The Complete Schlossberg Intervals

Eric Bolvin
www.BolvinMusic.com

Daily Drills & Technical Studies by **Max Schlossberg** is one of the staples of modern trumpet pedagogy. It's use by university instructors and private teachers is extensive and may only be surpassed by Arban and Clarke. The book however was not actually written by Schlosberg and is somewhat incomplete, most notably in its most creative and interesting sections; Intervals and Octave Drills. Also, many of these beautiful and artistic studies are not accessible for the intermediate level player due to range considerations and there is little instructional guidance. It is for these reasons that I have created this addendum, utilizing selected exercises from #38 – 55. All said there are 22 exercises on 25 pages presented progressively beginning with their lowest possible key and continuing upward to Schlossberg's original key. This makes these wonderful studies playable for many more players.

Dynamics

Dynamics, purity of sound and musicality are an integral part of these Schlossberg studies. I have not altered any of the dynamics, tempos or musical terms from the original. You may notice that you are often asked to play the higher notes softer than the low notes. This is not a misprint and is an important element when doing these studies. I often refer to these as "reverse dynamics". As trumpet players we are often taught from a young age to blow harder or "step on the gas" as we ascend. Schlossberg's approach will help us gain a level of control that we could not obtain by simply blowing harder. Yes, it is more difficult and that's why many of the exercises will start with the low key of G and work up chromatically to the original key of C or higher.

The High Stuff

One of the main reasons for creating this addendum, as mentioned above, is the range of the exercises. Many of the original studies go to High C or higher with little or no preparation. I suggest starting with the lowest key, as written, and go as high as you can comfortably while maintaining the dynamics and musicality. If you can't reach the highest key, stop and start again the next day. Do not rush through these studies as it will take a lifetime to master them.

Tempos

I've used all of Schlossberg's original tempo markings and they should be followed. However, some of the faster marked tempos, such as Allegro and Presto, may not be possible at first. All of these exercises can be played at slow tempos and be satisfying musically and technically.

Models

All exercises should be played as written using Schlossberg's original articulation. The Interval Studies, #38 – 48 are slurred, with the exception of #40. These can be tongue as well if desired. The Octave Drills, #49 – 55 can be played as written or with models: All tongued, All slurred, Slur as written, Slur 2 notes, Slur 3 notes, Slur alternate 2 notes, etc.

Practice Routine

You must practice these studies with great care and accuracy, paying strict attention to center of sound, intonation and dynamics. Never rush through them.
It is therefore suggested that you only play one or two each day, staying with them for at least one week.

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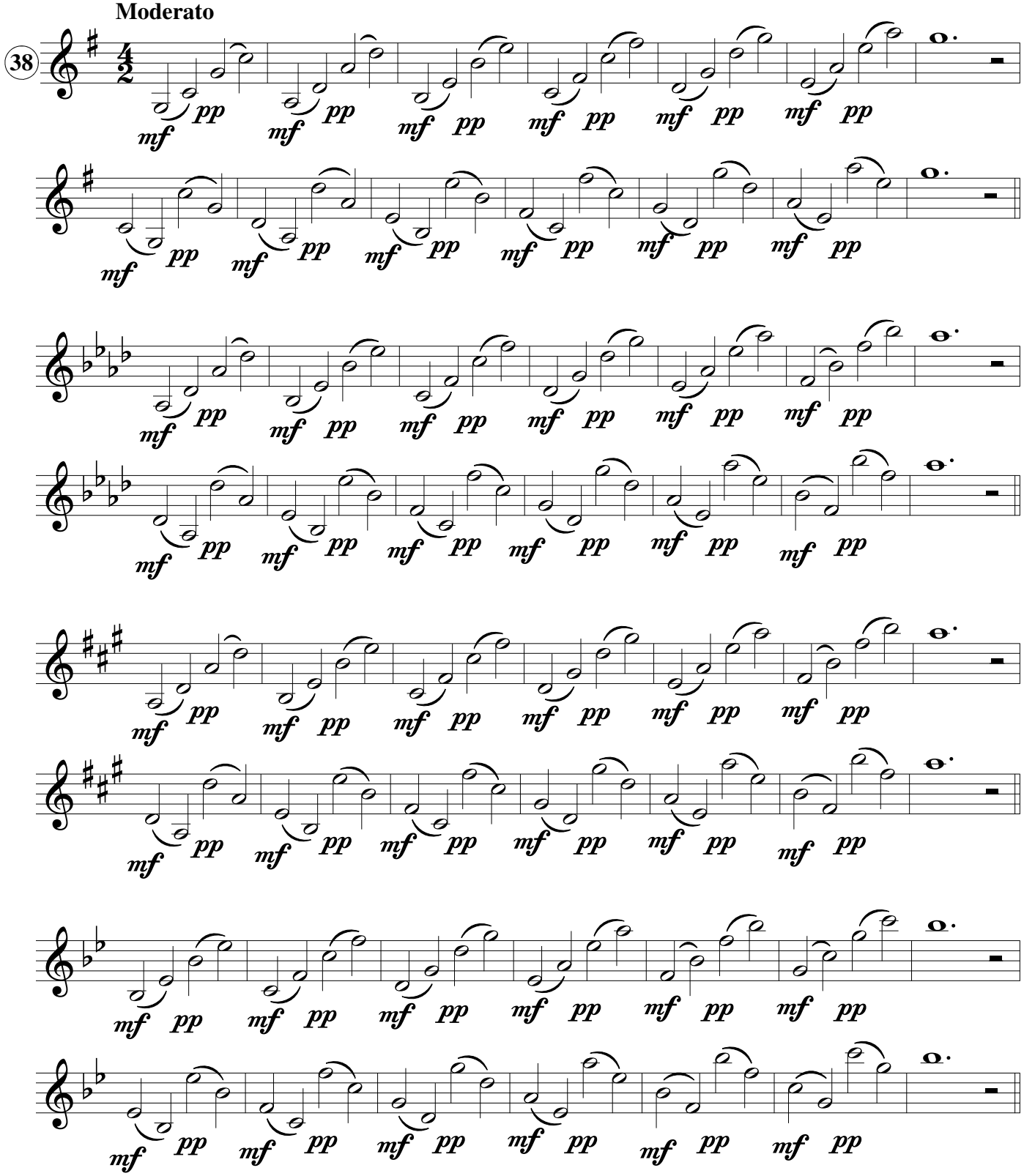

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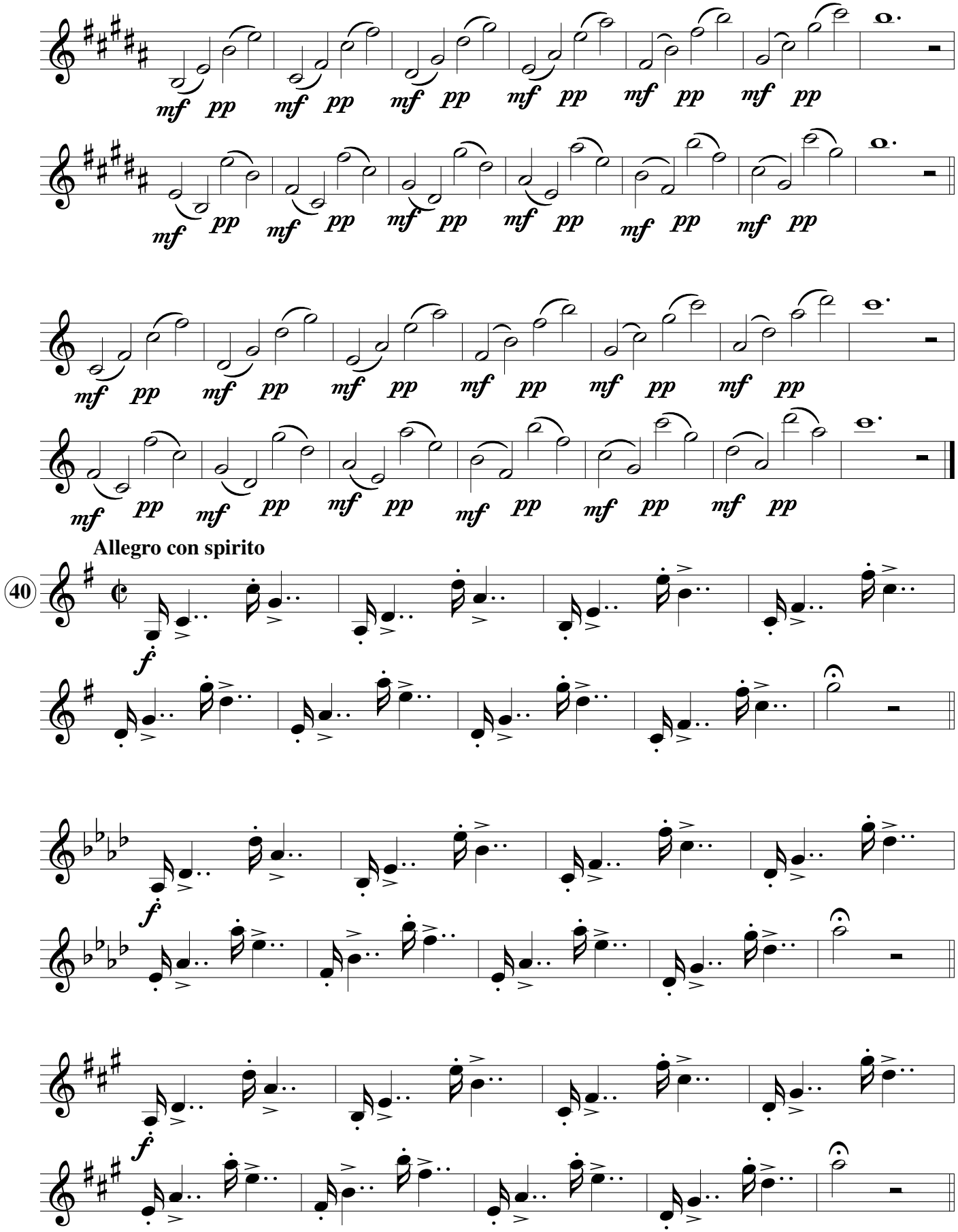
mf pp
Allegro con spirito
40
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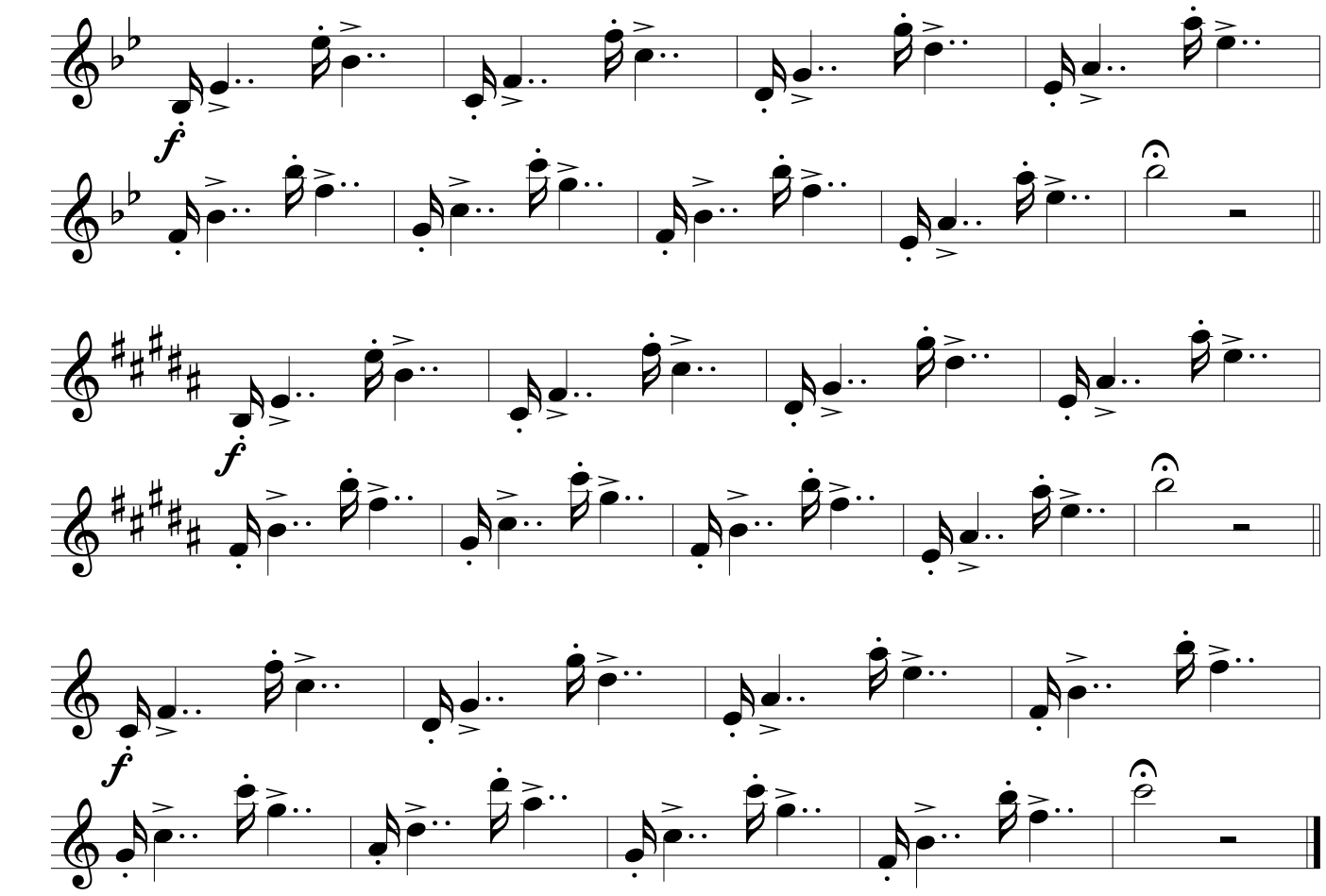
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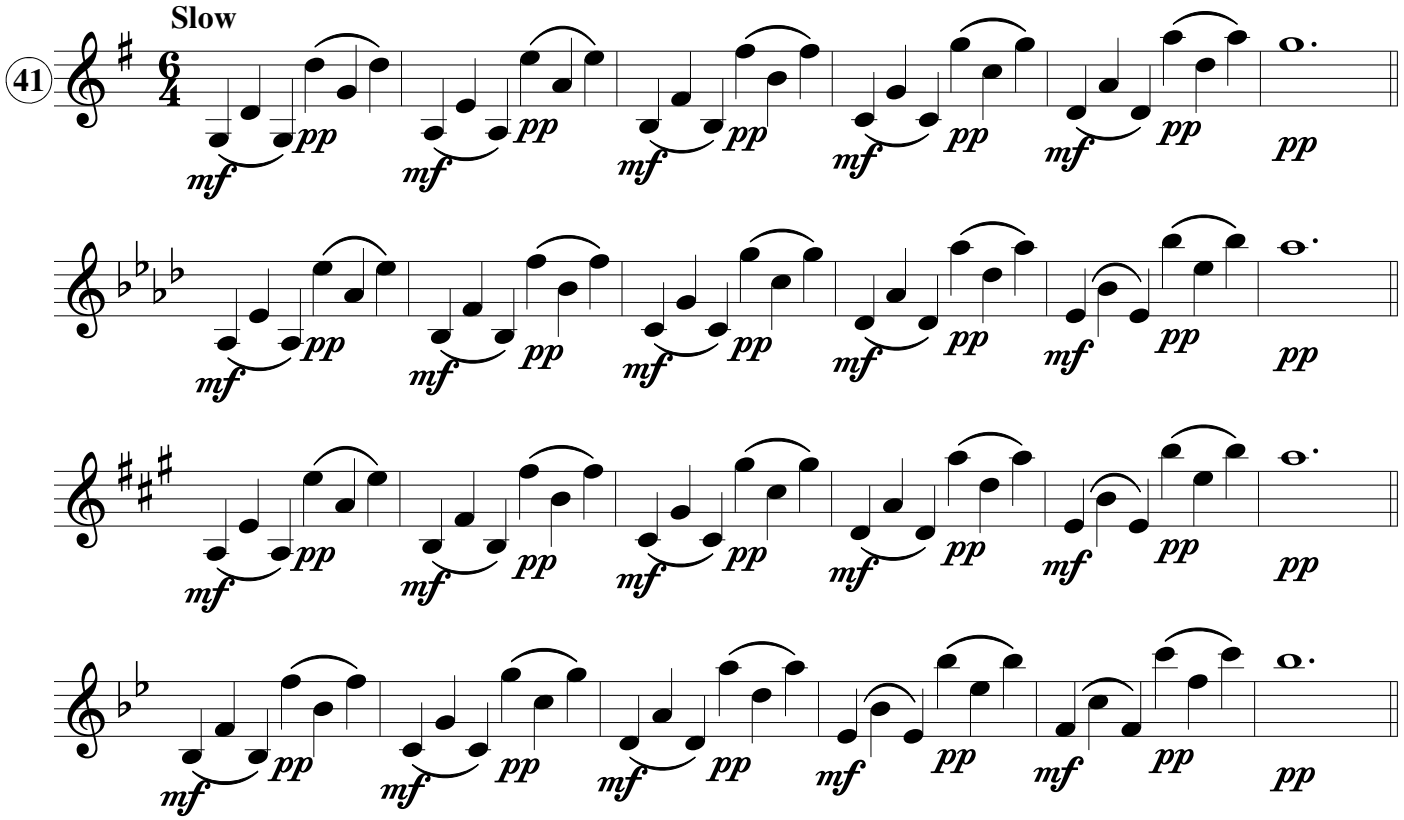
Slow
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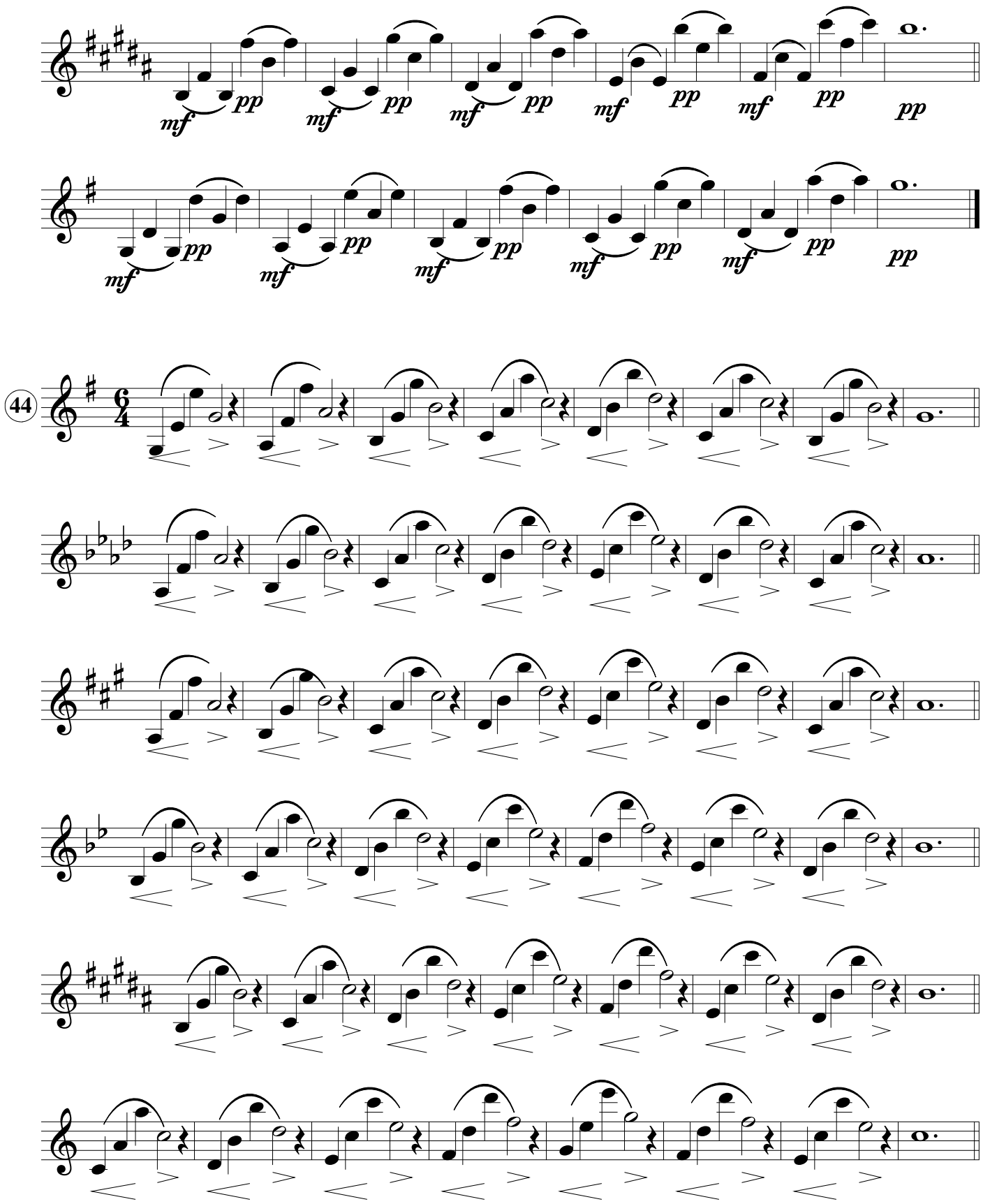
mf
pp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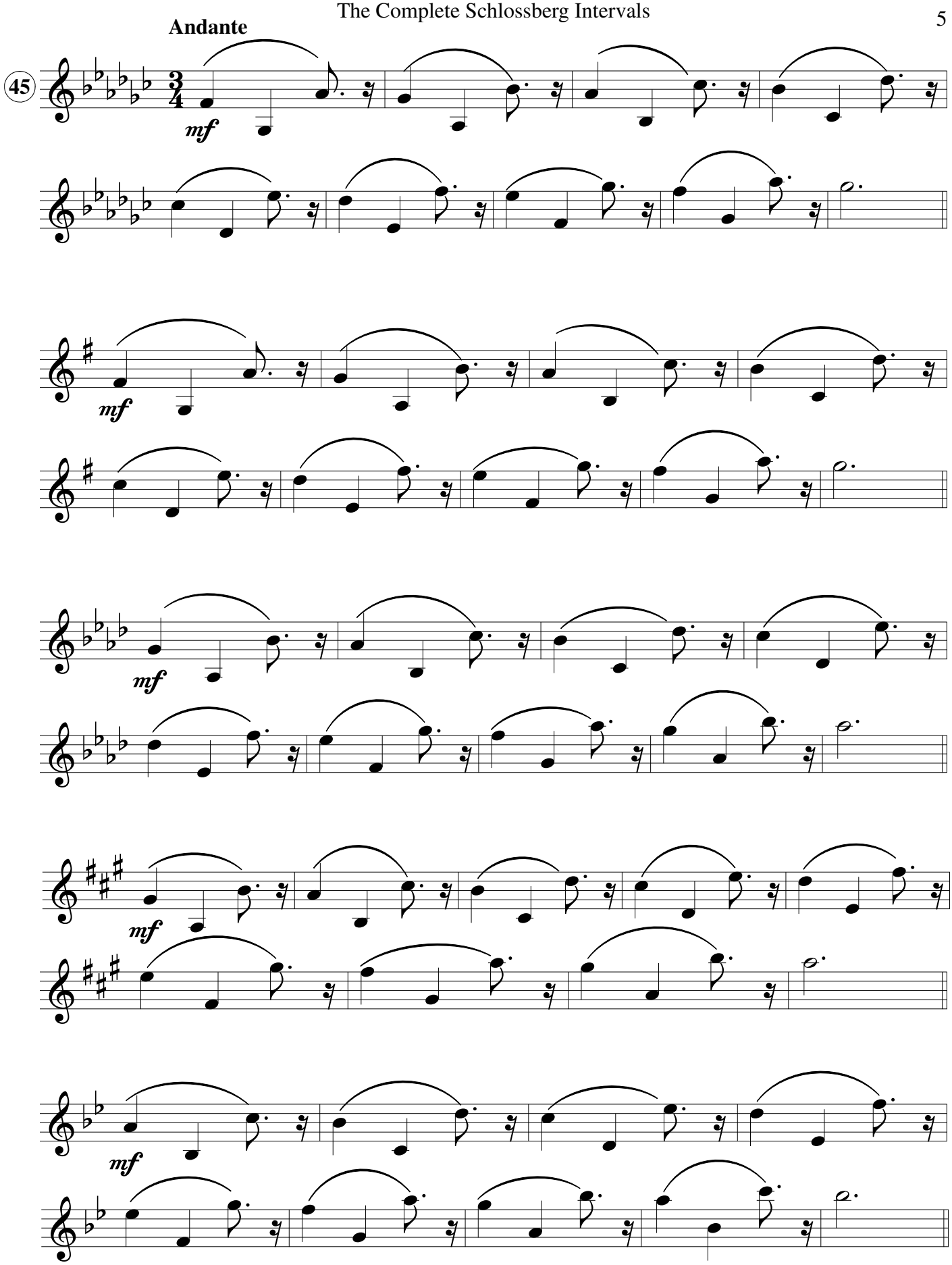
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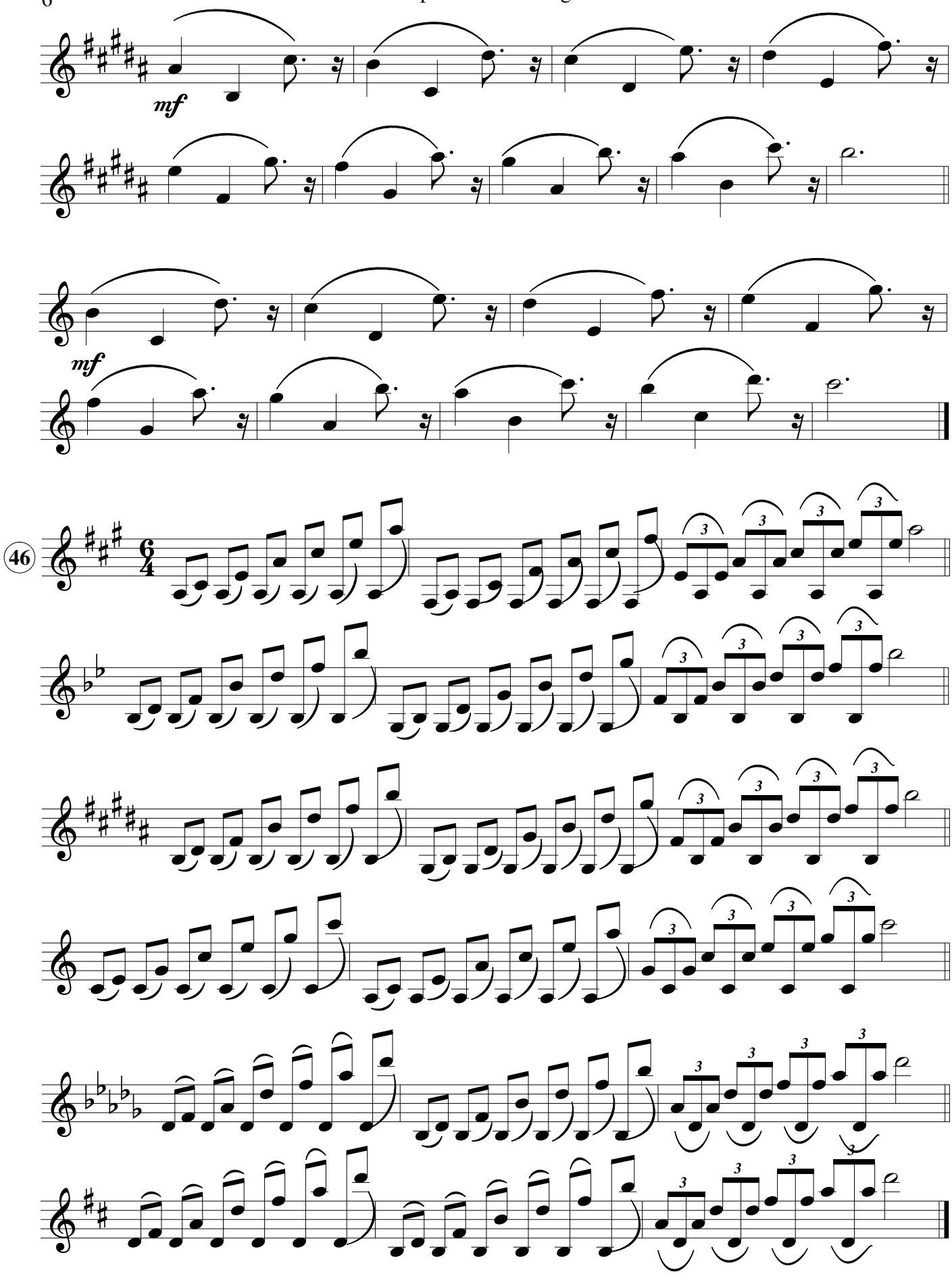
mf
mf
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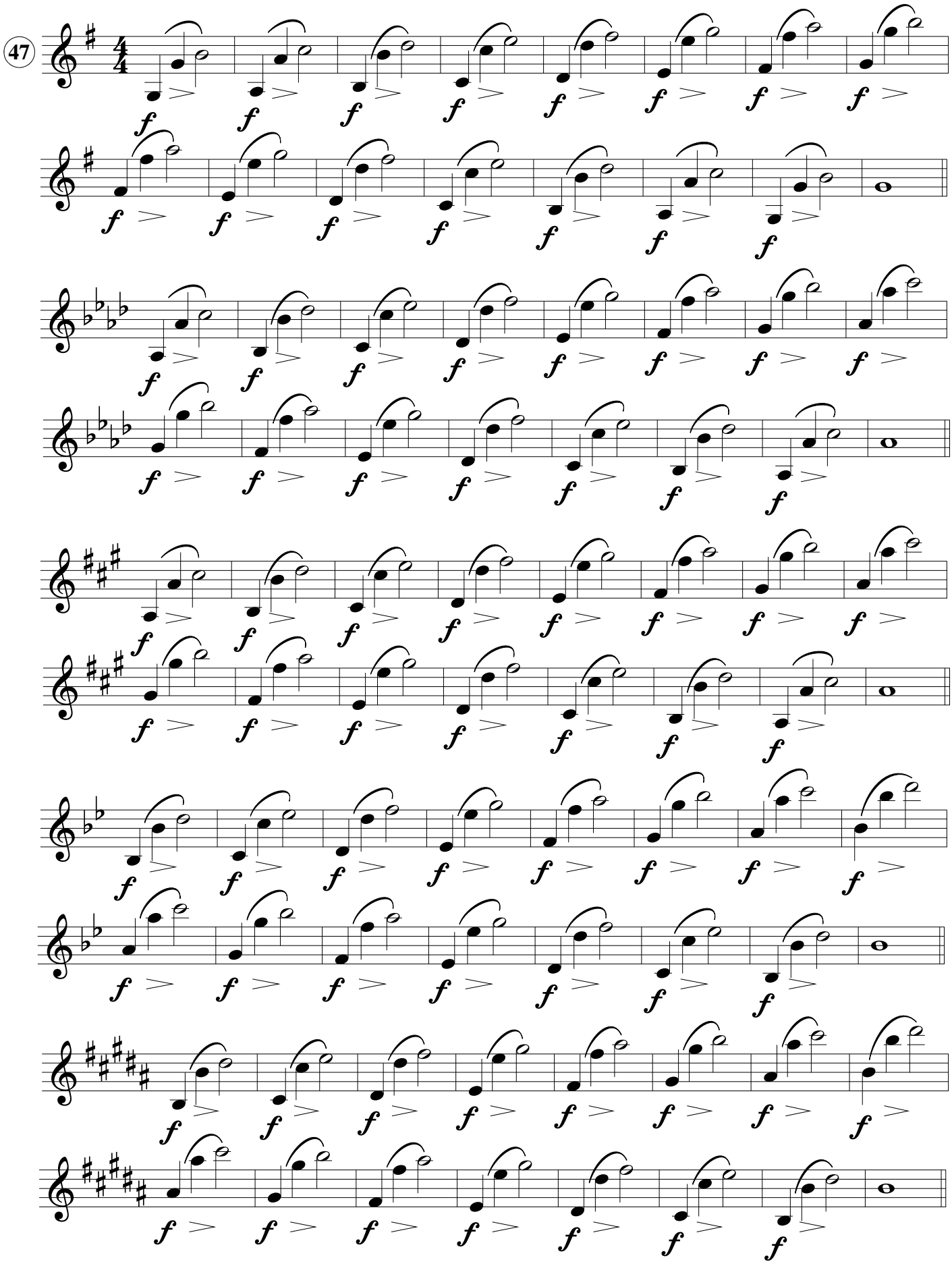
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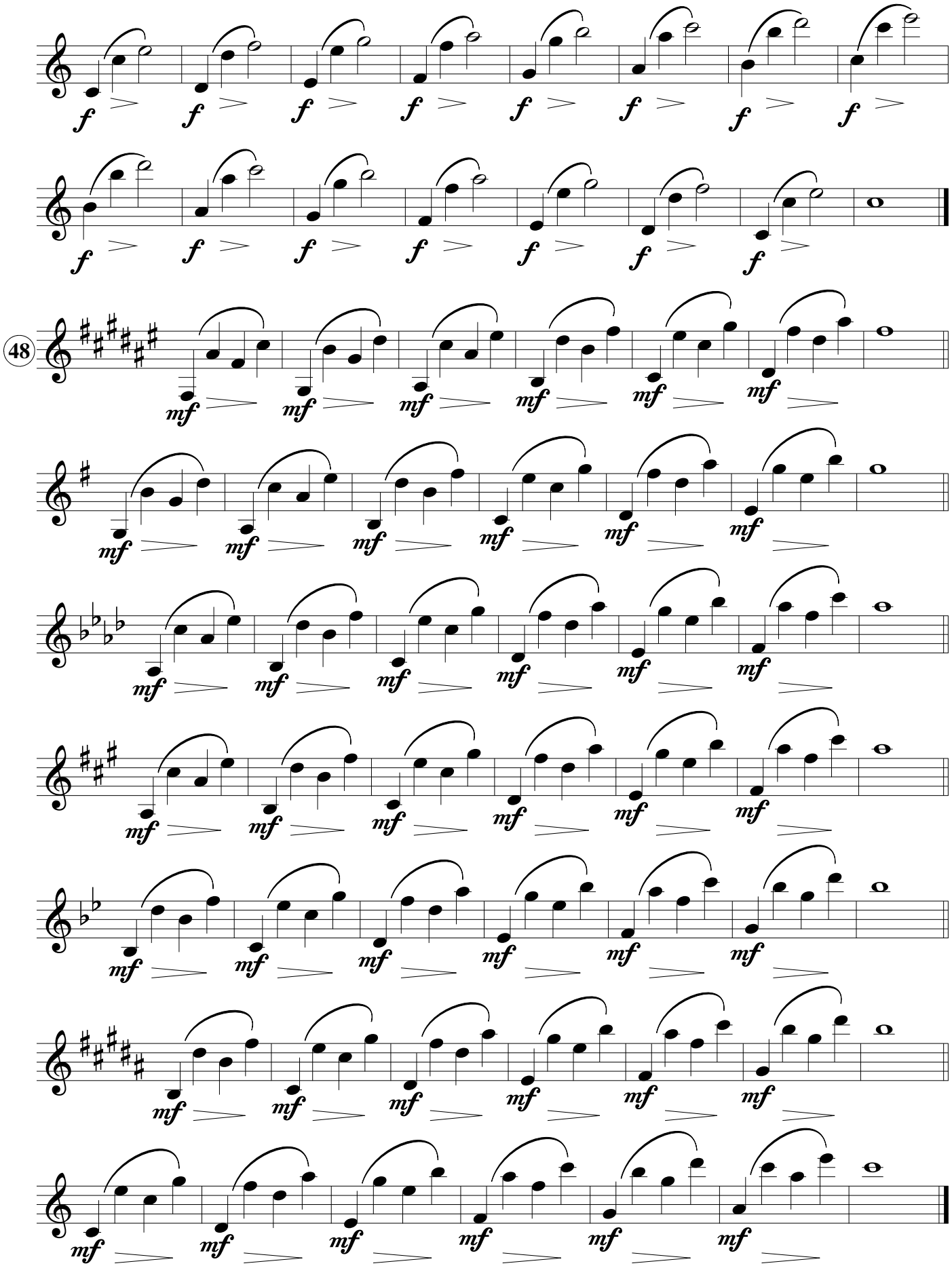
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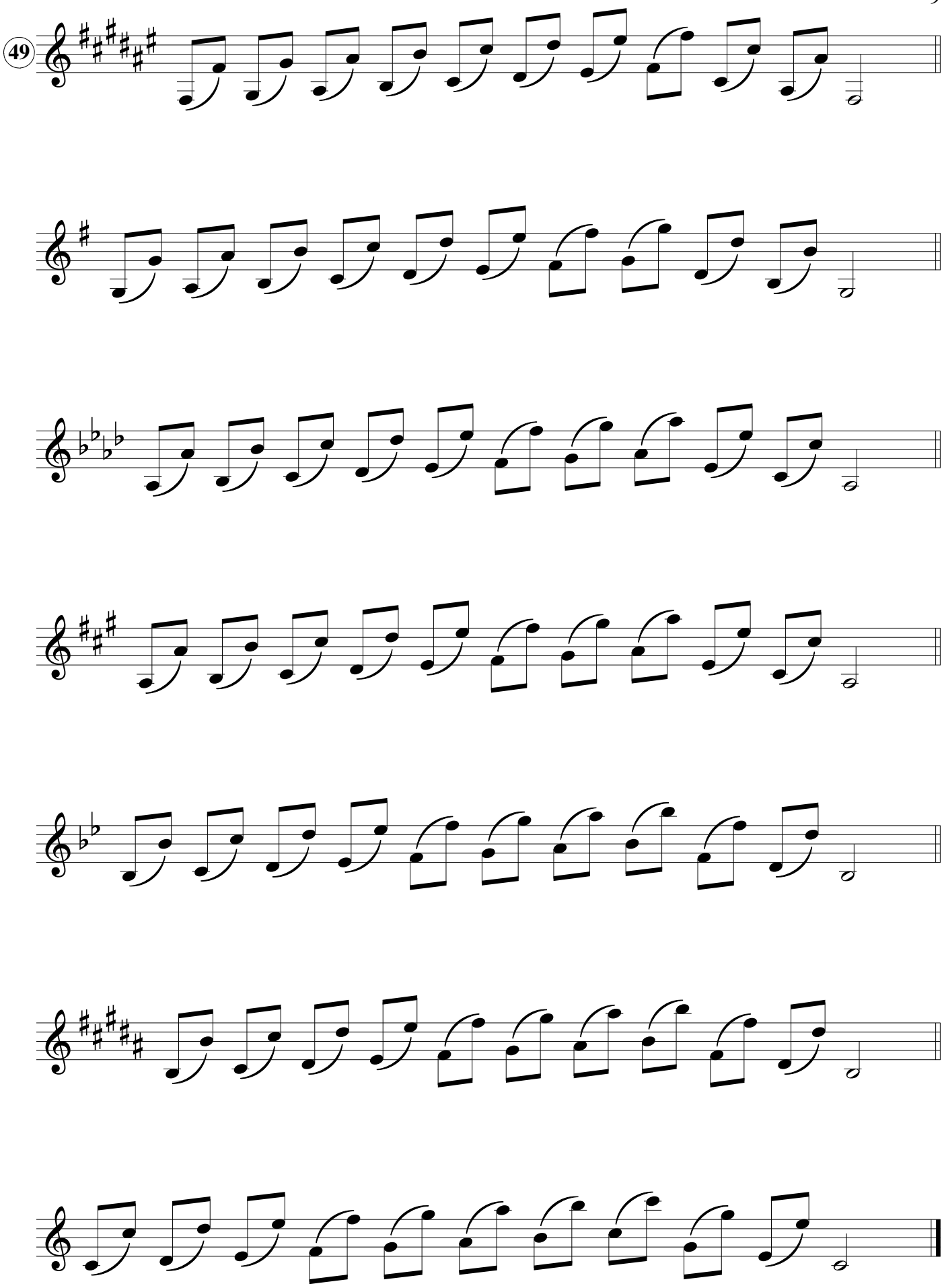
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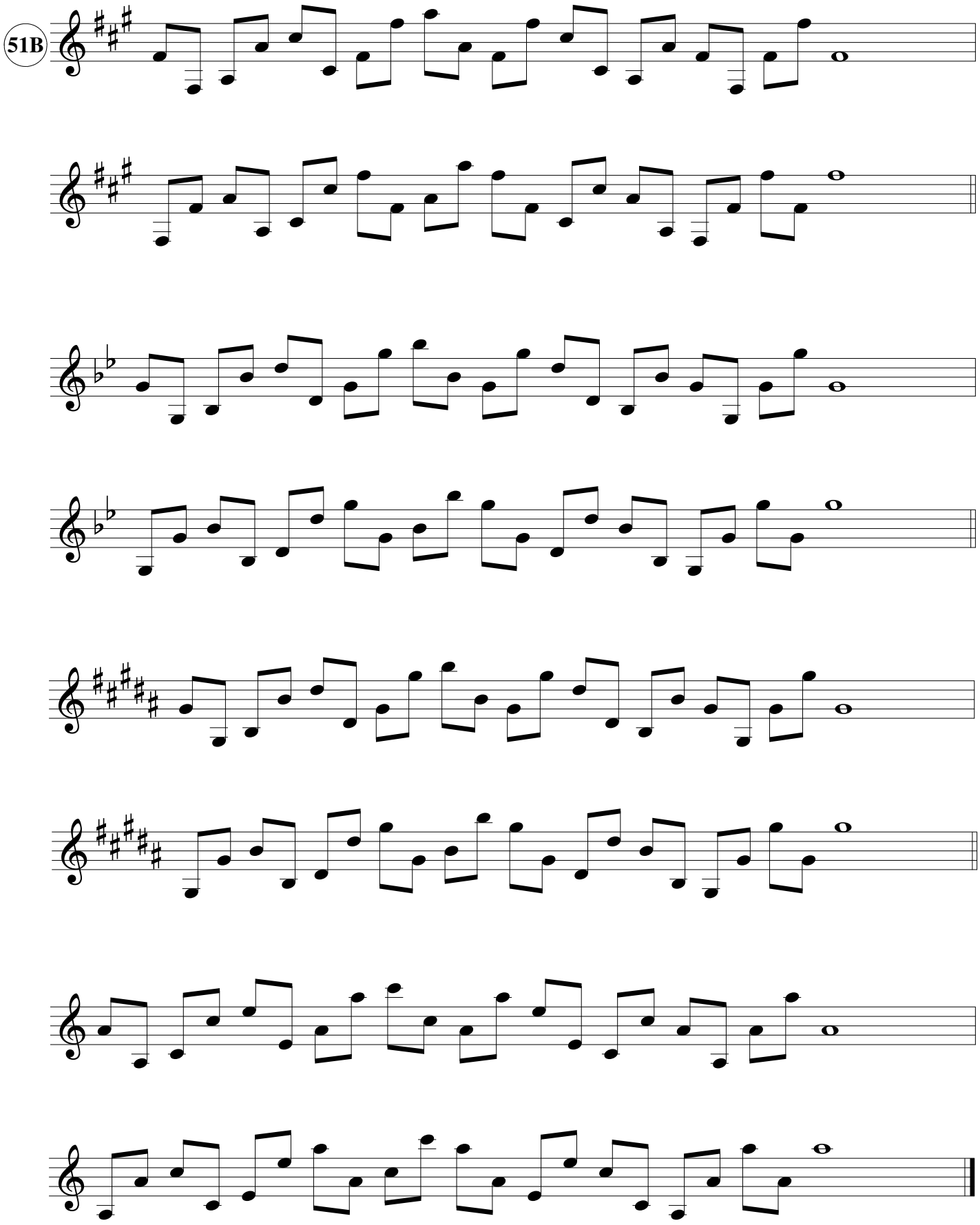
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Waltz Tempo

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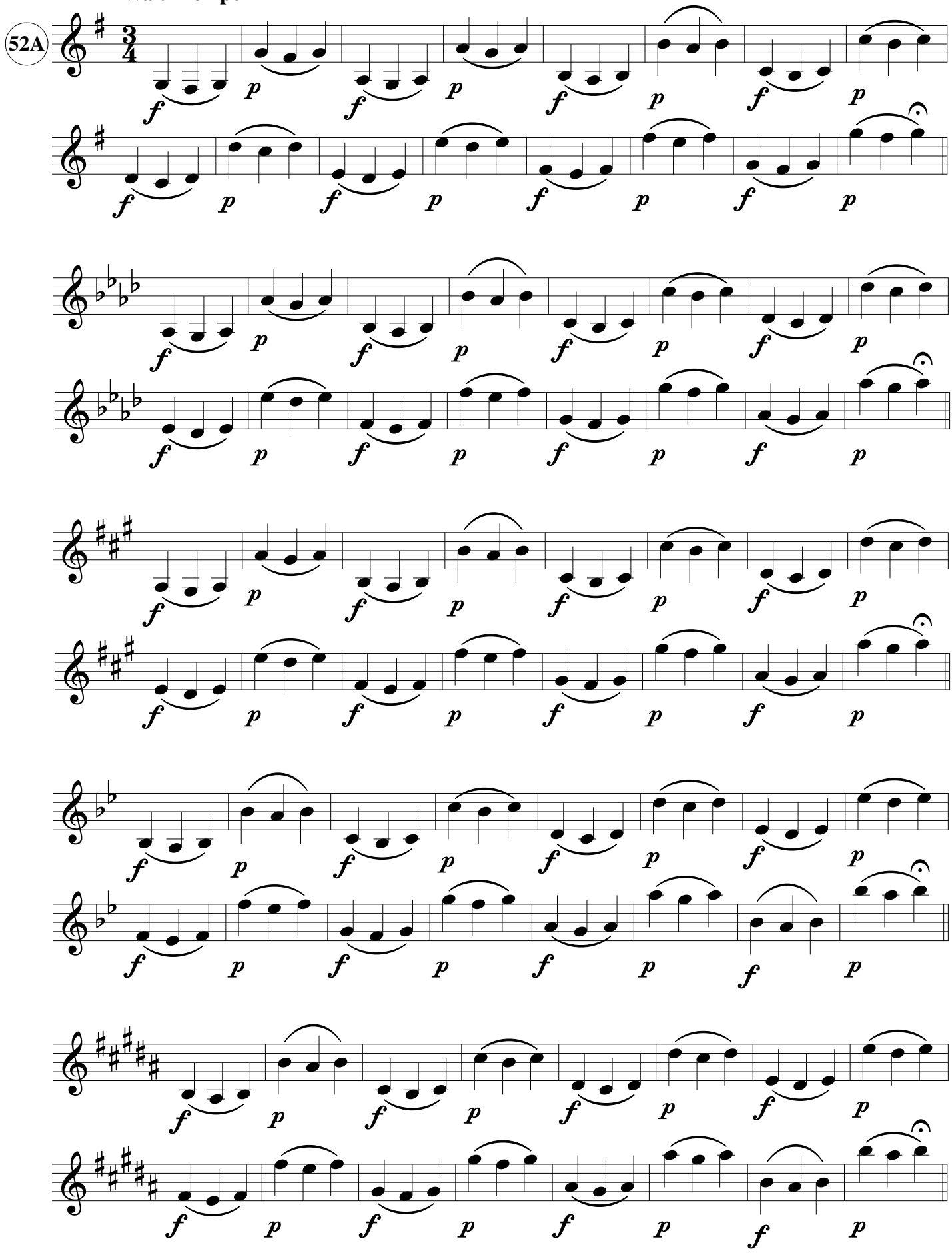

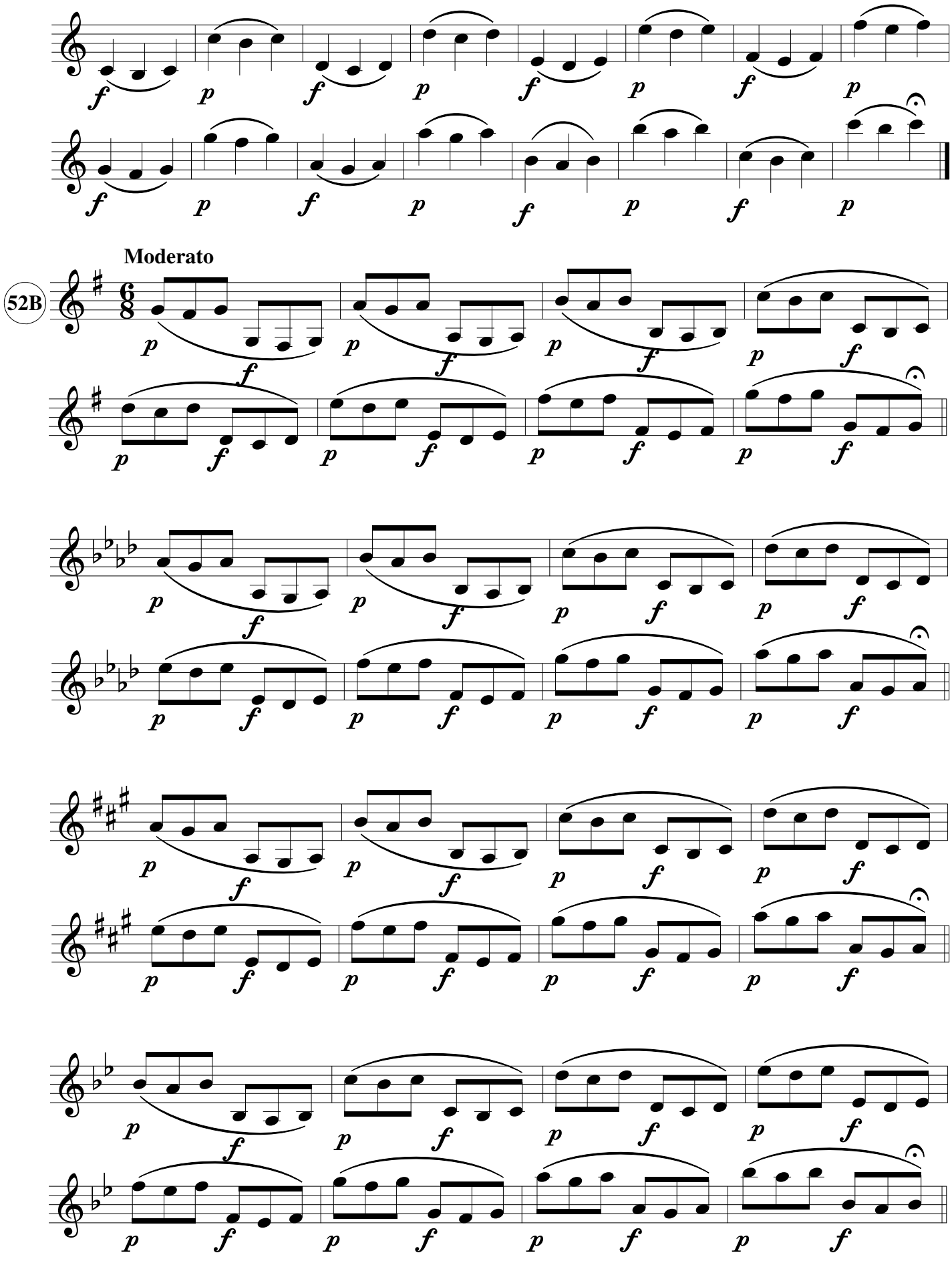
Moderato
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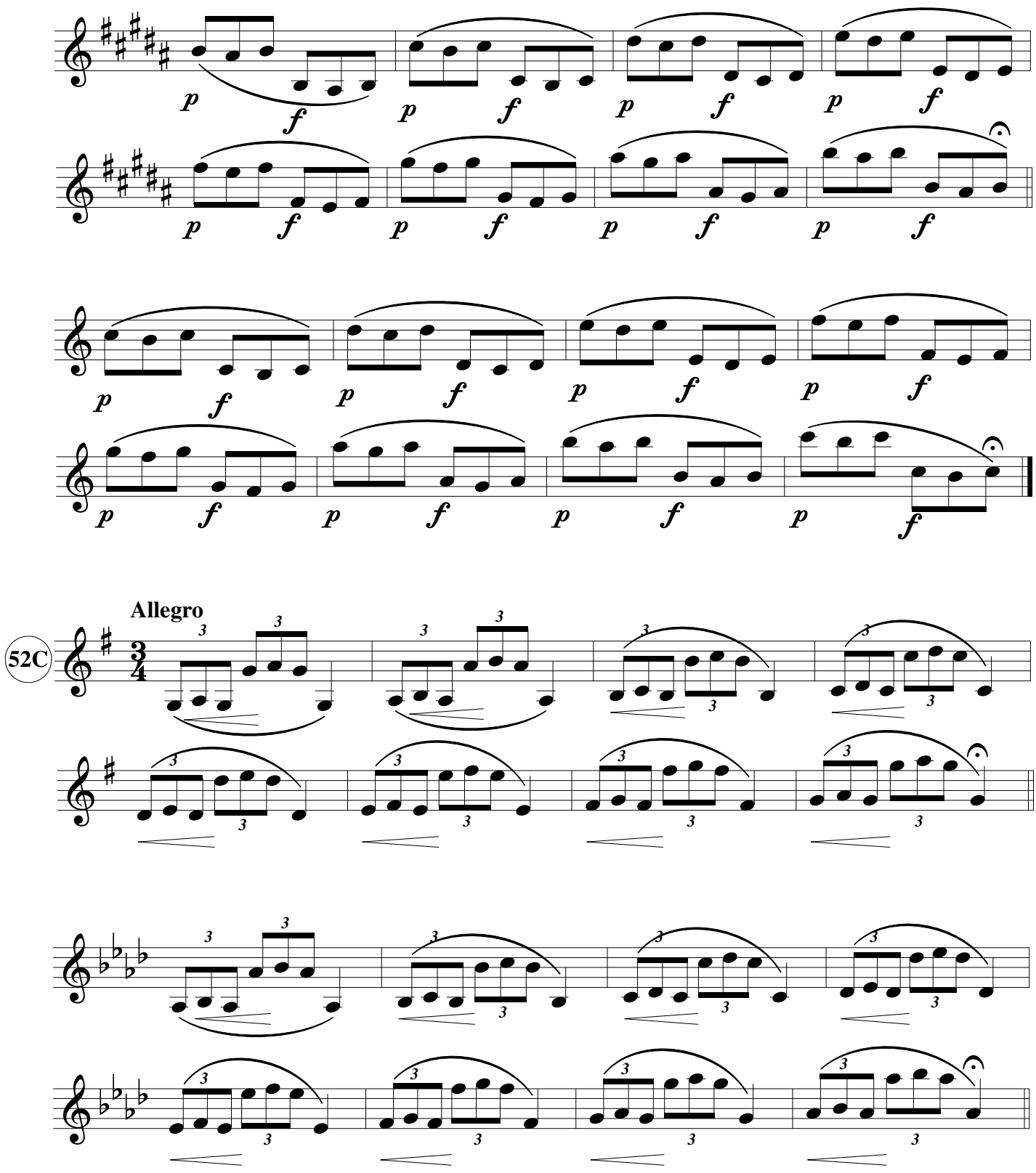
Allegro
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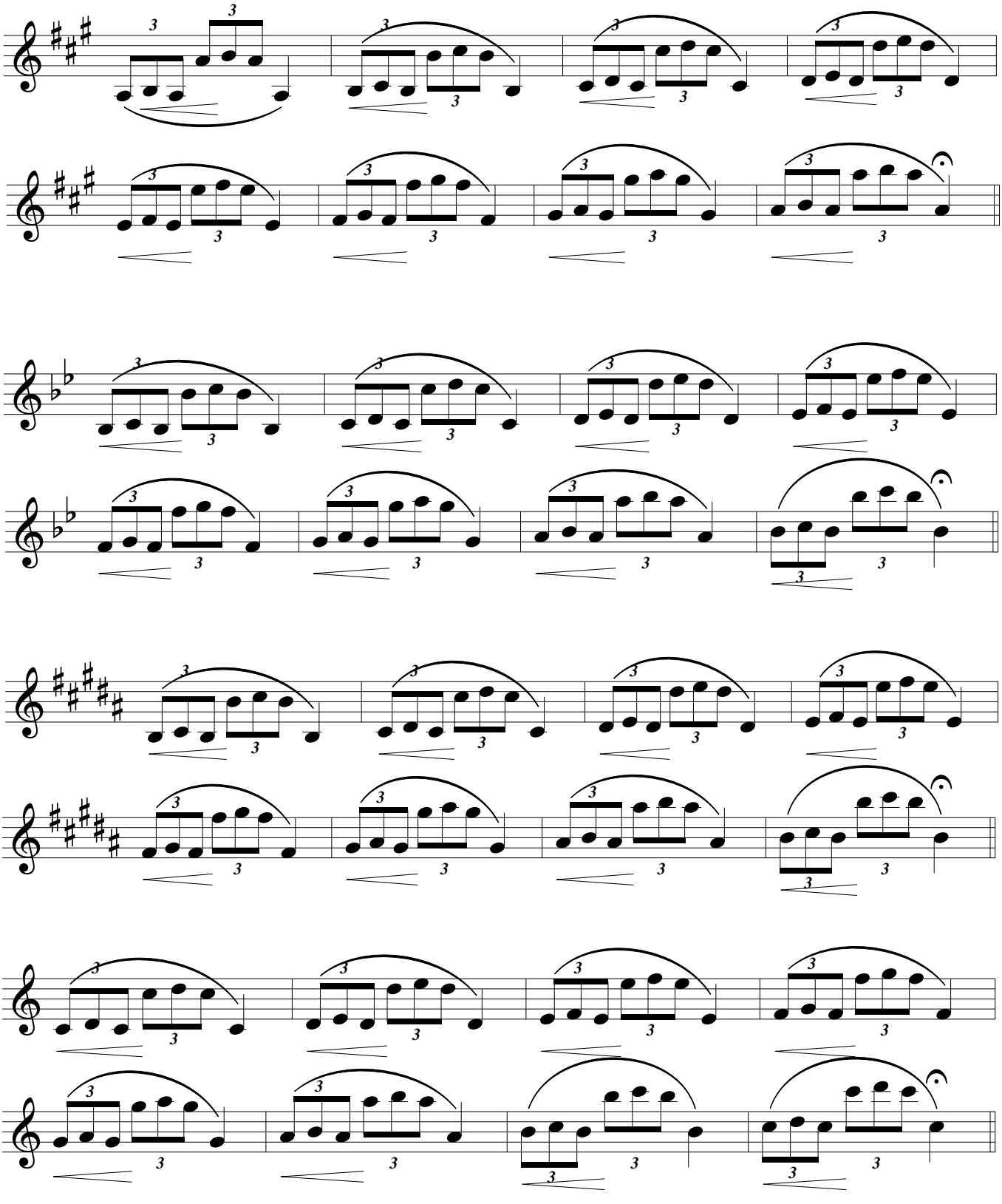

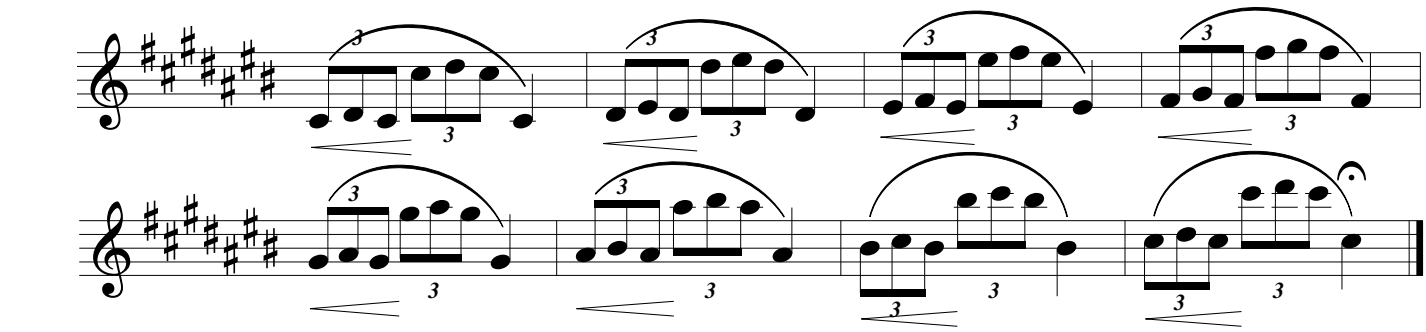

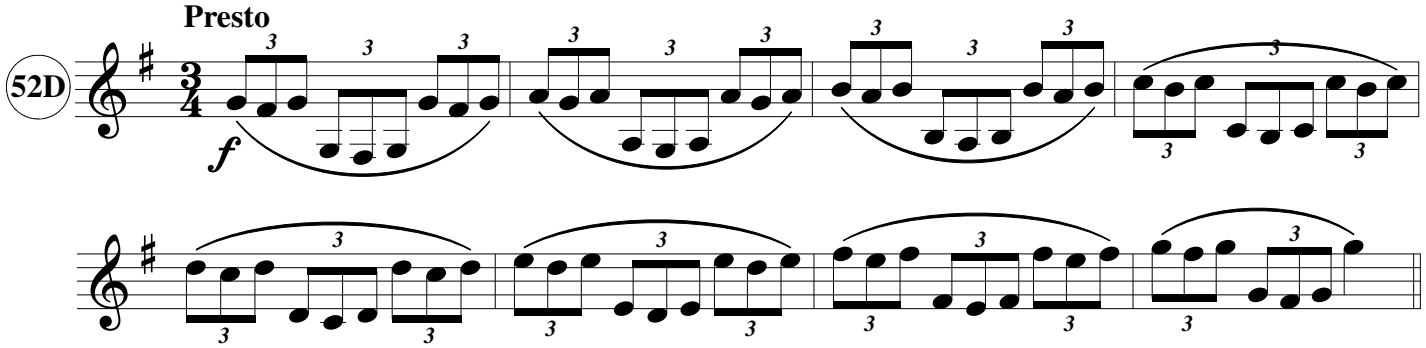
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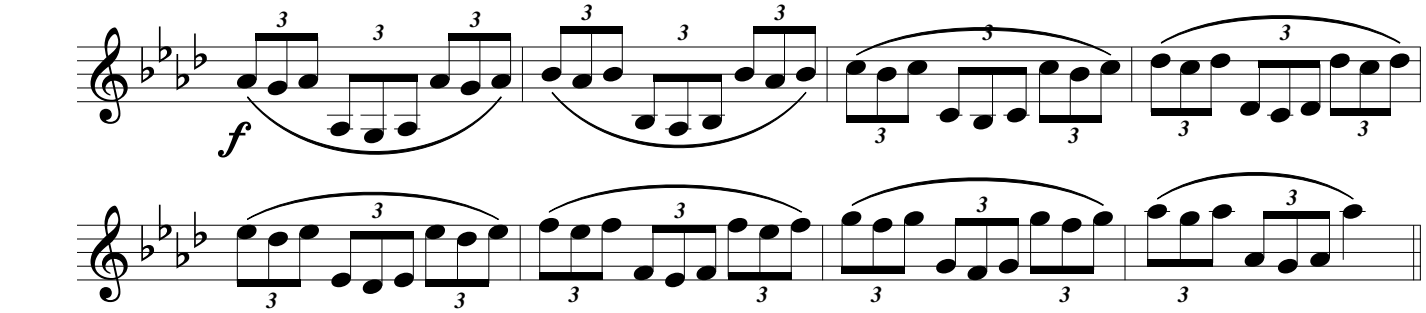
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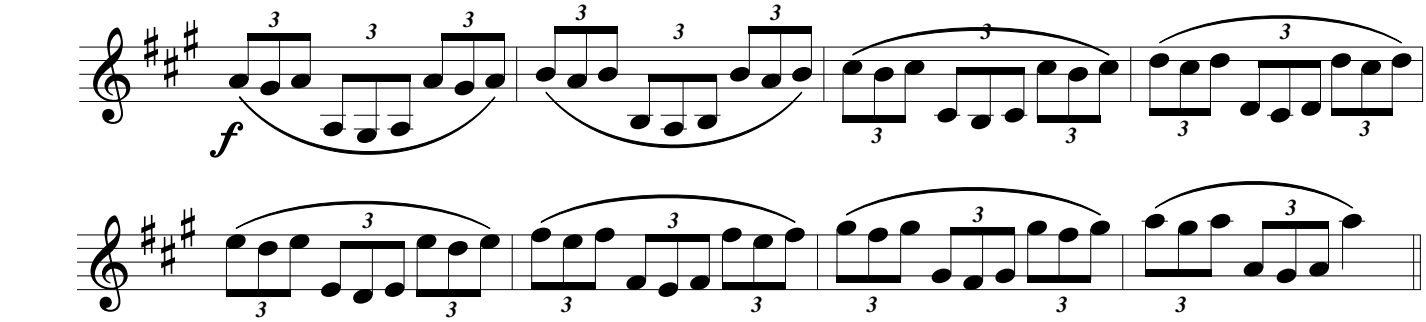
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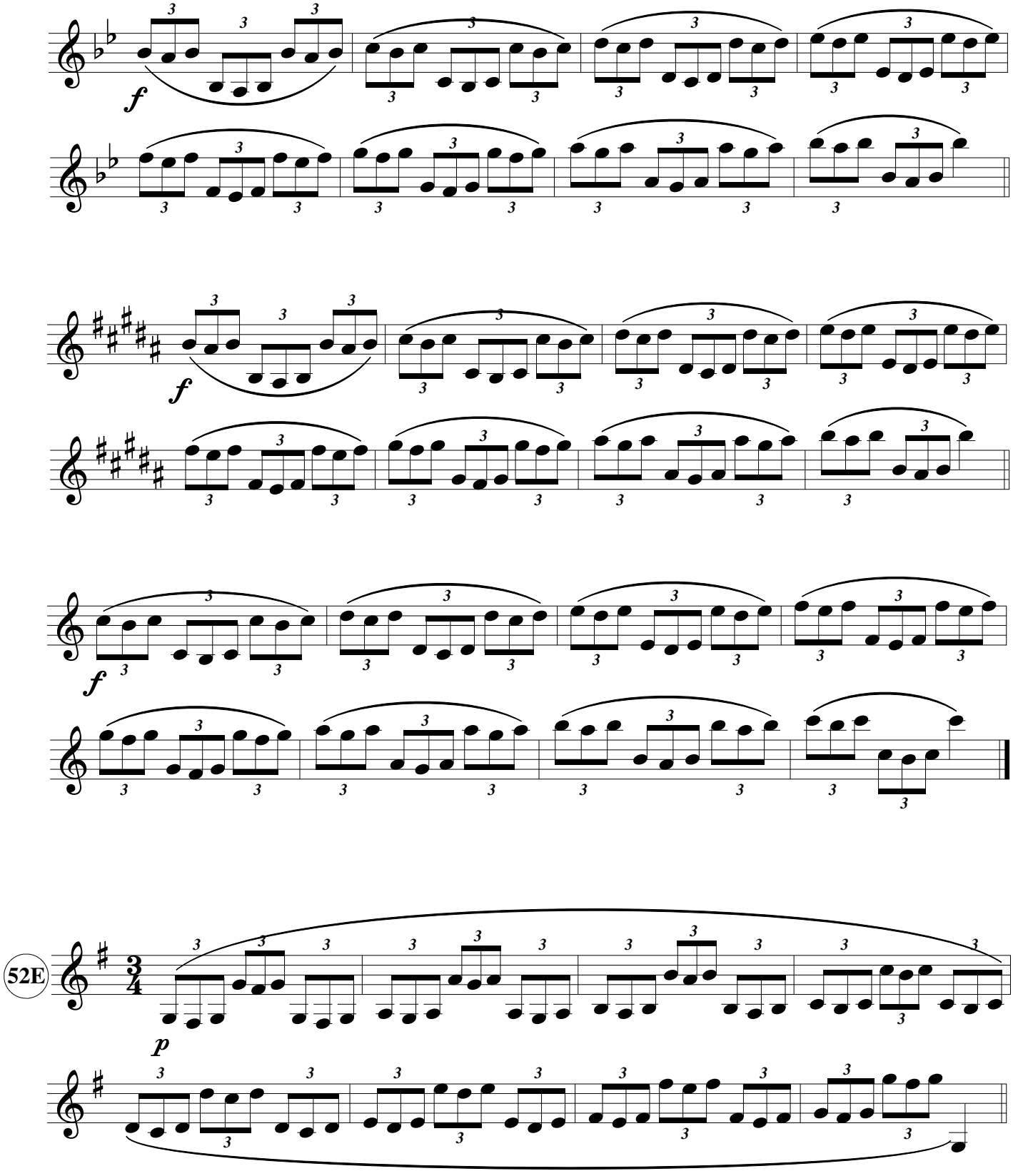
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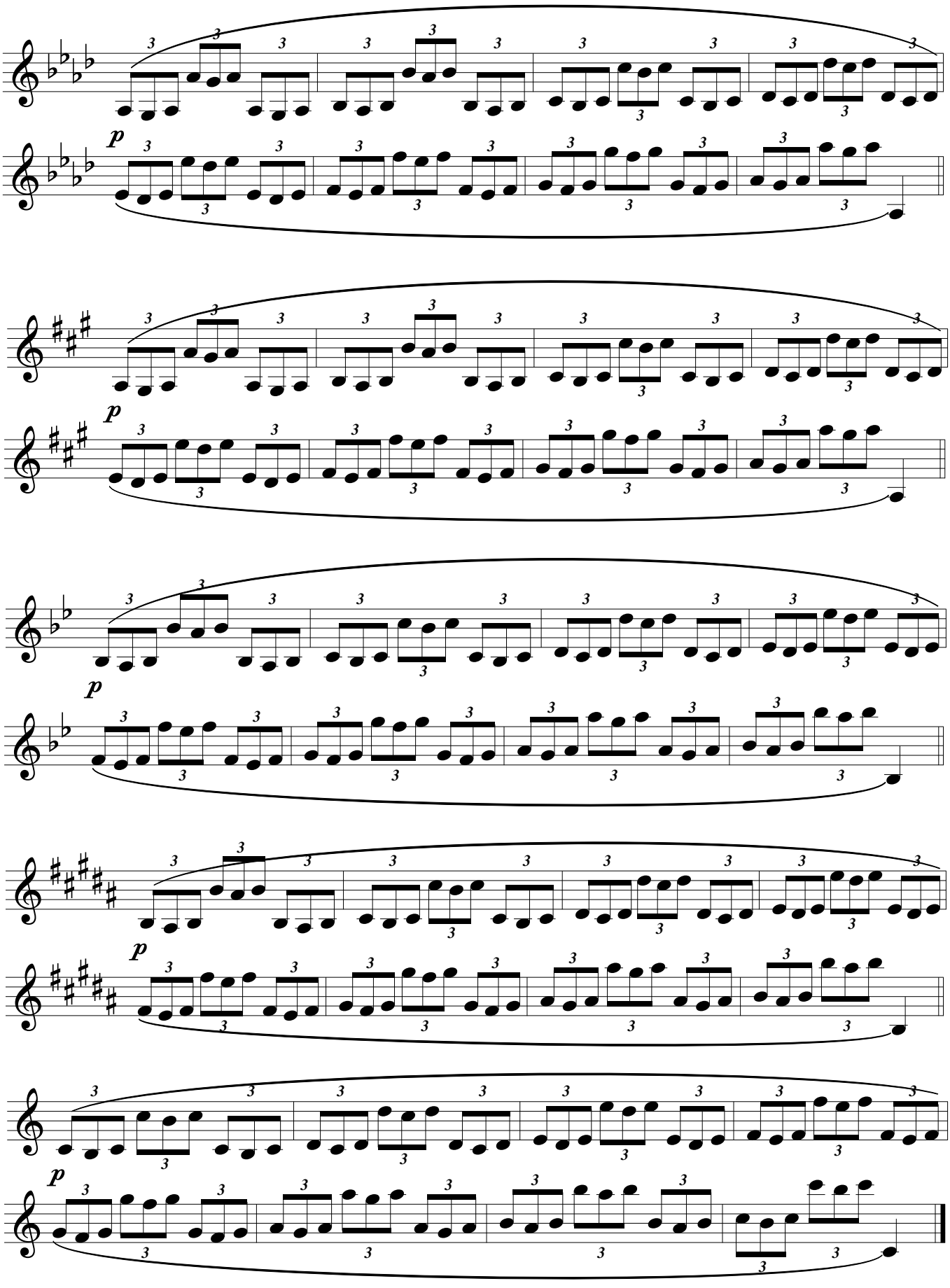
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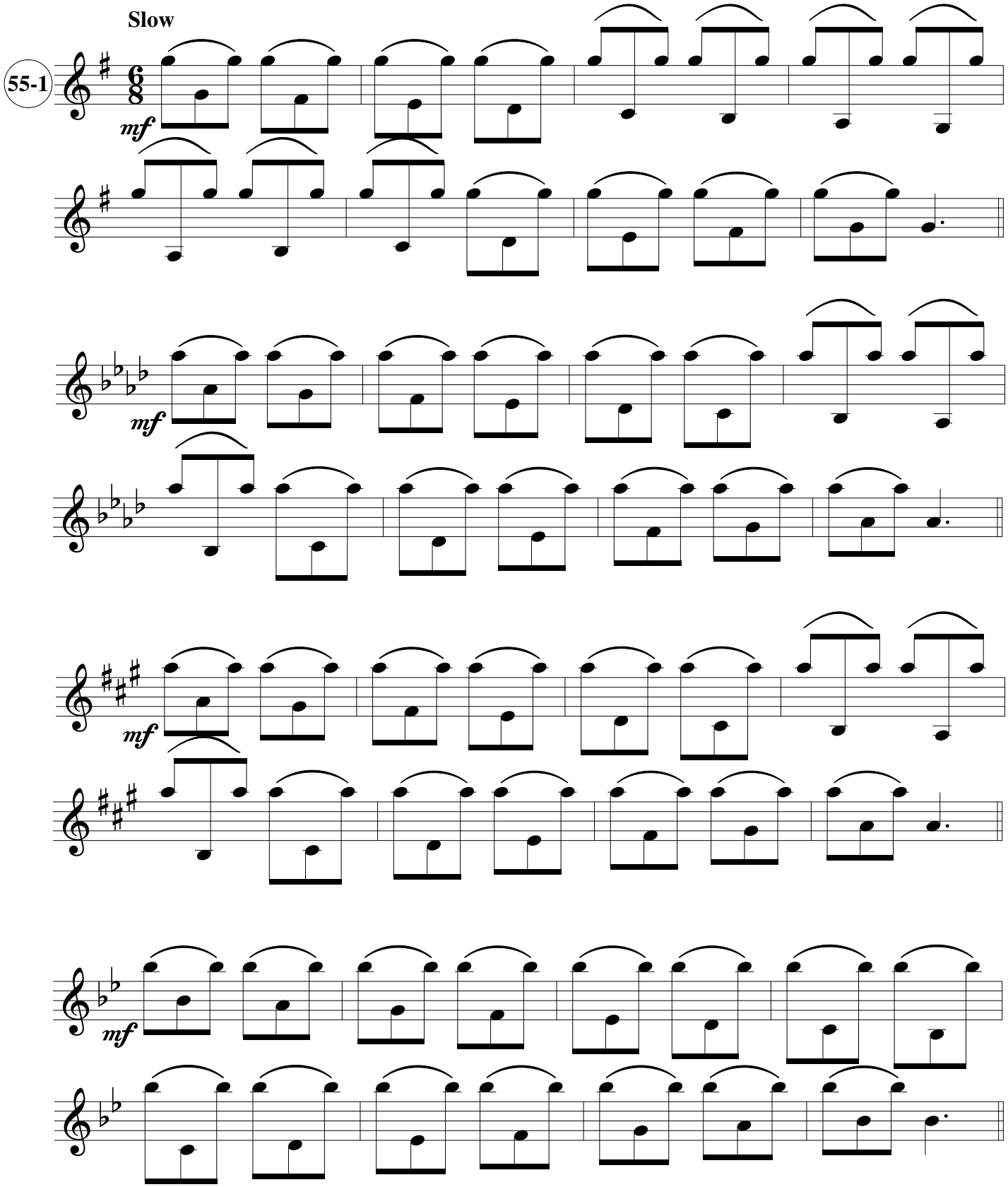
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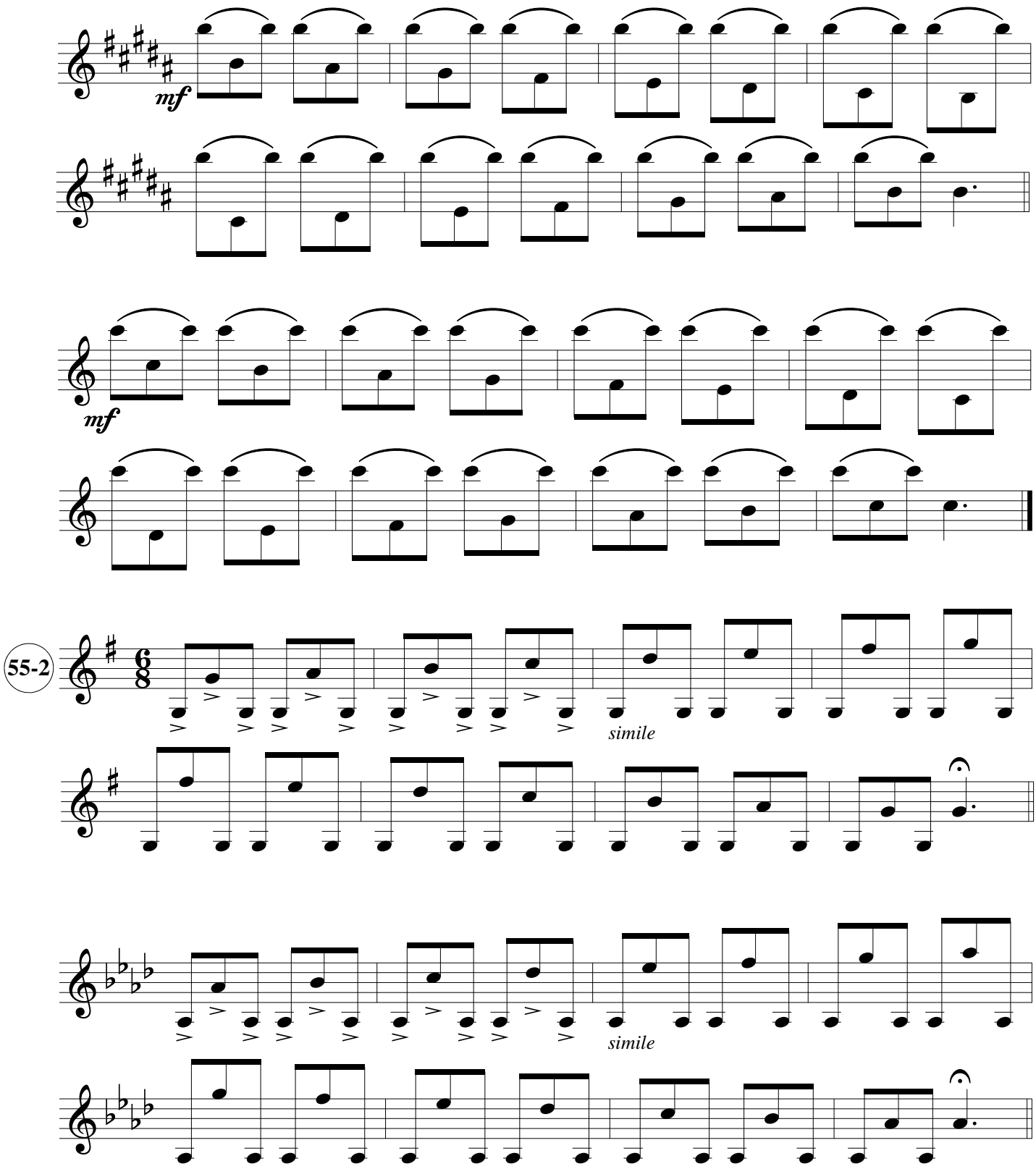
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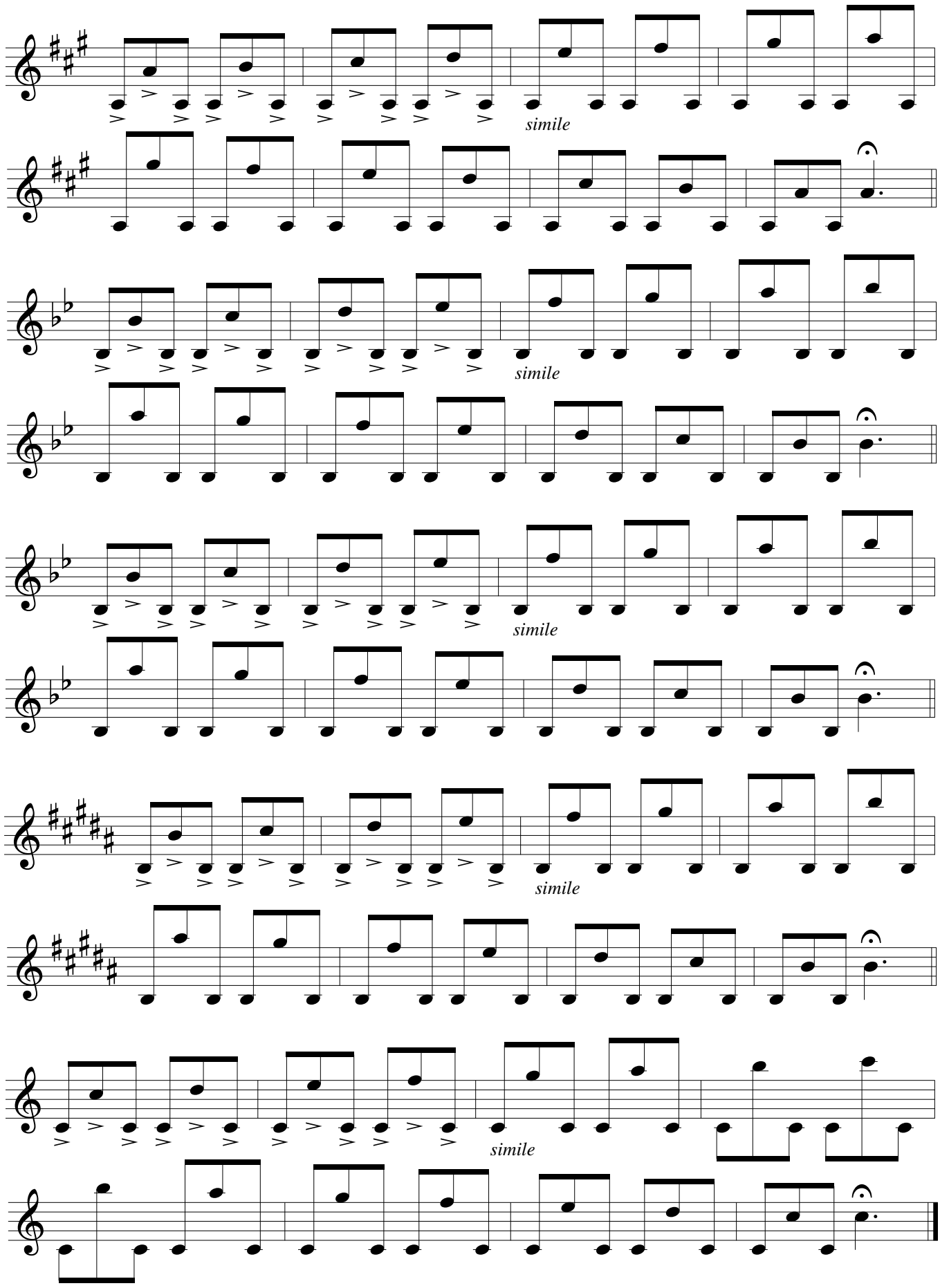
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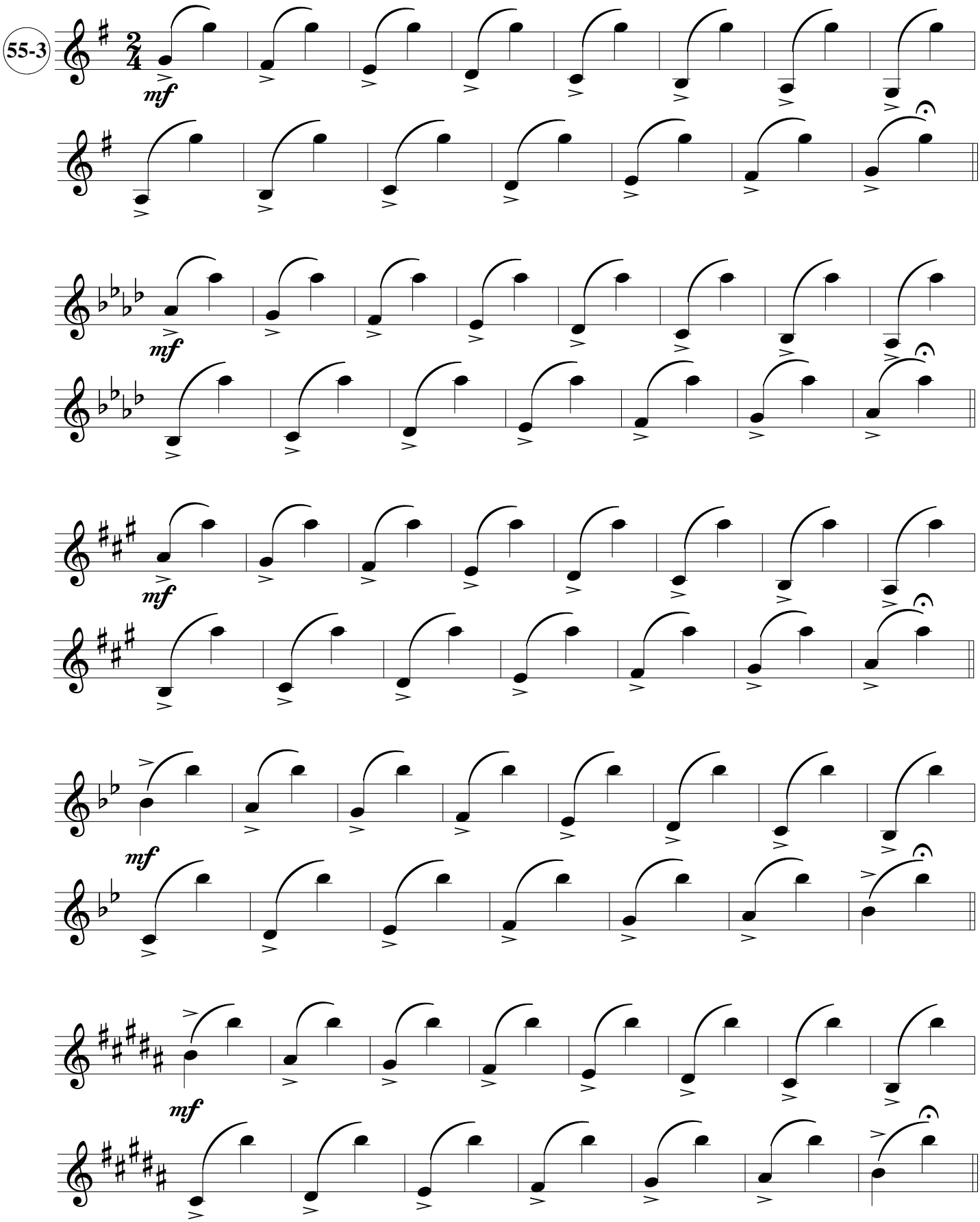

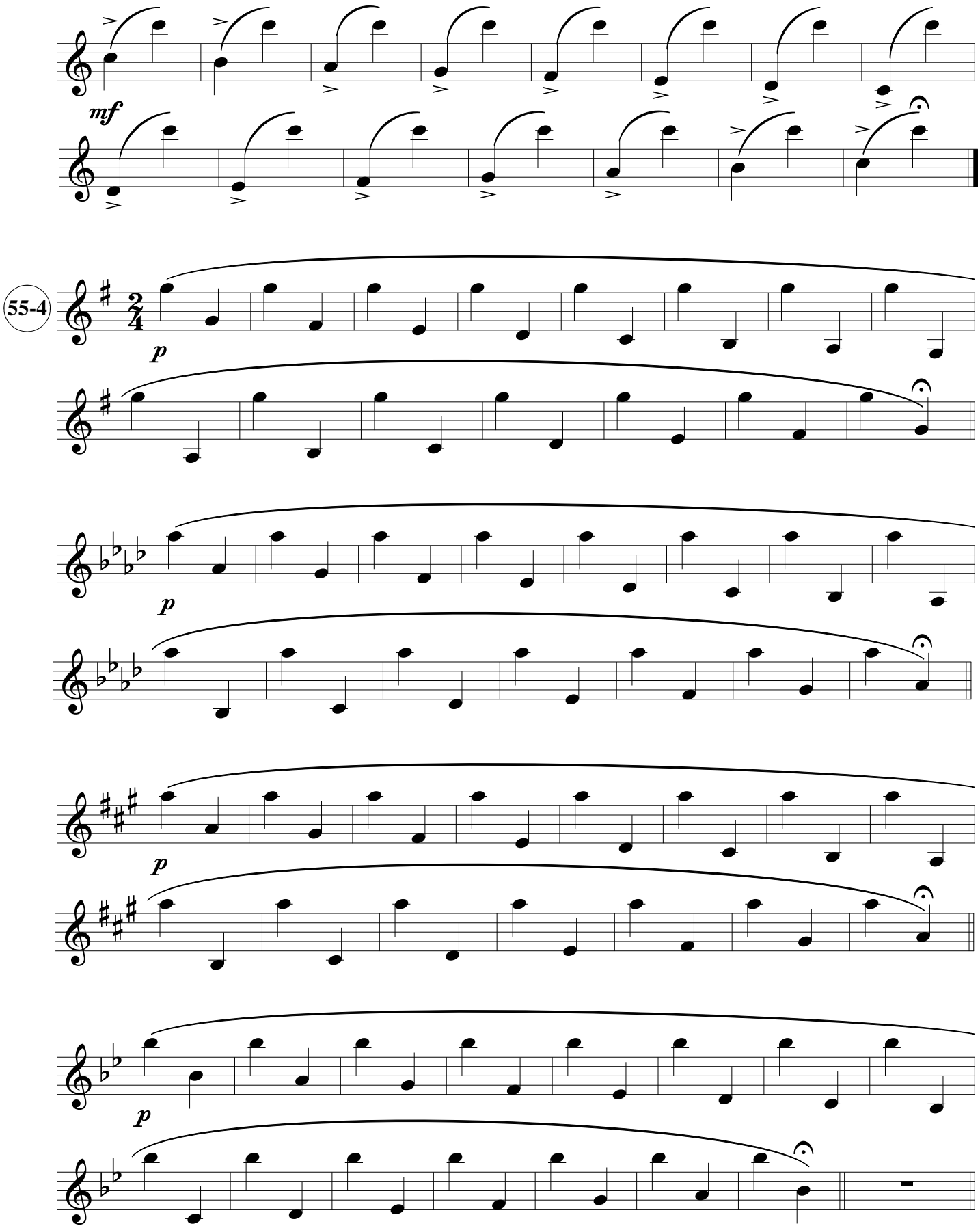
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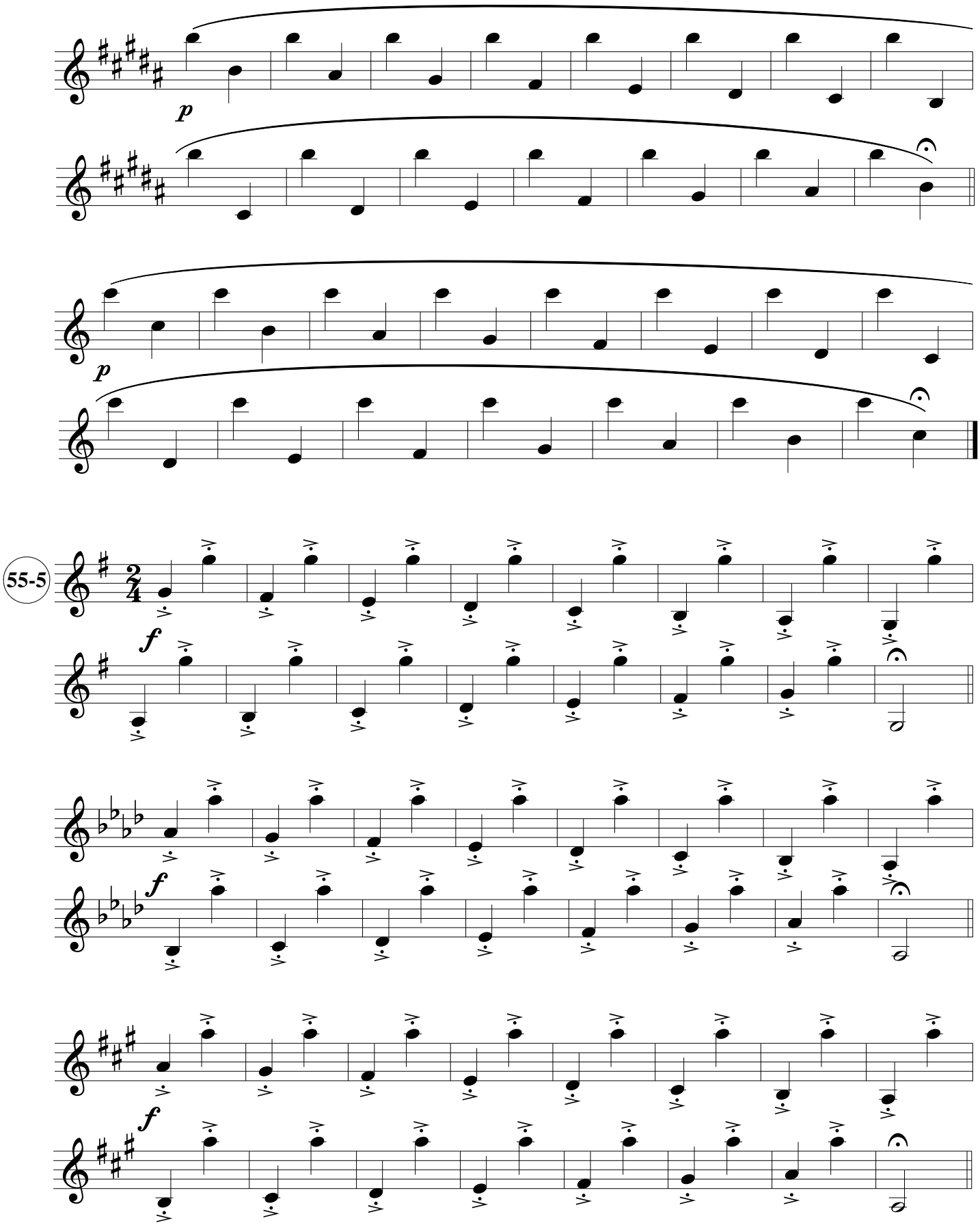
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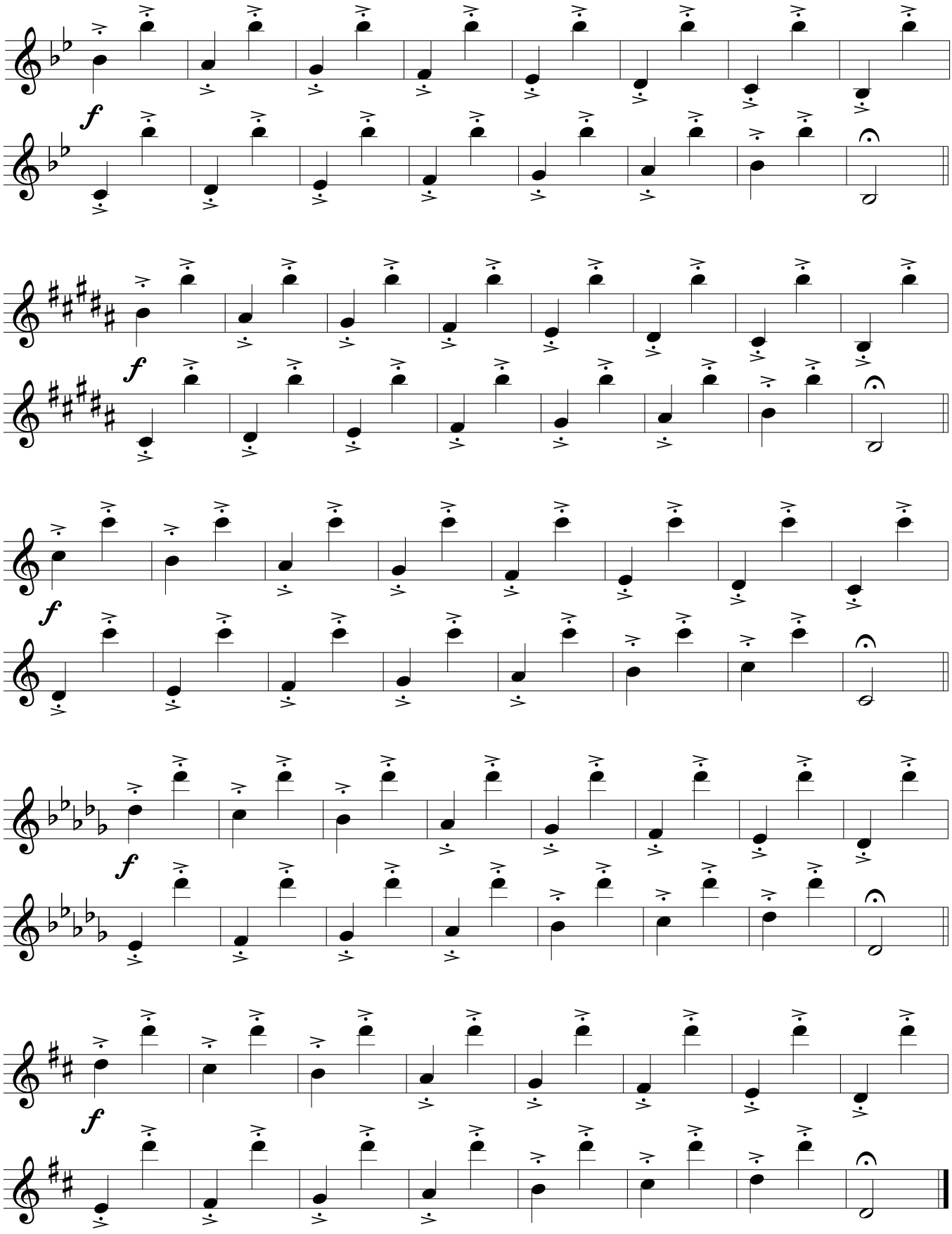
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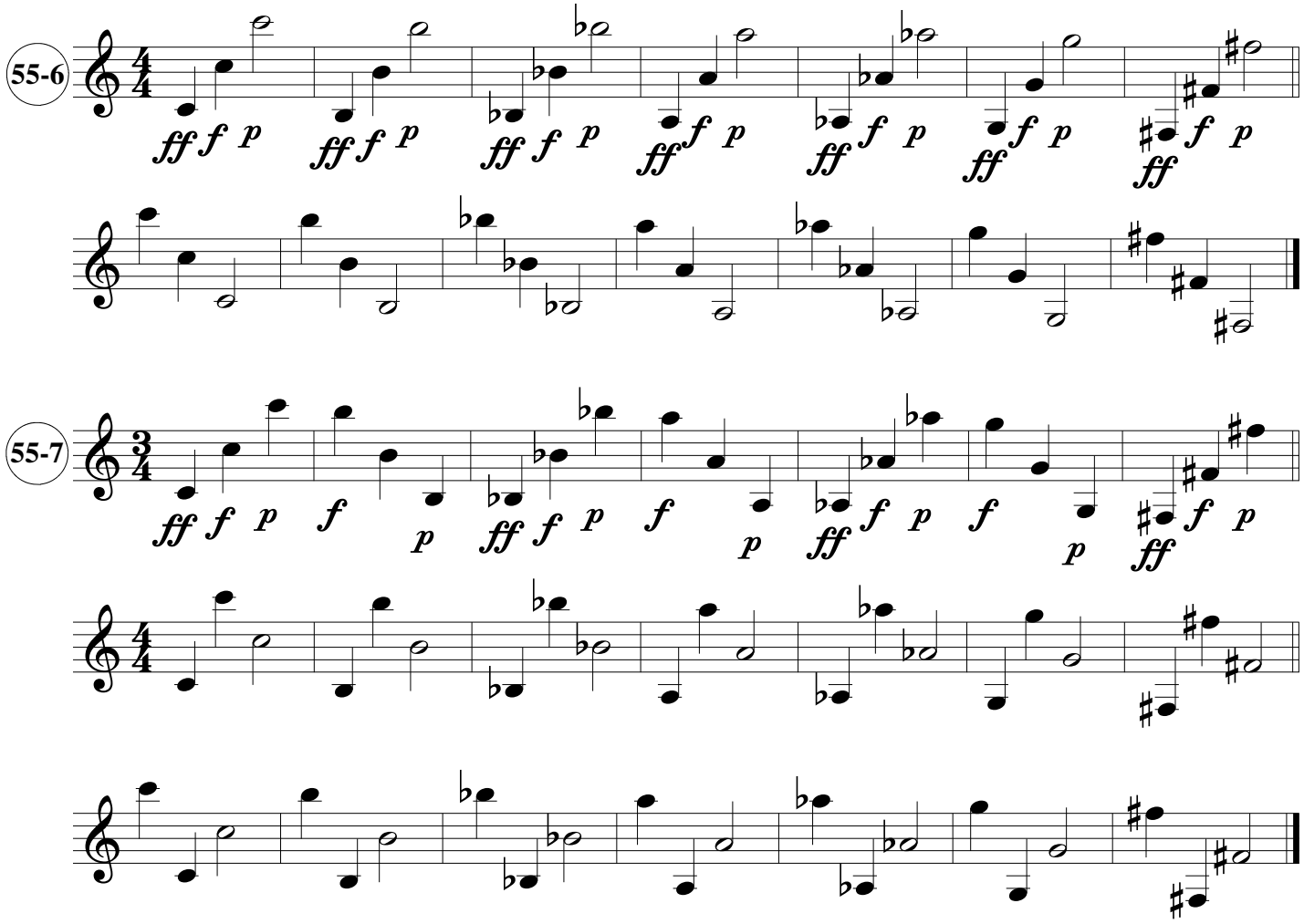
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