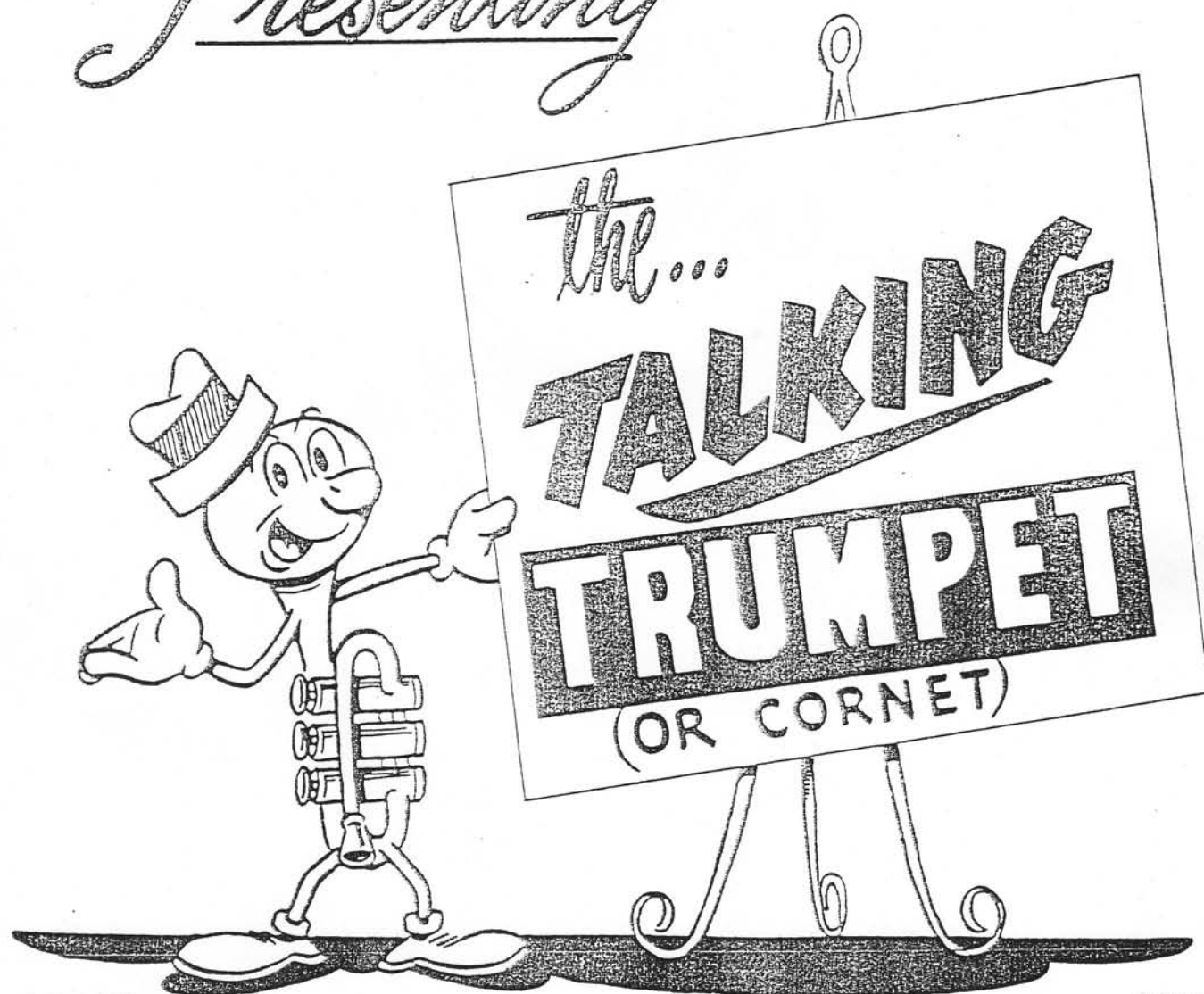


For TRUMPET - CORNET - ALTO HORN
MELAPHONE - TREBLE CLEF BARITONE

WAYNE M. REGER

Presenting



CC1025

\$6.95

Charles Colin Music, 315 West 53 Street, New York, NY 10019

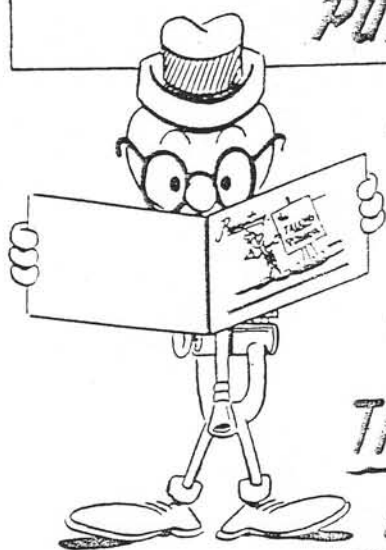
Foreword

After studying trumpet and cornet with such accomplished musicians as Louis Davidson (Cleveland Symphony), Herbert L. Clarke (Famous Cornetist), Oscar B. Short (Soloist, Goldman-Sousa-U.S. Navy Band) and Bartlett L. Lyons (Sousa Band)—this list is a veritable who's who in the brass field, isn't it?—and after having witnessed many times the solid effects of visual education, I commenced thinking about the possibilities of teaching music by means of pictures. The Chinese, in their own terse concise way, simply say, "A picture is worth a thousand words," so perhaps that is enough said about the philosophy behind this instructional endeavor.

But even the best of pictures—I should say here that the cartoons in this book are the products of Clyde E. (Bud) Morris of Akron, Ohio, whose amazing ability to transcribe my teaching ideas in picture form is the making of this entire unique presentation—even the best of pictures needs interpretation and explanation. Therefore, I have made a list of suggestions to the reader, which will enable him to benefit fully from "The Talking Trumpet," "The Talking Twins" (Trombone and Baritone), "The Talking French Horn," and "The Talking Tuba." Concerning this list, by the way, a well-known teacher from a well-known music school said, "Ninety percent of my time and thought in teaching brass is devoted to the development of these techniques." Such has been my own experience; hence, the following suggestions:

1. The warm-up exercises should be used every day.
2. Study each picture carefully and often.
3. Listen to what comes out of the bell. *Start each tone good and keep it going good.*
4. Have this book handy (*as a guide*) to help you in any problem that you may encounter.

PURPOSE of THIS BOOK...

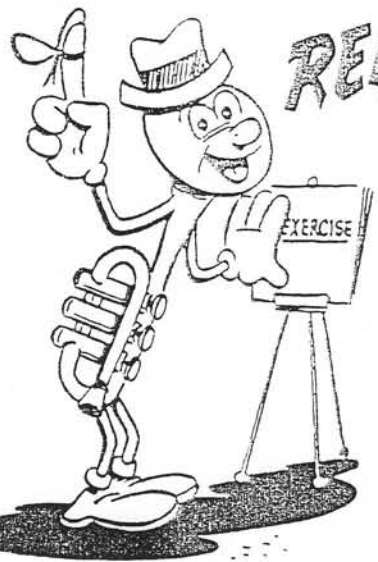


- ① FOR COLLEGE METHODS CLASS
- ② REMEDIAL READING
ELEMENTARY and SECONDARY SCHOOLS
- ③ PRIVATE TEACHING

THIS BOOK SERVES AS AN AID... NOT A REPLACEMENT

• STRESSES BASIC IDEAS OF SOLID BRASS PLAYING WHICH ARE OFTEN OVERLOOKED or IMPROPERLY TAUGHT •

A PLAYER-TEACHER GUIDE IN BOTH ACQUIRING and MAINTAINING TECHNIQUE



REMEMBER!

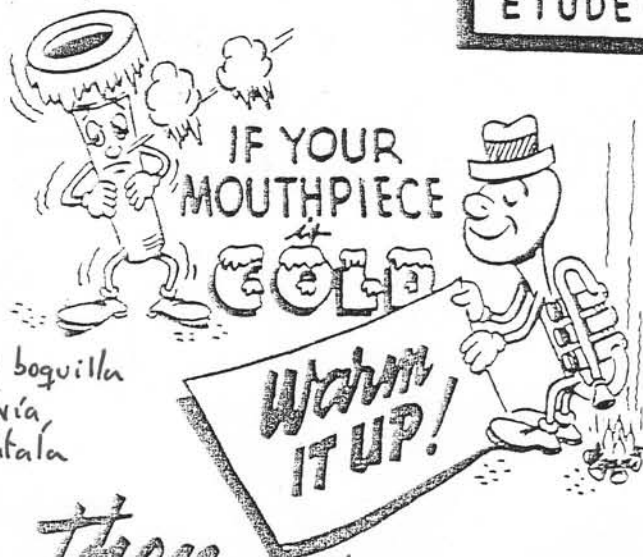
BEFORE STARTING EACH PRACTICE SESSION... Antes de empezar la sesión de práctica

- ① WARM UP MOUTHPIECE calienta la boquilla
- ② BUZZ MOUTHPIECE 'TILL YOU GET A STEADY BUZZ toca con la boquilla hasta conseguir una vibración uniforme

Don't BECOME SATISFIED WITH YOUR PLAYING —

Try to improve EACH DAY!

ETUDE #1



Si tu boquilla
está fría
calientala

Then... entonces

prueba a
crear un
sonido sin
usar la lengua
(solo con aire)

TRY STARTING TONE WITHOUT USING TONGUE

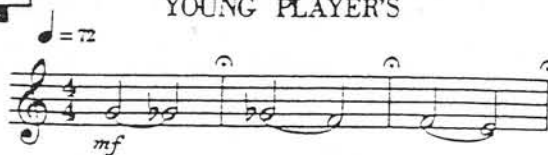
(JUST WITH BREATH)

Purpose: BETTER LIP ^{propósito:} ^{mejor} CONTROL ^{control labial}

• LIPS MUST VIBRATE FREELY •

• los labios deben vibrar libremente •

YOUNG PLAYER'S

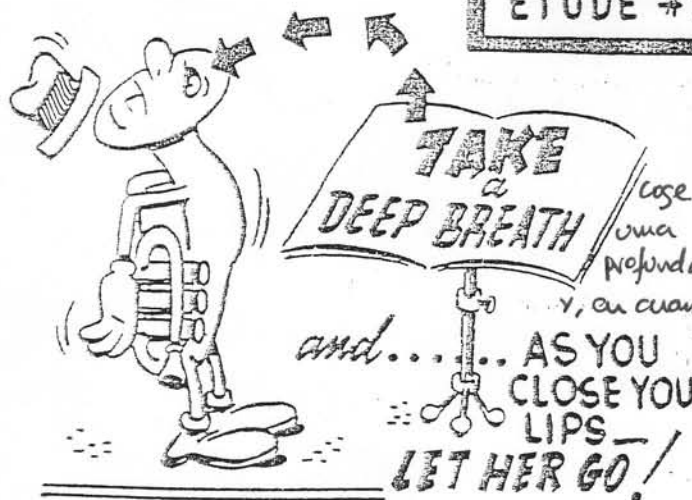


Valve combinations 1-3 and 1-2-3 are sharp in pitch.
Study pages 40-41 for the use of valve rings.

ADVANCED PLAYER'S



ETUDE #2



YOUNG PLAYERS



1st Ring

ADVANCED PLAYERS



1st Ring

PAUSE...
RELAX
after
EACH MEASURE

para y descansa después de cada compás.

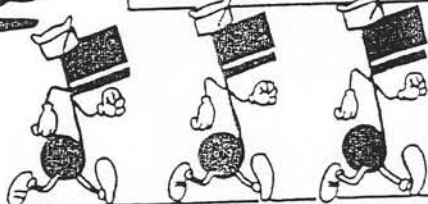
ETUDE #3

Estate seguro de tu ataque

BE **SURE** OF
YOUR ATTACK!

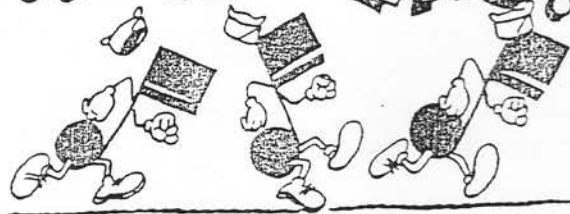


KEEP YOUR TONGUE CLOSE
BEHIND TEETH.... DO NOT
EXTEND IT PAST THE TEETH

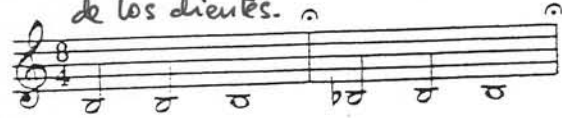


PLAY ONE NOTE AFTER THE OTHER

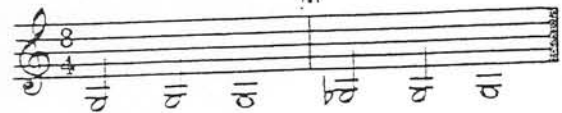
DON'T LET 'EM **LAG**!



mantén tu lengua junta a los dientes por
detrás de ellos... no los extiendas más allá
de los dientes.



toca una nota después de otra, no las
amontones.

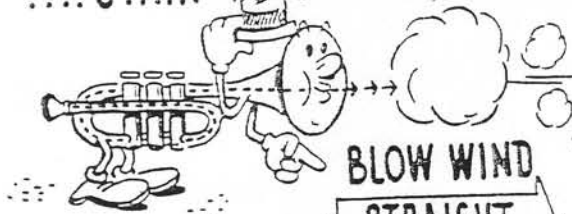


3rd Ring Page 40

ETUDE #4

.... START TONE ~~in~~ USUAL WAY

suena del
modo
normal



BLOW WIND
STRAIGHT
THROUGH....



recto
sopla aire a través de la trompeta.

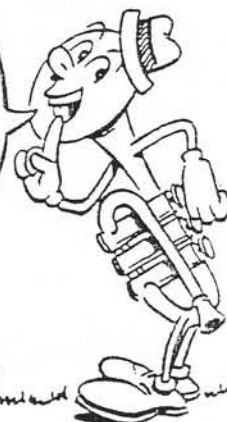


3rd Ring

mantén
la punta
de la
lengua
tras tus
dientes

KEEP TIP OF
TONGUE BEHIND
YOUR TEETH

TOOO AH
tu AH



www.musica.com

ETUDE #5



GOOD TONAL
QUALITY RESULTS
FROM A
**STEADY
STREAM
OF
AIR....**



la buena calidad del sonido es resultado de un rápido paso de aire.



3rd Ring

ETUDE #6



STEADY
STREAM
OF AIR + ONE NOTE
AFTER THE
OTHER
EQUALS
GOOD QUALITY TONE



ALSO TONGUE

rápido paso de aire + una nota tras otra = buena calidad de sonido



también picado

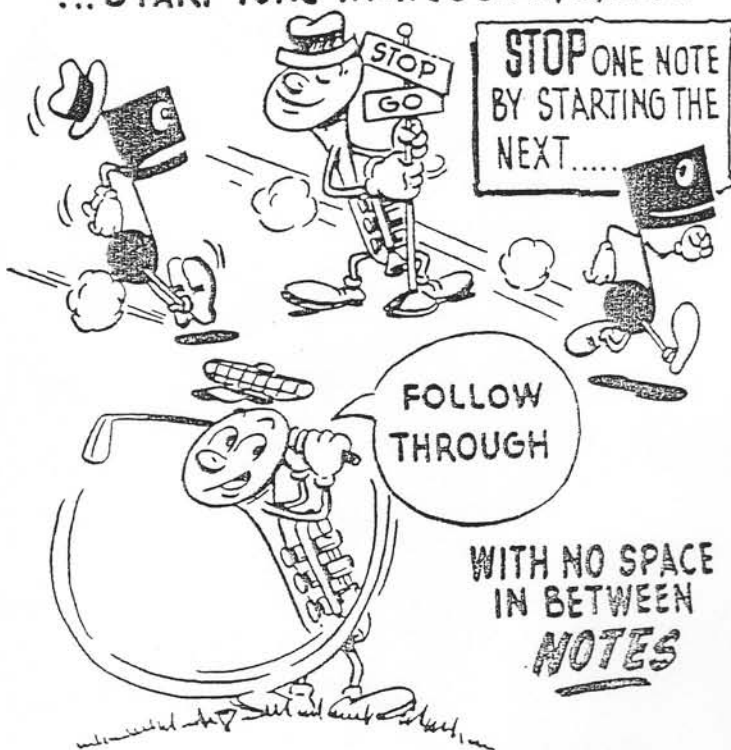


3rd Ring

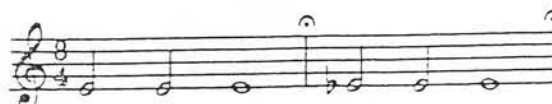
ETUDE #7

5

... START TONE WITH **7000** as usual -



empieza a sonar con el "tu" normal... para cada nota cuando empieza la siguiente

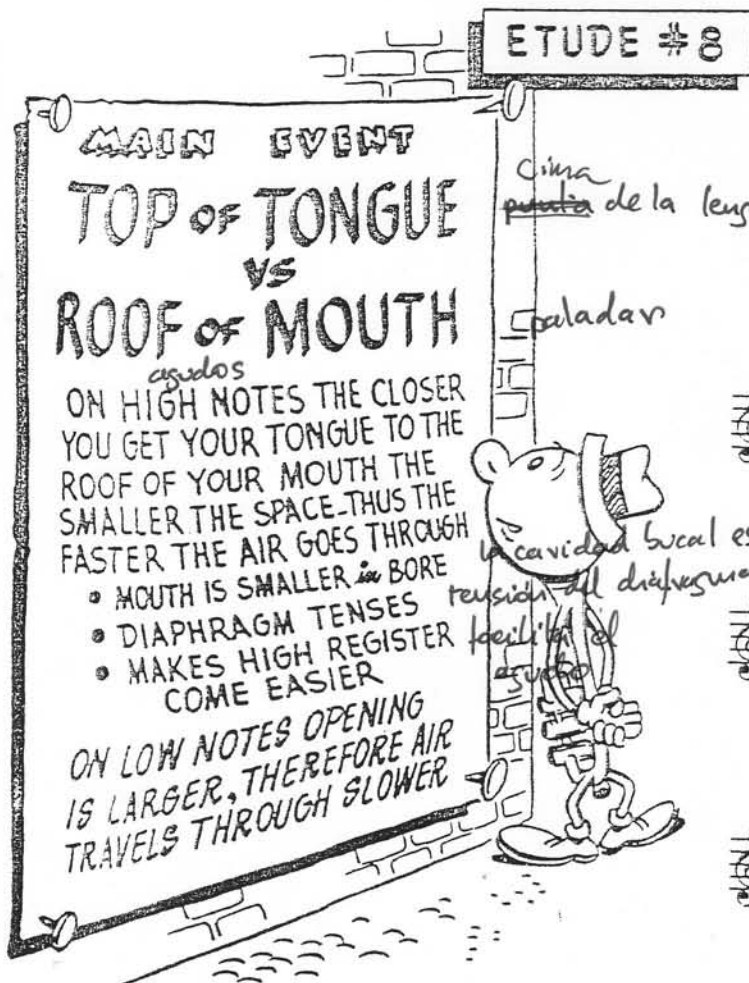


sigue sin espacio entre las notas



3rd Ring Page 40

ETUDE #8



Cima punta de la lengua

paladar

la cavidad bucal es menor

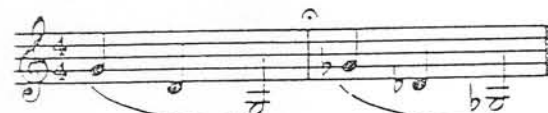
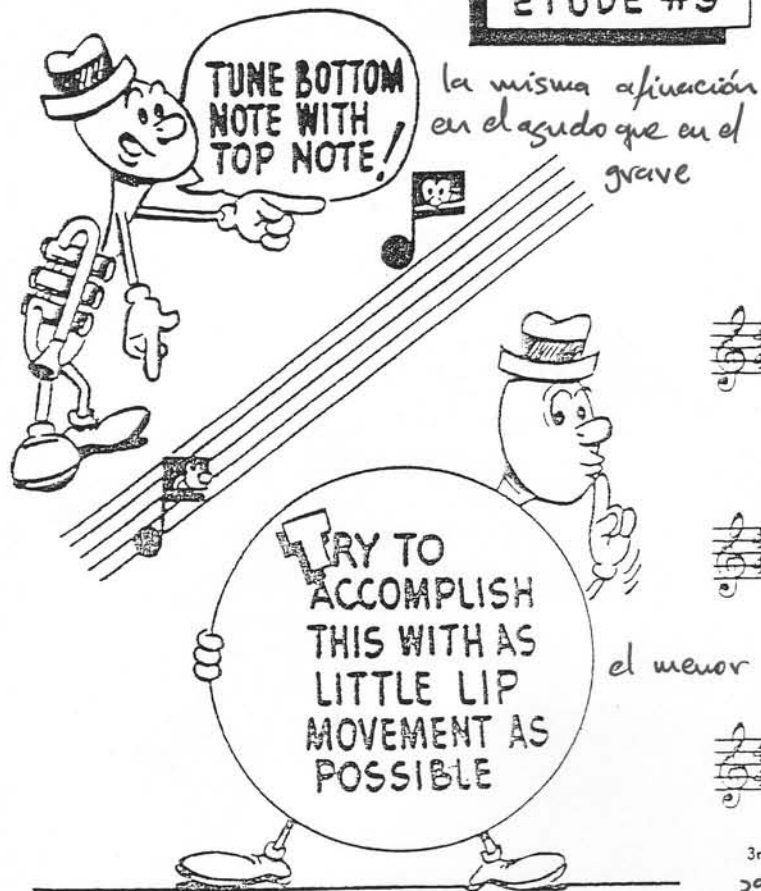
resistencia al diáfragma

facilidad al suar



3rd Ring

ETUDE #9



3rd Ring
3ª bomba

el menor movimiento labial posible

ETUDE #10

liso rítmico
**SMOOTH, RHYTHMICAL
PLAYING by—**



• COMPLETE RELAXATION relajación completa

• TAKING A REAL DEEP BREATH respiración profunda

• PLAYING OCTAVES IN TUNE afinación en octavas

• RESTING BETWEEN MEASURES descanso entre compases

• NOT BREAKING THE AIR STREAM no romper el paso de aire



3rd Ring
3ª bomba

toca este ejercicio
de una respiración

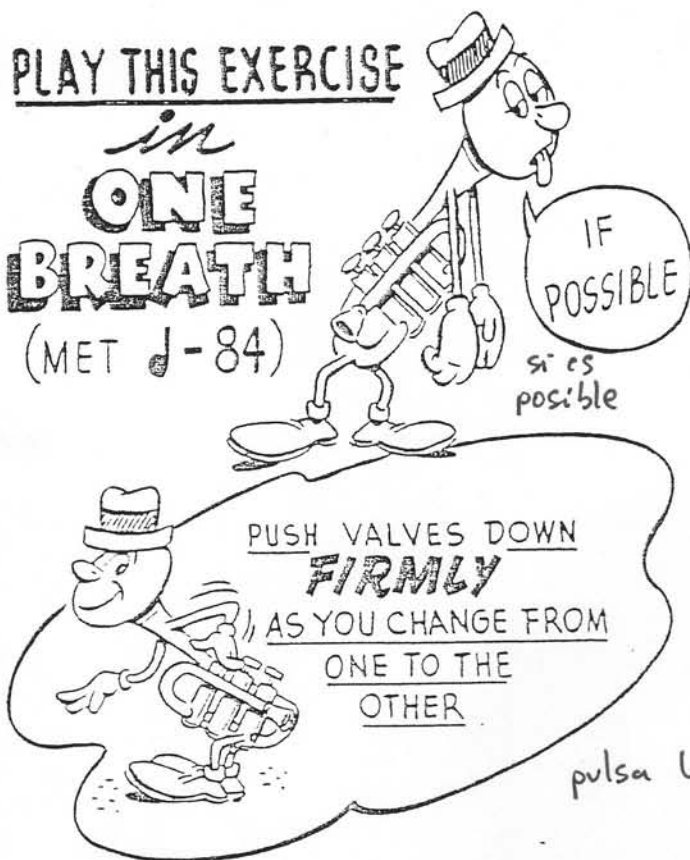
ETUDE #11

7

PLAY THIS EXERCISE

in
**ONE
BREATH**

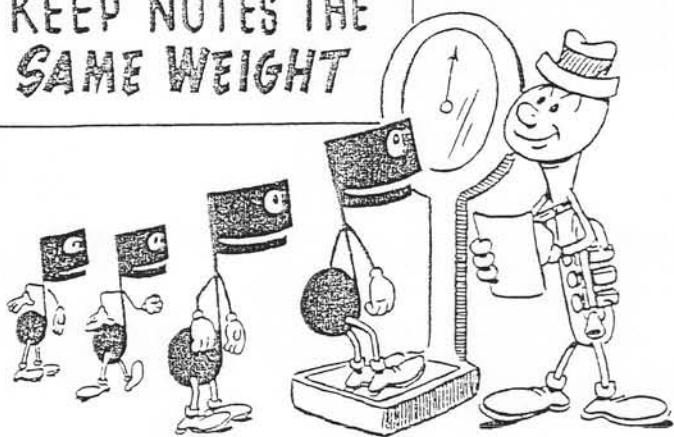
(MET ♩ = 84)



pulsa los pistones firmemente cuando
cambies de uno a otro

ETUDE #12

**KEEP NOTES THE
SAME WEIGHT**



and the
**SAME
THICKNESS...**

mantén el mismo
peso y grosor
en las notas



**NO SAGGING
OR SWELLING
OF NOTES!**

no las "lancees".



una buena manera de
coger embocadura.

8 Empieza una buena
vibración sólo con la boquilla...

ETUDE #13

A GOOD WAY TO CHECK YOUR **EMBOUCHURE**



START A GOOD
BUZZ
WITH YOUR MOUTHPIECE
ALONE... THEN SEE IF
YOU CAN CONTINUE THE
BUZZ AS YOU TAKE THE
MOUTHPIECE FROM THE LIPS

THE **LIPS** MUST
HAVE FREEDOM
OF MOVEMENT
(SLIGHT PUCKER HELPS)



... entonces continúa y quita la boquilla de los labios. Deben tener libertad de mov.

ETUDE #14

el
ligado
fortalece los
labios

el picado
quita fuerza
a los
labios

SLURRING

BUILDS UP
LIP STRENGTH!

TOO MUCH

TONGUING

TEARS DOWN
LIP STRENGTH!

TRY SLURRING
60% & TONGUING
40% OF YOUR
PRACTICE.

ligado
picado

Remember - STEADY
STREAM OF AIR MAKES
GOOD TONAL QUALITY

rápido paso de aire = buena calidad de sonido

FIVE WAY CHECK

J = 84-144



Play (ppp) (mp) (f) (ff) (ffff)
1 2 3 4 5



Hold last note until air is gone.
mantén la última nota hasta que se corte



♩ = 72-120



VARIATIONS

TONGUE
♩ = 72-120

ALSO LEGATO

©

ALSO TONGUE

♩ = 72-120

ALSO TONGUE

♩ = 72-120

ALSO TONGUE

♩ = 72-120

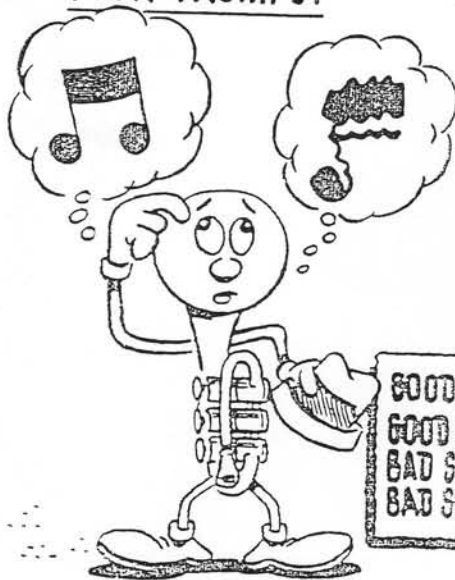
©

LOOK BEFORE YOU LEAP

ETUDE #15

piensa que
sonido
quieres
que
salga

**MAKE UP YOUR MIND
WHAT SOUND MUST
COME OUT OF
YOUR TRUMPET**



**GOOD SOUND in MIND...
GOOD SOUND COMES OUT/
BAD SOUND in MIND...
BAD SOUND COMES OUT!**



$\text{♩} = 84$

A

Continue down chromatically.

$\text{♩} = 72-120$

B

ALSO TONGUE

ALL KEYS (DOWN)

$\text{♩} = 72-120$

C

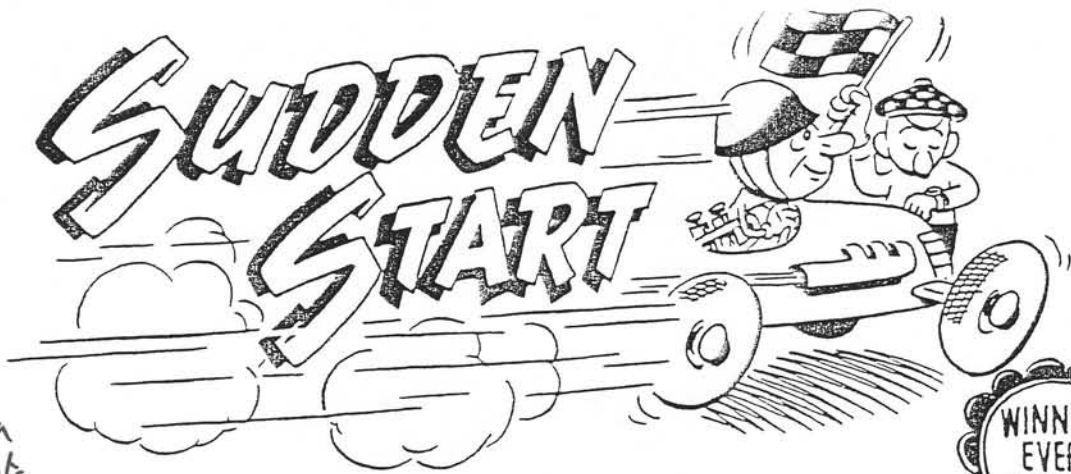
ALL KEYS (DOWN)

LEGATO AND TONGUE

$\text{♩} = 72-120$

$\text{♩} = 72-120$

SUDDEN START



empieza cada nota con un firme impacto, de repente.

EACH NOTE MUST HAVE A FIRM IMPACT



A SUDDEN DEFINITE START

NO FOOLIN' AROUND

sin "rascar"



THIS IS ONE OF THE MOST IMPORTANT PHASES!

WHERE AMATEURS SEPARATE FROM TOP FLIGHT PROFESSIONALS!

esto diferencia a los amateurs de los profesionales.

ETUDE #16

MIRROR, MIRROR ON THE WALL?



Try the MIRROR Check

usa un espejo

observa la

expresión facial

y

el movimiento labial

CHECK FACIAL EXPRESSION

CHECK MOVEMENT OF LIPS

(VERY LITTLE)

"BAD HABITS ARE EASY TO FORM....HARD TO GET RID OF!"

"los vicios son fáciles de adquirir y difíciles de quitar"

VERY EVEN

Measure (48-72)

ALSO TONGUE



ETUDE #17

Playing IN TUNE

toca con
afinación

♩ = 84-144



Very Even a menudo



One Breath una resp.



Good Sound buen sonido



la
trumpeta
no puede
ser
confinada
perfectamente
afinada

THE TRUMPET
CANNOT BE BUILT
PERFECTLY IN
TUNE...THEREFORE
CERTAIN NOTES
MUST BE HUMORED
WITH THE LIPS...

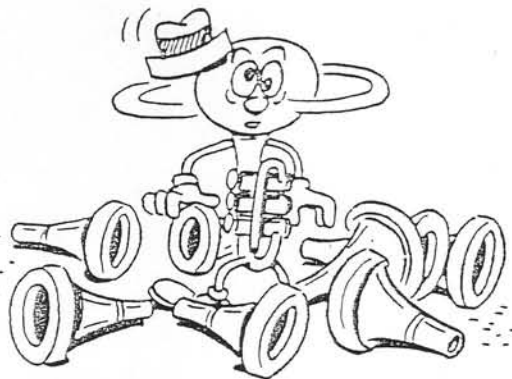


hay notas que pueden
afinarse con los labios

FLAT			FLAT	FLAT	
	alta	alta	baja	baja	baja
	SHARP	SHARP			FLAT
baja		#			

(CHECK FURTHER PAGES 40-41)

ARE YOU A MOUTHPIECE Addict?



BACK IN
MINUTES
GONE FOR
NEW
MOUTHPIECE

EVERYTIME YOU MISS A HIGH NOTE, DO YOU RUN
TO THE MUSIC STORE FOR A DIFFERENT
MOUTHPIECE? IT PLAYS GOOD FOR A FEW DAYS,
THEN IT HAPPENS ALL OVER AGAIN...VICIOUS CIRCLE!



MEDIUM CUP
MOUTHPIECE IS
BEST FOR
GENERAL
PLAYING.

LEAST POSSIBLE PRESSURE
ON UPPER LIP and LESS
THAN THAT ON LOWER LIP....

no "apretar"
la boquilla
contra el labio.

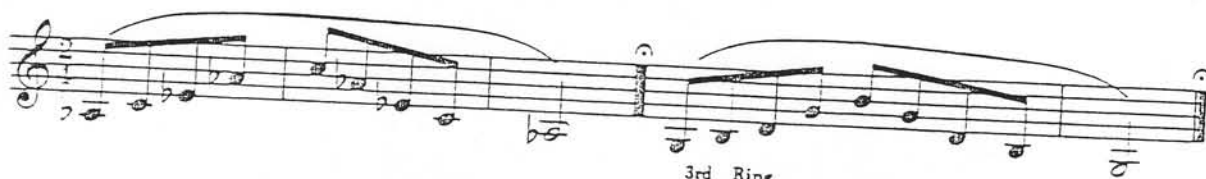
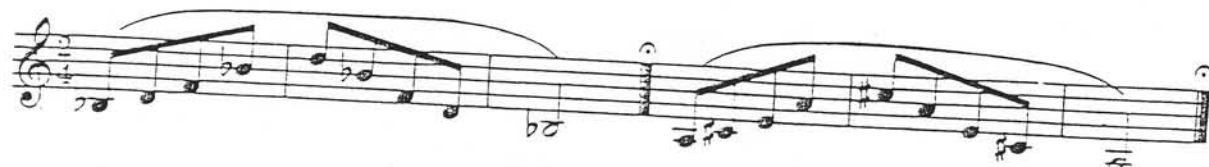
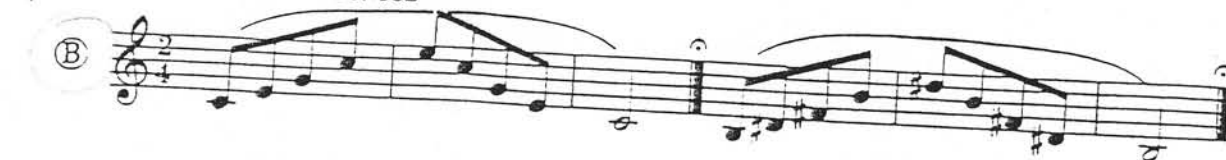
DON'T TAKE A
LIP BEATING!

♩ = 72-120 ALSO TONGUE

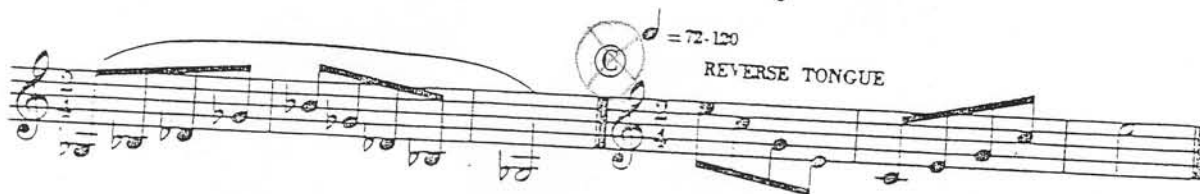
SMOOTH TAPPING

13

Ⓑ

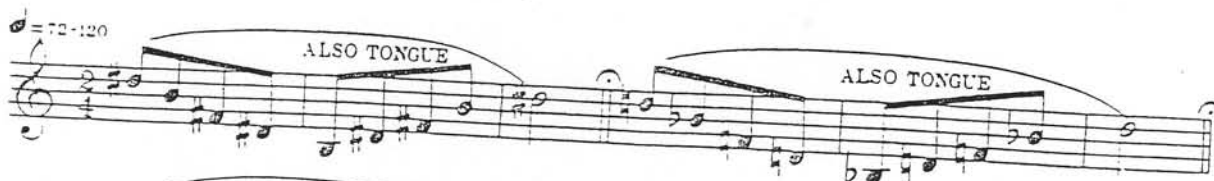


3rd Ring



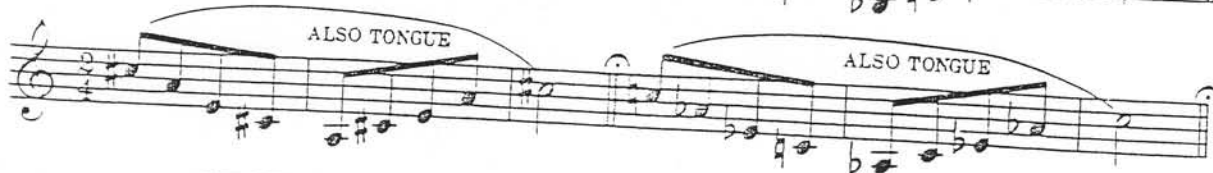
♩ = 72-120

REVERSE TONGUE



ALSO TONGUE

ALSO TONGUE



ALSO TONGUE

ALSO TONGUE



ALSO TONGUE

ALSO TONGUE



tu instrumento es de viento

14 YOUR INSTRUMENT RUNS ON

ETUDE #18

WIND...



Take a Healthy
BREATH...
Close Lips and
Let Her **GO!**

Measure (48-72)

ALSO TONGUE



coge una gran respiración... cierra los labios y hazla ir.

TIPS for GOOD PLAYING

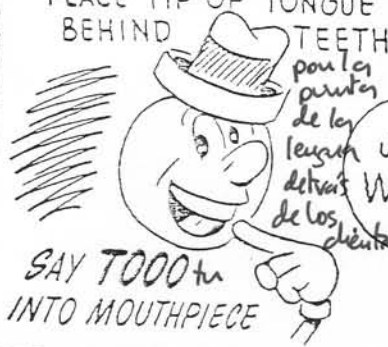
consejos para tocar bien

calienta
vibra
la
boquilla



WARM
and
BUZZ
MOUTHPIECE

PLACE TIP OF TONGUE
BEHIND



TEETH
pon la
punta
de la
lengua
detrás
de los
dientes!

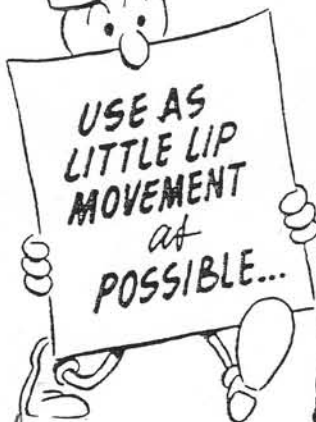
SAY TOOTH
INTO MOUTHPIECE

SHORT STROKE
OF THE TONGUE



corto golpe
de la lengua

USE AS
LITTLE LIP
MOVEMENT
as
POSSIBLE...



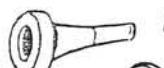
usa el menor mov. de
labios posible

PUSH VALVES
DOWN
FIRMLY!



pulsa los pistones
firmemente

A GOOD...



A GOOD...



... A
MUST
FOR GOOD
PLAYING

una
obligación
para
tocar bien

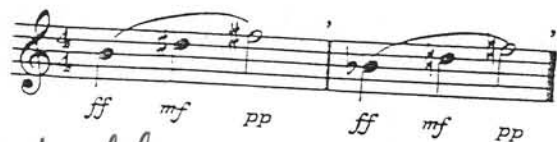
USO
del
Vibrato

ETUDE # 19

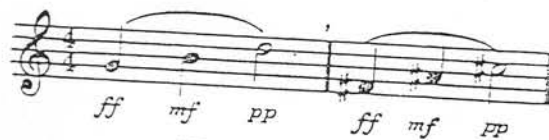
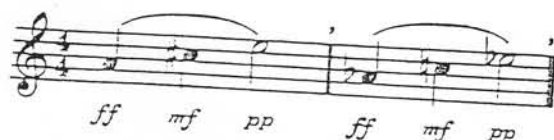
15

Use of VIBRATO

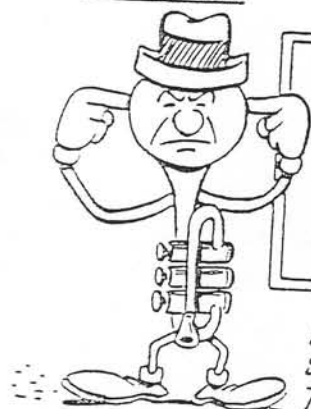
- ★ SPARINGLY ON LOW NOTES...
- ★ HIGHER THE MORE YOU USE...



usa los dedos para corregirlo



(For Control)



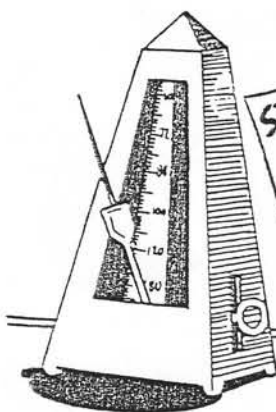
WHEN USED IN A
BUGLE CALL
OR CHORAL -
THE RESULT IS
NOT SO GOOD!

START HAND VIBRATO
SLOWLY! ONE PULSATION
TO THE BEAT... TWO
PULSATIONS... ETC....

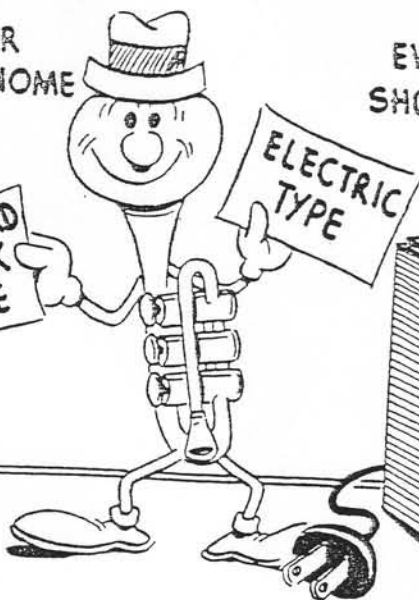
empiezo lentamente

STEADY RHYTHM

EVERY SERIOUS PLAYER
SHOULD HAVE A METRONOME

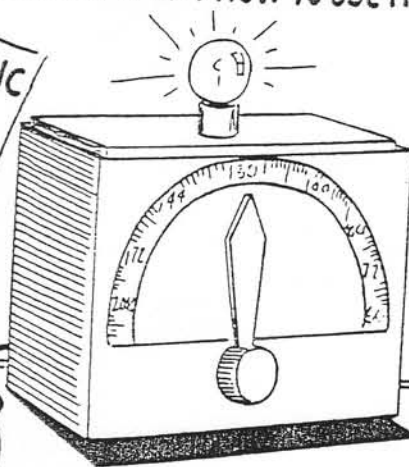


STANDARD
CLOCK
TYPE

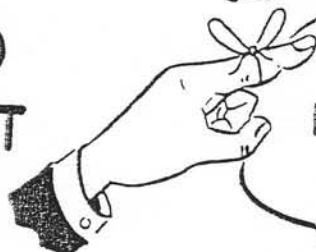


ELECTRIC
TYPE

EVERY SERIOUS PLAYER
SHOULD KNOW HOW TO USE IT



CORRECT TEMPO
IS VERY IMPORTANT



A Reminder:
PLAY ONE NOTE AFTER
THE OTHER - DON'T
LET 'EM LAG...

gran sonido durante todo el ejercicio

ETUDE #20

♩ = 72-120

BIG**SOUND
THROUGH ENTIRE
EXERCISE!**CONNECT SOUND *in*
TONGUING (TOOO)

NOT

NO *Skeleton* NOTES**SOME *Meat* ON
THE BONES**no notas "esqueléticas",
que tengan "carne" en los huesos

LEGATO AND TONGUE

♩ = 72-120

(E)

(A)

(B)

All Keys (Down) *en todas las tonalidades.*

(C)

All Keys (Down)

All Keys (Down)

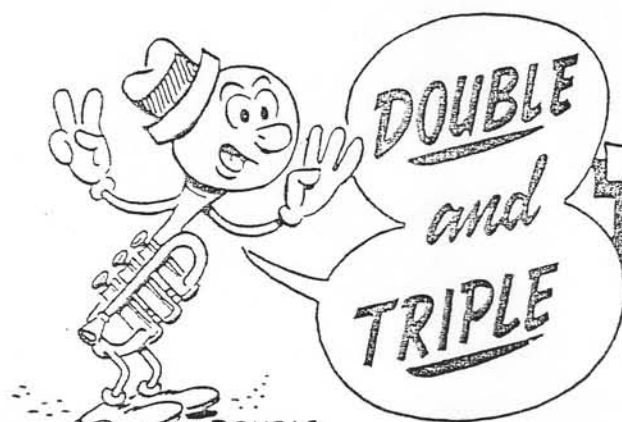
(D)

All Keys (Down)

Also Tongue también picado

♩ = 72-120

(E)



doble y triple picado

TONGUING*Slow* PRACTICE
A MUST!

DOUBLE

TU (KU) TU (KU) TU

PAGE 180 WILLIAMS (VOL.II)

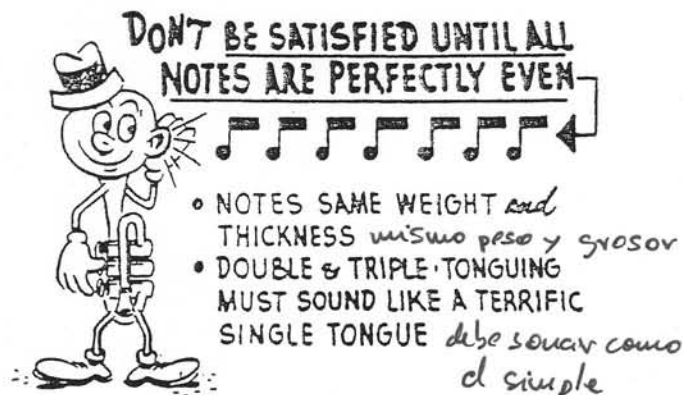
TRIPLE

TU TU (KU) TU TU (KU) TU

PAGE 175 WILLIAMS (VOL.II)



"paten" d'aire an el "Ka", esperezoso...



$\text{♩} = 72-120$

The first system of musical notation consists of six staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a B-flat. The subsequent five staves are in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. They contain a bass line with similar rhythmic patterns, including triplets and various accidentals.

B

 $\text{♩} = 72-120$
D

The second system of musical notation, labeled 'B', consists of six staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and a B-flat. The subsequent five staves are in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. They contain a bass line with similar rhythmic patterns, including triplets and various accidentals.



Does Your Upper Lip Take a Beating?

¿tiene tu labio un "golpe"?

then **USE DIAPHRAGM** *presión de diafragma, no de labio*
PRESSURE not Lip Pressure

1. ALMOST EVERYONE HAS
A RECESSED LOWER JAW

casi todo el mundo
mene el labio
inferior

2. SUGGEST MOVING LOWER
JAW FORWARD
(SO BITE IS EVEN)



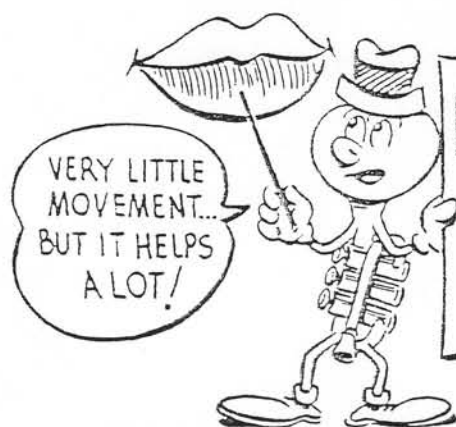
3. AS LITTLE LIP PRESSURE AS *la menor presión posible*
POSSIBLE (PUCKER SLIGHTLY SO MORE LIP IS IN MOUTHPIECE)

4. SET DIAPHRAGM MUSCLES *prepara los músculos del diafragma*
FOR THE NOTE DESIRED

ALWAYS PAUSE

AND RELAX....

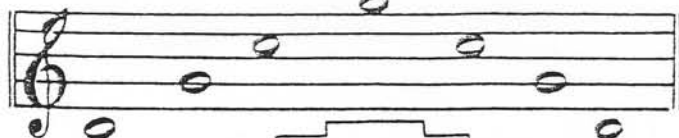
ETUDE #21



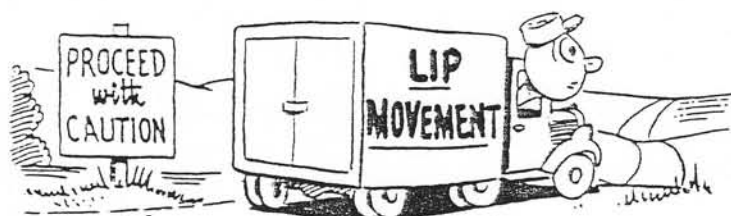
VERY LITTLE
MOVEMENT...
BUT IT HELPS
A LOT!

**LOWER
LIP
MOVEMENT**

poco mov. (labial)



• LOWER LIP MOVES SLIGHTLY UP & DOWN WITH MELODY.
DON'T OVER DO IT! (PERHAPS $\frac{1}{16}$ " from LOW C to G)



LIP CONTROL

=84-184



KEEP
ADDING
ONE

Play five notes in one breath, then six, then seven etc.,
adding one each time till you can play the entire
exercise in one breath.



HAVE TROUBLE TELLING IF YOU ARE SHARP or FLAT?

¿tienes problemas
para saber si estás
alto o bajo?



THEN USE THE
**TUNING SLIDE
METHOD**

entonces usa
la bombarda
afinar

• THIS METHOD ASSURES
YOU OF BEING **IN TUNE** •

1st WEEK

START WITH SLIDE PULLED ALL THE
WAY OUT (VERY FLAT) THEN PRACTICE
& GRADUALLY PULL SLIDE IN TILL
YOU'VE REACHED CORRECT PITCH
(CHECK AGAINST TUNING BELL)

MARK
SLIDE AT
CORRECT
PITCH

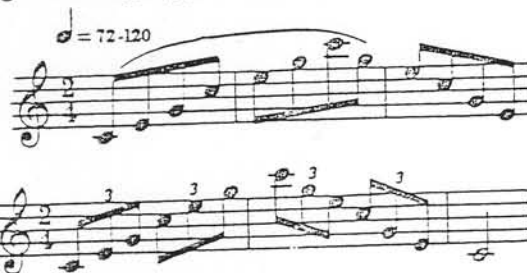
2nd WEEK

START WITH SLIDE PUSHED ALL THE
WAY IN (VERY SHARP) THEN PRACTICE
& GRADUALLY PULL SLIDE OUT TILL
YOU'VE REACHED CORRECT PITCH
(CHECK AGAINST TUNING BELL)

1^a semana: bomba sacada ... progresivamente va metiendo

2^a " : viceversa

ETUDE #22

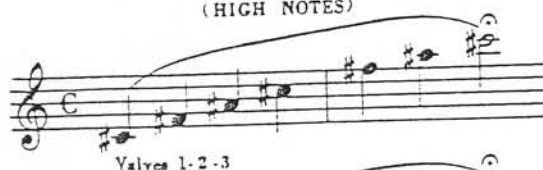


S-S-S-S-H

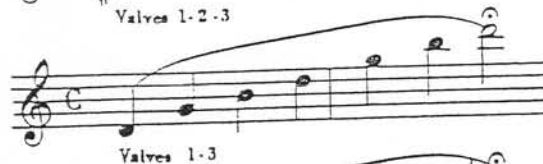
Practice
VERY SOFTLY....

toca piano

All Keys (Down)
(HIGH NOTES)



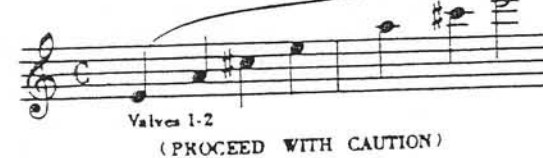
Valves 1-2-3



Valves 1-3



Valves 2-3



Valves 1-2

(PROCEED WITH CAUTION)

...SOFT PLAYING
DOES NOT TIRE
YOUR LIPS OR
EARS OF THOSE
NEAR YOU...



no cansarás tus

labios ni las ovejeras de los oídos

$\bullet = 72-120$

ETUDE #23

resistencia
Endurance Check

= 56



in GOING FROM
HIGH NOTE *agudo*
to **LOW** NOTE *grave*

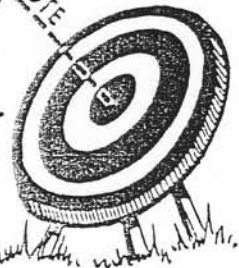
AIM FOR TOP OF NOTE
(IN PITCH)

ff Slow

(Really Blow)

begin
un poco
di labio
inferiore

- LOWER YOUR LOWER LIP SLIGHTLY...
- SET STOMACH MUSCLES



Another Important Reminder:

BLOW STRAIGHT THROUGH
YOUR INSTRUMENT.....



ONE OF THE SECRETS OF

FAST TONGUING

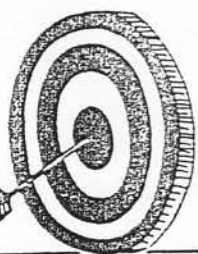
IS THE SHORTEST POSSIBLE MOVEMENT (WIGGLE) OF THE TONGUE



...TAKES LONGER TO GO FROM NEW YORK TO LOS ANGELES THAN FROM NEW YORK TO CHICAGO!

ETUDE # 25

in GOING FROM LOW NOTE to HIGH NOTE



AIM FOR TOP OF NOTE (IN PITCH)

- RAISE LOWER LIP SLIGHTLY
- SET STOMACH MUSCLES

Always: KEEP TONGUE CLOSE BEHIND TEETH...DON'T EXTEND IT PAST...

ETUDE #24

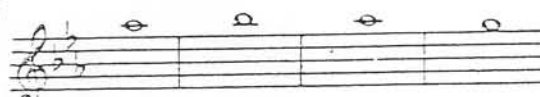
FAST TONGUING

[] = 100-144



SIMILE (Same pattern each measure)

uno de los secretos del picado rápido es el mínimo movimiento de la lengua



Play In One Breath

OCTAVES



TA - E



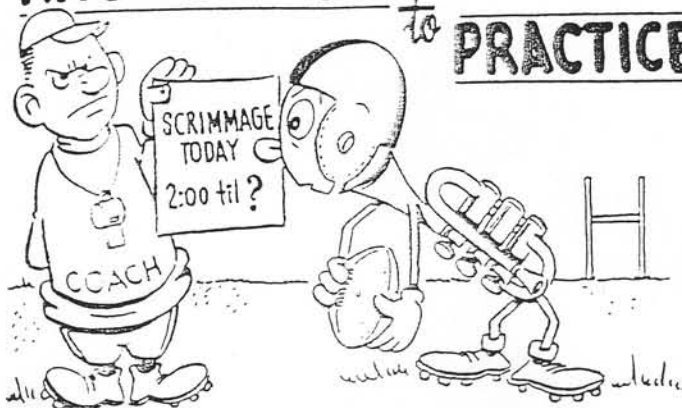
sube un poco el labio inferior



(Clean Playing)

KNOW HOW LONG

to PRACTICE



- FOUR 15 MINUTE SESSIONS BETTER THAN 1 HOUR STEADY
- STRENGTHEN LIPS - DON'T WEAR THEM OUT

KNOW
YOUR
LIMIT!

STOP

BEFORE BECOMING OVERTIRED!

para antes de cansar

é usas a
3ª Bomba?

Do You Use the 3rd VALVE RING?



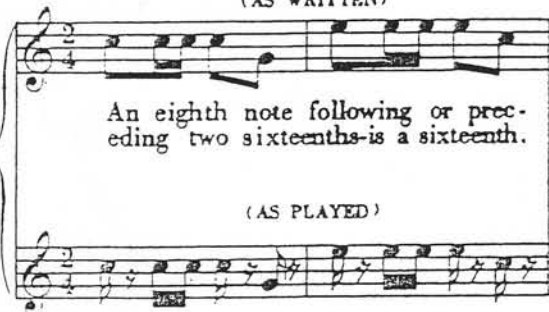
USE OF 3rd VALVE RING

TOO SHARP	TOO SHARP	NOT AS SHARP AS D & C#
PUSH RING OUT 1/2 INCH		PUSH RING OUT 3/8 INCH

Two Common Errors

$\text{♩} = 72-120$

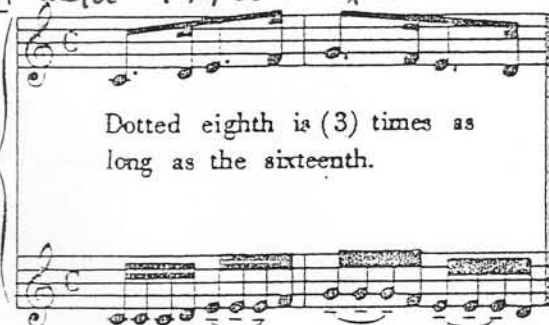
(AS WRITTEN)



(AS PLAYED)

WILLIAM'S Vol. I (Page 73)

$\text{♩} = 88-132$ *meior 4 1/4 de h. que 1h.*



WILLIAM'S Vol. I (Page 66)

SHOULD INVESTIGATE THE USE OF FIRST & THIRD TUNING RING!

SHARP ON TRUMPETS & C

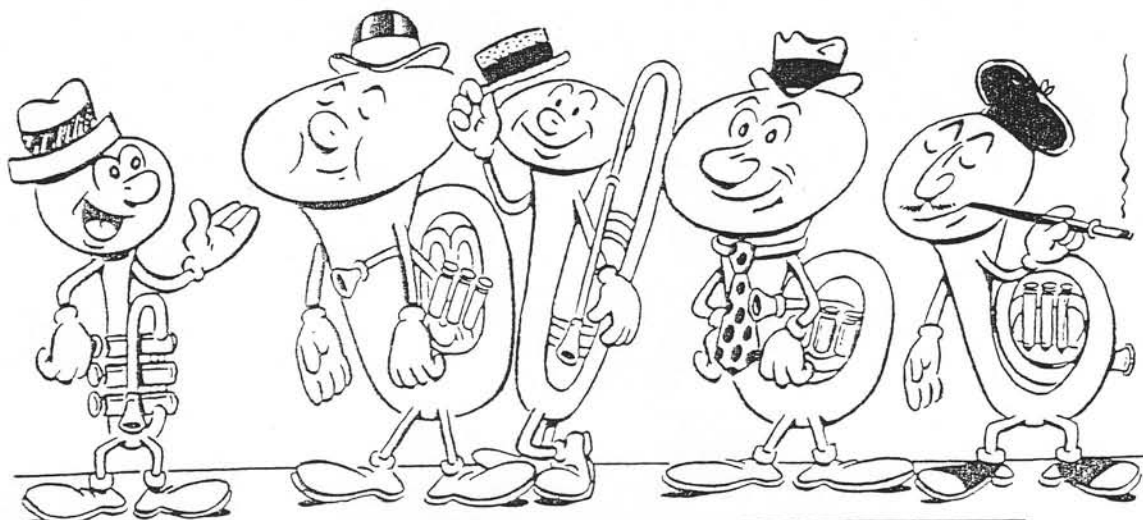
SHARP

(SAME AS 3rd RING)

1/2 INCH 3/8 INCH

TUNE *in* SUSTAINED PASSAGES
(OUT 1/16 INCH)

IF YOU CAN GET 1st & 3rd RINGS - BETTER YET!



THIS BOOK APPLIES TO THE ENTIRE
BRASS FAMILY

USE THE IDEAS PRESENTED HERE *in*

Everyday CHECKING



**10 & 20 MINUTE
DAILY ROUTINES**



10 MINUTES	20 MINUTES
ETUDES 1-2-3- 4-5-6-7-8-9- 10-11-14 (a.)	ETUDES 2-3-4- 5-6-7-8-9-10-11 12-13-14-16-18-20 (c)

• USE ALTERNATE ETUDES *for* VARIETY •

DAILY DOZEN....

- WARM UP AT LEAST 20 MINUTES
- PLAY ALL 12 EVERYDAY, EVEN IF FOR ONLY 60 SECONDS EACH

1. WARM UP *calentamiento*
2. MAJOR SCALES
3. MINOR SCALES
4. CHROMATIC SCALES
5. INTERVALS
6. TRIPLE TONGUE *triple picado*
7. DOUBLE TONGUE *doble picado*
8. ETUDES
9. SOLOS, DUETS, TRIOS
10. TRANSPOSITION
11. TRUMPETING *obras*
12. SIGHT READING *la vista*

• Refer TO WILLIAMS METHODS
FOR ADDITIONAL MATERIAL

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