

## BbTrumpet News Vol.5 March 2013

We made it through our 1<sup>st</sup> year and continue to grow.

My vision for the Ezine is for more people to do the articles and I eventually just compile the Ezine and publish it.

As always the Ezine is free to distribute in any way you choose. Some put it on their webpage or facebook and others put a link up.

The deadline for free ads for CDs, tours, concerts, or for articles, transcriptions... for vol 6 is May 25<sup>th</sup>.

Send ads to [pops@bbtrumpet.com](mailto:pops@bbtrumpet.com)

I hope that you enjoy this issue and that it is filling a need in the community.

Thanks

Clint 'Pops' McLaughlin

<http://www.BbTrumpet.com>



## Roger Ingram Announces: The Ingram Studio Mouthpiece

The Ingram Studio Mouthpiece is an improved version of the mouthpiece Roger used for commercial recording dates and Broadway work during his years in New York City. Because of the many inquiries with regard to his equipment, Roger has decided to make this signature duplicate available.

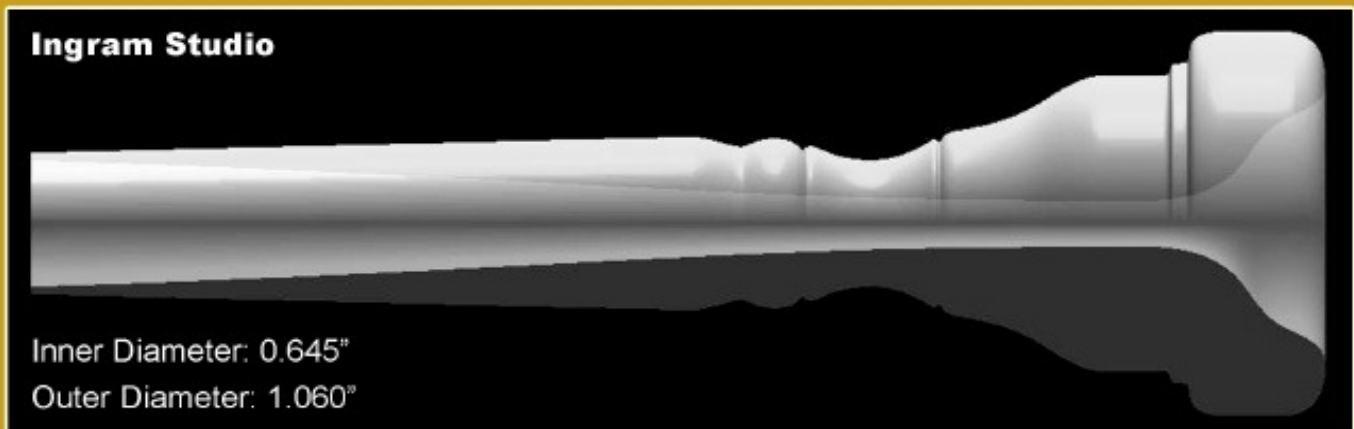


Find Roger on Facebook:

[www.facebook.com/RogerIngramTrumpet](http://www.facebook.com/RogerIngramTrumpet)

The Ingram Studio is similar to the "studio" mouthpiece that Roger previously played, but this mouthpieces has some important differences. The length of the backbore's cylindrical section has been adjusted to optimize accuracy and provide greater ease of slotting in the upper registers, and the mouthpiece blank was carefully designed by Roger to optimize "mass" appeal. Roger worked closely with Peter Pickett of Pickett Brass to facilitate these improvements.

The Ingram Studio has a bowl cup and is tad deeper and a bit wider than the Ingram Lead mouthpiece. The Ingram Studio mouthpiece projects extremely well and has a much broader sound than the Ingram Lead mouthpiece. Solid upper-register "money notes" are still easily attainable, making it a reliable "all-around" mouthpiece. Roger now uses the Ingram Studio mouthpiece when asked to participate in commercial recording sessions (radio, tv, and movies).



The Ingram Studio mouthpiece is available from <http://OneTooTree.com>

## How to practice range?

I am asked this question everyday.

There are many schools of thought and some include pedals, no pedals, buzzing, no buzzing, and lots of other variables.

There is 1 thing that all schools of thought include. That 1 thing is the topic of this article.

The only ingredient in every system is actually trying to play high notes. All of the other things are preparations, warmups, warmdowns, flexibility, relaxation... these are important but the KEY is trying to play the high notes.

See if you diligently did all of the other things but NEVER tried to play a high note; then your range would never improve.

Sometimes we focus too much on the extras and leave out the essentials.

OK so HOW do you try to play the high notes?

You do everything up high that you did down low. You do scales, arpeggios, slurs, intervals, tonguing, melodies. You just move things up  $\frac{1}{2}$  a step, or a step above what is normal for you.

When that feels good then you play everything up another  $\frac{1}{2}$  a step or step. This builds a solid and dependable range.

In the past people had to transpose music to do this. I went ahead and transposed 954 pages of music for you.

The next few pages show some example from “The New Expanded Range Arban Ebook”. 954 pages for the super low price of 40 dollars.

Clint 'Pops' McLaughlin

[Http://www.NewArban.com](http://www.NewArban.com)

# ***Contents of The New Arban Book***

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***It goes up to here.***

# 1st Studies

Arban/Pops

11



5

***It includes every step inbetween.***



9



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17



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***It goes up to here.***  
Major Key Studies

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***It includes every step inbetween.***

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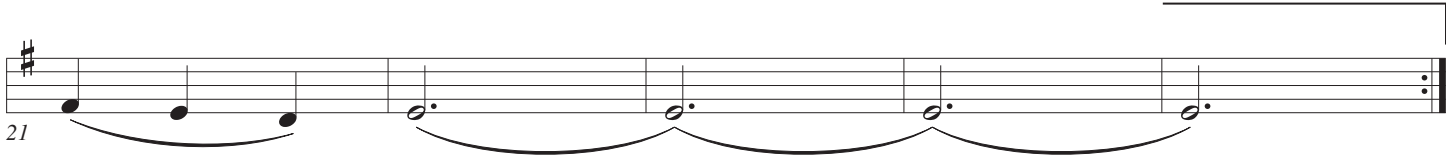
***The Songs start this easy and low.***

# Scarborough Fair

Traditional



***954 pages Expanded Range***



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***It goes up to here.***

2

61

68

***It includes every step inbetween.***

76

84

91

99

105

113

120

## Kiku Collins



It's been a long 7 months for trumpeter Kiku Collins.

The February issue of The Brass Herald tells all about it.

Life teaches us all sorts of lessons. You can find joy in every one of them. Not everyone agrees, but not everyone is ready to embrace happiness as a permanent part of life. Learn to embrace it - it's yours!

Back on her feet and chops again, Collins is excited for the many projects ongoing and ahead in her career and life.

And, for a limited time, Ms. Collins will be donating 50% of cd sales (through her directly) to the family of Ana Dooley.

Paypal \$20 to [kiku@kikucollins.com](mailto:kiku@kikucollins.com) and Kiku will pay shipping and donate \$10 directly to them -and send you her 2 cds - Here With Me and Red Light (or 2 of the same, just let her know)!

<http://kikucollins.com/>

<https://www.facebook.com/kiku.collins>

Ana Dooley

Read more about the ongoing battle of this very young and wonderful lady here (including her very recent liver transplant!):

<http://anadooley.com>



### Healing Ana

On Saturday, August 25th, Ana had severe pain on her lower right side. Her abdomen was very distended and she could barely walk. We took her to an emergency clinic and discovered she also had a low grade temperature of 99.1. They sent us to the emergency room, fearing appendicitis. She got a sonogram to check if her appendix was inflamed and they discovered her liver was enlarged, so she got a CT scan which revealed a huge mass on her liver. She was transported to Westchester Medical Center for more tests and to meet with a pediatric oncology team.

8/27/12: She got a needle biopsy of her liver but the results were inconclusive as to the origin of the tumor.



9/7/12: The Liver surgeon, Dr. Wu, met with us and explained that the tumor is operable as is (it is 20 cm large), but she would likely need a complete liver transplant. He is awaiting the final biopsy results before saying more.

9/11/12: We are STILL waiting for the final biopsy results. One of the resident oncologists, Dr. Mona Elmacken came in and explained that the tumor may not be EHE as initially reported. They sent the biopsy slides out to a specialist in California and we will hopefully get the results back tonight or tomorrow.

### Fundraising

Many people have asked how they can help our family during this extremely difficult time. We have set up a Paypal account in Ana's name to help cover the mounting medical costs as well as pay for necessities like food and gas (it is a 90 minute commute to the hospital). We will also be using the money to help pay bills since both parents are self-employed without sick leave or any other benefits.

Any monetary gift is extremely appreciated!

<http://anadooley.com/donate/>



## Roger Ingram Announces: The Ingram Jazz Mouthpiece

The Ingram Jazz Mouthpiece is an improved version of the mouthpiece Roger used for small group and chamber work. He has used this mouthpiece for decades whenever upper register work is not required and he is asked to present a dark sound. Because of the many inquiries with regard to his equipment, Roger has decided to make this signature duplicate available.

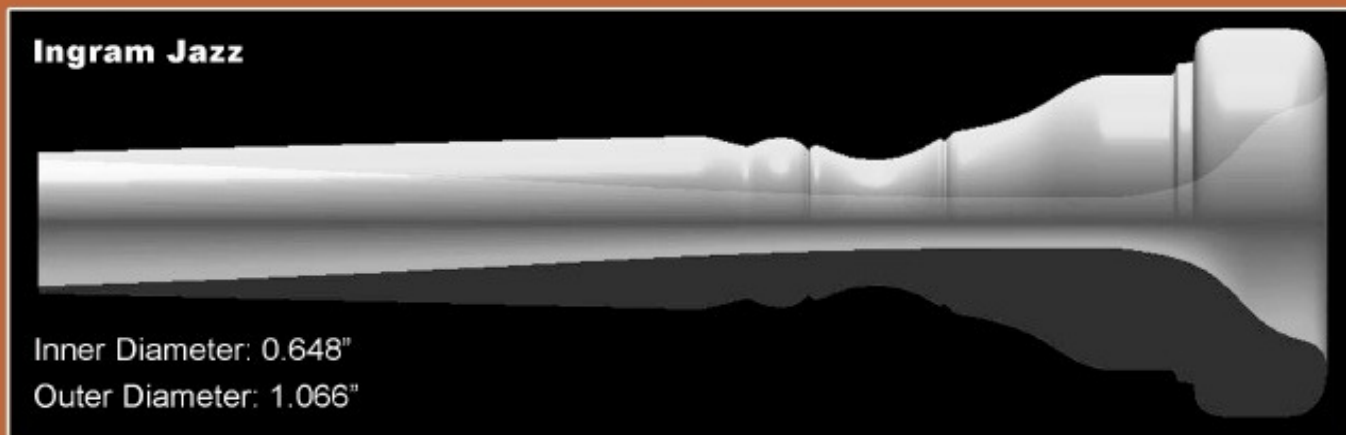


Find Roger on Facebook:

[www.facebook.com/RogerIngramTrumpet](http://www.facebook.com/RogerIngramTrumpet)

The Ingram Jazz is similar to the jazz mouthpiece that Roger previously played, but this mouthpiece has some important differences. The length of the back-bore's cylindrical section has been adjusted to optimize accuracy and provide a greater ease of slotting in the upper register, and the mouthpiece blank was carefully designed by Roger to optimize "mass" appeal. Roger worked closely with Peter Pickett of Pickett brass to facilitate these improvements.

The Ingram Jazz is ideal for jazz improvisation and orchestral work. This mouthpiece has a bowl cup and is significantly deeper and wider than the Ingram Studio mouthpiece with even more room in the cup. With a #28 drill and more open backbore, the Ingram Jazz mouthpiece yields a dark sound and offers great flexibility. Roger now uses the Ingram Jazz when asked to participate in a session that requires a dark sound and doesn't require extreme upper register playing.



The Ingram Jazz mouthpiece is available from <http://OneTooTree.com>

# FLIP OAKES

## *Wild Thing Trumpets*

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## 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.

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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.

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There is more to a Wild Thing. Much more.

[www.FlipOakes.com](http://www.FlipOakes.com)



# FLIP OAKES

## *Wild Thing Trumpets*

CORNETS & FLUGELHORNS

“COME AND HEAR THE DIFFERENCE”



Dontae Winslow

[www.winslowdynasty.com](http://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:

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

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## Roger Ingram Announces: The Ingram Lead Mouthpiece



The Ingram Lead mouthpiece is an improved version of the lead mouthpiece Roger has played for several years. After years of inquiries about his equipment, Roger has decided to make this signature duplicate of his lead mouthpiece available.

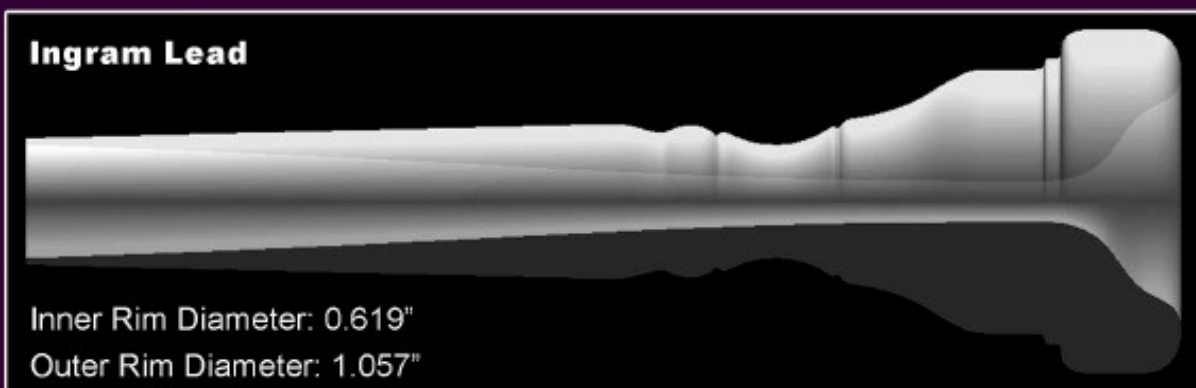


Find Roger on Facebook:

[www.facebook.com/RogerIngramTrumpet](http://www.facebook.com/RogerIngramTrumpet)

The Ingram Lead is similar to the Marcinkiewicz E12.4 that Roger previously played, but this mouthpiece has some important differences. The length of the back-bore's cylindrical section has been adjusted to optimize accuracy and provide greater ease of slotting in the upper registers, and the mouthpiece blank was carefully designed by Roger to optimize "mass" appeal.

The Ingram Lead is the mouthpiece Roger uses for most commercial playing situations. Roger worked closely with Peter Pickett at Pickett Brass overseeing and approving each step of the duplication process for the manufacture of the Ingram Lead mouthpiece. The solid brass blank is an original blend of design characteristics, and Roger now uses the Ingram Lead mouthpiece exclusively for most commercial playing situations.



The Ingram Lead mouthpiece is available from <http://OneTooTree.com>



# Care and Feeding Of Your Chops

By Paul Baron

The idea of organized purposeful practice was not something that had been given to me when I was a younger player, but has taken a lot of trial and error to come to an understanding, and I think through that process, I can share some of the mistakes I've learned from. That's not to say I didn't have some good instruction along the way, but the concept of how to lay out a progression of exercises where the flow and order had as much to do with the development of chops, has proved more helpful than the exercises standing alone. I was given a number of very good exercises to work on but not necessarily laid out in a logical progression. As well as learning from many mistakes, I've had the great fortune to sit next to some of the best players in the business and absorb what I could from their knowledge and experience, and some good friends that had some very good instruction and were kind enough to share their experiences with me. Also, in studying martial arts, particularly the study of the Japanese martial art of Aikido, I began to equate and assimilate some of the lessons of Aikido into the treatment of my chops and trumpet playing. The biggest realization came in the idea of efficient use of energy and the flow of that energy to the task at hand, making music. Many of us, me included, fall into the trap of using more arm strength and force to play, especially for upper register playing. I have also found myself blowing too hard at times to compensate for sound issues in performance, loud bands or section mates, or orchestra pits that are very "dead" and seem to absorb all the sound. At times when I haven't been in the best shape, I've also mistakenly tried to force the notes out by using larger amounts of air, instead of a more concentrated faster air flow. As I tried to compensate by over-blowing, I got the results I was after, temporarily; I could hear myself more, but that was short lived as the downward spiral began. Before long, my range had dropped, the amount of vibration I got from my lips decreased and I was soon back to the same place I was before; not able to hear myself well, but then I had less upper register left. In this article I'll share my experiences and hope to offer insight into some ways to care for your chops.

As I said, some of what I learned was through Aikido, and what helped me most was the idea of **BALANCE**. The idea that all energies have to be balanced is the same idea as the Newton law of physics, *for every force there is an equal and opposite force*. That is certainly true in the amount of pressure used in playing. The more arm pressure you use, the more your teeth will push back, in a matter of speaking. Unfortunately, there's some tissue between that will take the brunt of that physics lesson. I can't tell you how many times I've fallen into that trap and had to re-learn the lesson, only to recover and make the same mistake again. I found that by "**holding back**" on the volume of air to about 85 percent, assuming zero is not blowing at all and 100 percent is over-blowing and forcing everything I had to give through the horn, my endurance, range, center of pitch,

articulation, etc, greatly improved. Ironically, by playing more efficiently and focused, the volume was actually louder as well. The horn is built to play centered and responds much better with that approach than the “*strong arm method*” that so many of us try using. Playing in this way also means that I won’t be too beat up for the next playing day. Sometimes with a long playing schedule there’s just no way to avoid some serious fatigue, but playing more efficiently will really help, and the recovery time will be much faster.

Practicing in a **BALANCED** manner is very important. Playing such a physical instrument as the trumpet means we are in a sense athletes. Some styles of music are certainly more athletic than others, but if we use some common sense and approach the trumpet with more knowledge as to the athletics involved, we will play more efficiently. With regards to the tools we need to play music and to the care and preservation of those tools we can think less about the athletics and more about playing the trumpet and making music. I don’t think any of us would go to a gym and put on the heaviest weights we can possibly lift, and attempt to push that weight continuously for two hours and expect to be able to do much the next day. Nor would we one day decide to run a marathon without first building up to the distance. Many younger, and not so young players, do exactly that on the trumpet though. When things are going great we sometimes feel like we’re unstoppable and don’t pay attention to the proper mechanics of playing, only to pay the price later. Or we decide to try the new routine and push it to sheer exhaustion, and then when things don’t seem to work as well the next day, decide that the routine is not the right one. Rest is often times a neglected part of the practice routine. Remember that muscle is built by exercise **AND REST**. It’s the rest period that allows the blood to return to the lips and flush the built up lactic acid, and return the muscles to a more useful relaxed and flexible state. It’s essential to practice all aspects of playing because in a professional situation you never know what might be thrown at you. Balancing loud and soft playing, low and high register practice, long tones and articulation studies, and flexibility exercises, will make you ready for almost anything. Of course we do run across some music where the saying, “*the pen is mightier than the chop*” from time to time, but being prepared for anything will make playing more relaxed and enjoyable. There are a number of very good routines available for purchase or download, and I think it’s important to experiment with many of them to find the one most beneficial to you. Stay away from the ones that offer a quick fix, or guarantee a double C in fifteen minutes of practice a day. There are no methods that will immediately transform your playing and instantly give you a six octave range. If there was, I’d be first in line and everyone would have a six octave range. Often times, and for me this is true, a combination of different exercises from different sources works best. Sometimes I do a combination in one practice session, or use one method or routine one day, and a different one the next day. I’ve found some work different aspects more or less than others, so I’ll use a certain method for its main benefits, and another to round out my practicing. You need to give the routine or method a respectful amount of time to see if it’s a good match for you, or if there is a portion that really works for you. Mouthpieces are as individual as

the players themselves, and in a lesser degree that is true for exercises and practice routines, and your needs. I think what is universal is the need to **BALANCE** your practice and not neglect an aspect of playing that you will undoubtedly encounter on the job at some point. I've found that balancing my practice routine with my playing schedule is important as well, and changes and evolves depending on my work schedule. The routines that have been most beneficial for my development and maintenance are Bill Adam's routine, and the book by Laurie Frink called "*FLEXUS*". Both of these methods have a very logical flow and use many of the staples and foundations found in the books of Schlossberg and Arbans. What I like about both is that although they differ in some ways, they cover the entire range of the horn, and address all the aspects of playing in very logical and balanced routines.

Once you've found a routine that really works for you, whether it's a conglomeration of routines or one in its entirety, I think it's important to have a goal for your practicing in mind. Ask yourself what you need more work on, what part of your playing is lagging behind more than other parts, and put more effort to improve a little each practice session. If for instance, you are working on Clarke's study number two and want to develop faster fingers, I suggest using a metronome and write down the tempo you can play the exercise flawlessly. Chances are this is probably a little slower than you've been practicing the exercise. That is your starting point, and from there play the exercise through at that speed flawlessly, and then the rule of thumb is to "bump" the speed up two or three notches each practice session. Once you're able to play the new speed flawlessly, it's time to "bump" it up again.

If you want to develop your high range, I recommend keeping a log of your daily progress. Play your exercises in the logical flow, but attempt to play up to your "*target note*" from many different angles everyday. It doesn't matter if you make it everyday but the attempt, if done correctly, will still be strengthening your chops, and once the vibration does happen, you will have built up the strength to play the note because of the attempts. By "*target note*" I mean the very next note up from the highest note you can comfortably count on as the top of your useable range. And by useable range I'm talking about the notes you can count on ninety percent of the time and at the end of a practice session or job. You should first start playing relaxed glissandos up to the note. Keep the air flow constant and remember not to over-blow and force the upper notes. Play the gliss from one octave below, up to the note and back down. If you find it difficult coming back down, it could mean that you are forcing the upper note and have "spread" your chops with too much pressure or air, or both. Try relaxing more and blow through the gliss up and down keeping in mind that although there is an upper "*target note*", the real target is the lower note at the end of the phrase. This should help relax the upper notes and smooth out the gliss with a more even air flow. Also, try playing softer and make your goal to get a vibration all the way through the gliss and not be concerned with volume at this point. Once your lips are used to vibrating on those upper notes, increase the speed of air a little, not the amount or volume of air. Think of accelerating the air faster through the

horn for upper notes. This will keep the compression needed for those notes and the notes will get louder without forcing or using too much pressure. Remember, faster air not more is the way to approach it. When you feel more comfortable playing up to the “*target note*”, start practicing slurred scales up to and back down from those notes. Keep in mind that a steady air flow is essential to playing those notes in a relaxed and efficient way. Once you feel comfortable and have succeeded in slurring up to the notes and back down with an even and relaxed air stream, play those same scales tongued but with the feel of the slur and the constant steady air flow. The next way to approach the “*target note*” is from a further distance below. Try practicing arpeggios slurred and then tongued. Then practice an exercise starting, for instance on a middle C, then D, and return to C. So the exercise would be, middle C, D, C, E, C, F, and so on up to the octave high C and ending on middle C. Transpose this exercise to C#, D, and so on up to the highest scale you can get the full octave. Through this exercise try to keep the lip movement to a minimum and keep the air flow constant. Use the lower note as a spring board to make the larger leaps. Accelerate the air just before and through the leap up. When you are able to play comfortably up to that “*target note*” on that exercise, it’s time to pick a higher “*target note*” and go through the same process. Again, keep a log with your progress. In this way I think it keeps you moving forward, or in the range expansion exercises, moving upwards.

Continuing along the path of **BALANCE**, a concept I like to think of in regards to balancing the mouthpiece placement on the chops is the idea of a four legged table. Using that analogy, if one of the legs is uneven, the table will not be balanced. Furthermore, the shortest leg will have the least amount of weight burden whereas the other legs will have to compensate but taking up more of the pressure. This translates easily to mouthpiece placement and the balance of the mouthpiece on the chops. If there is too much pressure on the upper lip, the lip vibration will be hindered and the sound will be pinched and weakened, and to make up for the lack of vibration, the common tendency is to blow harder. The discussion of over-blowing was mentioned above so I won’t repeat it here, but suffice it to say that it starts a process of diminishing returns. Sometimes the adjustment is so subtle but can make a huge difference in the efficiency of the buzzing surface and is definitely something to mention and be aware of. Some methodologies state very specific placement of the mouthpiece on the chops, (two thirds top, one third bottom, 50/50 etc) or angles for certain areas of the range. I do not subscribe to this since everyone is individual and there is no one perfect placement. The one that works the best is the one which is most efficient where the most results with the least amount of effort is achieved. If you are aware of the air moving through the lips with the most unhindered vibration and have a balance of the mouthpiece on the chops, you are playing the most efficiently. By keeping the air flow constant and accelerating through the horn, and using the concepts of minimal effort for maximum output, the mouthpiece will gravitate to the best placement.

The above methodical process for improving your fingers and range can easily be translated to any part of your playing that you want to improve. The last thing I'd like to address is sound. This is a good time to ask yourself if you have the sound you want, or if there is a sound that you aspire to have. One of the best tools for me was listening to the players whose sounds I most admired. When I first started practicing the Bill Adam routine, I started every practice session by listening to Charley Davis, one of Bill Adam's best and most successful students, and whose sound I really admired. Of course, Charley sounds like Charley, and I sound like myself, but his sound was something I aspired to have, and with internalizing his sound, my sound started taking on some characteristics. I have a number of influences so my sound is mine with the influences mixed together. By making listening a regular part of my practice routine, I had a *sound* goal as well as the goals of developing range, fingers, tongue, etc.

Now that you have decided on a routine and path for practicing, have some clear goals for that practicing, and have internalized the sound you are striving for, we should address the concept of **BALANCING** your practice schedule. It's important to remember to **REST** in your practice routine. Rest as much as you play. I've found it more beneficial to practice in many shorter sessions than the combined time in one sitting without rest. When you are starting a chop building routine, start with ten minutes at first, rest ten minutes, play another ten minutes, etc. for an hour. When this is comfortable, play in periods of fifteen minutes on and off, gradually increasing to an hour and a half or two. You can also stagger your practice schedule to an hour in the morning with appropriate rest periods, another hour later in the afternoon, and another later in the day. This has really helped me build strength and stamina but not beat myself up and lose the suppleness and flexibility to play delicately as well. The Bill Adam routine I mentioned above is ideal for practicing with another player, since ideally you should play and rest equal amounts of time, and playing with another ensures that rest time.

I hope this article proves helpful, and if I can just stress a point one last time, I can sum it up in one word, **BALANCE**. Smart and purposeful practice will be more beneficial than just locking yourself away in the practice room for many hours on end without a balanced approach in mind.

Enjoy your progress!!!



Hi Pops,  
Thanks for including my article in your magazine. It's an honor!!

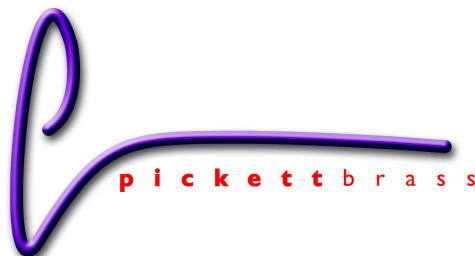
The Paul Baron signature lead, piccolo trpt, and flugel mouthpieces are available at: [http://www.pickettbrass.com/index.php?main\\_page=product\\_info&cPath=107\\_115&products\\_id=479](http://www.pickettbrass.com/index.php?main_page=product_info&cPath=107_115&products_id=479)

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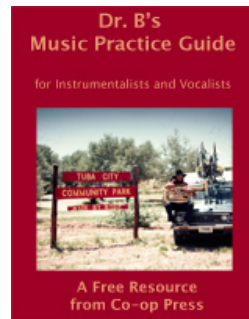
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## **Donate Your Unwanted Trumpet Pieces**

I am Eric Weiss and I teach in a public school system.  
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PM me or email at school:  
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Thanks fellow trumpeters!

—

Eric J Weiss  
Instrumental Music Specialist  
Racine Unified School District





## Roger Ingram Announces: The Ingram V-Cup Mouthpiece

The Ingram V-cup mouthpiece is an improved version of Roger's personal V-cup. He used that mouthpiece for specific upper register work for the last 20 years, and until now, there has been only one in existence. Because of the multitude of inquiries in recent years with regard to copying his V-cup, Roger has finally decided to make this signature duplicate available.



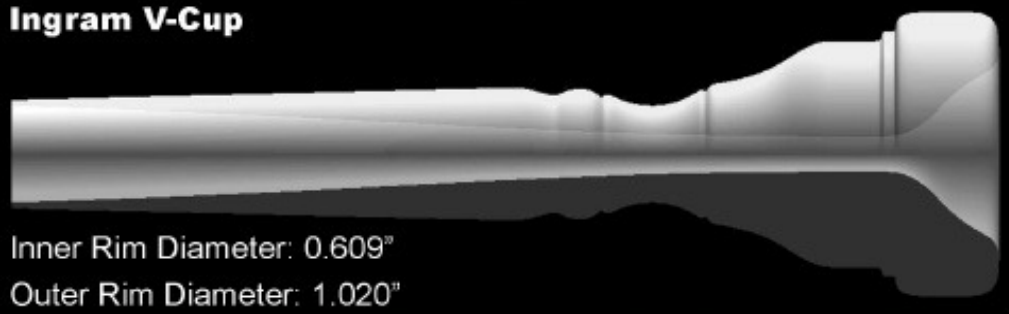
**Find Roger on Facebook:**

[www.Facebook.com/RogerIngramTrumpet](http://www.Facebook.com/RogerIngramTrumpet)

The original design of the Ingram V-cup is based on a custom-made mouthpiece crafted by Dominick Callichio for Maynard Ferguson in the 1950s. Maynard gifted his original Callichio mouthpiece to Roger and it is now referred to as "The Holy Grail." Many note-worthy mouthpiece craftsmen made prototype duplicates for Roger prior to 1990 and while many simply did not work, Roger settled on the one V-cup mouthpiece that did. This is the mouthpiece that the Ingram V-cup was modeled after.

There are many similarities between Roger's V-cup and Maynard's vintage Callichio, but there are some important differences. The back-bore of the Ingram V-cup mouthpiece is medium-to-open and the length of the back-bore's cylindrical section has been adjusted to optimize accuracy and provide greater ease of slotting in the upper registers. The taper of the cup's V has been slightly modified to improve playability and the mouthpiece blank was carefully designed by Roger to optimize "mass" appeal. Roger worked closely with Peter Pickett at Pickett Brass overseeing and approving each step of the duplication process for the manufacture of the Ingram V-cup. The solid brass blank is an original blend of design characteristics, and Roger now uses the Ingram V-cup exclusively.

### Ingram V-Cup



Inner Rim Diameter: 0.609"

Outer Rim Diameter: 1.020"

The Ingram V-Cup mouthpiece is available from <http://OneTooTree.com>

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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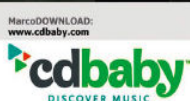
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## Benefit CD

"One of Our Own", is a compilation benefit album.

A great friend of Adam Rapa's from the cast of "Blast!", **Mike Welch**, suffered a terrible bicycle accident, shattering two vertebrae and leaving him paralyzed below the chest.

In order to raise the money for Mike's treatment, some past and present members of the cast of "Blast!" recorded tracks for this compilation CD. It features **Adam Rapa** and many others.



The album is available for download on iTunes:  
<http://itunes.apple.com/us/album/one-of-our-own/id332584029>

Adam has two songs on the album and took part in producing it. One of his tracks, "Warrior Dance", is the most ambitious song he has ever created, and certainly the most meaningful. I highly recommend you download it, crank up your speakers to 11, and enjoy!!

PLEASE support our efforts to help our dear friend by purchasing the album now, and please spread the word far and wide among your friends, family, co-workers, students.... everyone. It's a wonderful album and a wonderful cause.

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"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](http://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](http://www.johncoulton.com)





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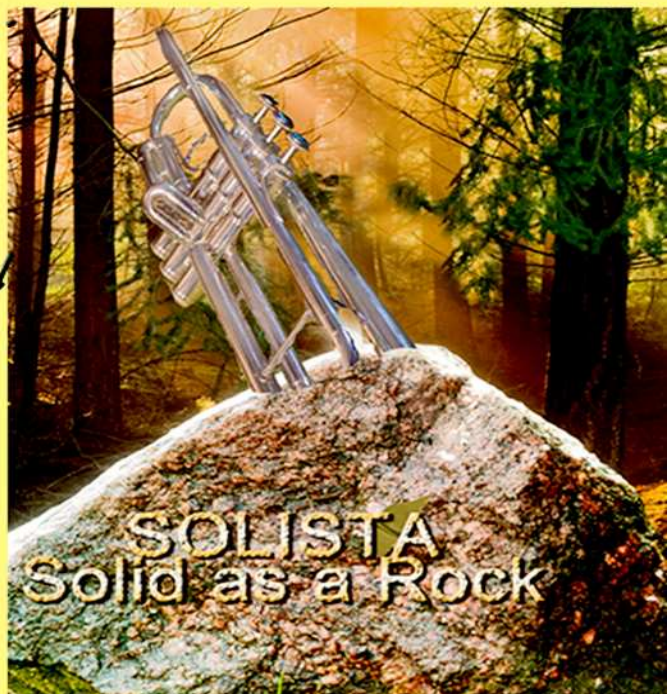
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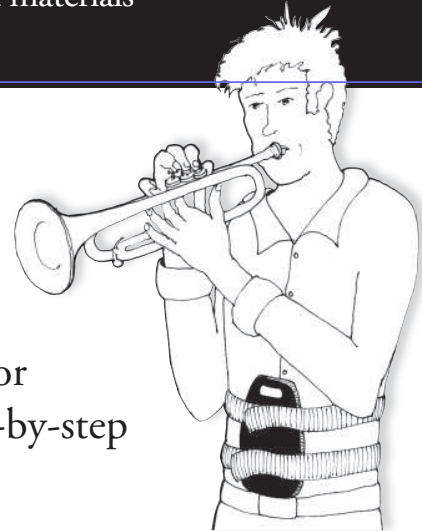
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Andrea Tofanelli.)

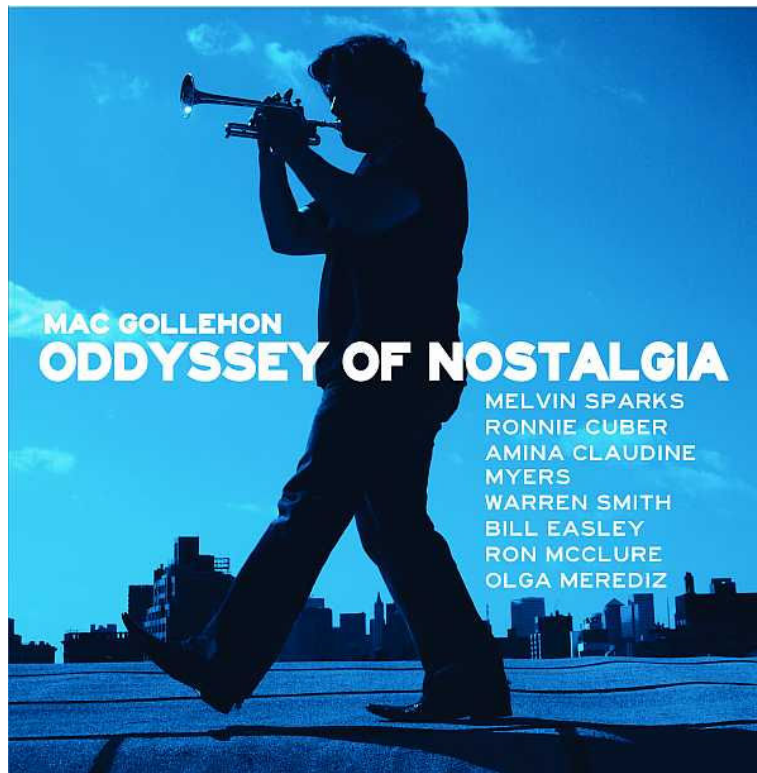
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Adam Rapa was a featured guest artist and master-clinician at the 2008 International Trumpet Guild conference and the 2007 & 2008 National Trumpet Competition, Rapa has also established himself as a world-class educator who brings as much excitement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



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Adam's web site

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## Roger Ingram Discusses: Using the Ingram Lead and Ingram V-Cup as a set.

Roger uses the Ingram Lead mouthpiece for most commercial playing situations, and the Ingram V-cup mouthpiece for specific upper register work. The Ingram Lead and the Ingram V-Cup can be used in conjunction with each other in many playing situations. Roger finds it extremely easy to switch between these two unique mouthpieces as the job requires.

Find Roger on Facebook:

[www.Facebook.com/RogerIngramTrumpet](http://www.Facebook.com/RogerIngramTrumpet)

### Roger Says:

"I have used the original "Ingram Lead" and "Ingram V-Cup" mouthpieces in conjunction with one another for years (almost the entirety of my career). When playing in the lead trumpet/upper register arenas, I use these two mouthpieces in a "tag-team" manner. Usually, at the beginning stages of playing an engagement, my chops are too fresh to start playing the V-Cup (and to get it to work). For me, I need to start out on the bowl-cupped "Ingram Lead" mouthpiece until my chops feel ready and loose enough to get into the "Ingram V-Cup" mouthpiece.

Before I make the switch, I can play anything on the "Ingram Lead" mouthpiece that I would want to play on the "Ingram V-cup" mouthpiece. The benefit of the "tag-teaming" (so-to-speak) between these two mouthpieces is the "second wind" I get when I eventually switch over to the "Ingram V-cup" mouthpiece. The V-cup gives me another 2 hours of playing on a pounding lead trumpet gig. Because I almost never make the switch to the V-cup until 2-3 hours into a gig, this little extra help comes in very handy (and is much appreciated)."

#### Ingram Lead



Inner Rim Diameter: 0.619"

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#### Ingram V-Cup



Inner Rim Diameter: 0.609"

Outer Rim Diameter: 1.020"

The Ingram Lead and V-Cup mouthpieces are available from <http://OneTooTree.com>



Getting from step A to step B without falling down.

The 1<sup>st</sup> 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.



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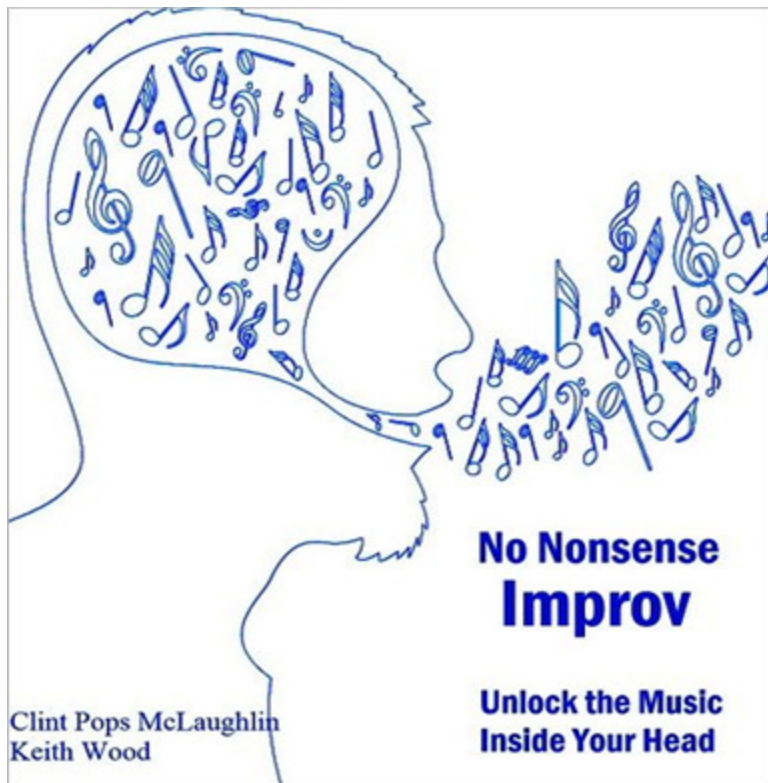
This is a complete Improv Course on this video.

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.

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.

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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.”

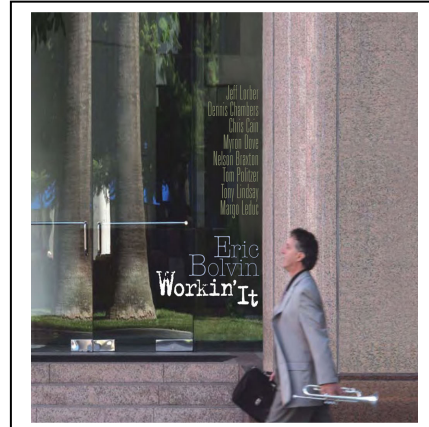
~**Trevor McLaren** - All About Jazz.com

“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](mailto:Eric@BolvinMusic.com)  
[www.BolvinMusic.com](http://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](mailto: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/>

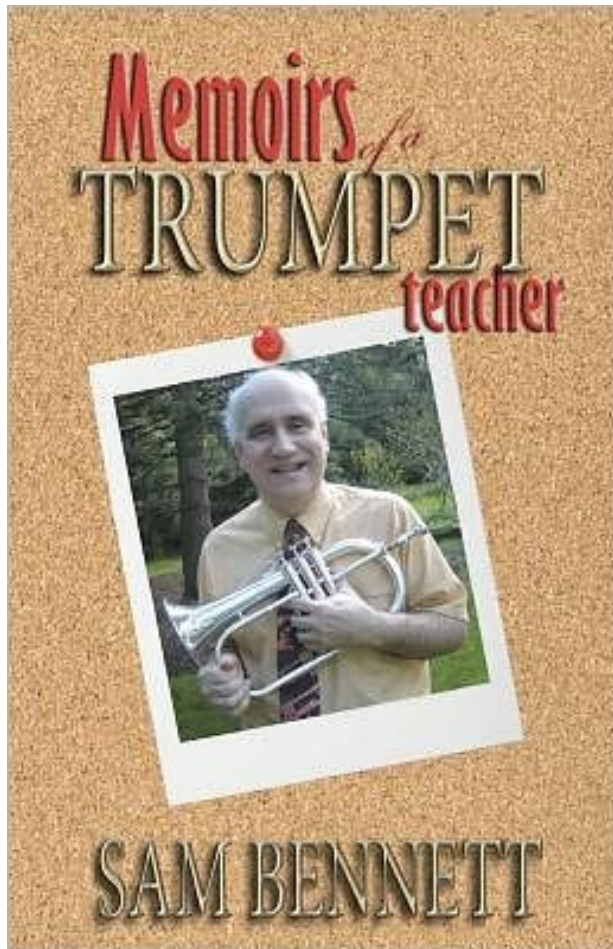
The book can also be ordered through retail book sellers.

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

[www.martinsisterspublishing.com](http://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](mailto:pdessent@yahoo.com)

On Facebook as Patrick Dessent

Pops McLaughlin

I am often asked WHY someone should take a lesson. The email discussions go something like this. "Hey Pops I played through High School and started back a few years ago. I was wondering if I would get anything from a lesson?"

Well playing in HS leaves a wide range of abilities. If you were in All State Band then you were pretty good but if you were last chair in Marching Band then you needed a lot of help. A couple of years into a comeback has the same range of abilities.

Most players have some physical issue that can be fixed in an hour. Getting rid of one of these issues is like 2 years of practice. Things are suddenly 10-15% easier. On my web page there is a testimonial from a "World Famous" Pro player. I suggested 1 thing and he wrote me that everything was suddenly 20% easier.

Lessons are important because an experienced teacher knows what has to be fixed. Many times I see people working on the wrong thing because they didn't fully understand what was causing their problem. Working the wrong thing will never fix a problem. A lesson is the BEST investment in YOU; that you can make.

Pops

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



**What about Skype?**

**A lot of people are curious about Trumpet Lessons on Skype.**

**I get hundreds of emails asking how they work and how well they work.**

**In the 50s, 60s, 70s, 80s and 90s teachers were giving lessons by telephone. They worked well enough that people kept doing them. Skype adds video to the equation.**

**Sure being in the same room as a master teacher is great but using Skype to connect with a good teacher is great also.**

**I started doing intro lessons in 15 minute slots. These let you evaluate Skype lessons for yourself. I have had a lot of good response to this and people are benefiting from it.**

**Come check out a 15 minute Skype Trumpet Lesson for only \$ 30. It could be the answer to a long time problem.**

**Pops**

**<http://www.bbtrumpet.com/minilesson.html>**



# 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:

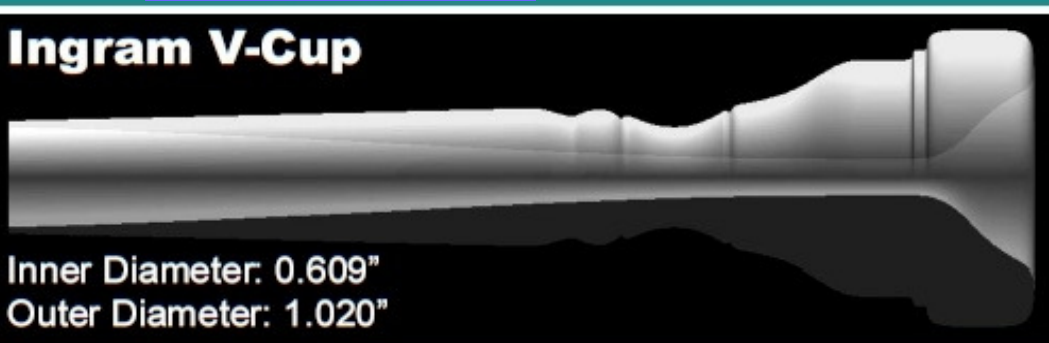
<http://OneTooTree.com/Products>

[www.RogerIngram.com](http://www.RogerIngram.com)



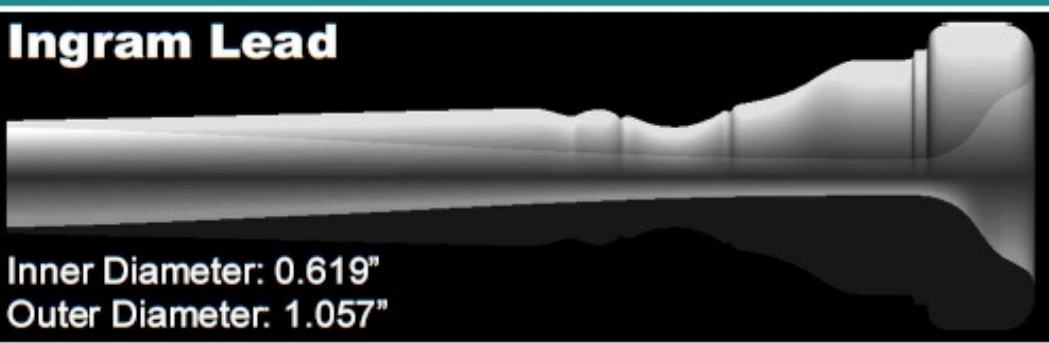
## Ingram V-Cup

Inner Diameter: 0.609"  
Outer Diameter: 1.020"



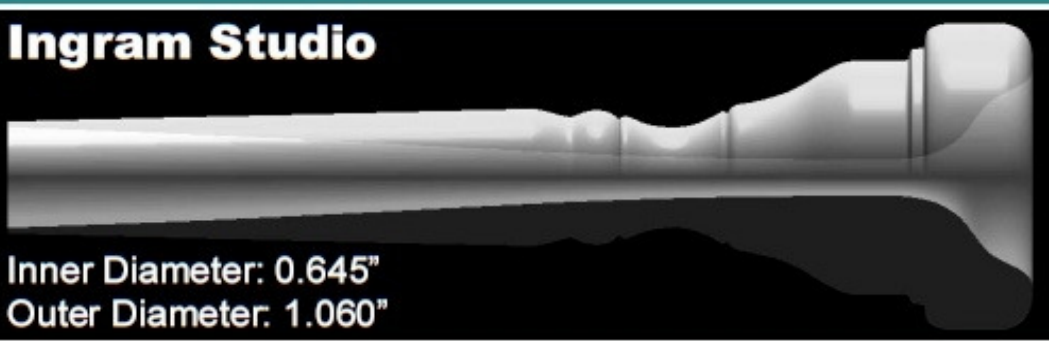
## Ingram Lead

Inner Diameter: 0.619"  
Outer Diameter: 1.057"



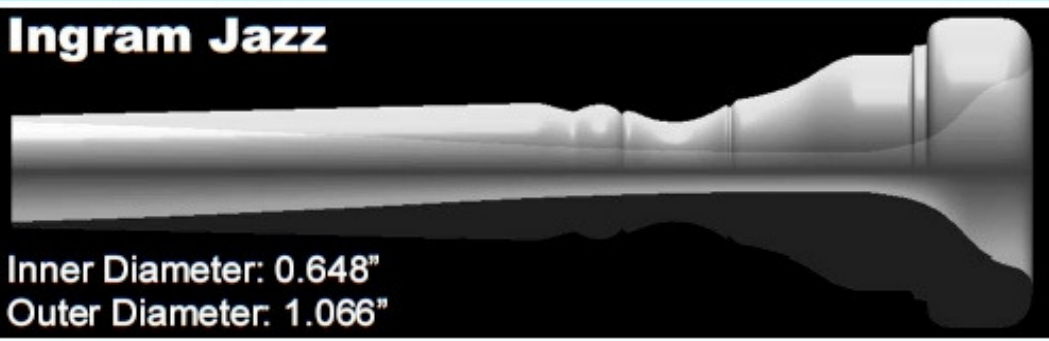
## Ingram Studio

Inner Diameter: 0.645"  
Outer Diameter: 1.060"



## Ingram Jazz

Inner Diameter: 0.648"  
Outer Diameter: 1.066"



**Straight Ahead  
Gran Canaria Big Band**

"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>

Facebook page <https://www.facebook.com/pages/Gran-Canaria-Big-Band/145352522167272>





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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](http://WWW.PANDORA.COM) AND [WWW.JAZZRADIO.COM](http://WWW.JAZZRADIO.COM).**

**THIS OUTSTANDING CD CAN BE PURCHASED AT THE FOLLOWING:**

1. [WWW.SCOTTBROOKINS.ORG](http://WWW.SCOTTBROOKINS.ORG)
2. [WWW.AMAZON.COM](http://WWW.AMAZON.COM)
3. ITUNES

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**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

BRASS POISON & BRASS POISON TOO

[www.jimmanley.net](http://www.jimmanley.net)

also at

[itunes](#)

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

## Dan Jacobs

[www.DanJacobsMusic.com](http://www.DanJacobsMusic.com) Preview or Buy at [www.cdbaby.com/cd/danjacobs](http://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

## 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/>



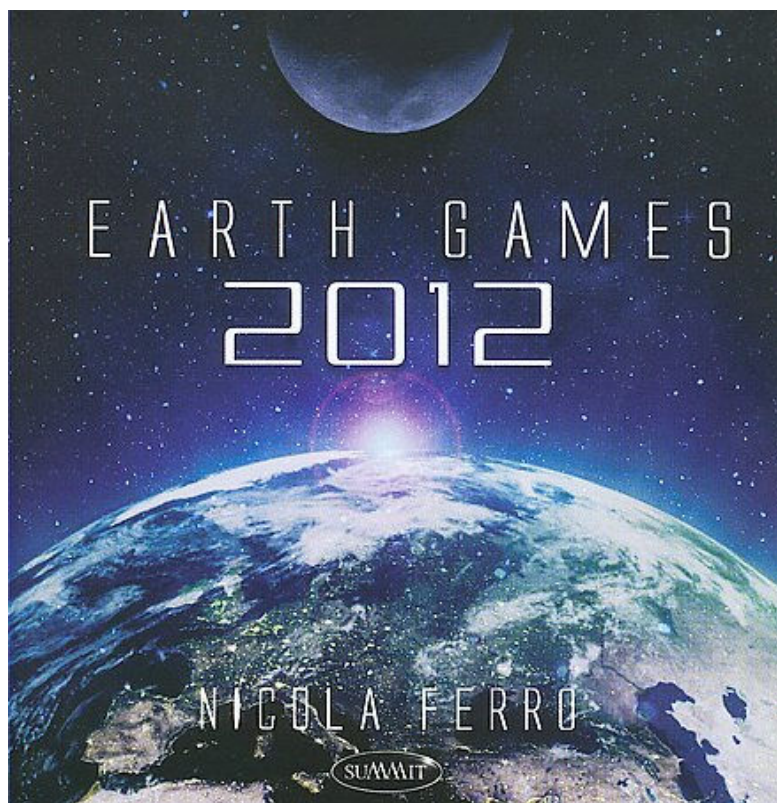
<http://www.cdbaby.com/cd/AndreaTofanelli#>



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>

## 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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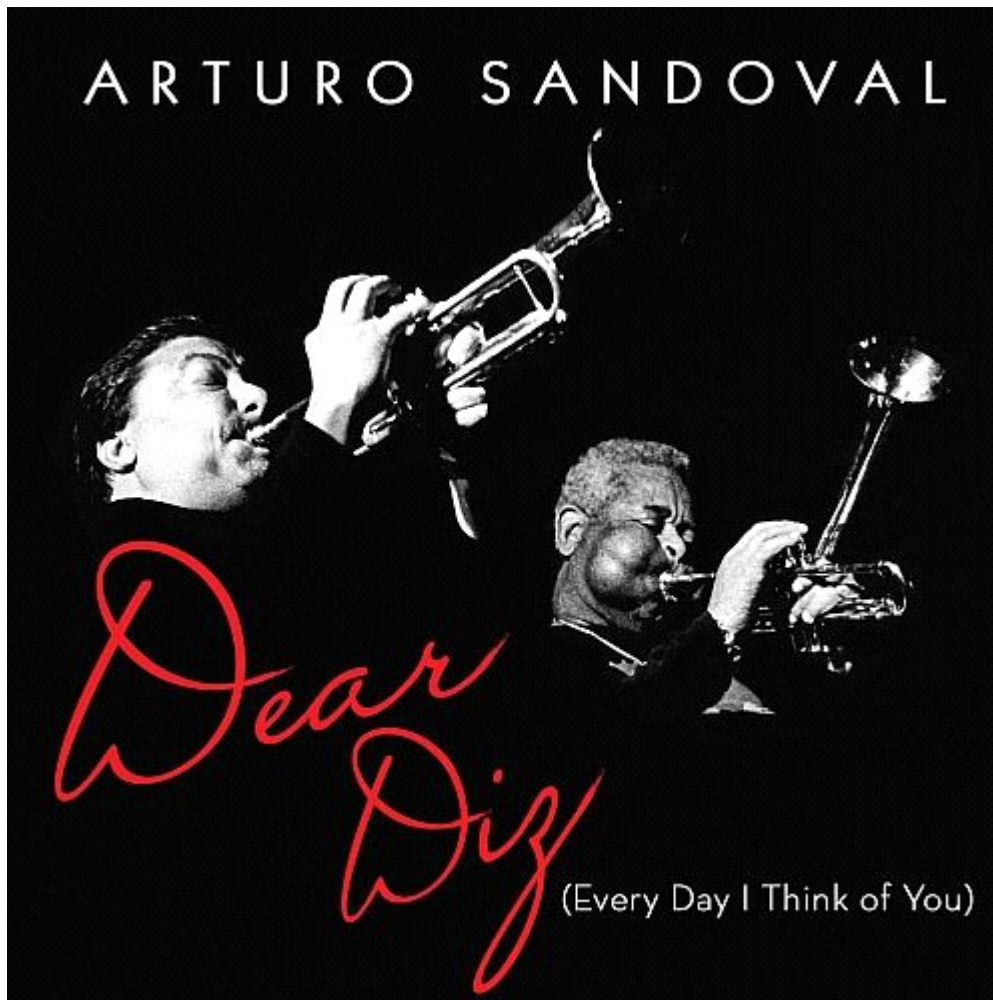
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Clint 'Pops' McLaughlin

## Arturo Sandoval

On May 8th, Arturo Sandoval released his second album on Concord Jazz, *Dear Diz (Every Day I Think of You)*. *Dear Diz (Every Day I Think of You)* is Sandoval's tribute to Dizzy Gillespie, the mentor and friend who literally rescued him and his family from an oppressive existence and gave them a chance at an entirely new and better life. The album is a collection of classics from Gillespie's massive body of work, each framed in big-band arrangements that throw the spotlight squarely on the elements of bebop that underscore so much of the iconic trumpeter's work and set the tone for the music of his era.



The set opens with Gillespie's voice, introducing a young Arturo Sandoval as "one of the young grand masters of the trumpet" during a live performance in the late '80s. What follows is a contemporary reconstruction of Gillespie's signature "Bebop," arranged by 2012 Grammy-winner Gordon Goodwin.



At the heart of Dear Diz (Every Day I Think of You) is the bebop groove that Gillespie spent a lifetime exploring and refining, says Sandoval. "When it comes to bebop, you either know it or you don't," he says. "There's no halfway. If you're going to be a good bebop player, you really need to be a hell of a musician with a lot of skill and a great education and a great command of your instrument. This is what Dizzy was all about. He wasn't just a trumpet player. He was an innovator and a creator. That sense of innovation and creativity that he brought to every note he played is what inspires this recording and



everyone who plays on it. In that sense, he's still very much with all of us. I do think of Dizzy every day."

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

CD at Amazon [http://www.amazon.com/Dear-Diz-Every-Day-Think/dp/B007JZFWHA/ref=ntt\\_mus\\_dp\\_dpt\\_1](http://www.amazon.com/Dear-Diz-Every-Day-Think/dp/B007JZFWHA/ref=ntt_mus_dp_dpt_1)

## Tour Dates:

Feb 27& 28, March 1&2	London, UK	Ronnie Scotts
March 3	Bristol, UK	Colston Hall
March 5	Zagreb, Croatia	Concert Hall "Vatroslav Lisinski"
March 8	Tbilisi, Georgia	Tbilisi Concert Hall
March 21-24	Seattle, WA	Jazz Alley
April 4	Wilmington, DE	Grand Opera House
April 5	Schenectady, NY	Proctor's Theater
April 6	Port Washington, NY	Landmark on Main Street
April 7	Reading, PA	Berk's Jazz Festival
April 26-28	New York, NY	Blue Note
May 10-12	Oakland, CA	Yoshi's
May 14	Naples, FL	Philharmonic Center for the Arts
May 16-19	Washington, DC	Blues Alley
May 24	Williamsburg, VA	Virginia Room, Williamsburg Lodge

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



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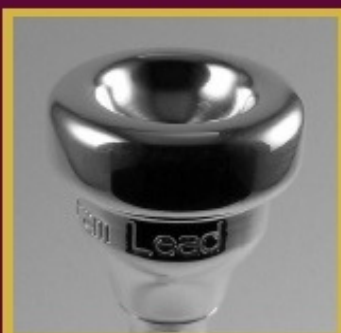
[www.RogerIngram.com](http://www.RogerIngram.com)

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