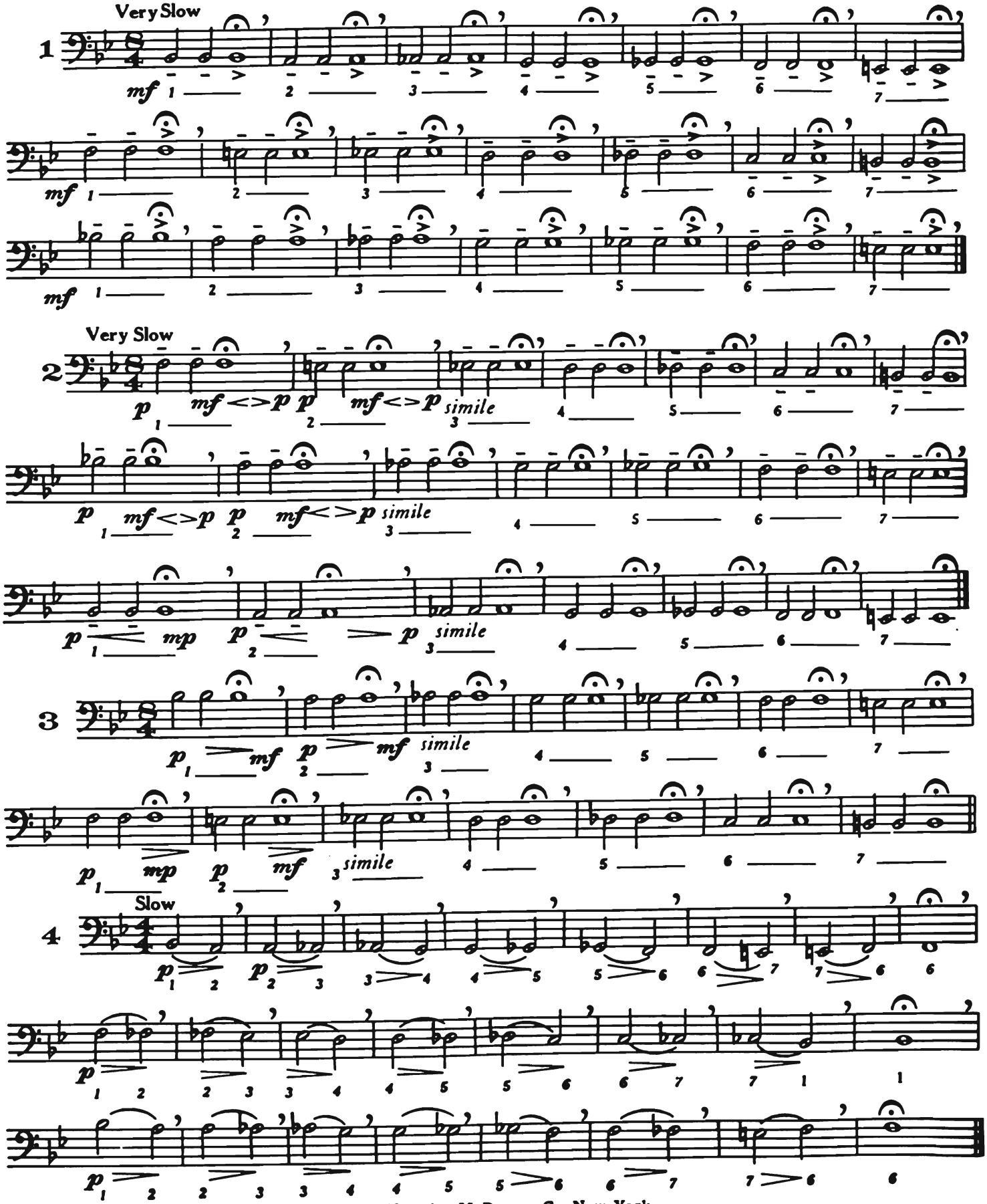


(6) Sixth position

(7) Seventh position



I. Long Tone Exercises



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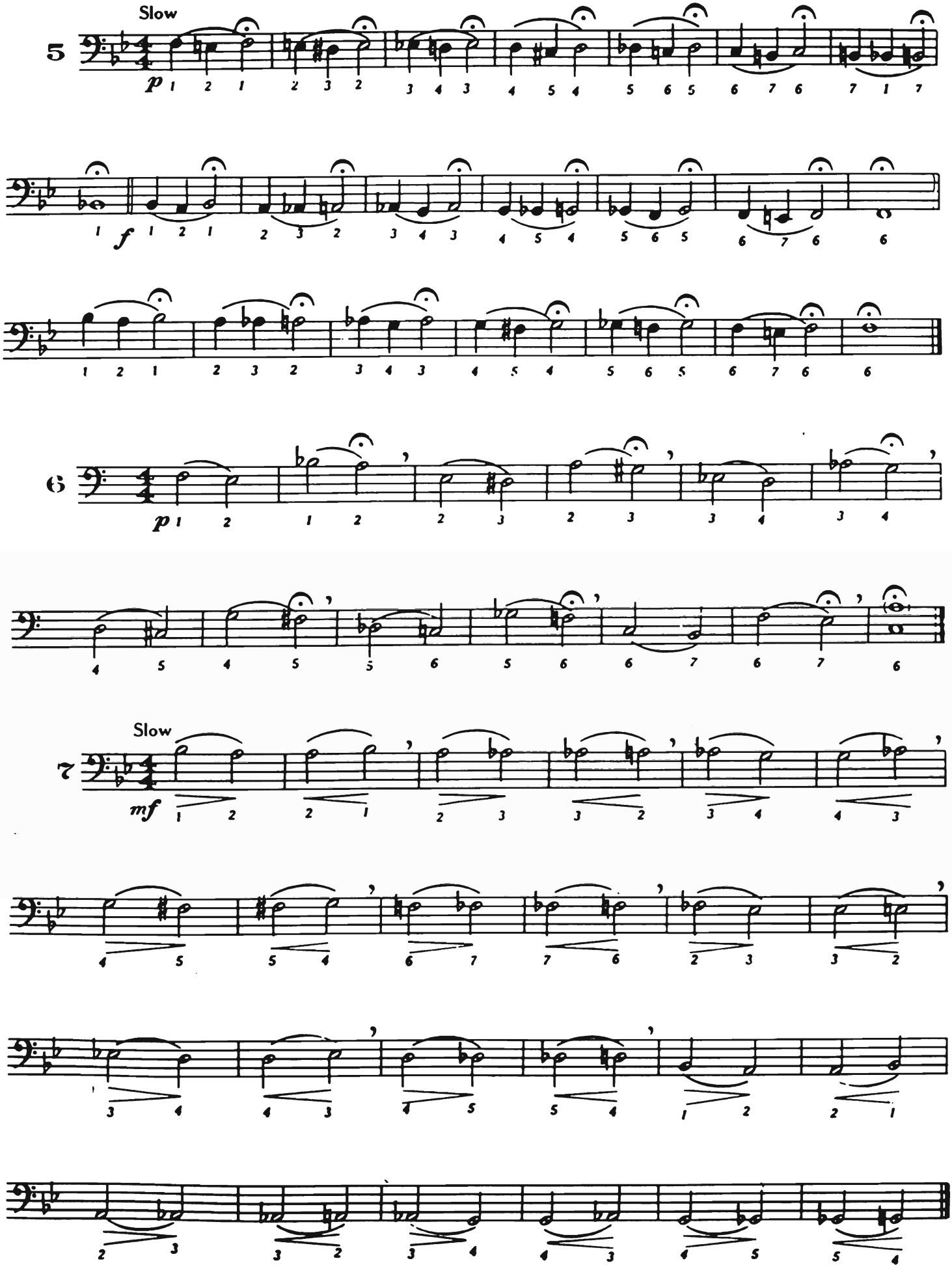
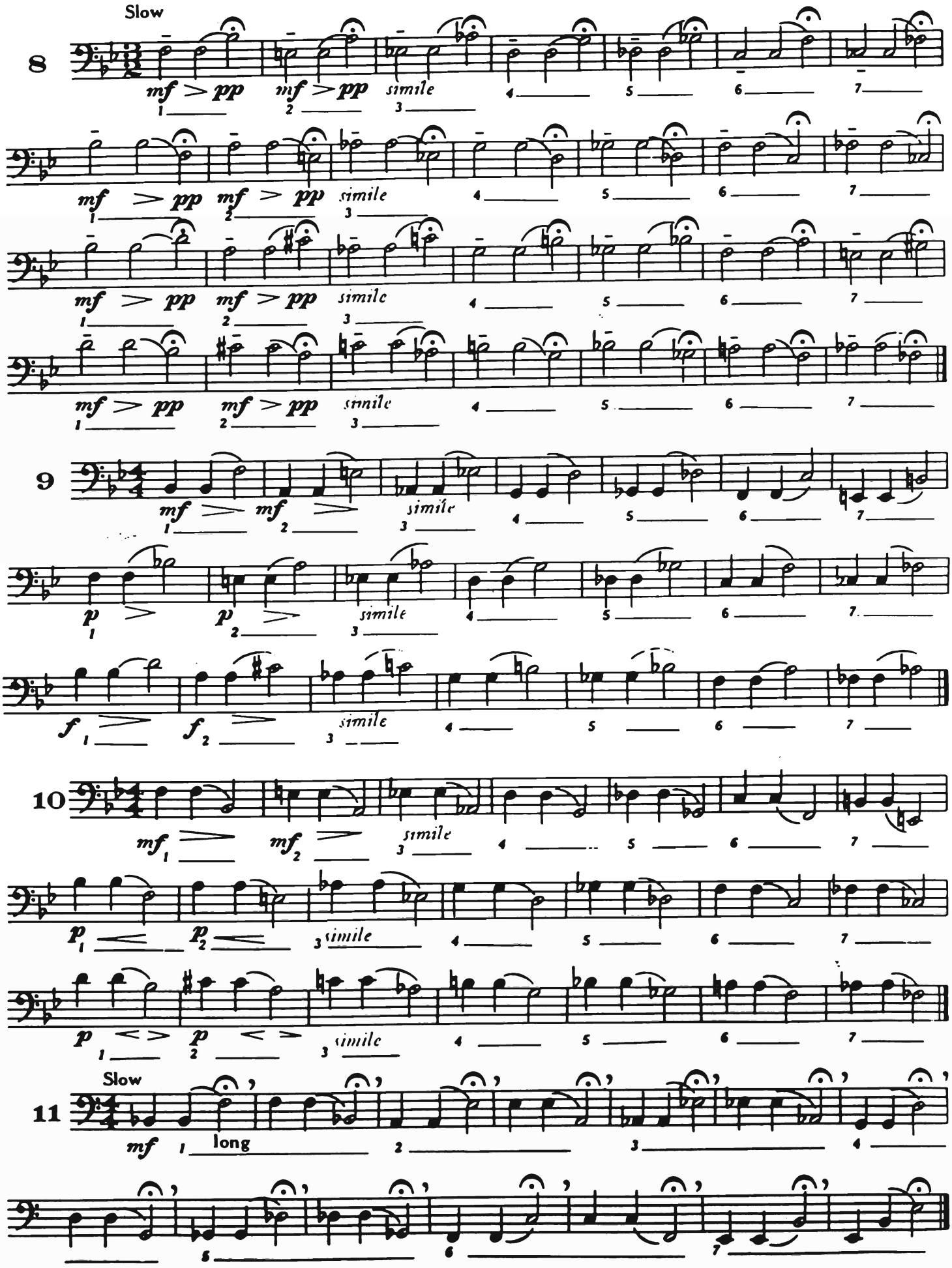
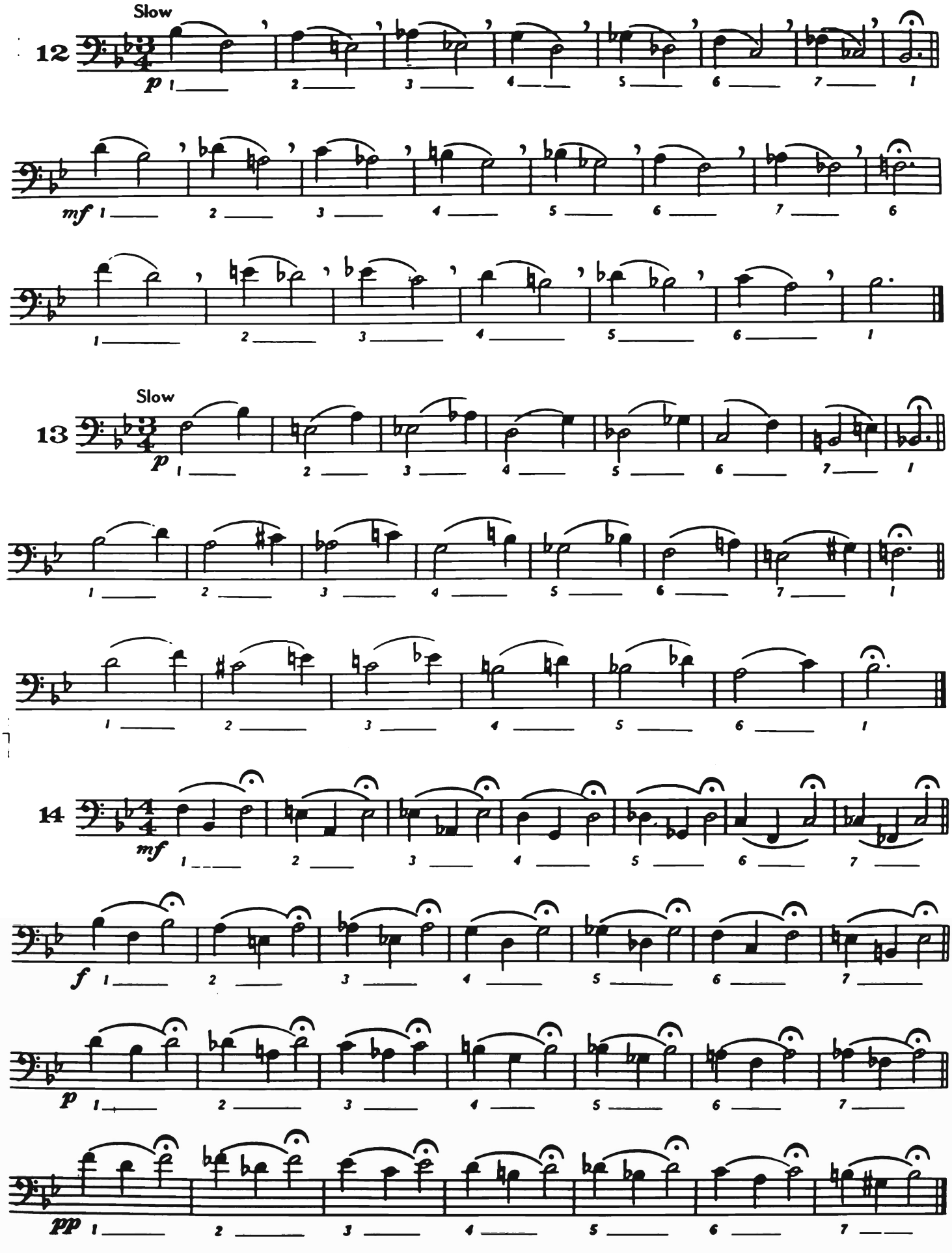
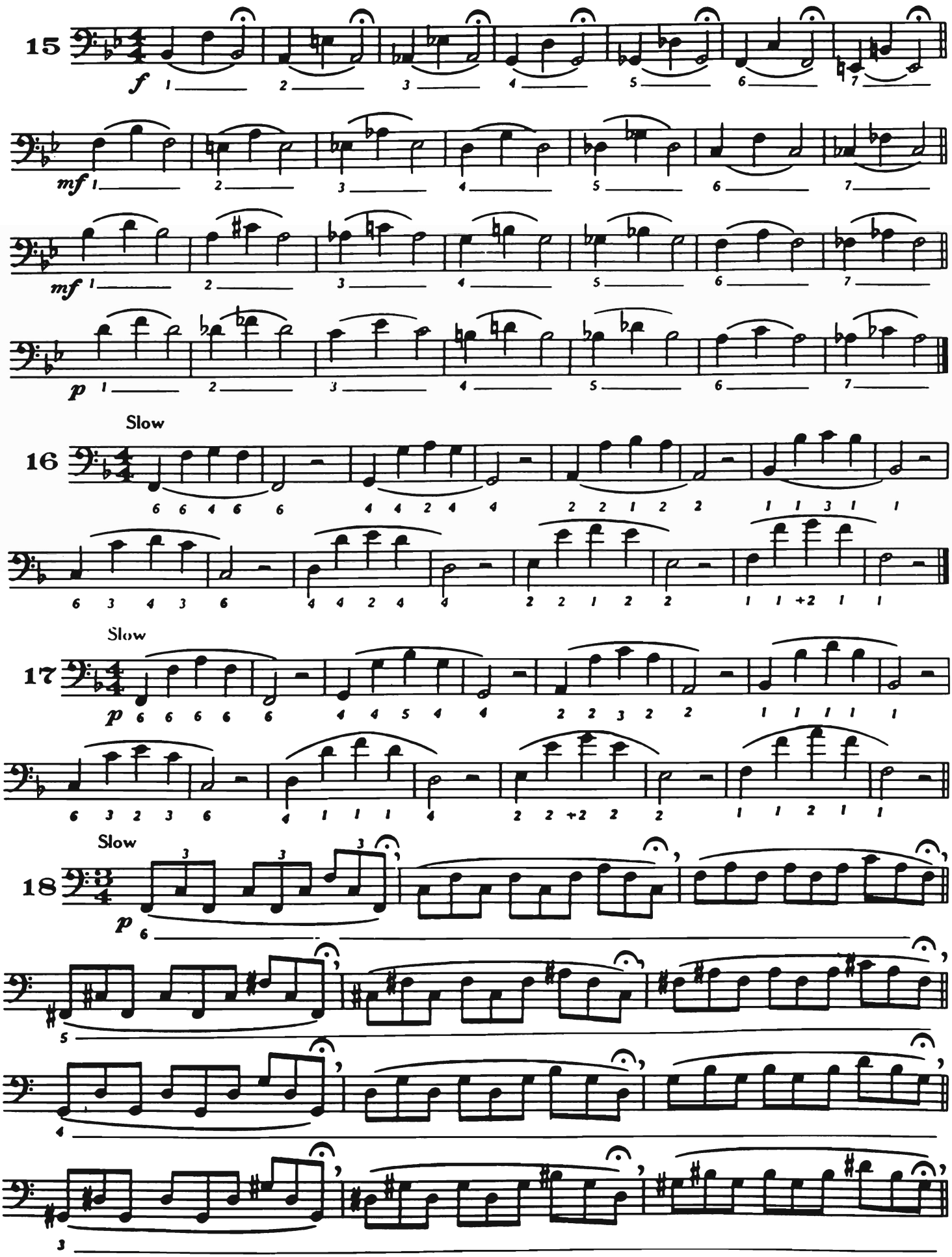
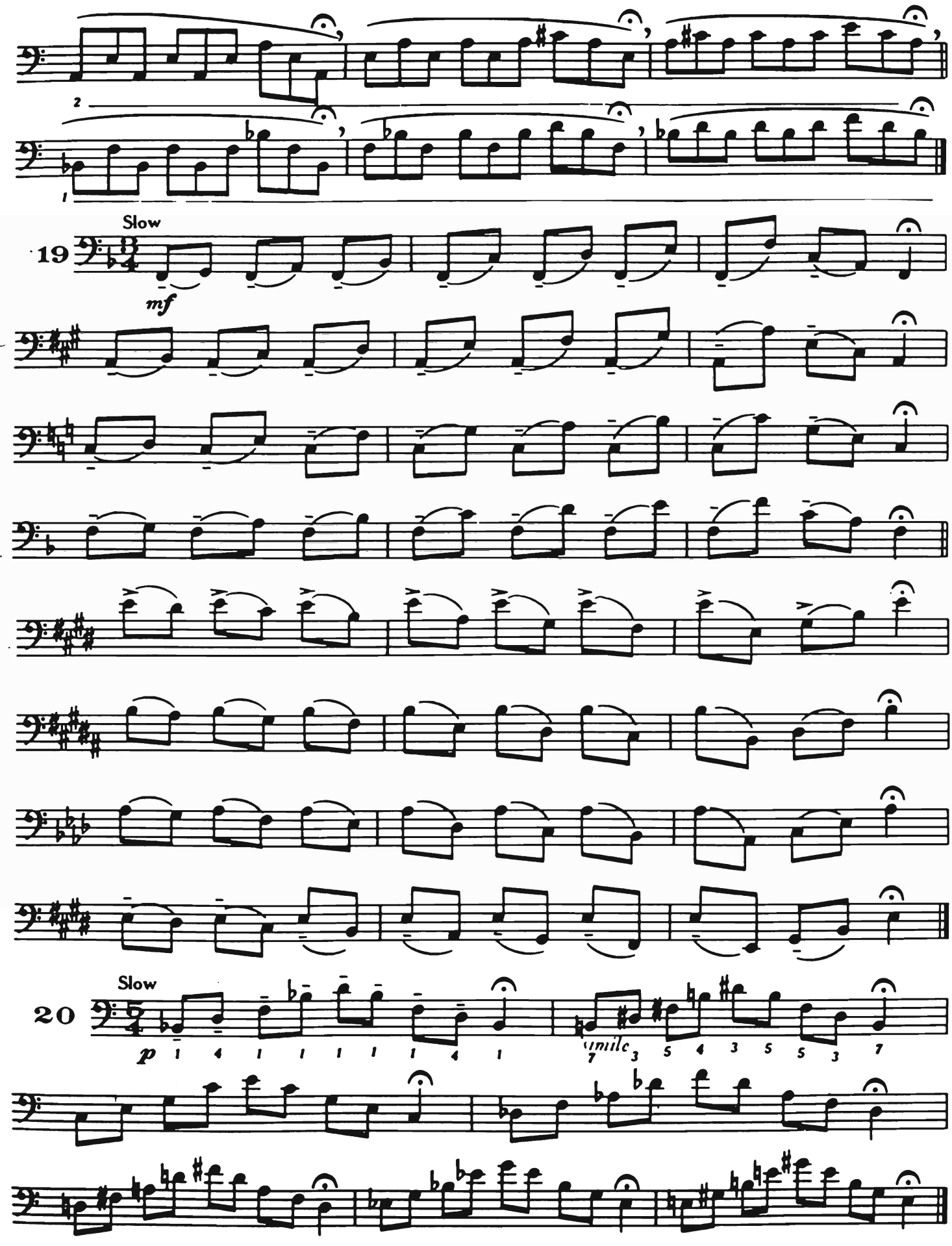
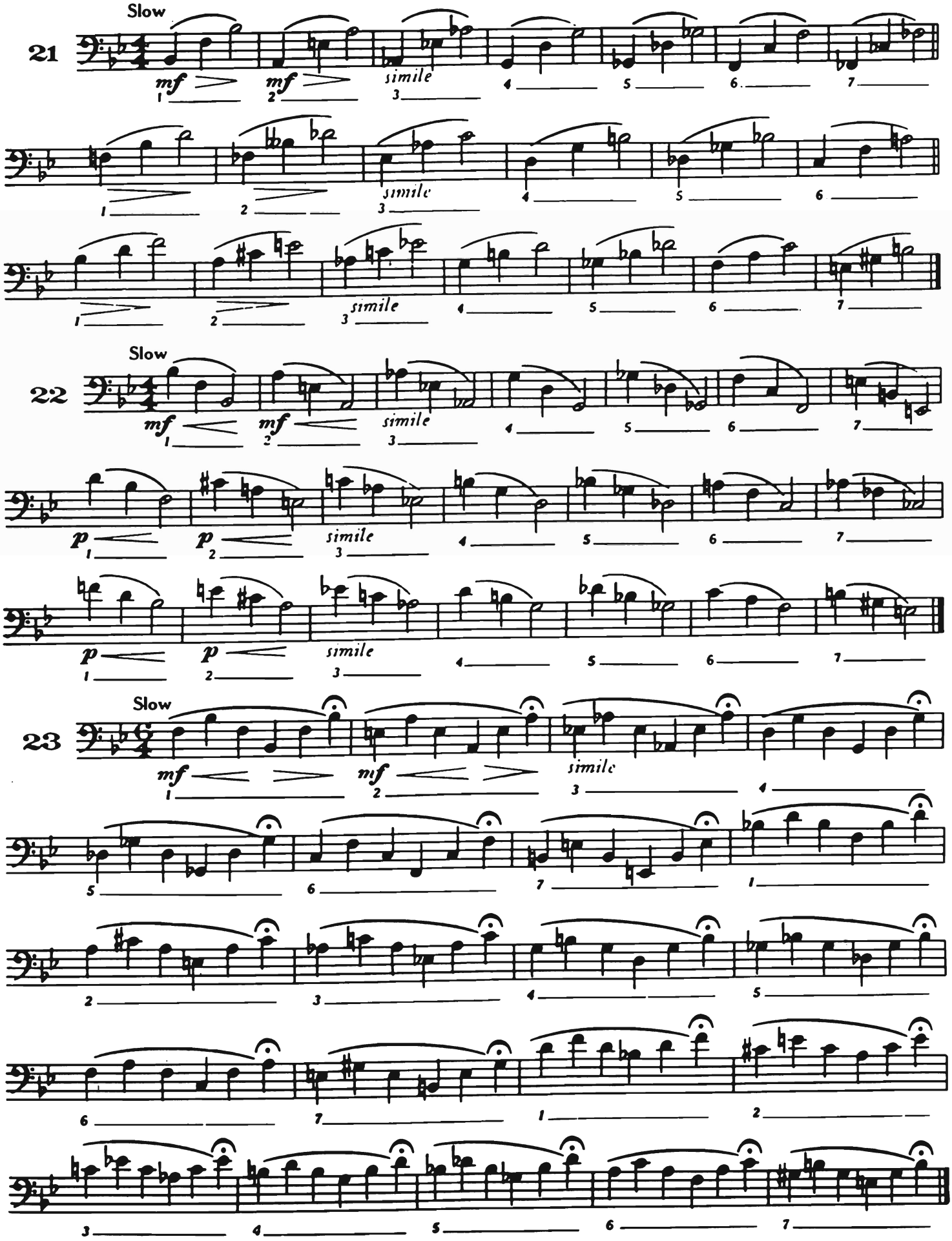

Slow
5
p
f
6
p
7
Slow
mf

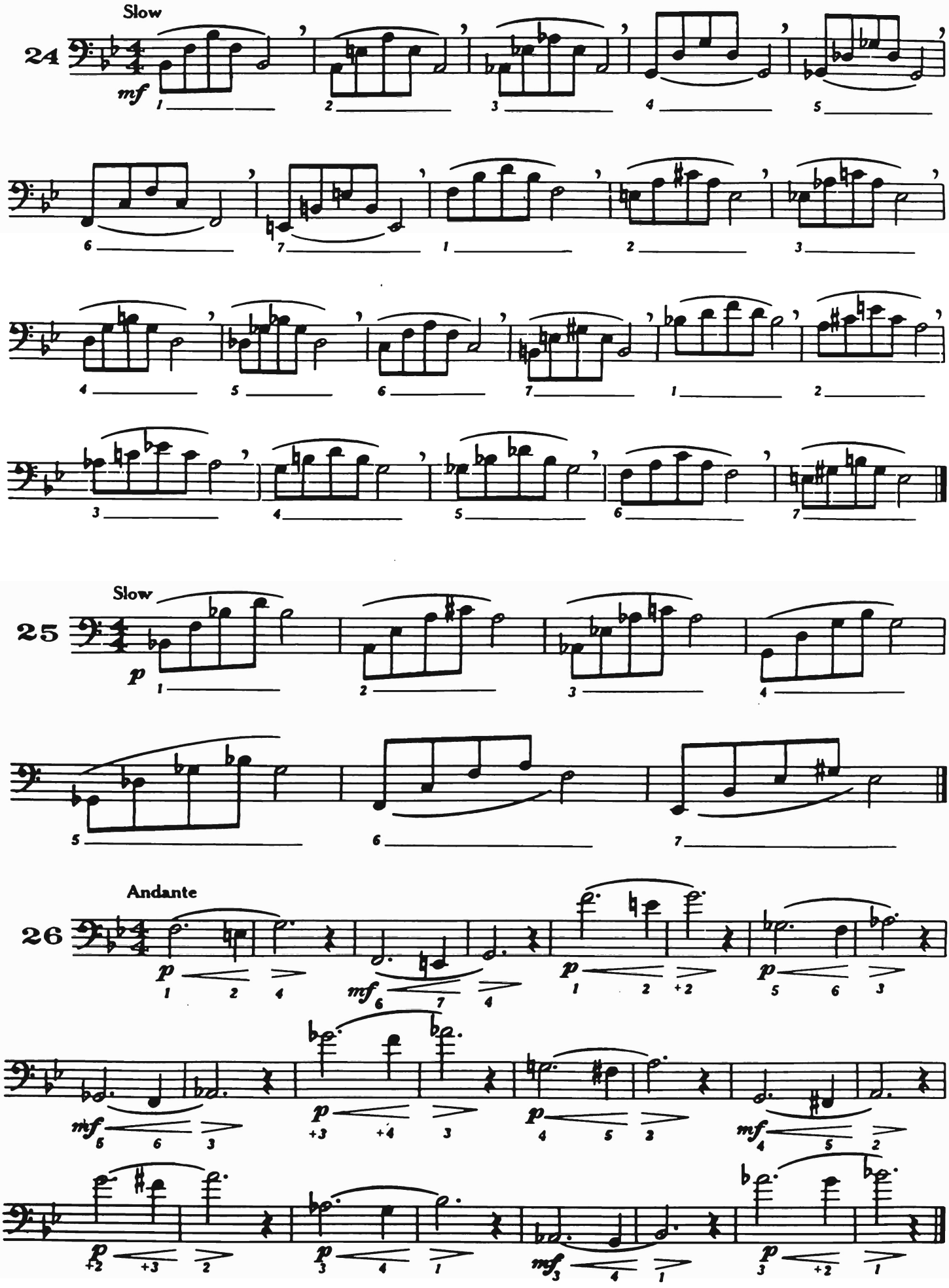

Slow
8
mf > pp mf > pp simile
mf > pp mf > pp simile
mf > pp mf > pp simile
mf > pp mf > pp simile
9
mf > mf > simile
p > p > simile
f > f > simile
10
mf > mf > simile
p < p < simile
p < > p < > simile
Slow
11
mf long

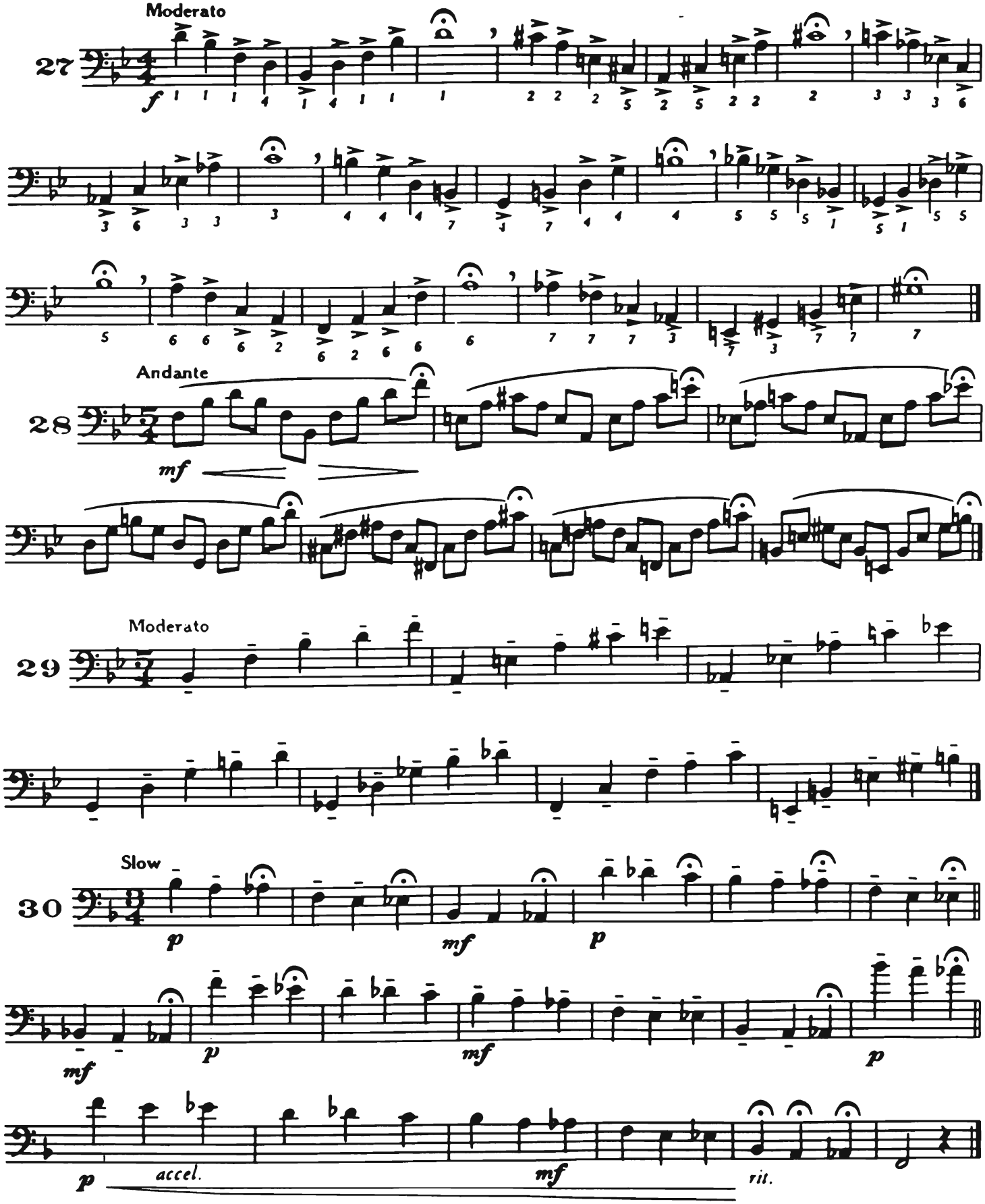

Slow
12
p
mf
Slow
13
p
14
mf
f
p
pp

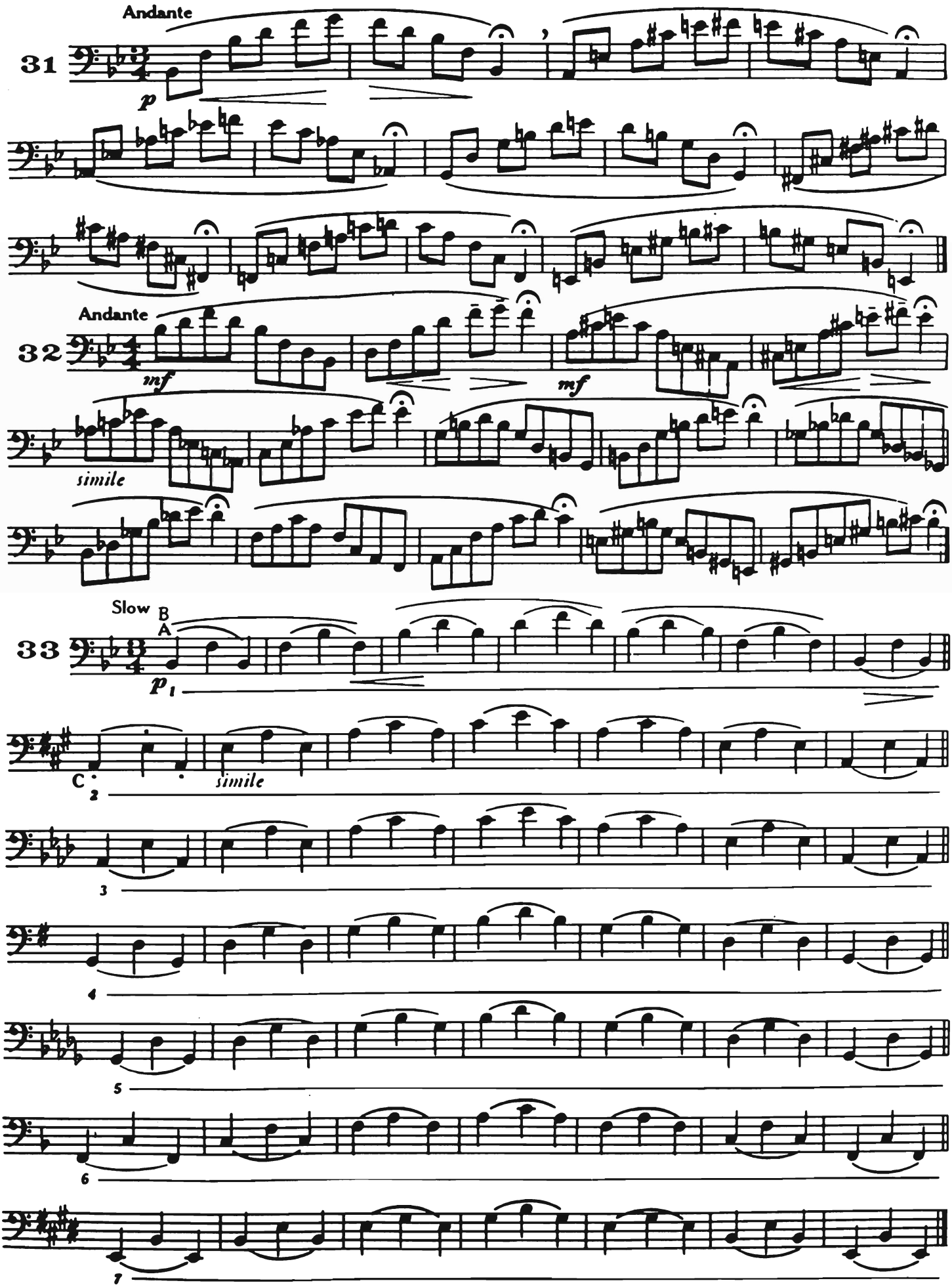

15
f
mf
mf
p
Slow
16
Slow
17
p
Slow
18
p

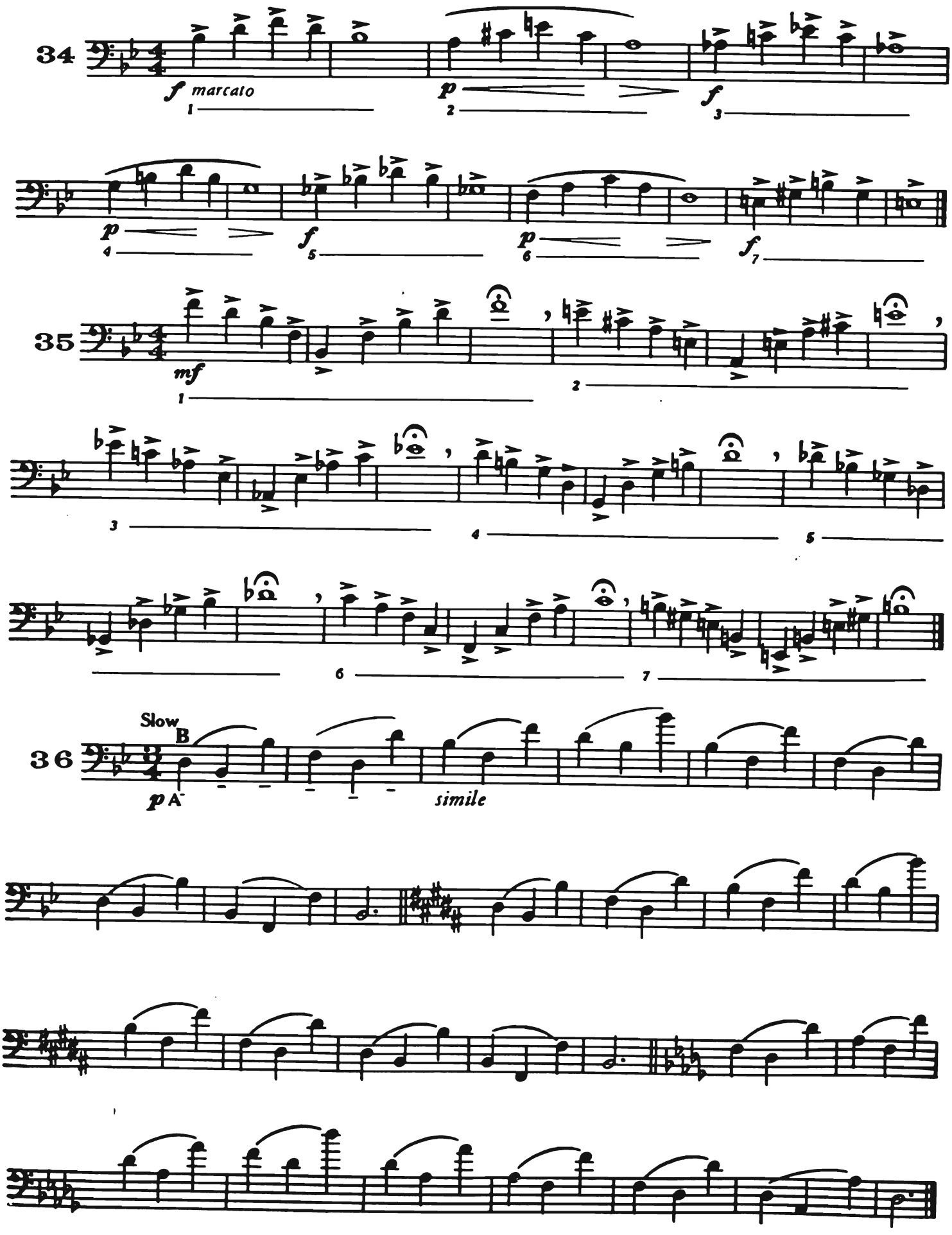

Slow
19
mf
Slow
20
p
simile

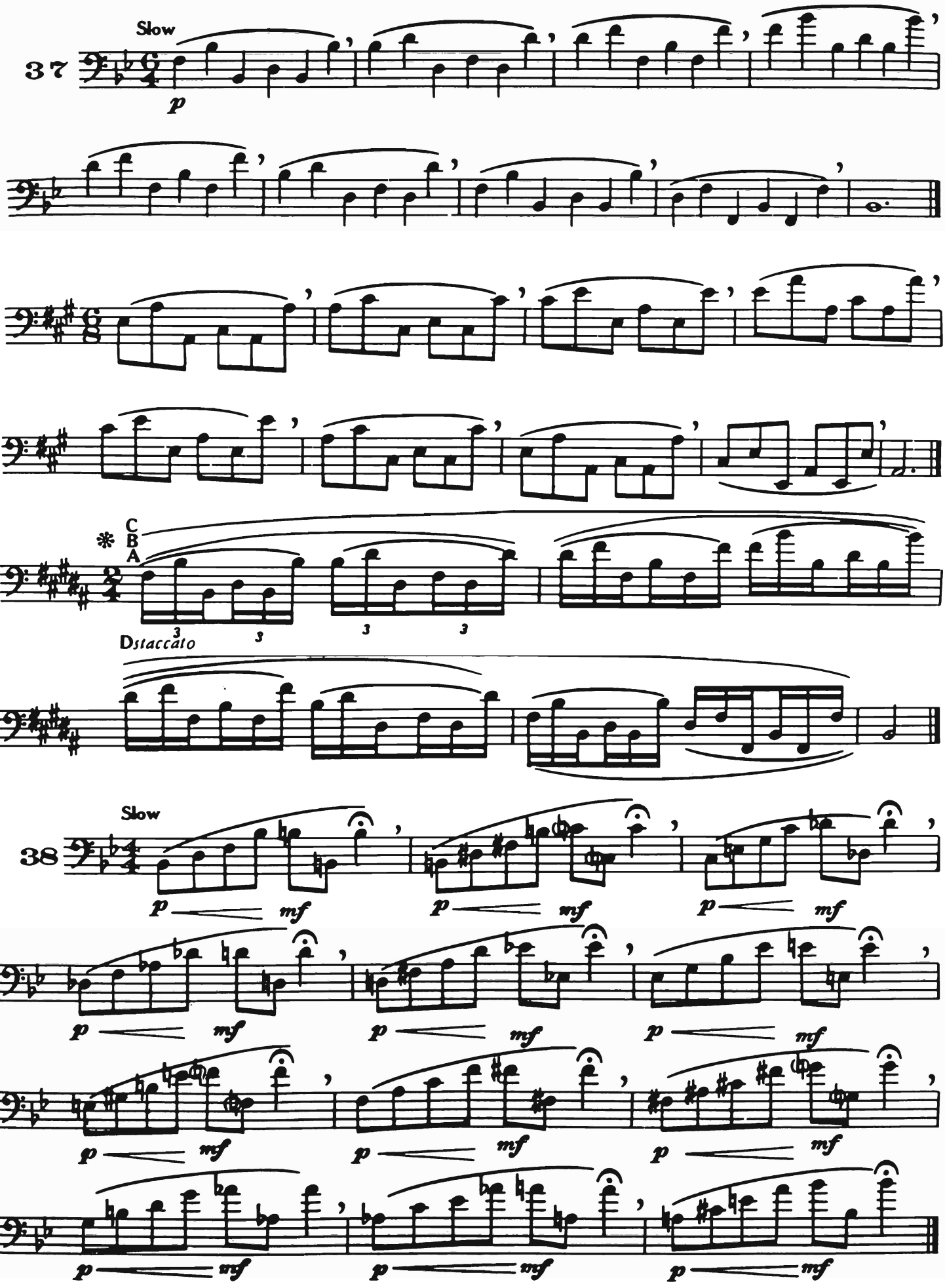

Slow
21
mf
mf
simile
simile
simile
Slow
22
mf
mf
simile
p
p
simile
simile
Slow
23
mf
mf
simile


Slow
24
mf
Slow
25
p
Andante
26
p
mf
p
mf
p
mf

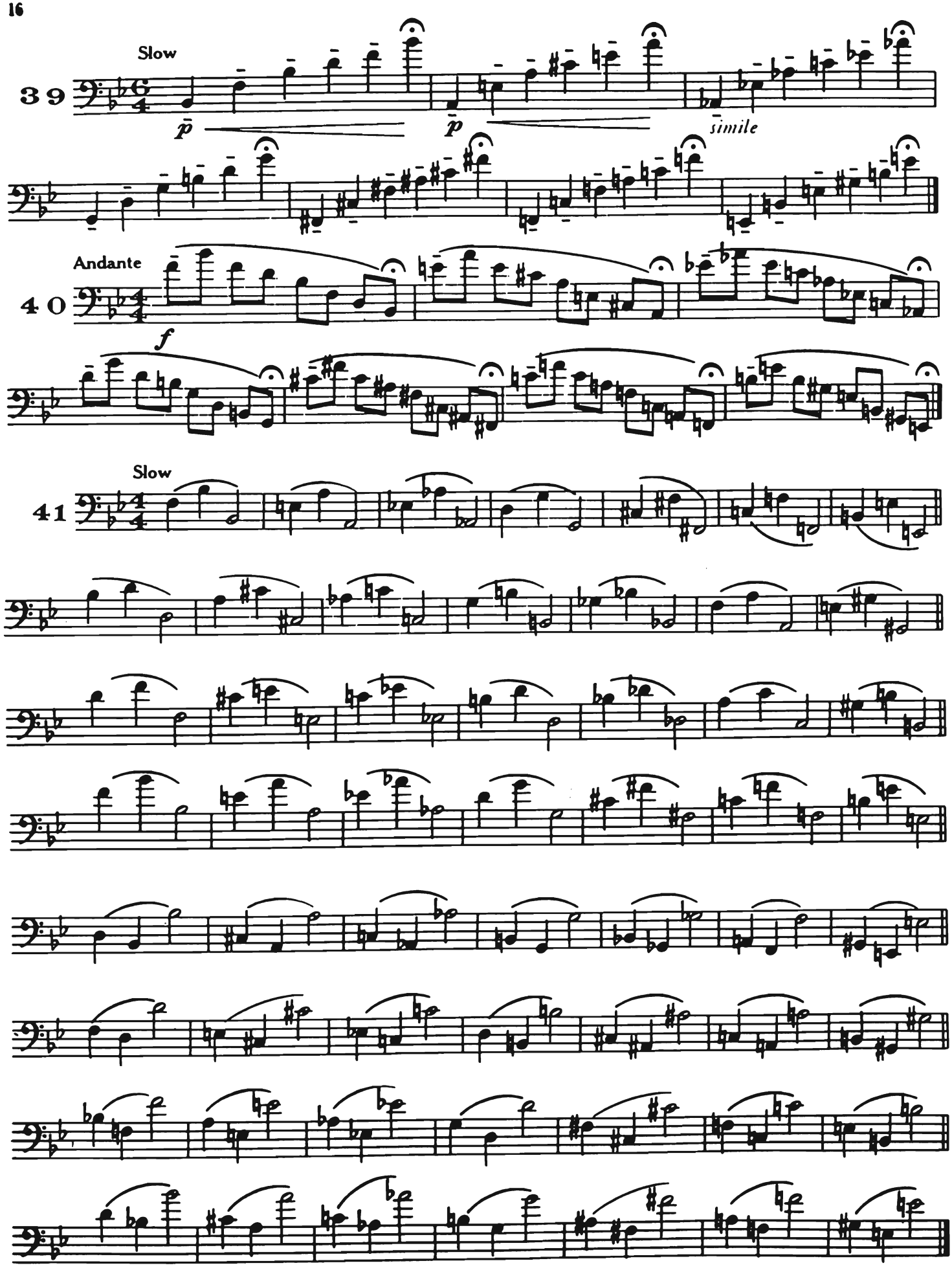

Moderato
27
f
Andante
28
mf
Moderato
29
Slow
30
p
mf
p
mf
p
mf
p
p
accel.
mf
rit.

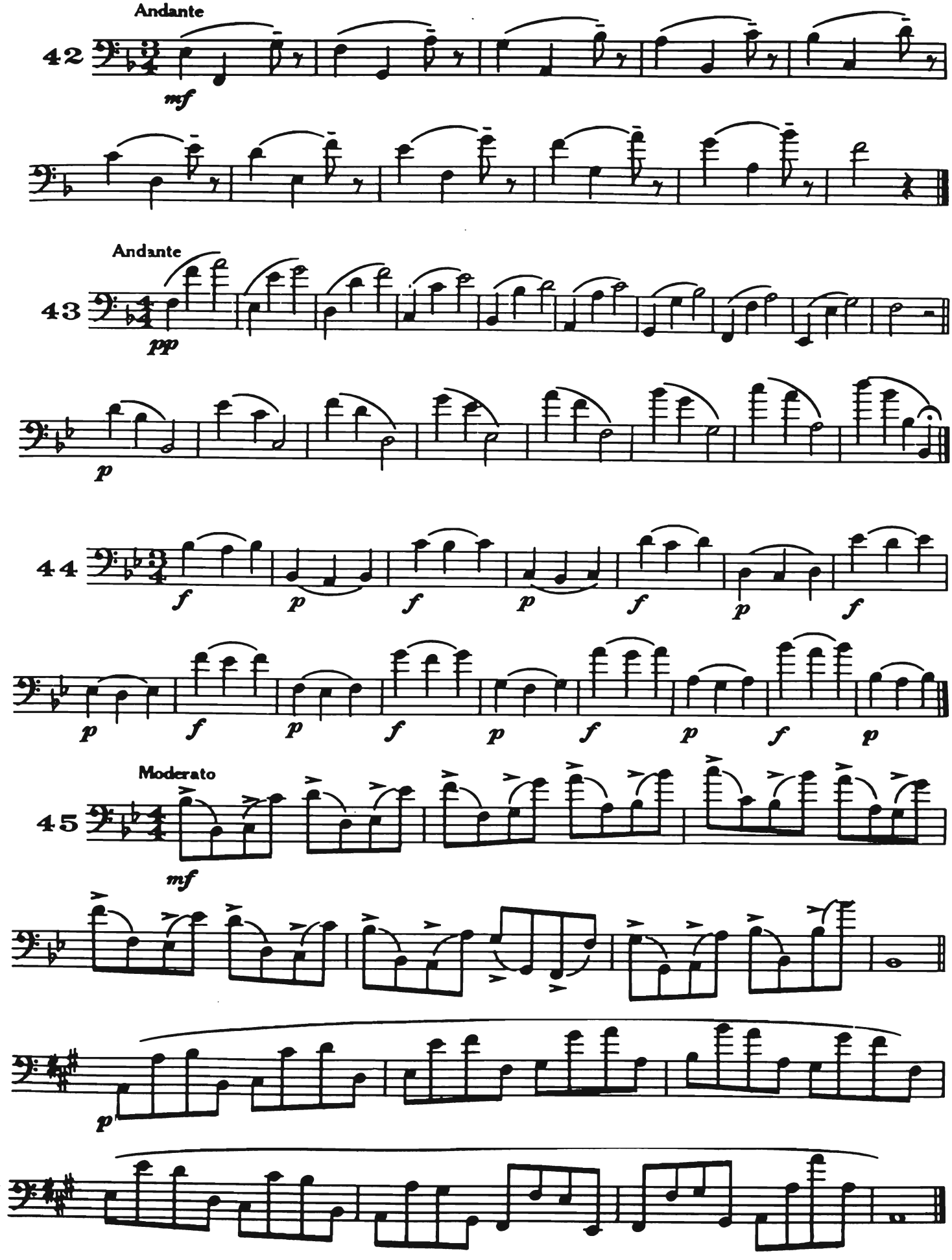

Andante
31
p
Andante
32
mf
mf
simile
Slow
B
A
33
p
C
2
simile
3
4
5
6
7

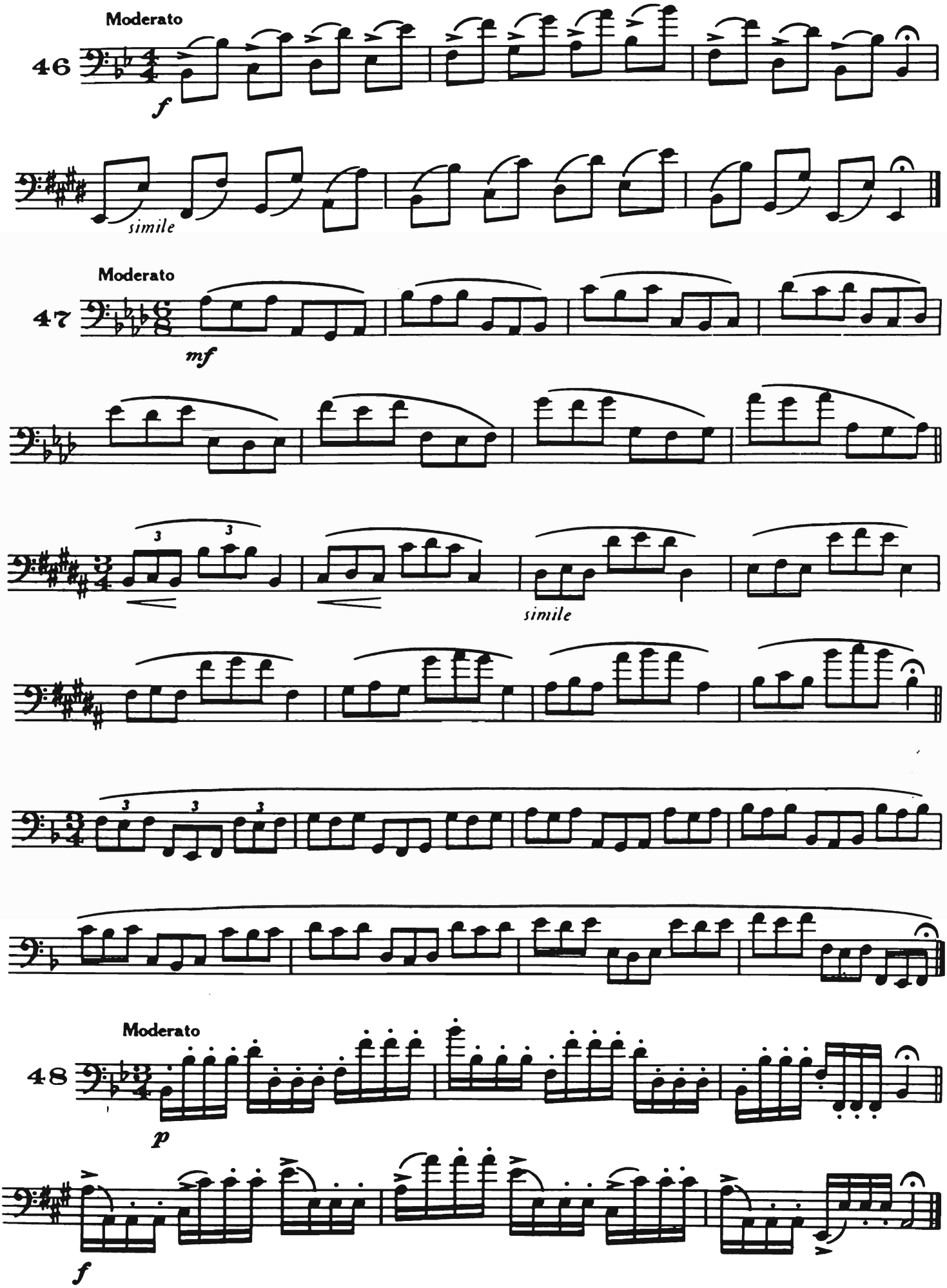

34
f marcato
p
f
35
mf
Slow
B
36
p
A
simile



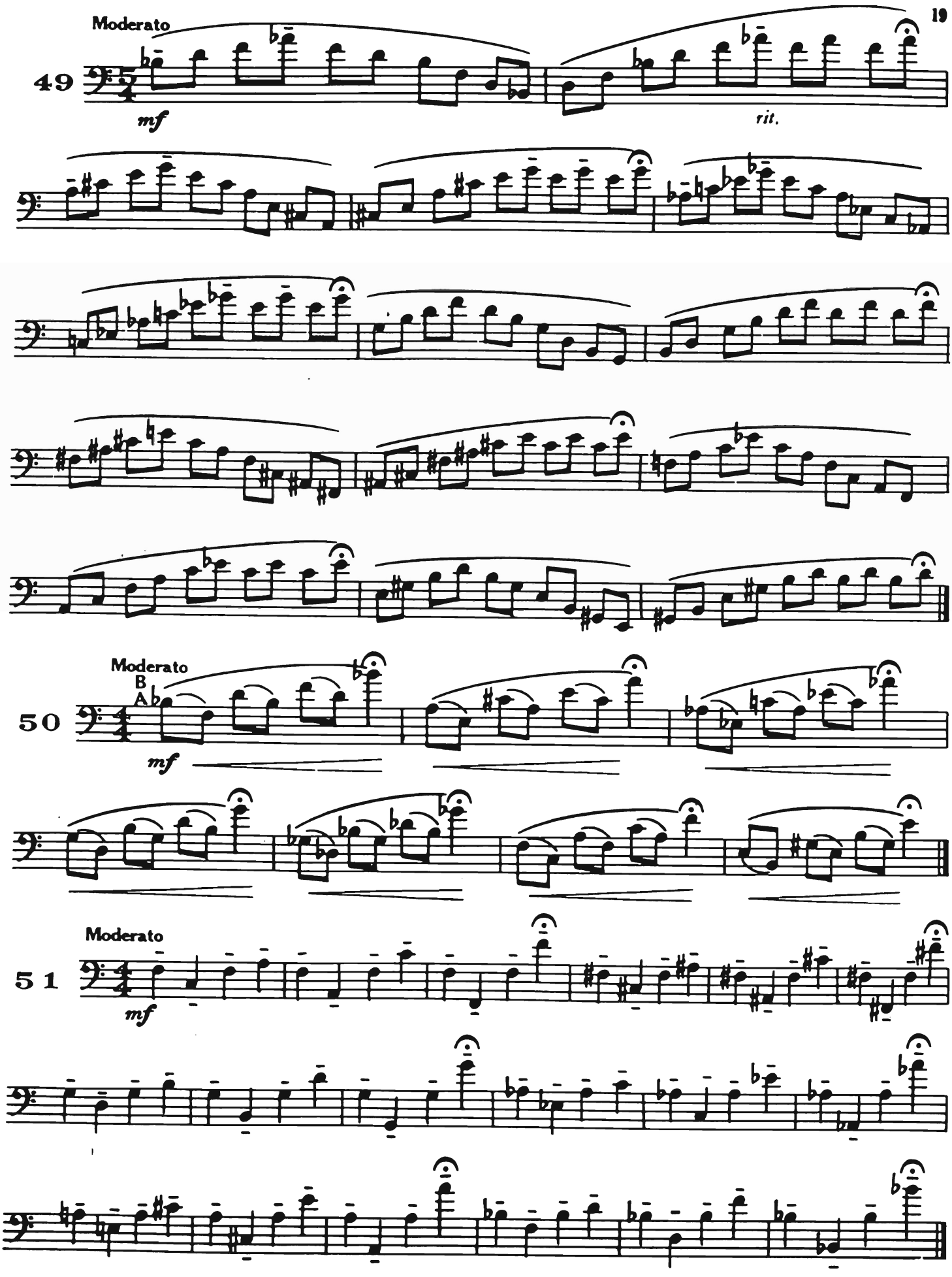
✽NOTE: This may be played in the manner indicated by A, B, C or D.

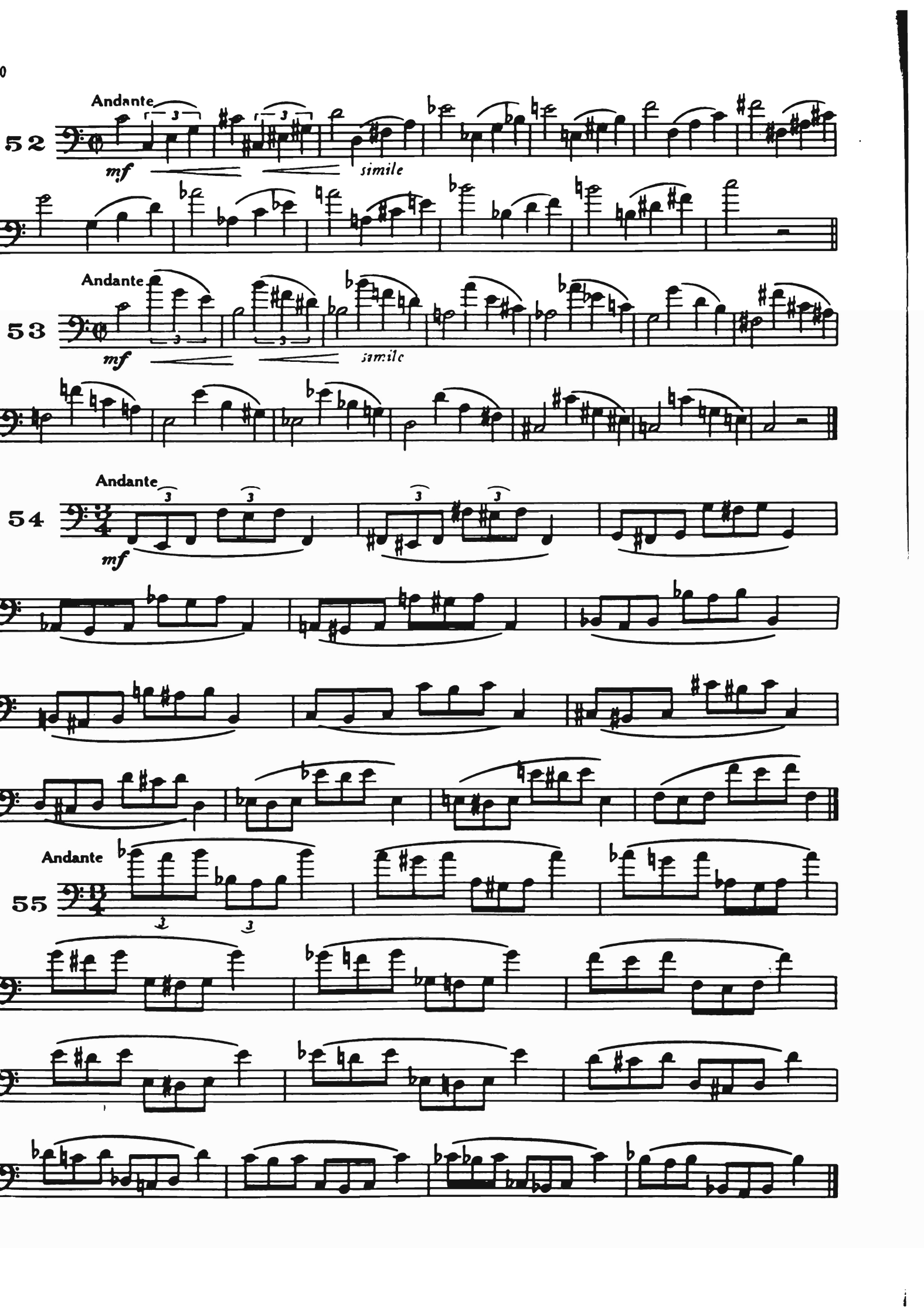

Slow
39
p
p
simile
Andante
40
f
Slow
41

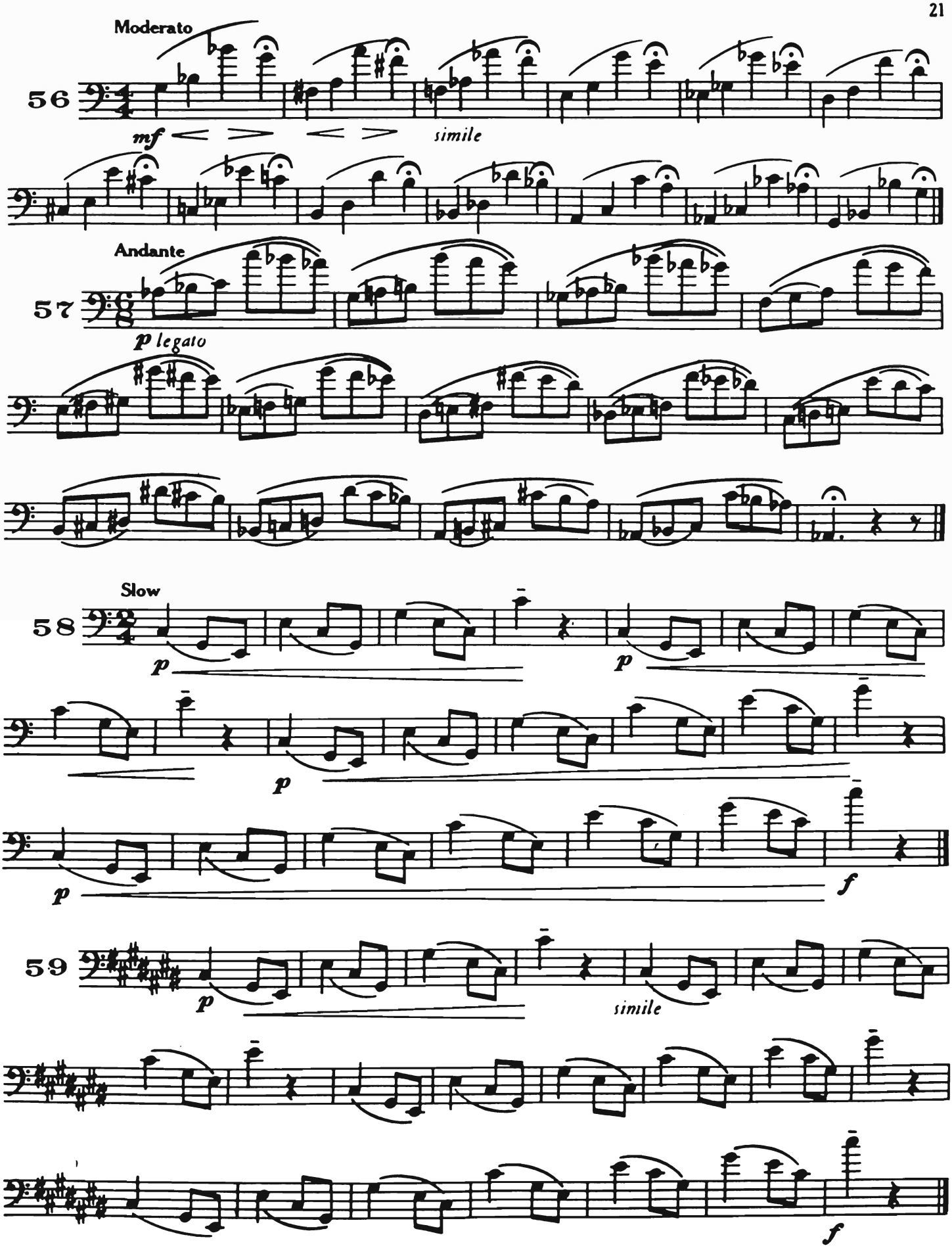

Andante
42
mf
Andante
43
pp
p
44
f
p
f
p
f
p
f
p
f
p
f
p
f
p
Moderato
45
mf
p



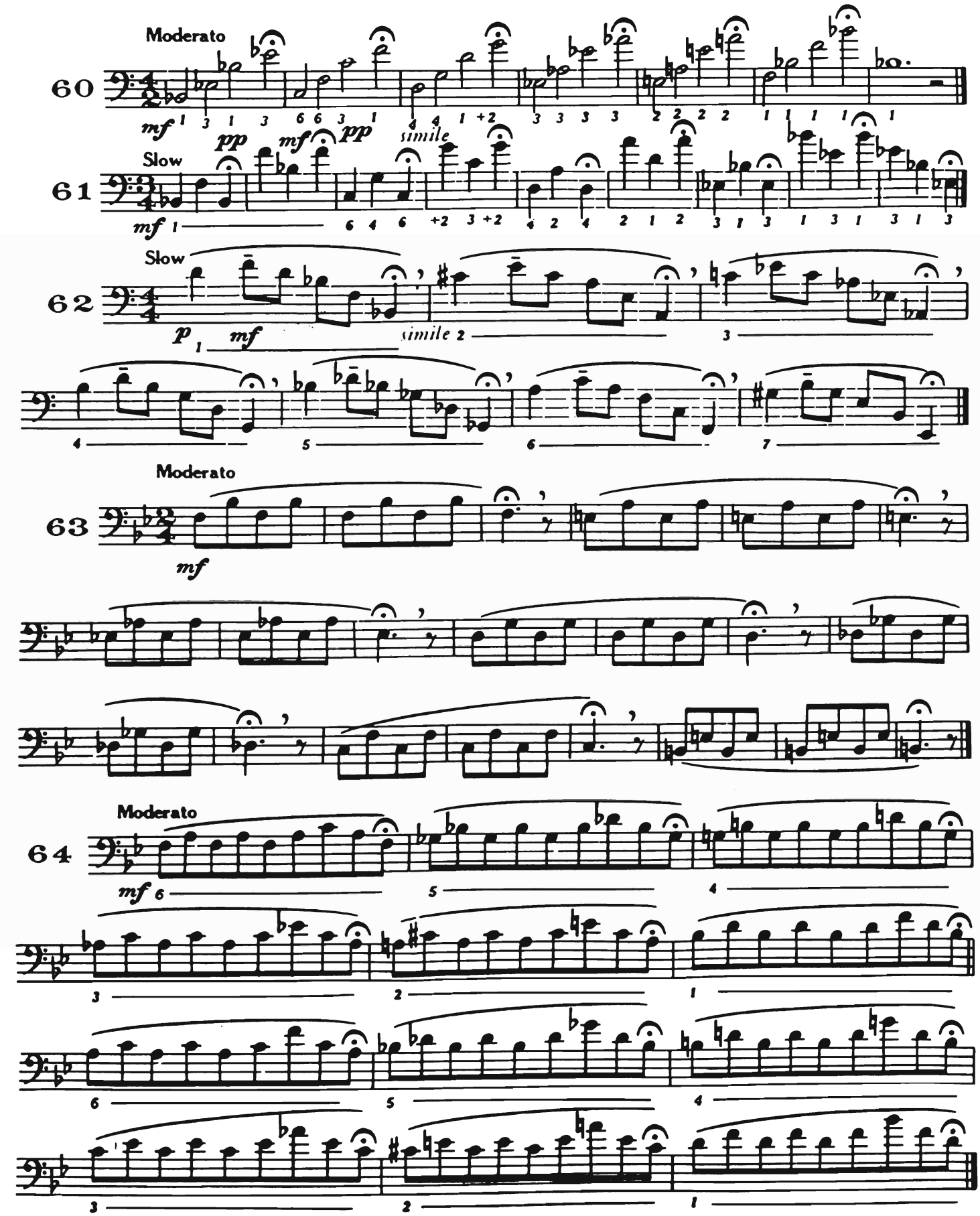
NOTE: This excercise may be transposed to all keys.

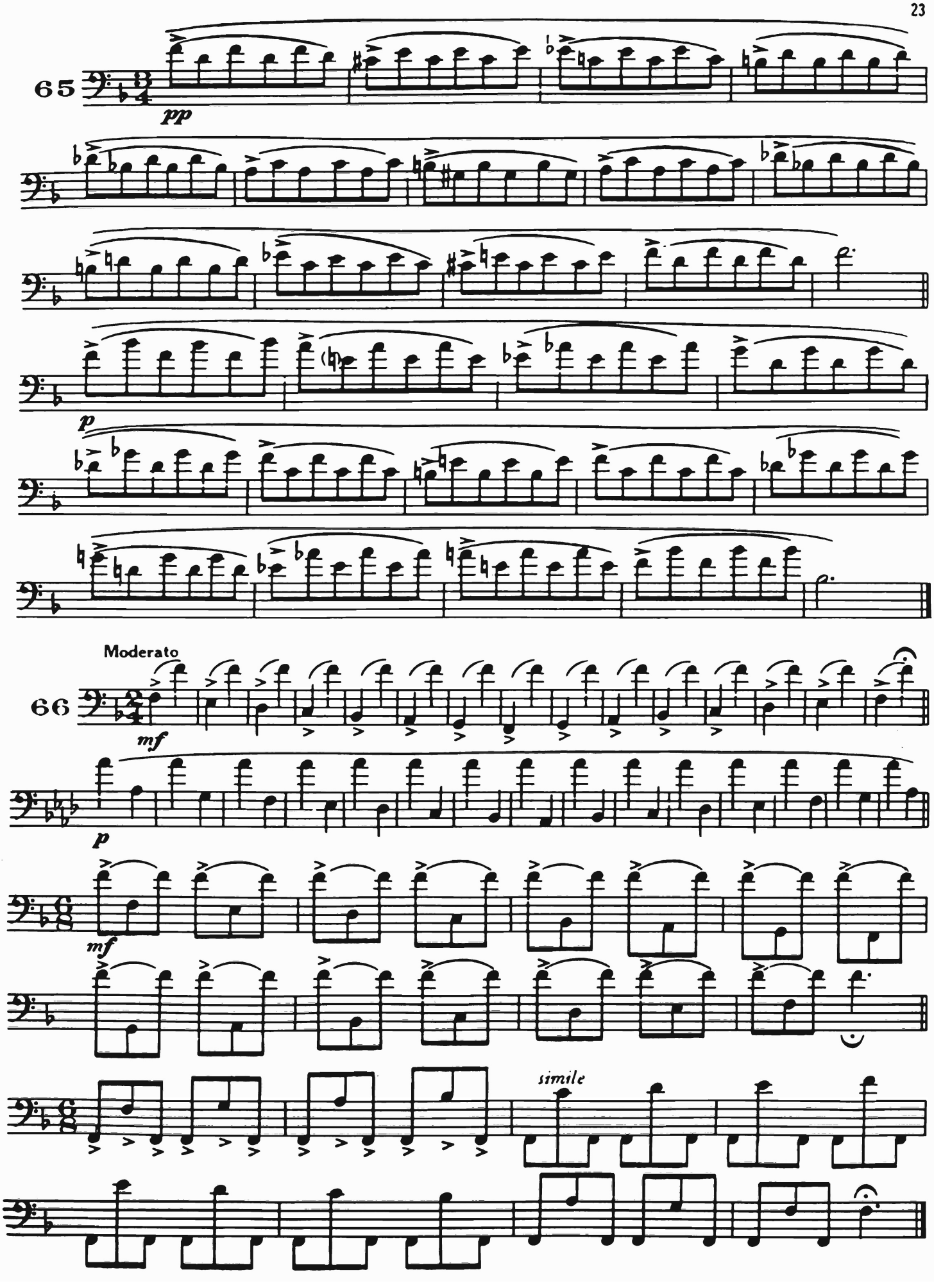

Moderato
49
mf
rit.
Moderato
B
A
50
mf
Moderato
51
mf

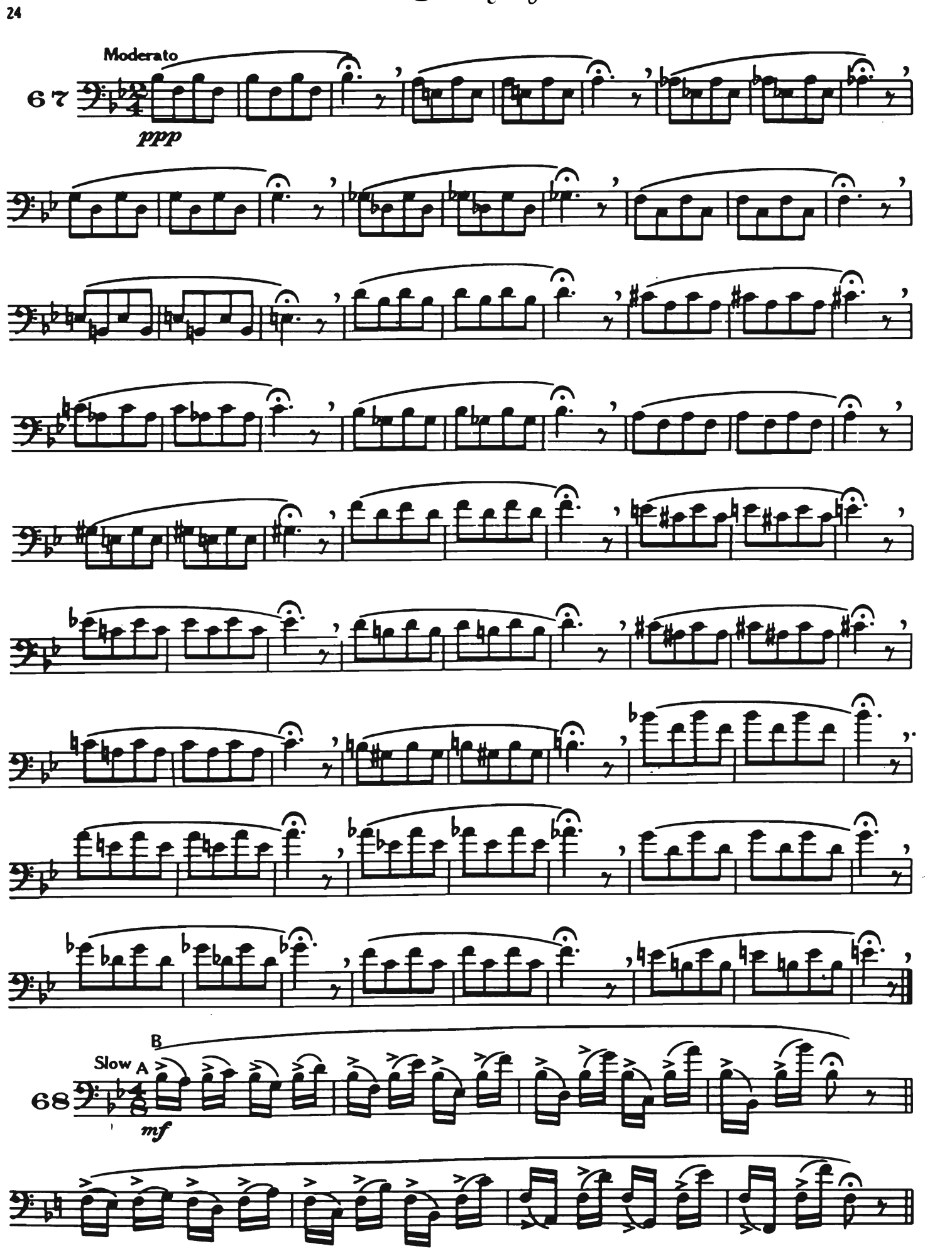

Andante
52
mf
simile
Andante
53
mf
simile
Andante
54
mf
Andante
55


Moderato
56
mf
simile
Andante
57
p legato
Slow
58
p
p
p
f
59
p
simile
f

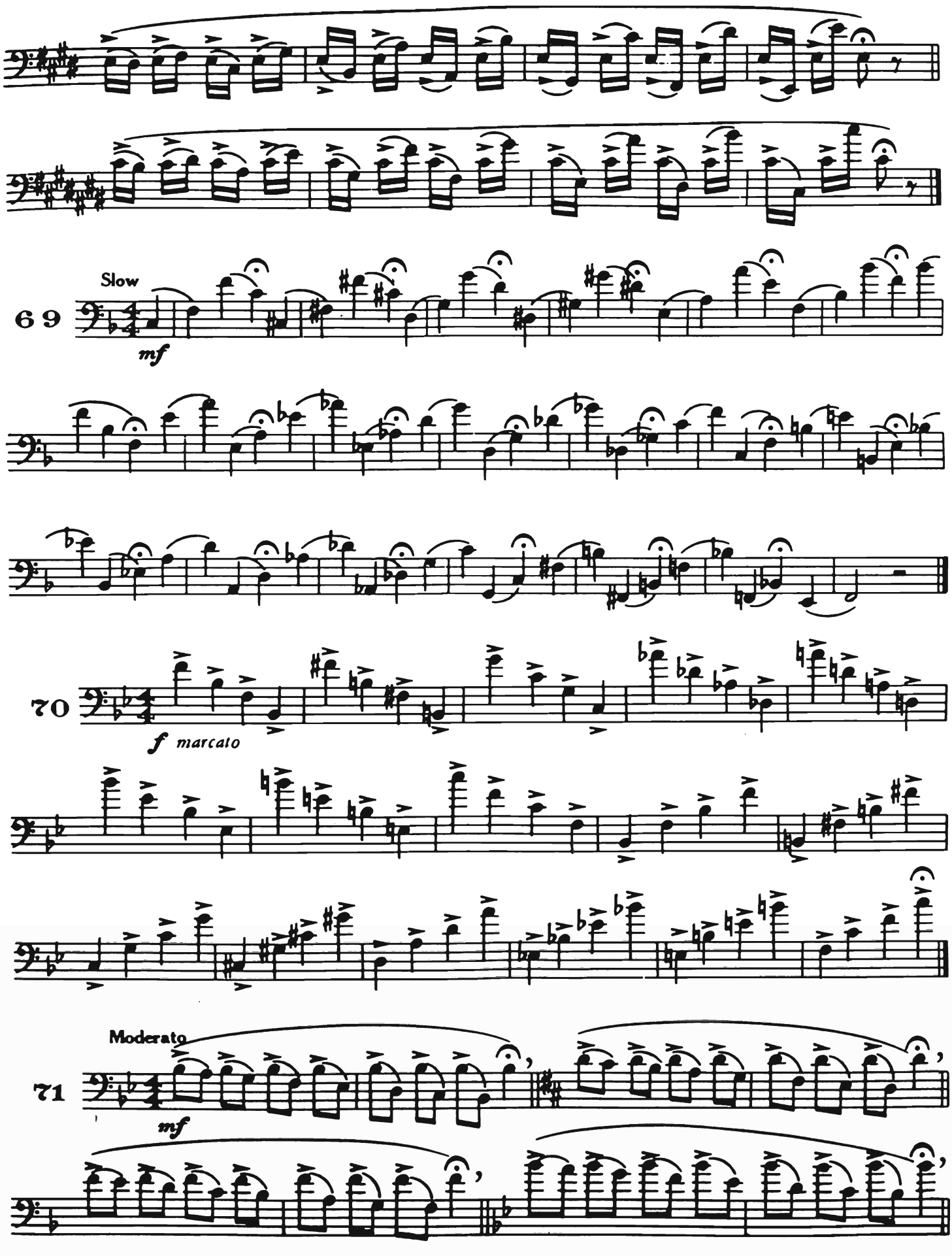
II. Interval Exercises




65
pp
p
Moderato
66
mf
p
mf
simile


Moderato
67
ppp
B
Slow A
68
mf

Scan by dag`dae



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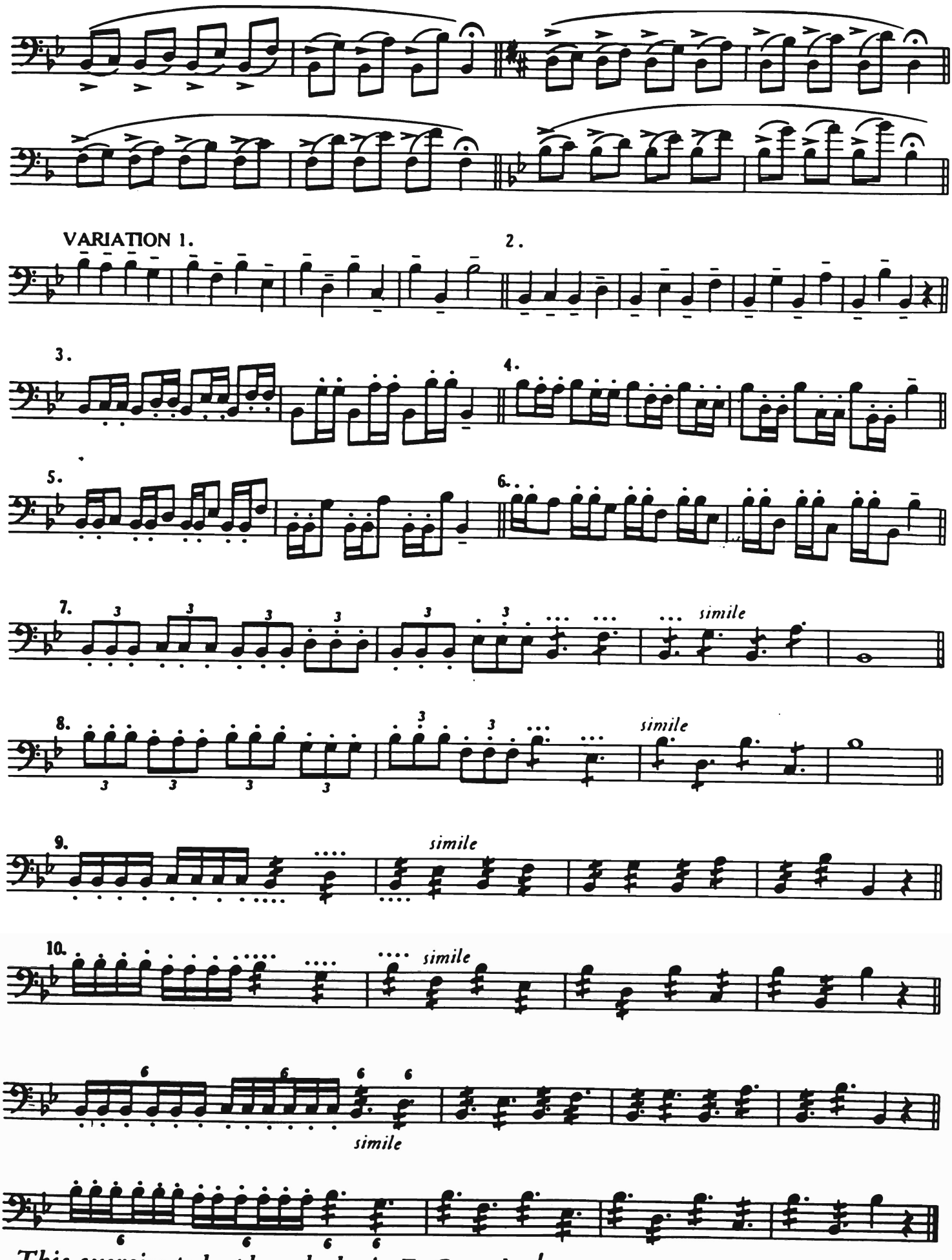

This exercise to be played also in F, G and A♭

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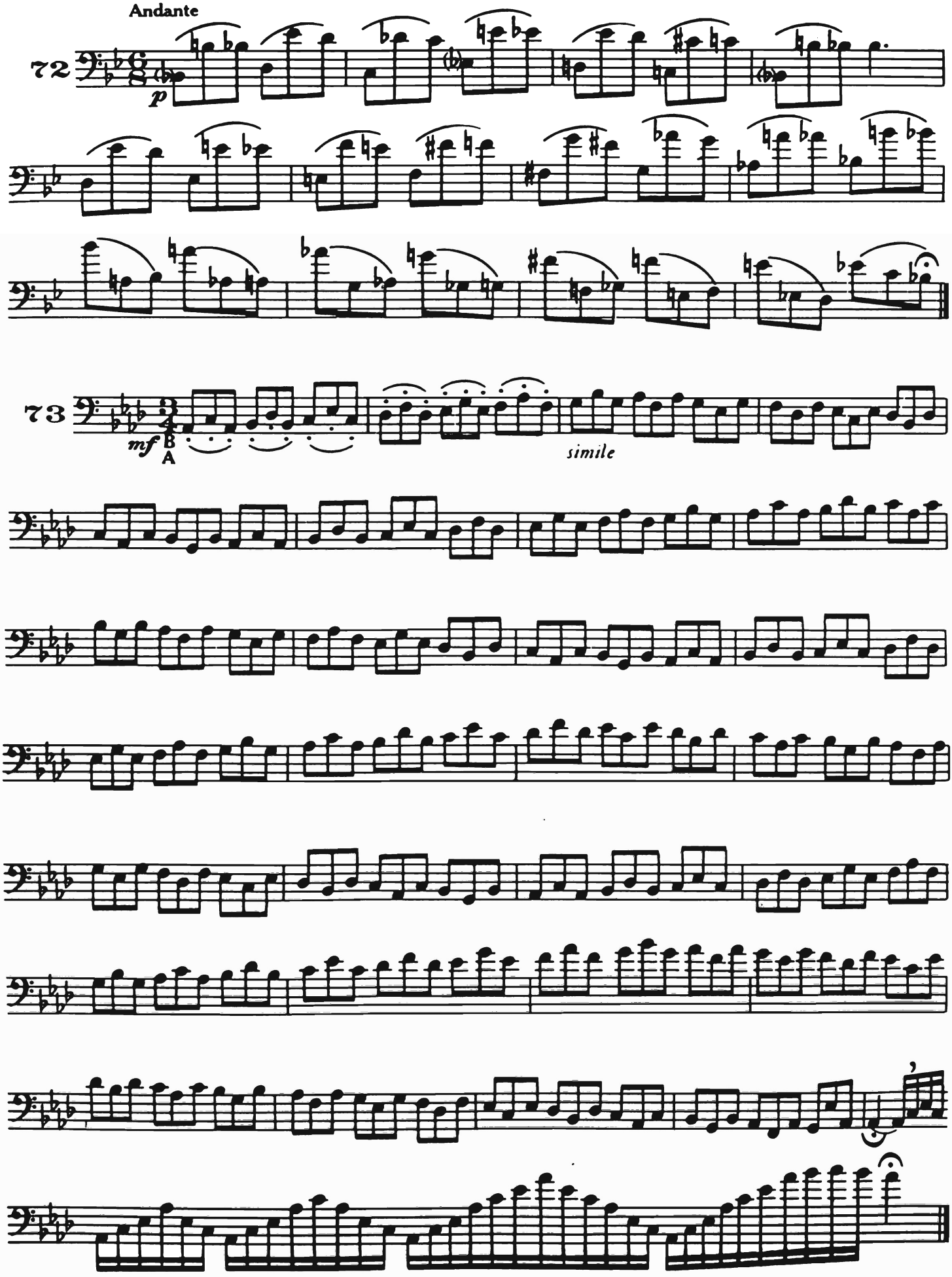

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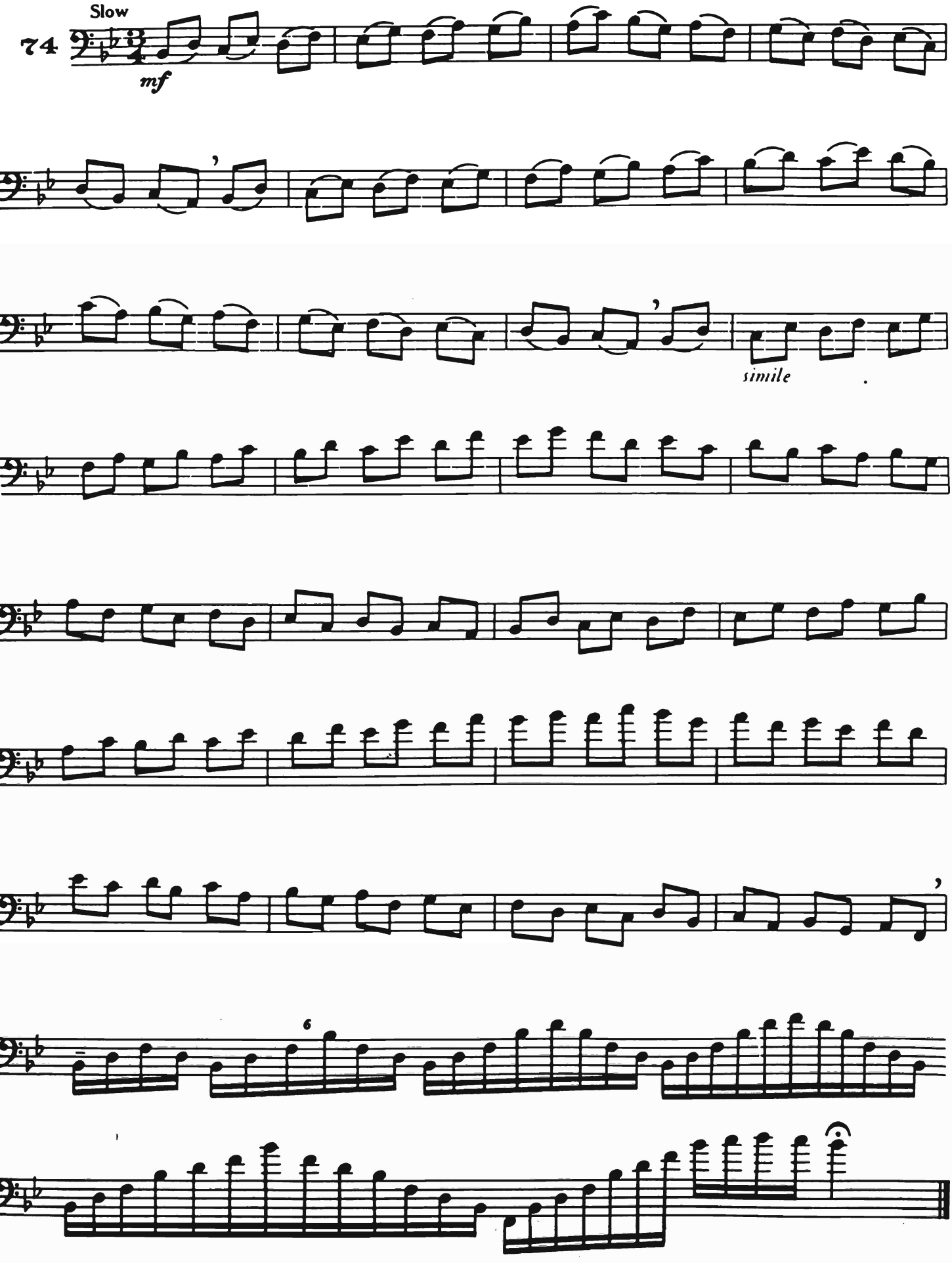

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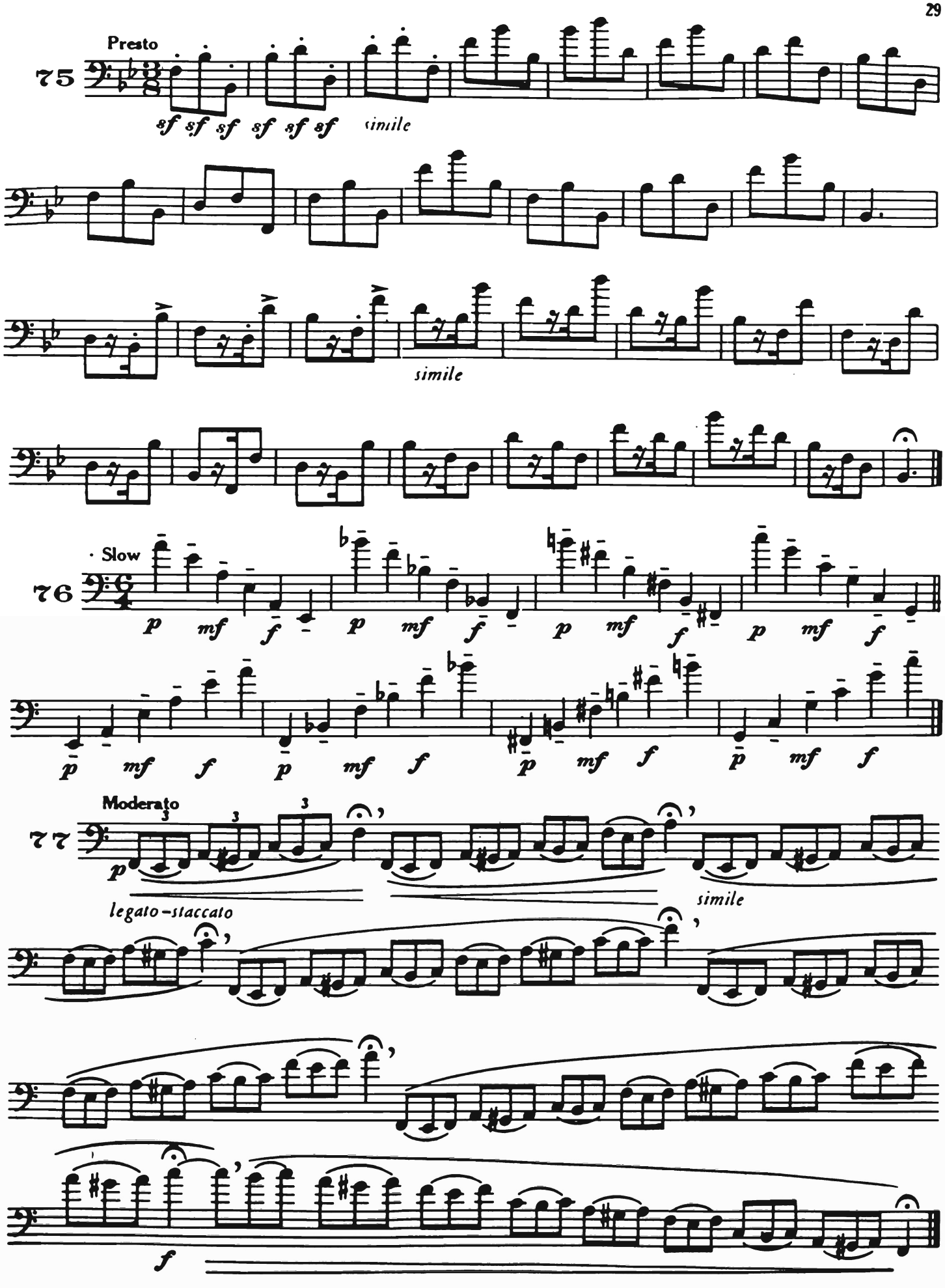

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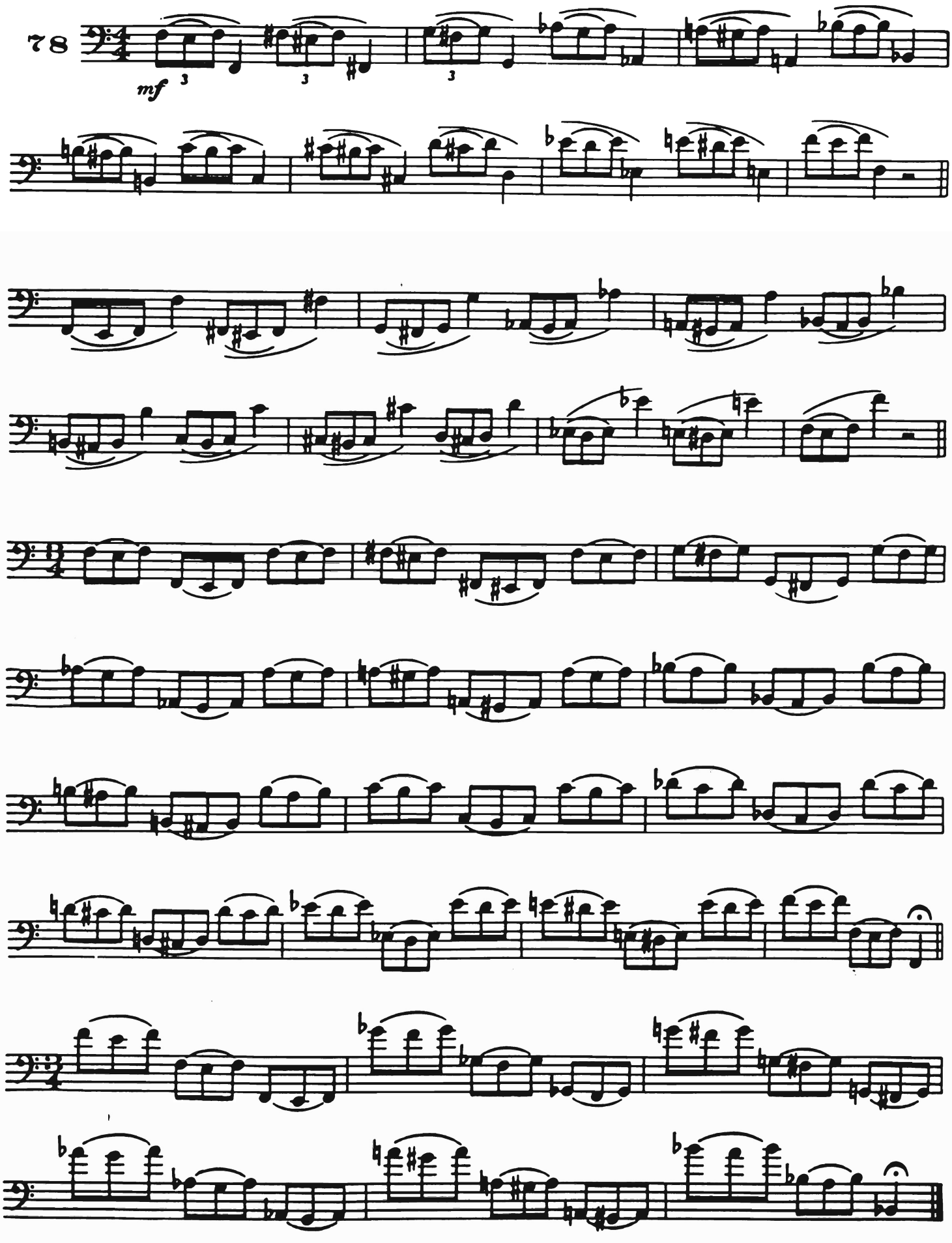

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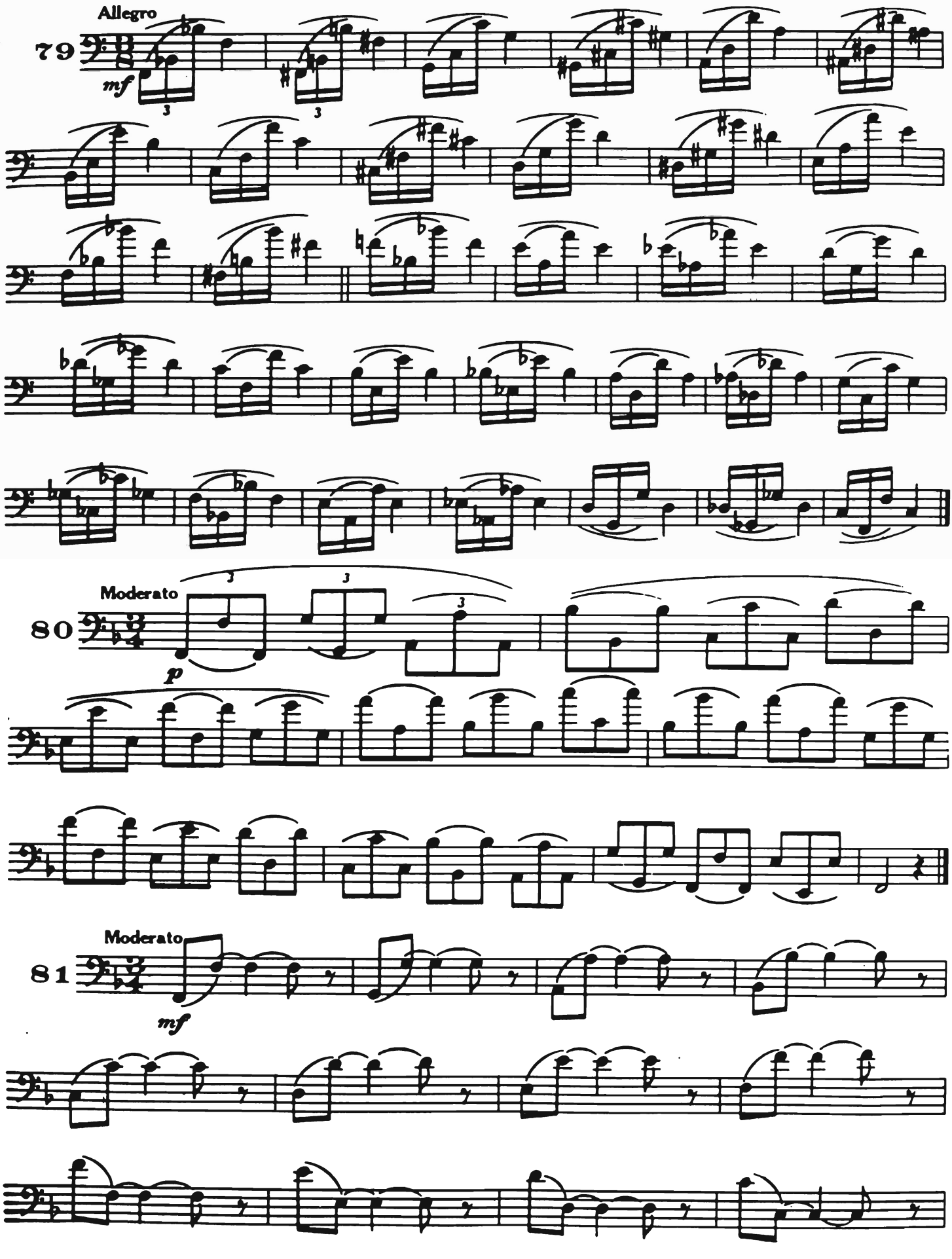

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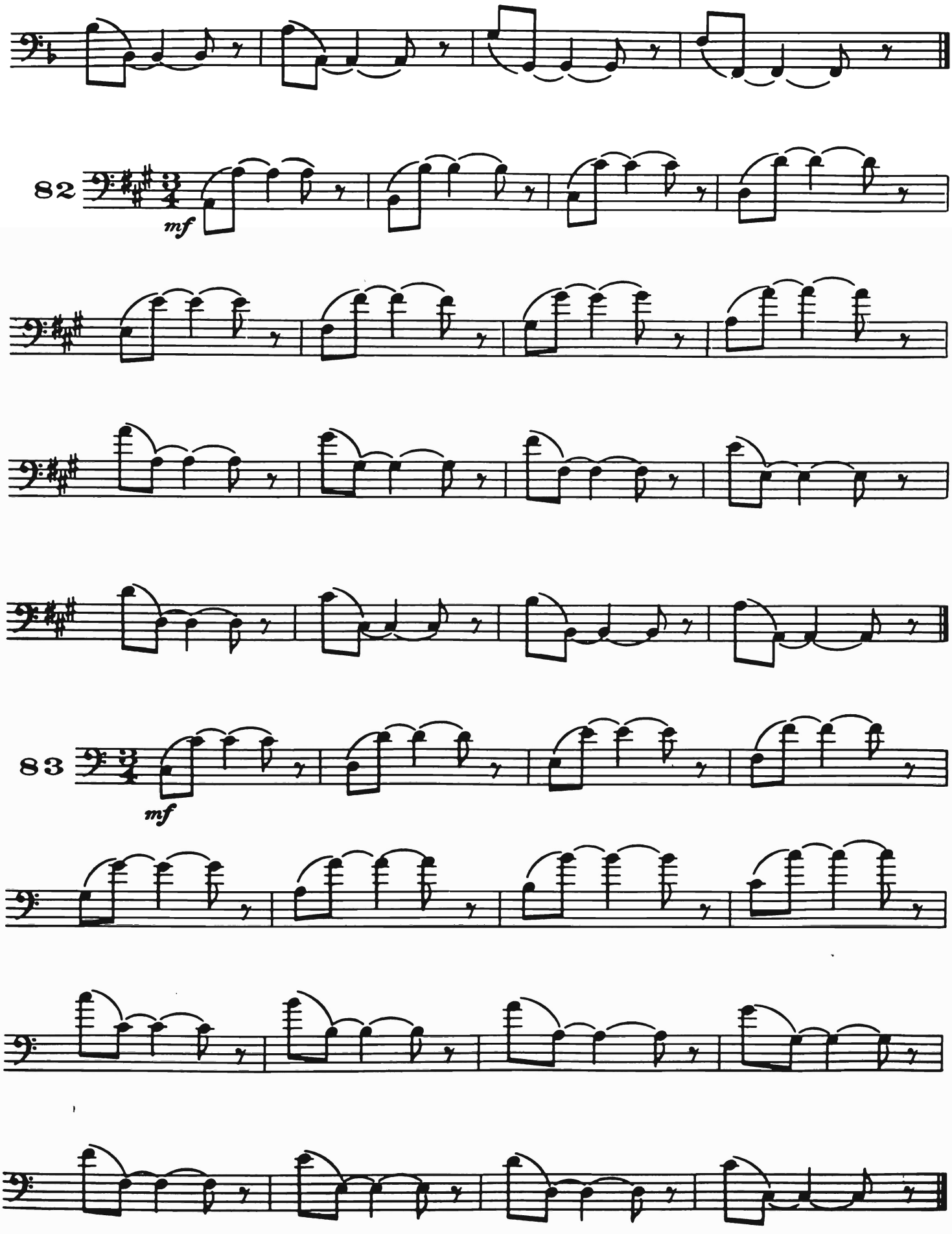

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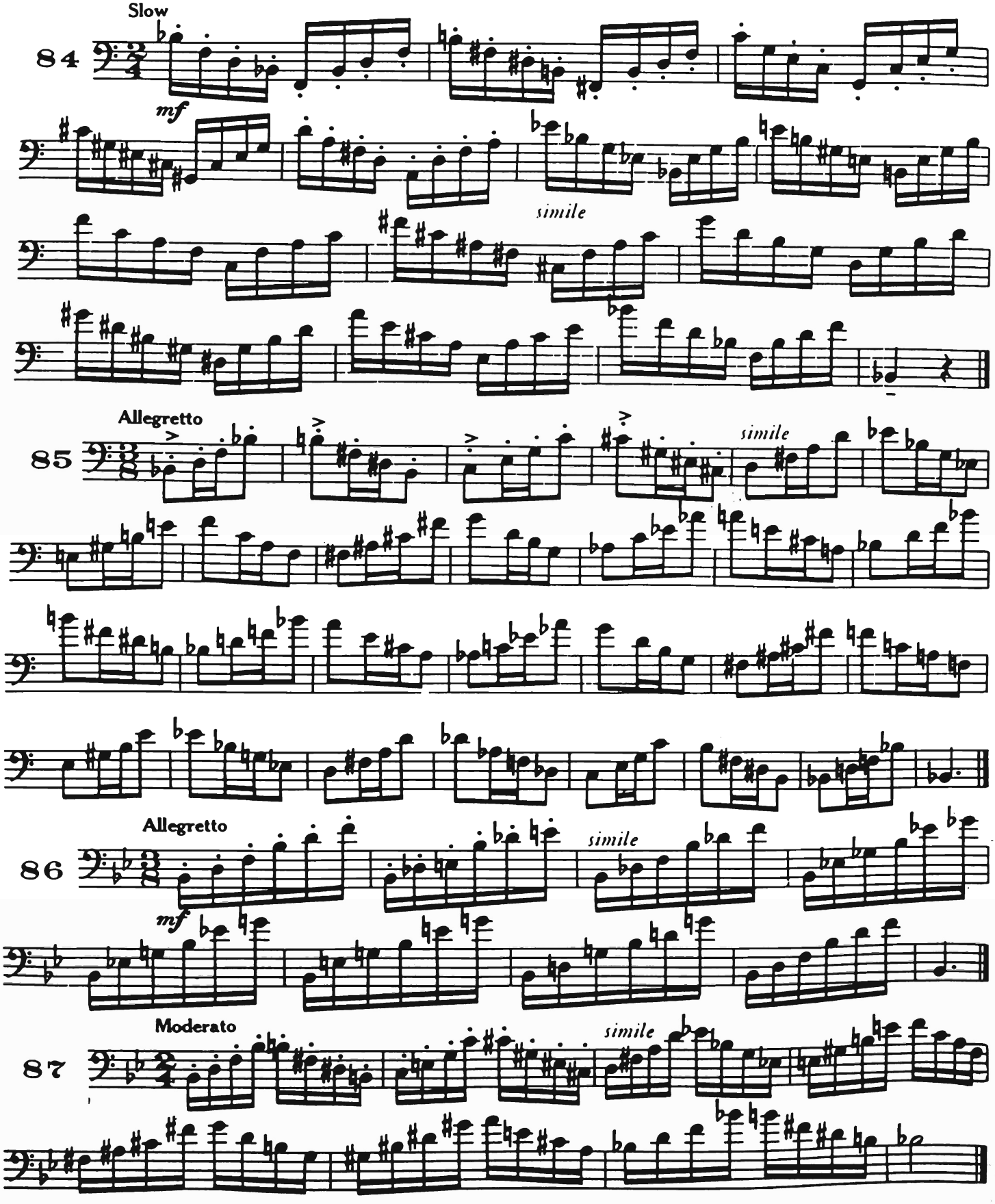
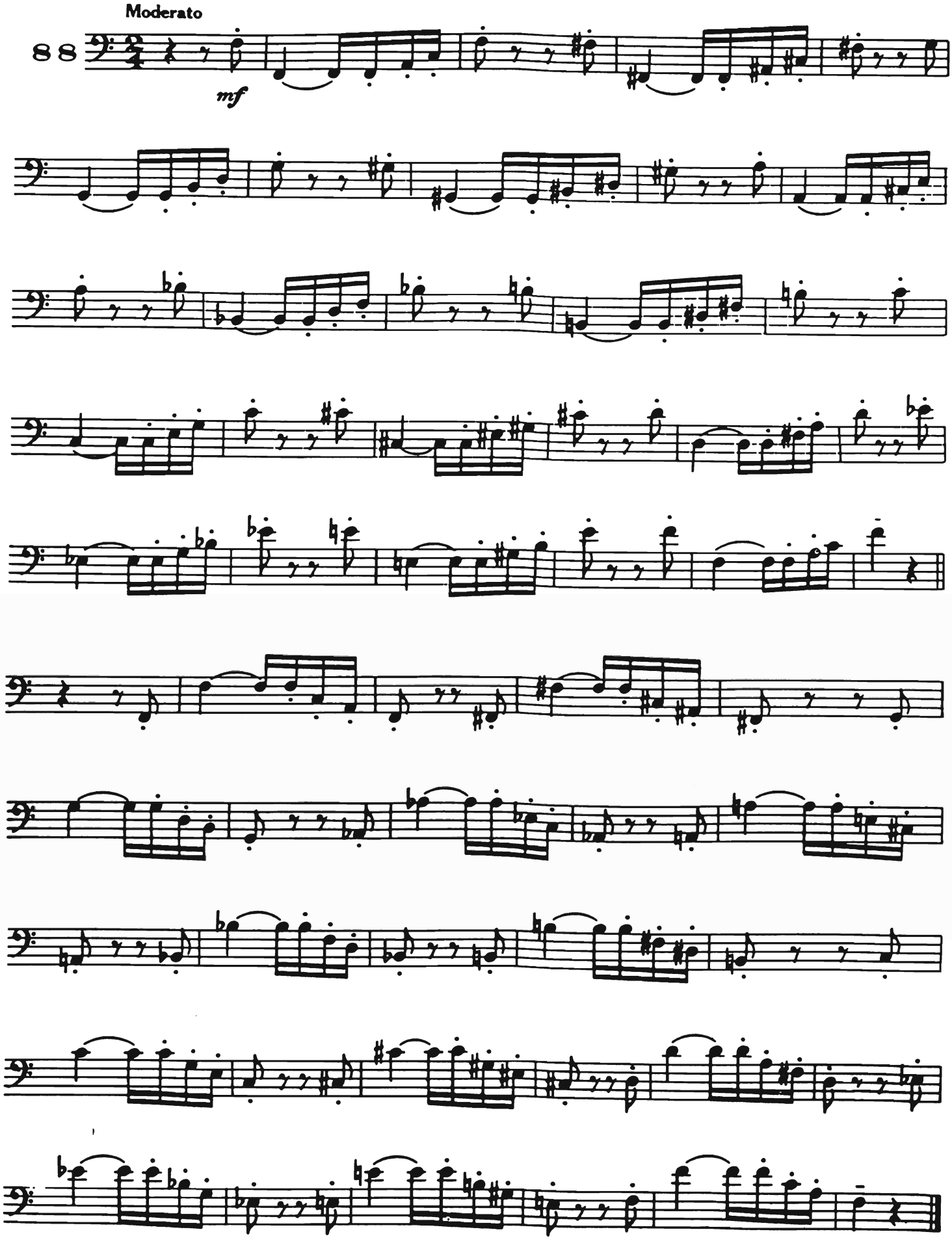
III Chord Exercises



Scan by dag`dae

Moderato



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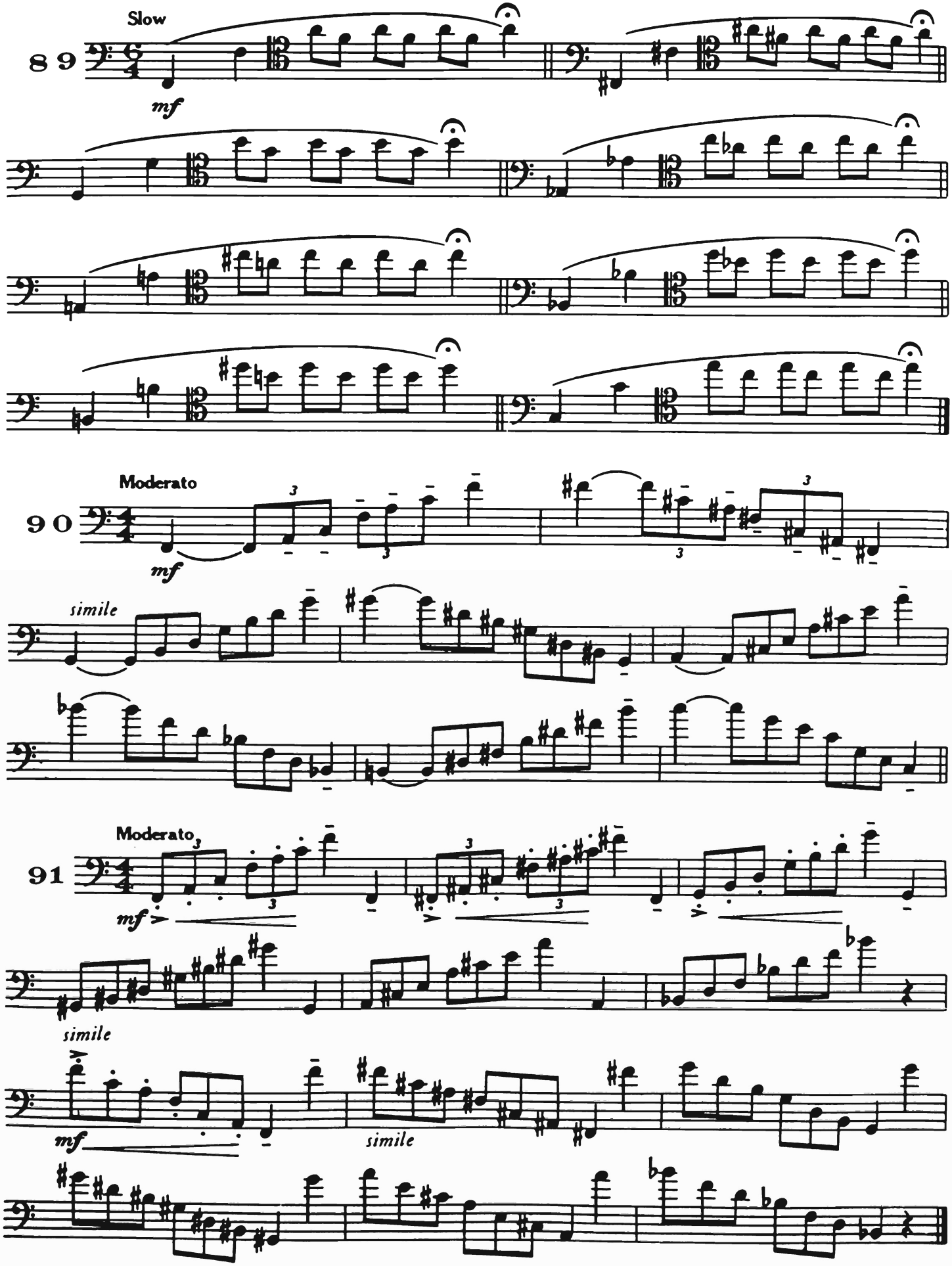

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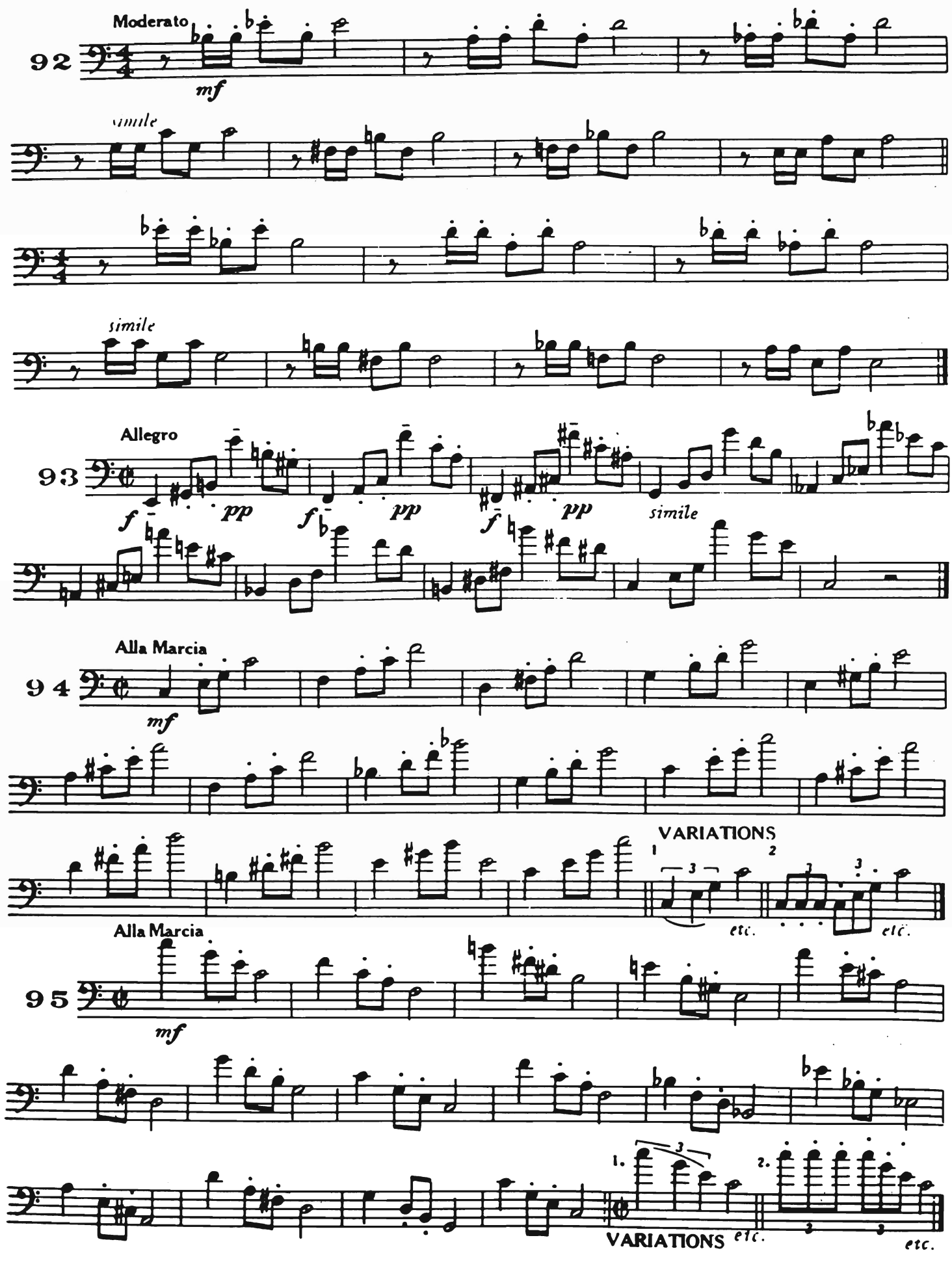

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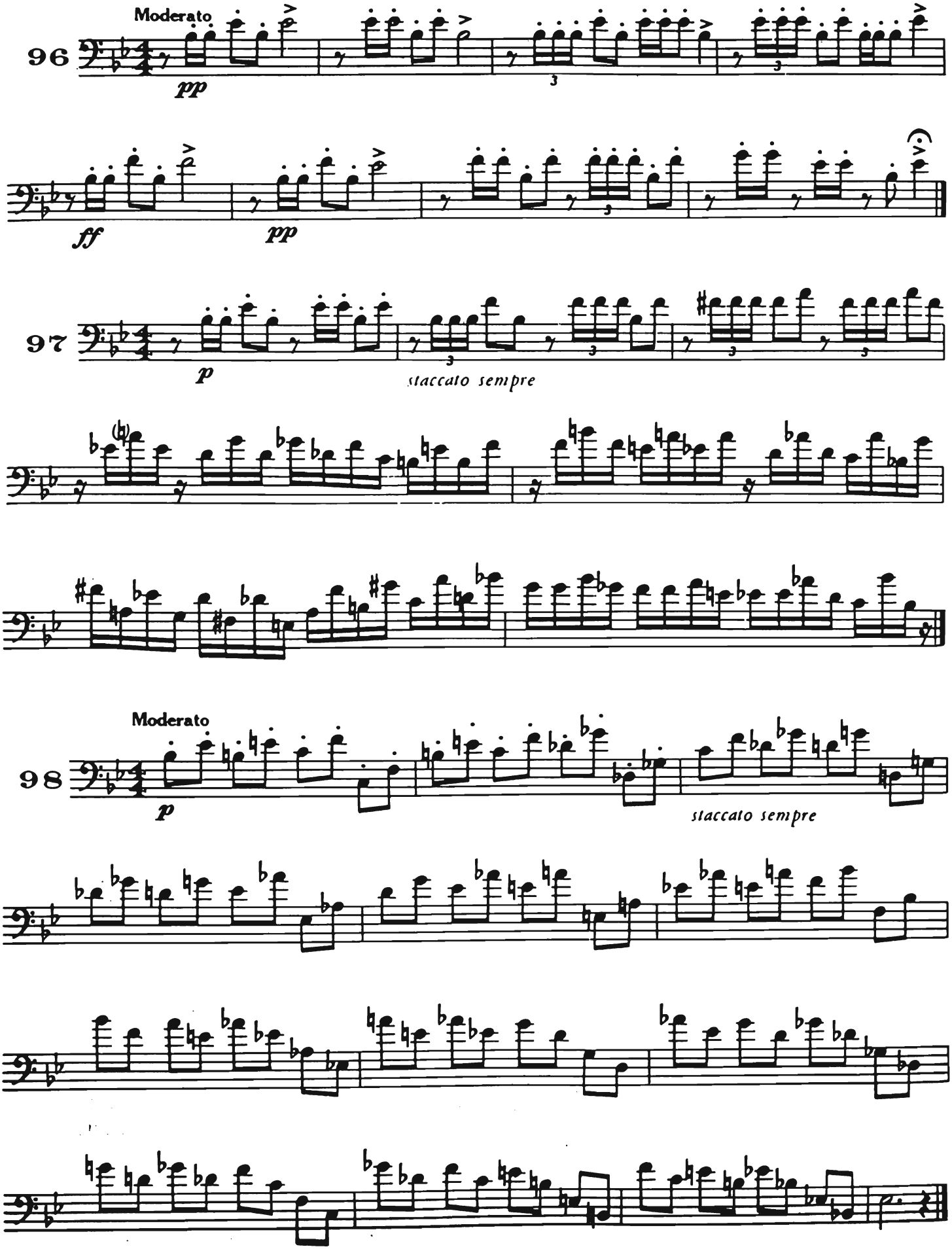

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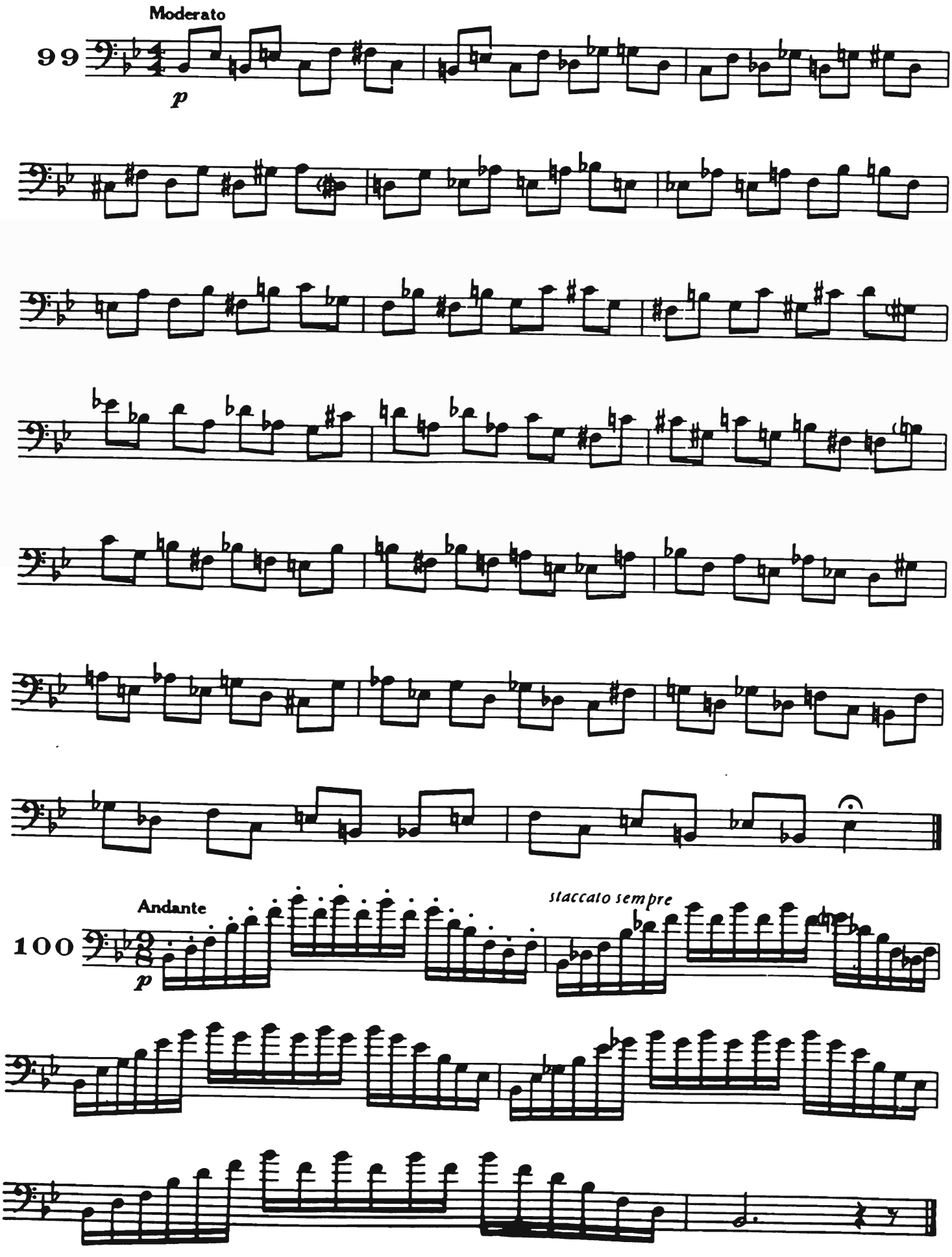

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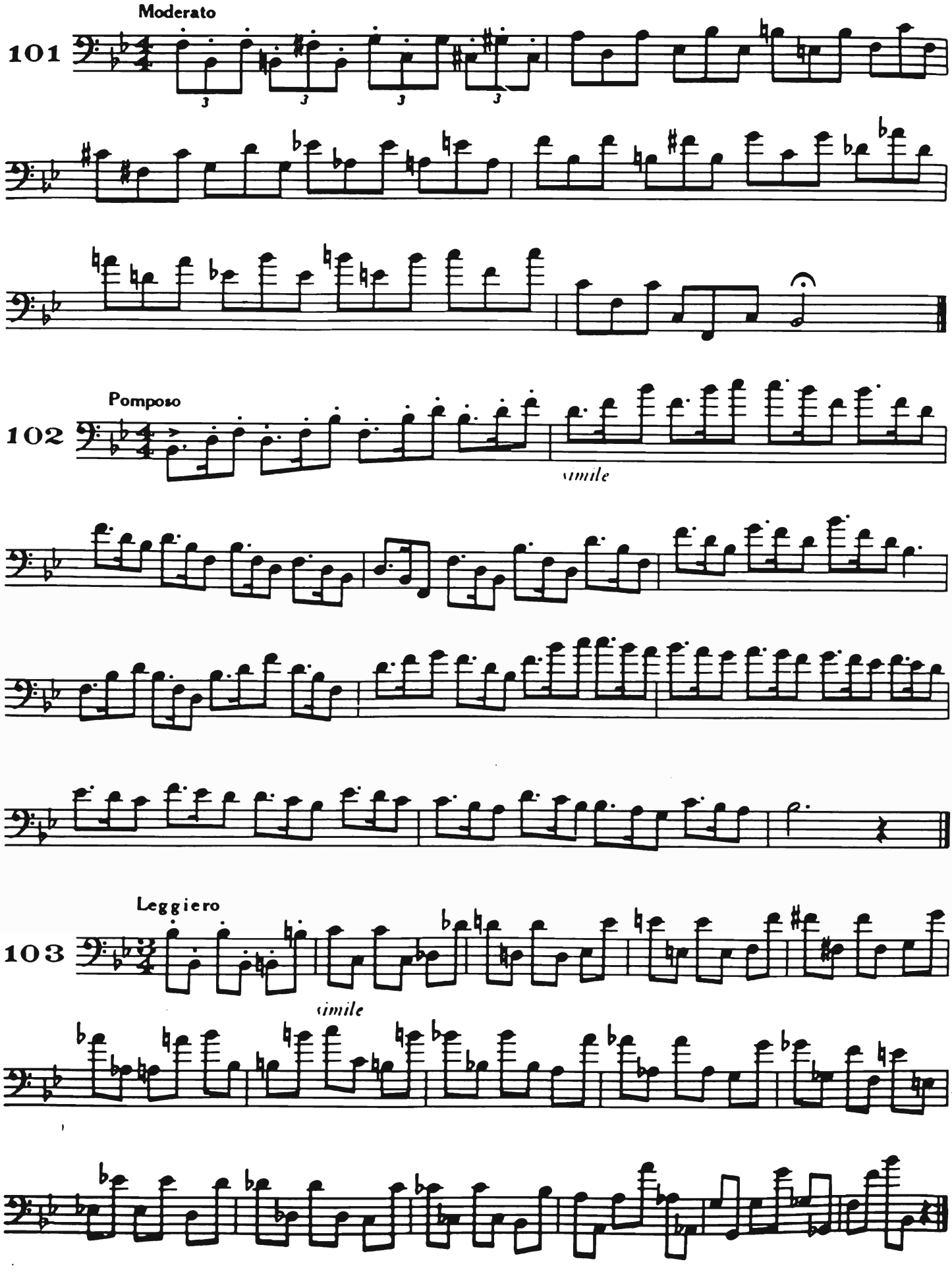

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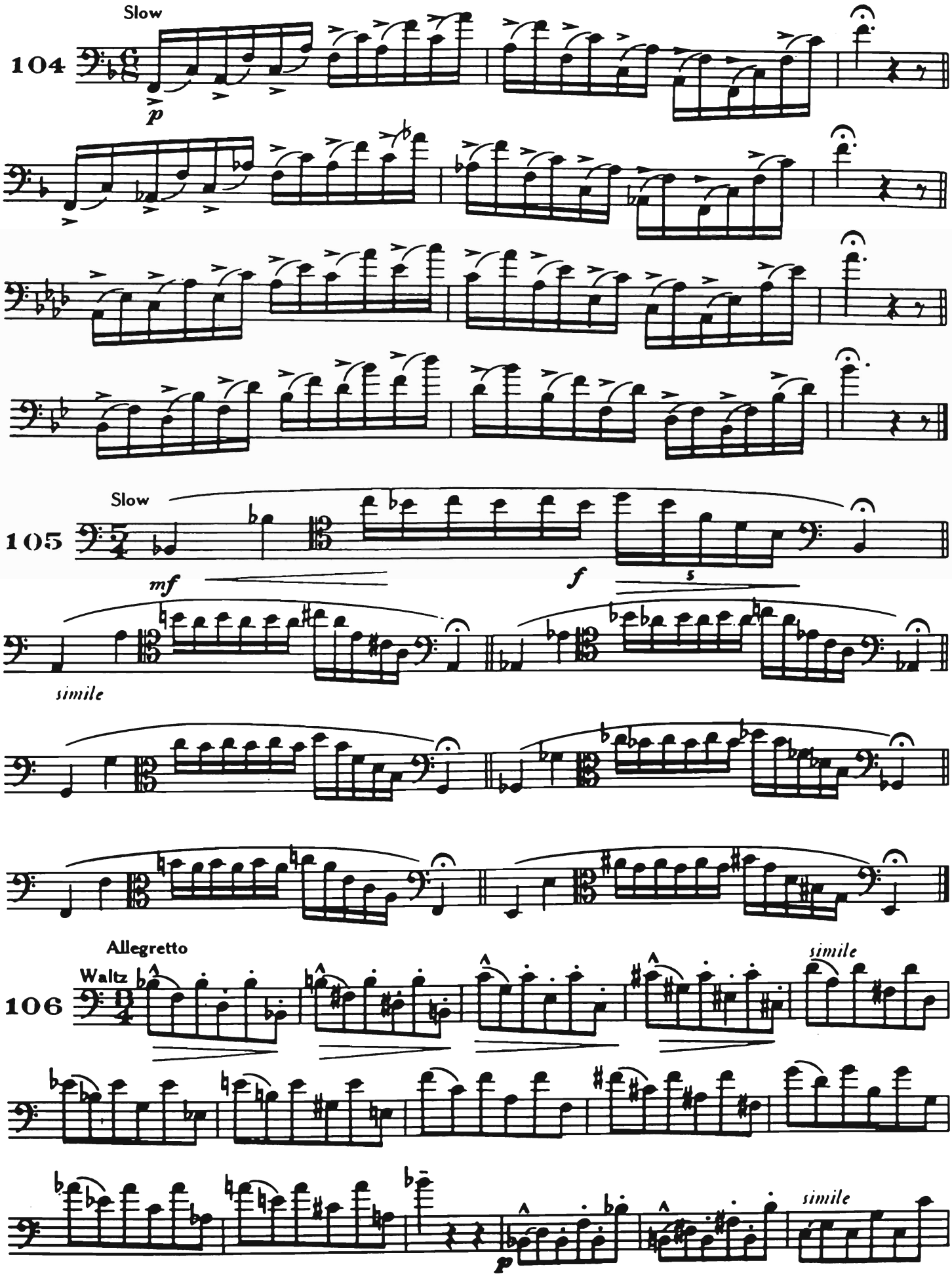

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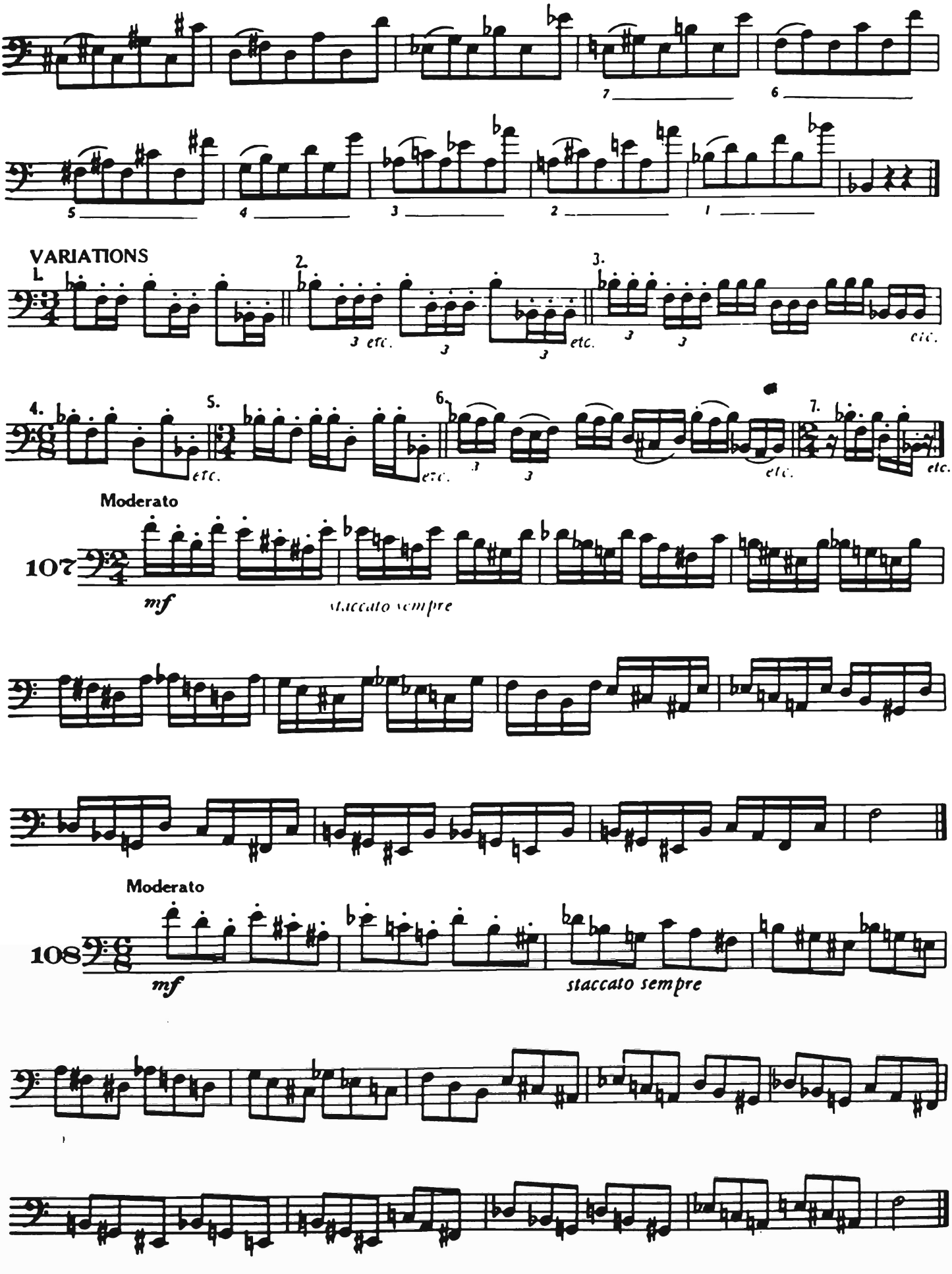
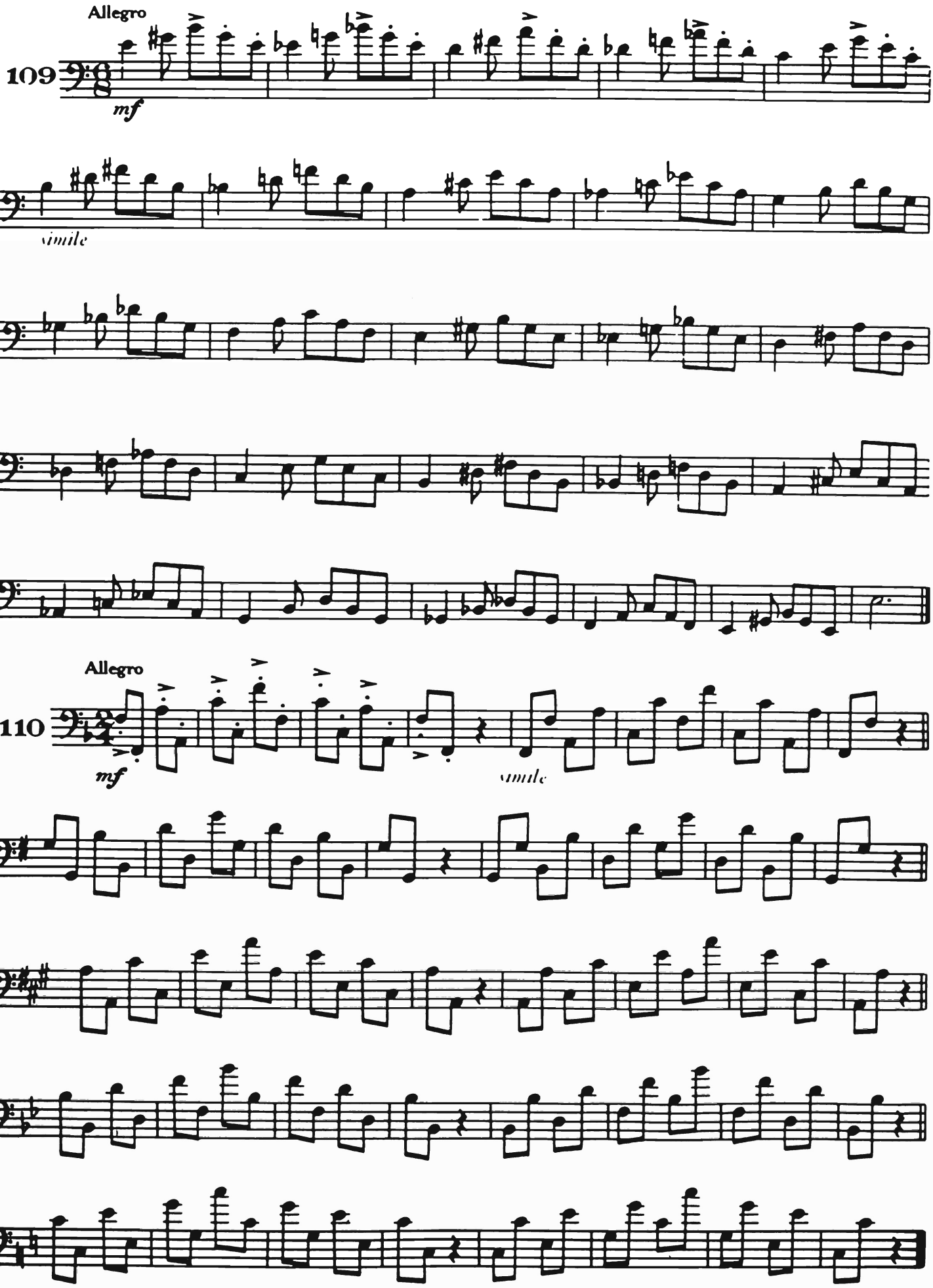
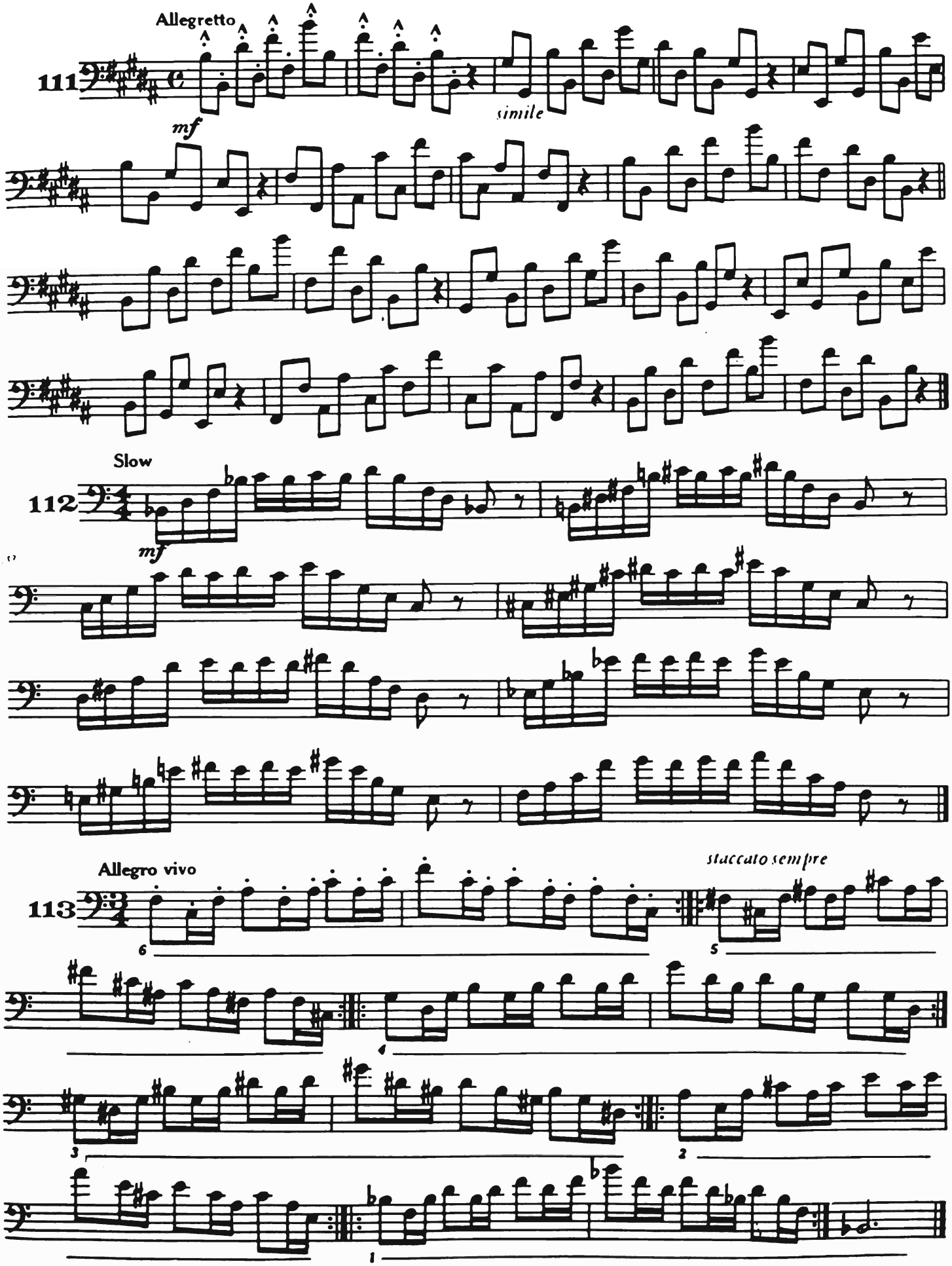


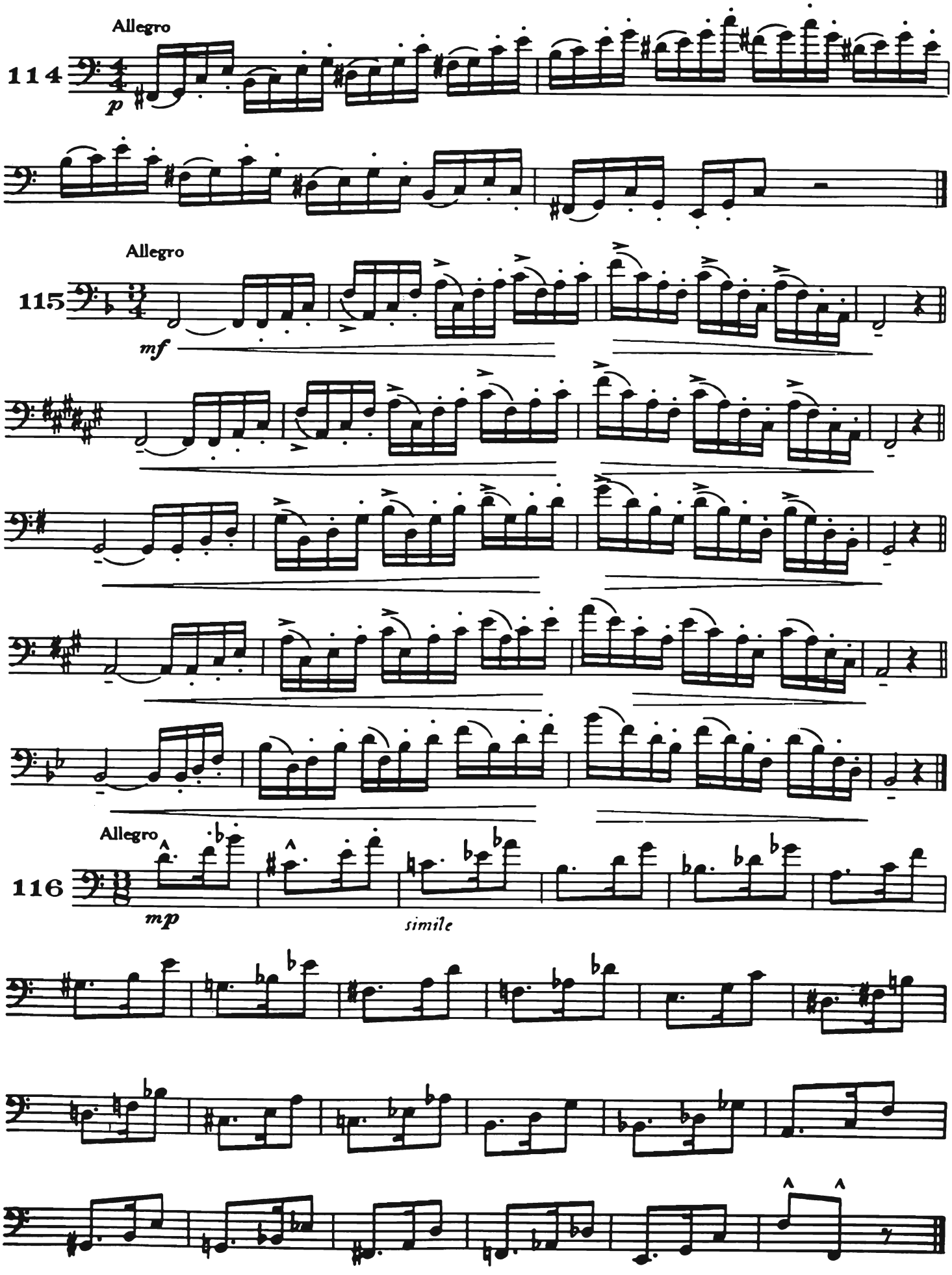
Scan by dag`dae



Scan by dag`dae



Scan by dag`dae



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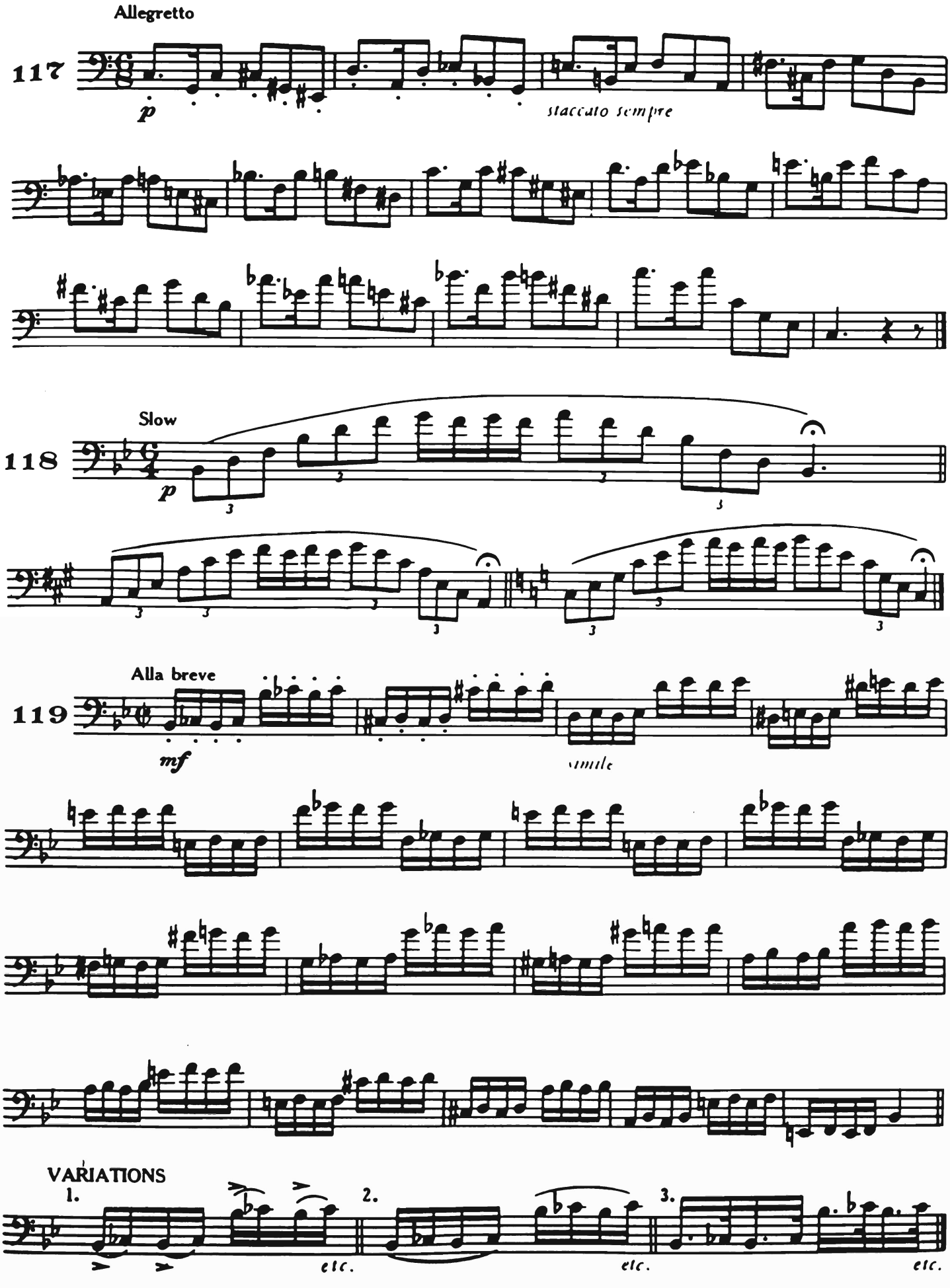

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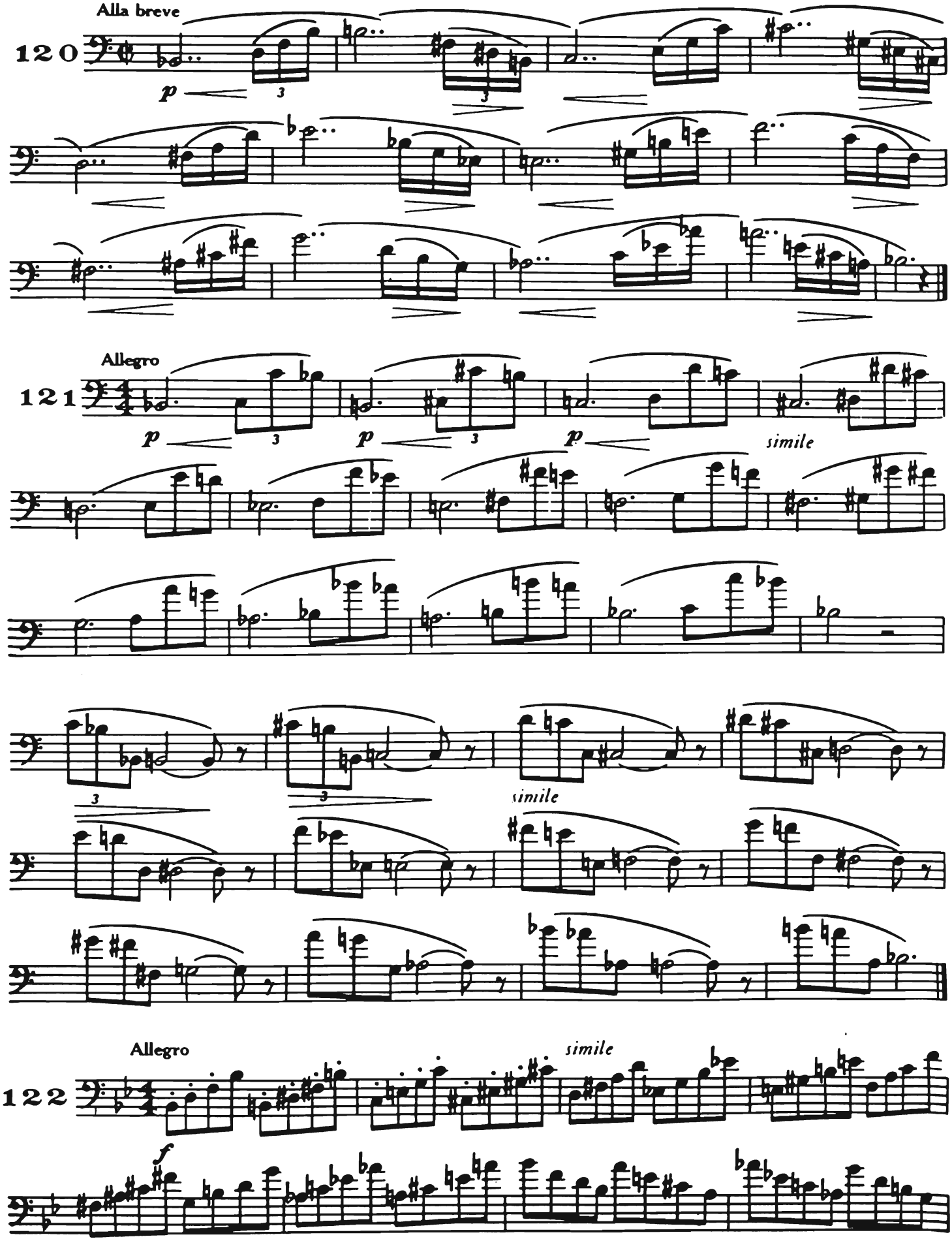
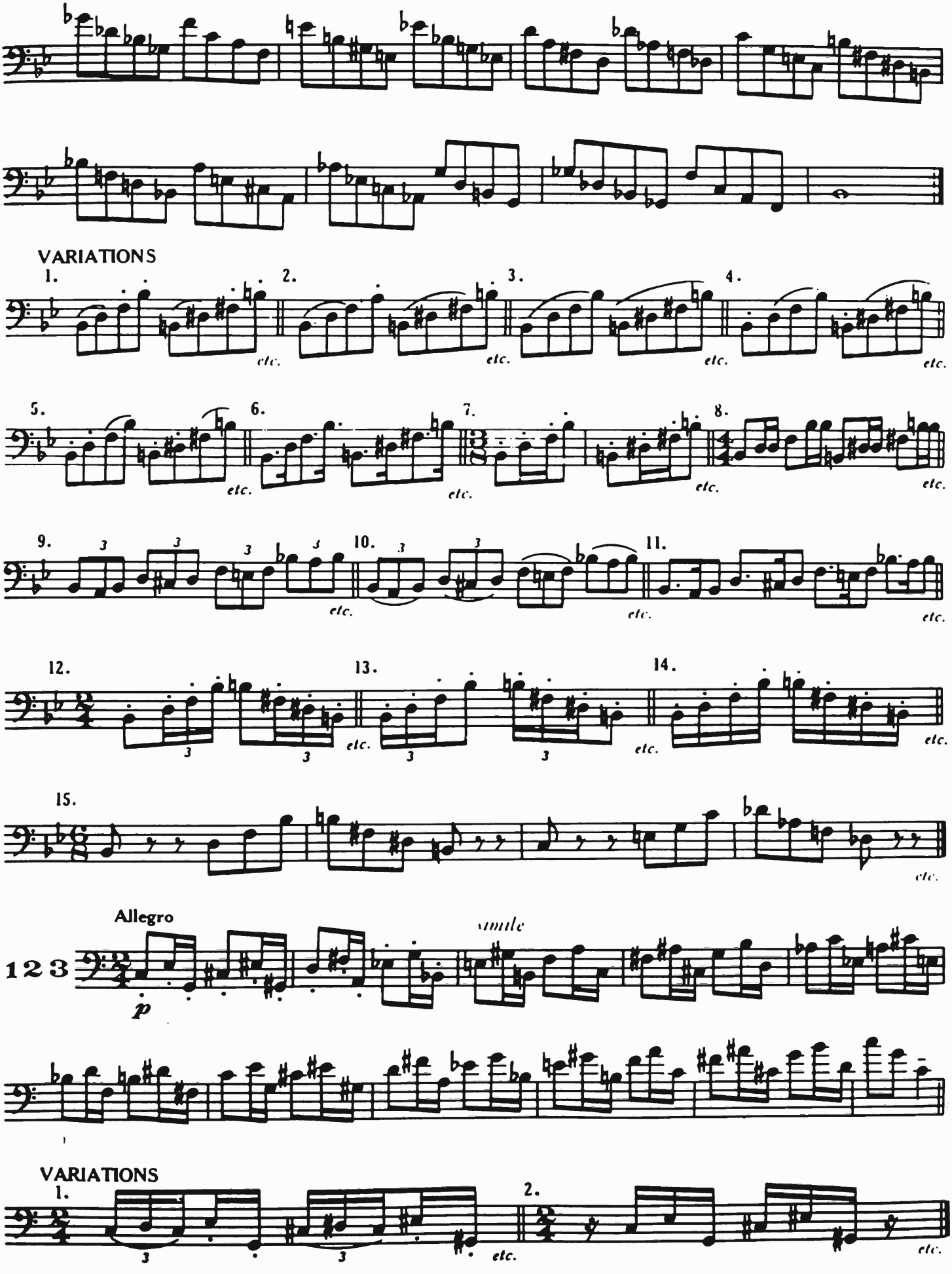


Scan by dag`dae



Scan by dag`dae

Allegro

124

mf

simile

Allegro

125

VARIATIONS

1.

etc.

etc.

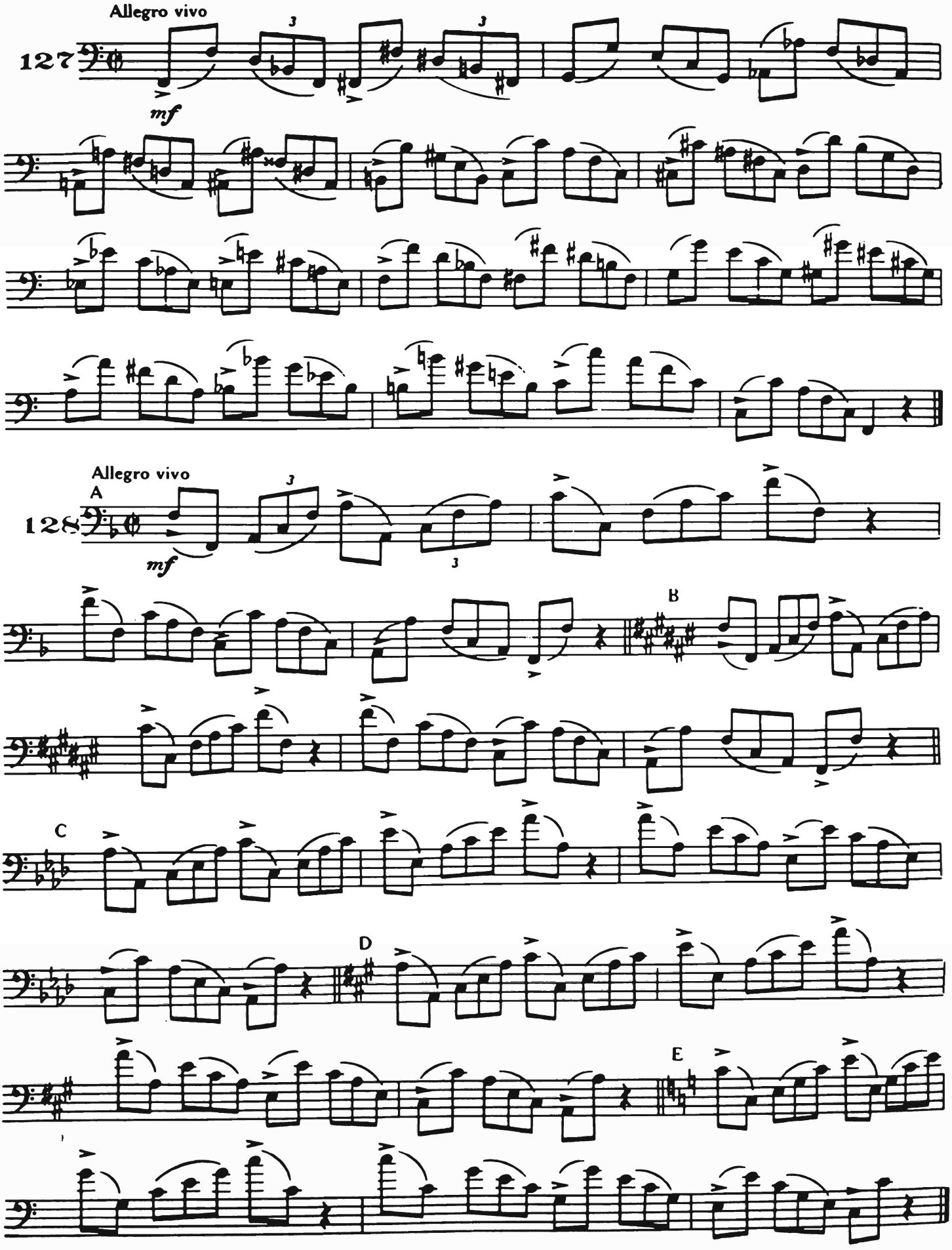
Allegro

126

mf

simile

Scan by dag`dae



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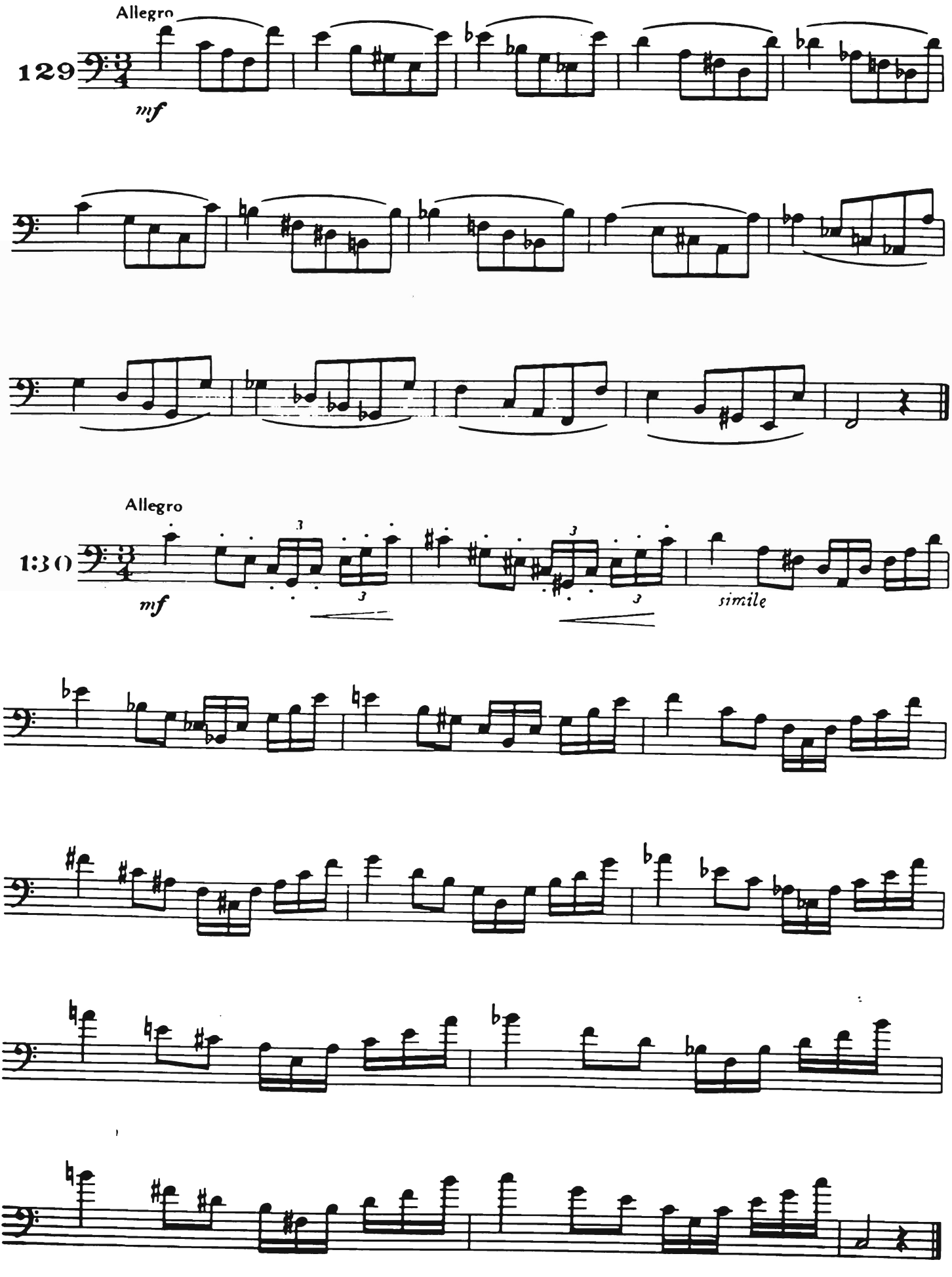
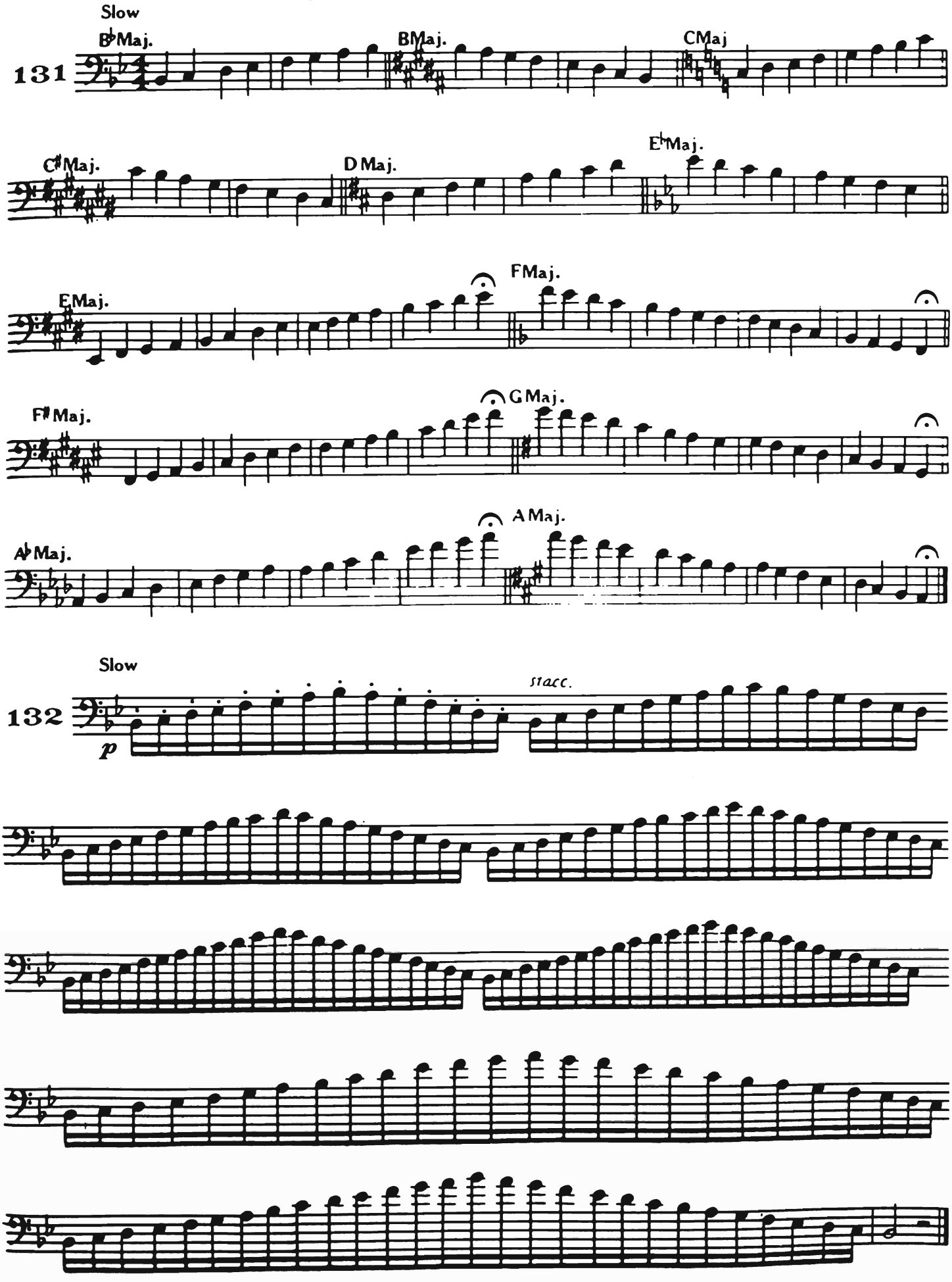


Scan by dag`dae

IV Scale Exercises



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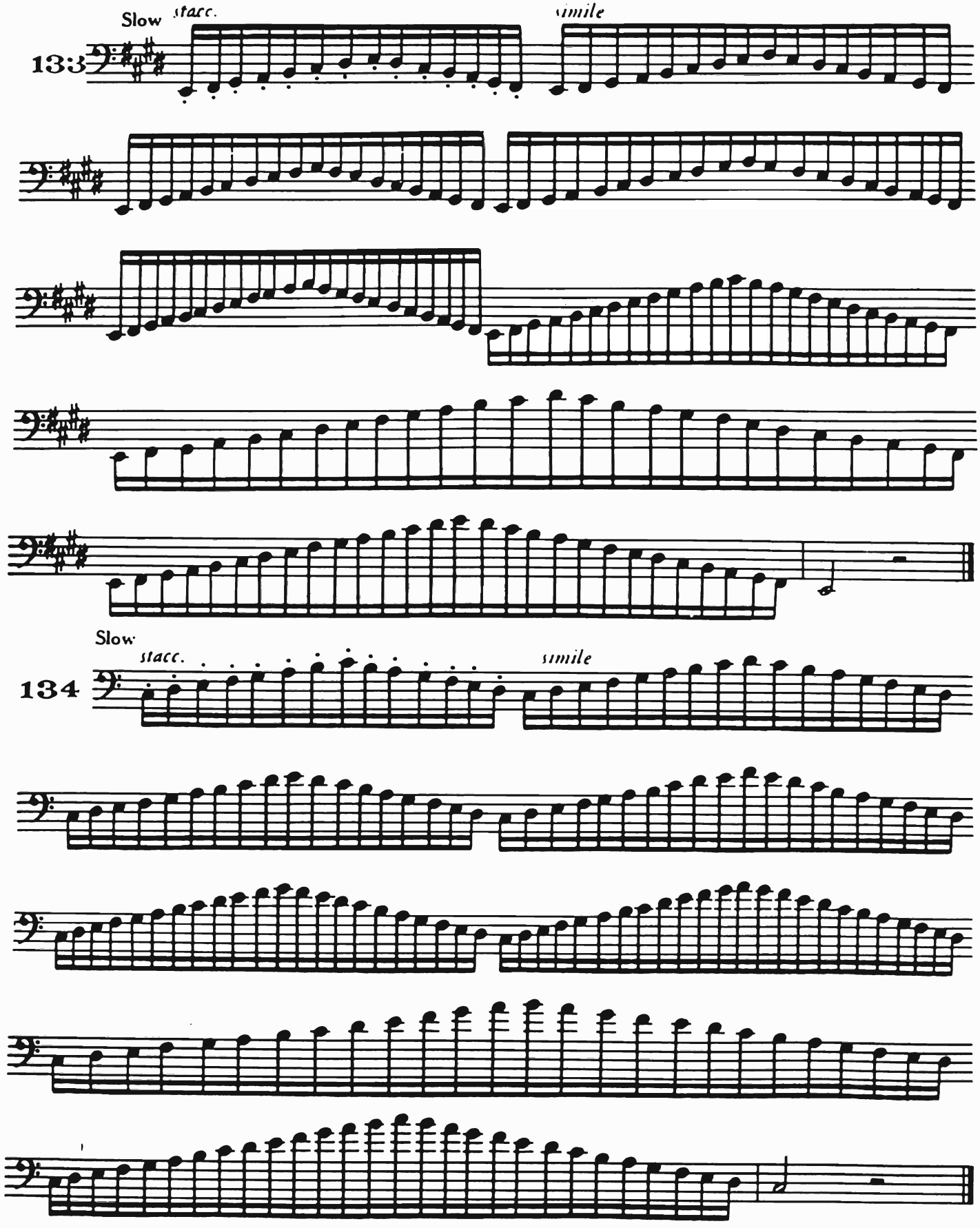

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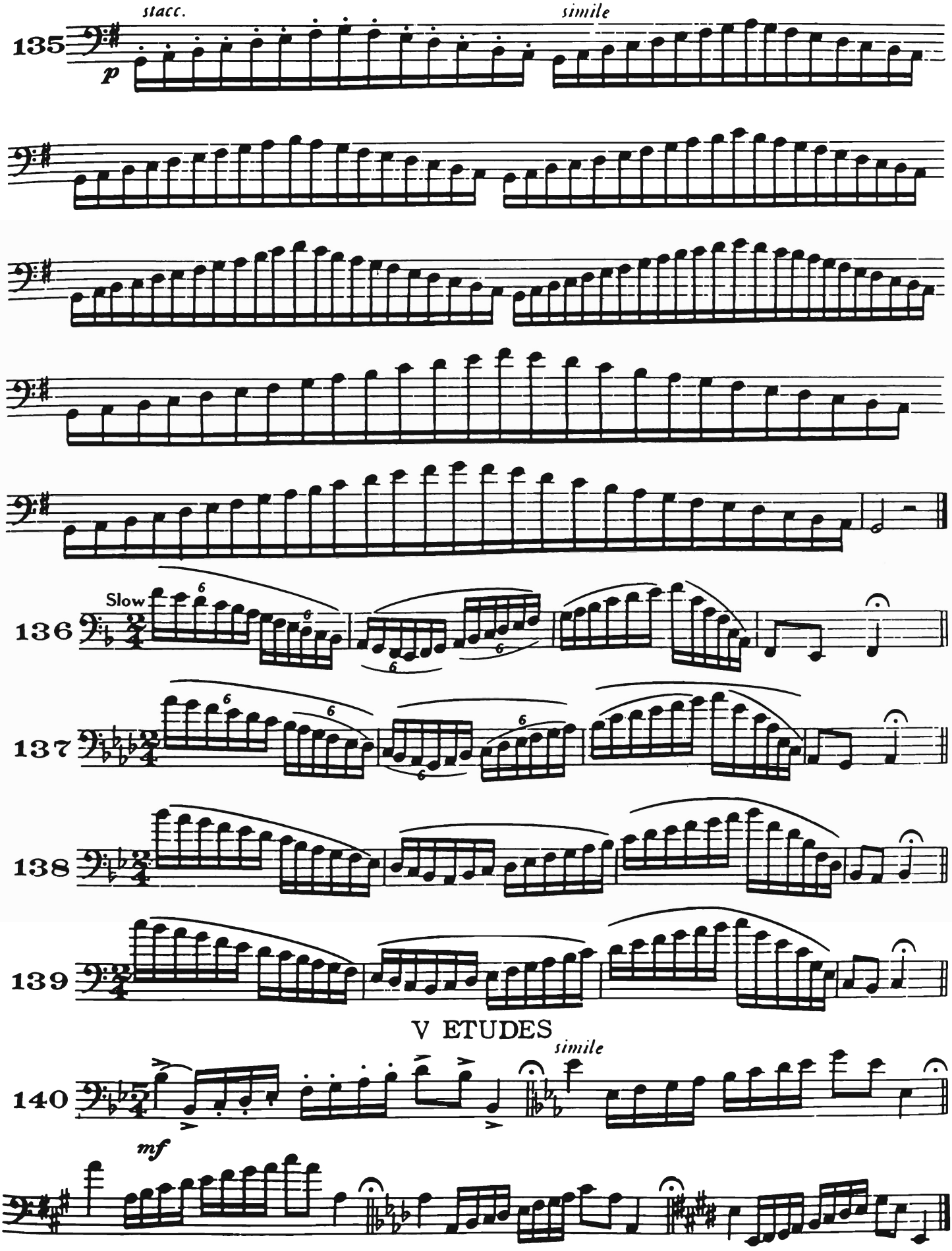

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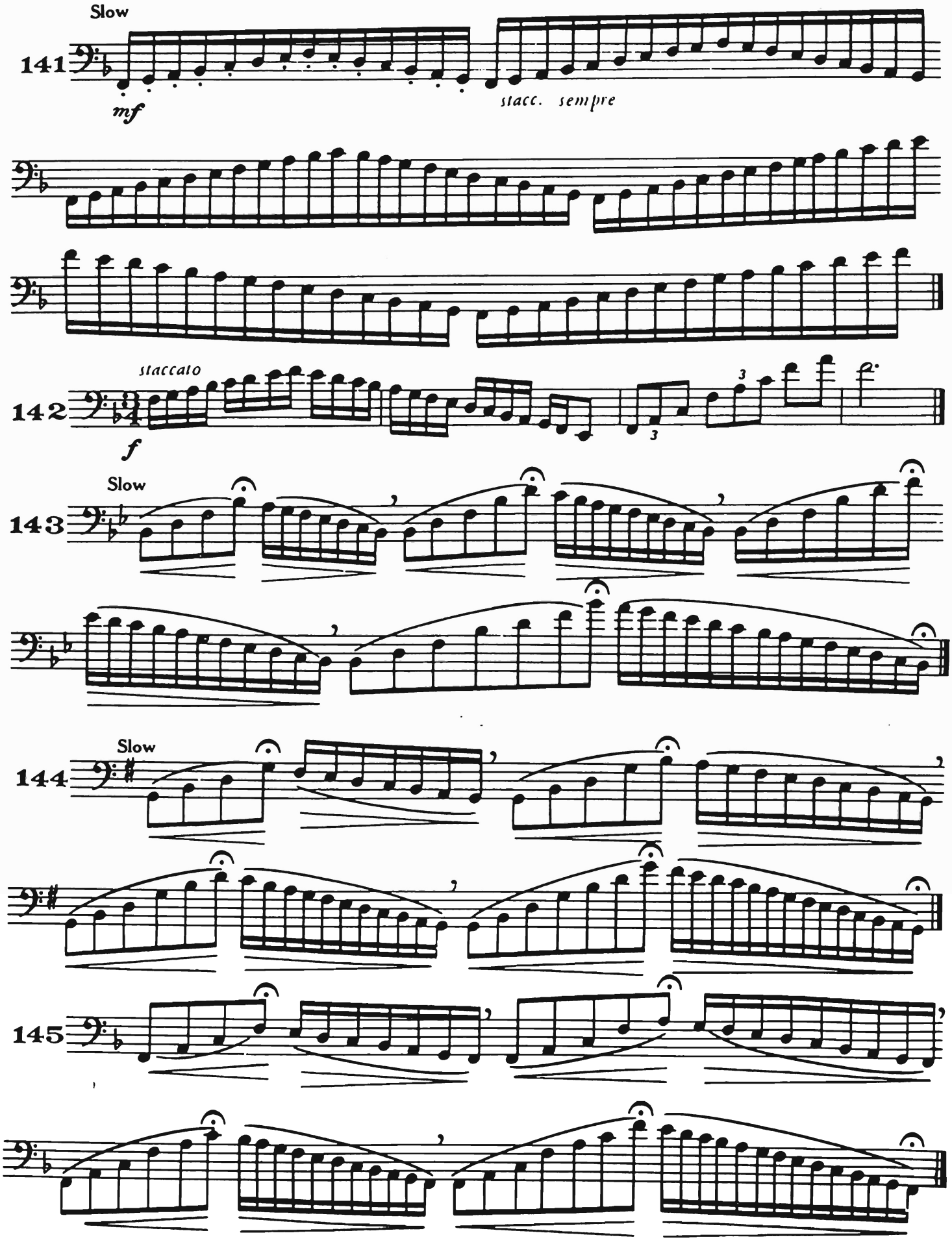
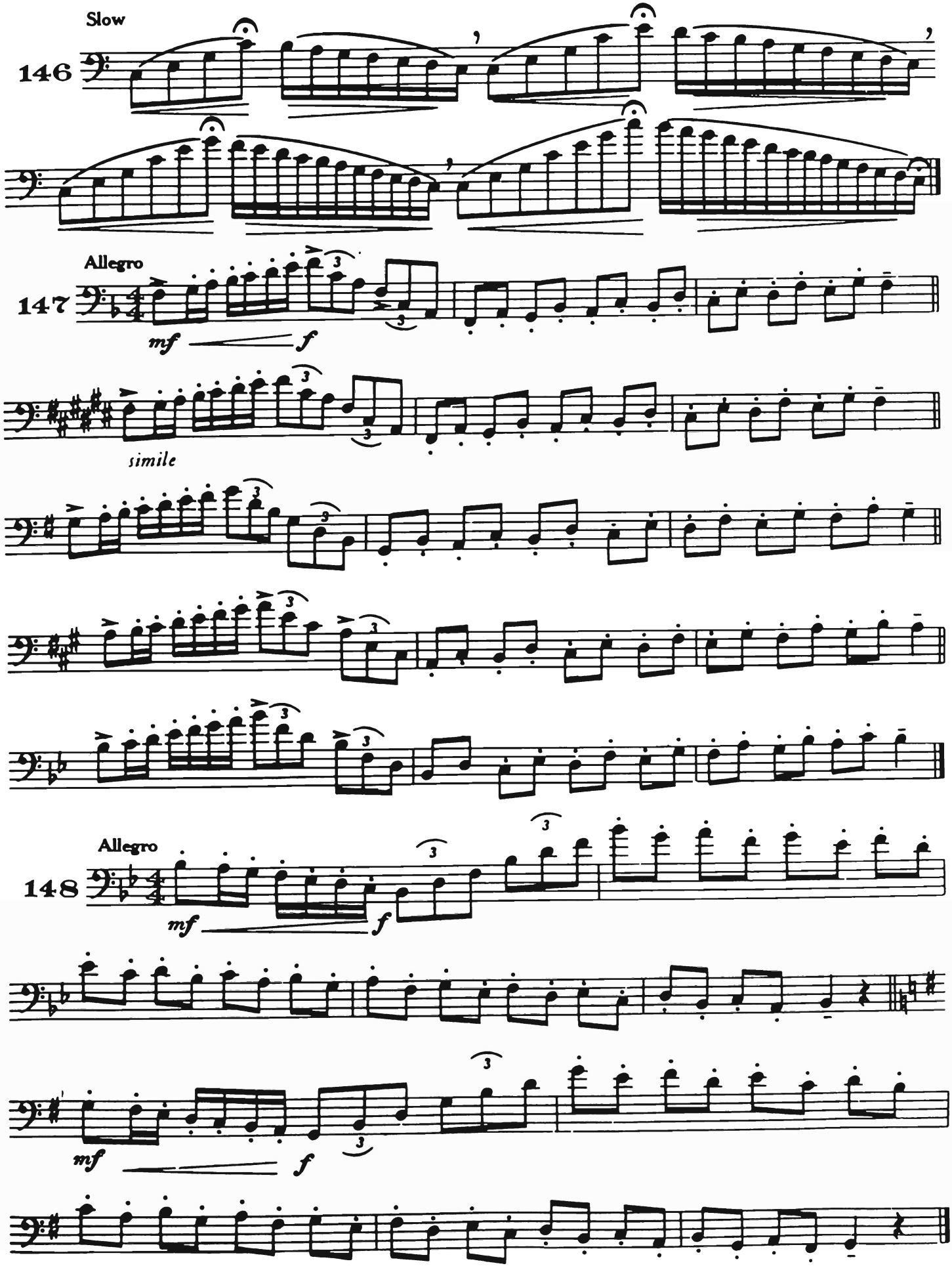


Scan by dag`dae



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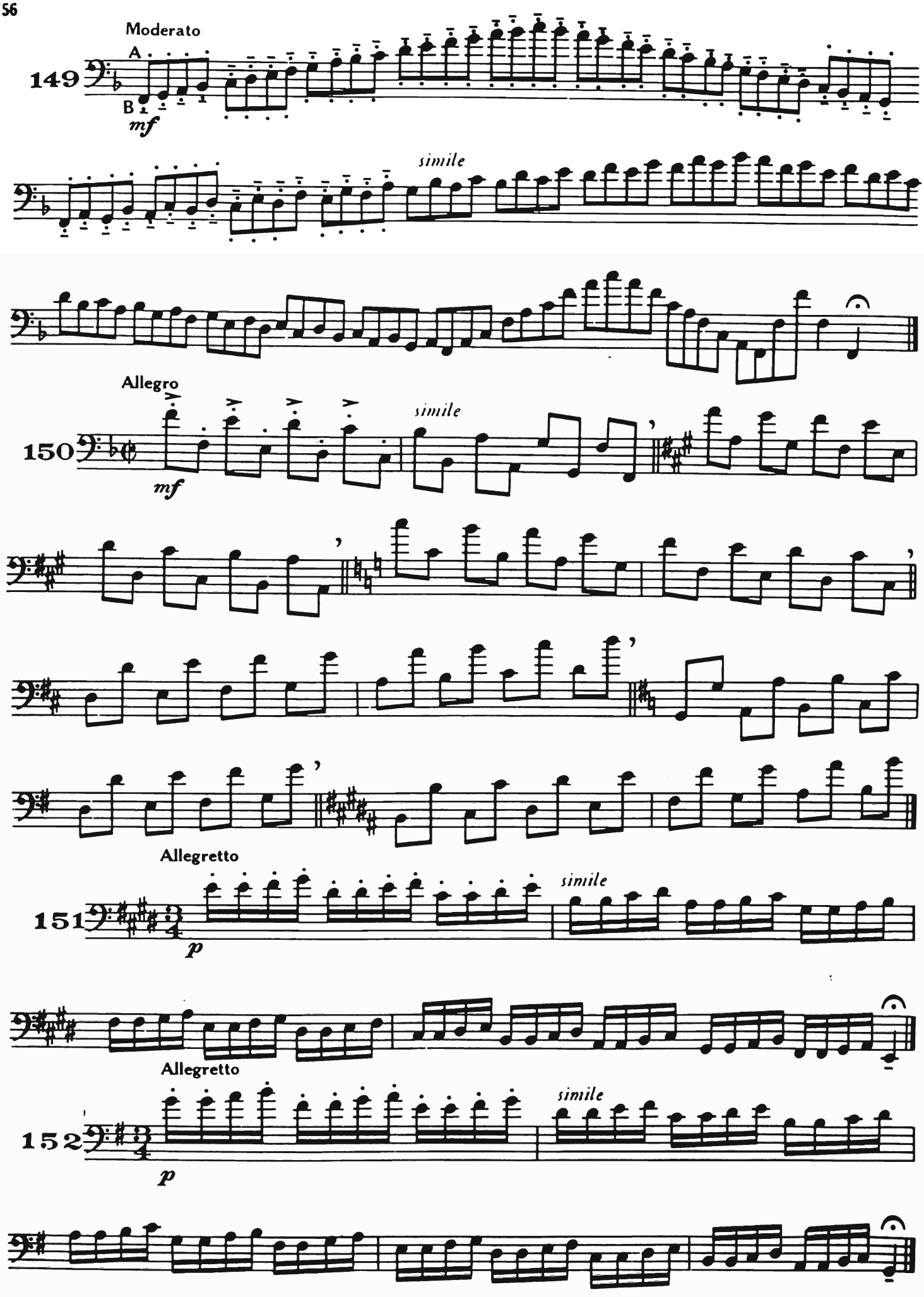


Scan by dag`dae

Allegretto

153

p

Allegretto

154

p

Slow

155

f molto staccato *simile*

Scan by dag`dae

Slow

156

mf *molto staccato*

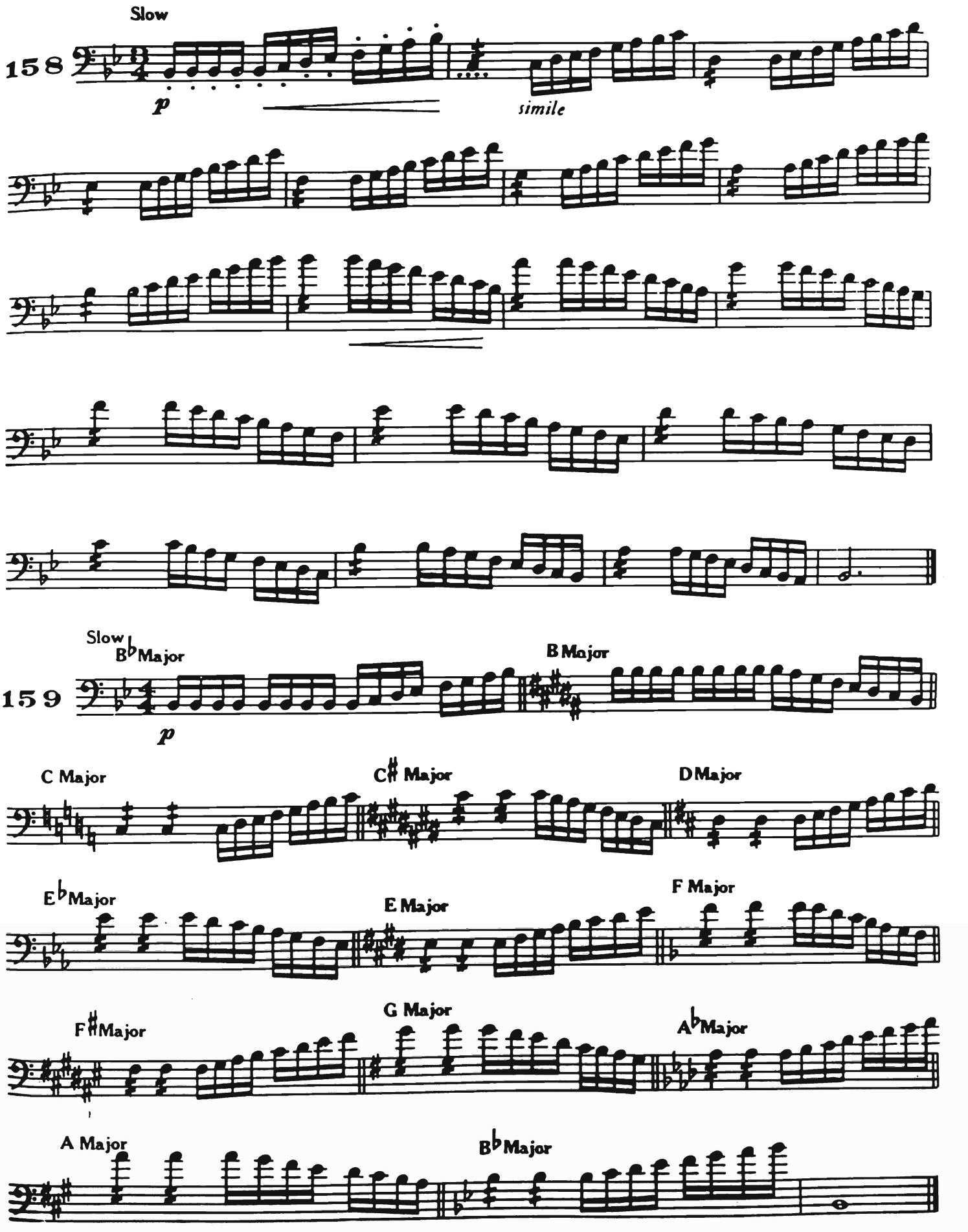
simile

157

mf *molto staccato*

simile

Scan by dag`dae



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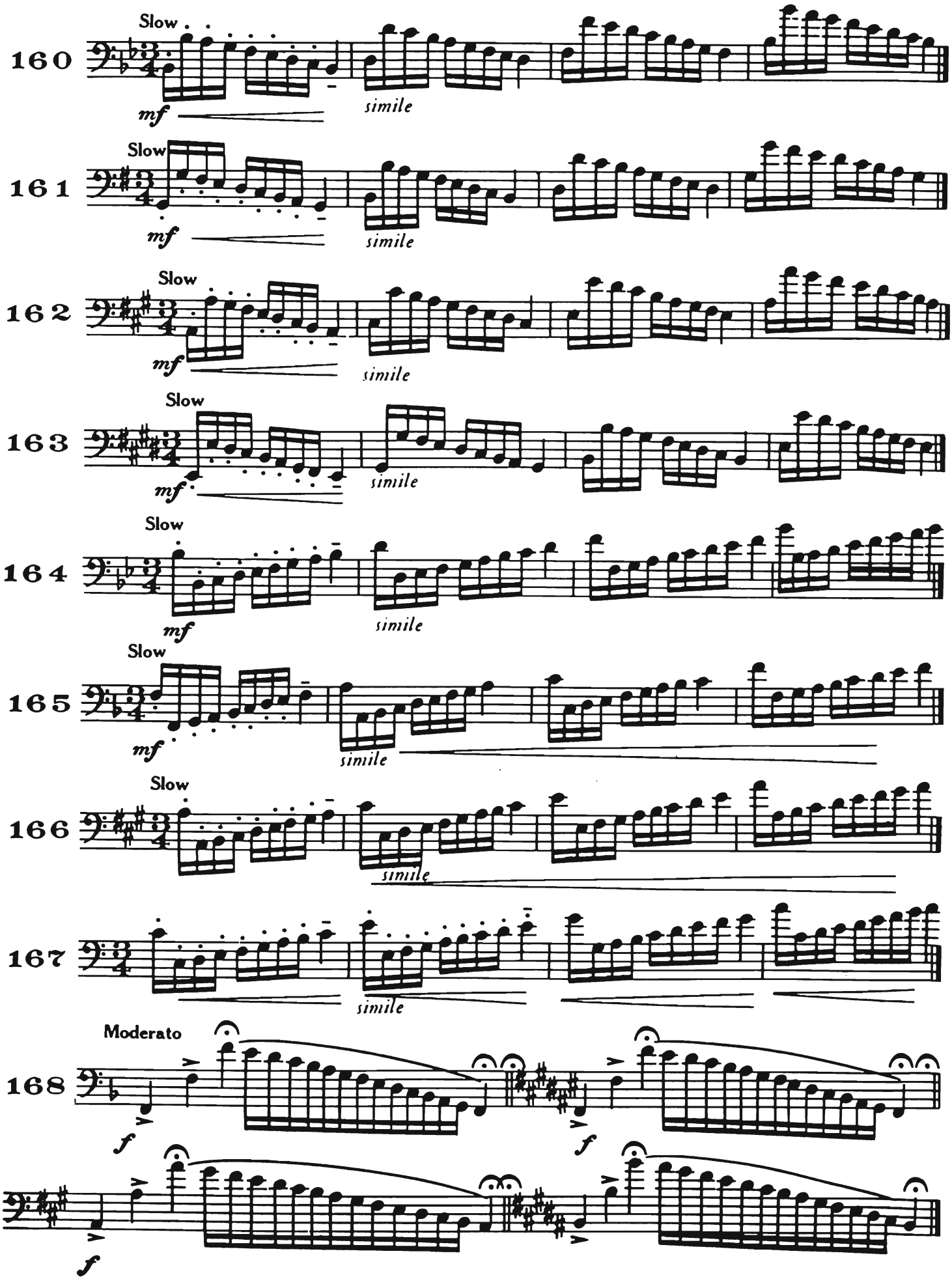

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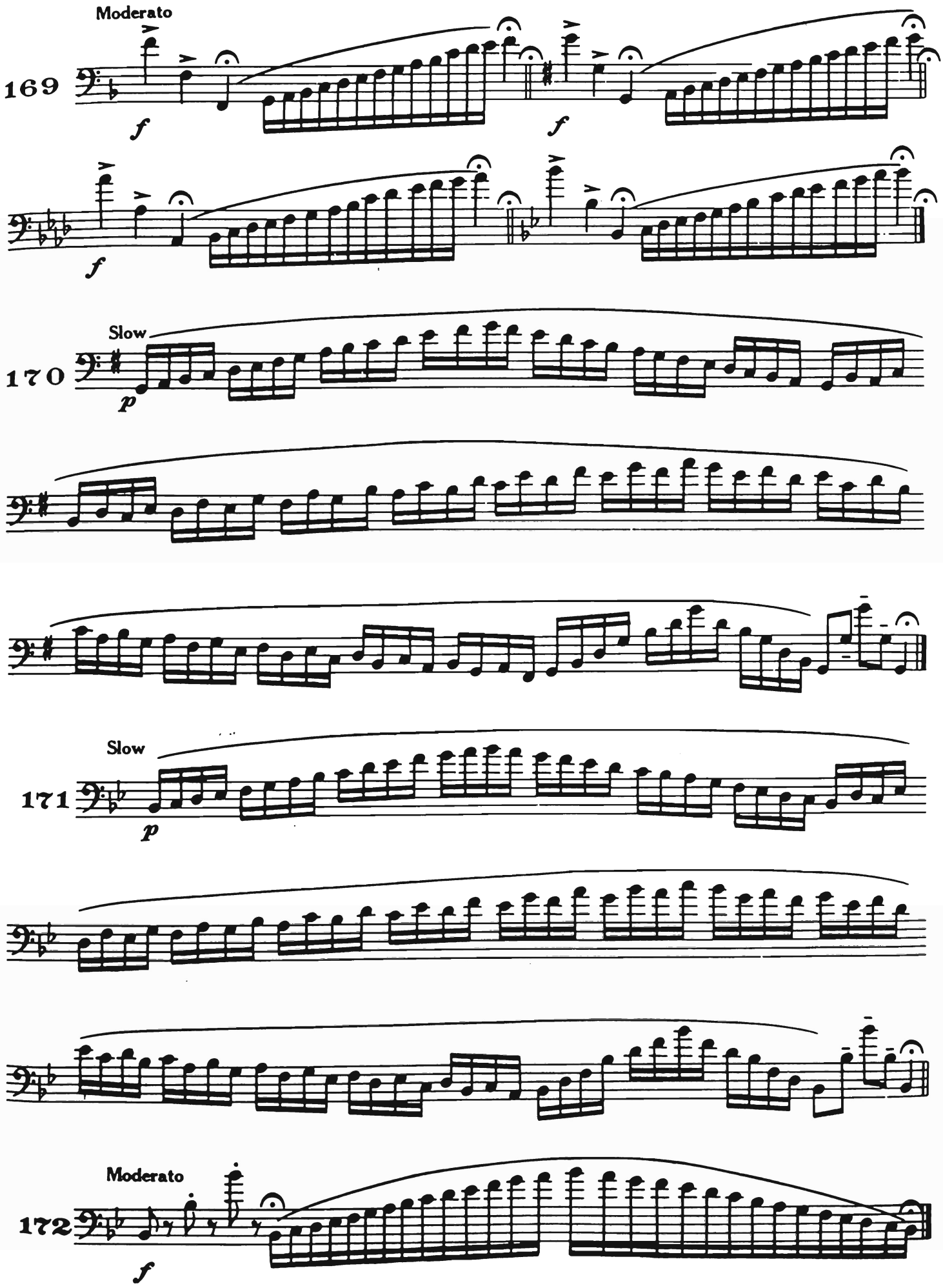

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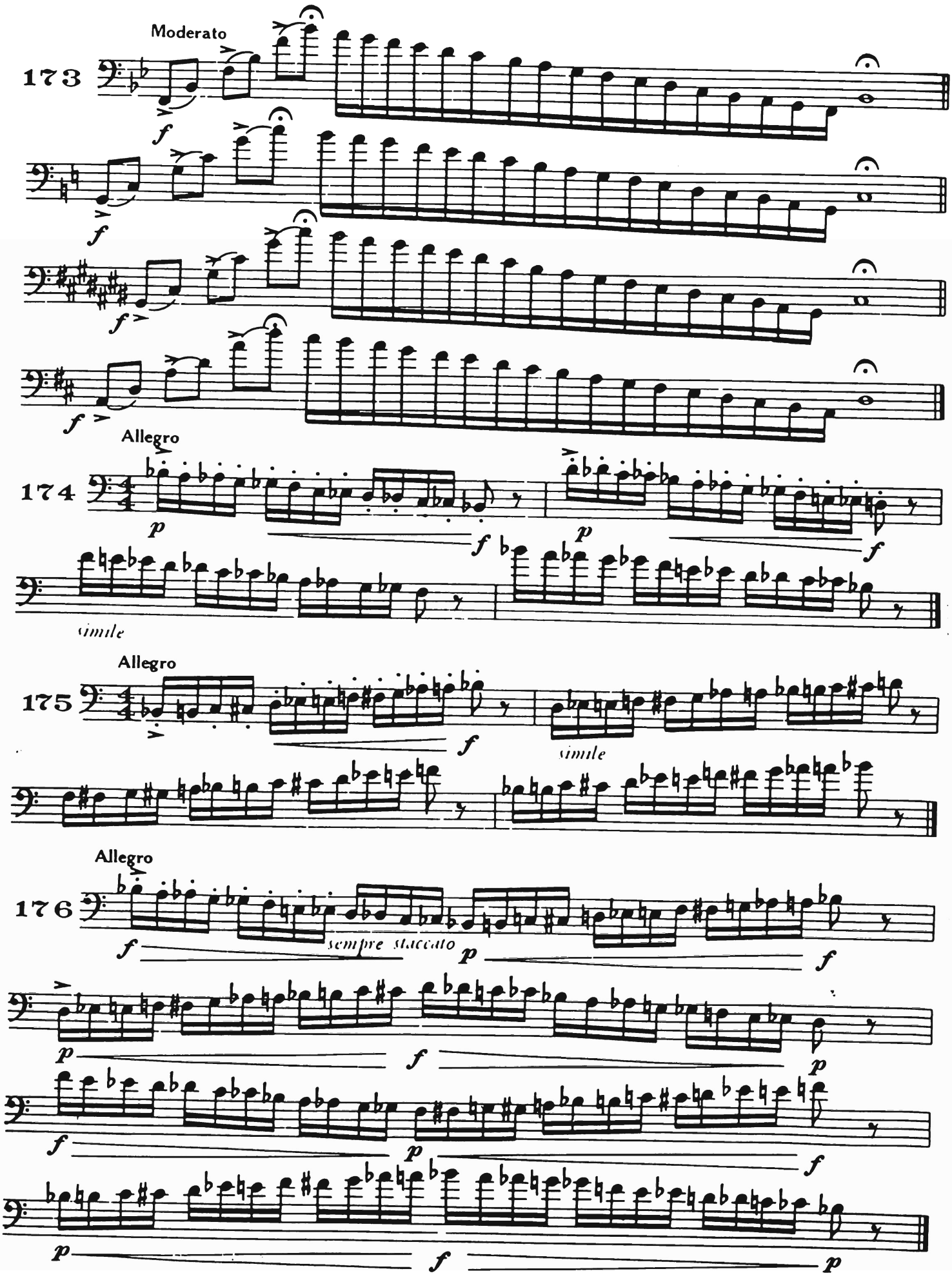

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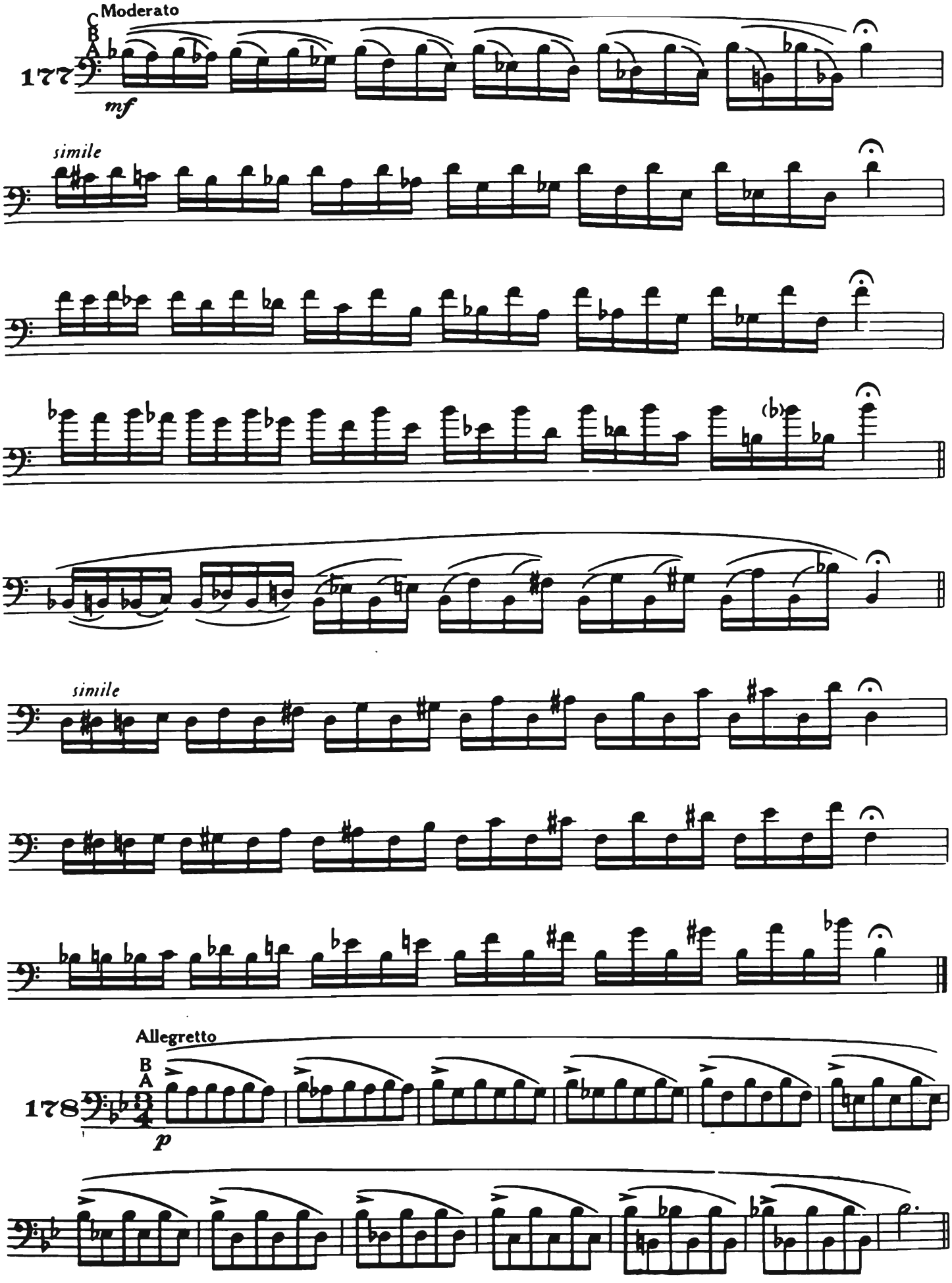

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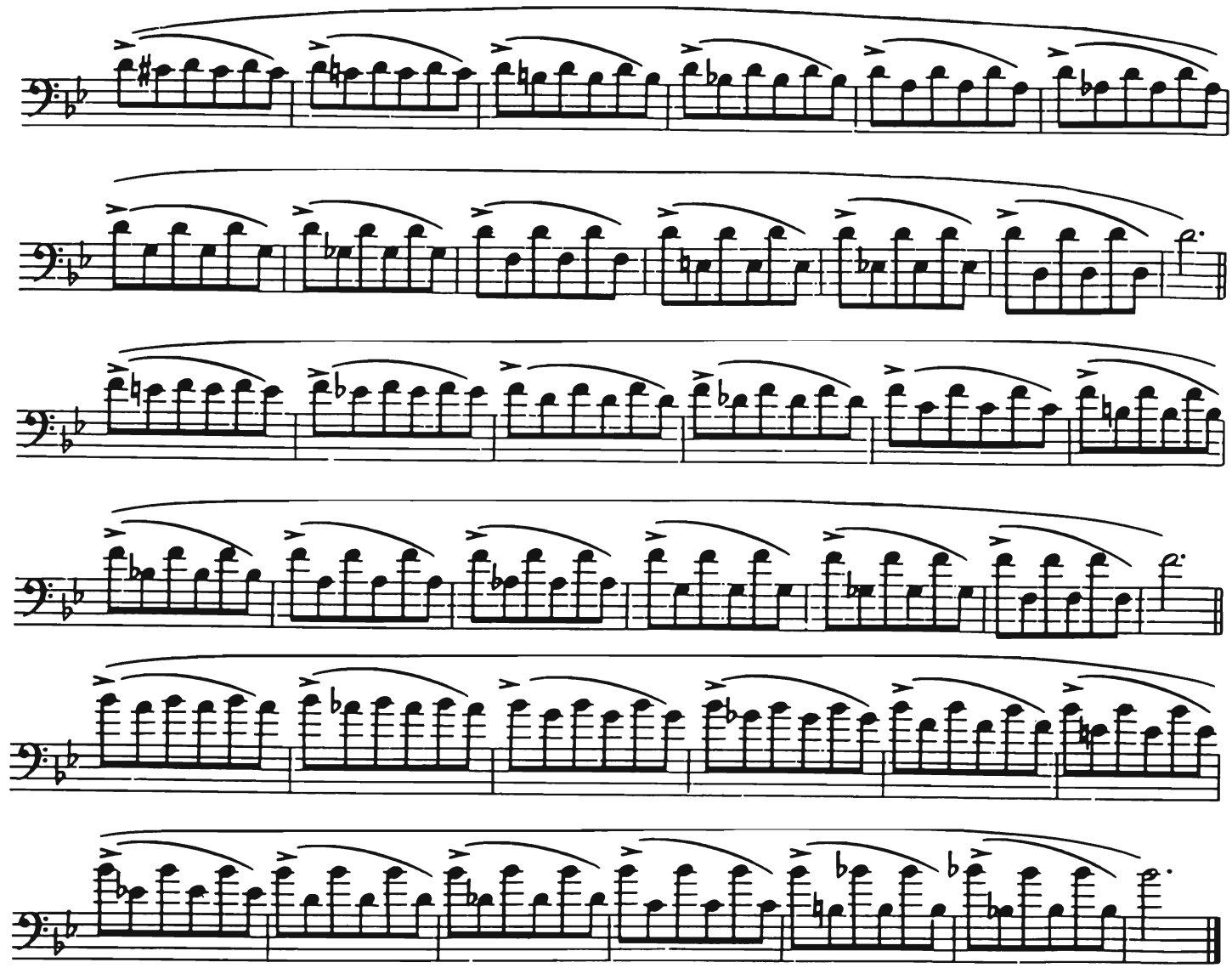
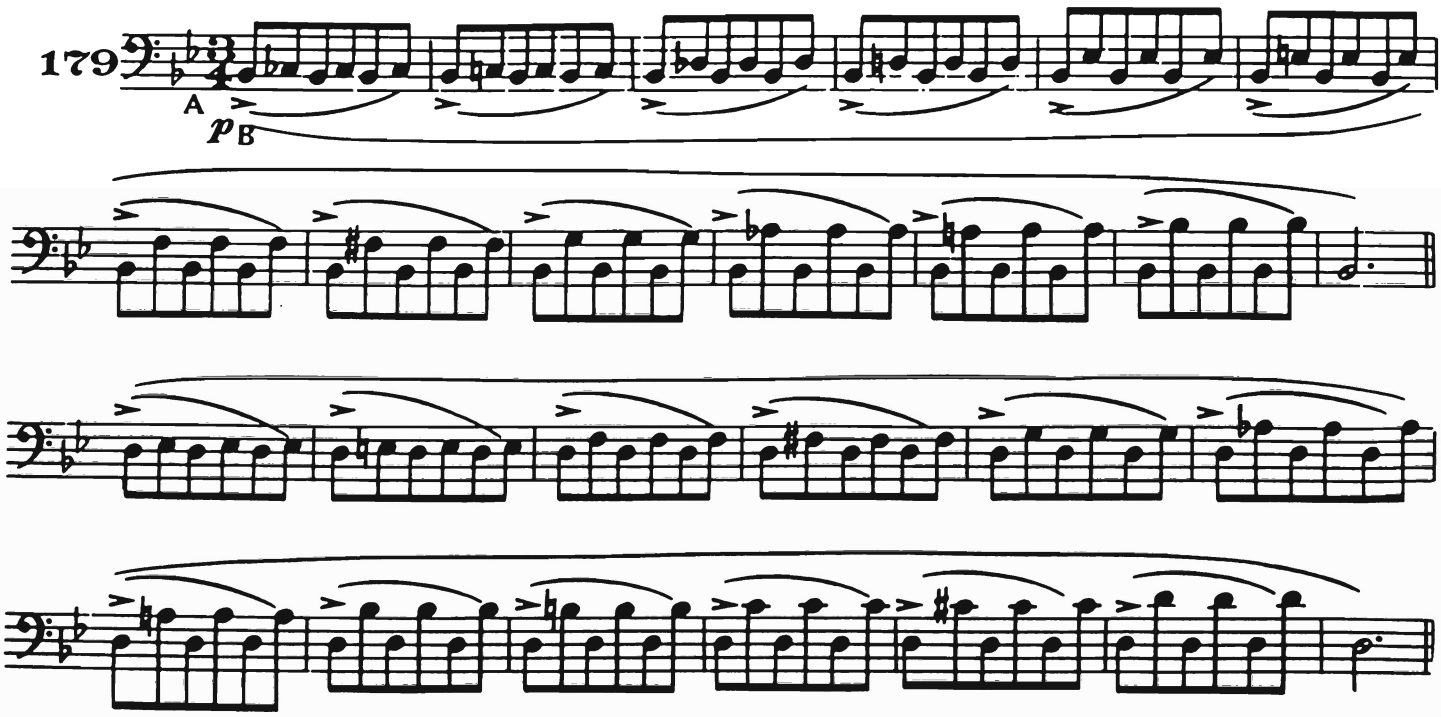


Allegretto

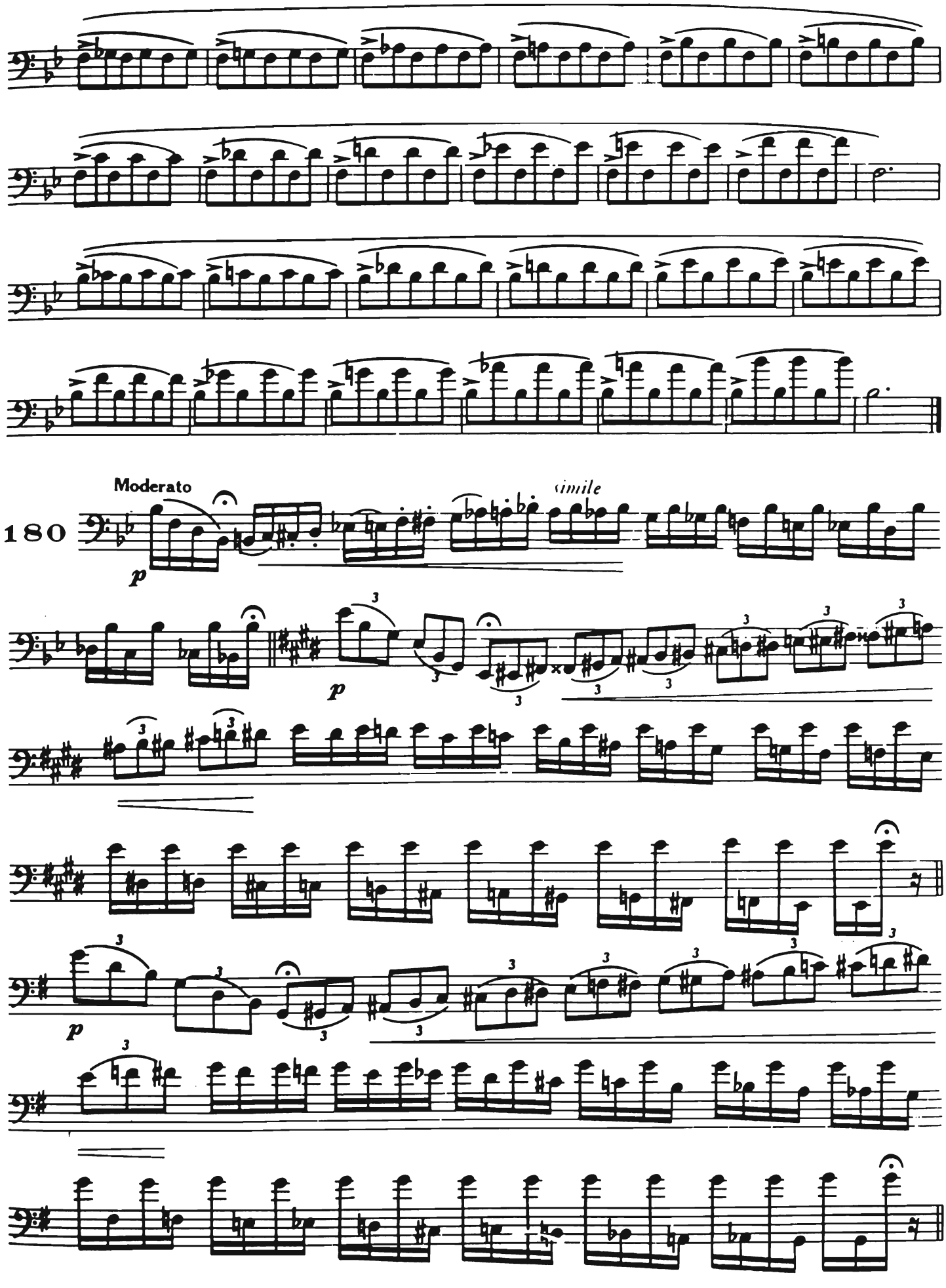
179

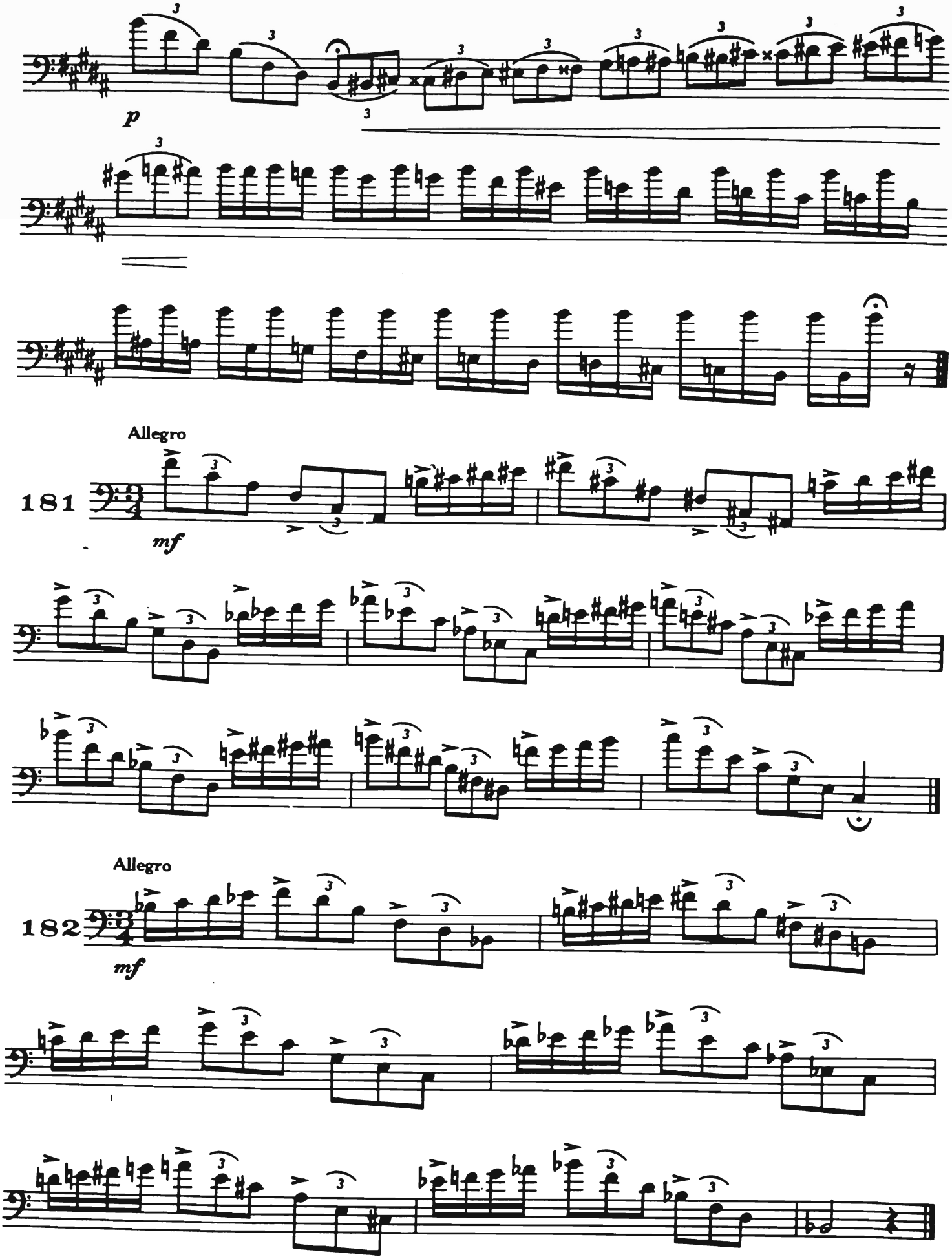
A

p B



Scan by dag`dae




p
Allegro
181
mf
Allegro
182
mf

Scan by dag`dae

Allegro

183

mf

marcato

184

p

VARIATIONS

1. 2. 3.

etc.

4. 5. 6.

etc.

Scan by dag`dae

Moderato

185

p

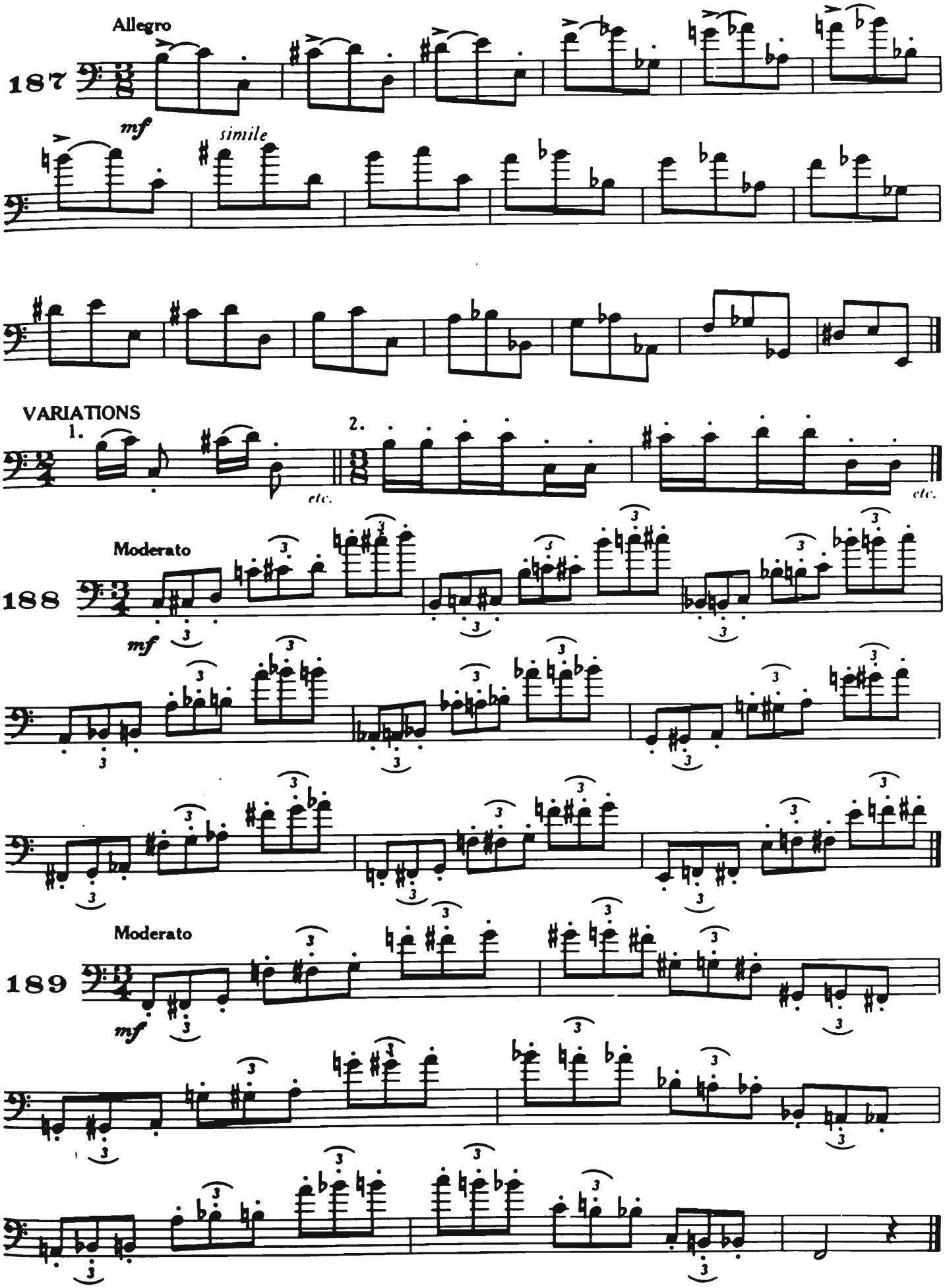
f

p

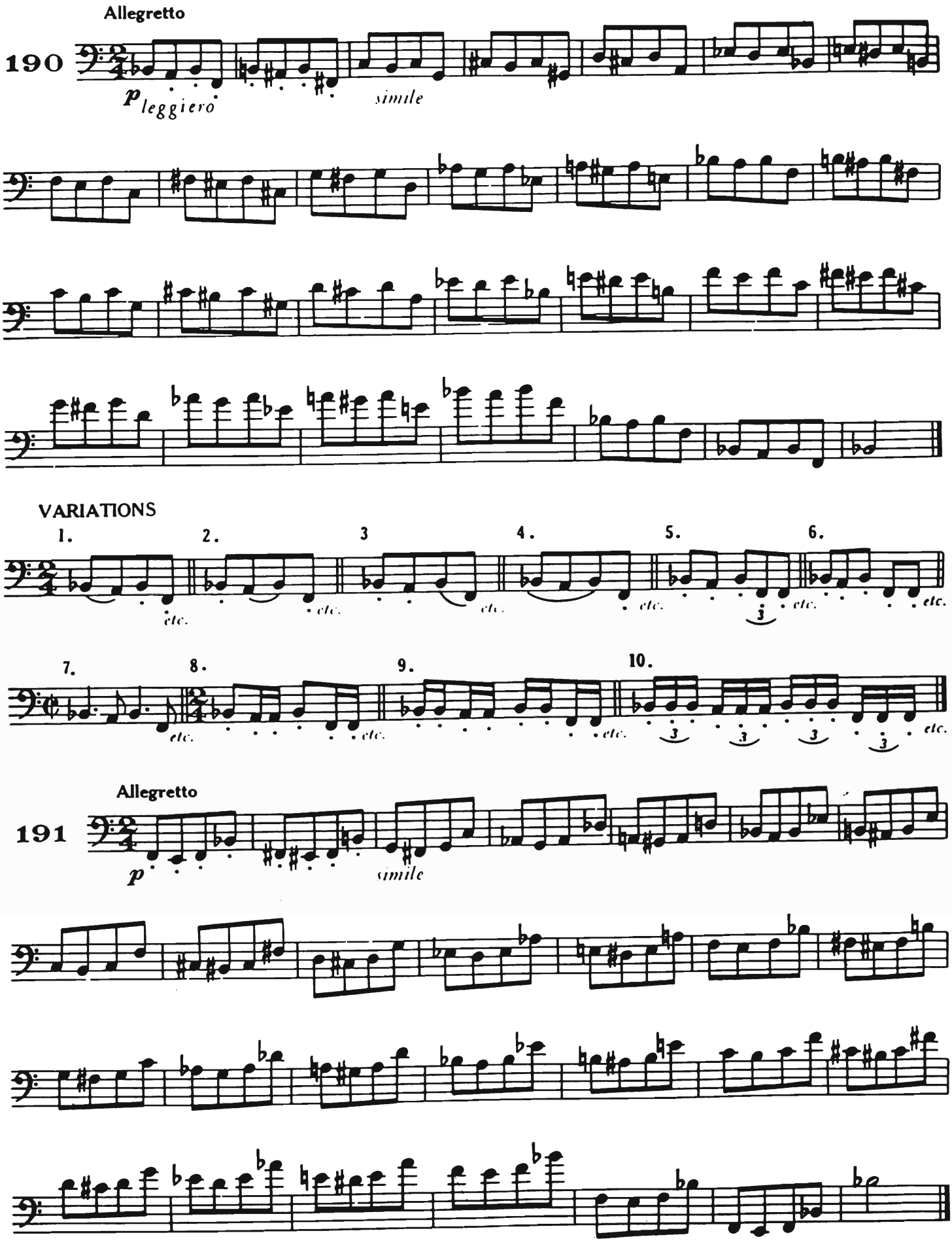
Moderato

186

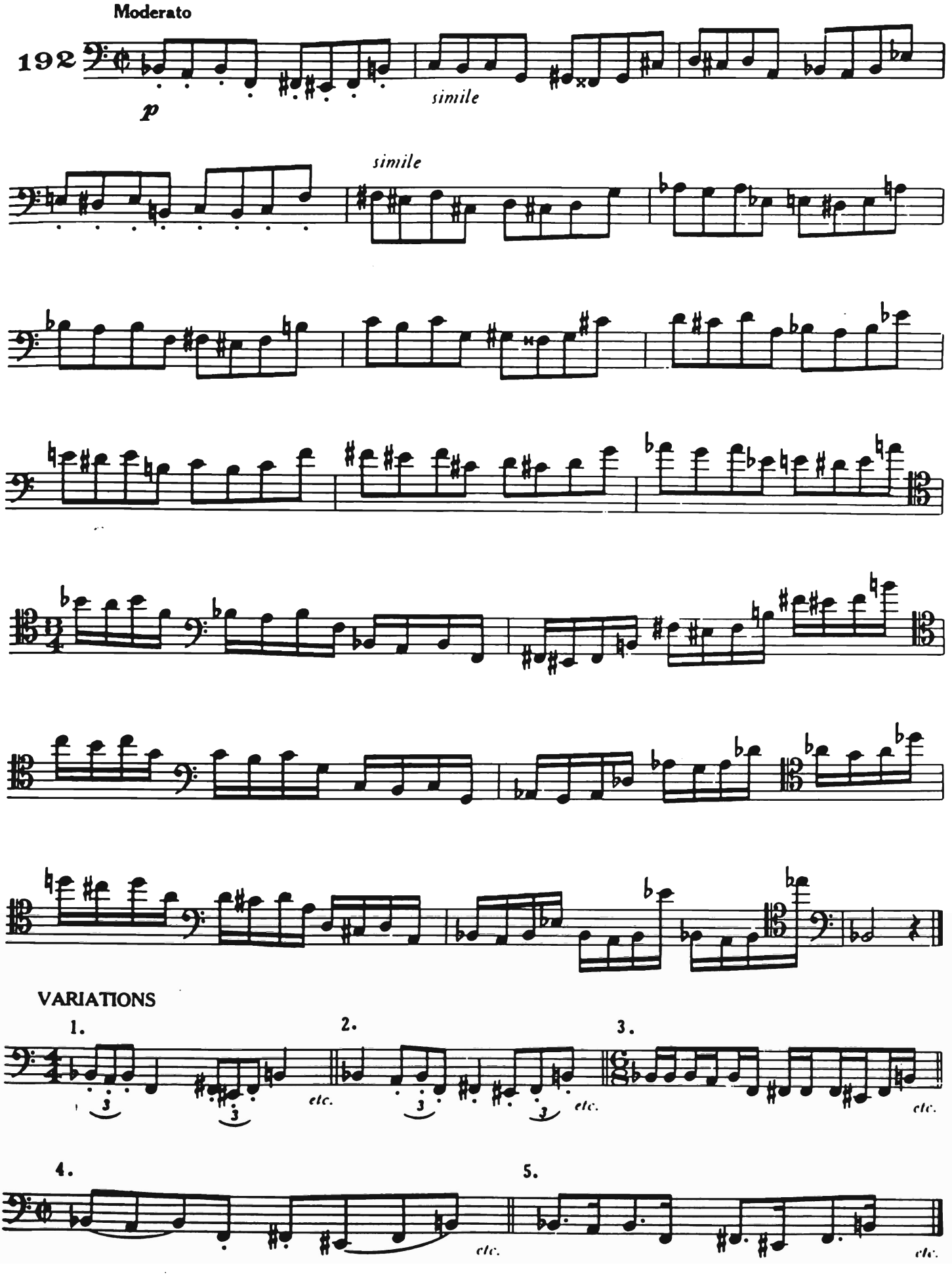
mp


Allegro
187
mf
simile
VARIATIONS
1.
etc.
2.
etc.
Moderato
188
mf
Moderato
189
mf

Scan by dag`dae



Scan by dag`dae



Scan by dag`dae

n

Allegro

193

p

simile

VARIATIONS

1. *etc.*

2. *etc.*

3. *etc.*