

Thirty-Six Transcendent Studies for Trumpet, Cornet or Flugel Horn in B-flat

BY THÉO CHARLIER

ENGLISH TRANSLATION BY DR. MICHEL LAPLACE WITH CLIFF WARREN

EDITED BY STEPHEN L. GLOVER

Théo Charlier (1868-1944) worked in France (Paris, Lyon, Marseille) and was a friend of Vincent d'Indy and Charles Bordes, among others. He was born in Seraing-sur-Meuse and studied at the Liège Royal Conservatory. In 1901, he was named teacher at that conservatory. This great musician also led a wind band (Mariemont Bascoup), founded the Scola Musicae in Brussels and was a noted composer (ballets, symphonic pieces, method for the horn in F, and so on). He died in Brussels.

Charlier's studies are in use in most countries, except the USSR. American players often use this book without understanding the related text material, hence this translation.

The first edition of *Thirty-Six Transcendent Studies* was published in 1926. However, the revised edition (copyright 1946) was used for the present translation. It is the currently available edition and has some added phrase markings given by Mr. R. Sabarich at the CNSMP (Paris Conservatory).

First, I have given the title of each study. Next, I have translated the text that appears throughout the book and placed marginal reference numbers that correspond to page numbers of the original book. Where I wish to clarify or give additional information, I placed my own comments in brackets. I did not feel it necessary to translate the numerous notes at the bottom of pages that merely refer the reader to additional studies in other method books.

On behalf of the International Trumpet Guild, I wish to thank Alphonse Leduc & Co. for allowing the publication of this translation. I also wish to thank Denis Egan, professor of trumpet at the London College of Music, for his advice, and Clifford Warren for his assistance in preparing the article for publication.

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Foreword

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Here is a series of 36 studies for the soprano valve trumpet, cornet, or flugelhorn, which will help the young player who desires to play modern music correctly.

Today, in the orchestra, the trumpeters need great technique as well as good musicianship. Contemporary composers do not think of the difficulties they write. They create it, it pleases them; the performer must play it! No matter which instruments they use, modern ones (in C, B-flat, and A) or old ones (in F, E,

Théo Charlier, *Thirty-Six Transcendent Studies* copyright 1926 and 1946 by Alphonse Leduc, Paris.

E-flat, D, and so on), the trumpet player no longer uses tuning crooks as in the past. Because of the lack of time to tune up, crooks would make him always out of tune.

As the valve trumpet is a chromatic instrument like the flute, piano, or violin, it is right to expect it to perform the same types of works. Transposition eliminates this inconvenience.

If the student trumpeter wishes to progress and to play easily in all keys, both sharp and flat, he must be prepared to study diligently.

During my career as a player and a teacher, I feel I have experienced many kinds of difficulties that I always formulated into appropriate exercises. I have written them down for my own use as well as to aid my students. They have been found useful enough by many of my friends and previous students that this publication has resulted.

On this request, I collected my manuscripts and selected these thirty-six studies. It is my hope that this volume will be a useful complement to previous teaching books of this kind.

I arranged them as carefully as possible to treat rhythm, staccato [tonguing] and its various aspects, legato and the slur, and a great number of excerpts wishing to use the full capability of the instrument.

I have tried to make the practice of these thirty-six etudes as enjoyable as possible. I thought it to be of interest to include technical and historical notes to inform the student and to give him some pauses.

I hope that my efforts continue to form the technique of young players. My efforts will be greatly rewarded if my work can help them overcome obstacles encountered during their entire careers.

THÉO CHARLIER,

Professor at the Liège Royal Conservatory of Music

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Editor's Notes

Bringing all our careful attention to this re-edition of the *Thirty-Six Etudes Transcendantes* of Théo Charlier, we want first to pay homage to the author and to honor the memory of this eminent professor of trumpet who recently died in Brussels.

Théo Charlier, after devoting many years to teaching, particularly at the Royal Conservatory of Liege, has left us in the etudes the fruits of his great knowledge and long experience. This book contains serious difficulties and to master them, one must already possess great technical facility.

Without a doubt, there are more difficult technical studies in terms of rhythm and melody than those provided here. There are also other musical pieces that will introduce the student to the novelties of modern music. But we can assure you that the per-

son who will make an effort and who will apply serious work to this book will have great reward. He will become a virtuoso and a musician.

4

(1) This mark V is a breath.

(x) To study articulation, the student also can use:
R. Laurent: *Practical Studies*, Study No.1;
Maxime-Alphonse: *New Studies No. 4* (2nd book)
(Pub. Alphonse Leduc)

[The following phrase markings were stated by R. Sabarich and are not indicated in the text: 5

Line 1, meas. 2-3 well sustained

Line 3, meas. 4 slow down

Line 4, meas. 1 decrescendo on count 3

Line 6, meas. 1 crescendo to count 3

Line 7, meas. 4-5 sustained through count 3

Line 9, meas. 4-5 slow down

Line 11, meas. 1 ad lib.

Line 14, meas. 5 slow down]

Advice to Young Artists

7

In the orchestra, the player has excellent behavior and does not talk during the performance of a work (except in case of absolute necessity).

He has an instrument in good condition and a good mute that will not alter intonation.

He must not practice excerpts of the work before a performance.

He does not turn over pages of his part noisily, especially during a pause.

He must be in his section on time and must stay there as long as possible during a rehearsal.

He pushes in the slides of his instrument quietly, with the valves down so as not to make noise, because of the air trapped in them. (continued on page 17).

Avoid the Use of Crooks

9

Small instruments with cup mouthpieces must not and cannot be rationally used in but one tonality. The change of a crook will make an instrument out of tune. It must be tuned up carefully each time a crook is changed. However, some pieces do not allow enough time to make this possible. Players that use these instruments (trumpets, cornets, bugles) must understand the results of such changes and employ proper replacement slides in difficult passages. Serious attention always conquers difficulty that is often not apparent. A little practice will give mastery of all that is presented. While awaiting this mastery, to play a single key instrument is good when one uses the set of replacement slides and learns to regulate

every slot after knowing the following, which is theoretically correct:

1. Double the length to the slot of the 2nd valve for the 1st valve
2. Triple the length to the slot of the 2nd valve for the 3rd valve

To omit this procedure is a grave error to the point of losing accuracy, not only by the pupil but also the harmony of the entire orchestra.

11 Table of Harmonics for the Instruments Named Below

Table of chromatic tones possible on the (soprano) trumpet and cornet in C and B-flat¹, the small trumpet in D, and the flugel horn in B-flat¹ from the natural harmonics beginning with the second harmonic and showing all the fingerings.

The fundamental tone (not in use) is not shown in the table.

The seventh harmonic is too low [to be in tune]; except those encircled, which are acceptable because of the valve combinations.

The sounds marked with a (+) are out of tune because of the valve combinations and can be brought in tune by the use of a valve slide (1st or 3rd valve).

Those sounds enclosed in a diamond are brought in tune by extending the third valve slide. Thus, we must not use the third valve alone.

The eleventh and thirteenth harmonics are exactly between the two tones enclosed in a square: too high for the lower note, too low for the higher note.

(1) This table of harmonics is made as usual for the writing of these instruments (see p. 35).

Harmonics

Every tone occurring by the simultaneous use of two or three valves is always too high [sharp]. Therefore, it is often better to use the simplest fingering [least number of valves], except for these notes:



which sound in tune in that register and commonly are used with these fingerings [i.e., with the first and second valves depressed rather than with the “simpler” fingering of third valve alone depressed].

13 Theory of the Instrument

There is no instrument with three valves that is perfectly in tune whenever a valve combination is required to play a note. Here is the reason why: the separate use of each valve elongates the air column so as to lower the pitch: one tone – 1st valve pushed

down, half a tone – 2nd valve pushed down, one and a half tones – 3rd valve pushed down.

Here we are in complete agreement [understanding].

But, take a trumpet in B-flat (theoretical length: 1.475 meters) in which the three valves are pushed down to hear f-sharp or c-sharp'. These pitches require a supplementary air column of 0.612 meters. The three valve slides added to the air column, because of the three depressed valves must give us this supplement. But, the 1st valve pushed down gives us a length of 0.181 meter; the 2nd, 0.088 meter; and the 3rd, 0.279 meter. The resulting total is only 0.548 meter. (continued on page 15)

Technique

14

This study can also be transposed into A-flat or B-flat major.

Theory of the Instrument

[continued from page 13]

15

It will lack: 0.615 m. minus 0.548 m. equals 0.064 m. The resulting pitches are too high [sharp]. All these out of tune notes are often corrected with the lips. Thus, good intonation is only accomplished with much practice. There are instruments with a movable valve slide attached to the first valve but such instruments are rare. A movable slide on the third valve is commonly in use and gives good results.

Advice to Young Artists

[continued from page 7]

17

He does not blow forcefully through his instrument to remove the water. It is much better to blow gently and take a little more time.

He has tuned up and adjusted his instrument before the concert. If he tunes up outside the concert hall, he must know the temperature, because the speed of sound increases with heat and decreases with cold, making the instrument sound sharp or flat.

If he must move away from the orchestra to play a call or a solo at a distance it must be remembered that the pitch lowers in moving away. One must know how much to adjust the instrument in advance.

He counts the bars [of rests] carefully, but during the concert he sometimes relies on a good cue. An error is easily made, and a good cue does not lie.

He follows the mood of the conductor. He must be flexible and attentive. He is careful with the required articulations. If this is so, he will be esteemed and well considered.

19 Table of the First 24 Harmonics

The numbers represent the number of divisions of the sound. Only the harmonics up to the 18th are used. However, it is not without interest to know which pitches correspond to harmonics 19, 20, 21, 22, 23, and 24. (See page 11 for harmonics 7, 11, 13, and 14.) The 15th harmonic is too low [flat], and 21, 22, and 23 are not commonly in use.

21 The Metronome

(from the Greek *metron* "measure" and *nomos* "rule")

The numbers on the white band behind the pendulum indicate the number of swings it makes in one minute. So 48, 88, 116, etc. indicate that if the moving weight on the pendulum is placed opposite one of these numbers, the pendulum gives 48, 88, or 116 swings in one minute, respectively.

22 Preparatory Study for *Solo de Concours* by T. Charlier

- 23 (1) Often this rhythm is not correctly played. It is regrettable. It should be played as follows: A) double dot the first note, B) make the 2nd note a thirty-second note, C) give the 3rd note its full value. For example:



This way we can perceive the precise character of this note group. The example given here is hypothetical. It is better to respect the existing writing.

24 [Sabarich indicated the following:

- Line 9, meas. 1 give way a little, yield
- Line 20, meas. 4 *piano*, not *mf*]

25 Only the air vibrates through a wind instrument. It can be made of wood, glass or bronze; the tone quality (timbre) is always the same. Victor Mahillon stated that experiments begun around 1846 by Adolphe Sax (a Belgian manufacturer established in Paris) proved that the nature of the inner surfaces [of the tubing] has no effect on the tone quality (timbre). Various timbres are determined by different proportions of tubing and the resulting air columns and by the manner in which the air is set into vibration. A wooden trumpet was constructed for these experiments, and this instrument has the same timbre as a brass trumpet. It is in E-flat and plays the following notes:



Manufacturer C. Mahillon. Museum of the Brussels Conservatory, No. 572 of Volume 1, 2nd edition. Gift of Victor Mahillon.

27

Transpose into E minor, F minor, G minor, and double tongue.

Double Tonguing

30

* To play this tremolo, cut the air column using one after the other: the 1st, then the 1st and 3rd valves together. Hold down the 1st valve, then use only the 3rd.

Theoretical Length of All the Brass Instruments

31

(natural; with 1, 2, 3, & 4 valves or cylinders)

[Here I give first the French and then the English translation. The reader can then apply this to the entire table. Following the list is the footnote which appears at the bottom of page 31:]

longuer

length [the length is given in meters]

même longueur que le

same length as

8^{va} dite de 32 pieds

octave of 32 feet

Cors

Horns

Trompettes ordinaires et chromatique

Trumpets natural and chromatic

Ton de La - (grave) / (aigü)

Pitch of A (low) / (high)

[It must be noted that the French foot was two centimeters longer than the English foot.]

- (1) This trumpet is only "bass" by name. Because of its large bore, it easily plays the lower harmonics; the player reads the part as a cornet player but one octave lower. Wagner uses this same instrument in the pitch of D and C.



No. 17 Intervals (Sixths)

32

*To get this tremolo, use the fingering shown.

No. 18 Triple Tonguing

34

- (1) This mark  is a short pause, but shorter than the previous 

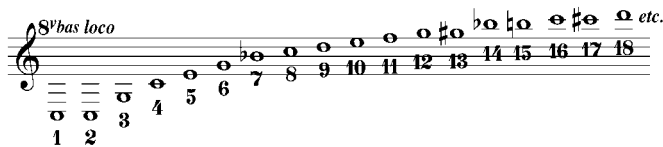
The Accepted Writing for the Small Instruments with a Mouthpiece

27

We know that every tube produces a group of sounds in which the pitch depends upon the pressure

(mouthpiece against the lips). The lips, by way of the breath, cause the air column to vibrate. These resulting pitches (always the same ones, for the same length of tube) are called "harmonics."

Traditionally (and any length instrument [and its corresponding series] may be determined). We note the harmonic series as follows:



Before the creation of the valve in 1814 (neglecting instruments with slides or keys), there were only natural instruments with crooks which gave [only] such harmonics. These do not form the complete [chromatic] scale. To obtain it, we necessarily must have on the main tube a few accessory tubes of various lengths (the valve slides) coordinated by the valves. Thus, one switches to the column of resonant air necessary to obtain the specific sound [pitch or harmonic series] one desires.

If we do not use the valves, the instrument will only produce the harmonics [pitches] listed above.

Because the writing for small instruments with a mouthpiece (little flugel horn, little trumpet in D, soprano trumpet in C, B-flat, cornet, flugel horn) would require the use of many ledger lines, it is common practice to notate their parts an octave higher.

So this musical excerpt must be written:



and will be written,



and, the harmonics are incorrectly written:



because they are one octave higher than the real harmonics.

No. 20 By Combined Movements and in Varying Rhythms

38

This study may be transposed a semitone lower.

Foreign Terms

39

on the word "mute" and its use

<i>English</i>	<i>French</i>
mute	Sourdine
with mute	Avec Sourdine
put in mute	Mettre la Sourdine
remove mute	Enlevez la Sourdine
	Otez la Sourdine
without mute	Sans Sourdine
mute again	Encore la Sourdine
muted	Bouché

Foreign Terms

43

on the words trumpet, cornet, flugel horn, etc.

<i>English</i>	<i>French</i>
trumpet	trompette
trumpets	trompettes
keyed trumpet	trompette à clefs
cornet	cornet à pistons
flugel horn	bugle
keyed bugle	bugle à clefs
valve trumpet	trompette à pistons
bass trumpet	trompette basse
little trumpet in D	petite trompette en ré

No. 24, 21 Throughout the Trumpet Parts of Richard Wagner's Works

46

(1) The Alpine Horn is usually played on the muted trumpet in the wings.

[The great Wagnerian Reginald Goodall agrees with Mr. Egan that it is the theme used in the fight scene at the end of Act II in *Die Meistersingers*. The name "bastonads" is not accurate. (M.L.)]

The bell determines the accuracy of the harmonics, but it does not change the timbre, or the sonority.

(1) Rhythm is the order and the proportion in the beat. (Vincent d'Indy)

"A well understood work, as short as it can be, is more useful than many hours of studies badly directed." J.B. Arban

55

37 Table of the Tuning Crooks

French
Italian
German

Lengths of the Instruments

57

trumpet in B-flat	= 1.475 m.
cornet	= same
flugel horn in B-flat	= same
bugle	= same
[natural] cavalry trumpet in E-flat	= 2.211 m.
cavalry bass trumpet	= 4.422 m.

- 58 (1) In this study the tempo remains the same, even though it employs simple, double, or other compound meters.

59 **Classification of the Instruments with a Mouthpiece**
(from Victor Mahillon)

The timbre is due only to the proportions of the tube and the resulting affects on the air column.

Horn: narrow tubing and conical bore. Smooth timbre.

Cornet: narrow tubing and a less conical bore than that of the horn. Smooth timbre, but sharper than the horn.

Trumpet: narrow tubing and cylindrical bore over a great part of the length. Ringing timbre.

Trombone: which means long trumpet. Same form of tube and same timbre.

Flugel horn: Large tubing and conical bore. Mellow timbre.

Alto flugel horn	}	Saxhorn family
Baritone		
Tuba		
Bombardon		

61 **The Trumpet in E-Sharp**

In the theater, we sometimes read: “trumpet in B-sharp” or “trumpet in E-sharp.” The composer (Auber in *Fra Diavolo*, Meyerbeer in *The Huguenots*, Rossini in *William Tell*) only means to use the trumpet in E or the trumpet in B. In writing that strange “sharp,” he specifies that the tonality is full of sharps. These indications are very rare.

- 63 Transposition is a trumpeter’s specialty; as quickly as possible, he absolutely must accustom himself to transposing. He must do it every day. It can be beneficial to go back to some of the previous lessons and transpose them a tone higher, then a tone lower, and so on. The perfect fourth, tritone, and perfect fifth higher are of frequent use for those who play in orchestras on the trumpet in B-flat. Of course, the student must accustom himself to every kind of transposition.

67 **Timbre**

The brilliant tone of the trumpet is due to its almost completely cylindrical air column; this effect is increased by the cup shape of the mouthpiece.

69 **The Slide**

Originally, the valve tubes were of fixed lengths. Such an instrument could be crooked to different

keys; if it was, it became horribly out of tune.

Around 1830, Meifred, valve-horn teacher at the Paris Conservatory [CNSMP], created the movable tubes, called slides. These made it possible to correct each valve slide length for each corresponding crook used.

[Meifred, Pierre-Joseph Emile (1791-1867). Dauprat’s student. Hornist in the Paris Opera (1822-1850). Founding member of the noted Société des Concerts du Conservatoire. (M.L.)]

- (1) We must play this trill with the lips, keeping the two first valves pushed down. 70

Rules and Exceptions 71

If the trumpeter must use an instrument in only one key, some difficult passages will be encountered. Here is an example that is found in the Allegro of the overture to *William Tell*:

Trumpet in E

All. vivace

and another excerpt from the end:

as well as other examples of this kind, mostly from the parts for trumpet in E (see p. 61). To play these excerpts on a trumpet in B-flat, one must play an augmented fourth higher, which is quite difficult in a lively tempo. It would be much easier to play these passages with all three valves pushed down, after having carefully pulled out the movable slides on the 1st or 3rd valve to tune up the instrument[’s harmonics] with [those of] the trumpet in E (the result of lowering the pitch by a diminished fifth with the three valves). Thus, he would be playing the written notes like an open trumpet in E, with no need for other fingerings, the instrument now being a natural trumpet in E.

Likewise, it is possible to play the parts written for a trumpet in F by depressing the 1st and 3rd valves, and pulling out the movable slide on the 1st or the 3rd valve.

It is just the same for those of you using crooks; if you put in the A crook, playing with the three valves pushed down and having correctly pulled out the moving slide, you get a natural trumpet in E-flat.

I only recommend this possibility to play military calls or other music of special character.

The Mouthpiece

The mouthpiece has four principal parts: 1) the rim, 2) the cup, 3) the throat, 4) the backbore.

The cup generates the sound, and it must be proportional to the air column. If it is too deep, it lowers the high register. In the contrary case, it raises it.

The mouthpiece must be the one accompanying the trumpet in the case at purchase or be of the same size, except for the rim, which can vary with the lips and teeth of each individual.

The tone quality depends upon the flexibility of the pressure of the lips against the mouthpiece, which must not be forced, or the pressure will not be accurate for the proper dividing of the air column. To get a clean sonority, we must avoid pressing the mouthpiece too strongly against the lips or blowing too strongly, which will stop the production of the sound.

To use the same mouthpiece to play all the instruments (flugel horn, cornet, trumpets in F or C) with a mouthpiece for trumpet in B-flat, for example, is a great error. The result is that the harmonic resonance is thrown out of equilibrium because of the irregularities caused by disproportional tubing.

“Experience has proven that there is no greater handicap for artists wanting to play various instruments than to change the rim of the mouthpiece. The only way to get a good mouthpiece is for the artist to accustom himself, through study and practice, to the one of our manufacture. In this way, the lips gain flexibility and elasticity, vibrating under the action of the pressure coming from the use of rims of the same form and diameter. This cannot be achieved if one continuously uses various mouthpieces with different vibrating contours,” says V. Mahillon, manufacturer of musical instruments, librarian of the Museum of the Brussels Royal Conservatory, and eminent scientist of acoustics.

The Mute

Today the mute is an indispensable accessory. Like a mouthpiece, an artist must always carry one with him. It is a restricting cone that is inserted into the bell of the instrument to diminish the power of the sound and give it a kind of shimmering smoothness.

In the orchestra, the mute can produce unique sounds with strange and unexpected timbres.

Fétis [François Joseph Fétis (1784-1871) unfortunately allows his judgement to be biased by passion or interest. His dates are often wrong, and there are mistakes. In fact, it is de Pontécoulant (Organographic) who credited Lebrun with the invention of a mute. (M.L.)] stated, “It was Lebrun [Jean Lebrun was born in Lyon on April 6, 1759, died in Paris, in

1809. “A virtuoso remarkable for the accuracy of his execution, the purity of his tone and his unusual command of the highest notes.” (C.R.M.P., *Grove’s Dictionary*, 5th ed., vol. IV, p.372.) (M.L.)] (near the end of the 18th century), French hornist, active in the Berlin Court Orchestra [from 1793 to 1806 (M.L.)], who was the first to think of using a perforated, conical cardboard box to get echo effects.” However, the mute was previously known. As early as 1636, we can read about it in Mersenne’s book. To my knowledge the earliest composition requiring the trumpet mute is Claudio Monteverdi’s *Orfeo*, which was played at the court of Mantua in 1607. It has an overture (“toccata” for five trumpets with mute) in which the parts are indicated: “Clarino, Quinto, Alto e basso, Vulgano, and Basso.” These five parts were written for natural instruments producing only the harmonics. It is interesting to note that Monteverdi wrote these parts a tone lower than the pitch of the work, because the mute of that time raised the pitch a full tone. In the original part we can read: “Un Clarino con tre trombe sordine.”

Later, Mozart indicated the use of the mute in his trumpet parts. With Wagner, the mute came back and is now a regular accessory in the orchestra. If in the old days it was in use in operas and funeral ceremonies, it is very much in use today and produces stinging effects.

The present-day mute is made of brass, wood, cardboard, or various other materials. The best one, of course, is one that does not disturb the tonality in the complete range, but it is difficult to find. The accessory must be perfect.

Reprints from the
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to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

Théo Charlier, English Translation by Dr. Michel Laplace with Cliff Warren – *Thirty-Six Transcendent Studies for Trumpet, Cornet or Flugel Horn in B-flat*

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