



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*

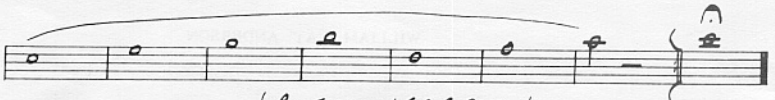
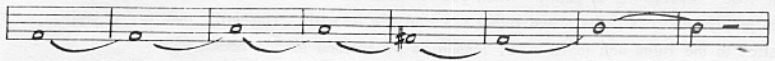
III *PLAY VERY SLOWLY FOR 20 MINUTES* *(REST FOR 10 MINUTES)*
mf *ff* *ff* *mf*

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

VII

II

X

VI

XII

XIII

XIV

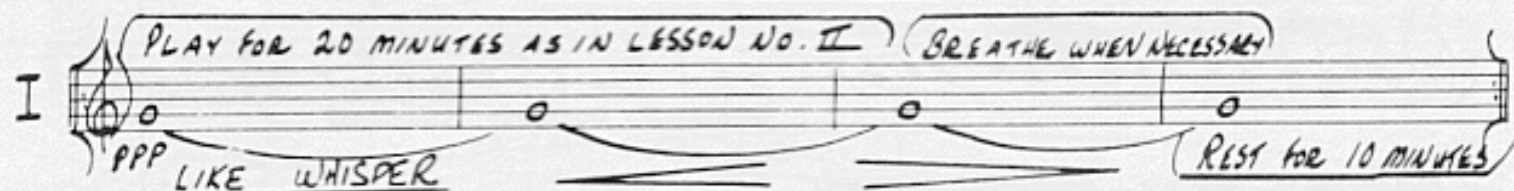
XV

XVI

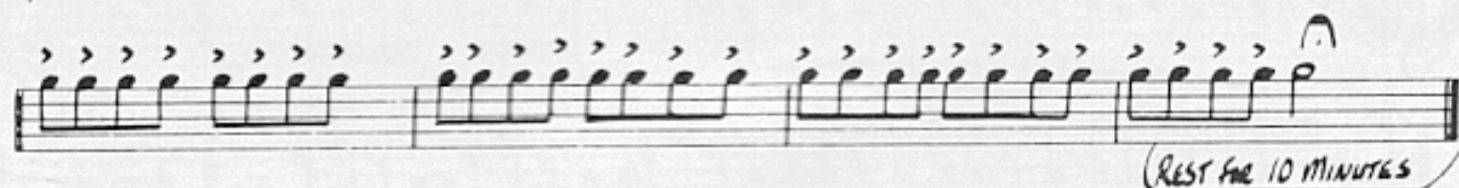
XVII

Handwritten musical score for Study No. 2, featuring 12 staves of music. Each staff is numbered on the left (VI, VI, VII, II, X, VI, XII, XIII, XIV, XV, XVI, XVII) and contains a treble clef, a key signature, and a series of eighth and sixteenth notes. The music is written in a single system, with each staff ending with a double bar line and a repeat sign. The key signature changes from C major to D major, then to E major, and finally to F# major. The notation includes various accidentals (sharps, flats, naturals) and slurs over the notes.

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.

(GOLD WORM)

17

I

Handwritten musical score for part I of 'Gold Worm'. It consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written with eighth and quarter notes, some beamed together. The second staff continues the melody with a slur over a group of notes. The third staff features a series of eighth notes, some with accidentals. The fourth staff concludes the section with a final note and a repeat sign.

II

Handwritten musical score for part II of 'Gold Worm'. It consists of four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written with eighth and quarter notes, some beamed together. The second staff continues the melody with a slur over a group of notes. The third staff features a series of eighth notes, some with accidentals. The fourth staff concludes the section with a final note and a repeat sign.

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

VERY LONG

(REST 10 MINUTES)

III

PLAY THIS EXERCISE 5 TIMES

VERY LONG

VERY LONG

(REST 10 MINUTES)

(STUDY No. 8 - CONT.)

PLAY THIS EXERCISE 5 TIMES

IV

REST 5 MINUTES

1 2 3 4 5

V

VI

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 

X 

(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, and note values. 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

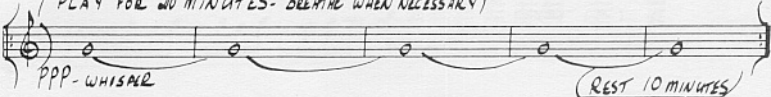
Together they govern the quality of sound.

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!"

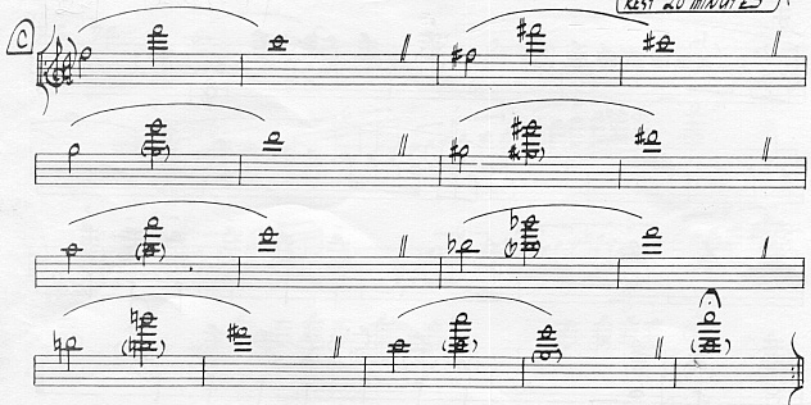
(PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY)



(EXQUISITE WOMAN)

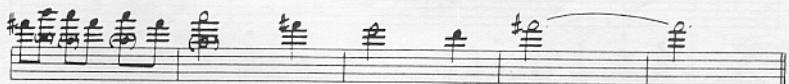
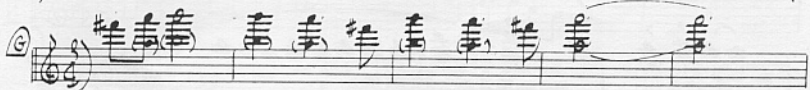
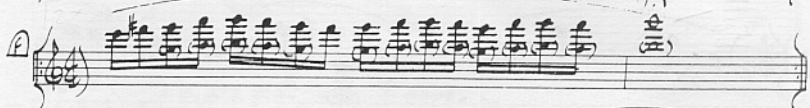
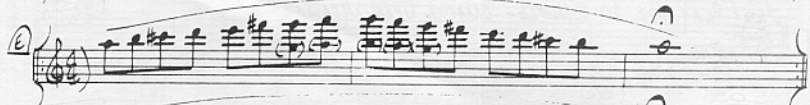
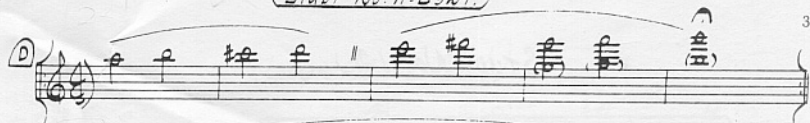


(EXQUISITE WOMAN - 2)

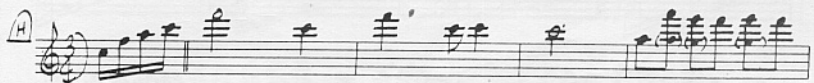
STUDY No. 11

(STUDY NO. 11 - CONT.)

31



(REST 30 MINUTES)



STUDY No. 4

I  *ppp* LIKE WHISPER (REST 10 MINUTES)

II  *mf* *fff* *pp* (REST 10 MINUTES)

III  *f* (REST 10 MINUTES)

IV  *f* (REST 10 MINUTES)

V  *f* (REST 10 MINUTES)

LOOK AT ME

9

A handwritten musical score for a piece titled "LOOK AT ME". The score is written on ten systems of staves, each containing a grand staff (treble and bass clefs). The music is in 4/4 time, indicated by the first staff. The key signature is one sharp (F#), and the tempo is marked "Allegro". The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, as well as rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The piece includes several trills, triplets, and sixteenth-note runs. The final measure of the piece is marked with a double bar line and the word "Fine" written in cursive.

STUDY No 5

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.)

11

PLAY SLOWLY

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

V

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

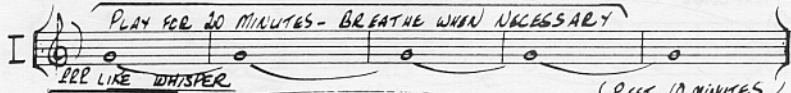
VII

VIII

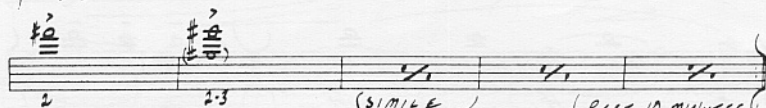
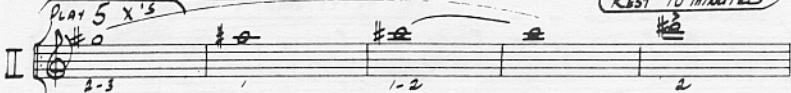
(PLAY FOR 2 DAYS)

(STUDY No. 6)

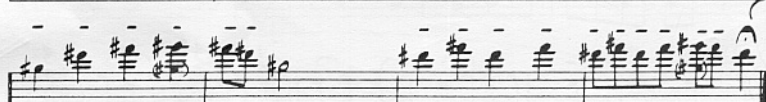
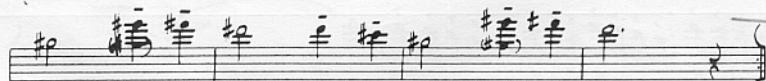
PLAY FOR 20 MINUTES - BREATHE WHEN NECESSARY



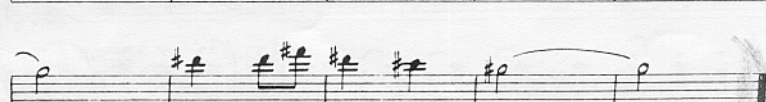
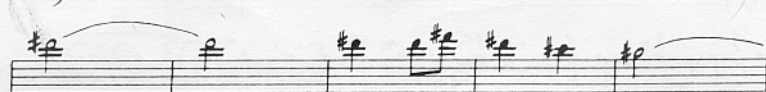
(REST 10 MINUTES)



(REST 10 MINUTES)



(REST 10 MINUTES)



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:

The image displays a handwritten musical score for the "Cat" Anderson System, organized into seven staves. The notation includes notes, fingerings, and specific system markings.

- Staff 1:** Features a series of notes with fingerings written above them: 1-2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Below the staff, a sequence of letters and symbols is provided: Bb, C, 1-2 C#, D, 2, E, F, F#, G, 2-3 G#, 1-2 A, 1-2 A.
- Staff 2:** Contains notes with fingerings: 1-2, 1-2, 2-3, 2-3, 1, 1, 1, 1, 1. Below the staff, the letters A, G#, G#, F#, E are listed.
- Staff 3:** Shows notes with fingerings: 2, 2, 1, 1, 1, 1, 1, 1, 1. Below the staff, the letters B, Bb, Bb, C, C, C#, C#, D are listed.
- Staff 4:** Displays a sequence of notes with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1. Below the staff, the letters B, Bb, Bb, C, C, C#, C#, D are listed.
- Staff 5:** Features a sequence of notes with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1. Below the staff, the letters B, Bb, Bb, C, C, C#, C#, D are listed.
- Staff 6:** Shows a sequence of notes with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1. Below the staff, the letters B, Bb, Bb, C, C, C#, C#, D are listed.
- Staff 7:** Displays a sequence of notes with fingerings: 1, 1, 1, 1, 1, 1, 1, 1, 1. Below the staff, the letters B, Bb, Bb, C, C, C#, C#, D are listed.

WHOLE TONE SCALES

The image displays 12 staves of handwritten musical notation, each representing a whole tone scale. The scales are written in treble clef with a key signature of one flat (B-flat). The notes are organized into two groups of six staves each. The first group (staves 1-6) uses half notes, and the second group (staves 7-12) uses quarter notes. Each staff begins with a double bar line, followed by the scale notes, and ends with a double bar line. The scales are: 1. C whole tone (C, D, E, F#, G, A), 2. D whole tone (D, E, F#, G, A, B), 3. E whole tone (E, F#, G, A, B, C), 4. F# whole tone (F#, G, A, B, C, D), 5. G whole tone (G, A, B, C, D, E), 6. A whole tone (A, B, C, D, E, F#), 7. Bb whole tone (Bb, C, D, E, F, G), 8. Cb whole tone (Cb, Db, Eb, F, G, Ab), 9. Db whole tone (Db, Eb, F, G, Ab, Bb), 10. Eb whole tone (Eb, F, G, Ab, Bb, C), 11. F whole tone (F, G, Ab, Bb, C, Db), 12. F# whole tone (F#, G, A, B, C, D).

1 2 3 4 5

(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

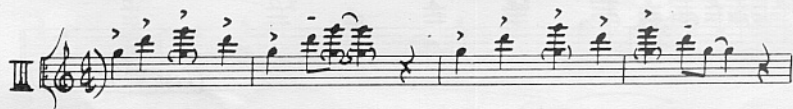
IV *(SLOWLY)*

(STUDY No. 12)

I 

II 

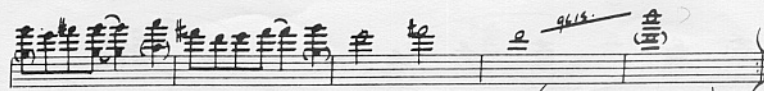


III 





G B D C# B A



D (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, rests, and bar lines. The first pair of staves is labeled "Cma" and "Cmi". The second pair is labeled "Dma" and "Dmi". The third pair is labeled "Ema" and "Emi". The fourth pair is labeled "Fma" and "Fmi". The fifth pair is labeled "Abma" and "Abmi". The sixth pair is labeled "Bbma" and "Bbmi". The seventh pair is labeled "Ebma" and "Ebmi". The eighth pair is labeled "Fma" and "Fmi". A "REST 10 MIN." instruction is written in parentheses at the end of the fourth pair of staves and at the bottom right of the eighth pair of staves.

(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 six systems, each containing two measures of music. The first four systems feature triads, while the last two systems feature single notes.

The first four systems are labeled with triad names above the first measure of each system:

- System 1: Gma (G major triad)
- System 2: Ama (A major triad)
- System 3: Bma (B major triad)
- System 4: C#ma (C# major triad)

The fifth and sixth systems are labeled with triad names above the first measure of each system:

- System 5: Gmi (G minor triad)
- System 6: A#mi (A# minor triad)

The seventh and eighth systems are labeled with triad names above the first measure of each system:

- System 7: Bmi (B minor triad)
- System 8: C#mi (C# minor triad)

The final two systems (9 and 10) are labeled with triad names above the first measure of each system:

- System 9: Gma (G major triad)
- System 10: Ama (A major triad)

The notation for the triads consists of three notes beamed together, with a half note value. The notation for the single notes consists of a single note with a half note value. The score is written in a clear, legible hand.