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

CONTENTS

Foreword 3
Study No. I 4
Study No. II 5
Study No. III 6
Study No. IV 8
Look At Me 9
Study No. V 10
Study No. VI 12
Hello You 13
Fingerings 14
Whole Tone Scale 15
Study No. VII 16
Gold Worm 17
Study No. VIII 18
Study No. IX 21
Study No. X 23
Exquisite Woman 28
Study No. XI 30
Study No. XII 32
Look At Me Go 33
It's All Here 35

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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.

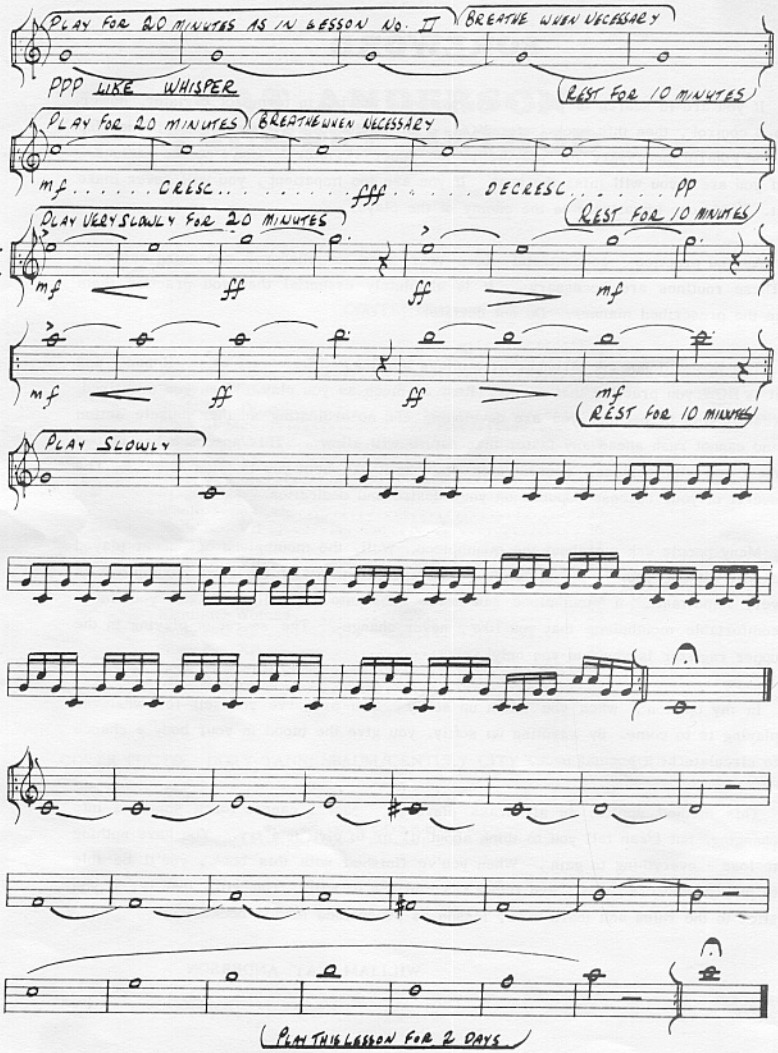
Many people ask me about the mouthpiece. Well, the mouthpiece has never played a note without your help, although a good and scientifically designed mouthpiece is very important. A mouthpiece can never substitute for ability. Once you find a comfortable mouthpiece that you like, never change. The secret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

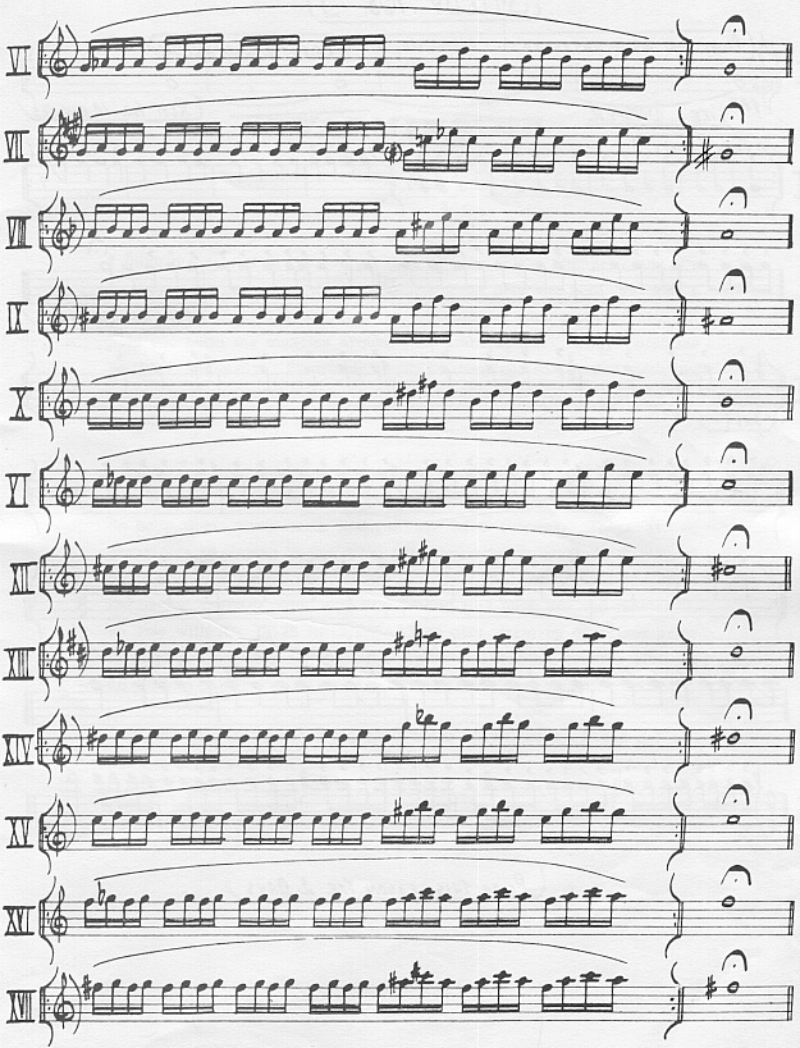
This method applies to all brass players. Now I cannot force someone into changing, but I can tell you to think about it, or to give it a try. You have nothing to lose - everything to gain. When you've finished with this book, you'll be able to play double C's, D's, and triple G's and A's at will. You 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 THIS LESSON FOR 2 DAYS

STUDY No. 2



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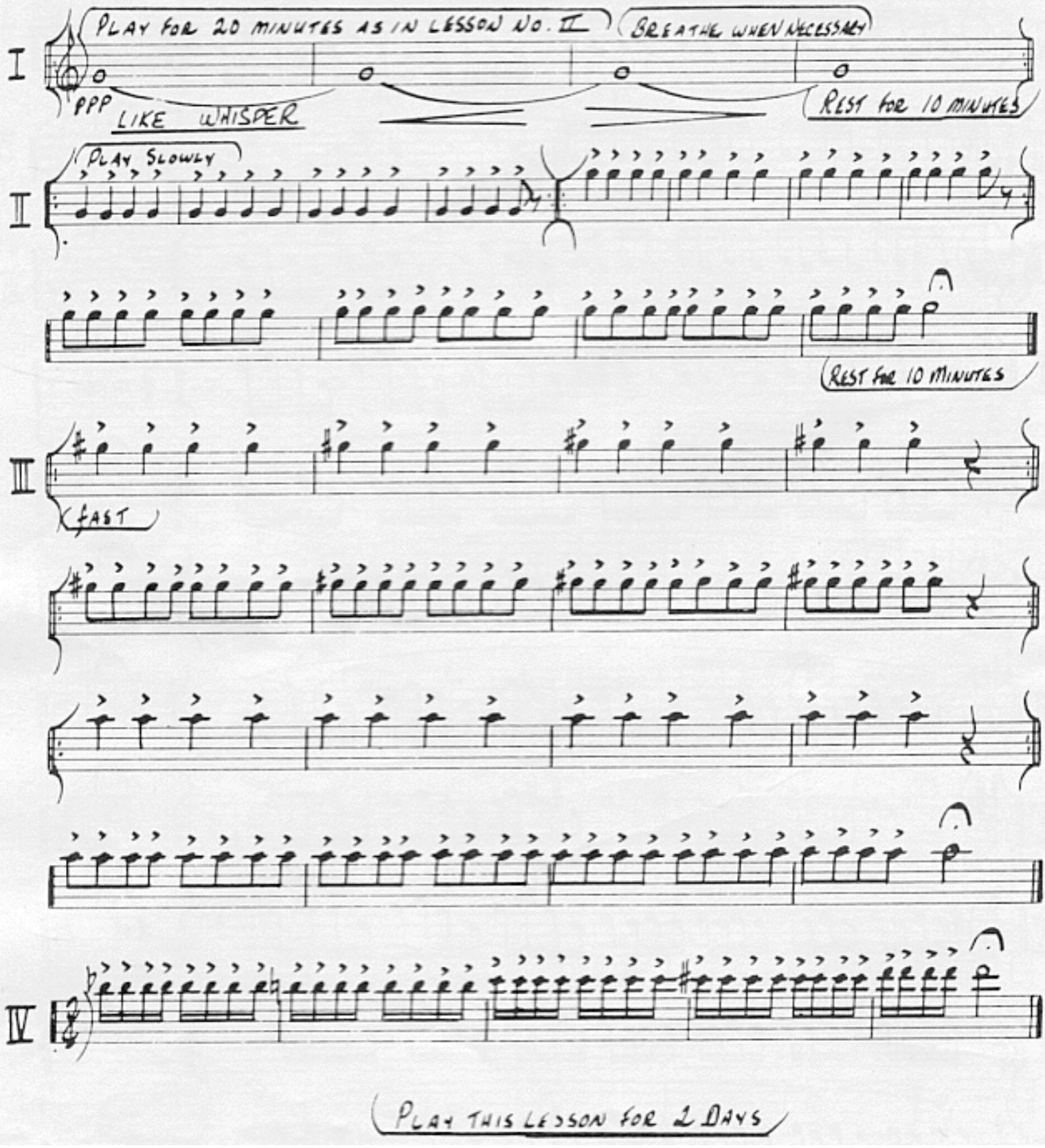

I
PLAY FOR 20 MINUTES AS IN LESSON No. II
BREATHE WHEN NECESSARY
ppp
LIKE WHISPER
REST FOR 10 MINUTES
II
PLAY SLOWLY
REST FOR 10 MINUTES
III
FAST
IV
PLAY THIS LESSON FOR 2 DAYS

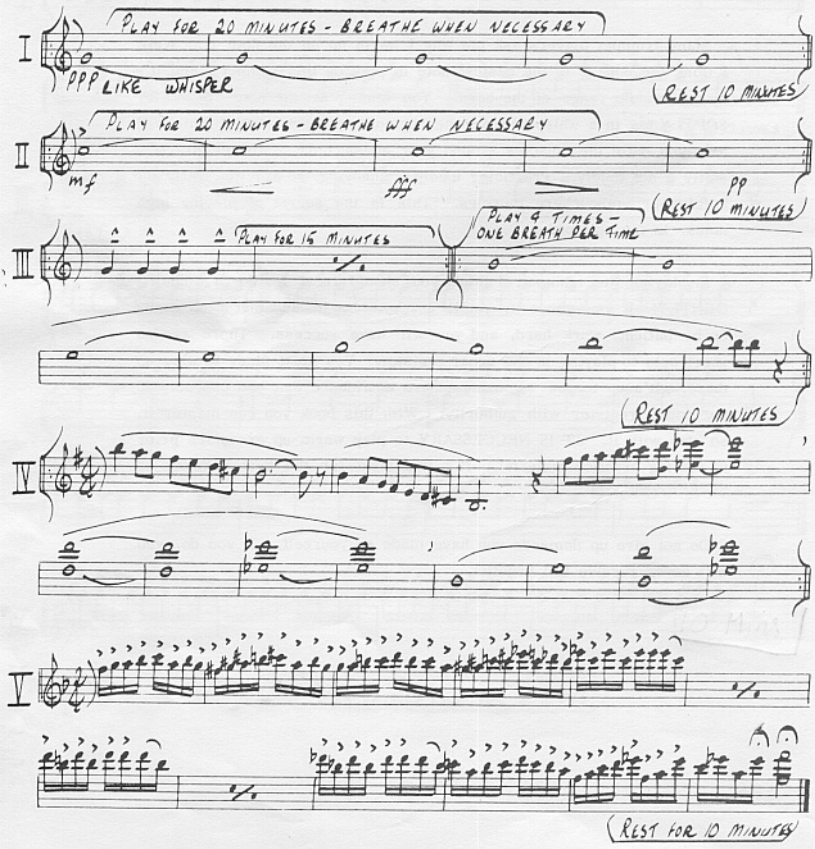
WARMING UP

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.

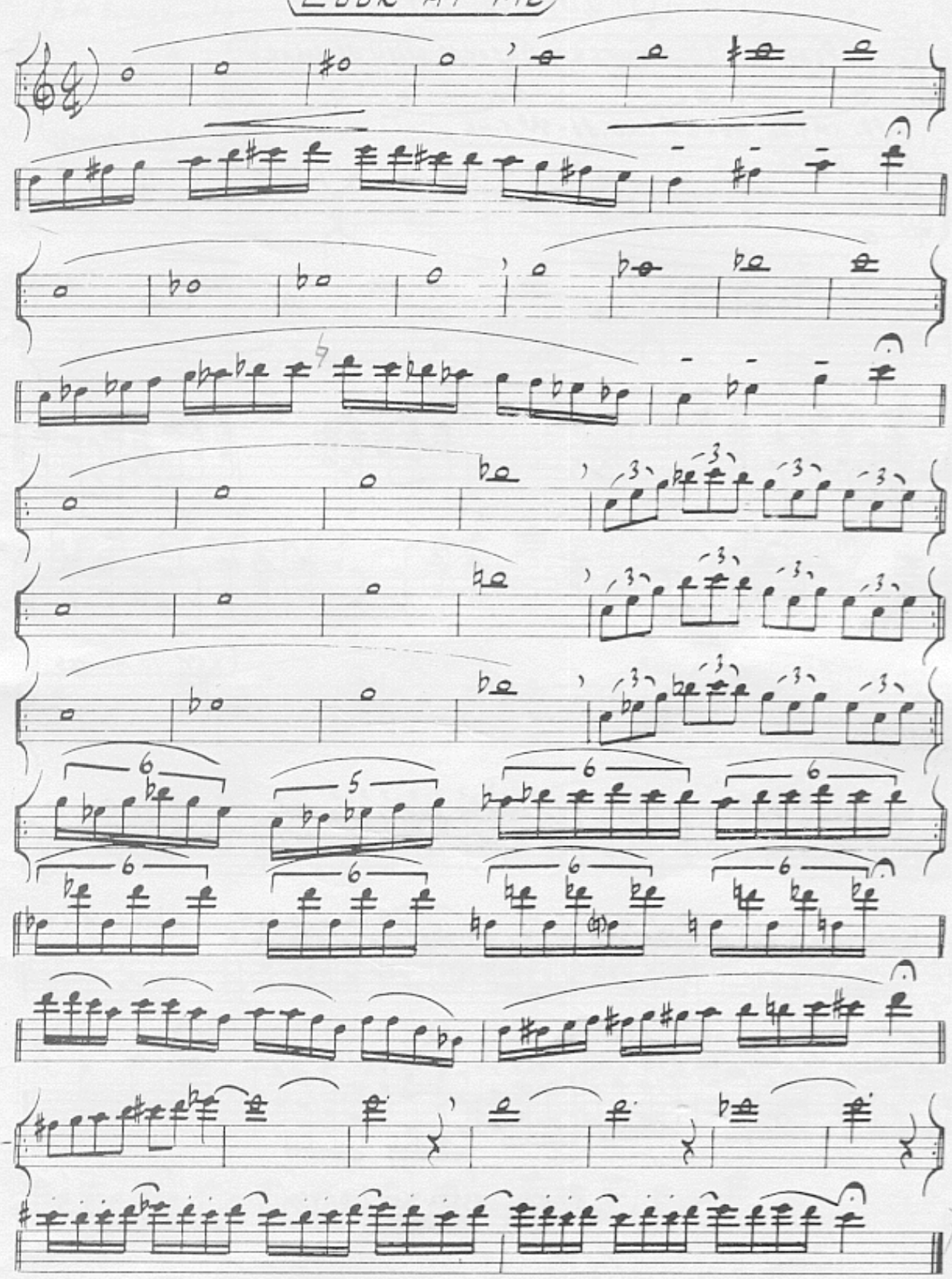
In playing the trumpet, I think you should treat it like a woman - GENTLY! If you abuse it, you'll never make it, and that's no good. So be patient, work hard, and you will have success. There are no short cuts to playing in the upper register. You must study to play up there. It's up to you - you must 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 NECCESSARY 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
PLAY 4 TIMES - ONE BREATH PER TIME
REST 10 MINUTES
IV
V
REST FOR 10 MINUTES

Look At Me



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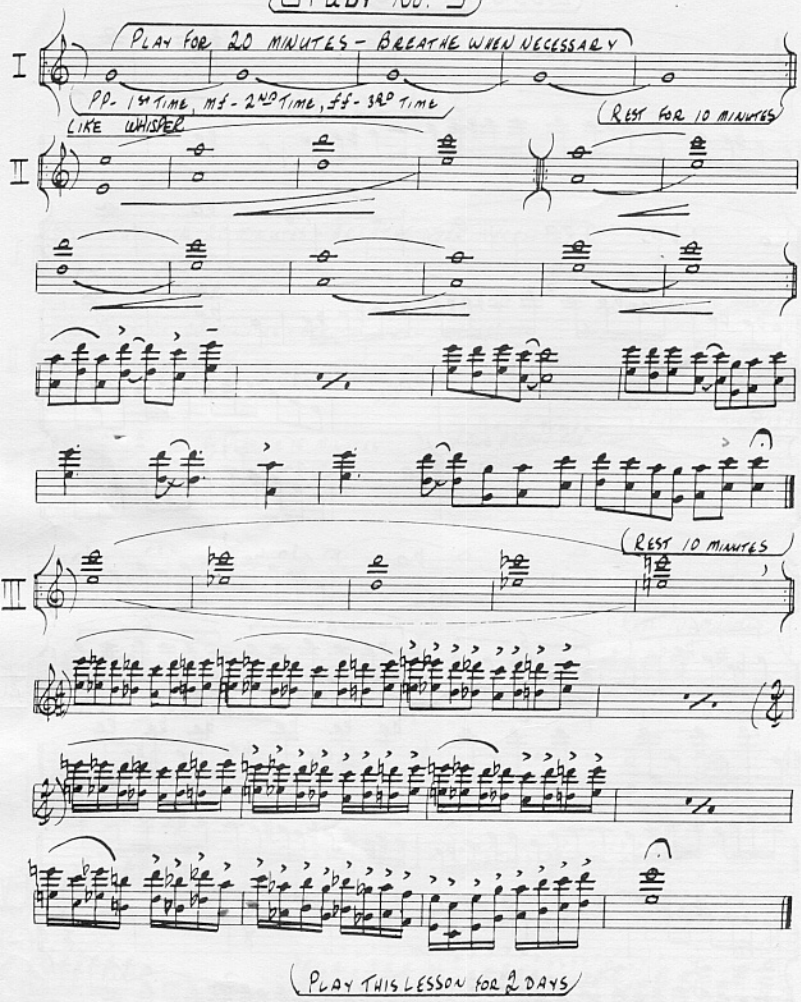
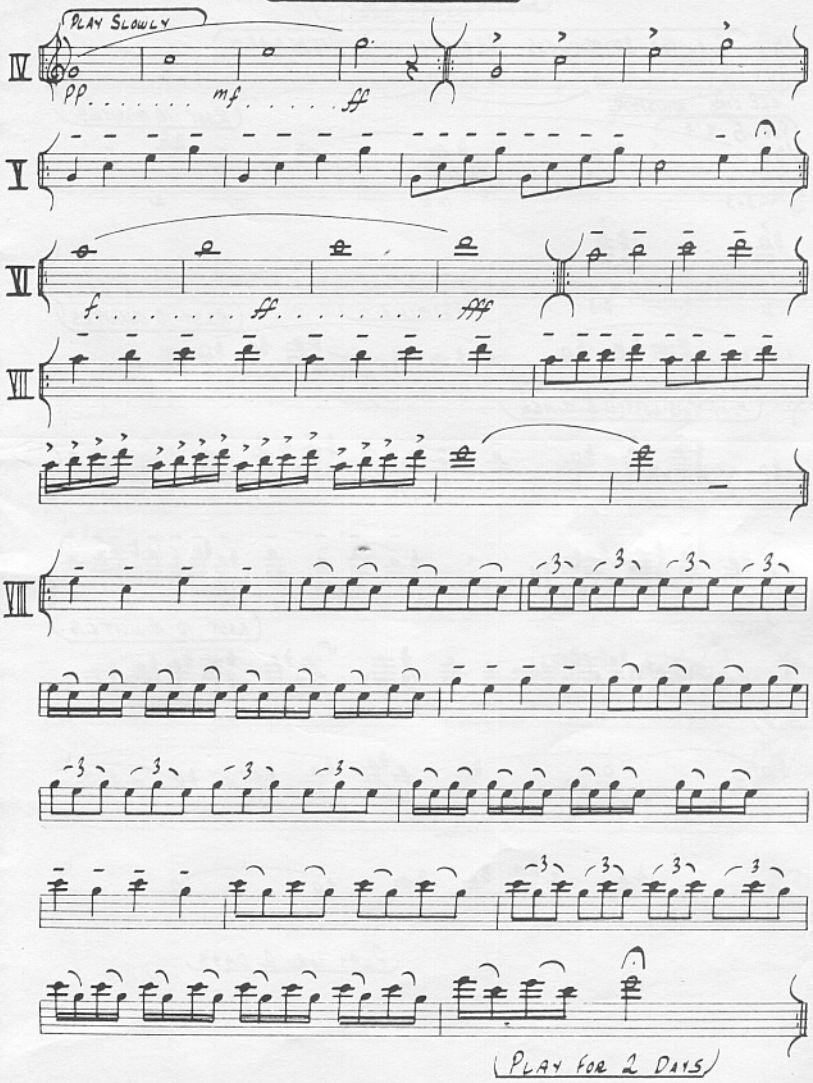

I
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
pp - 1ST TIME, mf - 2ND TIME, ff - 3RD TIME
LIKE WHISPER
REST FOR 10 MINUTES
II
III
REST 10 MINUTES
PLAY THIS LESSON FOR 2 DAYS

(STUDY No. 5 - CONT.)



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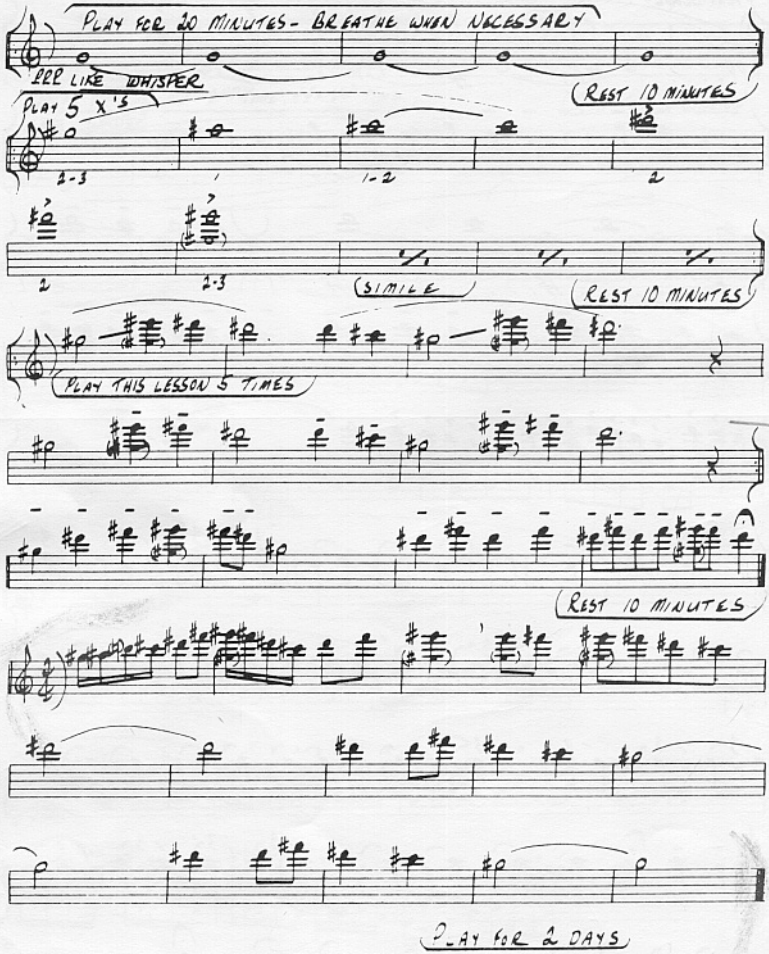
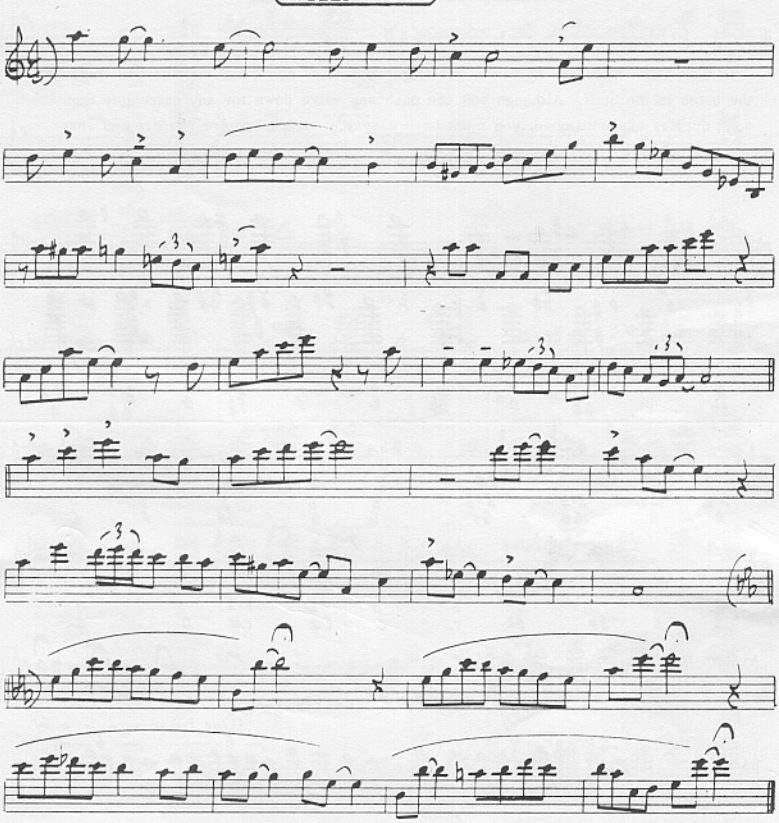
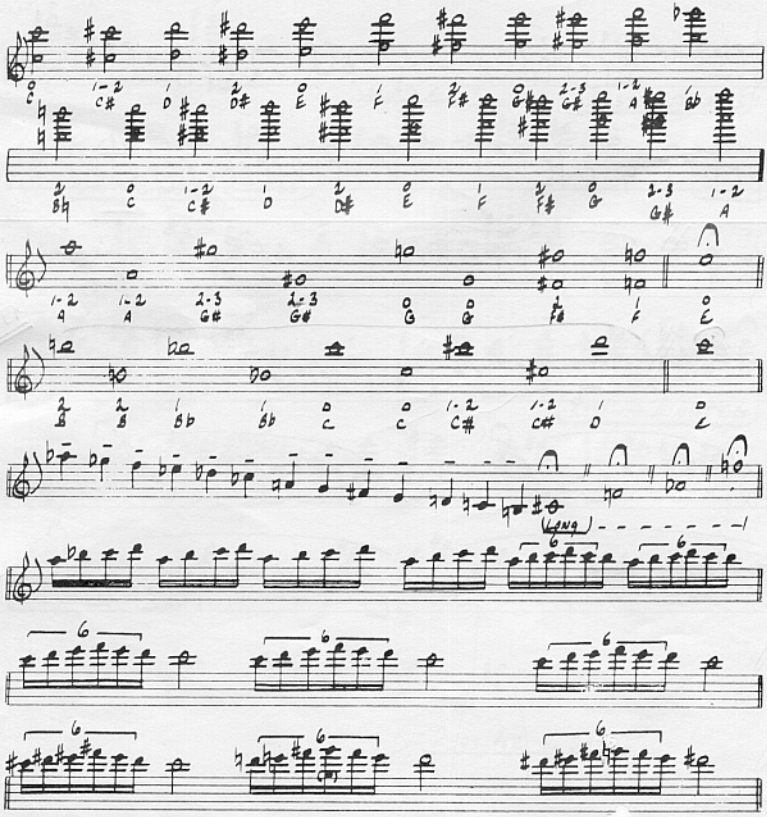

I
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
LEE LIKE WHISPER
REST 10 MINUTES
II
PLAY 5 X'S
2-3
1-2
2
2
2-3
SIMILE
REST 10 MINUTES
II
PLAY THIS LESSON 5 TIMES
REST 10 MINUTES
IV
PLAY FOR 2 DAYS

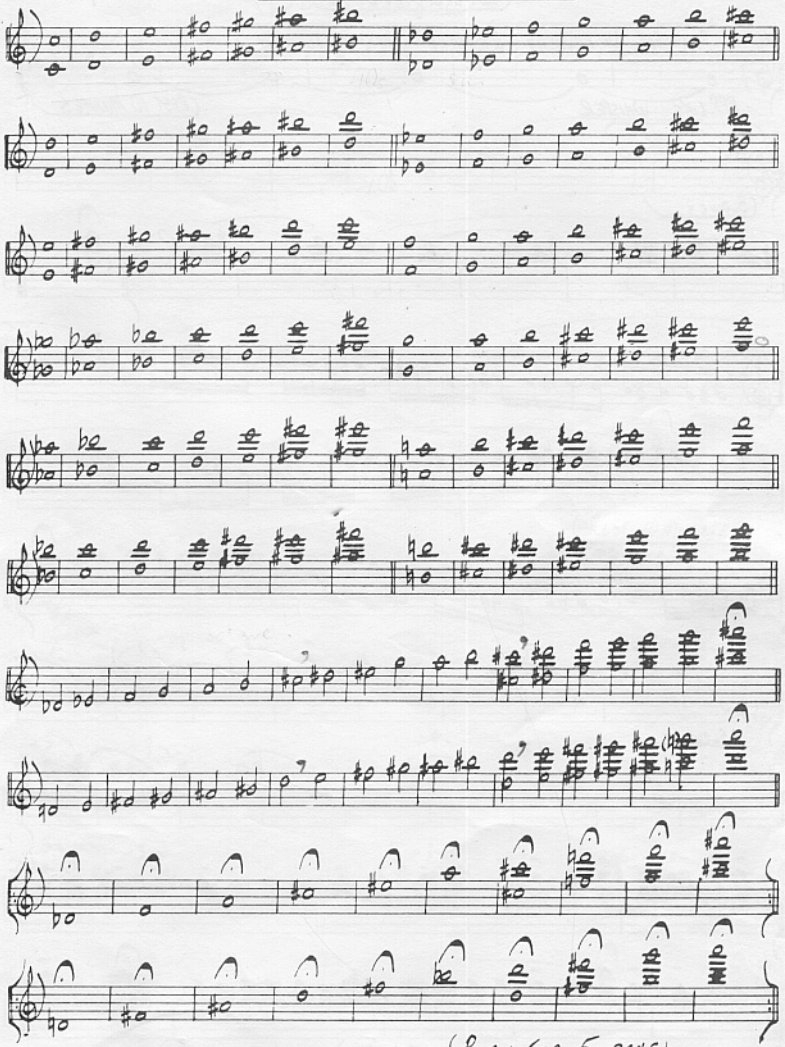
(HELLO YOU)



In the "Cat" Anderson System , you finger the notes above the staff as you finger the notes in the staff. Although you can push any valve down for any extremely high note, or play any note open, you must have a system to know where you are and what you are playing. Here is mine:

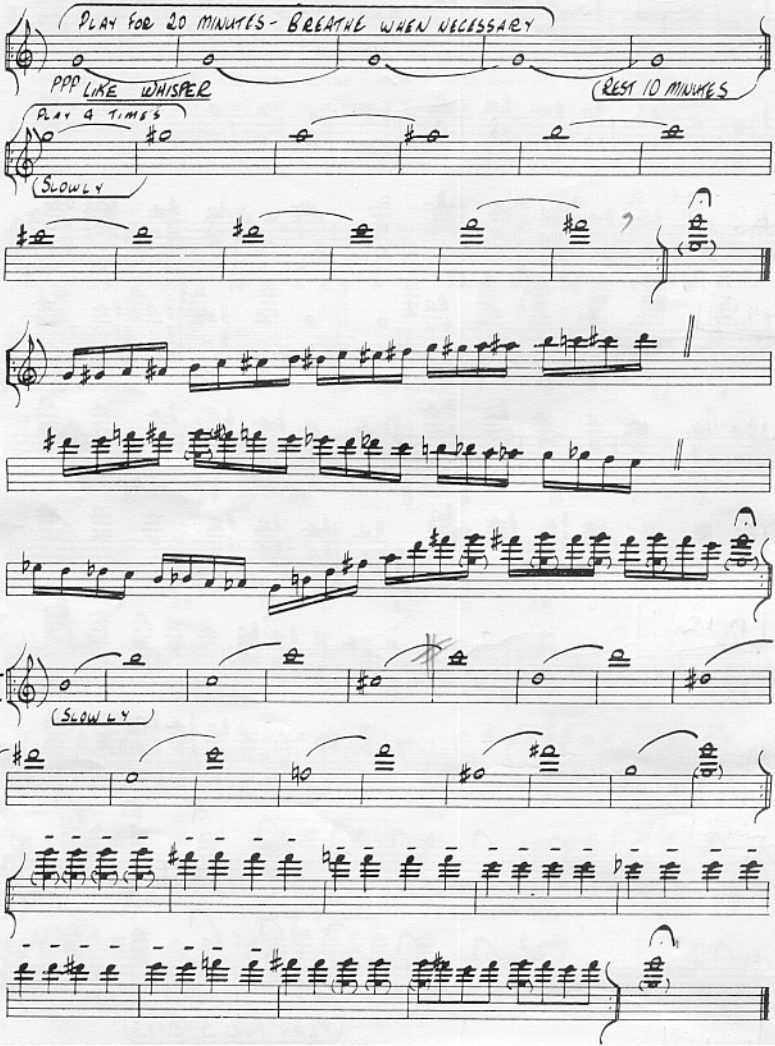


(WHOLE TONE SCALES)

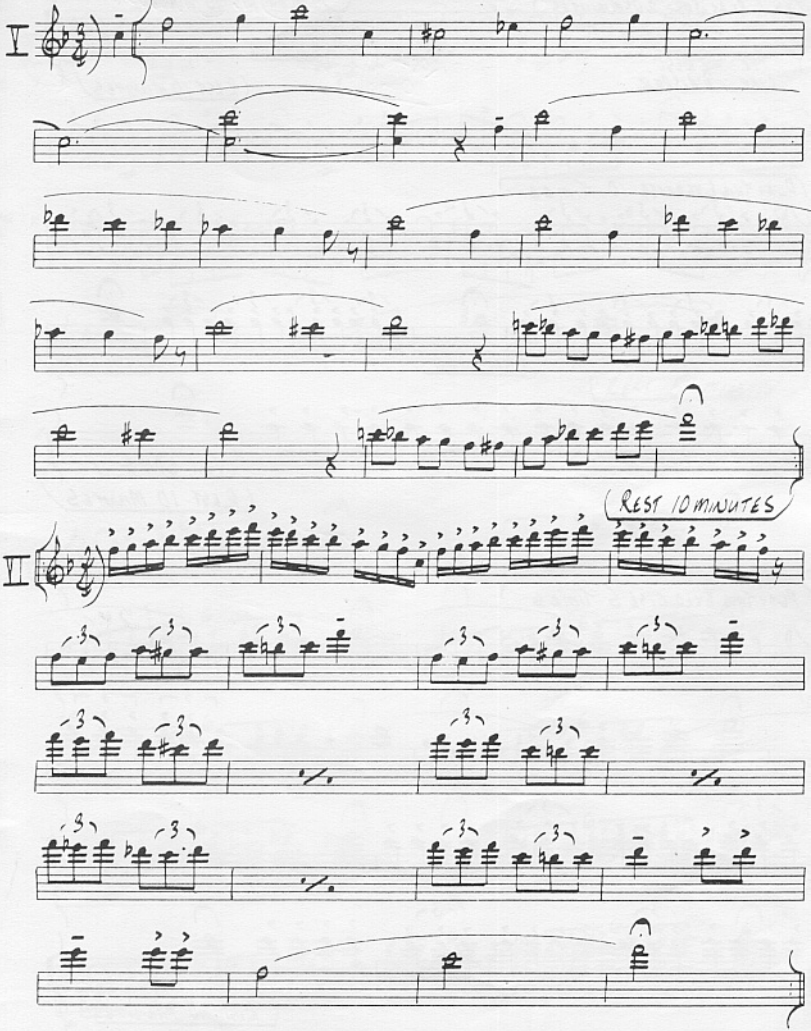


(PLAY FOR 5 DAYS)

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)



STUDY No. 8

I

PLAY FOR 20 MINUTES

ppp CRESC. LIKE WHISPER

PLAY FOR 10 MINUTES

REST 10 MINUTES

II

PLAY THIS EXERCISE 10 TIMES

VERY LONG

VERY LONG

VERY LONG

REST 10 MINUTES

III

PLAY THIS EXERCISE 5 TIMES

REST 10 MINUTES

(STUDY NO. 8 - CONT.)

PLAY THIS EXERCISE 5 TIMES

IV

REST 5 MINUTES

1 2 3 4 5

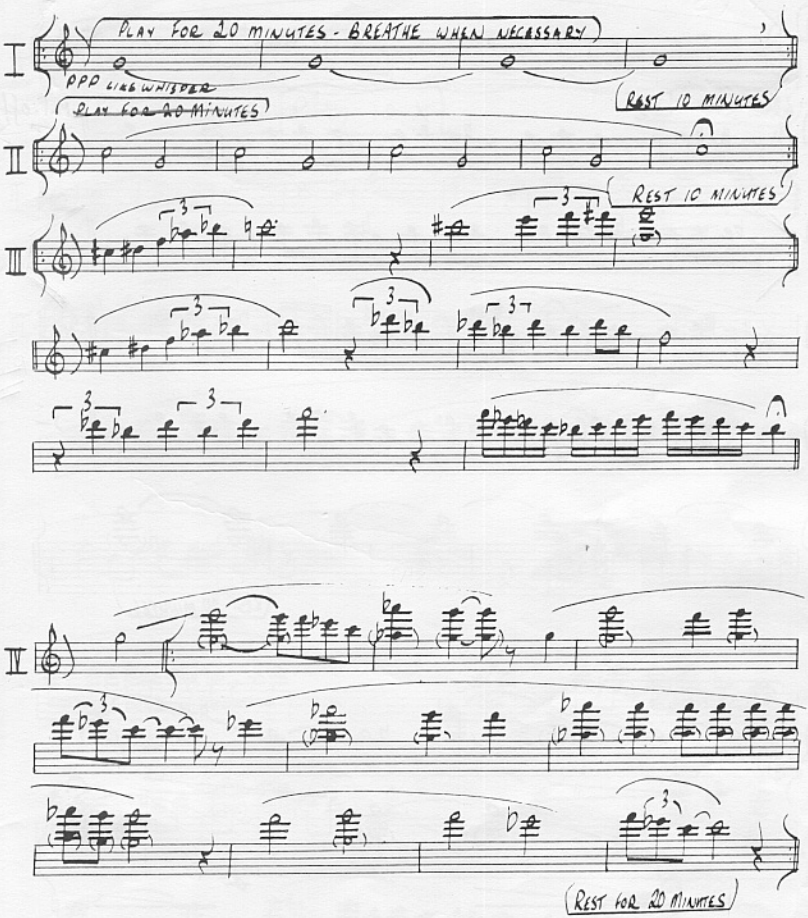
V

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.

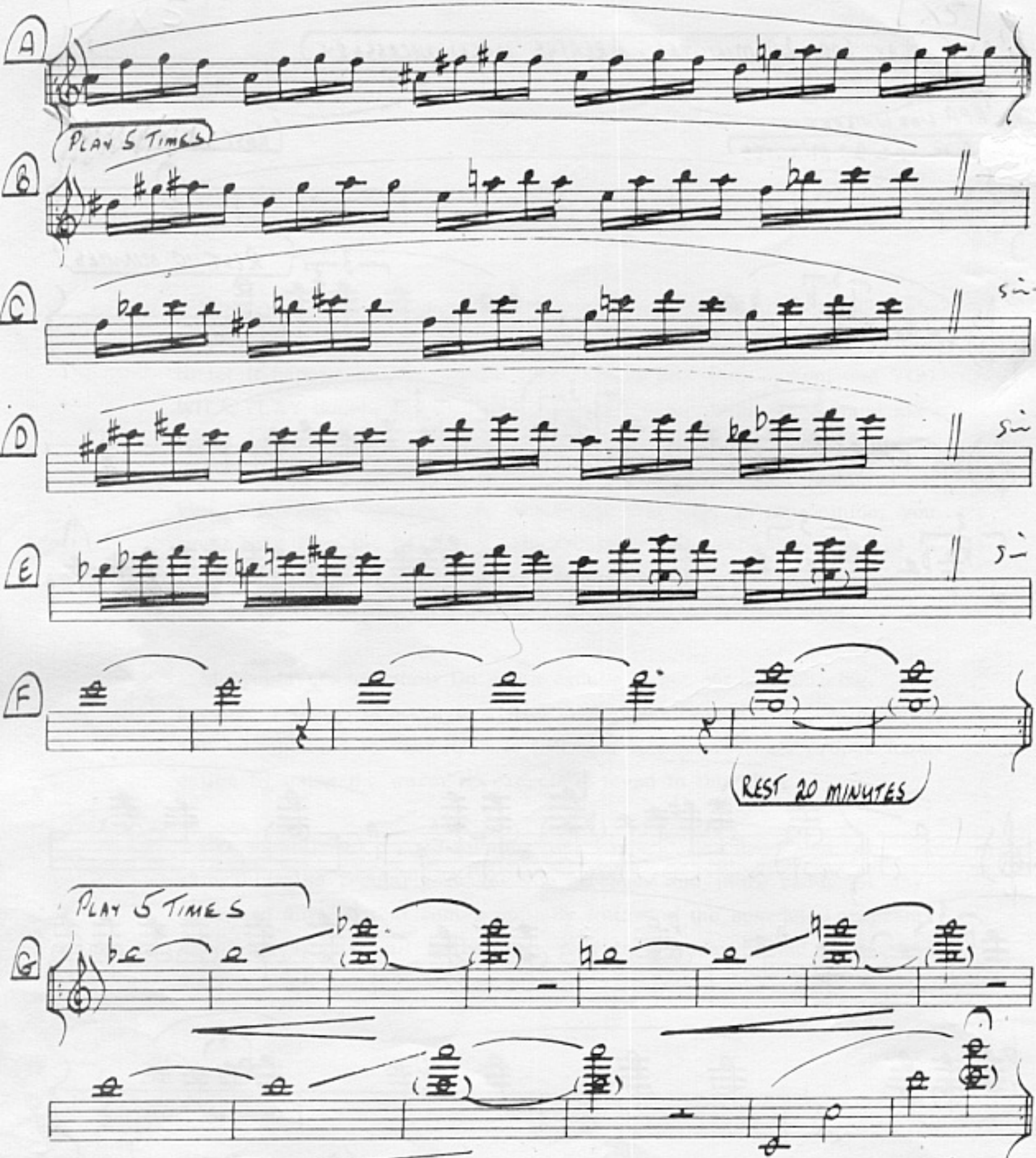
Many players use their lip as an excuse to get out of practicing. Just because a series of notes is written high doesn't mean that playing them will be injurious to your lip. It will not, if you provide a proper foundation by using the warm up exercises found in this book.

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.

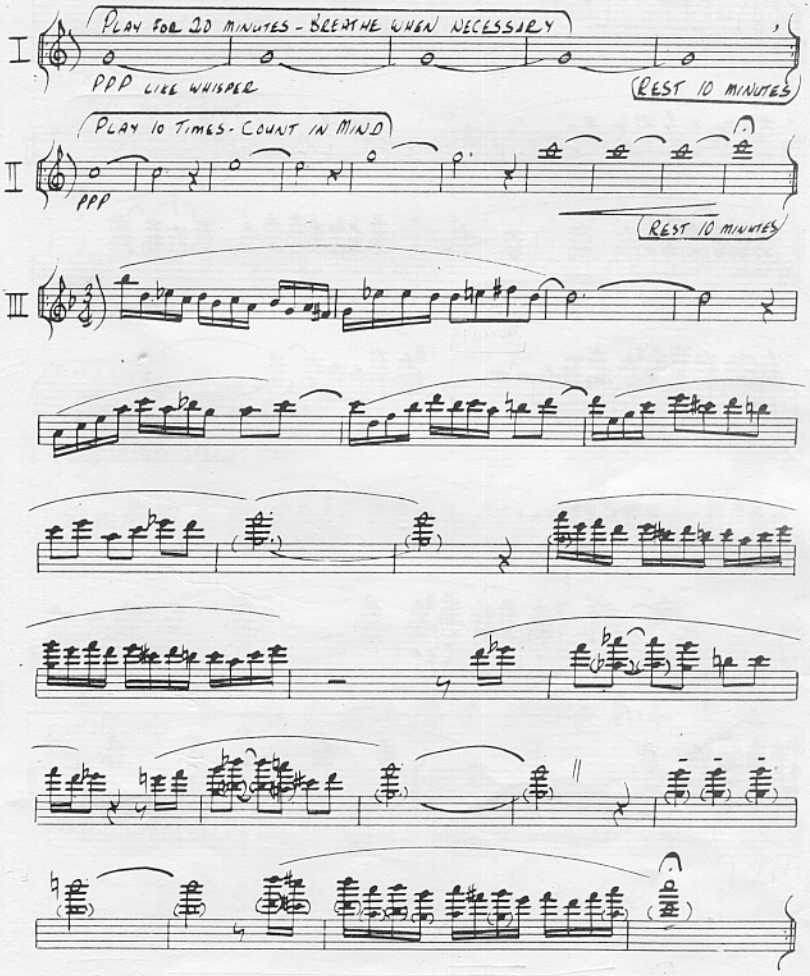
(Study No. 9)


I
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
ppp like whisper
REST 10 MINUTES
II
PLAY FOR 40 MINUTES
III
REST 10 MINUTES
II
REST FOR 20 MINUTES

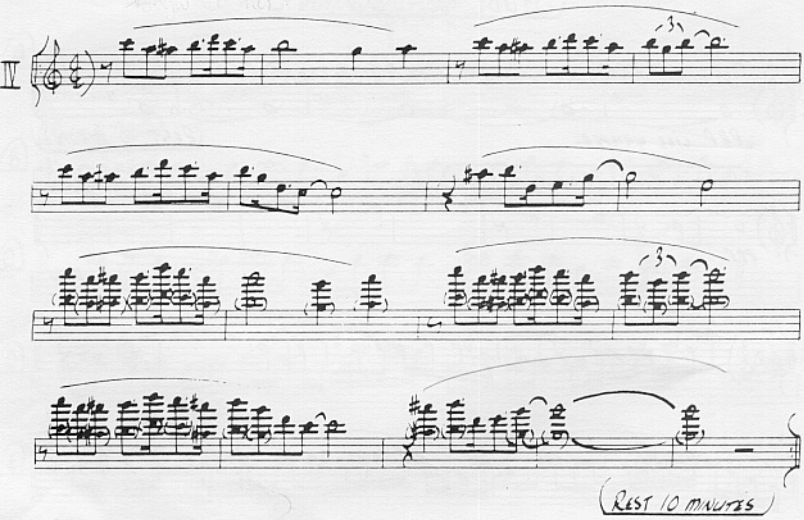
STUDY No. 9-CONT.

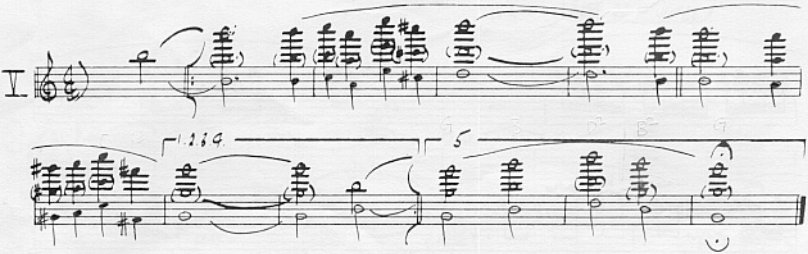


Study No. 10

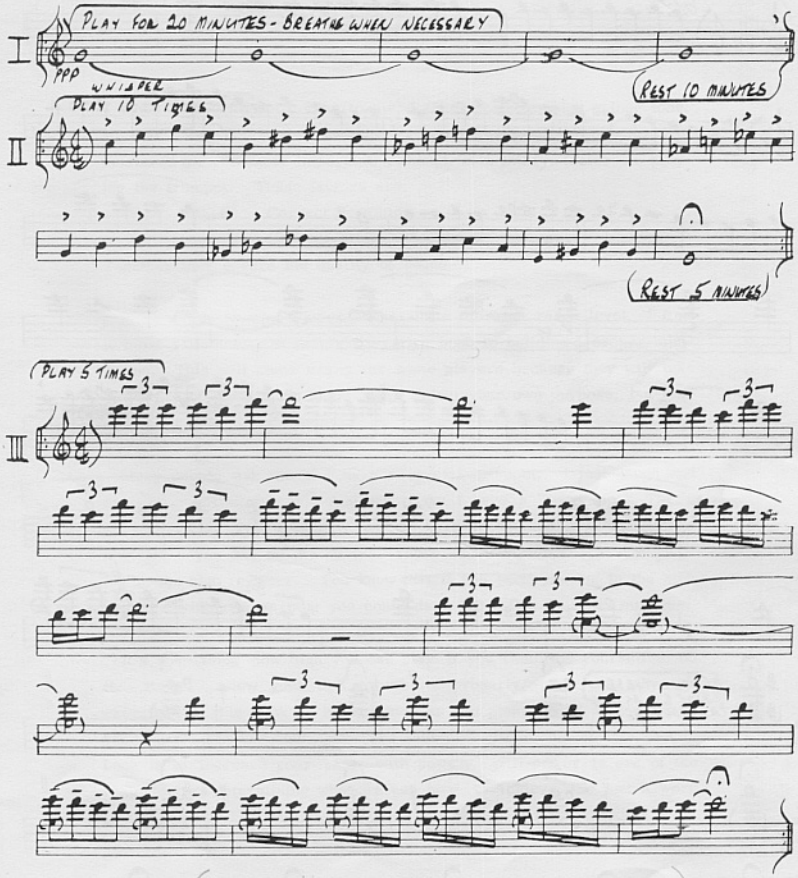

I
Play for 20 minutes - breathe when necessary
ppp like whisper
Rest 10 minutes
II
Play 10 times - count in mind
ppp
Rest 10 minutes
III

(STUDY NO. 10 - CONT.)

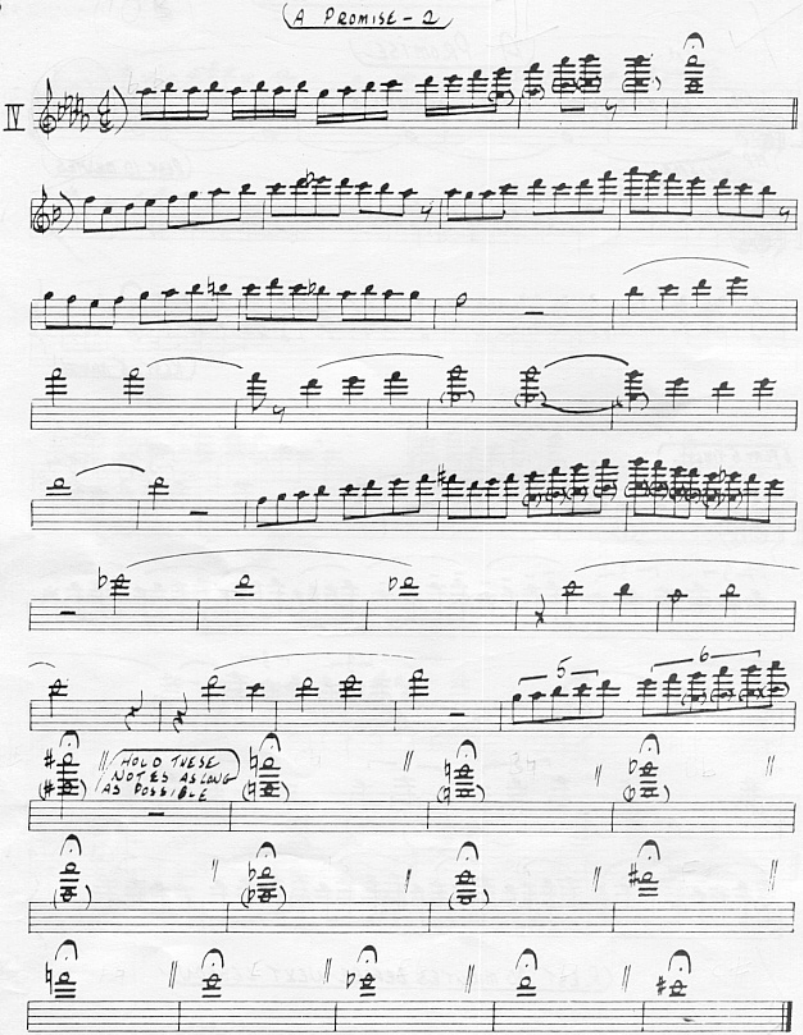




A Promise


I
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
ppp
WHISPER
REST 10 MINUTES
II
PLAY 10 TIMES
REST 5 MINUTES
III
PLAY 5 TIMES
REST 30 MINUTES BEFORE NEXT LESSON

A PROMISE - 2



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

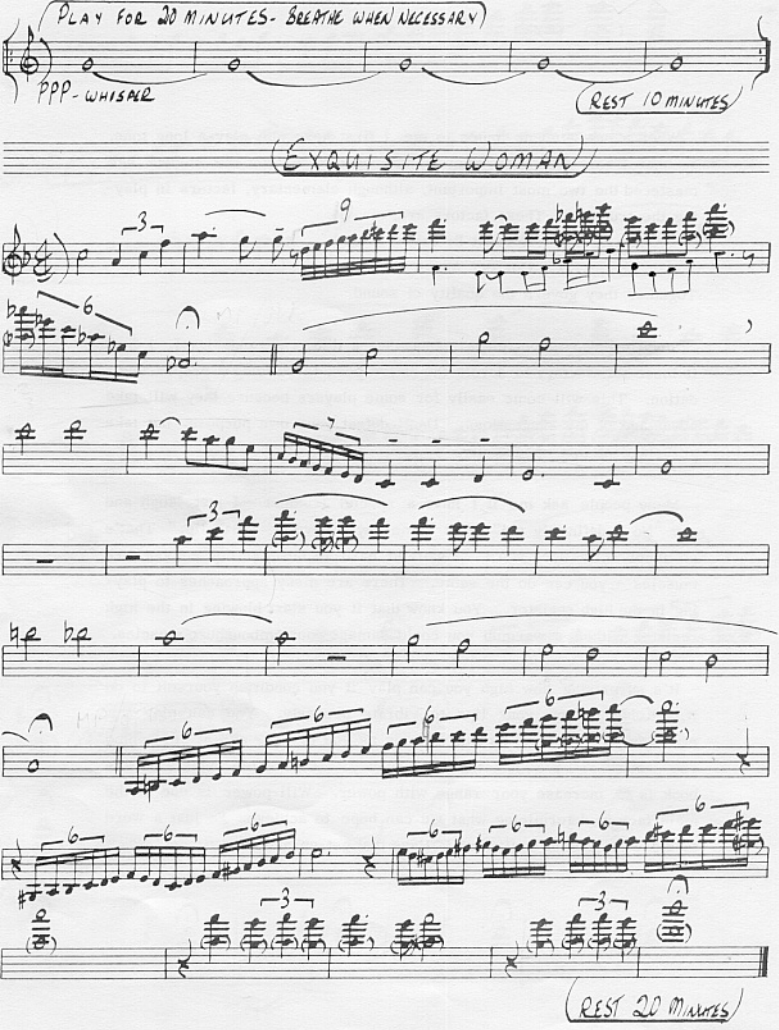
(2) Correct Attack

Together they govern the quality of sound.

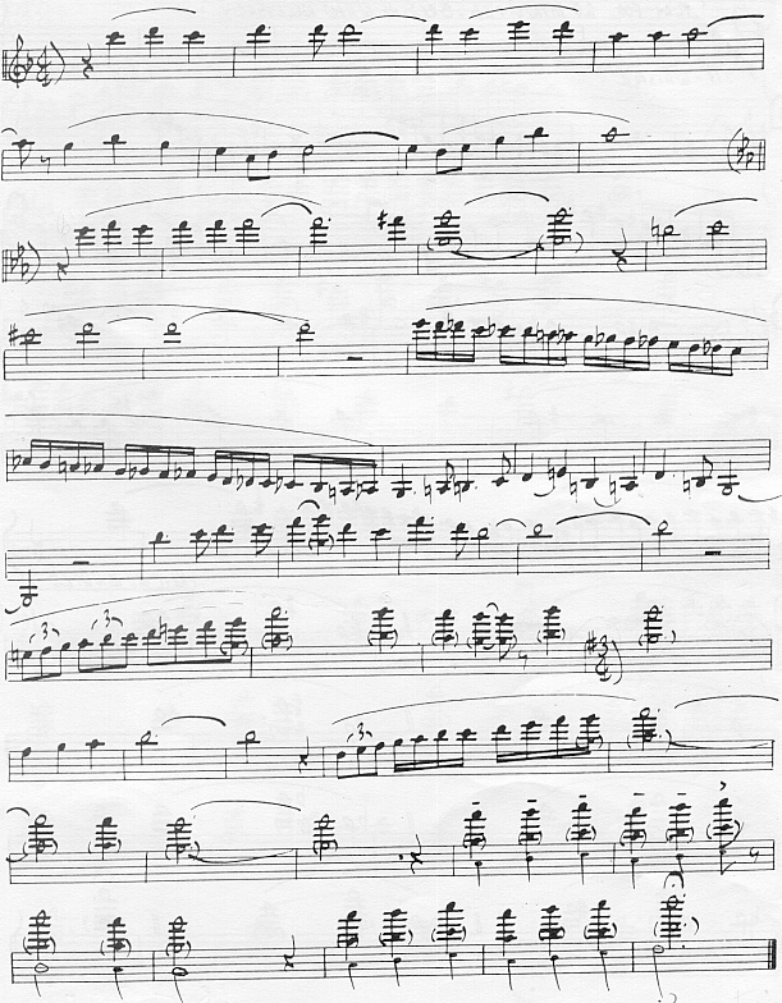
Since every trumpet player possesses a different range level, I find it most satisfactory to devote the entire book to building a proper foundation. This will come easily for some players because they will take advantage of my suggestions. Don't defeat your own purpose, but take advantage of this opportunity.

Many people ask me if I have a special trumpet. I just laugh and say "No - definitely no!" 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.

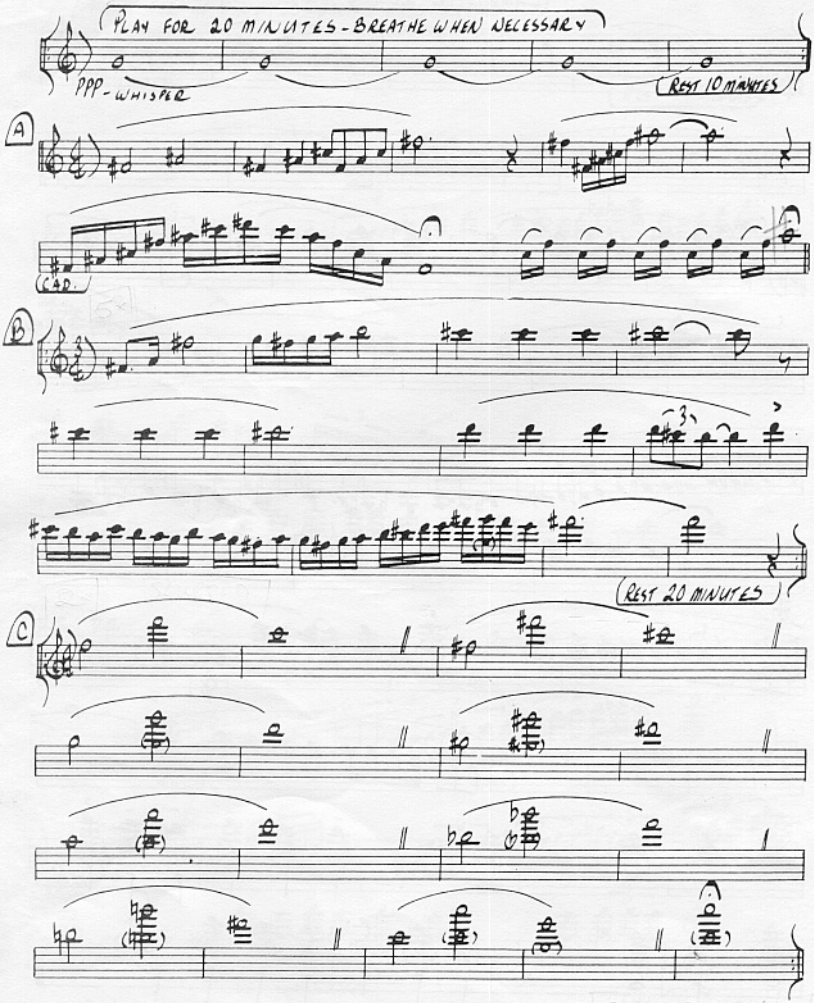
It's surprising how high you can play if you condition yourself to do it. Relax - allow your lips to vibrate properly. You can play the exercises in this book as many times as you please, and at any tempo you desire. I have indicated "Play slowly." One of the objects of this book is to increase your 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!"

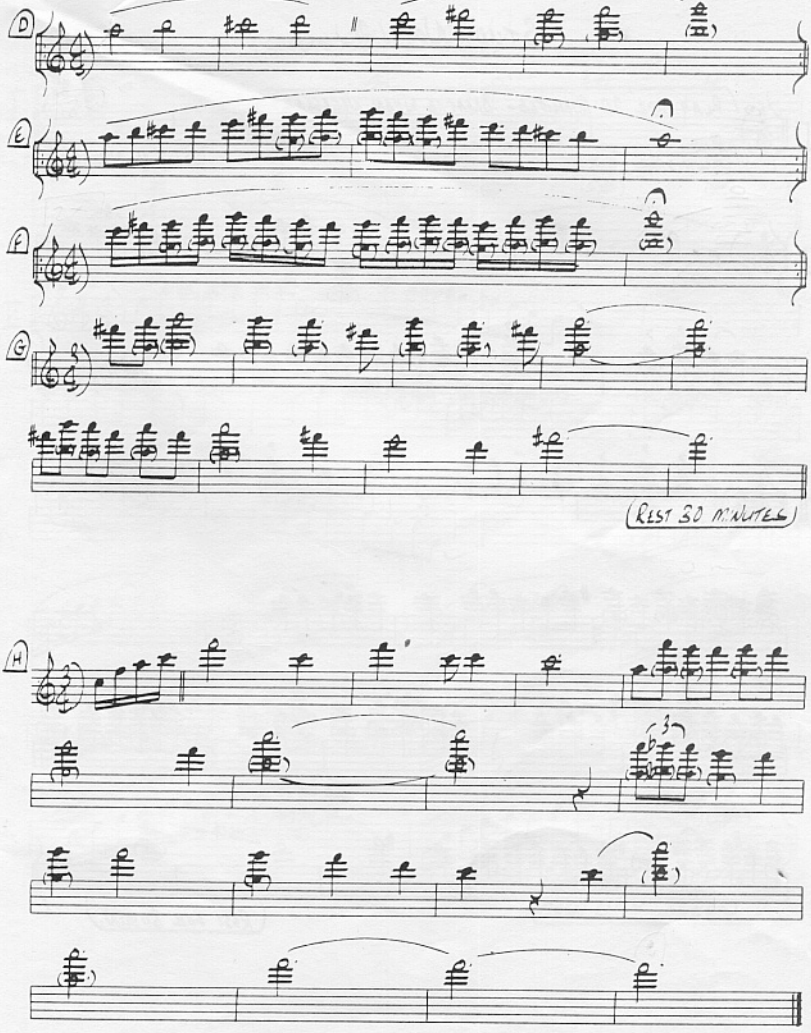

PLAY FOR 20 MINUTES- BREATHE WHEN NECESSARY
PPP- WHISPER
REST 10 MINUTES
EXQUISITE WOMAN
REST 20 MINUTES

(EXQUISITE WOMAN - 2)

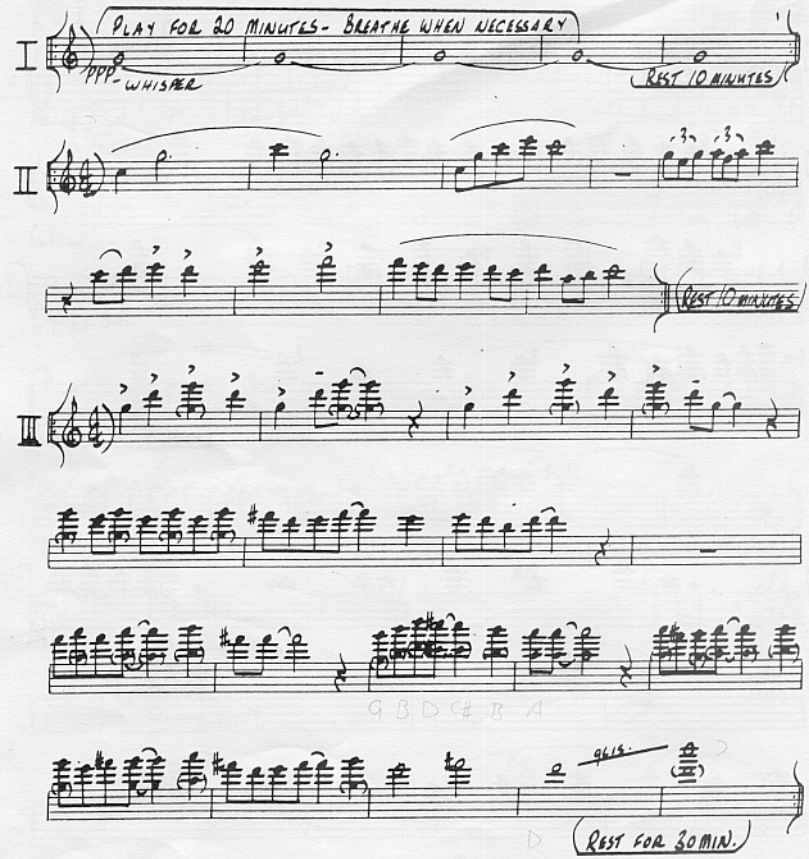


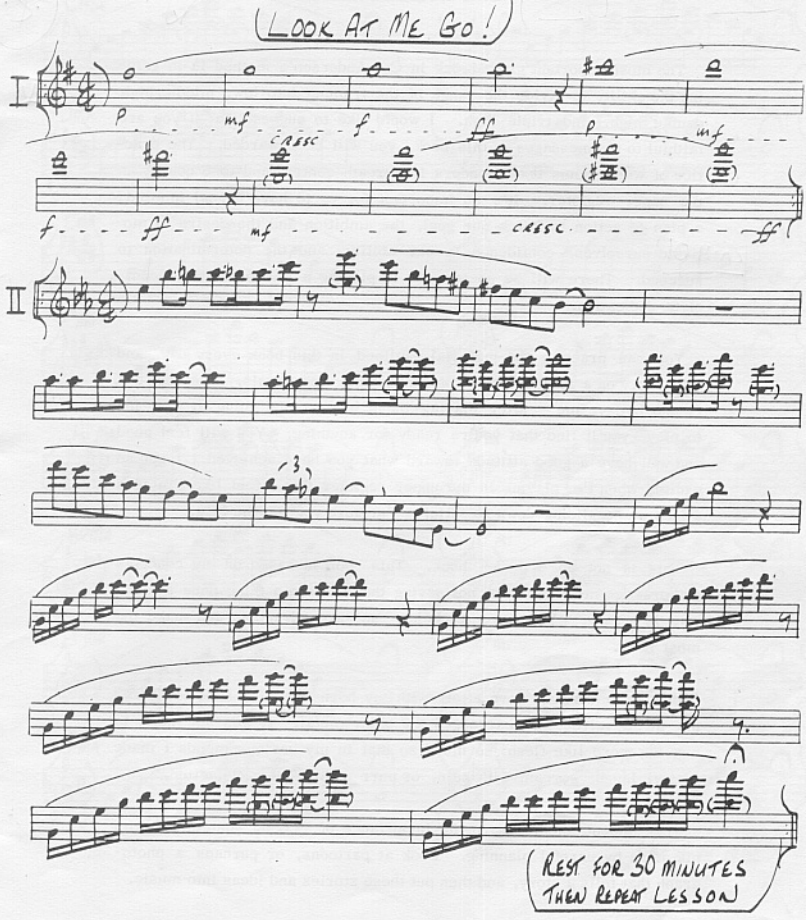
Study No. 11


PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
ppp - WHISPER
REST 10 MINUTES
A
CAD.
B
REST 20 MINUTES
C


D
E
F
G
(REST 30 MINUTES)
H

(STUDY No. 12)


I
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY
ppp - WHISPER
REST 10 MINUTES
II
REST 10 MINUTES
III
G B D C♯ B A
gliss.
REST FOR 30 MIN.


LOOK AT ME GO!
I
II
cresc
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.

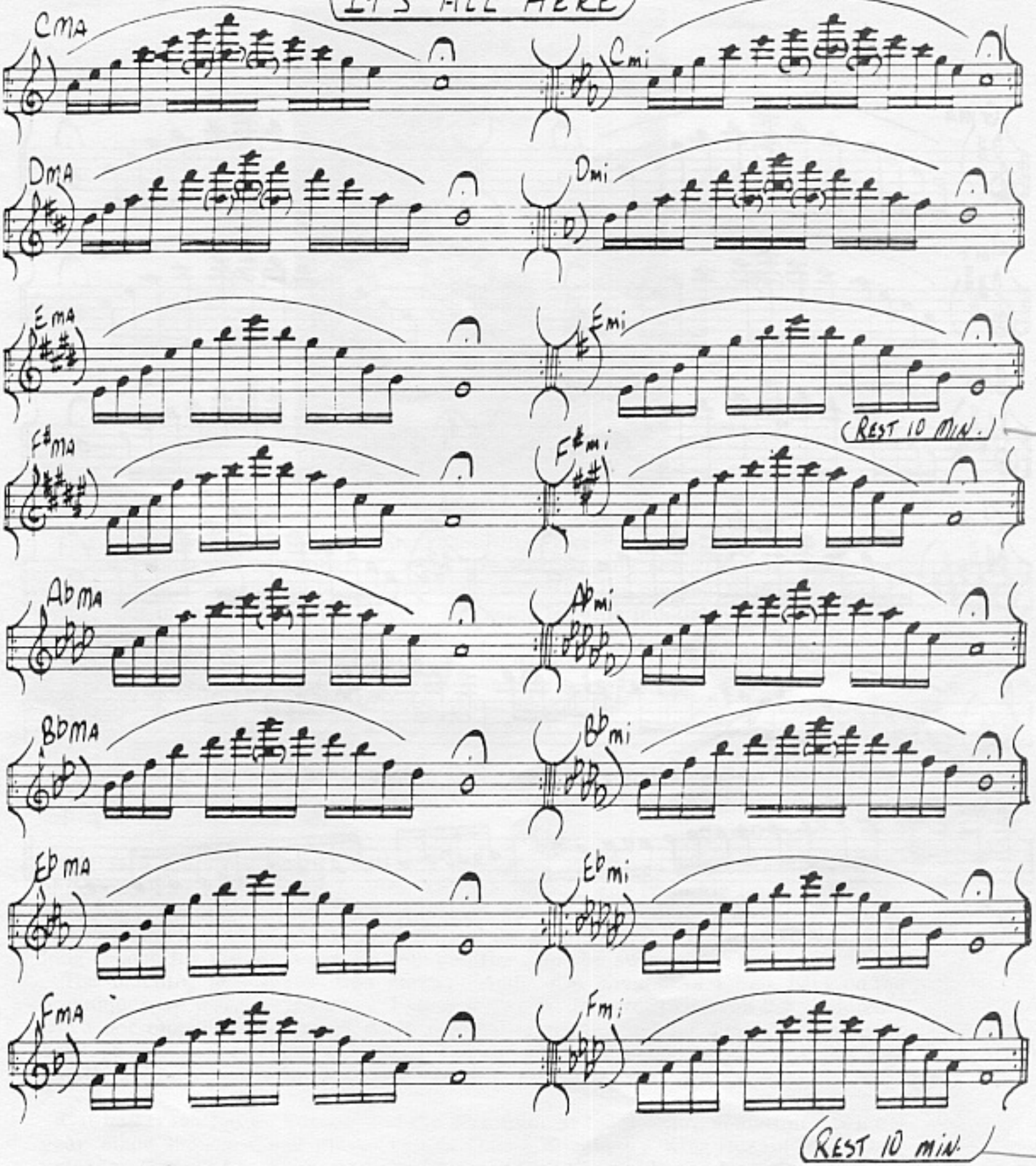
You can practice the material outlined in this book every day, and still carry on a busy schedule of dance jobs, rehearsals, concerts, etc. Please believe me - after playing these lessons and going to your job to play, you'll find that you're ready for anything. You will feel good and will have a good 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 "Riol" 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.

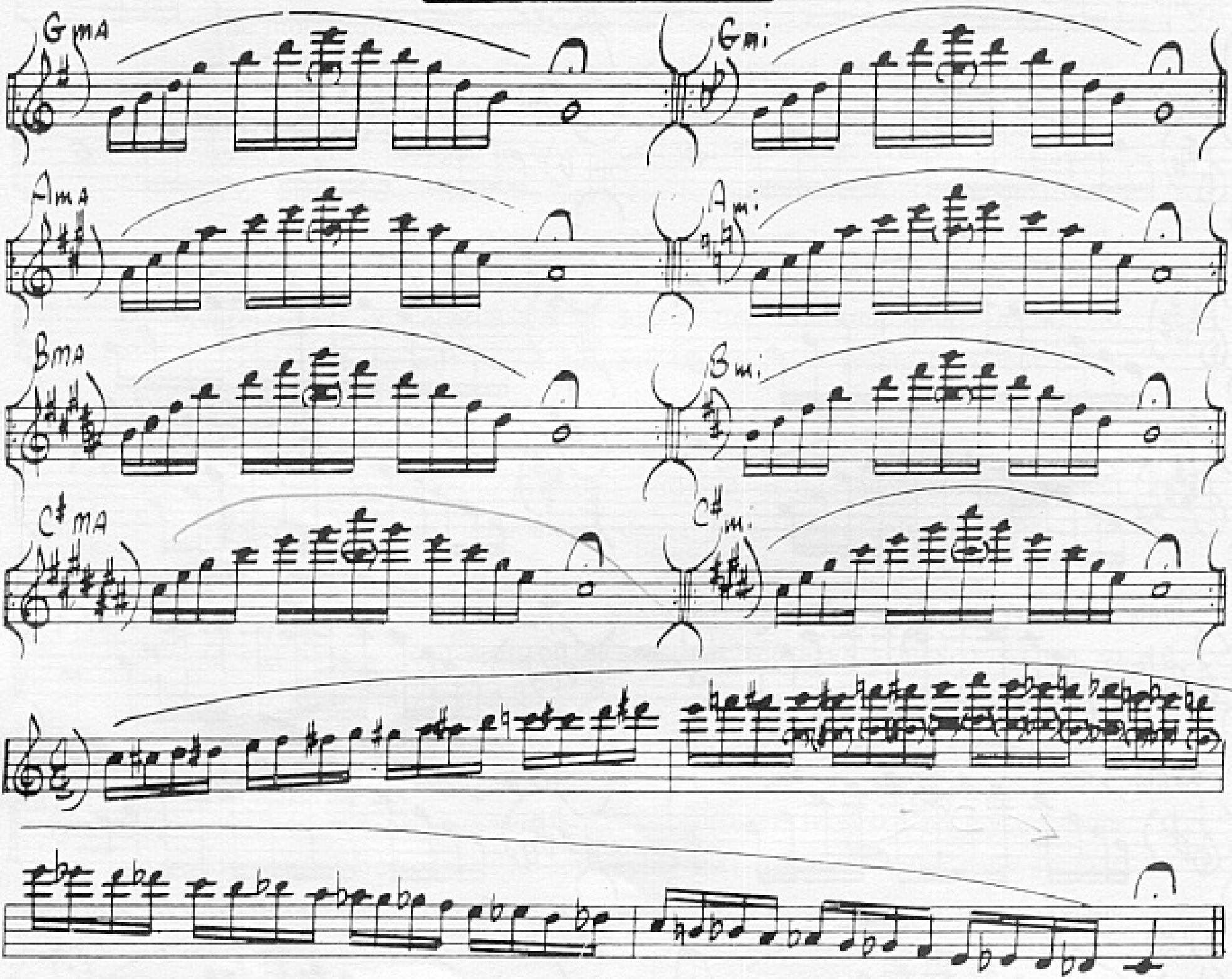
I've had a constant love affair with my horn from the time I fingered the three valves and carressed the shiny metal. It was not metal to me, but more like flesh: so much so that in my various moods I made it cry, laugh, scream with pain, or purr with great satisfaction.

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


CMA
Cmi
DMA
Dmi
EMA
Emi
(REST 10 MIN.)
F#MA
F#mi
AbMA
Abmi
BbMA
Bbmi
EbMA
Ebmi
FMA
Fmi
(REST 10 MIN.)

It's All Here — 2



SOLOS, COMBOS & HOW TO'S FROM GWYN!

BRASS

THE CAT ANDERSON TRUMPET METHOD—
Anderson TF2014/3.95

DRUMS

A FUNKY PRIMER FOR THE ROCK DRUMMER—
Dowd DF2003/4.50

A THESAURUS FOR THE JAZZ ROCK DRUMMER—
Dowd DF2004/5.50

DRUMS: JAZZ + ROCK—Guerin DF2002/3.75

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Edited by Kaye GF2019/4.95

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