



Cat Anderson made his first appearance with Duke Ellington at the Earl Theatre in Philadelphia on September 1, 1944. He had already acquired with other well known bands a considerable professional reputation for playing in the upper register, but in the years that followed, his name became indeliably associated with Ellington's.

The pyrotechnics of Trumpet No End, The Eighth Veil, El Gato and El Vite were the bright, surface area of his contribution.

The nonchalant reversal of the horn at the end of Jam With Sam as he exclaims "That's the one!" after hitting a high note, has been seen by thousands, probably even millions, of TV viewers.

His ascension to high Gothic roof in Cathedrals here and abroad has been a vital part of the original Sacred Concert. "That's as high as we go," Ellington announces as the peak is reached.

Cat is a native of South Carolina, born to William and Eloise Anderson. His childhood was spent in the Jenkins' Orphan Home, and from his immediate surroundings, young William "Cat" Anderson took his immediate interests -- those of any young boy -- baseball, movies, and the trombone....but his arms weren't long enough for the sixth and seventh positions and he switched to trumpet.

The teaching at Jenkins' was stern, "And," Cat says, "As I look back on the techniques we were taught now, I know it was inadequate; that even the rudiments were not taught properly. I don't remember them teaching about breathing or correct embouchure, but the school was run on charity and the teachers' pay was small, so there was a limit to what could be expected."

Cat has travelled to Europe and the Far East at least once, sometimes twice a year since 1958 and has played before Queen Elizabeth, King Hussin of Jordan, Princess Grace of Monaco, and two US Presidents: Kennedy and Johnson.

Cat is a far more versatile musician than is perhaps generally recognized. After twenty-seven years of working with the Duke, he submitted his resignation and decided to try his luck with the studio bands in Los Angeles, as this would be a new challenge for him. In only a couple of months Cat had done such shows as Ironside, Laugh In, Longstreet, Mission Impossible, Julie Andrews Show and some gigantic specials.

He is also a composer, and wrote such tunes as El Gato, Blue Jean the Beguine, How About That Mess, Sugar Loaf and many more.

# CAT ANDERSON TRUMPET METHOD

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## FOREWORD

If you are in search of ways to improve your playing in terms of register, power, and control, then this book is for YOU. In playing this system, you will develop wind control necessary for playing in the upper register. Don't be too anxious - if you are, you will miss the boat. If you are too impatient, you will never make it. You see, impatience is the enemy of the player.

As you practice - concentrate! Keep your mind on what you are doing and why. These routines are necessary. It is absolutely essential that you practice them in the prescribed manner. Do not deviate.

The lips will not get stronger by aimless blowing. They must be developed, and it is HOW you practice that counts. Rest as much as you play. When you are tired, rest. This is because you are developing and co-ordinating another muscle action and cannot rush ahead any faster than nature will allow. This approach has helped me, and with serious, concentrated studying it can help you to "get it on." The secret of your success depends on your desire and dedication.

Many people ask me about the mouthpiece. Well, the mouthpiece has never played a note without your help, although a good and scientifically designed mouthpiece is very important. A mouthpiece can never substitute for ability. Once you find a comfortable mouthpiece that you like, never change. The secret of playing in the upper register is you and you only!

In my opinion, when you warm up softly, you preserve yourself for whatever playing is to come. By warming up softly, you give the blood in your body a chance to circulate at a normal pace.

This method applies to all brass players. Now I cannot force someone into changing, but I can tell you to think about it, or to give it a try. You have nothing to lose - everything to gain. When you've finished with this book, you'll be able to play double C's, D's, and triple G's and A's at will. You will, that is, if you stick to the rules and learn every lesson as prescribed in this book.

WILLIAM 'CAT' ANDERSON

# STUDY No. I

I *PLAY FOR 20 MINUTES AS IN LESSON No. II* *BREATHE WHEN NECESSARY*  
*PPP LIKE WHISPER* *(REST FOR 10 MINUTES)*

II *PLAY FOR 20 MINUTES* *(BREATHE WHEN NECESSARY)*  
*mf* ..... *CRESC.* ..... *fff* ..... *DECRESC.* ..... *pp*

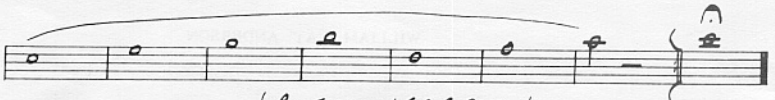
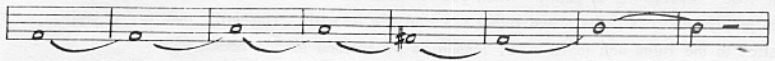
III *PLAY VERY SLOWLY FOR 20 MINUTES* *(REST FOR 10 MINUTES)*  
*mf* *ff* *ff* *mf*

*mf* *ff* *ff* *mf* *(REST FOR 10 MINUTES)*

IV *PLAY SLOWLY*



V *PLAY SLOWLY*



*(PLAY THIS LESSON FOR 2 DAYS)*



(STUDY No. 2)

VI

VI

VI

IX

X

VI

XII

XIII

XIV

XV

XVI

XVII

# STUDY No. 3

I 

II 



III 







IV 

(PLAY THIS LESSON FOR 2 DAYS)

## WARMING UP

Many trumpet players ask me why I warm up on the note G. Well, I think the note G is the easiest note to play on the trumpet, and it's in the middle range of the horn. You must play the note "G" VERY SOFTLY (as in a whisper) from the beginning of each study. This will help you build the muscles around your embouchure. Always practice softly - not loudly. Practicing loudly is annoying, so practice softly and build your embouchure muscles. This is the secret of playing high notes, in my opinion.

In playing the trumpet, I think you should treat it like a woman - GENTLY! If you abuse it, you'll never make it, and that's no good. So be patient, work hard, and you will have success. There are no short cuts to playing in the upper register. You must study to play up there. It's up to you - you must have confidence that you can play in the upper register with authority. With this book you can master it, so stay with it. IT IS NECESSARY to play warm-up exercises prior to playing practice material. It's important for the best results, so BE PERSISTANT!

Do not give up demands you have made on yourself. If you do, you will never receive full benefits.



# STUDY No. 4

I  PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY  
ppp LIKE WHISPER (REST 10 MINUTES)

II  PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY  
mf fff pp (REST 10 MINUTES)

III  PLAY FOR 15 MINUTES  
fff (REST 10 MINUTES)  
PLAY 4 TIMES - ONE BREATH PER TIME

IV  (REST 10 MINUTES)

V  (REST 10 MINUTES)

VI  (REST 10 MINUTES)

VII  (REST 10 MINUTES)

VIII  (REST FOR 10 MINUTES)



# LOOK AT ME

9

Handwritten musical score for the piece "LOOK AT ME". The score is written on ten systems of staves, each containing a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, featuring a series of half notes and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with various patterns, including eighth notes, sixteenth notes, and chords. The score includes several measures with triplets and sixteenth-note runs. The piece concludes with a final measure marked with a double bar line and a fermata. The word "Fine" is written in the bottom right corner.

# STUDY No 5

I PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY

PP- 1<sup>ST</sup> TIME, MF- 2<sup>ND</sup> TIME, ff- 3<sup>RD</sup> TIME  
LIKE WHISPER

II REST FOR 10 MINUTES

III REST 10 MINUTES

PLAY THIS LESSON FOR 2 DAYS

(STUDY No. 5-CONT.)

11

PLAY SLOWLY

IV *pp.* ..... *mf.* ..... *ff*

V

VI *f.* ..... *ff.* ..... *fff*

VII

VIII

IX

X

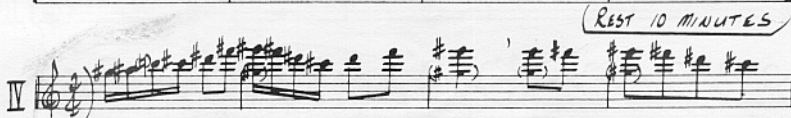
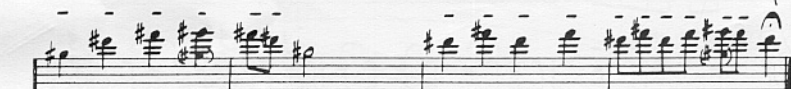
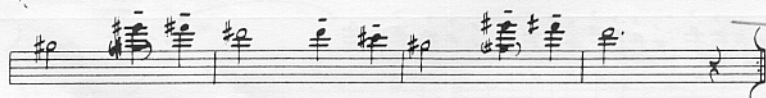
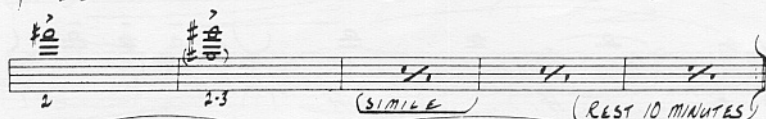
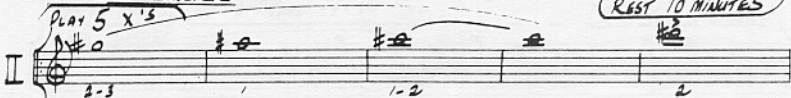
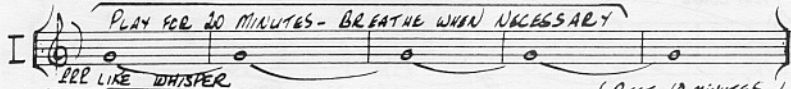
XI

XII

(PLAY FOR 2 DAYS)

## (STUDY No. 6)

PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY



PLAY FOR 2 DAYS

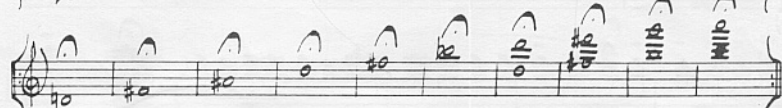
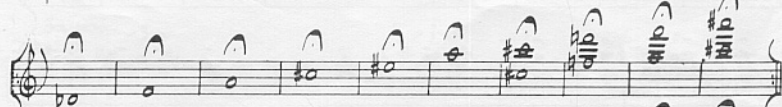
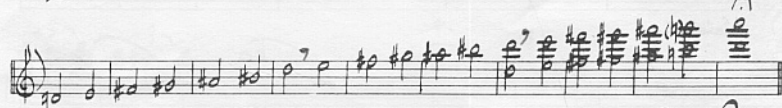
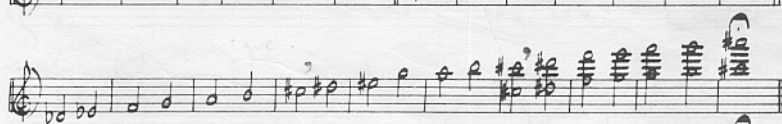
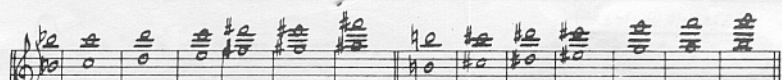
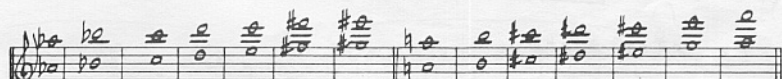
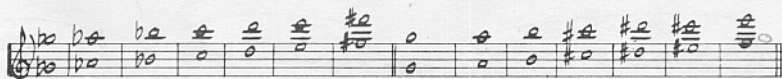
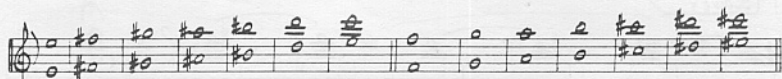
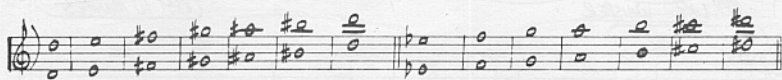
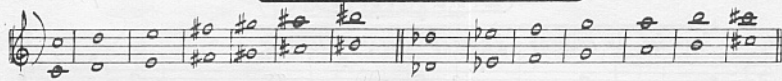


(HELLO YOU)



Handwritten musical score for "The Rose Tree" on a grand staff. The score includes a treble and bass staff with various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Moderato" and includes a "Coda" section at the end.

# WHOLE TONE SCALES



(PLAY FOR 5 DAYS)

## STUDY NO. 7

I *PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY*

PPP LIKE WHISPER *(REST 10 MINUTES)*

II *PLAY 4 TIMES*

*(SLOWLY)*

III

IV *(SLOWLY)*



(GOLD WORM)

17

I

Handwritten musical score for part I of 'Gold Worm'. It consists of four staves of music in treble clef with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. The second staff continues the melody with similar note values and some rests. The third staff introduces sixteenth notes and eighth notes, with some beaming. The fourth staff concludes the section with a final note and a fermata.

II

Handwritten musical score for part II of 'Gold Worm'. It consists of four staves of music in treble clef with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. The second staff continues the melody with similar note values and some rests. The third staff introduces sixteenth notes and eighth notes, with some beaming. The fourth staff concludes the section with a final note and a fermata.

REST 10 MINUTES

## (STUDY No 8)

I

PLAY FOR 20 MINUTES

PPP LIKE WHISPER

CRES.

PLAY FOR 10 MINUTES

(REST 10 MINUTES)

II

PLAY THIS EXERCISE 10 TIMES

VERY LONG

VERY LONG

(REST 10 MINUTES)

III

PLAY THIS EXERCISE 5 TIMES

VERY LONG

(REST 10 MINUTES)

(STUDY No. 8 - CONT.)

PLAY THIS EXERCISE 5 TIMES

IV

1 2 3 4 5

(REST 5 MINUTES)

V

1 2 3 4 5

(REST 5 MINUTES)

When you hear a trumpet player complaining about his "chops", he's playing the wrong way - too loud - and THAT'S NOT FUNNY! Try not to let it happen to you. Take advantage of this easy system and YOU WILL PLAY double C's and triple F's and A's. With my formed material, anyone can build a fantastic range as I have done. This is accomplished by playing every day in an easy, relaxed fashion - no violent physical exercise. By practicing this way, in my opinion, you won't tear down the lip tissue. If you don't play every day, you are in trouble, because when developing and co-ordinating new muscle actions the lip tissue will lose its strength if allowed to rest too long.

Many players use their lip as an excuse to get out of practicing. Just because a series of notes is written high doesn't mean that playing them will be injurious to your lip. It will not, if you provide a proper foundation by using the warm up exercises found in this book.

I've established that performing the same duties daily and using the same muscles regularly makes you stronger and more ready for anything and any job that comes up. By following the scheduled programs in this book, you will be building your lip foundation and making the most of each practice session.



(STUDY No. 9)

21

I 

II 

III 

IV 

V 

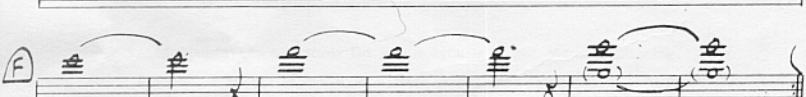
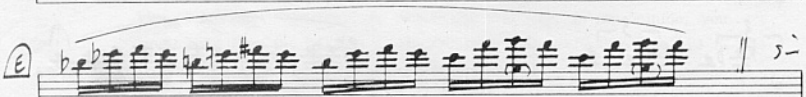
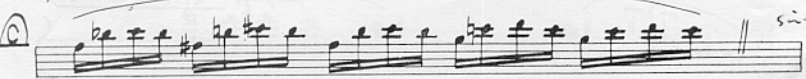
VI 

VII 

VIII 

IX 

(STUDY No. 9-CONT.)



(REST 20 MINUTES)



(STUDY NO. 10)

I (PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY)  
ppp LIKE WHISPER (REST 10 MINUTES)

II (PLAY 10 TIMES - COUNT IN MIND)  
ppp (REST 10 MINUTES)

III

## (Study No. 10 - CONT.)

IV

(REST 10 MEASURES)

I

1.264 5 3 7

(A Promise)

Handwritten musical score for a 20-minute exercise. The score is divided into three sections:

- Section I:** Labeled "I" on the left. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked "ppp" (pianissimo). The instruction "PLAY FOR 20 MINUTES - BREATHING WHEN NECESSARY" is written above the staff. The music consists of a single melodic line with a long, sweeping phrase. A bracket at the end of the section indicates a "REST 10 MINUTES".
- Section II:** Labeled "II" on the left. It begins with a treble clef and a key signature of one flat. The instruction "PLAY 10 TIMES" is written above the staff. The music consists of a single melodic line with a series of eighth notes and rests, marked with accents (>). A bracket at the end of the section indicates a "REST 5 MINUTES".

III

(PLAY 5 TIMES)

(REST 30 MINUTES BEFORE NEXT LESSON)

(A PROMISE - 2)

IV

This is a handwritten musical score for a piece titled "A Promise - 2". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody. The third staff features a half note followed by a whole note. The fourth staff contains several measures with beamed sixteenth notes. The fifth staff has a half note followed by a whole note. The sixth staff contains a half note followed by a whole note. The seventh staff has a half note followed by a whole note. The eighth staff contains a half note followed by a whole note. The ninth staff contains a half note followed by a whole note. The tenth staff contains a half note followed by a whole note. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and bar lines. There are also some handwritten annotations, including "HOLD THESE NOTES AS LONG AS POSSIBLE" and "34".

HOLD THESE NOTES AS LONG AS POSSIBLE

34



When a new student comes to me, I first have him play a long tone, so that I can determine immediately whether or not the student has mastered the two most important, although elementary, factors in playing the trumpet. These factors are:

- (1) Correct Breathing
- (2) Correct Attack

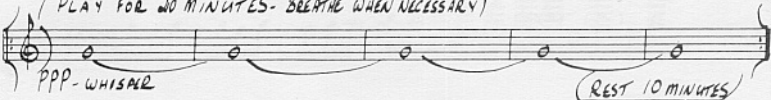
Together they govern the quality of sound.

Since every trumpet player possesses a different range level, I find it most satisfactory to devote the entire book to building a proper foundation. This will come easily for some players because they will take advantage of my suggestions. Don't defeat your own purpose, but take advantage of this opportunity.

Many people ask me if I have a special trumpet. I just laugh and say "No - definitely not" And some say I have a "freak lip." That's an incorrectly used word. I worked hard to develop my embouchure muscles - you can do the same. There are many approaches to playing in the high register. You know that if you start blowing in the high register without a warmup you could damage your embouchure muscles.

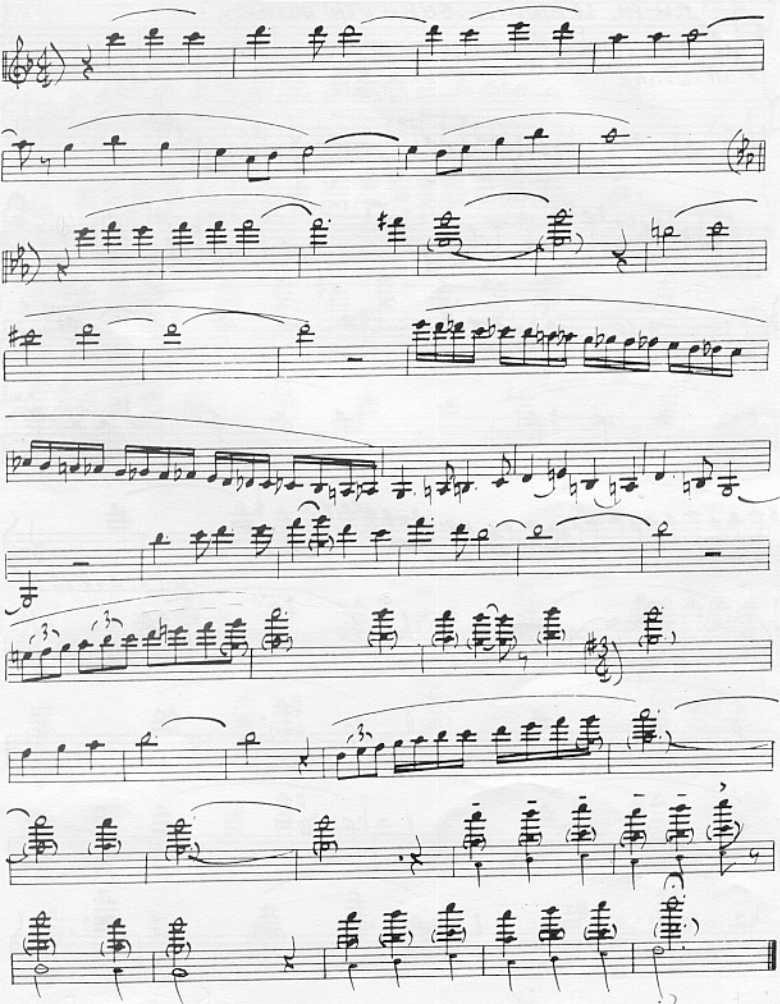
It's surprising how high you can play if you condition yourself to do it. Relax - allow your lips to vibrate properly. You can play the exercises in this book as many times as you please, and at any tempo you desire. I have indicated "Play slowly." One of the objects of this book is to increase your range with power. Will-power is one of the main factors determining what we can hope to achieve. So just a word to the wise will be sufficient - "Have that get-up-and-go-attitude!"

(PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY)



# (EXQUISITE WOMAN)

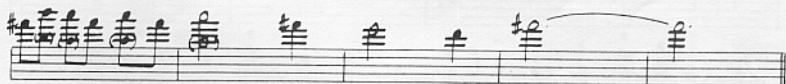
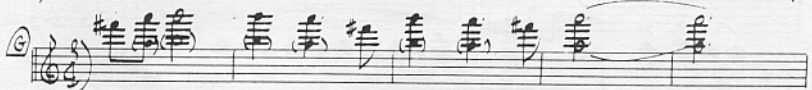
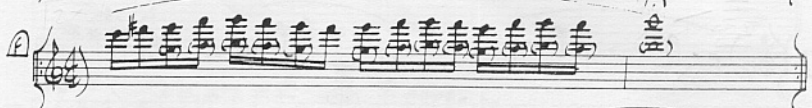
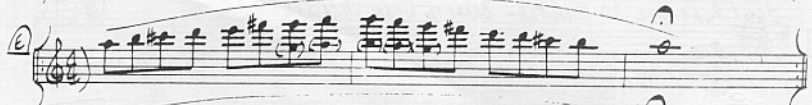
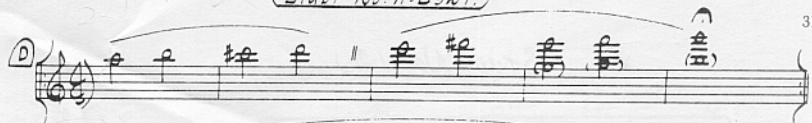
Handwritten musical notation for the piece "EXQUISITE WOMAN". The notation is spread across eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as triplets and sextuplets. Fingerings (3, 6, 9) are indicated above several notes. The second staff continues the melody with more complex patterns. The third staff shows a change in rhythm with longer notes. The fourth staff features a triplet of eighth notes. The fifth staff has a long rest followed by a series of eighth notes. The sixth staff continues with beamed sixteenth notes. The seventh staff has a key signature change to two sharps (F# and C#) and continues with complex patterns. The eighth staff features a triplet of eighth notes. At the bottom right, there is a bracketed instruction: "(REST 20 MINUTES)".

(EXQUISITE WOMAN - 2)

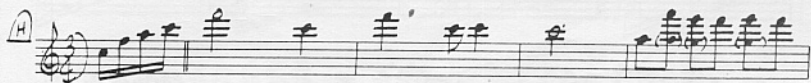
STUDY No. 11

(STUDY NO. 11 - CONT.)

31



(REST 30 MINUTES)





REST FOR 30 MIN.

(LOOK AT ME GO!)

I

*p* *mf* *cresc* *f* *ff* *p* *mf*

*f* *ff* *mf* *cresc* *ff*

II

*p* *mf* *cresc* *f* *ff* *p* *mf*

*f* *ff* *mf* *cresc* *ff*

(REST FOR 30 MINUTES  
THEN REPEAT LESSON)

The most important groundwork in Cat Anderson's method is in gaining the ability to divide the range of the trumpet into low, middle, high double high, and triple high. I would like to suggest that if you are faithful to the messages in this book, you will be rewarded. The practice of whole notes does wonders for breath control and tone quality in the upper register. It's so important for us to have a goal in mind, a plan of action to reach our goal, the ambition and the desire to motivate ourselves, confidence in our ability, and the determination to succeed. There will be no success in playing a trumpet without complete dedication.

You can practice the material outlined in this book every day, and still carry on a busy schedule of dance jobs, rehearsals, concerts, etc. Please believe me - after playing these lessons and going to your job to play, you'll find that you're ready for anything. You will feel good and will have a good attitude toward what you have achieved. I get so excited when I'm playing in the upper register that I feel like I'm in a glider plane gliding down to "Rio!" I'm sure you get the idea.

This is not an orthodox book. This book is based on my concepts and practice methods. I'm not saying that the same thing done another way is wrong. You have a choice, so take advantage and make the most of it.

I've had a constant love affair with my horn from the time I fingered the three valves and carressed the shiny metal. It was not metal to me, but more like flesh: so much so that in my various moods I made it cry, laugh, scream with pain, or purr with great satisfaction.

The student should learn the importance of "saying something" with his horn by careful planning. Look at cartoons, or perhaps a photograph that tells a story, and then put these stories and ideas into music.

## (IT'S ALL HERE)

Handwritten musical score for the piece "IT'S ALL HERE". The score is written on 16 staves, organized into 8 pairs. Each pair consists of a C major (Cma) staff on the left and a C minor (Cmi) staff on the right. The music is written in treble clef with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together in groups, and rests. The first measure of each staff contains a whole note, followed by eighth and sixteenth notes. The final measure of each staff contains a whole note. The score is divided into two sections by a "REST 10 MIN." instruction, which appears on the right side of the fourth and eighth staves. The staves are labeled with their respective modes: Cma, Dma, Ema, F#ma, Abma, Bbma, Ebma, and Fma on the left; and Cmi, Dmi, Emi, F#mi, Abmi, Bbmi, Ebmi, and Fmi on the right.

Cma

Dma

Ema

F#ma

Abma

Bbma

Ebma

Fma

Cmi

Dmi

Emi

F#mi

Abmi

Bbmi

Ebmi

Fmi

(REST 10 MIN.)

(REST 10 min.)

(IT'S ALL HERE - 2)

This handwritten musical score, titled "(IT'S ALL HERE - 2)", is written on a single staff with a treble clef and a key signature of one sharp (F#). The score is organized into four systems of triads, each spanning two measures, followed by two systems of single notes.

The first system consists of four triads, each labeled with a chord name and a measure number in the margin:

- Measure 1: **G<sup>ma</sup>** (G major triad: G4, B4, D5)
- Measure 2: **G<sup>mi</sup>** (G minor triad: G4, Bb4, D5)
- Measure 3: **A<sup>ma</sup>** (A major triad: A4, C#5, E5)
- Measure 4: **A<sup>mi</sup>** (A minor triad: A4, C5, E5)
- Measure 5: **B<sup>ma</sup>** (B major triad: B4, D#5, F#5)
- Measure 6: **B<sup>mi</sup>** (B minor triad: B4, D5, F5)
- Measure 7: **C#<sup>ma</sup>** (C# major triad: C#4, E#4, G#4)
- Measure 8: **C#<sup>mi</sup>** (C# minor triad: C#4, E4, G#4)

The second system consists of two measures of single notes:

- Measure 9: A descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.
- Measure 10: An ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F#4, G4.



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