

## The Studies

**After Schlossberg** consists of trumpet drills and exercises acquired during formal trumpet studies (1958-68) with James Stamp (Los Angeles), William Vacchiano, Nathan Prager (New York City), and Harry Glantz (Peekskill, New York), as well as through occasional personal encounters with other former Schlossberg students in various venues during the succeeding years.

The aforementioned four player/teachers were among Max Schlossberg's most accomplished students, with Messrs. Glantz, Prager, and Vacchiano having become colleagues of Schlossberg in the New York Philharmonic following their studies with him.

Schlossberg materials *per se* were not a part of these player/teacher's regular teaching regimens; however, they would occasionally assign or create Schlossberg-types of exercises and/or refer to Schlossberg concepts when addressing student's technical problems, usually offering them with perfunctory comments like "Schlossberg would have you do this type of drill to deal with that problem," with such comments occasionally being accompanied by cursory playing demonstrations or a few music notes hastily scribbled on music manuscript paper (or a blank space on any other piece of paper in the immediate vicinity).

In 1969, acting with the active support and encouragement of James Stamp and William Vacchiano, I compiled a collection of previously unpublished or derivative study materials from the Schlossberg School that were in my possession. This compilation included materials presented during lessons, coaching sessions, or discussions with the above-mentioned player/teachers (or other Schlossbergians), and that collection represents the sole source for the materials in *After Schlossberg*. (see p. 41)

Schlossberg's teaching methods were profoundly different from those modern day institutional regimes where rigidly standardized training regimens prevail. In contrast, Schlossberg wrote virtually hundreds of drills and exercises for his individual students, with many of those studies representing modified versions of master copies (Schlossberg's personal hand-copied versions) of his basic exercises, edited either for or by his pupils at a time in history that predated readily available photocopy machines. By all accounts, such editing by Schlossberg was minor in nature: For example, a student experiencing difficulty executing staccato articulation in *pizzicato* might have been instructed to do an exercise in staccato/pianissimo; another who had difficulty playing *pizzicato* might have been instructed to do the very same exercise in *staccato*. A further example: Schlossberg assigned Vacchiano what was in the *Daily Drill* and articulated these playing techniques by H-

## Les études

**After Schlossberg (Après Schlossberg)** est une compilation d'exercices et de drills recueillis durant mes années d'études (1958-68) avec James Stamp (Los Angeles), William Vacchiano, Nathan Prager (New York City), et Harry Glantz (Peekskill, New York), puis, plus tard, à l'occasion de rencontres personnelles avec d'autres anciens élèves de Schlossberg.

Les quatre noms mentionnés ci-dessus figurent parmi les plus accomplis des élèves de Max Schlossberg. De plus, Messieurs Glantz, Prager et Vacchiano devinrent, après leurs études, collègues de pupitre de leur maître au New York Philharmonic.

En soi, le matériel de Schlossberg n'était pas forcément au menu de ces réputés trompettistes/enseignants, néanmoins il leur arrivait de reprendre ou de créer des exercices de/ou «à la Schlossberg» faisant éventuellement référence aux concepts de Schlossberg pour aider les étudiants à surmonter leurs problèmes techniques, ajoutant souvent un commentaire sommaire du type: «Schlossberg vous aurait fait travailler ce genre de drill pour éliminer ce défaut ou cette faiblesse». Ce genre de commentaire était généralement doublé d'une brève démonstration à l'instrument ou de quelques notes hâtivement gribouillées sur une feuille de papier à musique (ou n'importe quel bout de papier trouvé sous la main).

En 1969, agissant avec le soutien et les encouragements actifs de James Stamp et de William Vacchiano, j'ai compilé une collection d'études jusque-là inédites et dérivées de l'Ecole Schlossberg que je possédais. Ce matériel compilé nous durant mes leçons, cours collectifs ou discussions avec les trompettistes/enseignants cités plus haut (qualifiés aussi de schlossbergiens) représente l'unique source du matériel de cette intitulé *After Schlossberg*. (Voir page 41)

Les méthodes d'enseignement de Schlossberg étaient profondément différentes des régimes institutionnels rigides qui prévalent de nos jours. A l'inverse, Schlossberg a virtuellement écrit des centaines de drills et exercices pour ses élèves individuels, avec beaucoup de ces études représentant des versions modifiées de copies originales (copies manuscrites de Schlossberg) de ses exercices de base, éditées soit par lui-même ou par ses élèves à une époque de l'histoire qui pré-

## Die Etüden

**After Schlossberg (Nach Schlossberg)** ist eine Kompilation von Übungen und Drills, gesammelt und aufgezeichnet während meines Trompetenstudiums (1958-68) mit James Stamp (Los Angeles), William Vacchiano, Nathan Prager (New York City) und Harry Glantz (Peekskill, New York), und später anlässlich persönlicher Begegnungen mit anderen ehemaligen Schlossberg-Schülern. Die oben genannten vier Namen gehören zu den vollendetsten Schülern Max Schlossbergs: die Herren Glantz, Prager und Vacchiano wurden nach ihrem Studium Schlossbergs Pult-Kollegen beim New York Philharmonic.

Schlossbergs Stoff *per se* war nicht unbedingt im Menü dieser angesehenen Trompeter/Pädagogen, allerdings konnte es vorkommen, dass sie auf Schlossberg-Übungen und -Konzepte zurückgriffen, sie neu erfanden, oder schlossbergartig weiterentwickelten, um Schülern bei Problemen zu helfen. Dies wurde gewöhnlich vor summarischen Kommentaren begleitet, etwa: „Schlossberg hätte Ihnen hier von Dursorge geschrieben, um diesen Fehler zu beheben.“ Dem Kommentar folgte eine kurze Vorführung an Instrument und/oder ein paar abgegriffene Noten auf einem Stück Musikpapier oder irgendetwas gezeichnet.

In 1969, mit aktiver Unterstützung von James Stamp und William Vacchiano, habe ich eine Sammlung von Studien zusammengestellt, die von der Schlossberg-Schule her stammten und die ich



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Special Performance Note: The tuning of the lip bend notes should match the same notes with normal fingerings that follow.  
 (e. Gb measure 1 - F# measure 2)

Recommandation: La hauteur de la note «courbée» avec les lèvres doit précisément correspondre à la note obtenue avec le doigté normal de la mesure suivante (par exemple: Sol bémol mesure 1 - Fa# ms. 2)

Empfehlung: die Tonhöhe der „Lippengebogenen“ Note muss genau mit jener übereinstimmen, die im darauffolgenden Takt mit normalem Fingergriff gespielt wird (Beispiel: Ges, Takt 1 – Fis Takt 2).

Schlossberg School  
Source: James Stamp

♩ = 60

1.

lip bend gliss.

varied dynamics

sim.

start:

A

B

C

D

E



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5 - (Richard Wagner "Tristan" Prelude Paraphrase)

Schlossberg School  
Source: William Vacchiano

Lento  $\text{♩} = 40$

The first system of musical notation consists of two staves. The top staff is in 3/4 time with a tempo marking of Lento and a quarter note equal to 40 beats. It features a melodic line with dynamic markings of *mp* and *f*. The bottom staff provides harmonic support with chords and dynamics of *mp* and *f*. A *sim.* (sostenuto) marking is present at the beginning of the second staff.

starting pitches and keys

Four short musical staves, each showing a different key signature and starting pitch. From left to right, the keys are: D major, B-flat major, C major, and G major.

6.

$\text{♩} = 76$

varied dynamics

The second system of musical notation consists of two staves. The top staff is in 3/4 time with a tempo marking of  $\text{♩} = 76$ . It features a melodic line with dynamic markings of *mp* and *f*. The bottom staff provides harmonic support with chords and dynamics of *mp* and *f*.

starting pitches and keys

Two short musical staves, each showing a different key signature and starting pitch. From left to right, the keys are: B-flat major and D major.

A short musical staff showing a starting pitch and key signature of D major.

A short musical staff showing a starting pitch and key signature of G major.



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## Single and Multiple Tonguing Articulation Models

### Partial list

Four musical staves in treble clef, 2/4 time signature, showing articulation models:

- Staff 1: Eight eighth notes with 't' below each note.
- Staff 2: Eight eighth notes with 'd' below each note.
- Staff 3: Alternating eighth notes 't' and 'k' (t k t k t k t k).
- Staff 4: Alternating eighth notes 'd' and 'g' (d g d g d g d g).

Four musical staves in treble clef, 2/4 time signature, showing articulation models:

- Staff 1: Eight eighth notes with 'k' below each note.
- Staff 2: Eight eighth notes with 'g' below each note.
- Staff 3: Alternating eighth notes 't' and 'k' (t k t t k).
- Staff 4: A single eighth note with 'r' below it.

Two musical staves in treble clef, 2/4 time signature, showing articulation models:

- Staff 1: Sixteenth notes in pairs, each pair marked with a '3' above it, with 't' below each note.
- Staff 2: Sixteenth notes in pairs, each pair marked with a '3' above it, with 'd' below each note.

One musical staff in treble clef, 2/4 time signature, showing articulation models:

- Staff 1: Sixteenth notes in pairs, each pair marked with a '3' above it, with 'd' and 'g' alternating below the notes.

One musical staff in treble clef, 2/4 time signature, showing articulation models:

- Staff 1: Sixteenth notes in pairs, each pair marked with a '3' above it.

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## 19 - Low Register Tonguing Drill

"When you go into the basement, you turn on the light" Schlossberg quote from William Vacchiano.

«Lorsqu'on descend à la cave, on allume la lumière» citation de Schlossberg par William Vacchiano.

„Wenn man in den Keller geht, schaltet man das Licht ein“ Schlossberg-Zitat überbracht von William Vacchiano.

Schlossberg School  
Notation: Thomas Stevens

$\text{♩} = 82$

*mp* *f* *mp* *f* *mp* *f* *sim.*

*f* *mp* *sim. al fine*

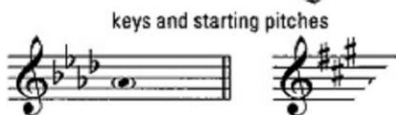
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36.

Schlossberg School  
Source: William Vacchiano



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