



Welcome to Volume 13 of The BbTrumpet News Ezine.

I really want this to be more of your Ezine than my Ezine. For that to happen more people need to send in articles, pictures and music (that they own). I can't publish someone's article or transcription. The author/arranger/composer has to submit the work. So when there are few or no submissions that means it is all Pops stuff.

This Ezine is free and you may distribute it in any way that you choose. The last one found its way on many Facebook pages, MySpace pages and personal web pages. Free sharing of info and ideas is the whole idea behind this project. (Of course if you wanted to buy someone's CD or a book then we won't complain.)

If you have a CD, tour, mouthpiece line, trumpet line, or gadget send me info for your FREE ad in the next issue. If you want to send an article, that would be most welcome too. The deadline to be included in Vol 14 is May 25th. Send info to pops@BbTrumpet.com

Enjoy

Clint 'Pops' McLaughlin www.BbTrumpet.com

Cancer Blows

Cancer Blows

People become remembered by how they touched the lives of others. Ryan Anthony has now done this in an even more special way than he had before.

Ryan was a trumpet player in the Canadian Brass and is now Principal with the Dallas Symphony. We know him for this aspect.

What many people didn't know:

Almost two years ago Ryan Anthony had just completed a guest appearance with his old group, Canadian Brass, and wasn't feeling well. Recent chronic aches & pains had sent the 43-yr old to multiple doctors searching for the cause. Blood tests revealed abnormalities but multiple doctors reassured him that "it can't be cancer" because Ryan was too young to be a candidate for the types of cancers that caused his symptoms. Fortunately, one doctor decided to test for cancer "just in case". The Monday after the Canadian Brass concert, Ryan was diagnosed with Multiple Myeloma, a terminal cancer of the bone marrow.

Ryan has had several types of treatments including a successful stem cell marrow transplant. He is in remission.

Ryan came up with an idea to raise awareness and money for fighting cancer. His idea was Cancer Blows.

CancerBlows was a once-in-a-lifetime musical event bringing together the most famous trumpet players in the world in a special Concert and After Party on March 4, 2015. Trumpeters including Doc Severinsen, Lee Loughnane from Chicago, Arturo Sandoval, former trumpet players from Canadian Brass and more in a concert at the Morton H. Meyerson Symphony Center to honor Ryan Anthony, the Dallas Symphony Orchestra's principal trumpet and former Canadian Brass member, while raising money for cancer research. At the After Party, a smaller group of guests will enjoy

desserts and drinks while being entertained by a select group of the concert participants in a relaxed and fun After Party jam.

Monday night there was a concert featuring an all star symphonic player group.

Stars like Phil Smith, Michael Sachs, Mark Gould, Jim Thompson and others supported Ryan doing a live recording of several works.

Here are a few pictures that I took that night.



Phil Smith (NY Phil)

Holding his tension (set) close to the lips. Tension doesn't go way out to the sides.

Chin is flat but not pulled to the excess where it looks pointed.

Cancer Blows

Cancer Blows



Michael Sachs (Cleveland Institute and Cleveland Sym)

Notice how he isn't really tense in the cheeks.

Chin is not pulled down and pointed. It looks rather like a natural resting chin position.

Cancer Blows



Mark Gould (Juilliard and The Met Opera)

Not only is he not tense in the cheeks, look at the buldge under the lower lip. The chin is NOT flat and pulled down.

Cancer Blows



James Thompson (Eastman & Atlanta Sym)

Very relaxed at the sides of his face. Chin isn't pulled tight. (It is pulled but not like most people do because he doesn't over-do it.)

Cancer Blows



Matt Ernst (Cincinnati Sym)

Looks fairly relaxed (maybe asleep LOL).



Host, Guest of honor:

Ryan Anthony (Dallas Sym)

Noticable lip curl on a symphony guy. Bunched chin using the chin bunch as a type of lip compression. Yes even symphonic guys vary in embouchure approach.

Cancer Blows

Tuesday night I went to the 2 clinics at SMU.

They were hosted by Tom Booth and sponsored by Yamaha.



Jens Lindemann (UCLA Herb Alpert School of Music and Canadian Brass)

Jens talked about an embouchure set where you could play low and high.

He talked about anchor tonguing.

The sides of his face are relaxed. The embouchure control is held close to the lips and below.

Cancer Blows



Jens Mouthpiece Buzzing. Jens reminded people that we produce the sound that the trumpet amplifies.

Cancer Blows



Jens Lindemann and me (Pops).

After the college students had moved away, I went up and thanked Jens for his discussion on setpoint, buzzing, anchor tonguing...

I commented that he had a great embouchure and I had gotten some nice pictures.

Jens then commented on me and my wife sitting on the front row "In the splash zone."

I told him it was ok, I was a teacher. He asked who I was, and I said Clint McLaughlin.

Jens then shouted "Pops" and hugged me. He told me that he followed me and read my lessons. Cool, who knew. LOL

Cancer Blows

Wednesday night I had 4th row center but they didn't want any pictures not even without flash. These are from screen shots of the video of the concert.

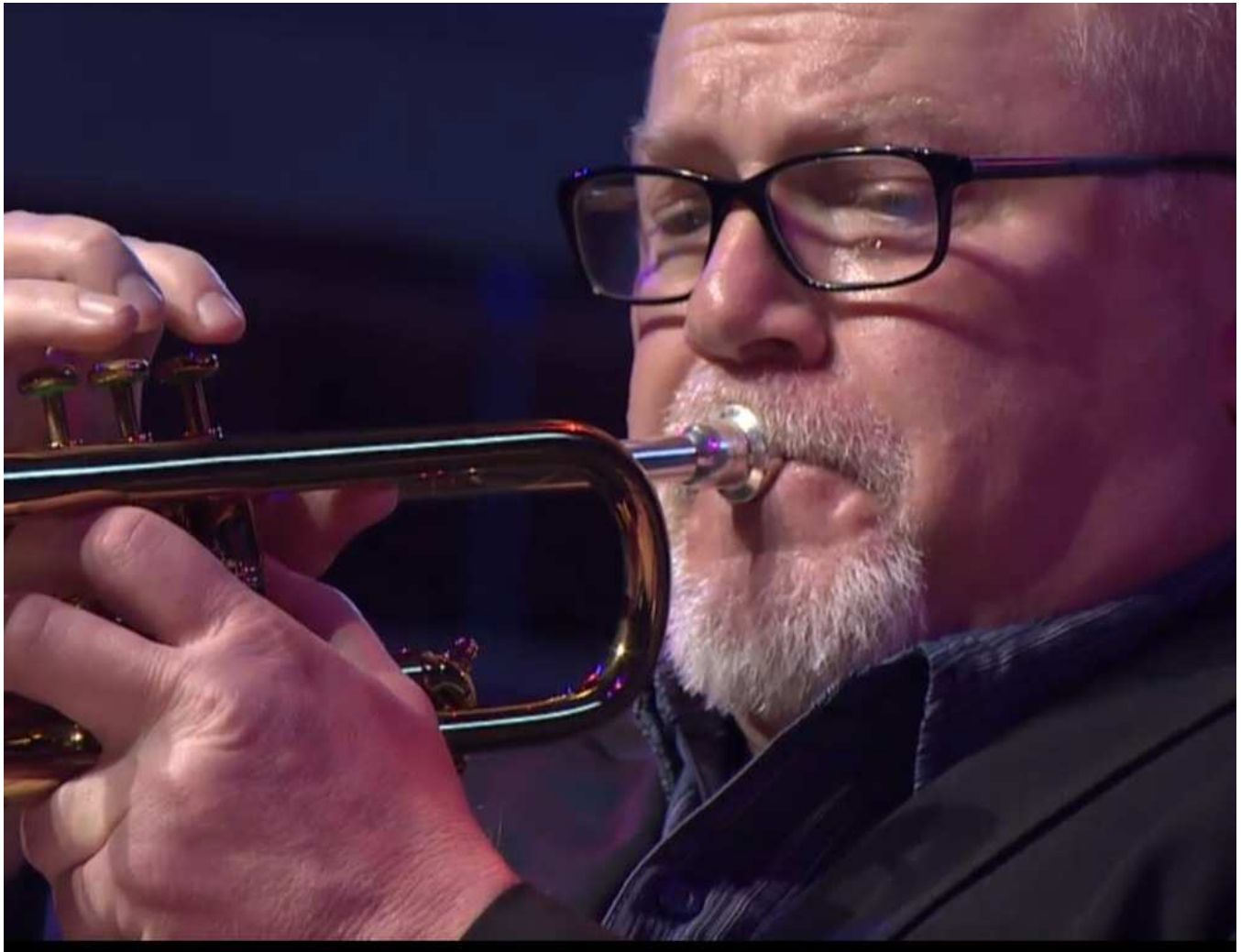
(I have about 100 pictures.)



Vince DiMartino soloist, clinician, retired professor.

I won't say much about our friends with beards. It is too difficult to show.

Cancer Blows



Chris Jaudes - Jazz Studies Professor Juilliard, Current Broadway show Hair, lots of jazz.

The side of his face is calm and relaxed. Some frown going on.

Cancer Blows

Cancer Blows



Marvin Stamm

Marvin played with everyone. He joined the Kenton band while he was in school. The list is just too long.

Even with the beard he looks relaxed.

Cancer Blows



Ronald Romm professor at U of Illinois, and Canadian Brass.

Cancer Blows



Allen Vizzutti

I shouldn't have to say anything. LOL

Scary and exciting. Allen mentioned anchor tonguing and other things at the clinic.



Arturo Sandoval.

Yes he is playing a high note, in the doubles actually.

The chin is not flat. He is using the chin muscle bunching up to make lip compression.

He looks much more relaxed down low but I knew this was the shot you wanted to see.

Cancer Blows



Doc Severinsen playing a Resonant Low B.

Seriously this was a Low B but he screamed it out at us and knocked everyone back with a wall of resonance.

You can see how the lower lip has relaxed into the cup to allow for the "Aperture Tunnel" (TM). (Doc mentions letting the lip move into the cup to get bigger vibrations at his clinics.)

Cancer Blows



Doc playing High G (G above High C).

Notice the lower lip has pulled back towards the teeth now. Also notice that Doc doesn't use the chin bunch compression that Arturo uses. There is a very slight frown at the sides of his lips.

I hope you enjoy these. And it is not too late to go to Cancer Blows and make a donation.

<http://www.themmr.org/donate-to-mmrf/>

Pops

Cancer Blows

Keith Wood

The following 3 transcriptions were graciously allowed to be presented here by Keith Wood.

Keith Wood is a UNT grad, and a long time student of Don 'Jake' Jacoby.

Keith did the music manuscript work on Jake's book "Jake's Method".

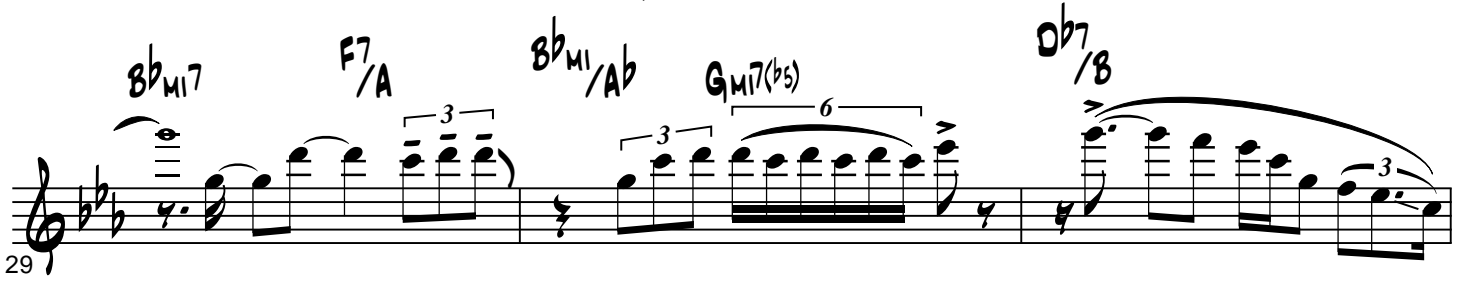
Keith has helped me on many of my teaching videos.

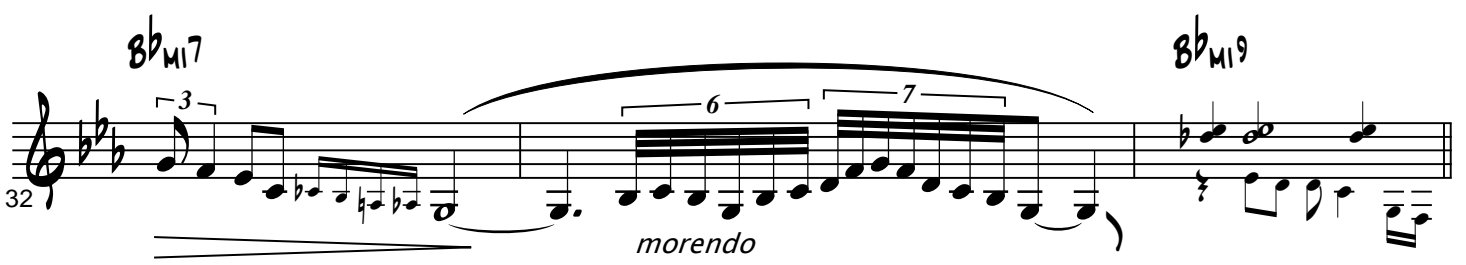
Keith is a long time student of mine and more importantly a good friend.

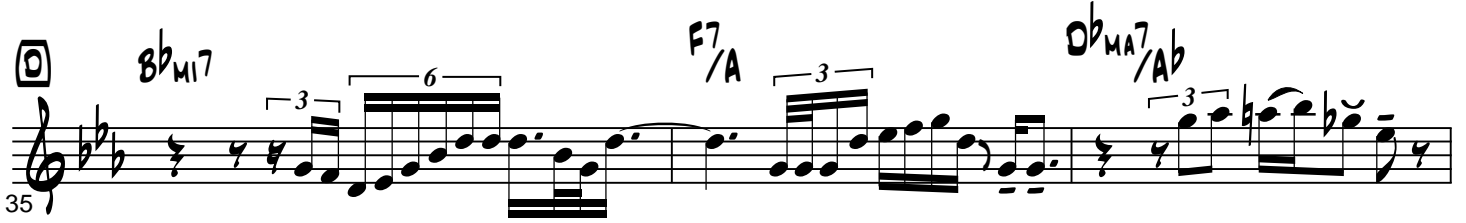
He hopes that you enjoy these transcriptions.

'Doc Severinsen's solo on "A Song For You" - 2

25 

29 

32 

35 

38 

40 

42 

'Doc Severinsen's solo on "A Song For You" - 3

44 **E** Db (Strings) CmI BbM19 B7(b9)

Musical staff 44-47: Treble clef, key signature of three flats (B-flat major/D-flat minor). Staff 44 starts with a whole note chord Eb. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 45 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 46 continues with eighth notes E3, D3, C3, B2, A2, G2, F2, E2. Staff 47 continues with eighth notes C3, B2, A2, G2, F2, E2, D2, C2.

48 BbM17/Ab GbM19

Musical staff 48-49: Treble clef, key signature of three flats. Staff 48 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 49 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3.

51 GbM19 EbM17 (Cadenza) EbM17/Ab

Musical staff 51-52: Treble clef, key signature of three flats. Staff 51 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 52 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 52 features a cadenza section with triplets and sextuplets.

53 EbM17/Ab

Musical staff 53-54: Treble clef, key signature of three flats. Staff 53 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 54 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 54 features a cadenza section with triplets and sextuplets.

54 EbM17/Ab

Musical staff 54-55: Treble clef, key signature of three flats. Staff 54 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 55 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 55 features a cadenza section with triplets and sextuplets.

55 EbM17/Ab

Musical staff 55-56: Treble clef, key signature of three flats. Staff 55 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 56 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 56 features a cadenza section with triplets and sextuplets.

56 N.C. Eb

Musical staff 56-57: Treble clef, key signature of three flats. Staff 56 starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4. Staff 57 continues with eighth notes F4, E4, D4, C4, B3, A3, G3, F3. Staff 57 features a cadenza section with triplets and sextuplets.

molto ritard.

HELLO, YOUNG LOVERS

(TROMBONE SOLO PLAYED BY BRUCE FOWLER WITH THE ONE O'CLOCK LAB BAND)

TRANSCRIBED BY KEITH WOOD

NASA FAST! ♩ = 282

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of music, each with a line of notes and a line of chords below it. The notes are often beamed together in groups of 8, 16, or 32, indicating a fast tempo. The chords are written in a shorthand notation above the notes. The score is divided into sections A, B, and C, each marked with a square box containing the letter. Section A covers measures 9-16, B covers 25-32, and C covers 41-48. There are also measures 1-8 and 17-24 that do not have chord labels. The key signature has one flat (Bb).

Measures 1-8: (horns)

Measures 9-16: **A** Chords: CMA9, Dmi7, Emi7, Dmi7, CMA9, A7(b9), Dmi7, G7

Measures 17-24: Chords: D7(#11), G7, EbMA7, G7, Dmi7, G7sus, G7, C, Dmi7, G7

Measures 25-32: **B** Chords: CMA9, Dmi7, Emi7, Dmi7, CMA9, A7(b9), Dmi7, G7

Measures 33-40: Chords: D7(#11), G7, EbMA7, G7, Dmi7, G7sus, G7, C, C7

Measures 41-48: **C** Chords: F, Gmi7, Ami7, Gmi7, FMA9, Gmi7, FMA7, F6

Bruce Fowler Solo - "Hello, Young Lovers" - P. 2

Bm7 E7 Am9 D7 Dm7 A7(#5)

49 50 51 52 53 54

D G7 CMA9 Dm7 Em7 Dm7

(horns)

55 56 57 58 59 60

CMA7 A7(b9) Dm7 G7 Dm7(b5) G7 EbMA7 G7

61 62 63 64 65 66 67 68

Dm7 G7 Gm7 C7 F Fm7 E7 A7

69 70 71 72 73 74 75 76

Dm7 Ab9 G7(b9) F#m7(b5) B7 Em7

77 78 79 80 81

A7(#9) Dm7(b5) G7(#5) Dm7 G7#9

82 83 84 85 86

CMA7 Dm7 Em7 Dm7

87 88 89 90

CMA7 A7(b9) Dm7 G7

91 92 93 94

Bruce Fowler Solo - "Hello, Young Lovers" - P. 3

Musical notation for measures 95-98. Chords: Dm7, G7, EbMA7, G7.

Musical notation for measures 99-102. Chords: Dm7, G7sus, G7, C, Dm7, G7.

Musical notation for measures 103-106. Chords: CMA7, Dm7, Em7, Dm7.

Musical notation for measures 107-110. Chords: CMA7, A7(b9), Dm7, G7.

Musical notation for measures 111-114. Chords: Dm7(b9), G7 (smear), EbMA7, G7.

Musical notation for measures 115-118. Chords: Dm7, G7sus, G7, C, C7.

Musical notation for measures 119-122. Chords: F, Gm7, Am7, Gm7.

Musical notation for measures 123-126. Chords: FMA7, Gm7, FMA7, F6.

Bruce Fowler Solo - "Hello, Young Lovers" - P. 4

8M7(b5) E7(#5) Am19 D7

127 128 129 130

Detailed description: This staff contains measures 127 to 130. Measure 127 has a bass line with eighth notes and a sharp sign. Measure 128 has a triplet of eighth notes. Measure 129 has a triplet of eighth notes and a flat sign. Measure 130 has a triplet of eighth notes and a sharp sign.

F#M7(b5) G#o7 Am17 Bm17 Fm7 Fm9 C C#7

(horns)

131 132 133 134

Detailed description: This staff contains measures 131 to 134. Measure 131 has a whole note chord. Measure 132 has a whole note chord. Measure 133 has a whole note chord. Measure 134 has a whole note chord.

CMA9 DM19 Em17 DM17 G7(b5)

135 136 137 138

Detailed description: This staff contains measures 135 to 138. Measure 135 has a whole note chord. Measure 136 has a whole note chord. Measure 137 has a whole note chord. Measure 138 has a whole note chord.

Ao7 F13 Gm17(b5) Fm7 Gm17

139 140 141 142

Detailed description: This staff contains measures 139 to 142. Measure 139 has a whole note chord. Measure 140 has a whole note chord. Measure 141 has a whole note chord. Measure 142 has a whole note chord.

(Lay back) -----

143 144 145 146

Detailed description: This staff contains measures 143 to 146. Measure 143 has a whole note chord. Measure 144 has a whole note chord. Measure 145 has a whole note chord. Measure 146 has a whole note chord.

C/G Am17 C Gm17 C7

147 148 149 150

Detailed description: This staff contains measures 147 to 150. Measure 147 has a whole note chord. Measure 148 has a whole note chord. Measure 149 has a whole note chord. Measure 150 has a whole note chord.

F Fm17 Em17

(saxes)

151 152 153

Detailed description: This staff contains measures 151 to 153. Measure 151 has a whole note chord. Measure 152 has a whole note chord. Measure 153 has a whole note chord.

A7 DM17(b5) G7(b9)

154 155 156

Detailed description: This staff contains measures 154 to 156. Measure 154 has a whole note chord. Measure 155 has a whole note chord. Measure 156 has a whole note chord.

Bruce Fowler Solo - "Hello, Young Lovers" - P. 5

157 **C** **Dm1/A** **D7(b9)** **C7** **F** **Gm17**

161 **Am17** **Gm17** **Fm17** **Gm17** **Fm17** **Am17** **D7**

167 **Bm17(b5)** **E7(b9)** **Am19**

171 **Dm17** **N.C.** **Dm17** **Em17** **Fm17** **Gbm17** **Em17** **Ebm7**

175 **Dbm19** **Ebm17** **Fm17** **Ebm17** **Dbm17** **Bb7(b9)**

181 **Ebm17** **Ab7** **Ebm17(b5)** **Ab7** **Em17** **Ab7**

187 **Eb** **Ab** **Ab7** **Db** **Gb** **Gbm17**

193 **F7** **Bb7** **Ebm17** **A9** **Ab7(b9)**

Bruce Fowler Solo - "Hello, Young Lovers" - P. 6

M

199 200 201 202 203 204

Cadenza

205

207 208 209 210

211 212 213 214

215 216 217 218

diminuendo e

MUCH SLOWER

rallentando - - -

219 220 221 222

rall.

223 224 225 226

rall.

206 207

Db MA9(#11)
(horns)

UP ABOVE MY HEAD

AS SUNG AND PLAYED BY AL HIRT ON "SUGAR LIPS"

RCA VICTOR LMP-2965, 1964

TRANSCRIBED BY KEITH WOOD

G/D E♭DIM EMI F G C G

UP A-BOVE MY

A

HEAD, I HEAR MU-SIC IN THE AIR. UP A-BOVE MY HEAD,

I HEAR MU-SIC IN THE AIR. UP A-BOVE MY HEAD,

B

I HEAR MU-SIC IN THE AIR, AND I REAL-LY DO BE-

^{1.} G/B EMI AMI D G C G

LIEVE, YES I REAL-LY DO BE-LIEVE THERE'S A HEAV-EN SOME - WHERE.

^{2.} G EMI G EMI

LIEVE. YES, I REAL-LY DO BE-LIEVE. YES, I REAL-LY DO BE-

G N.C. G C6 G (Trpt solo)

LIEVE IN HEAV-N SOME - WHERE.

AL HIRT - "UP ABOVE MY HEAD" - 2

© Bb Bb

F Bb

© Bb Bb7

Eb E° 8b/O Gm17

C7 F7 Bb Eb Bb

© Bb Bb

F7 Bb

Bb F Bb

Bb7 Eb

AL HIRT - "UP ABOVE MY HEAD" - 3

Chords: E° , B^b/F , $Gm7$, $Cm7$, $F7$, B^b , E^b , B^b , G , B^b , B^b7 , E^b , E^b , TAG , B^b , E^b/G , B^b , E^b/G , B^b , $G7$, F , B^b , $G7$, $C7$, $F7$, B^b , $G7$, B^bm7 N.C., E^b7 N.C., A^b , E^b , A^b

molto ritard.

UP A - SOVE MY HEAD.

Rests ARE Productive:

During the rest you can:

1. Mentally practice transposition,
2. Work on difficult rhythms,
3. Work on tonguing skills,
4. Learn new music (work out fingering problems),
5. Think about your last 20 minutes of practice and THINK about what you need to work on (maybe do some of it over),
6. UPDATE your progress chart/practice schedule (It should NOT be the same every day)
7. Set goals for what you want to accomplish during practice (without this, most people are wasting time),
8. Listen to great players, play the music that you are practicing.
9. Relax (I like didgeridoo for my embouchure.)
10. Sight Read using whisper practice (tonguing, air, and fingers are worked).
11. Do tongue level exercises (Whistle, tongue and air are the key elements)
12. Work on tongue trills (lip trills) the tongue makes it faster and more controlled.
13. Work on aperture control (Practice breath attacks (Without mouthpiece or trumpet).
14. Do almost anything.

Clint 'Pops' McLaughlin

www.BbTrumpet.com

Tension vs Aperture:

Lip tension, tongue arch and air speed are great for changing pitch in a particular register. But lip compression is needed in order to change registers.

A combination of 6 things are NEEDED to play trumpet well.

Close lip setting (aperture) + mouthpiece pressure (just enough to make a seal) + lip compression + lip tension + tongue arch (forward) & Air (speed and support).

These 6 points control the range of the instrument. There are many variations available in how these can be added together to play any one note. It is possible to play a double high c with a close setting and compression only. Stevens' static exercises are played that way. Adding some mouthpiece pressure to that can flesh out the notes yet these can be done with almost no tension. On the other hand lots of people play high c with an open lip setting lots of lip tension and mouthpiece pressure. With the lips pinned open there is no compression. This is tiring because of muscle fatigue from the tension and decreased blood flow through the lips caused by mouthpiece pressure.

In order to move from the open setting to a closed setting the player has to learn to relax the tension and back off on the mouthpiece pressure. Compression works far better than tension so both range and endurance improve.

Now to obtain a big full sound you need a balance of lip setting, compression, tension, mouthpiece pressure, tongue arch and air usage. This balance changes by register.

For example the low register needs more air mass to fill the bigger aperture but less air speed or pressure. The lips require little tension or compression.

I have found that people can put the close setting to real use quicker by learning to relax the chops.

There is natural muscle tone (tension), there is loose and flabby, and there are stages of tightness (tension).

You have certain levels or amounts of tension that you rely on for each register. (Some change tension every note, others by the difference in the harmonic series and still others by octaves.)

The dependence on tension; where and how much you change is based on how you use the other playing factors. Lip compression (lip against lip not facial or corner tension), lip setting (how close they are before the air stream starts), mouthpiece pressure (this can easily seal off the aperture). An open setting needs 5 X as much as a close setting. Added to this is the way you use your air.

In my case because of a close lip setting I use the normal resting facial tension on the entire 1st set of notes in the harmonic series (Low F# to low C). The next set (low C# to second line G) uses a little tension but far less than open aperture players do on low F#. In fact the 3rd set (second line G# to middle C) uses less tension than lots of people start with on Low F#.

Tension is tiring. It also adds stiffness to the lips and prevents a free vibration. Added stiffness is how tension helps to play higher notes but it restricts and limits the ease of tone production of the mid and low register.

Lip compression is the act of 1 lip pressing against the other. Like pinching; the thumb and forefinger together. In order to do this with your hand the thumb must be touching the finger (there can be no air space between them), It works the same way with the lips.

Here are 5 main ways that this lip compression is obtained. Due to the fact that we are all made differently NO ONE way works for all players.

1. The entire chop setting is drawn toward the center. Corners pulled in and top and bottom lip pulled together. Like the drawstring example in the Farkas book or the making a fist in Jacoby's book.
2. Using the muscles of the chin to push the lower lip into the top lip. This creates a knot of muscle at the chin and it moves the center portion of the lower lip.
3. Using the muscles of a frown to compress the lips together.

The Roy Roman bulldog face. A frown will pull the top lip down slightly as it pushes the center part of the bottom lip upward.

4. Using the jaw to assist register changes. This is the way Roy Stevens taught. He started with a very open jaw (tooth) position. That way he could bring the lips in toward each other in more compression by moving the jaw upward. (This is fine if you make sure to keep the teeth apart at all times.)

The interesting part is these techniques work with more than 1 embouchure setting. (The lips do have to touch. And all of these can work both with and without the use of lip curl.)

5. It is done by use of a pucker. The compression is partially created by the lips in their pucker and partly by the mouthpiece holding them in place. This can only be used in 2 of the 4 main embouchure systems.

Clint "Pops" McLaughlin

www.BbTrumpet.com

The KEYS to YOUR playing.

I often talk about the key to someone's playing. I say that just like everyone has a different front door key, we all also have a different key to unlock our playing.

I mean that many people get stuck and stop making progress until they unlock something new to them. This is different from person to person and every person may get stuck several times missing a different key each time.

Great trumpet playing requires hundreds of techniques, skills and physical actions. Missing one can stop progress. Missing several will stop progress several times.

That is why I and other teachers write books and teach. We are trying to match students up with the key they are missing today. Next week, next month or next year that same student may be missing a different key and be stuck again.

This seems to cause confusion with some students. They will say; "Well 2 years ago So and so didn't tell me I needed to do that."

2 years ago you may not have been far enough along in your development for the newly mentioned idea to help yet. We like to provide students with info to fix the worst problem they have TODAY. No teacher can guess about what your worst problem will be in 2 years.

Sometimes people will argue that when they studied with so and so, he didn't tell them that idea. Don 'Jake' Jacoby would fix 1 problem at a time when I studied with him. If the student didn't have that problem then he didn't waste time teaching the fix. So if you didn't hear your teacher say something they maybe you didn't have that problem or maybe they wanted to address other problems first.

What I am saying is that it is a key that unsticks your progress but it is hundreds of keys that make you a great player. You have to look for all of them.

www.BbTrumpet.com

Clint "Pops' McLaughlin

Toys for players.

Pedals:

Pigtronix Distortion

Pigtronix Envelope Phaser (Bernie Worrell Edition)

www.pigtronix.com

Dunlop 95Q

<http://www.jimdunlop.com/product/95q-cry-baby-wah-wah>

EHX Pog 2 - Poly-octave generator

<http://www.ehx.com>

Boss RV5 - Reverb

Boss GE7 - EQ

<http://www.bossus.com>

MXR Dyna Comp - Compression

<http://www.jimdunlop.com/product/m102-dyna-comp-compressor>

TC Electronic Flashback x4 - Delay and looper

<http://www.tcelectronic.com/flashback-x4-delay/>

Demos

<http://youtu.be/sucKQIIOWFY>

<http://youtu.be/aH3Myviu0AQ>

Anti-Pressure handle

<http://www.perfectpracticesolutions.net/index.html>

Another anti-pressure device

<http://www.dillonmusic.com/p-12501-ape-anti-pressure-exerciser-for-trumpet.aspx>

<http://www.warburton-usa.com/index.php/ape>

Visual Trainer

<http://www.warburton-usa.com/index.php/atv>

Horn grip

<http://www.warburton-usa.com/index.php/horn-grip>

Cylinder reinforcer

<http://www.bobreeves.com/products/accessories/cr.htm>

Receiver ring

<http://www.bobreeves.com/products/accessories/rr.htm>

Sandovalves

<http://www.sandovalves.com/>

Pro hands Gripmaster

<http://www.prohands.net/Prohands-Music/who/music/brass/>

Mute Holder

<http://www.herculesstands.com/band/HA100.html>

Endsley Mute Silencers

<http://www.hickmanmusiceditions.com/select2.asp?selection=39>

Used Horns

<http://www.trumpetherald.com/marketplace.php>

<http://www.ebay.com/>

<http://www.TrumpetMaster.com/vb/f208/>

<http://www.doctorvalve.com/ForSale.html>

<http://www.unionmusiccompany.com/consignments.html>

<http://www.hornguys.com/dailymenu.php>

<http://www.robbstewart.com/ForSaleLists/ForSaleList.html>

<http://www.oberloh.com/sales/sales.htm>

<http://www.trumpetrader.com/used.php>

<http://thompsonmusic.com/store/page6.html>

<http://www.dillonmusic.com/c-519-used-instruments-brass.aspx>

<http://www.tulsaband.com/brass>

<http://www.wichitaband.com/used2.html>

<http://www.horntrader.com/>

http://www.brassinstrumentworkshop.com/for_sale.html

<http://www.thetrumpetshop.com/UsedHorns.html>

<http://www.southeasternmusical.com/page/page/2665137.htm>

<http://brassandwoodwind.ca/trumpets.html>

[http://www.junkdude.com/mm5/merchant.mvc?
Store_Code=JD&Screen=CTGY&Category_Code=Other](http://www.junkdude.com/mm5/merchant.mvc?Store_Code=JD&Screen=CTGY&Category_Code=Other)

<http://www.gerrylopezmusic.com/category.sc?categoryId=26>

<http://www.trumpetjunkie.com/hornsforale.htm>

<http://www.quality-brass.com/store/index.php>

<http://www.bacmusic.com/>

<http://home.gwi.net/~pmh/horns2.html>

<http://classictrumpet.com/>

<http://davidsinstruments.com/Usedinstruments.html>

<http://www.musiciansbuyline.com/>

<http://austinwinds.com/used.shtml>

<http://bachstrads.com/gallery.html>

<http://www.marshwoodwinds.com>

<http://www.centexbrass.com/>

<http://austincustombrass.mybigcommerce.com/>

<http://baltimorebrass.net/index.php?cat=1>

<http://www.frobigwindrepair.com/#!/high-brass/c1mie>

<http://hornstash.com/trumpets/>

<http://www.musicstorecentral.com/brass-instruments/>

<http://www.brassark.com/sale/>

<http://www.thebrasscellar.com/used-instruments-and-accessories/>

<http://www.bmcmusicsource.com/c-190-used-musical-instruments.aspx>

<http://www.ginasflutes.com/Gina-s-Flutes-Used-Trumpets-s/6.htm>

<http://www.hornhospital.com/>

<http://www.wallysmusic.com/instruments/trumpets/>

<http://j-landress-brass.myshopify.com/>

<http://www.shopgoodwill.com/listings/listByCat.asp?catID=190&ending=Items>

Tension-less Playing

Pops: This whole didgeridoo thing had me intrigued. So I ordered one and to my surprise, I couldn't get a note (drone) out the thing for the first 1/2 hour. Geez - here I am thinking I am playing so relaxed. I can drone now and of course when I pick up the trumpet the sound is much fatter and more vibrant. It will take some practice - but thanks - a real eye opener for me. I will certainly recommend the ebook to guys.

Jim Manley

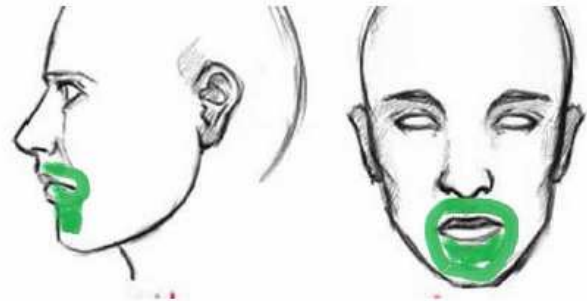
PS - The New Arban Book is a B*itch!

Why can Pro players play 8-10-12+ hours a day and other people play an hour and lose their range?

Pros play differently than other players.

Tension-less Playing Made Easy

Most of us are too tense on even our low notes. As we play higher we get progressively more tense. I have talked about this for over 30 years. I often mention that we tend to get tight as we go higher and that extra tension hurts the sound and the range.



Sadly almost everyone is too tight even on low C. The main reason we struggle is because we fight the horn and fight our own faces.

Copyright 2013
Clint 'Pops' McLaughlin
www.BbTrumpet.com

This book shows you step by step how to relax and stop fighting when you play.

Yes we can and should have a tensionless face in the low and mid registers. And a tension-less face (less tension) up high. NO you don't need a tight face to play low notes.

This is a 28 page Ebook with a few video examples and explanations.

<http://www.bbtrumpet.com/tensionless.html>

The 4 Trumpet Octave Keys

Last year I wrote a book called Tensionless Playing and it was a guide or map on how to get rid of tension and rely more on air. I showed how pros use different muscles than hobby players when they play. This explains how they play longer, higher and more relaxed.

I mentioned and talked briefly about what I call the “4 Trumpet Octave Keys” (TM). I have had lots of people express a desire for a deeper look at “The 4 Trumpet Octave Keys” (TM) and how we use them in playing.

Earlier this year I did a [Thermal Imaging Study of trumpet players](#). I finally had proof of things I had been saying for years. Most players do completely the wrong things to play well in the upper register.

There are 4 major things that actually do work like octave keys for us and this book tells you how to use them.

There are 17 pages and 1 hour and 15 minutes of videos showing these things that separate us from the Pros.

Like:

Mouthpiece Seal CAN be an octave key.

Tongue Hiss (Special type of arch) CAN be an octave key.

A certain type of breath support CAN be an octave key.

The pencil exercise and the frown CAN be an octave key, BUT you have to do it right.

<http://www.bbtrumpet.com/4OctaveKeys.html>

The 4 Trumpet Octave Keys



Copyright 2014
by
Clint 'Pops' McLaughlin

Pops Video Thermal Imaging Study

For about 100 years we have known that tension at the side of the face (cheek area) inhibits tone production, lessens endurance and impedes range. Using this part of the face creates a "Smile" but sadly most people still do this to some extent when they play. Most never even know it. Many famous teachers have written about it but people keep doing it. I myself have been trying to educate people about this for 40+ years. (I've been writing books about this for 20 years.)

I decided that showing the muscles used by players that struggle and showing the muscles used by players with range to spare might help. I thought that the best way to show this was to do a Thermal Video Study of players while they were playing. This has never been done before. Nobody ever did thermal images while someone was playing and the video aspect means that not only can you see the muscles being used, you can hear the notes being played.

This is the first video study of its kind in the world.

I decided to take video of players as they play and change pitches. This way we get to see what happens as we play. I decided to just include the corner of the lip and keep the temperature box in the center of the cheek.

The player with the worst range and endurance was the hottest at the cheek. He was 2.4 degrees C hotter (4.1 F hotter) at the cheek, than the player with the best range.

3 short clips from my Thermal Imaging study of players.

Player 1 has a cheek temp of 37.9 C on High C.

Player 2 has a cheek temp of 36.3 C on High C.

Player 3 (Me) ends with a cheek temp of 33.2 C but over an octave higher (G above DHC).

https://www.youtube.com/watch?feature=player_embedded&v=zBMuc2zrJzI

There are many more videos and a description of the process I used at

<http://www.bbtrumpet.com/Thermal.html>

Besides the Thermal Video I also did a Video of the Spectral Analysis of each player. We get to see which harmonics each player emphasizes and the resonance they achieve.

I also used a decibel meter to see if and where they had decreases in volume/power. This meter was turned up to show minor changes so we could see them all as they happened.

What does it all mean?

I noticed that every time they played a bad note (much less volume, lost resonance, no pitch center...) all the tests showed what we all heard. The decibel meter registered a much smaller sound. The Spectral Analyzer showed that the player had no peaks. And the Thermal Imager showed that the player used and heated up the muscles on the side of the face.

The players with the least muscle activity on the sides of the face had much higher ranges. (1 to 2 octaves higher ranges.)

The players who didn't use the muscles on the sides of the face also were significantly more resonant.

My 2 books Tension-Less Playing. and The 4 Trumpet Octave Keys. deal with the findings of this study.

<http://www.bbtrumpet.com/tensionless.html>

<http://www.bbtrumpet.com/4OctaveKeys.html>

Pops

www.BbTrumpet.com

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features:

- Designed to hold: Bb or C Trumpet, Flugelhorn, bucket mute, harmon mute, cup mute, straight mute, harmon mute (normal or bubble style), practice mute, large plunger mute, 2 x in bell instrument stands, valve oil, 2 x slide grease up to 7 mouthpieces, sheet music.



* case featured is in 'Cadbury' purple lining.

- Unique 'dual layer' design.



- Fits 95% of airline carry on size requirements.
- Solid double-braced construction utilising 3mm marine board and minimum of 1.2" of protective foam at any point. Looks like a gig bag, but with a protective hard shell.

- Hand cut foam to ensure a bespoke, perfect fit for your horns, thereby maximising protection
- Made from tough, 600D ballistic nylon with maximum carrying comfort and convenience.

Padded back,
2 front zipped compartments
Adjustable shoulder straps
Main side and top carry handles
Side adjustable compression straps



- Optional removable wheeled option. Lightweight option. Deluxe option with 100% Eco-friendly recycled leather.

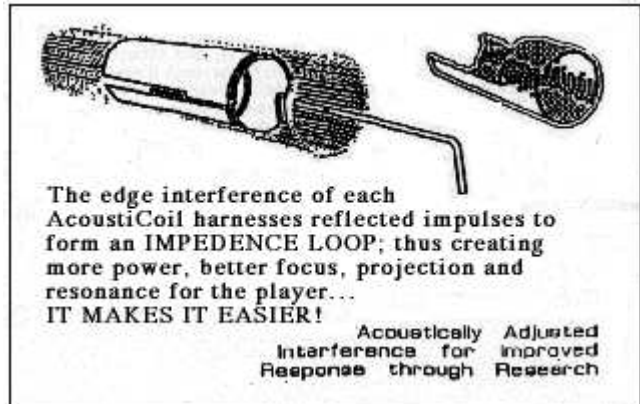
**Waiting list
now open.
Production
commencing
shortly!**

AcoustiCoil

What the AcoustiCoil IS –

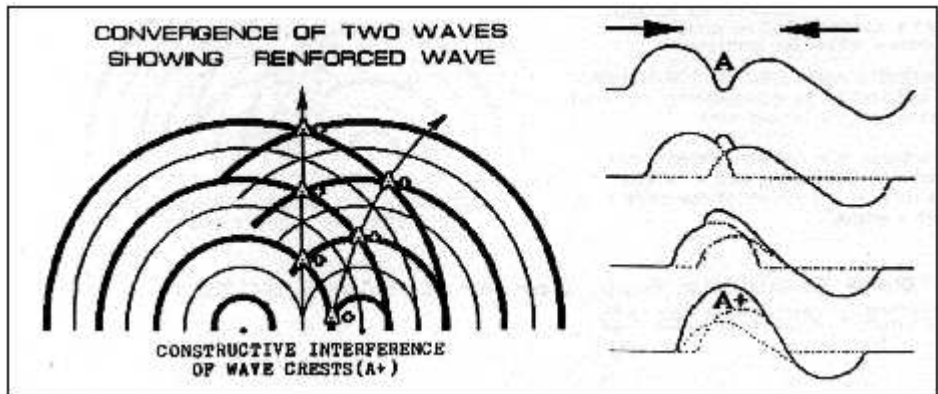
Fashioned of tough, moisture resistant, industrial polyester, the AcousticCoil resembles a small, compressible sleeve with stepped interior dimensions.

Each model of this new accessory insert adjusts to fit varying bore sizes. A spring fit assures that it will stay securely in place and it is easily installed and removed from the instrument by the player.



The edges of the AcoustiCoil create "constructive interference" within the air column of the instrument. The resulting increased wave strength can best be understood by

the analogy of two stones being dropped on a pond. As concentric waves radiate outward, the crests of the two waves traveling in different directions combine. At these points of interference [A+], the



waves are taller and reinforced. Each model of the AcoustiCoil creates a specific desired amount of interference within the instrument.

<http://www.dmamusic.org/acousticoils/#top>

AAIIRR ACOUSTICS

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Telephone: (303) 751-0673 - Fax: (303) 751-0673

Email: aaiirrpwr@hotmail.com

Cellphone Amp made from old trumpets

Lombard

\$400.00

"Lombard" is an Analog Tele-Phonographer made from an old cornet and part of a trombone, with a base of reclaimed steel. Created immediately after a trip to San Francisco, this horn draws inspiration from the "crookedest street." It's full of twists and turns, and ups and downs. The sound might surprise you, too! This horn has a lot to look at, even when you aren't using it for an amplifier. Get rid of your plastic mass-produced black box, and step up to hand-made art!

This horn will make the sound from your iPhone or iPad louder and richer, using no electricity, wires, plugs, or batteries. The shape of the horn is enough to add 25 decibels or more! But it's not just about volume, it's about quality of sound as well.



This work of art is hand-made, one-of-a-kind, and was created entirely in America with reclaimed materials.

Other styles available.

<http://www.heartlessmachine.com/analog-tele-phonographers>

New Improved Pencil Isometric System by Pops.

We are all aware of the basic number 2 pencil and the isometric exercise that has used it for over 100 years.



We have all seen the TV exercise market using a groundbreaking workout technology called Dynamic Inertia.

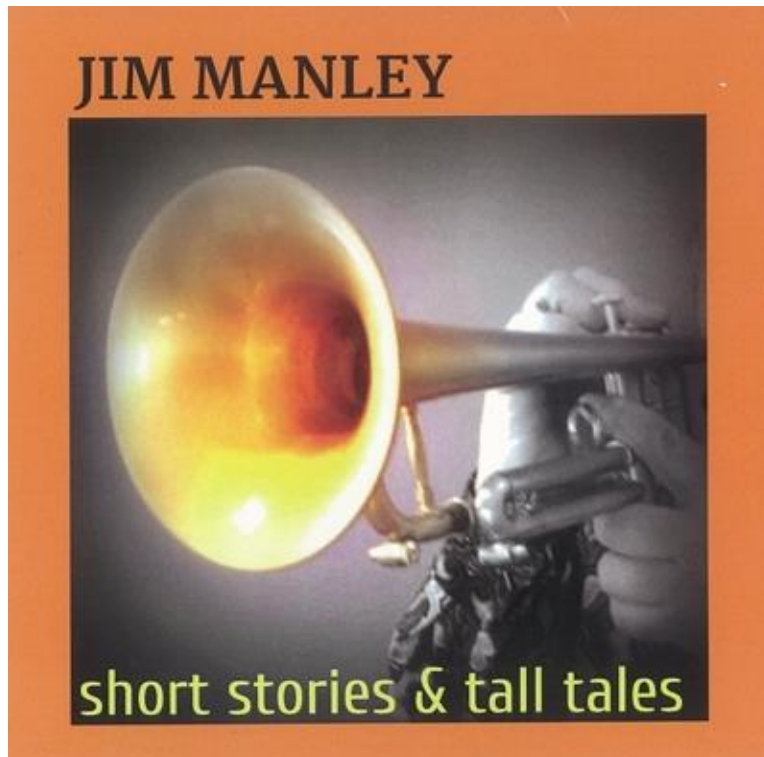


Now meet the new Trumpet Embouchure Exerciser.

The Pencil Shake Weight.



Only available from Pops at www.BbTrumpet.com



**Jim's latest recording
using professional loops he composed 14 new groove injected
tunes featuring his trumpet
valve trombone and keyboards for a sonic adventure**

"*Short Stories & Tall Tales* validates Manley as a superior trumpet artist, fine soloist and a production savant. If the Bond folks ever decide re-make *Goldfinger*, they wouldn't have to look farther than "Double-High 7" for the sounds. He packs heat and has a 24K license to thrill."

Nick Mondello - All About Jazz

<http://www.allaboutjazz.com/php/article.php?id=45848#.U15jLvRDsZ8>

available at

http://www.jimmanleymusic.com/jim_manley_cds/

iTunes and everywhere!

No Pressing System www.nps.altervista.org



http://www.strumentimusicali.net/product_info.php/products_id/10129/NPS-No-Pressing-System.html

The NPS, No Pressing System, is an application that controls the pressure of your lips on the horn. It is a tube that is hooked on and replaces the original main pump on the trumpet. The use of this system helps you find a better intonation and a better sound by adjusting the way you blow into the trumpet. The No Pressing System (NPS) is the result of many years of research by the music professor, Mr. Cesare Ficcadenti, who has more than 25 years of teaching experience. The NPS is perfectly integrated with every system or method of study. It helps you to achieve good results better and faster. Amateurs and professionals can finally use a system that will help them solve one of the main problems that occurs when you play the trumpet: the excessive pressing. Many people tend to press their lips to the mouthpiece too much, resulting in an incorrect sound and intonation.

The No Pressing System (NPS) was successfully tested by many professional musicians like Fabrizio Bosso (well-known trumpet jazz soloist), Luciano Leonardi (1st trombone in the National Academy of Santa Cecilia in Rome 1968-1994), Sandro Verzari (ex 1st trumpet of the Rai National Symphony Orchestra), Mauro Marcaccio (Professor of Trumpet at the Aquila Conservatory of Music), Dino Tonelli (Professor of Trumpet at the Bari Conservatory of Music and 1st trumpet of the Italian Big Band), Andrea Tofanelli (Yamaha Artist/Clinician and Professor of Trumpet and Jazz Improvisation at the "Orazio Vecchi" Institute of Music in Modena), Luigino Leonardi (1st trombone in the David Short Brass Factory and in the Italian Air Force Band), Ercole Ceretta (Professor of Trumpet at the Scuola di Alto Perfezionamento Musicale of Saluzzo) and Mario Bracalente (Professor of Trumpet in the N.Gabrielli Music School in Tolentino).

- The NPS helps you understand the right amount of air that is really need to use while you play.
- Many trumpet players press their lips to the mouthpiece much too hard. This is not good for their lips and teeth. Consequently, one of the possible diseases is the "repetitious trauma to the lip".
- The NPS helps you control the way you blow into your horn and strengthens your lip muscles.
- If you use the NPS, the intonation will be given only by the way you blow, not by the way you press your lips to the mouthpiece.

- Perfect for every stage of trumpet studies

- When you play high notes, you tend to press your lips to the mouthpiece even more than you usually do. Thanks to this system, you'll learn how to play the higher notes only with air pressure so that you have much more flexibility and better sound.

NPS No Pressing System

1. WHAT DOES THIS DO FOR A TRUMPET PLAYER?

The use of the NPS points out the extra pressure that most players put on their lips. By reducing the pressure, the labial muscles get stimulated resulting in a much better emission.

2. WHAT TYPE (JAZZ, CLASSIC, STAGE, STUDIO) OF PLAYER WOULD THIS BE GOOD FOR?

It can be used in their daily practice routine by any kind of player. Amateurs, Professional, jazz, classical.

3. WHAT ARE THE COMMENTS FROM PLAYERS WHO ARE NOW USING THIS ITEM?

Reviews:

It's a wonderful concept, very useful for players with a consolidated emission
...Maestro Sandro Verzari Lead trumpept of R.A.I. sinphonic orhcestra

I used the NPS on students with emission problems and it was very useful. If used wisely, it helps you to better center sounds and to establish a perfect balance between air emission and pressure of mouthpiece and your lips.

...Ercole Ceretta

RAI national orchestra <http://digilander.libero.it/ercoleceretta/>

It's truly an innovative idea. It's a great system that forces you to guide the air emission towards the instrument without pressing on your lips. A constant use, assures great results even to less talented players.

Mauro Marcaccio

Trumpet teacher at Musci Conservatory "A. Casella" of L' Aquila.

A give the NPS big credit. It's an important addition to the evolution of trumpet teaching. It allows you to control the pressure on your lips, playing with total relaxation and lightness. I believe that total "no pressing" is impossible, so the NPS helps you find the right balance. I am convinced that the nps positively contributes to developing the modern trumpet technique.

Dino Tonelli trumpet teacher at il Music Conservatory e "N. Piccinni di Bari.

Lead trumpet of Italian Big Band, specialized in high register.

A very useful device. In my experience, one of biggest problems with players is the excessive pressure they put on their lips. It helps progressively to find the right balance. I use it with all my students anc we achieved great results. The fact that you can physically see the extra pressure, unsure very fast results.

Mario Bracalente

Trumpet teacher at Music Conservatory of Trapani. R.A.I. National orchestra.

I find the NPS very useful. Not only because it reduces the extra pressure on your lips, but also because it shows you the excessive pressure so that you can correct it immediately.

A great tool
Zanzi Igor

Playing without excessive pressure on your lips, is at the base of my teaching technique. Players must reach a balance. Not too much pressure....nor too little.

I don't believe in pure "no pressing", but i make sure that my students don't use too much pressure, that not only effects endurance but health as well. The objective is to reach maximum lightness without compromising the stability of the mouthpiece on your lips.

I believe the NPS is the perfect tool to use with my technique. (Based on the teaching technique of Armando Ghitalla)

The NPS not only points out the extra pressure on lips but it also stimulates labial muscles, resulting in better control, endurance and right emission

Andrea Tofanelli <http://www.andreatofanelli.it/>

4. IS THIS FOR PRACTICE, LIVE PERFORMANCE, ANY TIME, ANY WHERE?

Very useful on your daily routine. Especially on lips flexibility exercise like (Colin, Stamp, Schlossberg, Vizzutti, Verzari)

http://www.strumentimusicali.net/product_info.php/products_id/10129/NPS-No-Pressing-System.html

<https://www.facebook.com/NoPressingSystemTrumpet>



FLIP OAKES

Wild Thing Trumpets

CORNETS & FLUGELHORNS

“COME AND HEAR THE DIFFERENCE”



2559 Mottino Dr.
Oceanside, CA 92056
760-643-1501

www.flipoakes.com
flip@flipoakes.com

Versatility.

When it comes to playing trumpet, today's music world demands it. One day, it might be a studio recording session or a Big Band gig. The next might be an orchestra concert, or small jazz combo in a cozy restaurant or smoky lounge. Heck, it might be the Star Spangled Banner at the local stadium. That community band of amateurs probably needs something a bit more restrained. So, what's a player to do? Can it all be done with one horn, or is it better to have several to "cover the bases?" In a word - Yes.

Many horns in one.

One of the central goals for the Wild Thing Bb trumpet design was to make it as versatile as possible, much more so than what is available from conventional trumpets. Beyond just being good enough to play anywhere, the Wild Thing moves the standard of versatility from "good enough" to "superior" with a two-phase approach.

First, is to produce a horn that has an enormous amount of capability. Its bell is the heart of a well-balanced design that makes playing at extremes easy, from whisper to roar. The valves deliver fast, crisp note changes like well-read poetry. It will accept a multitude of different mouthpieces without messing up its great responsiveness and intonation, so choosing the style and color of sound is simple.

Second, is to offer a complete system of accessories designed to tailor the Wild Thing for specific situations and applications. Five different Flip Oakes mouthpiece designs (for Bb alone) offer a broad color palette of sound, keeping the rim shape and size consistent even across other types of horns. Eight tuning slide configurations adjust the overall volume and projection of the sound, allowing the player to produce full tone throughout the scale, but at less than full volume, if desired. Heavy valve caps and stems, in three weight choices, further alter how secure each note "locks in", giving the player the option of a free-flowing jazz feel, a precise, structured orchestral response, or somewhere in between. All of these accessories are developed personally by Flip Oakes, which ensures that they stay true to his original design philosophy. They work.

There is more to a Wild Thing. Much more.

www.FlipOakes.com

New optional Copper bell.



FLIP OAKES

Wild Thing Trumpets

CORNETS & FLUGELHORNS

"COME AND HEAR THE DIFFERENCE"





Chris Cigolea | Creator of The Staccator

The majority of Chris Cigolea's professional experience has revolved around education, performance and conducting. He has a bachelor degree in music performance from the Bucharest National University of Music and a Master of Music degree from the University of Toronto where he is also completing his last year of Doctorate in Music Performance.

Chris was employed as a trumpet performer with Radio and Television Orchestra of Bucharest, The Representative Music of the Army, Brasov Symphony Orchestra and he served as a Teacher Assistant and Brass Chamber Music instructor at the University of Toronto assisting the Canadian Brass.

"When creating the Staccator I was very inspired of the idea of having a tool that would help practicing and mastering different playing techniques without an instrument. Playing an instrument is a very physical activity. Same as in sports, we have to understand that we can exercise the different muscles that we use for playing the instrument not only by practicing the instrument but also using different tools and techniques that would help improve our playing. The Staccator helps with exercising the tongue muscles that are crucial in playing every wind and brass instrument. The tongue controls the attack of the note, the speed of air through the mouthpiece, the tone quality of the instrument, the intonation and also the endurance. By using the Staccator regularly you will see a great transformation in your attack and the sound production while playing the instrument. It also helps with increasing the speed of your double and triple tonguing techniques that will allow you to play more challenging repertoire."

The only STACCATO PRACTICE TOOL on the market today, called the STACCATOR. Experimented and used by world renowned trumpet players and teachers and with amazing reviews at the 2013 ITG Conference, the tool is making a great entrance on the international market. Made in Canada, the STACCATOR will help you improve your double and triple tonguing without using an instrument. The tool will also help you control the direction of your air that will ultimately improve the quality of your sound. For more information on the STACCATOR, how it works and testimonial videos and pictures please visit:

www.easychoicemusic.com



<http://m.youtube.com/watch?v=FQSWfkw-jQg...>



Dear,

Noord-Limburgse Brassband and their **MD Ivan Meylemans** are proud to present their first recording: **ABADDON**.

The band has chosen a tracklist packed with new and challenging brassband music. Besides several captivating arrangements, a new composition from the hand of Kevin Houben, titled "Abaddon" has been included. "Abaddon" tells the story of "the dark angel" taking you on a journey through the mystical bogs of "De Kempen" to devilish sounds associated with the "Noord-Limburgse" forests (both Belgian Regions). Furthermore David Thornton has collaborated with NLBB on "Origins" of Pete Meechan. The full track list is added in attachment.

Founded only in 1995 Noordlimburgse Brassband has established its name in the international brassband scene. Highlights being Belgian National Champions in 2011 and 2012, resulting in a 5th place at the EBBC 2012 in Montreux and runner-up at the 2013 EBBC in Rotterdam.

Full track list :

1	Grand Fanfare	Giancalro Castra d'Abbona	7:06
2	Origins	Peter Meechan	17:34
3	Abaddon	Kevin Houben	14:13
4	Fandango	Joseph Turrin - arr. Luc Vertommen	6:35
5	The Water is Wide	Trad - arr. Andrew Duncan	3:00
6	St Magnus	Kenneth Downie	14:29
7	Trittico Festoso	Jan Van Der Roost	9:20
8	Temple 125	Kevin Larsson	2:52

On the CD page <http://nlbb.be/cd> you can find additional information and first reviews of the recording, which are also included on the second page of this release.

Additional information can be send to you on simple request by contact: info@nlbb.be

Kind regards

Noordlimburgse Brassband VZW
www.nlbb.be

Ivan Meylemans
www.ivanmeylemans.com





Jan Van der Roost on the recording : " Highly recommended, it immediately tastes morish"

Old and new, familiar and adventurous, known and unknown,... it is all included on this brand new recording, to the honour of a rising star in the Flemish Brassband Movement : "Noord-Limburgse Brass Band"! Having David Thornton as an eye-catcher soloist and a brassband classic like St. Magnus of K. Downie, the most the familiar standard repertoire is immediately represented. Besides this less common compositions are included, with the title track, a brand new commissioned work from the hand of Kevin Houben: Abaddon! Reasons abound to give this recording all the attention it deserves, not only because the repertoire is interesting and original, but mainly because of the quality of the performances and the recording. But hey, what to expect with an MD like Ivan Meylemans in charge and Jan Hadermann behind the mixing panel. Highly recommended: the adrenaline will flow when listening to this new recording: It immediately tastes morish ! "

Kevin Houben on the recording : "A must have Recording"

Everything taken into consideration the recording is fresh, surprising with a great atmosphere, for a very broad audience. Both brass band enthusiasts as the general audience, that has not yet discovered the banding world, will enjoy this must have recording once in their CD collection.

Kevin Houben over Abaddon : "Noordlimburgse tamed the Abaddon "beast""

NLBB succeeded in taming the "beast" named Abaddon in just one day of recording. The energetic, broad, technically loaded and dynamic wild passages continue to surprise the listener and touch their emotion. The quiet middle section sounds spacious with top performances from the many soloists and special effects in percussion. Bravo !

Peter Meechan on Origins : "This is a recording I will treasure, and will enjoy listening to again and again"

"This premiere recording of Origins is delivered with such artistry - hardly a surprise when you consider the quality and abilities of the band, conductor and soloist involved. The sense of musical balance achieved is a real treat for a composer to hear; the combination of drama and delicacy in the band accompaniment are skilfully woven by [conductor] Ivan Meylemans, and David Thornton's solo lines are performed with such precision and musical nuance that this is a recording I will treasure, and will enjoy listening to again and again. Thanks so much Dave, Ivan and NLBB - Bravo!"



Dontae Winslow

www.winslowdynasty.com

My new album is WinslowDynasty "The Life Album" is a collaboration between Mashica and Dontae Winslow and is about hitting all the right notes in music and life.

//LIFEMUSIC- is a category of music started by "The Life Album" by WinslowDynasty, that blends and synthesizes varying musical genre's on the same album. The music can be spread across multiple radio formats and finds it's cohesion in subject matter, sonic texture and philosophy.

WinslowDynasty EPK Video introduction of the new group:

<http://ow.ly/71CqU>

WinslowDynasty "The Life Album" available on itunes Today!!!

http://www.youtube.com/watch?v=txianyyah_c





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Dontae Winslow

Adams DW A6 Trumpet



“For a gorgeous voluminous sound I love the Large Nickel Bell Adams DW A6. It’s pure tone is great for soloists!”

- Dontae Winslow

Winslow Dynasty

www.winslowdynasty.com

Dontae Winslow plays Adams Instruments Exclusively

Studio/Tours - DW A6 4.9 Yellow Brass Bell / Nickel Plated

Jazz Solos - DW A6 5.5 or 5.3 Hand Hammered One Piece Nickel Silver Bell

Keith Fiala's new CD:

Keith Fiala



Messages from the Other Side

<http://www.emusic.com/album/keith-fiala/messages-from-the-other-side/14077614/>

<https://itunes.apple.com/us/album/messages-from-the-other-side/id634310311>

“Messages from the Other Side,” Keith Fiala's latest gem of a CD, takes us on a journey literally to the other side. With a burnished tone, warm yet full of bravura, we hearken to Conrad Gozzo soaring through endless studio sessions with his big Besson Meha singing surely above the orchestra. But it is the Boss - Maynard Ferguson - that particularly informed a brash, young lead trumpet player that had recently joined his fabled Big Bop Nouveau ensemble. We all can play high notes - that's what sets us lead players apart. In fact, we all learned from the Boss' example. However, as this CD proudly proclaims: Keith has succeeded in creating a style and sound all his own - and he, too, makes it sing!

In his liner notes, “Uncle” Nick Mondello alludes to Albert Camus’ Sisyphus struggling in his endless and hopeless trek - a trek trumpet players know well - to roll the figurative boulder of performance over the top of the mountain. Keith, though, did arrive at the pantheon, if only for a moment and, in the process, has brought back his “Message from the other Side.” In “Body and Soul,” on which Maynard long ago crafted a masterpiece, Keith brings us a message from the Boss himself. Rather than just one message, though, during the first jazz chorus of the chart, he also gives voice to the recently departed Derek Watkins, with his perfect choices for where a phrase ought to go. Then, too, he brings it all with a lush tone, missing the excess vibrato of the past, but still retaining what the great lead players referred to as spin. He soars high into the stratosphere, a true Maynard disciple, but there is none of the harsh stuff. Instead, we are witness to his power - not a brash, undisciplined power - but rather power tinged with humility Keith himself touched upon in recounting his story of interrupting the boss with an impertinent query.

What we are left with, then, is a power that is wrapped in a lovely ribbon of pure silk. The bravura performance ends with the famed Maynard “kiss” - and it was just that: a big smooch to the Boss for all of us.

Mark H. Schwartz

New Expanded Range Clarke Ebook.

Yes, I took the Clarke Technical Studies Book and expanded it in the same manner I did the Arban Book.

It isn't just up the octave. For example in the original Clarke Book the 1st Etude went to high C. Many players find that difficult and at the dynamics marked impossible.

I rewrote the 1st Etude so the lowest version only goes to G on top of the staff. It of course goes up to double C in the last version. I did a similar thing in several spots to make the material more accessible to more players.

My goal was to put this Clarke material in the range where most players need work.

So if you need to work the top of the staff there are pages working that.

If you need to work F over high C then there are pages that work that area as well.

Every spot is covered.

The New Expanded Clarke Technical Studies is 350 pages of trumpet fun.

<http://www.bbtrumpet.com/Clarke.html>

Clint 'Pops' McLaughlin

- 1 Beautiful Love V. Young (4:49)
- 2 A Media Voz P. Perera (6:02)
- 3 Isn't it Romantic? Rodgers & Hart (6:59)
- 4 Galo Ponte 6 Y. Ballesteros (5:41)
- 5 Blue Six Ch. Gil (5:36)
- 6 Lady Bird T. Dameron (5:03)
- 7 Minority G. Gryce (3:06)
- 8 Personalidades Ch. Gil (5:30)
- 9 A Ra Veloso & Donato (5:49)
- 10 A Favela Y. Ballesteros (5:10)

MÚSICOS

Chano Gil: trompeta y fliscorno en 2,8,9
Yul Ballesteros: guitarra y voz en 9
Paco Perera: contrabajo y voz en 2
Carlos Sosa: percusión en 10

CRÉDITOS

Producción artística y ejecutiva: GBP
Ingeniero de sonido y masterización: Blas Acosta
Grabado en: Musical Las Palmas en Diciembre de 2012
(Las Palmas de Gran Canaria)
Fotos: Lluna Juve / Diseño: Txarly Brown

GRACIAS

A Carlos Sosa, Txarly Brown, Lluna Juve y Blas Acosta por sumar iniciales a GBP.
Agradecimiento especial a Musical Las Palmas por toda la logística que hizo posible este proyecto.



Chano Gil Yul Ballesteros Paco Perera

GBP



Chano Gil: trompeta / fliscorno



Yul Ballesteros: guitarra

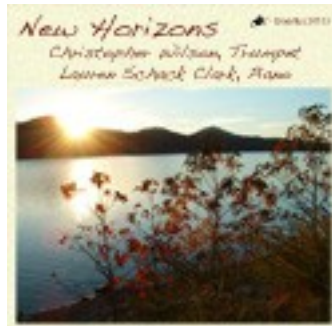


Paco Perera: contrabajo

<http://www.zarandarecords.com/vmchk/jazz/gil-ballesteros-perera-gbp.html>

Check it out and the page translates to several languages.

New Trumpet and Piano CD



“New Horizons” features Christopher Wilson, trumpet and Laura Schack Clark, piano performing the music of Kevin McKee, Lauren Bernofsky, James Stephenson, David Sampson, and Sy Brandon.

Christopher Wilson is Artist/Assistant Professor of Trumpet at Arkansas State University in Jonesboro, Arkansas since the fall 2009 academic year. His duties include applied trumpet, trumpet methods, and performing in the Arkansas State Faculty Brass Quintet. A native of Russellville, Arkansas, Wilson completed his Bachelors Degree of Music Education and Masters Degree in Music Performance at the University of Arkansas, and received his Doctor of Musical Arts Degree from The Catholic University of America in Washington, DC. Wilson recently premiered David Sampson’s Serenade for Trumpet and Wind Ensemble at the College Band Directors National Association Convention in Las Cruces, New Mexico as well as Counterwork for Trumpet/Flugelhorn, Marimba, and Piano at the International Trumpet Guild Conference. Prior to his appointment at Arkansas State University, Wilson performed with the United States Air Force Band, Washington, DC. While a member of the United States Air Force Band, he performed and taught clinics throughout the United States and Japan, and was a tour soloist performing the Arutunian Trumpet Concerto. He has performed for numerous dignitaries and audiences around the world, including Presidents George W. Bush and Barrack Obama. In 2004, he performed at the funeral of former President Ronald Reagan. Live television broadcasts include a Veterans Day Celebration at the Strathmore Concert Hall in Bethesda, MD, which aired on PBS in 2008; and a Memorial Day at the National Capitol, which also aired on PBS in 2006 in collaboration with the National Symphony Orchestra. Additionally, Wilson has performed with the Annapolis Symphony, Annapolis Opera, Maryland Symphony, Alexandria Symphony, Concert Artists of Baltimore, North Arkansas Symphony, Arkansas Symphony, and Memphis Symphony. Dr. Wilson is a member of the International Trumpet Guild and is a Yamaha Performing Artist.

Lauren Schack Clark has performed as a soloist and collaborative pianist throughout the United States and Europe. Solo performances have included recitals in Italy and at Berklee College of Music, Boston. She has collaborated with faculty members of over 20 universities throughout the world, including Eastman School of Music and the University of Michigan, and with principal symphonic players from such ensembles as the Boston Symphony. She has presented at the World Piano Conference and the MTNA National Conference, and is very active in MTNA, having served in various capacities such as Competition Chair at the Division and State levels, and as President of the Arkansas State Music Teachers Association. Her DMA is from Boston University. Dr. Clark has recorded on the Centaur and Vienna Modern Masters labels, and her book, *Keyboard Theory and Piano Technique*, co-authored with Brian Henkelmann, is published by Longbow Publishing.

This Emeritus Recordings CD 20133 is available through fine retail outlets or through CDBaby <http://www.cdbaby.com/cd/christopherwilson3>

365 lessons a year for life.

That was my idea behind doing by “Be Your Own Teacher” video course. It has 70 video clips and you could have lessons every day, forever.

There is a great benefit from repetition. We absorb and incorporate ideas incrementally. We key in on pieces of the process and add to it every time we go over the topic again.

Because of this; a 1 time lesson doesn't get the results that multiple lessons get. A video series is actually multiple lessons. Also with a video you have the ability to watch it hundreds of times; if needed.

You can watch me talk a student through learning tongue arch and then play exercises with the video. Here I am working with Keith Fiala on the hiss on his double register.



The Video series covers topics like:

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- Breath Support
- Lip Buzzing
- Mouthpiece Buzzing
- Pressure
- Sound Models
- Resonance
- Aperture Tunnel
- Flexibility
- Range
- Accuracy
- Endurance

BbTrumpet News

www.BbTrumpetNews.com

You can watch me talk about breath support and then play exercises with Andrea Tofanelli. (OK Andrea takes it up some. LOL) Here Andrea is showing us his triples and quads.



The course has 3 hours of video featuring Andrea Tofanelli, Keith Wood, Rex Merriweather, Keith Fiala, Greg Kuehn & me.

Many of my long time students have this EBook and they say it is like taking lessons but you can do them over and over to get all of the info.

<http://www.youtube.com/watch?feature=endscreen&v=qNVmxQTBf1E&NR=1>

(Sample with Andrea Tofanelli.)

<http://www.bbtrumpet.com/vseriesall.html>

Clint 'Pops' McLaughlin

www.BbTrumpet.com



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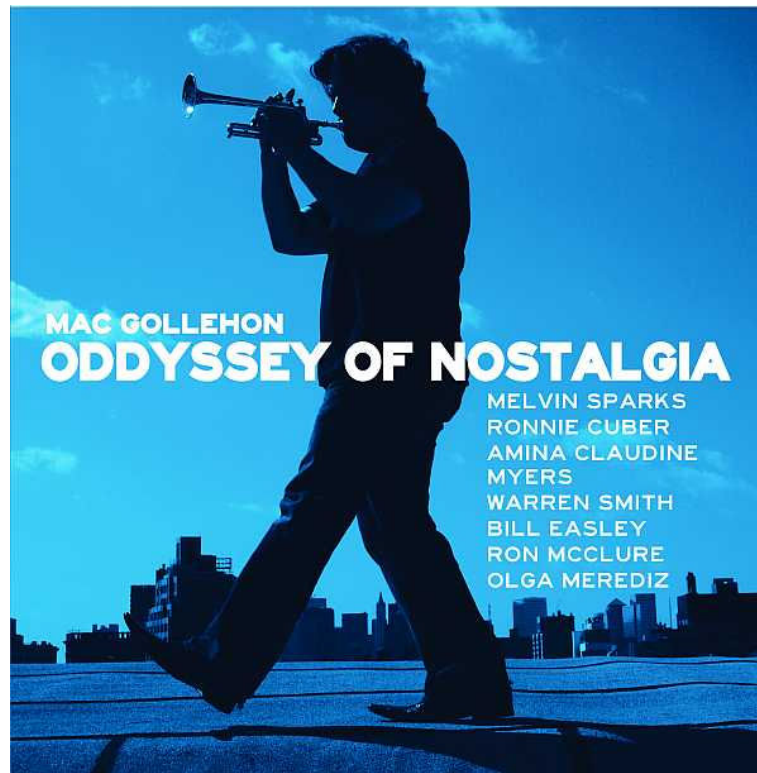
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Dan Jacobs

www.DanJacobsMusic.com Preview or Buy at www.cdbaby.com/cd/danjacobs

Newly released jazz CD, "Play Song" by the Dan Jacobs Quartet soars into the 'Top 30' on JazzWeek nationwide charts.

Trumpeter Dan Jacobs' solos weave a magical spell emphasizing ideation. They are study in musicianship with an eloquent message - like Miles Davis but with more range and creativity. -John Gilbert, Jazz Review Magazine

"Jacobs' entrancing and gorgeous flugelhorn acumen with long, sustained passages that smolder with each passing chorus is the epitome of cool." - Eric Harabadian, JAZZ INSIDE MAGAZINE

"Veteran jazz trumpeter Dan Jacobs brings forth one of the most unexpected musical highlights of 2011 with the release of his new CD, "PLAY SONG"—a superior recording in every respect. "Play Song" captures a command performance from trumpeter Dan Jacobs and his able crew producing a very accessible and engaging musical statement that jazz audiences everywhere can appreciate, well done!" - Edward Blanco, EJAZZNEWS.com



The CD is excellent. You sound just as I remember you when we were at MSU – full sound, warm-and cool, with nice ideas, all at the same time. I just heard trumpeter Marvin Stamm play it with the Bill Mays trio at a local club. Nice, but I prefer your rendition. Keep on keepin' on..... - Greg Hopkins, Professor, Berkeley School of Music

"Eloquent. Tasteful. Compelling. Masterful musicianship! Dan Jacobs' trumpet and flugelhorn playing, as well as composition, makes PLAY SONG a phenomenally great jazz album. I absolutely love it! It proves that great chops + great phrasing + heart = superb jazz!" - Scott O'Brian, - SMOOTHJAZZ.com

"His beautiful trumpet lines remind me of Chris Botti, except Jacobs' brings more extended improvisation with a much darker, smoother more luxurious tone than a mink coat!" Thomas R. Erdman, JAZZREVIEW.com



Our Custom Services

General Repairs

Our standard shop rate is \$60/hr. Why so cheap? We are located in Wichita, Ks. The cost of living is low here. I find at this rate I still make a good profit and can turn out a quality product I am happy with as well as turn over a great savings to my customers.

Ultrasonic Cleaning and standard service.

On most trumpets, a thorough Ultrasonic cleaning and removal of common dents takes 1½-2 hours. This allows me time to thoroughly burnish out all of the imperfections in the metal and remove as many of the scratches to the plating that I can. Valves are aligned after the cleaning and the instrument is put through its paces. Depending on how busy I am and how bad damage is to your instrument, cleanings usually return ship within 3 days.

\$90-\$180

Valve Rebuilds and alignments

Sometimes even good valves go bad. After years and years of shedding and gigging, trumpet valves do eventually lose their tolerance. When this happens, pistons and casings need to be trued and re-plated and brought back to the closest tolerance possible to make the instrument play like it was young again. All rebuild pistons are aligned before they are returned.

Pricing is \$150 per piston

\$400 for a set of 3

Valve Alignments

I do not align pistons with cork or felt. Cork and felt both compress over time and the felt is never consistent in thickness. I use a neoprene material that never compresses over time and is resistant to wicking oils and other substances that typically enter your horn... with the exception of pizza, hot wings, and beer. My process brings your alignment to within .005".

Starting Price \$60

Complete Overhauls

This is the whole shebang here. The end goal is an instrument that looks as close to brand new as possible. Every small imperfection is removed from your instrument and the metal is carefully polished by hand to obtain the highest possible polish while removing the smallest amount of metal possible. The instrument is then polished on a wheel and either spray lacquered or plated. I can do a variety of

lacquer and plated finishes. If you are curious about a specific finish, ask!
Call for pricing

Plating

On full instruments we leave the actual plating process to the pros at Anderson Silver plating but all of the prep work is done in house. On small parts and touch-ups everything is done in house.

Full Silver plate on a trumpet/cornet/Flugelhorn: \$350-\$500

Full Gold plate on a trumpet/cornet/Flugelhorn: Call for pricing

Gold plate mouthpiece: \$50

Gold plate mouthpiece Top: \$30

Custom Built Copper bell trumpets

These trumpets are what encouraged me to make this site. These are beautiful and truly unique instruments. I build them off of an Olds ambassador valve block. I install a professional mouthpiece , and ovate tuning slide, and one of my copper bells. I can do these instruments in standard tuning, double socket reverse tuning, with tunable bells, the list goes on and on. The idea behind these instruments is to give you (the player) exactly what you want. Every horn is built to order, so a 3-6 week wait, depending on current wait list, is to be expected.

Starting Price \$1295.00





DQ Custom C trumpets

These instruments bare very similar features to the Bb trumpets but are pitched in the key of C. These instruments produce a very pure and regal tone. The copper bell allows the instrument to take a great deal of volume without the tone breaking up. These instruments are custom built to order so please allow a 3-6 week depending on current appointments.

Starting Price \$1495.00



Copper Bells

One of my copper bells can be installed on any trumpet. My copper bells are made from electro-formed copper. They are designed very much the same way as the old Conn Coprion bells. These bells can be set up as fixed bells or in a tunable configuration.

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Tunable bell Conversion

All of the bracing attaching the bell to the mouthpipe are removed. A locking joint is created where the bell sits by the valve block and the bell tail is replaced with a slide section. This allows for intonation to be adjusted where the bell fits into the valve block, also for the bell to be changed.

\$425.00

Additional bell setups \$150.00 each

Ideas to customize and personalize your instrument are virtually limitless. What one player wants to make his playing experience more comfortable may not work for every player. With this in mind, I am always available for consultation and open to most any custom trumpet idea. I will always give my thoughts on the proposed project and do what I can to.

Contact Us

Del Quadro Trumpets
327 South Erie Street
Wichita, KS 67211

ph: 316-648-6914

DQ@dqscustomshop.com

<http://dqscustomshop.com/>

Andrea Tofanelli

If I don't disturb, I would like to speak a little bit about my new recordings.

I recorded in the USA the "Flamingo" cd, produced by the great Jim Linahon and his ACM label.

This cd contains many beautiful music and arrangements in many different ensembles, included a new version of the "Flamingo" recorded by Bud Brisbois many years ago, and an original ballad for trumpet and piano that I composed for Maynard, "The Last Legend".

You can find and buy this cd on Maynard Ferguson web site:

<http://www.maynardferguson.com/>

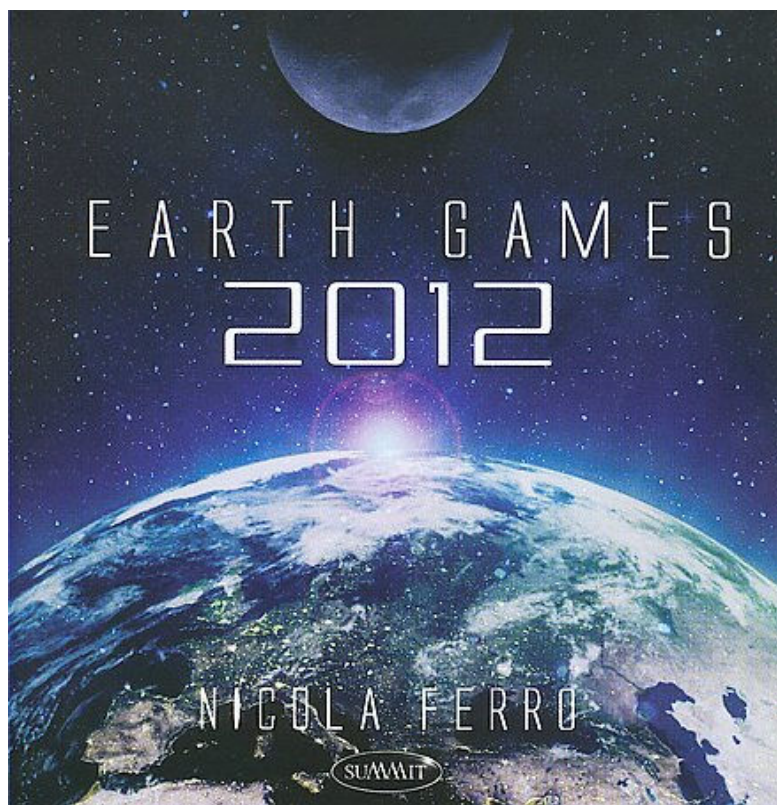


<http://www.cdbaby.com/cd/AndreaTofanelli#>

Another cd I recorded recently and I really and deeply like is "Earth Games 2012", released by Summit Records. The artist is the Italian composer Nicola Ferro, a true genius, incredible composer and talented trombone player.

He composed for me this 22 movement suite for solo trumpet, trombone quartet, rhythm section and electronic effects. The result is really explosive.

You can find it here:



<http://www.summitrecords.com/product.tpl?SKU=555>

<http://www.cduniverse.com/productinfo.asp?pid=8076067>

Well...enjoy the music! All the best

Andrea Tofanelli

Yamaha Artist/Clinician.

Professor of Trumpet and Jazz Workshop at the "Istituto Superiore di Studi Musicali O. Vecchi - A. Tonelli" in Modena (Italy).

<http://www.andreatofanelli.com>

www.BrassBlonde.com

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 PEDERNALES CELLARS

Jeff Helgesen

Jeff Helgesen may not be a household name but you're going to be amazed when you sample Jazz Mayhem, an album he recorded with a hard-bop septet in 2005.

The trumpeter and flugelhornist has Blue Note chops, and the track choices and arrangements are tops: Wayne Shorter's Black Nile, This Is for Albert, Lady Day and Pensativa are here. Sam Rivers' lilting Beatrice also is featured. So is Kenny Dorham's Short Story.

Helgesen has a searing Freddie Hubbard-inspired solo on Black Nile (which he arranged), and a soft, seductive approach on Kenny Werner's Compensation.

This is a highly satisfying album. Sample This Is for Albert and hear Helgesen for yourself. He's joined by Thomas Wirtel on trumpet and flugelhorn, Chip McNeill on tenor sax and Morgan Powell on trombone, with Tom Paynter on keyboard, Paul Musser on bass and Gary Peyton on drums.



"Jeff Helgesen (leader, trumpet/flugelhorn), is a freelance musician based in Champaign, Illinois, who toured and recorded with the Ray Charles Orchestra from 1987-1990. He maintains an active performing schedule in central Illinois and leads several jazz ensembles in addition to Jazz Mayhem."

Preview or buy the CD

<http://www.cdbaby.com/cd/jazzmayhem>

Home page

<http://www.shout.net/~jmh/>

Transcriptions

<http://jeffhelgesen.blogspot.com/>



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"Just like the regional big bands in the United States, there are many fine ensembles in Europe that are carrying on the big band tradition. The GRAN CANARIA BIG BAND hails from Las Palmas de Gran Canaria, but their inspiration comes from the swing tradition over here.



They have a new American release *Straight Ahead* (Summit – 568) that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, ‘Basie Straight Ahead,’ ‘The Late, Late Show,’ ‘Flight of the Foo Birds,’ ‘Fawncy Meetin’ You’ and ‘Splanky,’ the last three from the pen of Neal Hefti. Vocalist Laura Simó is featured on ‘A Foggy Day,’ ‘The Man I Love,’ ‘S Wonderful,’ ‘Time After Time’ and ‘The Lady is a Tramp.’ Two originals, ‘Aquellos Fueron Los Años’ by musical director Juan Manuel Alemán, and ‘Calles Vacías’ by pianist Rayko León demonstrate that the cats from Spain know how to write in the tradition. The program closes with a tune from Canadian trumpeter Kenny Wheeler, ‘Gentle Piece,’ that has a somewhat more contemporary feeling. It is nice to know that big band music is alive and well in Spain." –Jersey Jazz

<http://www.summitrecords.com/product.tpl?SKU=596>

YouTube channel <http://www.youtube.com/user/GranCanariaBigBand>

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BROOKINS HAS BEEN PERFORMING SOLO CONCERTS SINCE 1995 ACROSS THE US, CENTRAL & EASTERN EUROPE. PRIOR TO THIS, HE WAS A FREELANCE MUSICIAN HAVING PERFORMED WITH GLEN CAMPBELL, THE PLATTERS, MARY WELLS, GEORGE SHEARING AND MANY OTHERS. IN HIS TRAVELS, HE ALSO IS BUSY TEACHING MASTER CLASSES IN SCHOOLS AND COLLEGES. HE HAS PERFORMED ON SEVERAL TELEVISION PROGRAMS AND HIS MUSIC CAN BE HEARD ON MANY RADIO STATIONS IN THE US, EUROPE AND ONLINE, INCLUDING WWW.PANDORA.COM AND WWW.JAZZRADIO.COM.

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2. WWW.AMAZON.COM
3. ITUNES

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"Jim Manley's newest CD, POISON TWO, takes it all up a notch (and an octave). I have had the good fortune of watching his growth as a player and recording artist for decades, always dropping my jaw when I hear him. This CD represents not only his incredible playing but his production skills as well. Excellent selection, arrangements, and his chops speak for themselves!"

Bobby Shew

"Jim's approach is so inventive! Every CD is so fun to listen to. I want him on my next CD!!! - Check Out Brass Poison 2 - I love this thing!!!!"

Frank Greene



JIM MANLEY

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www.jimmanley.net

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As a player who has made his bones dwelling in the trumpet's altissimo register, Manley displays wonderful musicianship across the instruments' range on both trumpet and flugelhorn. In addition to his Maynard Ferguson-like scream chops, Manley's flugelhorn playing is very expressive ("Rocket Man") and his ensemble leadership is excellent, as is the high energy feeling to the ensemble. "Soul Makossa" and "It's Your Thing" not only kick, but move butt. When Manley screams and spews fire, he pulls the ensemble enthusiastically along and they willingly respond with vigor.

Nick Mondello/All About Jazz

It's diverse, progressive, delightful, pyrotechnic, stratospheric, exoteric, wistful, tasteful, soulful, it rocks, it's the bomb. Like a good book I could not put it down. From Brubeck to the Beatles it has something for everyone. Jim Manley has once again outdone himself. Put it on your stereo and crack it up.

Ed Matecki /Trumpet Herald

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Please see www.brasslessons4u.com for more information on the Stratos, or contact Marcus at marcus@marcusreynolds.com.

" If you practice even briefly with the Stratos in place, it's astonishingly how quickly your muscle-memory stores the new position. After a little longer, it becomes second nature. Players develop new muscle-strength in the right places, and instead of exerting unnecessary pressure, you can actually relax into higher notes, and increase the volume without strain".

Marcus Reynolds



Getting from step A to step B without falling down.

The 1st time someone is asked to improvise they are a little afraid. There is theory and then there is doing it. Usually players feel like they were thrown into the deep end of the pool.

After years and years of covering this with students, I finally decided to do a video course on getting from step A to step B without falling down. Keith and I both have tested the Video EBook with High School students, College students and Comeback Players. All groups were able to take the examples and learn from them.



We cover the topics that they simply don't have time to do in a classroom. We take the time to not only show you patterns but to explain how they are constructed.

This is a complete Improv Course on this video.

We have 2 hours and 45 minutes of video, 8 pages of instruction and 60 pages of music. All of the 2, 3 and 4 note patterns are done in every key.

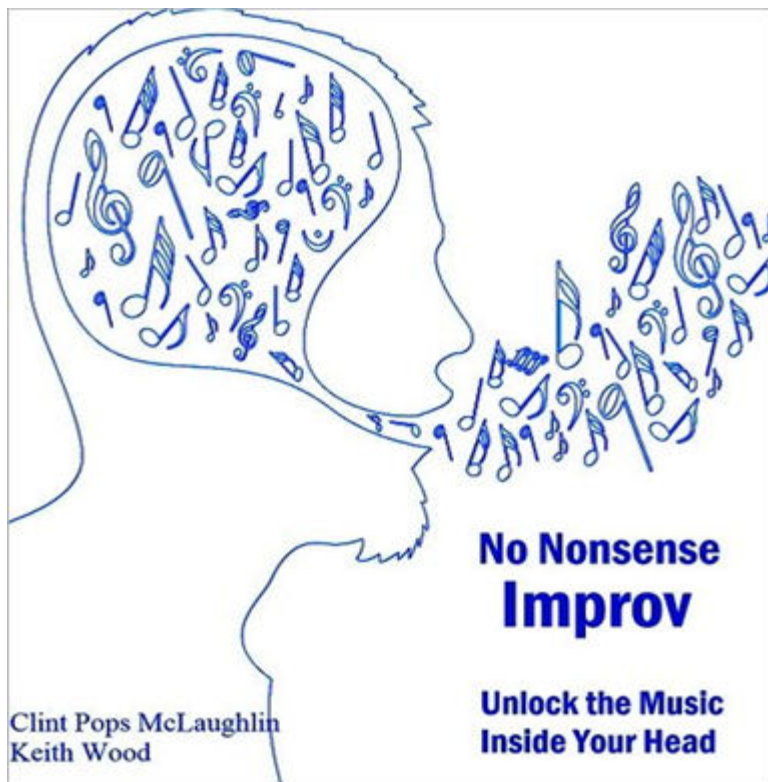
BbTrumpet News

www.BbTrumpetNews.com

We discuss different aspects of improv, give an example and use it in a solo. We talk about the difference between real life applications and a college course.

We show how to use and make note patterns, escape phrases (Ways to get unstuck when playing a solo), pentatonics, how to use Clarke TS, your 7 bugles and what that means, theme and variation, form and how to use it in improv, using 3rds and 6ths and many other ideas.

We talk about melodies, rhythms, rests, whole notes, musicality and the difference between a so-so solo and something that people will remember you by.



The video clips in this Ebook can help unlock the music that is locked up inside your head.

These are simple ideas that are easy to apply to your daily playing.

http://www.youtube.com/watch?feature=player_embedded&v=nunS3kqHVhk

(Sample)

<http://www.bbtrumpet.com/improv.html>

Clint 'Pops' McLaughlin
www.BbTrumpet.com

www.NewArban.com

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Marco Pierobon

Review by Allen Vizzutti:

Your playing is wonderful and strong, as you demonstrated in Finland. You have a lot of personal style and we both know that is very important. "Solo" is really a wonderful recording and I congratulate you. I do like one thing on the CD better than your playing. That is the COVER ART! The best!! Beautiful! Have a great Holiday.

<http://www.cdbaby.com/cd/marcopierobon>

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MARCO PIEROBON

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MICHELE MANGANI

ALLEN VIZZUTTI:
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RECORDING WITH A LOT OF PERSONAL STYLE"

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The Ingram Signature Mouthpiece Line

There are four models available in the new Roger Ingram signature line of trumpet mouthpieces: The Ingram V-Cup, the Ingram Lead, the Ingram Studio, and the Ingram Jazz. These are duplicates of the four mouthpieces Roger has used for more than 20 years. These mouthpieces are manufactured by Pickett Brass.

For detailed mouthpiece descriptions and ordering information:

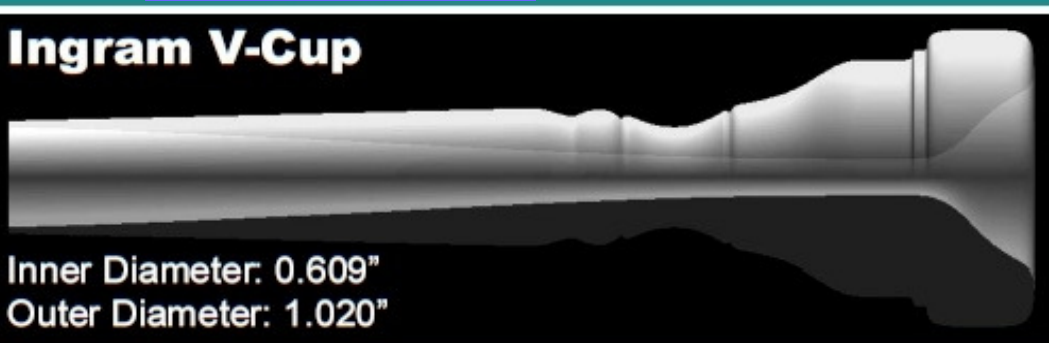
<http://OneTooTree.com/Products>

www.RogerIngram.com



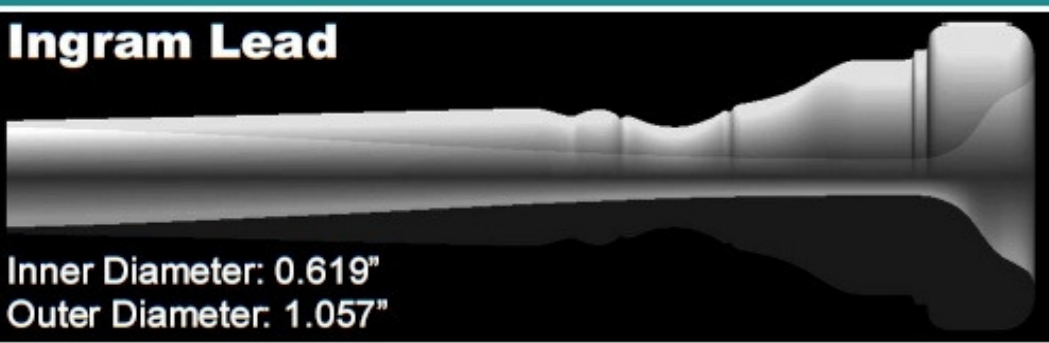
Ingram V-Cup

Inner Diameter: 0.609"
Outer Diameter: 1.020"



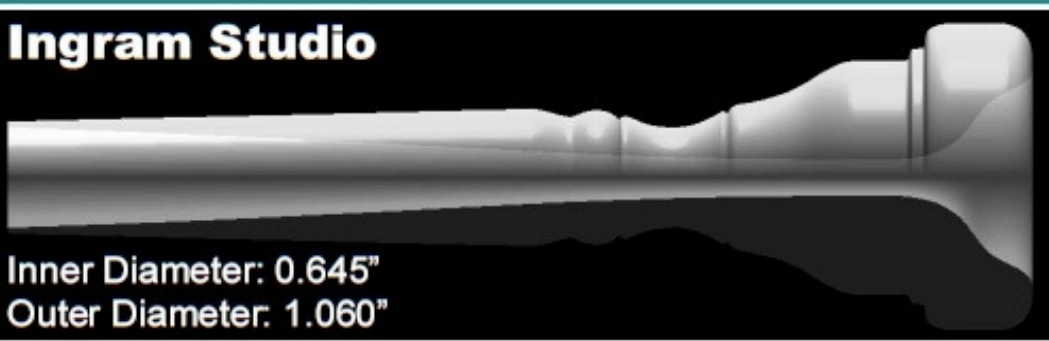
Ingram Lead

Inner Diameter: 0.619"
Outer Diameter: 1.057"



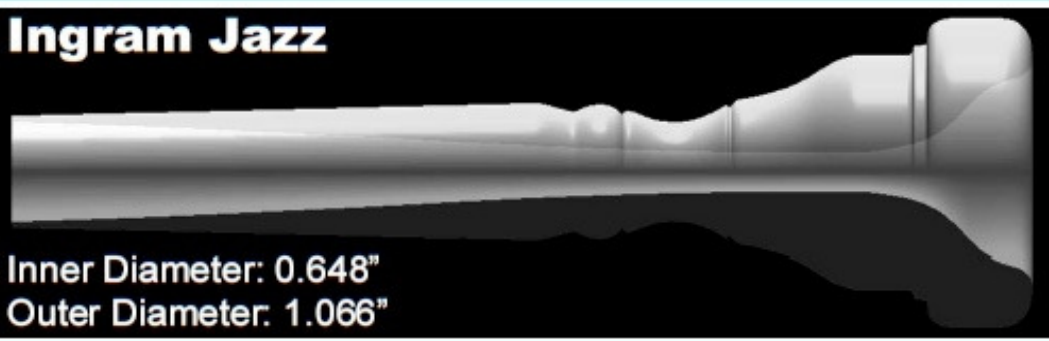
Ingram Studio

Inner Diameter: 0.645"
Outer Diameter: 1.060"



Ingram Jazz

Inner Diameter: 0.648"
Outer Diameter: 1.066"



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(split-choir trumpet octet)

Commissioned by the University of Wyoming Trumpet Ensemble and premiered at the 2012 ITG Conference. Two iconic Arbans songs, The Last Rose of Summer, and Noel Ancien. Clarion fanfares and soaring melodies, in a split choir, atmospheric setting

"Bob Elkjer has been my first-call arranger for 25 years." Joe Alessi, principal trombone, NY Philharmonic

Composer/trumpet player Robert Elkjer's music has been recorded and performed by the New York Philharmonic Principal Brass, the Canadian Brass, Summit Brass, the San Francisco Bay Brass, the Buddy Rich Orchestra, the Center City Brass Quintet, USAF Brass in Blue, and many others. He is a graduate of the New England Conservatory of Music, where he studied composition with William Thomas McKinley



Listen to full audio demos at www.robortelkjer.com

John Coulton

The idea of augmenting the magnificence of the cathedral organ along with the brilliance of the trumpet stimulates the Interest and imagination of both audiences and composers alike. Australian trumpeter John Coulton, along with English organist David Dunnett, give "superb" performances of the trumpet and organ repertoire on this their second recording from the heavenly Acoustics of the Ancient Cathedral of Norwich in England.

The range of the Programme offered here shows insight yet again into the versatility of the combination: joyful and glorious music from the Baroque, beautiful and soulful melodies by composers such as Guilment and Hovhaness, and powerful forces of transparent colour found in works by Tomasi, Fiser and Plog.

This recording also features the world première of a new composition entitled "Thoughts", written especially for John Coulton by the legendary composer Anthony Plog. A fantastic new addition to the Trumpet repertoire and available to purchase from BIM music publishers in Switzerland.

www.johncoulton.com



GRAWLIN TRUMPETS

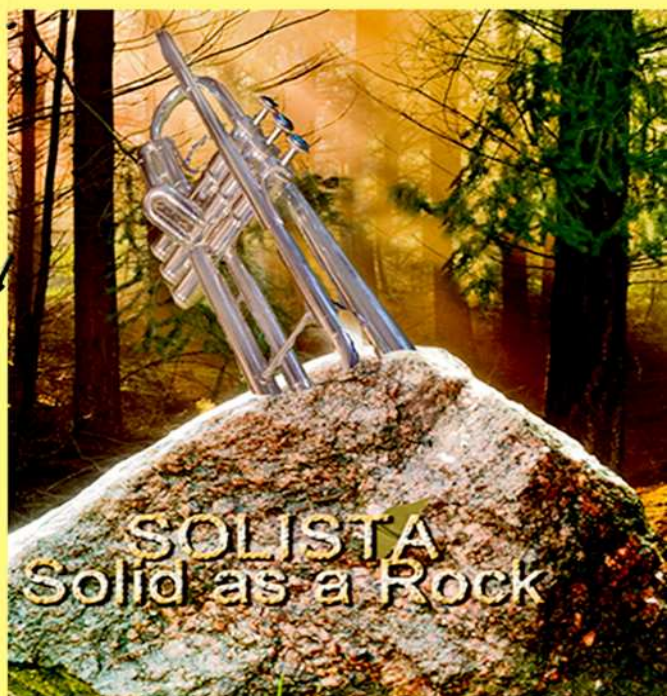
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Review of Pops' New Expanded Range Arban Ebook.

Review by: Mark Curry (Curry mouthpieces)

The new Arban's-based book by Clint "Pops" McLaughlin

This E-book (PDF form) takes the Arban original edition (pub. 1864) into the 2000's with respect to the modern-day requirements for range and technique. There are over 700 pages of variations on original Arban exercises and 200 more pages focused on "Pops' Stuff".

The layout of this e-book is very similar to the original, with exercises chosen as the representative for that section. Pops expands the chosen exercise to include range expansion well above the high C's found in the original book, even venturing up to the Dubba C on many occasions.

Don't get the impression that this is merely Arbans "up an octave." It's much more than that. Prefaces to each section have Pops' tips on how to execute correctly, with efficiency, while paying attention to our trumpet machine, our chops. It's like he's sitting right next to us on the couch, giving advice in person. Pops incorporates many of the ideas and tips he learned as a student of the late Don "Jake" Jacoby into this book. His focus while studying with Jake was not only to become a better player, but a better trumpet teacher. As a result, the feel of this book is very familiar to those of us brought up in the UNT/ North Texas style of teaching. My own instructors include Ray Sasaki, Larry Engstrom (both UNT alums via Ritchie-Clendenin at Fresno State) and a summer with Dave Hickman while at Champaign (U of I).

Of particular interest to me is the "Pops Stuff" section. This is where the magic occurs. Many of Pops/Jakes fundamentals come into play here.

For instance, keeping the top space G "set" as your benchmark embouchure set- relaxing to descend, contracting to ascend. Using "Air Kicks" properly to execute leaps and intervals. Tips on tongue arch and "hiss" applicable to the given exercise. Tricky scale studies that test our sight-reading abilities. These are all in there...and, yes, the dreaded "Sensation Studies" (my personal peccadillo). I still have Ray Sasaki's handwritten version from a 1975 lesson. It made me sweat then, and it still give me the chills.

At the end of the book there's a great section on expanded range melodies and songs. These are particularly helpful to help increase our usable range. If you can play these with a beautiful singing quality you are making good progress (and maybe the neighbors will stop humming "Finlandia" LOL).

Evident throughout, Pop's teaching style of not micro-managing our trumpet machine but rather focusing on playing the exercises is an almost indirect method that releases our conscious thought process from the endless minutiae we so often get caught up in. We learn by doing. When we run into problems, Pops methods lead us to the answer behind the door. All we have to do is open it.

In short, there's no shortcut to great trumpet playing. If you can manage one exercise out of each section of this book every day you will progress beyond far beyond your expectations. Congrats on a job well done!

Mark Curry <http://www.currympc.com/>

My New Expanded Arban book can be found here.

<http://www.bbtrumpet.com/NewArban.html>

Adam Rapa was a featured guest artist and master-clinician at the 2008 International Trumpet Guild conference and the 2007 & 2008 National Trumpet Competition, Rapa has also established himself as a world-class educator who brings as much excitement and inspiration to the classroom as he does the stage.

Adam is grateful to have shared the stage and/or recorded with Grammy Award winners Nicholas Payton & Roy Hargrove, Christian McBride, Doc Severinsen, Mnozil Brass, Soulive, The New Life Jazz Orchestra, Wycliffe Gordon, Eric Reed, Jason Moran, Robert Glasper, Cyrus Chestnut, Academy Award winning composer A.R. Rahman, and many other great artists over the years. He also spent seven years starring in the Tony & Emmy Award winning Broadway show, "Blast!", performing over 2000 shows across the US, the UK and Japan.



Preview and buy the CD

<http://www.cdbaby.com/cd/adamrapazoltankissjaceko>

<http://itunes.apple.com/us/album/rebellion/id464096816>

Adam's web site

www.adamrapa.com

The Ingram Signature Mouthpiece Line

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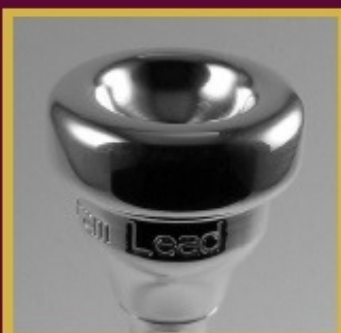
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Eric Bolvin “Workin’ It”

Eric Bolvin is one of the hardest working musicians in the San Francisco Bay Area and it shows on his new release “Workin’ It”. On the heels of his popular (85 radio stations) and critically acclaimed 2007 release, “The Night, The Rain And You”, Eric delivers the funk, jazz and soul with a new set of 11 tasty originals and 3 timeless covers.

Eric has enlisted the help of some executive talent on “Workin’ It”, including keyboardist **Jeff Lorber**, drummer **Dennis Chambers**, bassists **Nelson Braxton** and **Myron Dove**, guitarist **Chris Cain** and saxophonist **Tom Politzer**. Eric also utilizes vocals for the first time on four tunes, featuring Bay Area favorites **Margo Leduc** and **Tony Lindsay**. I think you will agree that this is Eric’s best work yet.

Eric’s local gigs include regular appearances at **Gordon Biersch Brewery**, **Agenda Jazz Club**, **D’Vine**, **Hedley Club** and **Unwined** in the South Bay as well as the **San Jose Jazz Festival**, **Santa Clara Art & Wine Festival** and **Kuumbwa Jazz Center** in Santa Cruz.

Eric has performed or recorded with; Russell Ferrante, Jeff Lorber, Dennis Chambers, Greg Adams, Richie Cole, Dave Weckl, Steve Smith, Jerry Bergonzi, Dave Liebman, Dee Daniels, Grant Geissman, Tom Scott and many others.

“The smooth jazz trumpet idiom has been the stronghold of Ric Braun, Greg Adams, Chris Botti and, in its earliest iterations, Miles Davis and Herb Alpert. With Workin’ It., Bolvin shows he has the goods to stand with those commercially better-known players.”

~**Nick Mondello** All About Jazz.com

“This disc contains an outstanding variety of compelling music, and it will be Eric Bolvin’s breakout project! WORKIN’ IT is a hit. Highly recommended!”

~**Sandy Shore** – Smooth Jazz.com

“Bolvin is one hot player, drawing from the inspiration of the trumpet’s masters and turning it into his own sound. In fact, Bolvin has a sound to which many players aspire; and he is a forthright bandleader, composer and arranger.”

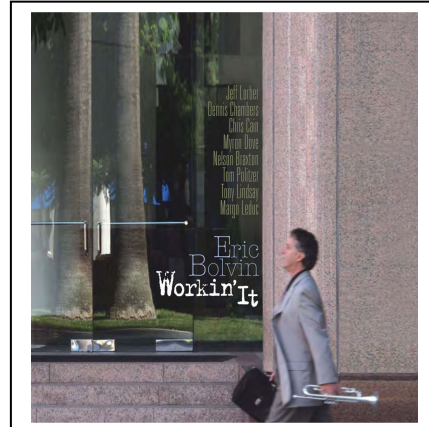
~**Trevor McLaren** - All About Jazz.com

“I have to say that Eric Bolvin is quite impressive. I think he’s on to something here.”

~**Ronald Jackson**- JazzReview.com

Label / Artist Contact:

EBJazz Records
Eric Bolvin Music Studios
816 Blossom Hill Road #4
San Jose CA 95123
Phone/Fax: 408.236.2009
Eric@BolvinMusic.com
www.BolvinMusic.com



Track Listing:

1. Workin’ It
2. Rocket Love
3. Time Bomb
4. Belita
5. Suburban Bourbon
6. Maxine
7. Waimea Canyon
8. I wondered What I Did Wrong
9. Panama Red
10. It Ain’t No Use
11. Corvair Crusader
12. Monterey Morning
13. One For Mike
14. Soulful Slumber

Also on EBjazz Records:

“The Night, The Rain And You”

“Eric Bolvin’s Quorum”

“The Lost Recordings”





Contact: Denise Melton

publisher@martinsisterspublishing.com

FOR RELEASE NOV. 28, 2011

TRUMPET TEACHER PENS HUMOROUS MEMOIR SPANNING 25 YEARS

For more than 25 years, Patrick Dessent (pen name Sam Bennett) taught budding musicians how to play their trumpets. During these more than two decades of teaching in-home lessons, Bennett, one might say, ran into a humorous situation or two, or three ...

The 55-year-old, who has lived in the Midwest for most of his life, taught trumpet lessons in the homes of his students while he was in his 20s and 30s in suburbs just outside Chicago. Only one decade later, Bennett had already accumulated enough humorous stories for a good-sized book. After years of cajoling, his wife, Ann, convinced her husband to sit down at a keyboard and write a book which simply had to be read. At the urging of his family and former trumpet students, Bennett decided it was time to document these humorous stories and put them into a book, which is how "Memoirs of a Trumpet Teacher" was born. The fictionalized version of Bennett's time as an in-home teacher gives readers an inside look at teaching music house to house, as Bennett refers to his former profession.

Seven months later his first book, "Memoirs of a Trumpet Teacher" was an actual manuscript and less than a year later, it had been accepted by Martin Sisters Publishing LLC. Bennett, who is a band teacher during the week and performs as a professional musician on the weekends, began writing the book while he was out of school for summer and continued writing on the weekends into fall and winter.

House to house music lessons are becoming a thing of the past, Bennett says, and he misses that method of teaching, especially all the unexpected, crazy moments it entails.

"I miss all of the different pets that I came into contact with through my students," Bennett said. "They helped me get through the work day when I was a private teacher. I have really enjoyed writing about them."

Bennett's advice to aspiring writers: "Don't hesitate; go ahead and get started!"

Print and e-versions of "Memoirs of a Trumpet Teacher," can be found at

<http://www.amazon.com/> and <http://www.barnesandnoble.com/>

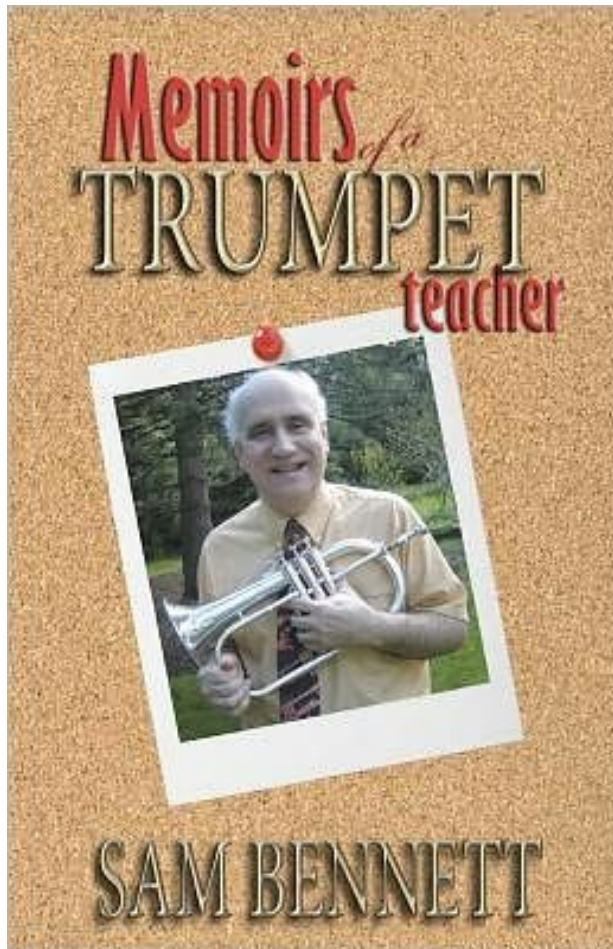
The book can also be ordered through retail book sellers.

Information about the book and the author can also be found at the publisher's Web site:

www.martinsisterspublishing.com

ART INCLUDED WITH RELEASE:

Book Front Cover: Memoirs of a Trumpet Teacher published by Martin Sisters Publishing LLC



Cover photo by Jack Dessent.

To find more information about Memoirs of a Trumpet Teacher or to schedule an interview with the author, contact information is listed below:

Patrick Dessent (pen name Sam Bennett)

pdessent@yahoo.com

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- Dan Fornero

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