

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.

[illegible]

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 $2\frac{3}{4}$ 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:

First position

(b $\overline{5}$)

Third position
similar distance

(b $\overline{6}$)

Fifth position

(7) Seventh position

(2) Second position, the slide moved about 2 $\frac{3}{4}$ inches

(4) Fourth position at similar distance

(6) Sixth position

I. Long Tone Exercises

Very Slow

1

mf 1 — 2 — 3 — 4 — 5 — 6 — 7 —

mf 1 — 2 — 3 — 4 — 5 — 6 — 7 —

mf 1 — 2 — 3 — 4 — 5 — 6 — 7 —

2

p 1 *mf* < > *p* 2 *mf* < > *p* 3 *simile* 4 — 5 — 6 — 7 —

p 1 *mf* < > *p* 2 *mf* < > *p* 3 *simile* 4 — 5 — 6 — 7 —

p 1 *mp* 2 *p* 3 *simile* 4 — 5 — 6 — 7 —

3

p 1 *mf* 2 *mf* 3 *simile* 4 — 5 — 6 — 7 —

p 1 *mp* 2 *mf* 3 *simile* 4 — 5 — 6 — 7 —

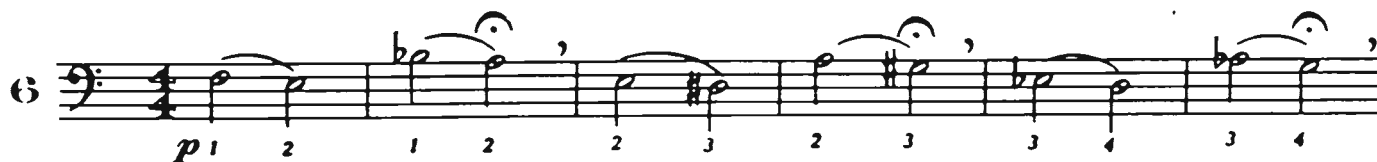
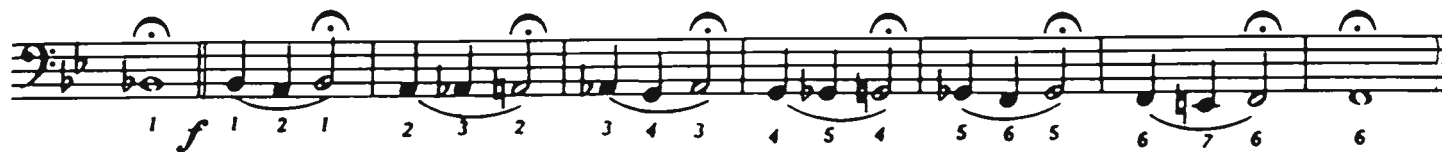
4

p 1 2 2 3 3 4 4 5 5 6 6 7 7 1 1

p 1 2 2 3 3 4 4 5 5 6 6 7 7 6 6

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Slow



Slow

8

Exercise 8, measures 1-7. Dynamics: $mf > pp$, $mf > pp$, *simile*. Fingerings: 1, 2, 3, 4, 5, 6, 7.

9

Exercise 9, measures 1-7. Dynamics: $mf > mf$, $p > p$, $f > f$, *simile*. Fingerings: 1, 2, 3, 4, 5, 6, 7.

10

Exercise 10, measures 1-7. Dynamics: $mf > mf$, $p > p$, $p > p$, *simile*. Fingerings: 1, 2, 3, 4, 5, 6, 7.

11

Slow

Exercise 11, measures 1-4. Dynamics: mf , *long*. Fingerings: 1, 2, 3, 4.

12 *Slow*
p 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 1

mf 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 6

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 1

13 *Slow*
p 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 1

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____ 1

1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 1

14 *mf* 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____

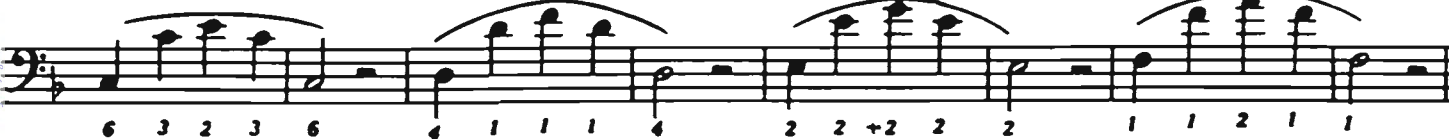
f 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____

p 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____

pp 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____



Slow



Slow



2

1

19 *Slow*

mf

20 *Slow*

p 1 4 1 1 1 1 1 4 1

triple 3 5 4 3 5 5 3 7

Slow

21

Exercise 21, measures 1 through 6. The music is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slow'. The first measure starts with a dynamic of *mf* and a crescendo hairpin. The second measure also starts with *mf* and a crescendo hairpin. The third measure is marked *simile*. Measures 4, 5, and 6 are marked with fingerings 4, 5, and 6 respectively. The notes are: M1: B2, A2, G2, F2; M2: E2, D2, C2, B1; M3: A1, G1, F1, E1; M4: D1, C1, B0, A0; M5: G0, F0, E0, D0; M6: C0, B0, A0, G0.

Exercise 21, measures 7 through 12. The music continues in the same key and tempo. Measures 7 and 8 start with a dynamic of *p* and a crescendo hairpin. Measure 9 is marked *simile*. Measures 10, 11, and 12 are marked with fingerings 4, 5, and 6 respectively. The notes are: M7: F0, E0, D0, C0; M8: B0, A0, G0, F0; M9: E0, D0, C0, B0; M10: A0, G0, F0, E0; M11: D0, C0, B0, A0; M12: C0, B0, A0, G0.

23

Slow

Exercise 23, measures 1 through 14. The music is in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slow'. The first measure starts with a dynamic of *mf* and a crescendo hairpin. The second measure also starts with *mf* and a crescendo hairpin. The third measure is marked *simile*. Measures 4, 5, and 6 are marked with fingerings 4, 5, and 6 respectively. The notes are: M1: B2, A2, G2, F2; M2: E2, D2, C2, B1; M3: A1, G1, F1, E1; M4: D1, C1, B0, A0; M5: G0, F0, E0, D0; M6: C0, B0, A0, G0. Measures 7-14 continue the exercise with various fingerings and dynamics. The notes are: M7: F0, E0, D0, C0; M8: B0, A0, G0, F0; M9: E0, D0, C0, B0; M10: A0, G0, F0, E0; M11: D0, C0, B0, A0; M12: C0, B0, A0, G0; M13: F0, E0, D0, C0; M14: B0, A0, G0, F0.

24 *Slow*

mf

1 2 3 4 5

6 7 1 2 3

4 5 6 7 1 2

3 4 5 6 7

25 *Slow*

p

1 2 3 4

5 6 7

26 *Andante*

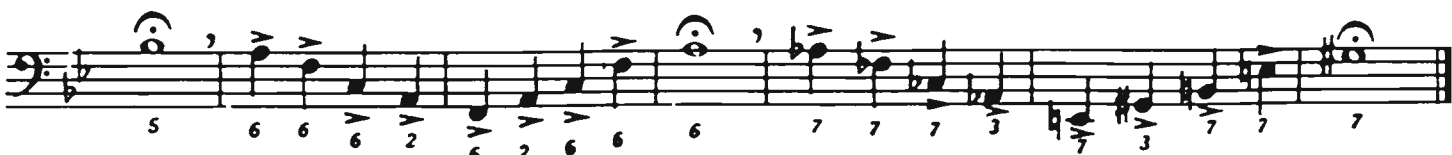
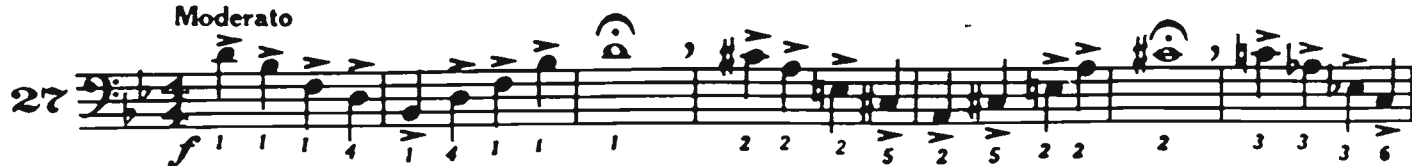
p *mf* *p* *p* *mf* *p* *mf* *p*

1 2 4 6 7 4 1 2 +2 5 6 3

mf 6 6 3 *p* +3 +4 3 *p* 4 5 3 *mf* 4 5 2

p +2 +3 2 *p* 3 4 1 *mf* 3 4 1 *p* 3 +2 1

Moderato



Andante



Moderato



Slow



Andante

31

p

Andante

32

*mf**mf**simile*

Slow

B

33

pC₂*simile*

3



4



5



6



7



34 *f marcato*
1 *p* 2 *f* 3

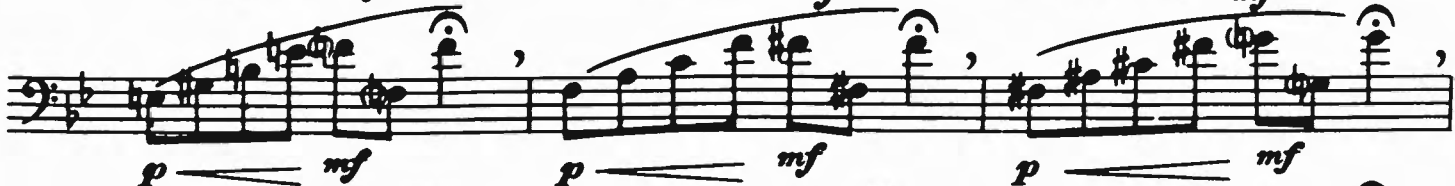
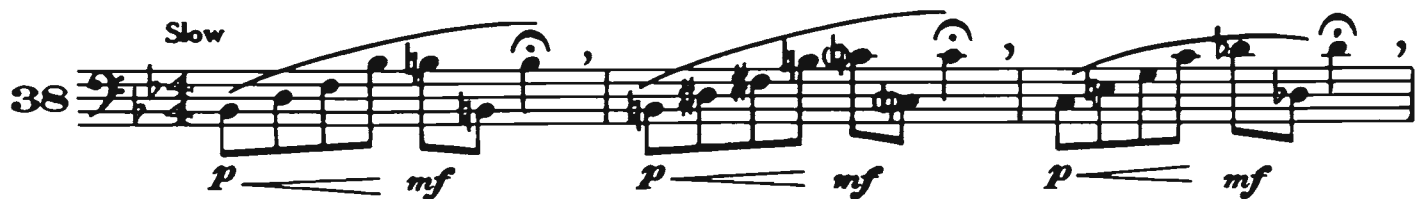
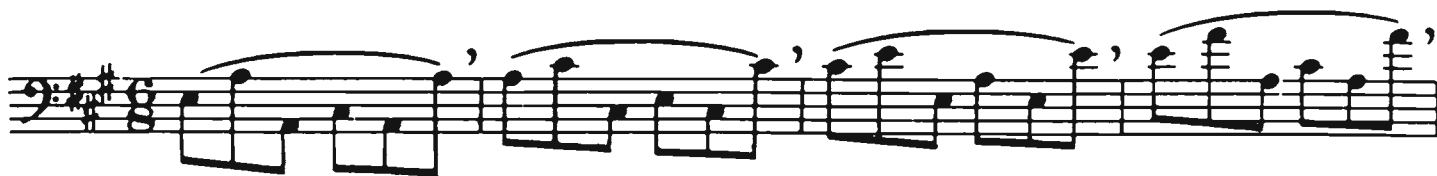
4 *p* 5 *f* 6 *p* 7 *f*

35 *mf*
1 2

3 4 5

6 7

36 *Slow B*
p A *simile*



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

39 *Slow*

p *p* *simile*

40 *Andante*

f

41 *Slow*

The musical score is written for a clarinet in bass clef with a key signature of two flats (Bb and Eb). It consists of three systems of two staves each. The first system, measures 39-40, is marked 'Slow' and 'Andante'. The second system, measure 41, is marked 'Slow'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Andante

42

mf

Andante

43

pp

44

*f**p**f**p**f**p**f**p**f**p**f**p**f**p**f**p*

Moderato

45

mf*p*

Moderato

46

*f**simile*

Moderato

47

*mf**simile*

Moderato

48

*p**f*

NOTE: This exercise may be transposed to all keys.

For the archive of Clarinet Instructional Materials - www.clarinetinstitute.com

49 *Moderato* *mf* *rit.* 19

50 *Moderato* *B* *Ab* *mf*

51 *Moderato* *mf*

52 *Andante* *mf* *simile*



53 *Andante* *mf* *simile*



54 *Andante* *mf*



55 *Andante*



56 *Andante*



57 *Andante*



Moderato

56 *mf* *simile*

Andante

57 *p legato*

Slow

58 *p* *f*

59 *p* *simile* *f*

II. Interval Exercises

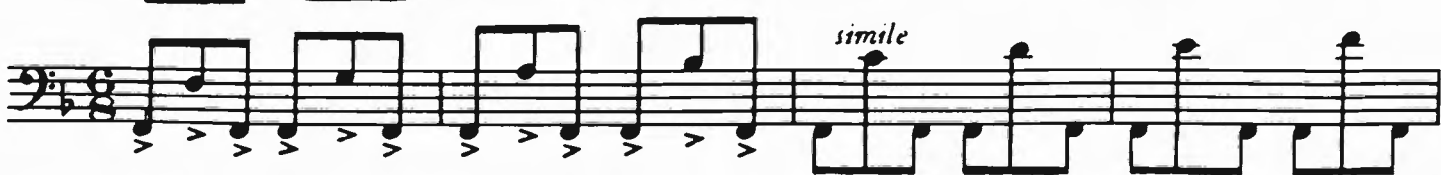
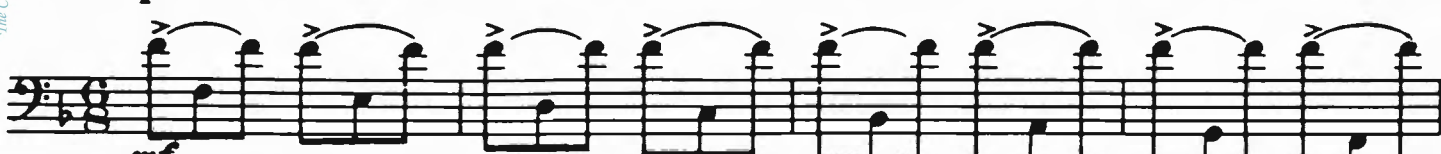
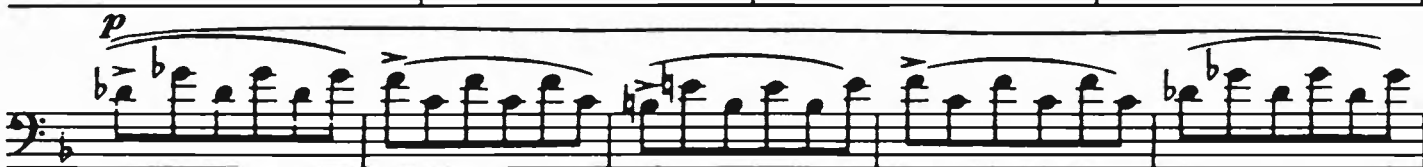
Exercise 60
Moderato
Bass clef, 2/4 time. Key signature: two flats (B-flat, E-flat).
Musical notation: A series of eighth-note intervals. Fingerings: 1 3 1 3 6 6 3 1 4 4 1 + 2 3 3 3 3 2 2 2 2 1 1 1 1 1.
Dynamics: *mf*, *pp*, *mf*, *pp*, *simile*.

Exercise 61
Slow
Bass clef, 2/4 time. Key signature: two flats (B-flat, E-flat).
Musical notation: A series of eighth-note intervals. Fingerings: 6 4 6 + 2 3 + 2 4 2 4 2 1 2 3 1 3 1 3 1 3 1 3.
Dynamics: *mf*.

Exercise 62
Slow
Bass clef, 2/4 time. Key signature: two flats (B-flat, E-flat).
Musical notation: A series of eighth-note intervals. Fingerings: 4 5 6 7.
Dynamics: *p*, *mf*, *simile*.

Exercise 63
Moderato
Bass clef, 2/4 time. Key signature: two flats (B-flat, E-flat).
Musical notation: A series of eighth-note intervals. Dynamics: *mf*.

Exercise 64
Moderato
Bass clef, 2/4 time. Key signature: two flats (B-flat, E-flat).
Musical notation: A series of eighth-note intervals. Fingerings: 6 5 4 3 2 1.
Dynamics: *mf*.



Moderato

67 *ppp*

Slow A

68 *mf*

B

The image shows a musical score for a clarinet. The first system, starting at measure 67, is marked 'Moderato' and 'ppp'. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing slurs and accents. The second system, starting at measure 68, is marked 'Slow A' and 'mf'. It consists of two staves. The first staff of this system is marked 'B' and 'Slow A'. The music continues with similar rhythmic patterns, including slurs and accents. The page number '24' is in the top left corner. The page number '67' is at the start of the first system, and '68' is at the start of the second system. The dynamic markings 'ppp' and 'mf' are also present.

69 *Slow*
mf

70 *f marcato*

71 *Moderato*
mf

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This musical score is for a clarinet, spanning measures 69 to 71. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written on a single staff. Measures 69 and 70 are marked 'Slow' and 'mf' (mezzo-forte). Measure 71 is marked 'Moderato' and 'mf'. The score includes various articulations such as slurs, accents, and staccato marks. The dynamics range from mezzo-forte to fortissimo (f marcato). The tempo changes from Slow to Moderato at measure 71.



VARIATION 1.

2.



3.



4.

5.



6.



7.

... simile



8.

... simile



9.

... simile

Andante

72 *p*

73 *mf* *A* *simile*

74 *Slow*
mf

simile

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78

mf 3 3 3

The image displays a page of musical notation, likely for a clarinet, consisting of ten staves. The notation is written in bass clef and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a measure number '78' and a dynamic marking '*mf*'. The notation includes several triplet markings (indicated by the number '3') and various accidentals (sharps, flats, and naturals). The music is written in a continuous line across the staves, with some measures containing multiple notes beamed together. The overall style is that of a standard musical score for a single instrument.

Allegro

79

mf

Measures 79-80, Allegro tempo. The music is written in bass clef with a key signature of one flat (B-flat). Measure 79 begins with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes. The melody is characterized by frequent slurs and ties, creating a continuous, flowing line. The key signature changes to two flats (B-flat and E-flat) at the start of measure 80.

Moderato

80

p

Measures 80-81, Moderato tempo. Measure 80 continues from the previous system with a piano (*p*) dynamic. It features a triplet of eighth notes. The melody is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 81 begins with a mezzo-forte (*mf*) dynamic and continues the melodic line with slurs and ties.

Moderato

81

mf

Measures 81-82, Moderato tempo. Measure 81 begins with a mezzo-forte (*mf*) dynamic. The melody is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 82 continues the melodic line with slurs and ties.



III Chord Exercises

84 *Slow* *mf* *simile*

85 *Allegretto* *simile*

86 *Allegretto* *mf* *simile*

87 *Moderato* *simile*

Moderato

8 8

mf

The musical score is written for a Clarinet in B-flat, indicated by the '8 8' marking. The tempo is 'Moderato'. The score consists of five systems of music, each with a single staff. The first system begins with a mezzo-forte (*mf*) dynamic marking. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes various note values, rests, and slurs, with some notes marked with accents. The score is presented in a clean, professional layout with clear notation and a consistent font.

Slow

mf

Moderato

mf

simile

Moderato

mf

simile

mf

simile

8 9

9 0

9 1

9 2

92 *Moderato* *mf*

simile

93 *Allegro* *f* *pp* *f* *pp* *f* *pp* *simile*

94 *Alla Marcia* *mf*

VARIATIONS 1 2 3 etc. etc.

95 *Alla Marcia* *mf*

VARIATIONS 1. 2. etc. etc.

96 *Moderato*
pp



ff *pp*



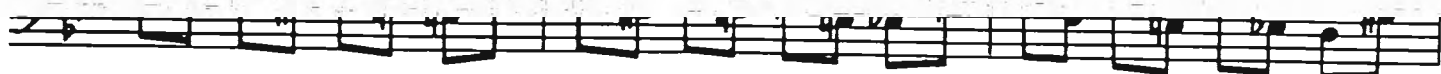
97 *p* *staccato sempre*



98 *Moderato*
p *staccato sempre*



Moderato



Andante

staccato sempre



Moderato

101

Pomposo

102

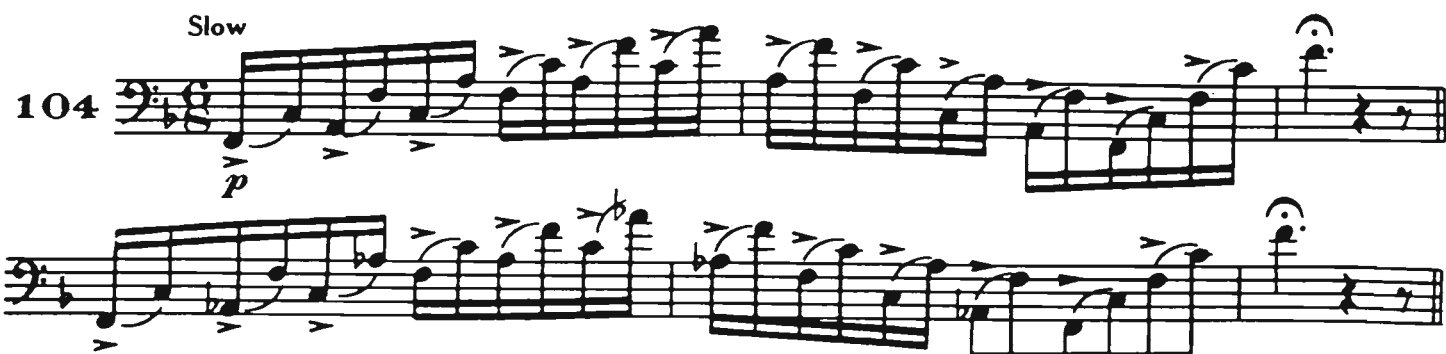
simile

103

simile

Slow

104

*mf**simile*

Allegretto

Waltz

106





VARIATIONS



Moderato



Moderato



Allegro

109

mf

simile

This system contains measures 109 and 110. Measure 109 is marked 'Allegro' and 'mf'. It features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Measure 110 is marked 'simile' and continues the pattern. The key signature has one sharp (F#) and the time signature is 9/8.

Allegro

110

mf

simile

This system contains measures 110 through 114. Measure 110 is marked 'Allegro' and 'mf'. Measures 111-114 are marked 'simile'. The music continues with similar complex rhythmic patterns. The key signature has one sharp (F#) and the time signature is 9/8.

Allegretto

mf *simile*

Slow

mf

Allegro vivo *staccato sempre*

6 5 3 2 1

Allegro

114

p

Allegro

115

mf

Allegro

116

mp *simile*

Allegretto

117 *p* *staccato sempre*

118 *Slow* *p*

119 *Alla breve* *mf* *smile*

VARIATIONS

1. *etc.* 2. *etc.* 3. *etc.*

Alla breve

120

p

3

Allegro

121

p

3

p

3

p

simile

3

3

simile

Allegro

simile

122

p

3



VARIATIONS

1. *etc.* 2. *etc.* 3. *etc.* 4. *etc.*

5. *etc.* 6. *etc.* 7. *etc.* 8. *etc.*

9. *etc.* 10. *etc.* 11. *etc.*

12. *etc.* 13. *etc.* 14. *etc.*

15. *etc.*

Allegro

smile

12 3 *p*

VARIATIONS

1. *etc.* 2. *etc.*

Allegro

1 2 4

mf

simile

Allegro

125

126

mf

3

3

3

simile

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Allegro vivo

127

Measures 127-131 of the musical score. The tempo is marked 'Allegro vivo' and the dynamic is 'mf'. The music is in 3/4 time and features a series of eighth and sixteenth notes with slurs and accents. Measure 127 starts with a triplet of eighth notes. Measures 128-131 continue the melodic line with various articulations and slurs.

Allegro vivo

128

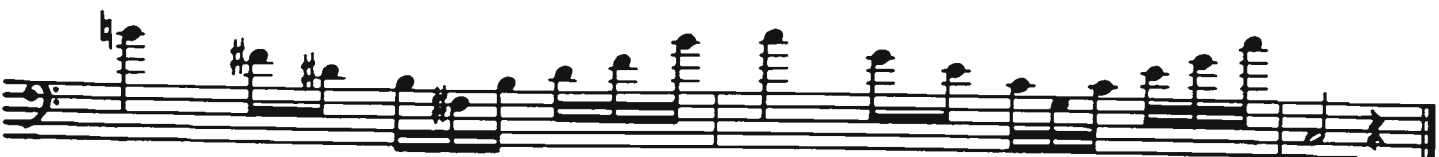
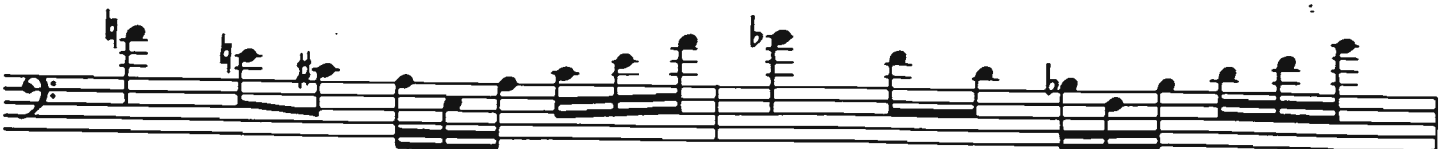
Measures 128-132 of the musical score. The tempo is marked 'Allegro vivo' and the dynamic is 'mf'. The music is in 3/4 time. Section A begins at measure 128. Section B begins at measure 130 with a key signature change to one sharp (F#). Section C begins at measure 131 with a key signature change to two flats (Bb). The score includes various articulations, slurs, and accents throughout the measures.

Allegro

129

mf*mf*

3

simile

IV Scale Exercises

51

131

Slow

B[♭] Maj.

B Maj.

C Maj.

C[♯] Maj.

D Maj.

E[♭] Maj.

E Maj.

F Maj.

F[♯] Maj.

G Maj.

A[♭] Maj.

A Maj.

132

Slow

p

stacc.

133 *Slow stacc.* *simile*

134 *Slow stacc.* *simile*

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135 *stacc.* *p* *simile*

136 *Slow* 6 6 6 6

137 6 6 6 6

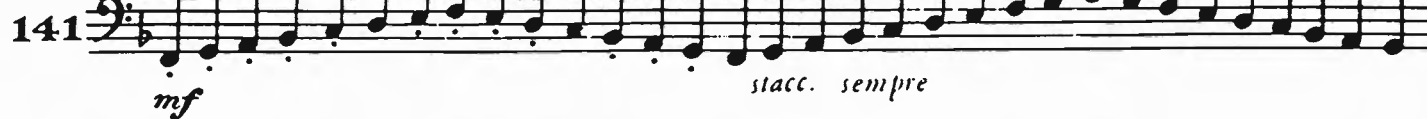
138

139

V ETUDES *simile*

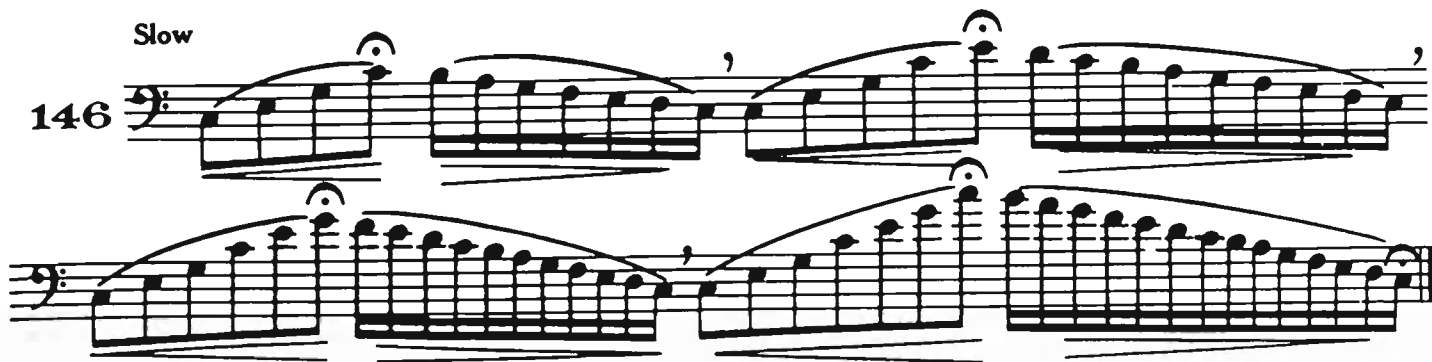
140 *mf*

Slow



Slow

146



Allegro

147

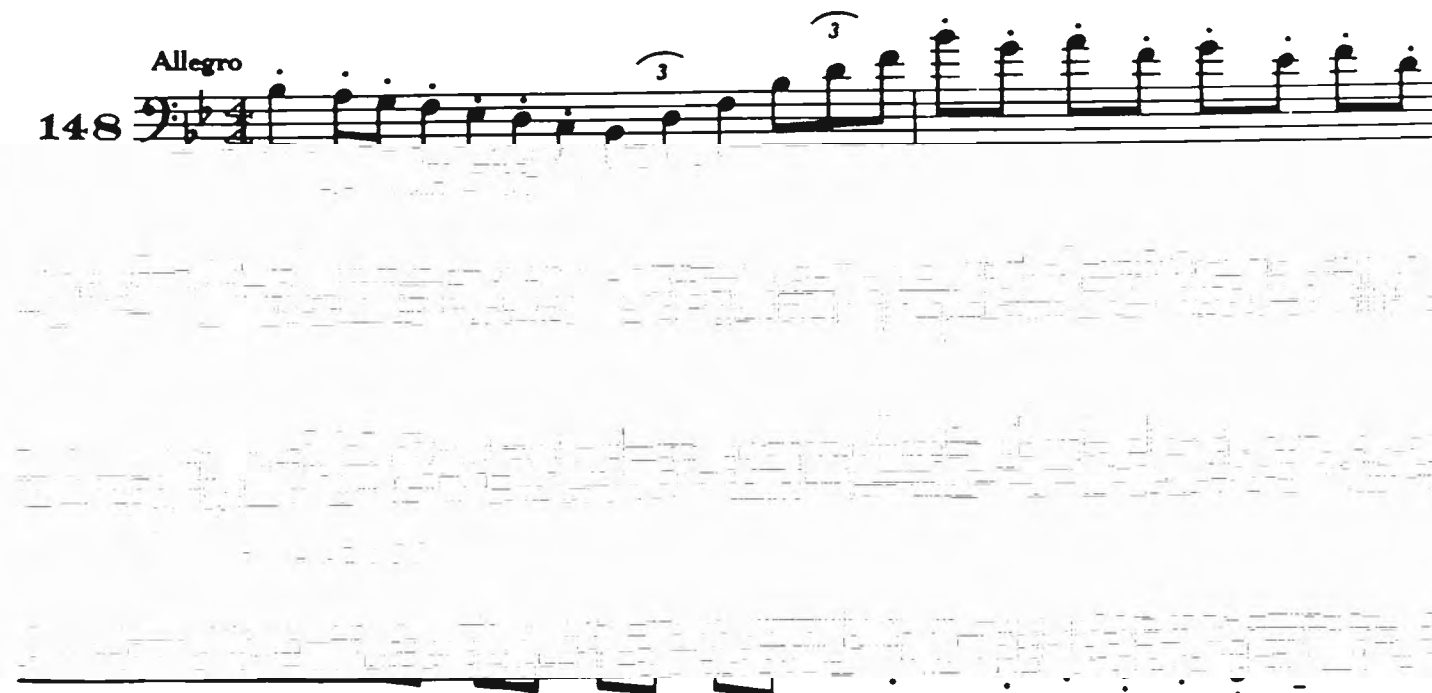


simile



Allegro

148

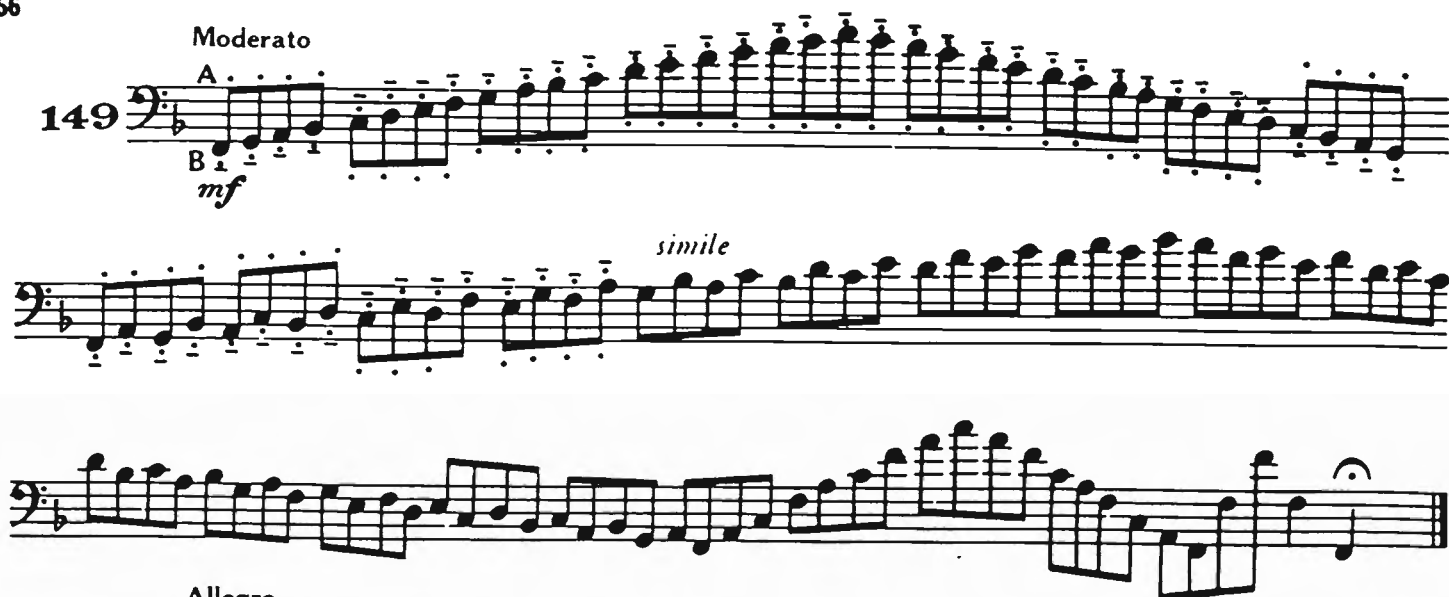


Moderato

149

A.

B.

mf

Allegro

150

*simile**mf*

Allegretto

151

*simile**p*

Allegretto

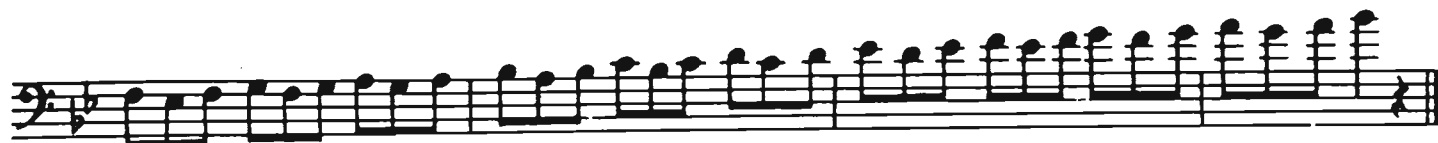
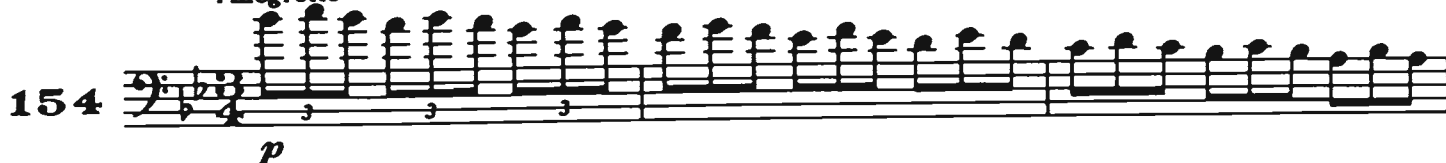
152

*simile**p*

Allegretto



Allegretto



Slow



Slow

156

mf molto staccato simile

Measures 156-160: Bass clef, key of D major (two sharps), 4/4 time. Measure 156 begins with a series of eighth notes, followed by a crescendo leading to a 'simile' section of sixteenth notes. Measures 157-160 continue with various rhythmic patterns, including eighth and sixteenth notes, and chords.

157

mf molto staccato simile

Measures 157-161: Bass clef, key of D major (two sharps), 4/4 time. Measure 157 begins with a series of eighth notes, followed by a crescendo leading to a 'simile' section of sixteenth notes. Measures 158-161 continue with various rhythmic patterns, including eighth and sixteenth notes, and chords.

Slow



Slow

B \flat Major

B Major



C Major

C \sharp Major

D Major

E \flat Major

E Major

F Major



160 *Slow*
mf *simile*

161 *Slow*
mf *simile*

162 *Slow*
mf *simile*

163 *Slow*
mf *simile*

164 *Slow*
mf *simile*

165 *Slow*
mf *simile*

166 *Slow*
simile

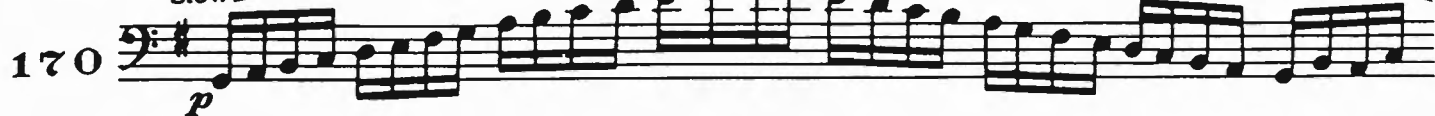
167 *simile*

168 *Moderato*

Moderato



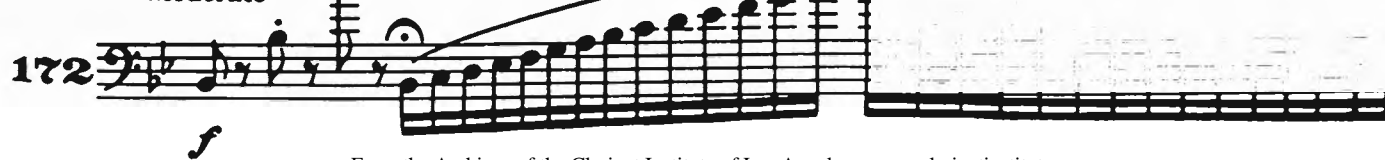
Slow



Slow



Moderato



Moderato

173

Allegro

174

p *f* *p* *f*

simile

Allegro

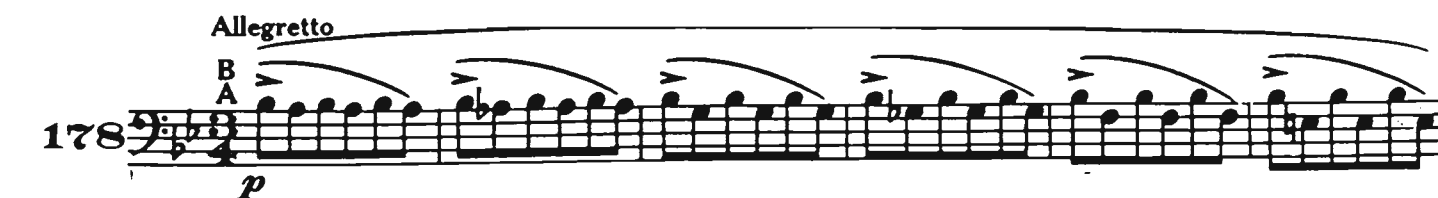
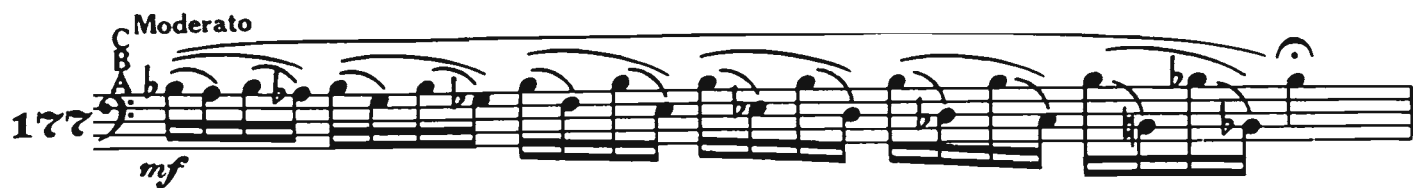
175

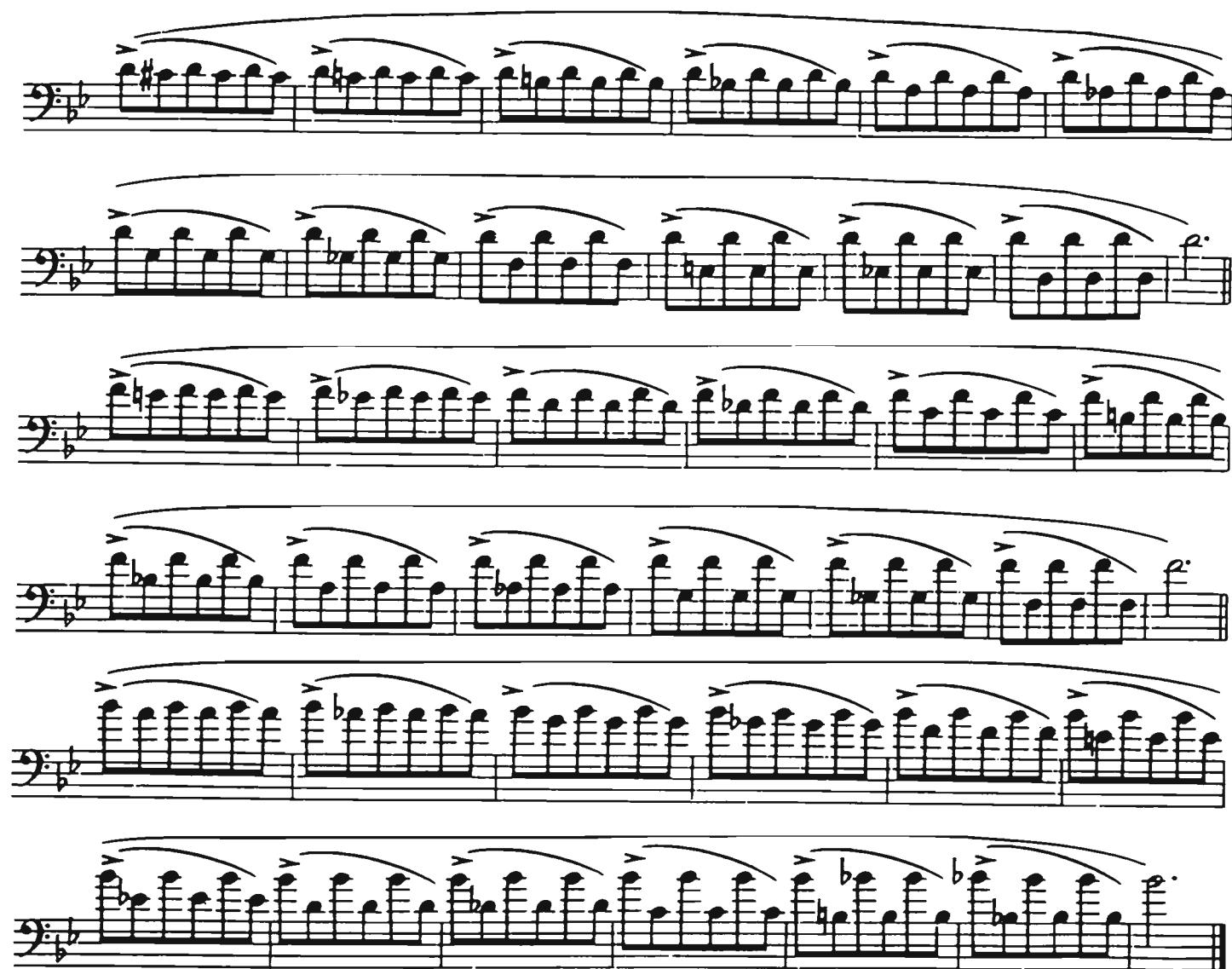
f *simile*

Allegro


176

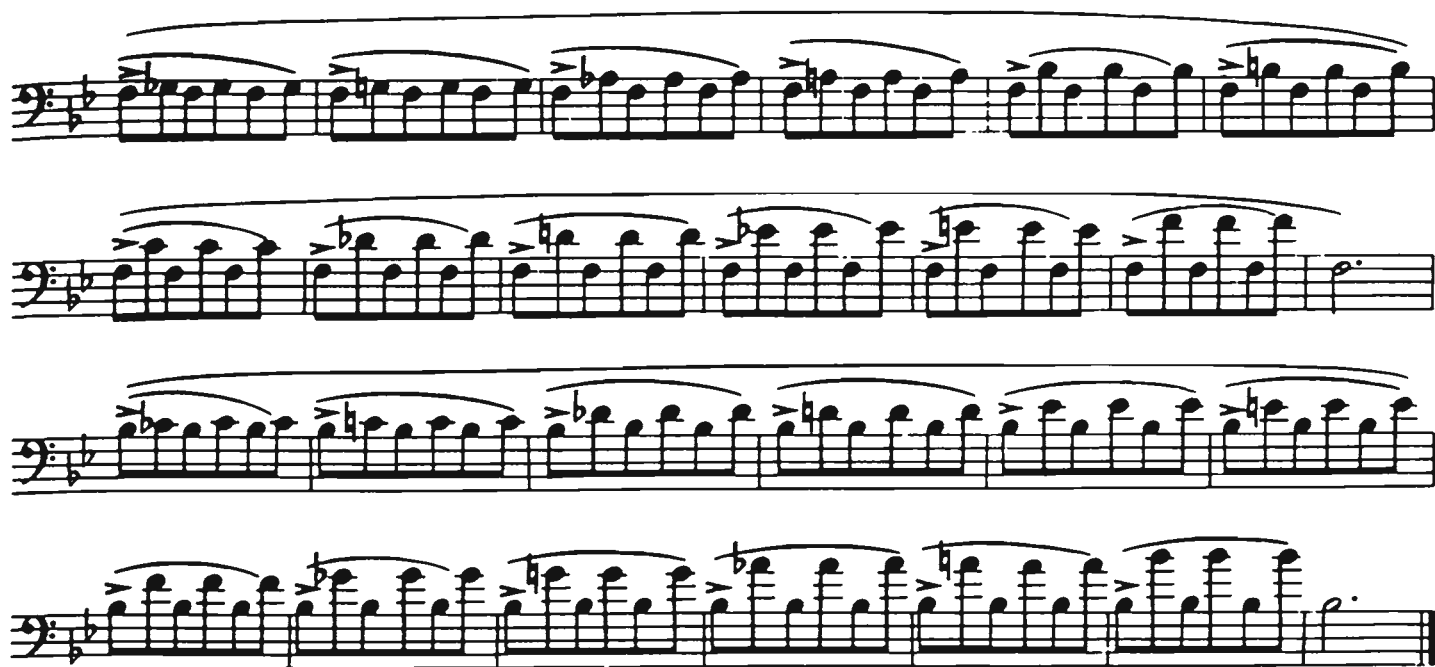
The musical score consists of four systems of two staves each. The first system (measures 173-174) is marked 'Moderato' and 'Allegro'. It features a series of eighth and sixteenth notes with slurs and accents. The second system (measures 175-176) is marked 'Allegro' and includes dynamic markings of piano (p) and forte (f), as well as the instruction 'simile'. The notation is complex, with many beamed notes and slurs.



**Allegretto**

179





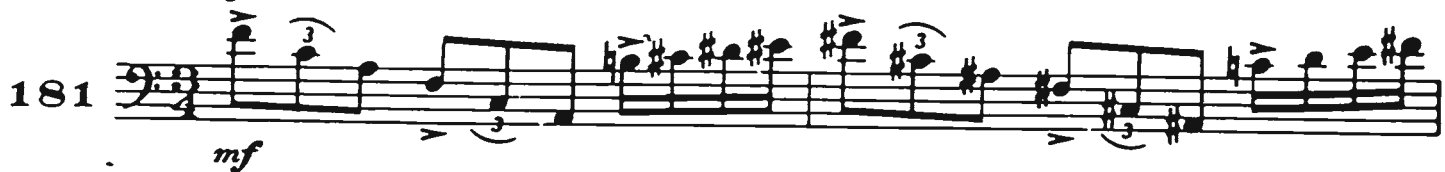
180 *Moderato* *simile*

p

Seven staves of musical notation in bass clef. The first staff begins with a tempo marking of 180 and a dynamic of *p*. The notation includes triplets, slurs, and various accidentals. The key signature changes to two sharps (F# and C#) in the second staff. The notation continues with complex rhythmic patterns and articulation marks.



Allegro



mf



Allegro



mf



Allegro

183 *mf*

184

185

186

marcato

184 *p*

185

186

187

VARIATIONS

1. *etc.* 2. *etc.* 3. *etc.*

4. *etc.* 5. *etc.* 6. *etc.*

Moderato

185

Exercise 185 is a Moderato piece in bass clef, 2/4 time. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes, often beamed together, with many notes marked with an accent (^). The key signature has one sharp (F#). The piece concludes with a piano (*p*) dynamic marking on the final staff.

Moderato

186

Exercise 186 is a Moderato piece in bass clef, 2/4 time. It consists of three staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music features a series of eighth and sixteenth notes, often beamed together, with many notes marked with an accent (^). The key signature has one sharp (F#). The piece concludes with a whole note chord.

Allegro

187

187 *mf* *simile*

VARIATIONS

1. etc. 2. etc.

Moderato

188

mf

Moderato

189

mf

Allegretto

190



VARIATIONS

1.

2.

3.

4.

5.

6.



Moderato


192

p

simile

simile

193 *Allegro* *p* *simile*



VARIATIONS

1. *etc.* 2. *etc.* 3. *etc.*

