



# Van Cott Information Services, Inc. presents Brass Books and More

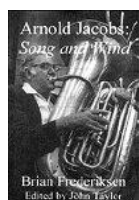
Brass Catalog 10a  
2/12/13

This catalog includes clarinet books, CDs, videos, Music Minus One CDs, woodwind books, and general music books. **We are happy to accept Purchase Orders from University Music Departments, Libraries and Bookstores** (see Ordering Information). We also have a full line of flute, saxophone, oboe, and bassoon books, videos and CDs. You may order online, by fax, or phone. To order or for the latest information visit our web site at <http://www.vcisinc.com>. **Bindings:** **HB:** Hard Bound, **PB:** Perfect Bound (paperback with square spine), **SS:** Saddle Stitch (paper, folded and stapled), **SB:** Spiral Bound (plastic or metal). **Shipping:** Heavy item, US Media Mail shipping charges based on weight. **Free US Media Mail shipping if ordered with another item.** Price and availability subject to change.

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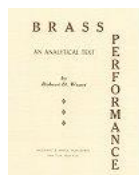
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## Brass Books (general)



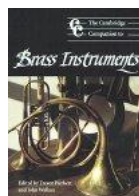
**G42. Arnold Jacobs: *Song and Wind*** by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen, and it draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues.

29.95



**BR12. Brass Performance** by Robert D. Weast. McGinnis & Marx, 1965, SS, 87 pages. An analytical text of the physical processes, problems and technique of brass. Its purpose is to define and evaluate the basic principles of the brass players' physical performance and present them in practical applications. The main topics, which are covered in detail, are tone production, the embouchure, air dynamics, diagnostic and remedial procedures, specifics of brass, and a precise guide to controlled playing.

9.95



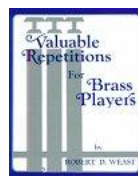
**BR02. The Cambridge Companion to Brass Instruments** edited by Trevor Herbert and John Wallace. Cambridge University Press, 1997, PB, 360 pages. This book provides an overview of the history of brass instruments, and their technical and musical development. Much of the volume is devoted to the way brass instruments have been used in classical music, but there are also important contributions from the ancient world, non-Western music, vernacular and popular traditions and the rise of jazz. The editors are two of the most respected names in the world of brass performance and scholarship, and the list of contributors includes the names of many of the world's most prestigious scholars and performers.

38.95



**BR13. Keys to Natural Performance for Brass Players** by Robert D. Weast. McGinnis & Marx, SS, 63 pages. The book contains instruction and exercises designed to promote "natural performance" which will lead one to reach their full potential. Topics (many with musical exercises) include: Chromaticism: Key to Correct Response, Repetition Key to Consistency, Timing and Coordination, The Pressurized Air Column, Mouthpiece Pressure, The Warm-Up, Strength and Endurance, Awareness Performance, The Growing Edge of Development, The Aural Image, and Learning Through Analogous Experience.

9.95



**BR11. Valuable Repetitions for Brass Players** by Robert D. Weast. The Brass World, 1980, SS, 80 pages. The author has selected scales, chords, note markings, tonguing and rhythms from the body of performance techniques. They have been reduced to their simplest form and presented in exercises that feature repetitions. This book is for all brass players and all exercises are in both treble and bass clefs.

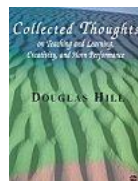
9.95

## Horn Books



**HR02. The Art of French Horn Playing** by Phillip Farkas. Summy Birchard, 1956, SS, 95 pages. A treatise on the problems and techniques of horn playing, explained to the fullest extent, the secrets of successful horn playing. Covers choosing the mouthpiece and horn, care and maintenance, playing position, fingering, tuning, embouchure, breathing, practice, tonguing and articulation, tone, phrasing, range, endurance, dynamic range, mouthpiece pressure, accuracy, transposition, lip trills, muting and stopping, etc. Includes 10 pages of etudes and a number of exercises.

13.95



**HR06. Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance** by Douglas Hill. Alfred, 2001, PB, 207 pages. Douglas Hill is professor of music at the University of Wisconsin- Madison, past president of the International Horn Society and respected teacher and clinician worldwide for over 30 years. The 27 chapters in this book cover topics from getting started to preparing for college and professional auditions. The "chapter on creativity and the complete musical self" includes composing, as well as improvising. Seven chapters on repertoire and reviews of music and texts are the most comprehensive of any horn (or any other instrument) text to date. The process of learning and teaching is extremely insightful for any serious student or the most experienced instructor.

36.95

Order online at: [www.vcisinc.com](http://www.vcisinc.com)

**HR10. *Conversations About the Horn*** by Daniel Bourgue translated by Nancy Jordan Fako. International Music Diffusion, 1996, PB, 113 pages. Daniel Bourgue has had an illustrious playing and teaching career including serving as the principal horn of the Orchestre du Théâtre National de l'Opéra de Paris from 1964 to 1989. This book is based on a series of lectures given by Bourgue during the 1980s and early 1990s, giving it a different slant than the typical instrument book. Subjects covered include the history of the horn and its variations, acoustic principals and transpositions, pedagogy and musical interpretation, respiration and relaxation, the horn and Mozart and the horn and Messiaen, repertoire, and a selected bibliography. Includes numerous photographs and musical examples.

29.95

**HR11. *La Trompa*** por Daniel Bourgue traducción Miguel Martinez. International Music Diffusion, 1993, PB, 117 pages. Spanish translation of above. Special Order.

29.95

**HR01. *The Early Horn, A Practical Guide*** by John Humphries. Cambridge University Press, 2000, PB, 147 pages. This introduction to the early horn provides a historical account of the instrument's development during the eighteenth and nineteenth centuries as well as a practical guide to playing techniques and principles of interpretation. The book aims to help performers to play in a historically appropriate style and provides a series of case studies including major works from the horn repertoire by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann and Brahms. It includes chapters on the historical background of the instrument, its design and development, and choice of instrument today.

24.95

**HR05. *Horn*** by Barry Tuckwell. Kahn & Averill, 2002, PB, 202 pages. Written with the sensibility of a soloist, orchestral player, and conductor, this musical tutorial explores the history of the horn and modern techniques for writing and playing. Useful advice is given on all aspects of learning, practicing, and playing for the beginner, amateur, and teacher. The difficulties of building and maintaining the instrument, the practicalities of the craft, and the life of a professional horn player are covered.

18.95

**HR04. *Horn Technique*** by Gunther Schuller. Oxford University Press, 1992 Second Edition (reprint of 2003), PB, 137 pages. A classic guide to all aspects of horn-playing, with chapters on tone-production, exercises, legato and staccato playing, the art of practicing, and notes for composers and conductors. The second edition has an enlarged repertoire list, and corrections and updating throughout.

52.95

**HR07. *Mastery of the French Horn*** by Michael Hoeltzel. Schott, 2006, PB, 136 pages. Translated into English by William Melton. Mastery of the French Horn is for intermediate to advanced players, for improving technique and finding new levels of musical expression. Includes chapters, most with exercises or musical excerpts: Advanced Daily Technical Exercises (about 40 pages); The Art of Practicing; The Way to an Individual Tone; Shaping the Music; Which Horn for Which Music?; The Horn and Horn Playing over the Centuries (a short manual of style); The Cadenza in the Solo Literature; Competitions, Juries, Auditions and Solo Performances; Horn Playing as a Profession; and Literature about the Horn.

29.95

**HR12. *A Practical Guide to French Horn Playing*** by Milan Yancich. Wind Music Inc., 1971, HB, 100 pages. Milan Yancich (1921-2007) had a distinguished career as an orchestra hornist, music educator, and publisher. This is a complete method including the basics of great horn playing through comprehensive exercises and discussions on all aspects of a musical approach to the french horn. Music Educators will find valuable suggestions as to choice of mouthpieces, warm-up exercises, exercises for development of range, and many other areas of technique involving student musicians.

19.95

## Horn Music

**OMLHR1. *The Orchestral Musician's CD-ROM Library Vol. 1 Horn***. CD Sheet Music LLC, 2003. Complete horn parts (not just first horn) to 90 orchestral masterworks on CD-ROM. The composers Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Volume 1. The parts are in the included Adobe Acrobat (.pdf) format and require a computer (PCs running Windows 95 and above or Macs running MAC OS 7.5 and above) and a printer to use.

19.95

**OMLHR2. *The Orchestral Musician's CD-ROM Library Vol. 2 Horn***. CD Sheet Music LLC, 2004. Complete horn parts (not just first horn) to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger.

19.95

**OMLHR3. *The Orchestral Musician's CD-ROM Library Vol. 3 Horn***. CD Sheet Music LLC, 2004. Complete horn parts (not just first horn) to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppe.

19.95

**OMLHR4. *The Orchestral Musician's CD-ROM Library Vol. 4 Horn***. CD Sheet Music LLC, 2004. Complete horn parts to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka.

19.95

**OMLHR5. *The Orchestral Musician's CD-ROM Library Vol. 5 Horn***. CD Sheet Music LLC, 2005. Complete horn parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana.

19.95

**OMLHR6. *The Orchestral Musician's CD-ROM Library Vol. 6 Horn***. CD Sheet Music LLC, 2005. There are 81 pieces in Volume 6 of which 77 have horn parts in Adobe Acrobat (.pdf) format. Partis include Mozart (16 symphonies, 14 piano concertos, 3 violin concertos, 8 overtures, 3 divertimenti, 5 serenades, and more) and Haydn (23 symphonies, The Creation, and The Seasons).

19.95

**OMLHR7. *The Orchestral Musician's CD-ROM Library Vol. 7 Horn***. CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen.

19.95

**OMLHR8. The Orchestral Musician's CD-ROM Library Vol. 8 Horn.** CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams.

### 19.95

**OMLHR9. The Orchestral Musician's CD-ROM Library Vol. 9 Horn.** CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Bloch (Schelomo), Schoenberg (Chamber Symphony, Pierrot Lunaire, 4 more), Sibelius (17 including Symphonies 1-5, Finlandia, Violin Concerto), J. Strauss (Die Fledermaus, Gypsy Baron Overture, more); R. Strauss (22 including Also Sprach Zarathustra, Don Juan, Till Eulenspiegel, etc.), and Webern (Passacaglia).

### 19.95

**OMLHR10. The Orchestral Musician's CD-ROM Library Vol. 10 Horn.** CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by J.S. Bach, Handel, Arne, C.P.E. Bach, Boccherini, Cimarosa, Dittersdorf, Gluck, Herold, Lully, Mehul, Paisiello, and Rameau.

### 19.95

**OMLHR11. The Orchestral Musician's CD-ROM Library Vol. 11 Horn Wagner: Part 1.** CD Sheet Music LLC, 2009. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 11 contains six Wagner orchestral works and the early operas: Der Fliegende Holländer, Tannhäuser, Lohengrin, and Tristan und Isolde.

### 19.95

**OMLHR12. The Orchestral Musician's CD-ROM Library Vol. 12 Horn Wagner: Part 2.** CD Sheet Music LLC, 2009. This CD has complete horn parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 12 contains six of Wagner's later operas: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger von Nürnberg, and Parsifal.

### 19.95

**OMLHRSET. The Orchestral Musician's CD-ROM Library Vols. 1-12 Oboe.** All 12 volumes of the Orchestral Musician's CD-ROM Library for Horn at a discounted price.

### 221.95

**Note:** Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, seven volumes are \$129.50, eight volumes are \$147.95, nine volumes are \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all are listed on our web site.

**G229. Sonata "No. 4" for Oboe, Horn in F and Harpsichord** by Claude Debussy reconstructed and arranged by Kenneth Cooper. International Music Co., 2011, SS, includes harpsichord score and all parts. Debussy's original plans (conceived in 1915) to write for this unusual combination were cut short by his death in 1918. Musicologist and harpsichordist Kenneth Cooper reimagines what Debussy might have written using three Debussy pieces; 1. Prélude - La Boîte à Joujoux (The Toy Box), 2. Scherzando - Étude pour les notes répétées, and 3. Mouvement - Images I. Preface includes 6 pages of background information. College level.

### 31.95

**G90. Sonic Portals Trio for Oboe, Horn & Piano** by Simon A. Sargon. 2004, SB. Commissioned by the Texas Music Teachers Association. In four movements: The first, Molto tranquillo, begins with an arching horn melody that sets the mood of the piece. The second movement is light and airy with a pastoral feeling in its central part. The third movement starts serenely but dissolves into an agitated and dissonant middle section, then builds to a climax, followed by a quite reassuring song. Playful and humorous, the last movement ends in a burst of high spirits. Despite the commissioning source this a college level work that only the very best high school students could perform.

### 29.95

**V047. Variazioni concertanti on motives from La Sonnambula by Bellini for Soprano, Clarinet (Horn or Violoncello) and Piano** by Otto Nicolai. Verlag Dohr Köln, SS, 2000, includes two copies of score with vocal, piano, and instrumental part; and parts for clarinet (in B-flat), horn, and cello. This was apparently written with the horn as the primary instrument (but the score has the clarinet part in C). It begins with a typical florid introduction by the instrumentalist and piano, followed by an Allegro featuring the vocalist, and three variations (the vocalist is tacit on the first). This is a college level work for the instrumentalists and has a very challenging vocal part.

### 32.95

**HR08. Vermeer Portraits for Horn and Piano** by Simon A. Sargon. 2002, SB, 18 + 7 pages. Dedicated to Marcia Spence, Professor of Horn at the University of Missouri. This piece was inspired by the timeless beauty of the paintings of the 17th century Dutch master Jan Vermeer. In each movement the composer has tried to utilize the evocative sonorities of the horn to create a musical counterpart to the feelings generated by the portraits. The paintings portrayed are "Christ in the House of Mary and Martha," "Allegory of Faith," "The Guitar Player," "Woman with a Balance," "The Astronomer," and "The Soldier and the Laughing Girl."

### 19.95

**HR09. The Weeping Shofar for Horn and Piano** by Simon A. Sargon. 1998, SB, 10 + 6 pages. This piece was inspired by the Holocaust as a result of a trip by the composer to Eastern Europe. The Shofar is the ram's horn which is part of Jewish ritual and worship. Throughout this piece the horn conjures up the sound of the Shofar. It refers to the traditional calls, but beyond that serves as an elegiac voice of mourning. The horn also uses some extended techniques to evoke the choked off cries and sobs of the Holocaust's victims.

### 14.95

**G233. Quartet in E-flat major Op. 8/2 for Oboe, Horn, Viola and Violoncello** by Carl Stamitz edited by Bernhard Päuler. Amadeus Verlag, 2009, SS, includes parts and score. The horn part is in F. This is one of six quartets that make up Op. 8. It is in three movements: Allegro, Andante, and Rondeau (Allegretto). This work is appropriate for advanced high school, early college, or adult amateurs.

### 22.95

**Note:** See our website for woodwind quintet and ensemble music and reference books that include horn.

## Trombone Books and Music

**TB01. The Art of Trombone Playing** by Edward Kleinhammer. Summy-Birchard, 1963, SS, 107 pages. This book is written for the trombonist, beginner or advance, who is always a student at any stage of proficiency. It covers selection and care of the instrument, breath, embouchure, mouthpiece practicing, tone, volume, slide technique, detached playing, legato and legato tonguing, daily exercises, intonation, rhythm, musical interpretation and style, and selected literature. There are many exercises and musical examples throughout this book.



### 15.95

**TB05. Beethoven Three Equali WoO 30 for 4 Trombones** by Ludwig van Beethoven edited by Egon Voss. Henle, 2012, SS, includes score and parts. Composed at the request of the music director in Linz in 1812 to celebrate All Souls' Day, this staple of the trombone repertoire was later sung in an arrangement for male chorus at Beethoven's own funeral. Parts are both in the original C and in modern bass clefs. Includes notes on the piece and editing in German, English and French. Sale price! \$5.00 off the list price.

### 19.95

**TB06. Cavatine for Trombone and Piano Op. 144** by Camille Saint-Saëns edited by Dominik Rahmer. Henle, 2012, SS, 7 + 2 pages. Camille Saint-Saëns was always trying to expand the rather sparse repertoire for chamber music for wind instruments. The trombone came into its own as a solo instrument with the Cavatine, composed in 1915. It displays here its lyrical, romantic side. The Cavatine, an effective recital piece, is a milestone in the solo literature for advanced trombone players. The Henle Urtext edition is the first to take into account also the autograph in Paris. Includes notes on the piece and editing in German, English and French.

### 15.95

**B161. *Compatible Trios for Winds for Bassoon, Trombone, or Euphonium (BC)*** arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. *Compatible Trios for Winds* is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as *The Irish Washerwoman*, *Brahms' Hungarian Dance No. 5*, *MacDowell's To a Wild Rose*, and more.

9.95

**B161. *Compatible Trios for Winds for Bassoon, Trombone, or Euphonium (BC)*** arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. *Compatible Trios for Winds* is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as *The Irish Washerwoman*, *Brahms' Hungarian Dance No. 5*, *MacDowell's To a Wild Rose*, and more.

**OMLLB1. *The Orchestral Musician's CD-ROM Library Vol. 1 Low Brass***. CD Sheet Music LLC, 2003. Complete low brass parts (mostly trombone) to 90 orchestral masterworks on CD-ROM. The composers Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Volume 1. Note: Some parts are tacit. The parts are in the included Adobe Acrobat (.pdf) format and require a computer (PCs running Windows 95 and above or Macs running MAC OS 7.5 and above) and a printer to use

19.95

**OMLLB2. *The Orchestral Musician's CD-ROM Library Vol. 2 Low Brass***. CD Sheet Music LLC, 2004. Complete low brass parts (mostly trombone) to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger. Note: Some parts are tacit.

19.95

**OMLLB3. *The Orchestral Musician's CD-ROM Library Vol. 3 Low Brass***. CD Sheet Music LLC, 2004. Complete low brass parts (mostly trombone) to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppe. Note: Some parts are tacit.

19.95

**OMLLB4. *The Orchestral Musician's CD-ROM Library Vol. 4 Low Brass***. CD Sheet Music LLC, 2004. Complete low brass parts (mostly trombone) to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka.

19.95

**OMLLB15. *The Orchestral Musician's CD-ROM Library Vol. 5 Low Brass***. CD Sheet Music LLC, 2005. Complete low brass parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana.

19.95

**OMLLB6. *The Orchestral Musician's CD-ROM Library Vol. 6 Low Brass***. CD Sheet Music LLC, 2005. There are 81 pieces in Volume 6 of which six have low brass parts (all trombone) in Adobe Acrobat (.pdf) format. Parts are included for Mozart (*Magic Flute Overture K.620*, *Mass in C major K.317*, *Mass in C minor K.427*, and *Requiem K626*) and Haydn (*The Creation*, and *The Seasons*).

19.95

**OMLLB7. *The Orchestral Musician's CD-ROM Library Vol. 7 Low Brass***. CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. This CD has complete trombone and tuba parts (some pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen.

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**OMLLB8. *The Orchestral Musician's CD-ROM Library Vol. 8 Low Brass***. CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. This CD has complete trombone and tuba parts (some pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams.

19.95

**OMLLB9. *The Orchestral Musician's CD-ROM Library Vol. 9 Low Brass***. CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. This CD has complete trombone and tuba parts (some pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Bloch (*Schelomo*), Schoenberg (*Chamber Symphony*, *Pierrot Lunaire*, 4 more), Sibelius (17 including *Symphonies 1-5*, *Finlandia*, *Violin Concerto*), J. Strauss (*Die Fledermaus*, *Gypsy Baron Overture*, more); R. Strauss (22 including *Also Sprach Zarathustra*, *Don Juan*, *Till Eulenspiegel*, etc.), and Webern (*Passacaglia*).

19.95

**OMLLB10. *The Orchestral Musician's CD-ROM Library Vol. 10 Low Brass***. CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. This CD has six works for Low Brass (the rest are tacet) on CD-ROM in Adobe Acrobat (.pdf) format. The works are Gluck (*Don Juan Ballet Suite* and *Paris & Hellen Ballet Suite*), Handel (*Israel in Egypt* and two editions of the *Messiah*), and Herold (*Zampa Overture*). All are for trombone except the *Zampa Overture* which also includes an ophicleide.

19.95

**OMLLB11. *The Orchestral Musician's CD-ROM Library Vol. 11 Low Brass Wagner: Part 1***. CD Sheet Music LLC, 2009. This CD has complete trombone and tuba parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 11 contains six Wagner orchestral works and the early operas: *Der Fliegende Holländer*, *Tannhäuser*, *Lohengrin*, and *Tristan und Isolde*.

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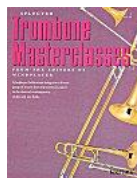
**OMLLB12. *The Orchestral Musician's CD-ROM Library Vol. 12 Low Brass Wagner: Part 2***. CD Sheet Music LLC, 2009. This CD has complete trombone and tuba parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 12 contains six of Wagner's later operas: *Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*, *Die Meistersinger von Nürnberg*, and *Parsifal*.

19.95

**OMLLBSET. *The Orchestral Musician's CD-ROM Library Vols. 1-12 Low Brass***. All 12 volumes of the *Orchestral Musician's CD-ROM Library* for low brass at a discounted price.

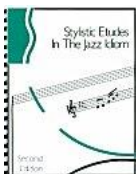
221.95

**Note:** Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, seven volumes are \$129.50, eight volumes are \$147.95, nine volumes are \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all are listed on our web site.



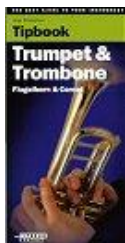
**TB02. *Selected Trombone Masterclasses*** from the editors of *Windplayer*. Windplayer Publications, 2001, SS, 31 pages. This book contains 15 brief masterclasses on wide variety of subjects such as slide technique, tonguing, alternate positions, doubling, multiphonics, bass trombone, etc.

12.95



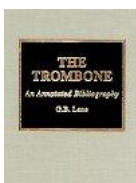
**G75. *Stylistic Etudes in the Jazz Idiom*** compiled by Lou Fischer. Houston Publishing, 1995, SB, 145 pages. Originally intended for All State audition material, the etudes in this book have proven themselves ideal for sight reading auditions, recital performance, individual practice and stylistic development. There are 15 etudes for each instrument (sax, trumpet, trombone, bass trombone, piano, guitar, bass, and drum). There are five etudes each in the styles of swing, ballad, and Latin/Funk. The trombone and bass trombone etudes are by Mark Anderson.

27.95



**BR04. *Tipbook Trumpet & Trombone*** by Hugo Pinksterboer. The Tipbook Company, 2001, PB, 132 pages. This is a "hardware" book about the instruments and is especially recommended for anyone who wants to learn more about or needs a reference on the physical aspects of the trumpet (also cornet and flugelhorn) and trombone. This may include adult beginners, parents of clarinet students, teenage students, non-brass playing music education majors or band directors, etc. The book is very well illustrated and includes chapters on buying an instrument, mouthpieces, mutes, steps to take before and after playing, maintenance, how they are made, the brands of brass instruments, the family of brasswinds, etc.

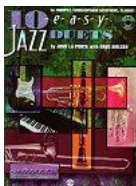
9.95



**TB03: *The Trombone, An Annotated Bibliography*** by George B. Lane. Scarecrow Press, 1999, HB, 441 pages. This book represents a Herculean effort by the author. It provides a basic resource for locating material related to all aspects of the trombone. The annotated citations include: bibliographies, discographies, music, performance practices, instruments and equipment, pedagogy. Most citations appear to be from periodicals. The book concludes with a comprehensive index.

72.95

## Trumpet Books and Music



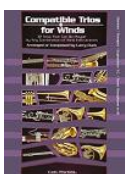
**G76. *10 Easy Jazz Duets (B-flat Instruments)*** by John La Porta with Greg Nielsen. Warner Bros. Publications, 1996, SS, 23 pages + CD. These books (available for C, B-flat, E-flat, and bass clef instruments) are designed to provide instrumentalists of all ages and opportunity to play duets in a variety of jazz styles. A CD is included making it possible to play the duets alone. The book provides instructions for use with solo and duet practice with the CD, with live rhythm, and for a jazz workshop. Each piece has instructions on the format (which choruses and when) to play.

12.95



**G218. *Compatible Duets for Winds for Clarinet or Tenor Saxophone in B-flat*** arranged or composed by Larry Clark. Carl Fischer, 2010, SS, 48 pages. This book, which is part of a series, contains 31 duets from the early intermediate to the mid-intermediate level that can be played by any combination of wind instruments. The duets in these books come in a variety of styles such as classical, folk music, and original compositions.

9.95



**C1928. *Compatible Trios for Winds for Clarinet, Trumpet, Tenor Saxophone or other B-flat instruments*** arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. *Compatible Trios for Winds* is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as The Irish Washerwoman, Brahms' Hungarian Dance No. 5, MacDowell's To a Wild Rose, and more

9.95

**TR03. *The Orchestral Musician's CD-ROM Library Vol. 1 Trumpet***. CD Sheet Music LLC, 2003. Complete trumpet parts (not just first trumpet) to 90 orchestral masterworks on CD-ROM. The composers Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Volume 1. Note: Some parts are tacit. The parts are in the included Adobe Acrobat (.pdf) format and require a computer (PCs running Windows 95 and above or Macs running MAC OS 7.5 and above) and a printer to use.

19.95

**TR04. *The Orchestral Musician's CD-ROM Library Vol. 2 Trumpet***. CD Sheet Music LLC, 2004. Complete trumpet parts (not just first trumpet) to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger. Note: Some parts are tacit.

19.95

**TR05. *The Orchestral Musician's CD-ROM Library Vol. 3 Trumpet***. CD Sheet Music LLC, 2004. Complete trumpet parts (not just first trumpet) to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppe. Note: Some parts are tacit.

19.95

**TR07. *The Orchestral Musician's CD-ROM Library Vol. 4 Trumpet***. CD Sheet Music LLC, 2004. Complete trumpet parts to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka.

19.95

**TR08. *The Orchestral Musician's CD-ROM Library Vol. 5 Trumpet***. CD Sheet Music LLC, 2005. Complete trumpet parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana.

19.95

**OMLTR6. *The Orchestral Musician's CD-ROM Library Vol. 6 Trumpet***. CD Sheet Music LLC, 2004. Complete Trumpet parts to 57 orchestral masterworks (some pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Mozart (12 symphonies, 4 piano concertos, 8 overtures, Divertimento No. 1, masses, Requiem K626, 5 serenades and more) and Haydn (21 symphonies, The Creation, and The Seasons).

19.95

**OMLTR7. *The Orchestral Musician's CD-ROM Library Vol. 7 Trumpet***. CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. Complete trumpet parts (some pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen.

19.95

**OMLTR8. *The Orchestral Musician's CD-ROM Library Vol. 8 Trumpet***. CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. This CD has complete trumpet parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams.

19.95

**OMLTR9. *The Orchestral Musician's CD-ROM Library Vol. 9 Trumpet***. CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. This CD has complete trumpet parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Bloch (Schelomo), Schoenberg (Chamber Symphony, Pierrot Lunaire, 4 more), Sibelius (17 including Symphonies 1-5, Finlandia, Violin Concerto), J. Strauss (Die Fledermaus, Gypsy Baron Overture, more); R. Strauss (22 including Also Sprach Zarathustra, Don Juan, Till Eulenspiegel, etc.), and Webern (Passacaglia).

19.95

**OMLTR10. *The Orchestral Musician's CD-ROM Library Vol. 10 Trumpet***. CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. This CD has complete trumpet parts for 29 works (the rest are tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by J.S. Bach, Handel, Arne, C.P.E. Bach, Boccherini, Cimarosa, Dittersdorf, Gluck, Herold, Lully, Mehul, Paisiello, and Rameau.

19.95

**OMLTR11. The Orchestral Musician's CD-ROM Library Vol. 11 Trumpet Wagner: Part 1.** CD Sheet Music LLC, 2009. This CD has complete trumpet parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 11 contains six Wagner orchestral works and the early operas: Der Fliegende Holländer, Tannhäuser, Lohengrin, and Tristan und Isolde.

19.95

**OMLTR12. The Orchestral Musician's CD-ROM Library Vol. 12 Trumpet Wagner: Part 2.** CD Sheet Music LLC, 2009. This CD has complete trumpet parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 12 contains six of Wagner's later operas: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger von Nürnberg, and Parsifal.

19.95

**OMLTRSET. The Orchestral Musician's CD-ROM Library Vols. 1-12 Trumpet.** All 12 volumes of the Orchestral Musician's CD-ROM Library for trumpet at a discounted price.

221.95

**Note:** Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, and seven volumes are \$129.50, eight volumes are \$147.95, nine volumes are \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all are listed on our web site.

**TR12: Pezzo Pazzo for Trumpet in C and Piano** by Astrid Spitznagel. Musikverlag Alexander Mayer, 2005, SS, 18 + 8 pages. Astrid Spitznagel has been a piano accompanist for trumpet and horn students at the University of Musik and performing Arts in Vienna, Austria for approximately 20 years, so she is very well acquainted with the technical possibilities on these instruments. She is not only an accomplished pianist, but she also earned a diploma for flute. In her composition Pezzo Pazzo for Trumpet in C and Piano, she has combined a whirlwind of notes into a brilliant, dynamic new combination. Chen Guang, an outstanding student from China, premiered the work in Vienna in June 2005 in his graduation program. Astrid has dedicated Pezzo Pazzo to him. This is a challenging new work for ambitious trumpeters, who are looking for an energy packed 'showpiece' in the very best sense of the word.

19.95

**TR02. Selected Trumpet Masterclasses** from the editors of Windplayer. Windplayer Publications, 1994, SS, 31 pages. This book contains 15 brief masterclasses on wide variety of subjects such as warm-ups, practicing, breathing, mutes, problem solving, etc.

12.95

**G75. Stylistic Etudes in the Jazz Idiom** compiled by Lou Fischer. Houston Publishing, 1995, SB, 145 pages. Originally intended for All State audition material, the etudes in this book have proven themselves ideal for sight reading auditions, recital performance, individual practice and stylistic development. There are 15 etudes for each instrument (sax, trumpet, trombone, bass trombone, piano, guitar, guitar, bass, and drum). There are five etudes each in the styles of swing, ballad, and Latin/Funk. The trumpet etudes are by Walter Barr.

27.95

**C1123. Theme from the Antiques Roadshow** for Trumpet or Clarinet and Piano by Paul Reade. Air-Edel Associates, 1992, 3 + 1 pages. This is the theme for the BBC TV show Antiques Roadshow (which has also been shown in the US). It is for clarinet or trumpet and also includes an alternate part for a C instrument.

15.95

**BR04. Tipbook Trumpet & Trombone** by Hugo Pinksterboer. The Tipbook Company, 2001, PB, 132 pages. This is a "hardware" book about the instruments and is especially recommended for anyone who wants to learn more about or needs a reference on the physical aspects of the trumpet (also cornet and flugelhorn) and trombone. This may include adult beginners, parents of clarinet students, teenage students, non-brass playing music education majors or band directors, etc. The book is very well illustrated and includes chapters on buying an instrument, mouthpieces, mutes, steps to take before and after playing, maintenance, how they are made, the brands of brass instruments, the family of brasswinds, etc.

9.95

**TR01. Trumpet** by Crispian Steele-Perkins. Kahn & Averill, 2001, PB, 149 pages. This book traces the development of the trumpet from the earliest times to the present day. It gives clear and concise practical instruction on playing all the instruments in the trumpet family along with numerous musical examples. Includes many photographs of both historical and modern instruments.

18.95

**TR09. Trumpet Technique** by Frank Gabriel Campos. Oxford University Press, 2005, PB, 208 pages. Like a "peak performance" book for athletes, *Trumpet Technique* is a resource for performers, teachers, and students seeking to develop the highest level of skill. Frank Gabriel Campos, a trumpet professor and performer, applies the latest developments in physiology, psychology, learning theory, and psychomotor research to brass technique and performance. All aspects of brass technique are discussed in detail, including the breath, embouchure, oral cavity, tongue, jaw, and proper body use, as well as information on performance psychology, practice techniques, musicians' occupational injuries, and much more.

29.95

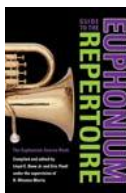
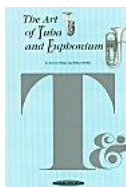
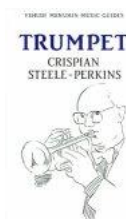
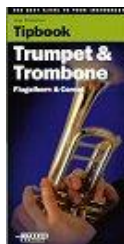
## Tuba and Euphonium Books

**TU03. The Art of Tuba and Euphonium** by Harvey Phillips and William Winkle. Summy Birchard, 1992, PB, 98 pages. This book is an authoritative guide to the euphonium and tuba for students, teachers, and professional performers. It includes tuba history, selection of player, instrument, and mouthpiece; tone production, embouchure, articulation, developing and maintaining performing skills, intonation problems, instrument care, and career preparation. Appendices address methods and studies, instrument manufacturers, historical low brass instruments, and more.

13.95

**TU05. Guide to the Euphonium Repertoire** by Lloyd E. Hone Jr. and Eric Paull under the supervision of R. Winston Morris. Indiana University Press, 2007, HB, 608 pages. Guide to the Euphonium Repertoire is the most definitive publication on the status of the euphonium in the history of this often misunderstood and frequently under-appreciated instrument. This volume documents the rich history, the wealth of repertoire, and the incredible discography of the euphonium. Music educators, composers/arrangers, instrument historians, performers on other instruments, and students of the euphonium (baritone horn, tenor tuba, etc.) will find the exhaustive research evident in this volume's pages to be compelling and comprehensive.

74.95



**TU04. *Guide to the Tuba Repertoire*** by R. Winston Morris and Daniel Perantoni. Indiana University Press, 2006, HB, 688 pages. Guide to the Tuba Repertoire is the most comprehensive investigation ever undertaken into the literature and discography of any single musical instrument. Under the direction of R. Winston Morris and Daniel Perantoni, this publication represents more than 40 years of research by dozens of leading professionals throughout the world. The guide defines the current status of the tuba and documents its growth since its inception in 1835.

74.95

See the Trombone Section for the **Orchestral Musician's Library CD-ROMs** for low brass.

**TU02. *Practical Hints on Playing the Tuba*** by Donald C. Little. Belwin-Mills, 1984, SS, 41 pages. Covers choosing the correct tuba and mouthpiece, posture and playing position, breath, embouchure, warming-up, tone production, articulation, exercises (scale, range, and flexibility), intonation, tuning, fingerings, practicing for results, and care and maintenance. This book may be used as a supplementary source of information to a beginning band method.

6.95

**TU01. *Program Notes for the Solo Tuba*** compiled and edited by Gary Bird. Indiana University Press, 1994, HB, 147 pages. Program notes, written by the composers themselves, describe 88 works for the solo tuba. Includes works for the tuba alone, tuba and piano, and tuba with other types of accompaniment. Each entry gives complete publication data, a history of the piece, its instrumentation and movements, and a description of its musical structure and characteristics. Gary Bird provides an invaluable resource for students, teachers, and professional performers in building repertoire and in gaining insight into a vital body of contemporary music.

19.95

## Repair (we have additional books on woodwind instruments)

**G03. *Band Instrument Repairing Manual*** by Erick Brand. Ferree's Tools, Inc. SB, 204 pages. Covers Keywork; Body Work; General Hints on Pads, Springs, & Regulating; Soldering; Cleaning & Polishing; Clarinets, Saxophones; Inspection; Mouthpieces; Oboes & Bassoons; Valve Instruments; Violins; and Drums. The section on mouthpiece refacing makes this book valuable to clarinet and sax players who are interested in working on mouthpieces.

22.50

**BR018. *Guide to Brass Musical Instrument Repair*** by Christopher Page Bluemel. Northeastern Music Publications, 2011, SB, 246 pages. At last, a book on brass instrument repair! This book, by master repair technician, Chris Bluemel, covers repairs from basic simple repairs to professional repair work. It is a step-by-step guide to brass repair. Easy to read and designed for use the book while repairing brass instruments. Lots of photos and diagrams. Perfect for classroom repair as well as a guide individuals.

32.95

**G46. *Instrument Repair for the Music Teacher*** by Burton Stanley. Alfred Publishing Co., 1978, PB, 154 pages. This book provides instructions for the most common repair procedures for woodwind and brass instruments. The primary focus is on clarinet, flute, piston valve brass, rotary valve brass, and trombone. Corking the saxophone neck is covered but not saxophone repadding.

39.95

## General Music Acoustics and Theory

**G04. *Fundamentals of Musical Acoustics*** by Arthur H. Benade. Dover, PB, 596 pages. The Second, Revised Edition originally published in 1976. This is a hefty book with enough detail for a physicist but still rewarding to the layman. It includes about 75 pages specifically devoted to woodwinds.

19.95

**G05. *Horns, Strings, and Harmony*** by Arthur H. Benade. Dover, PB, 271 pages. An outstanding non-technical introduction to acoustics by Dr. Benade who was a physicist, flutist, and science educator. The book covers vibrating systems, the role of the human ear in hearing music, how pianos, violins, trumpets, oboes, clarinets, flutes, saxophones and many other instruments work. In addition, the author provides instructions for building a home made trumpet, clarinet, and flute.

9.95

**G18. *Lies My Music Teacher Told Me*** by Gerald Eskelin. Stage 3 Publishing, Woodland Hills, CA, Second Edition 2005, PB, 176 pages. This book is dedicated to all those who studied music just long enough to be thoroughly confused. It focuses primarily on the subject of scales, chords and other things having to do with pitch. The problem, in the authors view, is that three centuries of tempered keyboards, has dulled our ears and prevented us from learning the "natural" system that works best for organizing musical structures. He explains this through twelve lies and the corresponding truth. For example, Lie #6: A scale is a series of eight fixed pitches; Truth: A scale is a system of many flexible pitches whose tuning changes slightly depending upon harmonic content.

16.95

**G20. *Music, Physics and Engineering*** by Harry F. Olson. Dover, 1967, PB, 460 pages. A wide ranging book covering both the mechanical and electronic areas of sound production and reproduction. Topics covered include sound waves, musical terminology, resonators and radiators, musical instruments and their characteristics, properties of music, acoustics (theater, studio, and room), sound-reproducing systems, and electronic music. Many charts, diagrams and equations are included. While many aspects of this book are quite technical, most of the information will be comprehensible to all musicians.

16.95

**G021. *On the Sensations of Tone*** by Hermann Helmholtz. Dover, 1954, PB, 576 pages. This is an unabridged reprinting of the 1885 translation by Alexander J. Ellis of the last German edition. It includes a new introduction written in 1954. *On the Sensations of Tone* is regarded as one of the world's greatest scientific classics. It bridges the gap between the natural sciences and music theory. The first two parts of the book deal with the physics and physiology of music. The last part contains the author's theory on the aesthetic relationship of musical tones.

22.95

**G48. *Science & Music*** by Sir James Jeans. Dover, 1968, PB, 258 pages. An unabridged republication of the 1937 English edition of this classic book on musical sounds. It conveys precise information in a non-technical way for anyone interested in music. Includes the various means of producing sounds, hearing, scales, intonation, types of tuning, the concert hall, orchestras and many more topics.

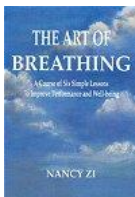
12.95

## Health and Physical Performance



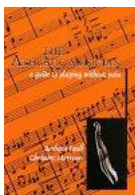
**G42. Arnold Jacobs: Song and Wind** by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen and draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues.

29.95



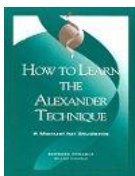
**G64. The Art of Breathing** by Nancy Zi. Vivi Company, 1994, PB, 159 pages. This book contains 6 simple lessons and 24 easy-to-learn exercises, imagery drills and practical applications that will change the way you breathe. Nancy Zi's unique method of abdominal deep breathing shows you how to use more lung capacity to reduce tension, promote relaxation, and enhance your practice and performance.

9.95



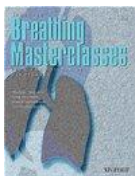
**G22. The Athletic Musician, A Guide to Playing without Pain** by Barbara Paull and Christine Harrison. Scarecrow Press, 1997, PB, 175 pages. An excellent book for all instrumental musicians by a physiotherapist and a violinist. It includes detailed but easy to follow guidance on both what and what not to do. Main sections cover the problem of musician's injuries, anatomy and applied anatomy for musicians, and the musician as athlete.

29.50



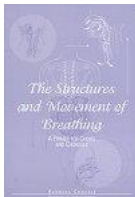
**G33. How to Learn the Alexander Technique** by Barbara Conable. Andover Press, Third Edition, 1995, PB, 154 pages. A primer for students of the Alexander Technique, a well-known method for improving freedom and ease of movement and physical coordination. This book provides the first authoritative account of William Conable's concept, Body Mapping, the study of how our ideas about our bodies affect our experience and movement. Includes sections aimed at instrumentalists, vocalists, actors and dancers.

21.50



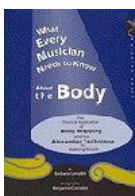
**G41. Selected Breathing Masterclasses.** Windplayer Publications, 2002, SS, 32 pages. These 15 essential lessons feature information, tips, advice and specific exercises you can do to gain better control of your breathing. Each in-depth lesson is given by a recognized expert in their field and features step-by-step instructions. Written in clear and easy-to-understand language, *Selected Breathing Masterclasses* is a definitive manual you will refer to time-and-time again.

12.95



**G40. The Structures and Movement of Breathing** by Barbara Conable. Gia Publications, 2000, SS, 48 pages. While this book is subtitled: "A Primer for Choirs and Choruses," it is also very useful for players of wind instruments. It provides clear and concise information about breathing and features dozens of detailed illustrations and explanations. This book is based on the technique of Body Mapping.

6.95



**G34. What Every Musician Needs to Know about the Body** by Barbara Conable. Andover Press, 2000, SB, 101 pages. A book about Body Mapping and the kinesthetic sense and how they can be developed in ways that help musicians play well. It is full of information about the Alexander Technique, but it is very useful for people who don't have access to an Alexander teacher as well. Heavily illustrated.

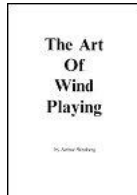
21.50



**G19. You Are Your Instrument** by Julie Lyonn Lieberman. Huiksi Music, New York, 1991, printing of 1997, PB, 152 pages. This book is a detailed guide to mind and especially the body of the musician. It provides guidance to help musicians heal existing injuries and develop a more enjoyable physical/mental experience during practice and performance. It includes anatomy charts and 19 pages of illustrated exercises.

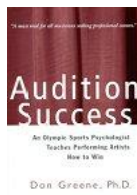
19.95

## Performance (Mental and Technical)



**G32. The Art of Wind Playing** by Arthur Weisberg. SATCO, 1993, HB, 145 pages. The author, a renowned bassoonist, has written this book because of his concern that winds lack the traditions and the consistent pedagogy of string and keyboard instruments. Topics: dynamics, intonation, articulation, vibrato, technique, breathing, musicianship, and interpretation. An essential reference for all wind musicians.

19.95



**G38. Audition Success** by Don Greene. Routledge, 2001, PB, 168 pages. Turn good auditions into great ones with *Audition Success*. Master audition coach Don Greene, Ph.D. techniques teach you how to monitor and control fear, and put your nervous energy to work. The beginning performer will find here the tools to prepare for the audition circuit, and the experienced performer will appreciate techniques that can turn good auditions into great ones.

26.95



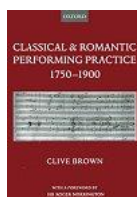
**G131. Circular Breathing: a Method** by Robert S. Spring. Windplayer Publications, 2006, SS, 31 pages. This book presents two alternative introductory methods of circular breathing. It also features exercises and advice from seven contributing experts for flute, clarinet, saxophone, bassoon, oboe, trumpet (Josef Burgstaller), and low brass (Samuel Pila-fian), including recommended repertoire for each.

12.95



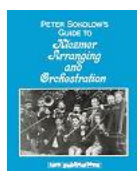
**G45. Circular Breathing for the Wind Performer** by Trent P. Kynaston. Warner Bros. Publications, SS, 20 pages. This is a guide to learning circular breathing for all wind instrumentalists. The author discusses breathing and then provides instruction in beginning, intermediate and advanced techniques for circular breathing.

10.95



**G91. Classical & Romantic Performing Practice 1750-1900** by Clive Brown. Oxford University Press, 1999, PB, 676 pages. Brown identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

64.95



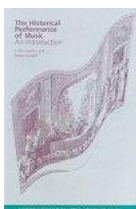
**G70. A Guide to the Understanding and Correction of Intonation Problems** by Al "Corky" Fabrizio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

12.95



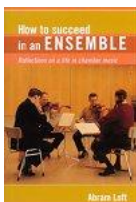
**G70. *A Guide to the Understanding and Correction of Intonation Problems*** by Al "Corky" Fabrizio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

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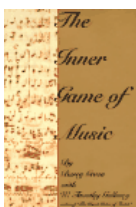
**G10. *The Historical Performance of Music, An Introduction*** by Colin Lawson and Robin Stowell. Cambridge University Press, PB, 219 pages. This book offers a concise overview of historical performance. Chapters include: Music as History, The application of primary sources, Changes in Musical Styles, Conditions and Practices, Case Studies in Ensemble Music, and The Continuing Debate.

21.95



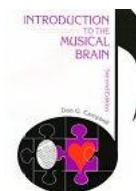
**G56. *How to Succeed in an Ensemble*** by Abram Loft. Amadeus Press, 2003, HB, 300 pages. The author was a member of the Fine Arts Quarter for 25 years and later chairman of the string department at the Eastman School of Music. This book is both an personal account of what life is really like in a chamber ensemble and advice on both the artistic and business aspects of creating and sustaining a successful chamber group.

24.95



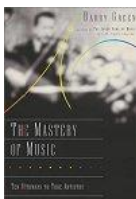
**G06. *The Inner Game of Music*** by Barry Green and W. Timothy Gallwey. Doubleday, HB, 225 pages. The Inner Game of music is that which takes place in the mind, played against such elusive opponents as nervousness, self-doubt, and fear of failure. Using the same principles of "natural learning" Timothy Gallwey developed so successfully for tennis, golf and skiing and applying them to his own field, noted musician Barry Green shows how to acknowledge and overcome these internal obstacles in order to bring a new quality to the experience and learning of music. There are also chapters on ensemble playing, improvisation, composition and creativity, and listening skills - an essential part of the Inner Game - are discussed throughout.

23.95



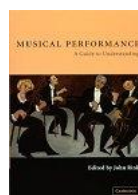
**G14. *Introduction to the Musical Brain*** by Don G. Campbell. MMB Music, Inc. PB, 148 pages. This innovative best seller explores the functions, theories, and musical expressions of the brain in correlation with music education. Contains exercises and activities for both children and adults to activate right lobe (emotional) learning modes, and integrate those with the left lobe (logical).

16.95



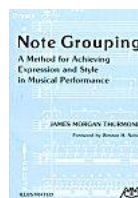
**G36. *The Mastery of Music, Ten Pathways to True Artistry*** by Barry Green. Broadway Books, 2003, HB, 293 pages. Barry Green, bassist and co-author of *The Inner Game of Music*, turns his hand to the artistic pathways leading to extraordinary musicianship. Green shows how musical excellence, exhibited by the true virtuosos, requires a mastery of ten unique qualities of the soul and human spirit, such as confidence, passion, discipline, creativity, and relaxed concentration, and he discusses specific ways in which all musicians, composers, and conductors can take their skills to higher levels.

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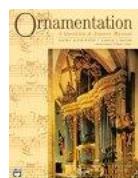
**G29. *Musical Performance, A Guide to Understanding*** edited by John Rink. Cambridge University Press, 2002, PB, 245 pages. This book unravels the complexities of playing music and reveals aspects of learning, playing and responding to music relevant to performances of all levels. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorization. The next section considers the "translation" from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and "performers on performance".

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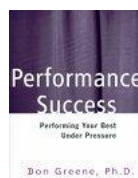
**G63. *Note Grouping*** by James Morgan Thurmond. Meredith Music Publications, 1981, PB, 144 pages. Subtitled: A Method for Achieving Expression and Style in Musical Performance. Fully explains through musical example, the concept of expressive musicianship as taught by Anton Horner, William Kincaid and Marcel Tabuteau. This book clearly illustrates how to teach students to play or sing with expression, musicianship and style and will help to make your performances "come alive."

34.95



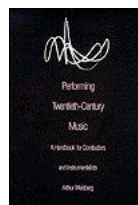
**G25. *Ornamentation, A Question & Answer Manual*** by Valery Lloyd-Watts and Carole L. Bigler. Alfred Publishing Co. Inc., 1995, SS, 64 pages. An excellent and inexpensive introduction to ornamentation. Written to help all musicians, regardless of instruments, it presents a logical step-by-step procedure that makes realizing an ornament and integrating it into a performance simple, stimulating, and rewarding. Covers the Baroque, Classical, Romantic, and Contemporary eras.

9.95



**G55. *Performance Success*** by Don Greene. Routledge, 2002, PB, 151 pages. Performance anxiety is a fact of life for all musicians. You can deny the problems of stress in performance or you can face them, even learn to embrace them. *Performance Success* teaches a set of skills so that a musician can be ready to go out and sing or play at his or her highest level, working with energies that might otherwise be wasted in unproductive ways. This is a book of skills and exercises, prepared by a master teacher.

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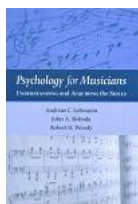
**G31. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists*** by Arthur Weisberg. Yale University Press, 1993, PB, 142 pages. This concise, straightforward handbook by the renowned conductor and bassoonist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. The focus is on understanding and performing twentieth century rhythms, metric modulations, the basics on conducting these rhythms, and preparing the score.

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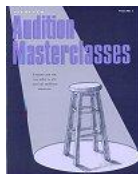
**G144. *Practicing Successfully, A Masterclass in the Musical Art*** by Elizabeth A. H. Green. Gia Publications, 2006, HB, 147 pages. In *Practicing Successfully*, legendary music educator Elizabeth A. H. Green draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence (Part One). In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

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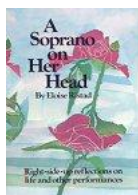
**G134. *Psychology for Musicians*** by Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody. Oxford University Press, 2007, HB, 268 pages. Subtitled: Understanding and Acquiring the Skills. Examining the processes that underlie the acquisition of musical skills, the authors provide a concise, accessible, and up-to-date introduction to psychological research for musicians. The book is divided into three sections: Musical Learning, Musical Skills, and Musical Roles.

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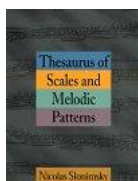
**G71. *Selected Audition Masterclasses***. Windplayer Publications, 2004, SS, 32 pages. Written by 15 top experts (such as Don Greene and Barry Green) who work throughout the music field, this book starts with techniques that help you overcome your first audition jitters and continues with how you can be better prepared for any music audition, including the country's leading orchestras. No matter what instrument you play. You'll even learn how players are able to get professional jobs without performing an actual audition!

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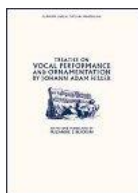
**G28. *A Soprano on Her Head*** by Eloise Ristad. Real People Press, 1982, PB, 204 pages. Eloise Ristad deals with complex problems that torment and cripple many of our most creative and talented people, and she does so with compassion, wisdom, and wit. The problems of stage fright and other petty and debilitating fears are a suffering of epidemic proportions in our society that rob spontaneity and enthusiasm in artistic performance. The author supplies answers and methods for overcoming these universal psychological blocks—methods that have not only been proven in her own studio, but which trace back through history to the oldest and wisest systems of understanding the integration of mind and body.

16.50



**G44. *Thesaurus of Scales and Melodic Patterns*** by Nicolas Slonimsky. Amsco Publications, PB, 244 pages. Originally published in 1947, this book is a reference book of scales and melodic patterns. It is primarily a resource for composers, but instrumentalists have also found it useful as a source for ideas in jazz and as exercises for modern classical music.

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**G57. *Treatise on Vocal Performance and Ornamentation*** by Johann Adam Hiller, edited and translated by Suzanne J. Beicken. Cambridge University Press, 2001, PB, 199 pages. Hiller's treatise was published in Germany in 1780 and is an important manual on vocal technique and performance in the eighteenth century. With its emphasis on practical aspects of ornamentation, declamation and style it will be valuable to instrumentalists as well as singers and is a significant contribution to the understanding of performance practice in the eighteenth century.

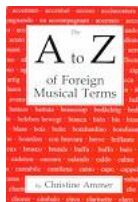
69.95



**G59. *The Young Musician's Survival Guide*** by Amy Nathan. Oxford University Press, 2000, PB, 128 pages. This book will help young people cope with difficulties involved in learning a new instrument and remaining dedicated to playing and practicing. Teens from renowned music programs join pro musicians such as Wynton Marsalis, Paula Robison, and James Galway in offering practical answer to questions from what instrument to play to where the musical road may lead. Probably most suited for ages 11-14.

9.95

## Reference, History, and General



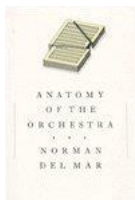
**G140. *The A to Z of Foreign Musical Terms*** by Christine Ammer. ECS Publishing, 1989, PB, 128 pages. This book gives the English equivalents of 3,000 musical terms primarily from French, German, Italian, and Spanish. They were collected from more than 30,000 scores. A guide to French, German, and Italian pronunciation is also included.

10.25



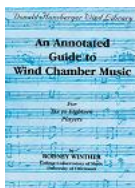
**G73. *The Amateur Wind Instrument Maker*** by Trevor Robinson. University of Massachusetts Press, 1980, PB, 116 pages. Guidance for the amateur craftsman who wishes to make wind instruments. The book includes the flute, fife, recorder, clarinet, shawm, oboe, krumhorn, rackett, cornetti, trumpets, and horns.

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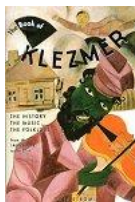
**G02. *Anatomy of the Orchestra*** by Norman Del Mar. University of California Press, PB, 528 pages. A comprehensive guide to the orchestra for conductors, musicians, students and everyone interested in the performance of orchestral music. The book is divided into sections by type of instruments. Each section goes into considerable detail about each instrument including characteristics, range, etc. The book concludes with an extensive index.

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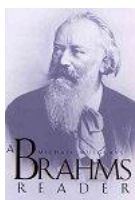
**G207. *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*** by Rodney Winther. Warner Bros Publications (Alfred), 2004, PB, 448 pages. This thick book has a great deal of information, which is enhanced by the paragraph or more of description of each of the more than 500 compositions. It is organized by the number of players and within each sized ensemble by instrumentation. It also includes wind music with soloist(s) and with voices. Helpful indexes will assist the reader.

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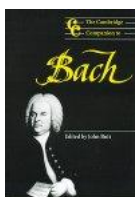
**G17. *The Book of Klezmer*** by A. Cappella. Chicago, 2002, HB, 381 pages. This book covers the entire history of klezmer and is based on both written sources and more than 50 research trips by the author. The chapters are: From King David to David the Klezmer, From the Enlightenment to the Holocaust, Klezmer in the New World 1880-1960, and From Zev to Zorn: The Masters of Culture (the klezmer revival). Appendices are Klezmer Memories in the Memorial Books, Klezmer Slang, and Klezmer Tunes. The book includes photographs, both old and taken during the author's research trips.

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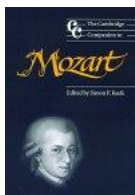
**G30. *A Brahms Reader*** by Michael Musgrave. Yale University Press, 1999, PB, 344 pages. This engaging account of the life of Johannes Brahms provides a fuller portrait of the German composer than ever before. Eminent Brahms scholar Michael Musgrave draws on a wide array of documentation to illuminate Brahms's personality; his outlook as a composer; his activities as pianist, conductor, scholar, and traveler; his friendship with Robert and Clara Schumann; and much more.

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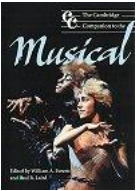
**G50. *The Cambridge Companion to Bach*** edited by John Butt. Cambridge University Press, 1997, PB, 341 pages. *The Cambridge Companion to Bach* goes beyond a basic life-and-works study to provide a late-twentieth-century perspective on J. S. Bach the man and composer. Benefiting from the insights and research of some of the most distinguished Bach scholars, this Companion covers cultural, social and religious contexts, surveys and analyzes Bach's compositional style, traces his influence, and considers the performance and reception of his music through the succeeding generations.

3095



**G51. *The Cambridge Companion to Mozart*** edited by Simon P. Keefe. Cambridge University Press, 2003, PB, 309 pages. Bridging the gap between scholarly and popular images of Mozart, this volume provides comprehensive coverage of all of his important works; the reception of his music since his death; the contexts that inform his work and his significance as a performer. It paints a rounded yet focused picture of one of the most revered artists of all time and enhances readers' appreciation of his extraordinary output.

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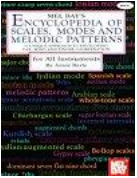
**MT01. *The Cambridge Companion to the Musical*** edited by William A. Everett and Paul R. Laird. Cambridge University Press, 2002, PB, 327 pages. An accessible survey of one of the most popular forms of musical, it offers a guide to the history and development of the musical in England and America, and worldwide. Starting with the early history of the musical, the volume examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. The book contains a chronology, reading lists and photos from key productions.

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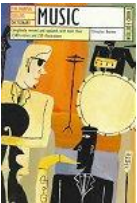
**G58. *The Cambridge Companion to the Orchestra*** edited by Colin Lawson. Cambridge University Press, 2003, PB, 297 pages. This up to date guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, score reading, conducting, international orchestras, the historical instrument movement, recording, and becoming an orchestral musician, educator or informed listener.

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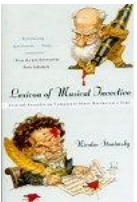
**G23. *Encyclopedia of Scales, Modes and Melodic Patterns for All Instruments*** by Arnie Berle. Mel Bay, 1997, SS, 96 pages. This book provides a comprehensive source for many types of scales. It also provides recommendations on how to practice scales and a practice routine.

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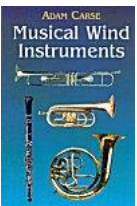
**G09. *The Harper Collins Dictionary of Music*** by Christine Ammer. HaperCollins, PB, 3rd edition, 512 pages. This completely revised and updated edition of the popular HarperCollins Dictionary of Music is a valuable reference tool for students, professionals, and music lovers alike. More than just a book of simple definitions, it provides in-depth explanations and examples of over 3,500 musical terms and includes over 250 illustrations to help clarify the entries.

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**G11. *Lexicon of Musical Invective, Critical Assaults on Composers Since Beethoven's Time*** by Nicolas Slonimsky. Norton, PB, 325 pages. With a new forward by Peter Schickel. This legendary book is an anthology of critical assaults on well-known composers and their works

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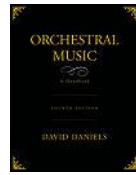
**G47. *Musical Wind Instruments*** by Adam Carse. Dover, 2002, PB, 381 pages. An unabridged republication of this work originally published in London in 1939. A comprehensive guide to wind instruments used in European orchestras and in military and other wind bands during the preceding 400 years. Includes flutes, oboes, clarinets, bassoons, trumpets, cornets, horns, trombones, bugles, and related instruments. Illustrated with photos and drawings.

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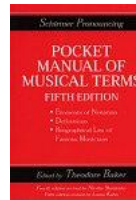
**G39. *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors*** by William Waterhouse. Tony Bingham, 1993, HB, 555 pages. Based on the work of Lyndesay Graham Langwill, this book is an entirely new edition rather than a revision of his last work. The primary purpose of this volume is to assist in the identification, dating and evaluation of wind instruments. It also provides some information on the careers and achievements of makers and inventors. A first class book in every way.

124.95



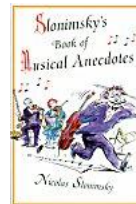
**G95. *Orchestral Music, A Handbook*** by David Daniels. Scarecrow Press, Fourth Edition, 2005, HB, 627 pages. Expanded to 6400 entries and almost 900 composers (only 4200 in 3rd Ed.). Merged with the American Symphony Orchestra League's OLIS (Orchestra Library Information Service). Enhanced specific information on woodwind & brass doublings. Lists of required percussion equipment for many works. New, more intuitive format for instrumentation. More contents notes and durations of individual movements.

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**G08. *Schirmer Pronouncing Pocket Manual of Musical Terms*** edited by Theodore Baker, Nicolas Slonimsky, and Laura Kuhn. Schirmer, PB, 362 pages. This is a small (3 inches by 4 inches), extremely useful, and inexpensive reference. Includes elements of notation, notes and rests, the staff, clefs, scales, chromatic signs, intervals, keys, chords, time signatures, rules for pronouncing German, French, and Italian, a comparative table of tempo marks, musical terms (263 pages), and noteworthy musicians (76 pages)

5.95



**G43. *Slonimsky's Book of Musical Anecdotes*** by Nicholas Slonimsky. Routledge, 2002, PB, 320 pages. Let Slonimsky regale you with tales of Mozart, Beethoven, Rossini and the other expected Classical Music figures, the ugly ducking of Russian music, the Kafka of modern music and other sublime misfits. First published in 1948, this book has earned well-deserved acclaim for being insightful, witty and enthralling. Great for bedside reading, a gift, or a source for information to enliven a music history class.

35.95



**G72. *The Well-Tempered Announcer, A Pronunciation Guide to Classical Music*** by Robert A. Fradkin. Indiana University Press, 1996, PB, 255 pages. In this innovative guide, Robert Fradkin provides the pronunciation of over 2000 personal names, titles of works, and musical terms. In addition, at least half the book is devoted to general pronunciation guidelines for both familiar and unfamiliar languages, giving the reader the tools to pronounce words which are not listed.

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