



Welcome to Volume 11 of The BbTrumpet News Ezine.

I want to thank all of the people who helped to produce this and submitted articles, transcriptions and CD and Tour Promos. Without them this would just be me rambling on about something. Those people make this interesting and worthwhile.

I also want to remind you all that 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 12 is November 25th. Send info to pops@BbTrumpet.com

Enjoy

Clint 'Pops' McLaughlin www.BbTrumpet.com

A Job On A Cruise Ship:

Eugene Cleapor Rountree III

The allure of working as a musician tugs at many of us from an early age. As we fall in love with our instrument and enjoy playing it more and more we start to have thoughts of doing it as a career. It is said that those who love what they do never work a day in their life. For three years I experienced that feeling as a Lead trumpeter with Carnival Cruise Lines!

I can not describe the happiness that I felt when I realized that my inquiry to audition for the position had been answered with an email in my inbox. The response informed me that I would have an audition via land line phone and that a half an hour before the audition I would receive music for the audition. I mention Land Line because some of us only have a cell phone these days. After asking if a cell phone was possible, he said that it would not do a trumpeter any favors. I thought that was interesting.

Roughly four sections of music were selected from a few of the show tunes that were used on one of the ships in the fleet along with a little bit of soloing over Foggy Day. Since I was not auditioning as a solo chair player I had less emphasis on improvisation during the audition. After playing through the excerpts I was asked what type of a route I was interested in doing. I could choose what Islands and ports I wanted to visit! That was so cool to me. Medical benefits and pay were discussed as was contract length and other questions that I had.

The pay structure was quite acceptable for me just finishing college and it worked out to about \$70.00 a day. Every two weeks I took home \$900.00. We had federal taxes taken out but no state taxes. Full medical benefits, a gym, spa, sauna, and guest privileges were also part of the arrangement. After the audition was finished I just needed to get a passport and pay for my medical examination.

The exam costs about \$450.00 and the passport was \$35.00 if memory serves me well. The medical is good for two years and the passport was good for ten. This seemed like a small price to pay for a great opportunity.

Once I got everything set up the date was set for my departure. This is the first time since auditioning where I had any stress. With five contracts over three years it never failed that the information for my flight out to my ship would come at the last minute. The night before was common. Besides that I generally knew when the contract was starting and when I should be leaving.

The first day of a contract is exciting. Even on subsequent contracts. It can be a rush while boarding the ship, checking in the medical report and signing the contract, getting luggage to the cabin, and then off to meeting the musical director. For me it was always mid day which meant a rehearsal was upcoming as the boat left port, dinner followed suit and then the welcome aboard show for the guests. Lots of music is in the dance book and if one was to stack it all up it can be about 6 to 8 inches thick. Some arrangements are for 6, 8, 10, and 12 piece bands. There are also 4 or 5 separate folders with 40-60 sheets each encompassing the production shows for the week.

A look through the repertoire shows that there is some challenge to be found in the music aboard the ships. Nick Thorpe arranged some of the shows and Wayne Bergeron is said to have recorded the trumpet tracks. So each day was a studio session trying to match his playing. Speaking of tracks, the Aviom is a device that I had never used before. A Multi-track with click came in real handy while playing in the pit. We played behind two production singers and a cast of dancers about 4 days a week. The other nights would be a couple of songs behind a world famous juggler and in between comedians and other acts. Some of whom have been friends ever since. Latin dancing classes and blues shows, Dixie sets, and trio or quartet hours with one of us instrumentalists and the rhythm section were a part of our work week too.

When I first started with ships it was a 14 hour work week. As time went on it was closer to 30 with more sets in the lounges and casinos in a jazz combo format and up on the Lido deck outside during sail away. New Year's Eve was always a great time with an outside evening dance and funk style evening of 3 sets. Reading new music and being exposed to a wide range of styles may have been the most rewarding part for my musical development. Whatever I learned in college was hastened by the mass amount of music that laid in front of me and the speed with which we needed to learn it.

Our rehearsal for the next show may have been the same day. The first week holds new shows for a new musician every day. We had some recordings and could follow along a few times before the show if we were studious. There is a nice gesture that the sound guys will do and until you have proven your worth they will not turn your mic up high in the mix. If you project and really resonate you will still be heard, so it's good to be comfortable both as a reader and with the music on the stand. The woodwind veterans knew which exact notes were out of tune on the recorded tracks and for the sake of the show would sometimes emulate those too!

There was a time where I had a cut lip while I was out at sea and it is not something that any of you would want to go through. The playing schedule did not allow for it to heal and it only got worse as the days went on. The playing quality was acceptable enough but it was not near the quality that I want to advertise for my own name. It is unfortunate that I had to learn the hard way but it is an experience that I can pass on so that others do not go through the same thing. It was to a point where one individual was not happy that I was playing in the same band as him. Now this person would tell you himself that he is snide and sarcastic and when I left he said that he was happy. I did apologize that I had been injured and he and I both knew that it wasn't really personal and that it was just unfortunate. It just isn't something that you want to go through.

The job is great for learning all styles of music. Really hearing how everyday musicians play is different than going to the college band classes and hearing people rehearse there in concert band, jazz band, marching band and the other ensembles. Playing in a show band is different. Each rehearsal you are putting your reputation as a player on the bandstand and practicing as if it is a performance. If playing lead is the case and it is following a 5 hour show day, taking something down an octave for the rehearsal is fine if the M.D. Is aware of what is happening so that the night's performance is not compromised. Endurance and other skills should increase as time goes on along with ability level and one's core sound due to more strength and repetition with time on the instrument.

Life at sea shows us a whole lot of living that we just do not get a chance to see in our everyday city life. As an American I was a minority on the ship and that was really neat. Eighty different countries were represented in the ranks of employees and I had the chance to meet people from Croatia, the Philippines, Canada, Great Britain, Australia, Mexico, Peru, and many more countries. We had plenty of time to hang out and experience new languages, food, and stop at all of the ports of call that were part of the itinerary. On a six month contract with 5 ports and two sea days a week one would see each of those ports of call 24 times subtracting a week or two of port manning duty where one must stay on the boat as a skeleton crew of personnel. A western Caribbean contract would have 20 plus visits to Cozumel, or Belize for example! Check out the websites for other itinerary options and you may see something that you would love to sign up for.

Meeting the personnel in the entertainment department meant a quick introduction to a lot of potential friends. After a bit of socializing one could easily find out where the cool hang outs were and what the fun things to go see were at each stop. Evening poker and a night at the crew lounge were always options. Some of my favorite memories included playing darts and pool in the Pacific and having no idea how the dart or the pool shot ended up where it did due to the waves. Ping Pong in the hull of the ship until 4 in the morning with the comedians has a fond place in my heart as well. Staying up late was not always a horrible dilemma if it meant laying on the beach at the next port a few hours later.

The white sands of Grand Cayman were always nice as was my favorite stop, Costa Maya with its blue green bath tub temperature water.

With a job that keeps one away from their home for 6 months, one does become a bit nostalgic about things that they left behind and there may come a time about 3 or 4 months into the contract where the desire to go back home sets in. It is perfectly normal and it gives a good appreciation for the life that we have at home. Friends that we enjoy spending time with and places that we enjoy going to. The last week of a contract can have a similar effect regarding the people that you have met and a feeling of sadness that you will be leaving them in just a few days. This does give rise to making some very memorable experiences during those last few days. A scuba excursion, or a catamaran group party. There is the potential to meet a lifelong friend or partner at sea and it is very possible to get contracts that line up both people on the same ship for the same time period. It just takes a little planning. It was common to see married couples at sea working on the same boat and having done so for multiple contracts. Some of the band mates had also been on several contracts together and requested it to work out that way.

We live in a day where music has undergone some changes as it always has and always will. I would say that if you have ever thought about trying a contract or filling in for a couple of weeks to contact a recruiter or the web page for one of the cruise lines to check it out. The instrumentation still includes a trumpet player on Royal Caribbean, Norwegian, Princess, and Carnival cruise plus a handful of other ones. A recruiter or third party hiring agency can help but I did it without one and also did not have my pay check docked. There is something to think about if you are interested. I was a decent player in college but it was after taking lessons with Pops that I got a sound and ability on the trumpet that allowed me to land the gig that I set out for after leaving college. If you have any questions feel free to email me at bigbandtrumpet@gmail.com

Eugene Cleapor Rountree III

A GOOD EMBOUCHURE

John Bennett

(33 years in Vegas Shows)

For me, the key to having a good embouchure always has been to play as naturally as possible, with no unnecessary contortions of the face or body.

For beginning students, a correct choice of mouthpiece is essential. A medium sized mouthpiece with a comfortable rim and standard sized throat is most important for good all-around development and playing. Although there are many fine mouthpieces, good ol' time honored pieces like Bach 7C's or Bach 10 1/2 C's are, in my estimation perfect starting points. Don't spend time and wasted effort with super big mouthpieces, super small ones or "trick mouthpieces" that are supposed to help you, for example play "sizzling high notes."

Placement of the mouthpiece on the lips should be of major consideration. I personally think that a mouthpiece evenly centered on the lips provides a solid foundation for development of full sound, strong high notes and good endurance.

If a player does have a tendency to favor either the top lip or bottom, my vote is for slightly more mouthpiece on the top lip. By nature, the top lip provides muscle strength for endurance and for a more centered upper register. When searching for that ideal placement, It is extremely important to place the MP with the inner rim edge above the softer "pink" part of the top lip. Placement of the MP into too much of the "pink" area often lends to a thin sound and endurance problems. Thickness of the lips does not seem to be a source of embouchure problems...there are many fine professional players who prove every day by good performance that size of the lips is no obstacle.

Despite all comments to the contrary, crooked front teeth do not seem to be a hindrance in playing well. I have known several fine trumpet players over the years who play wonderfully well despite having less than perfect teeth. In some cases it seems even to have helped anchor the embouchure by having those crooked teeth. John Faddis is a great example of a fine player with super high chops who has a big chip in one of his center teeth.

Sam Noto, lead player with Stan Kenton and jazz player with Boss Brass for many years has a great sound and terrific range despite overlapping front teeth.

To recap this quest for the ideal embouchure: Always try to play naturally using lots of air and diaphragm support on a medium sized mouthpiece centered on your lips.

PRACTICE...PRACTICE....PRACTICE.

John Bennett

(I had the honor of giving John a lesson a few years ago.)

John was with Woody Herman for 2 years, Warren Covington/Tommy Dorsey Band for 6 months, Sam Donahue / Tommy Dorsey Band for 2 1/2 years...altogether about 5 years on the road.

John then lived and worked in Vegas for 33 years....and played over 20,000 shows! (He did 7500 performances of the same show ("Splash") at the Riviera!) He worked at the same hotel for 25 years (the Riviera.)

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

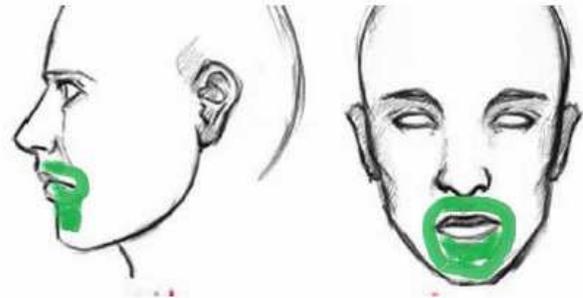
PS - The New Arban Book is a B*itch!

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.

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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



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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

a new concept in case design...



as individual as you...

- Choice of lining colours in beautiful, quality crushed velvet



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.

- 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
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Side adjustable compression straps



* case featured is in 'Cadbury' purple lining.

- Unique 'dual layer' design.



- Fits 95% of airline carry on size requirements.
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Miniature Trumpets

A miniature sounds like a piccolo trumpet but it is different in that the bore, valves, mouthpiece... are miniature as well. Meaning that a piccolo has full size valves and a full size mouthpiece but a mini doesn't.



Photo of a piccolo trumpet and a King Miniature Trumpet. The mini is owned by John Hagstrom of the CSO and was restored by www.doctorvalve.com

Photo from Doctorvalve website. (I found some photos of these trumpets on several forums and on images but usually there was no credit given to the photographer. I will give credit where I have info.)

Several different companies have made or are reported to have made a few miniature trumpets. (A few can range from 1-100.)

The most widely known of these are the King Mini Trumpets.

King Miniature Trumpets were produced in late 20's early 1930's. The Mini trumpets were not available to the public. Only about 100 were produced in the King Liberty Trumpet style according to Kay White.

About 50 were in Bb and the other 50 in A. The Mini King Liberty Trumpets were developed for promotional uses such as: gifts for good dealers, employee's with a certain number of years of service, and for big name artist.

The specs on this trumpet are as follows: length without mouthpiece: 9.75 inches; bell diameter 2.25 inches; bore 0.309 inches. The leadpipe is slightly smaller than the diameter of a pencil. The outside diameter of the valve is about .460", about the size of the bore in a ML bore horn. A standard Bach valve is about .665".

A totally new set of mouthpieces were designed because of the tiny bore size of the trumpet. The mouthpiece is slightly larger than one-half scale, in order to make it playable at all (though some players have a modern cup adapted with a small shank to fit the trumpet). The original case is smaller than a flute case, has a spring-loaded top.

Among the examples located to date are ones in the Smithsonian Institution, in the Instrumentenmuseum Kremsmuenster, Austria (former Franz Streitwieser collection), in the Fiske Museum (Claremont, California), in the Rafael Mendez Library (Arizona State University), the Bad Säckingen Trumpet Museum (Germany), and the National Music Museum (Utley Collection, Spartanburg, South Carolina).

A Mini King was on ebay and the high bid was 3550 (the auction was ended by the seller and so we don't know if it was sold or not.)

So just how small is a mini?



Picture from The Trumpet Herald of Tom Turner holding a King Mini.

<http://www.doctorvalve.com/Projects/index.php?d=1King-Liberty-Miniature>

Pictures of a restoration of a Miniature King Trumpet.

<http://www.hnwhite.com/Mini%20trumpets.htm>

Page with lots of photos of several Miniature Trumpets.

<https://www.youtube.com/watch?v=0v3WU3FpiwE>

Great jazz trumpeter Itamar Borochoy fools around with a vintage rare King miniature trumpet at the J.Landress shop in NYC.

The next video taken from WTTW: Trio including 2 Miniature Trumpets.

<https://www.youtube.com/watch?v=hKxbFqpIAU0&feature=youtu.be>

CSO members Christopher Martin, Tage Larsen and John Hagstrom

Kalison Salesman Sample Trumpet. It was not manufactured with moving slides. The valves do move and the trumpet does play. The bell is 2 1/2 inches wide. The trumpet is 10 1/2 inches long with mouthpiece inserted. The valves are 3 3/4 inches high. Kalison (Italy) miniature trumpet was made in the 1940's.



The Kalison Mini Trumpet sold on ebay for 790.

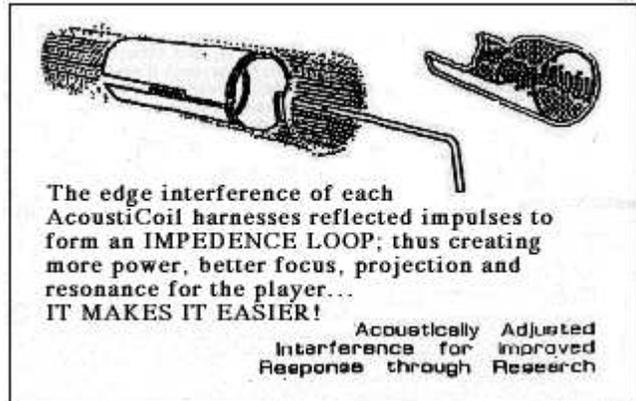
Kalison made a "new" one in the 1980's for Ed Tarr's Trumpet Museum in Bad Saeckingen (Germany).

AcoustiCoil

What the AcoustiCoil IS –

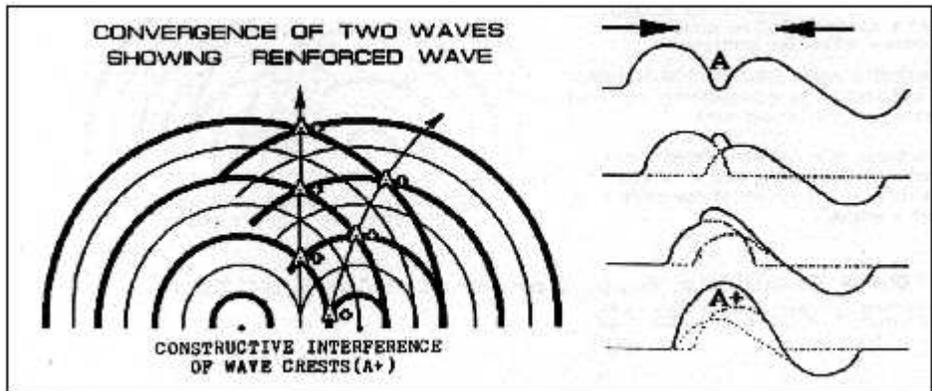
Fashioned of tough, moisture resistant, industrial polyester, the AcousticCoil resembles a small, compressible sleeve with stepped interior dimensions.

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>

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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.

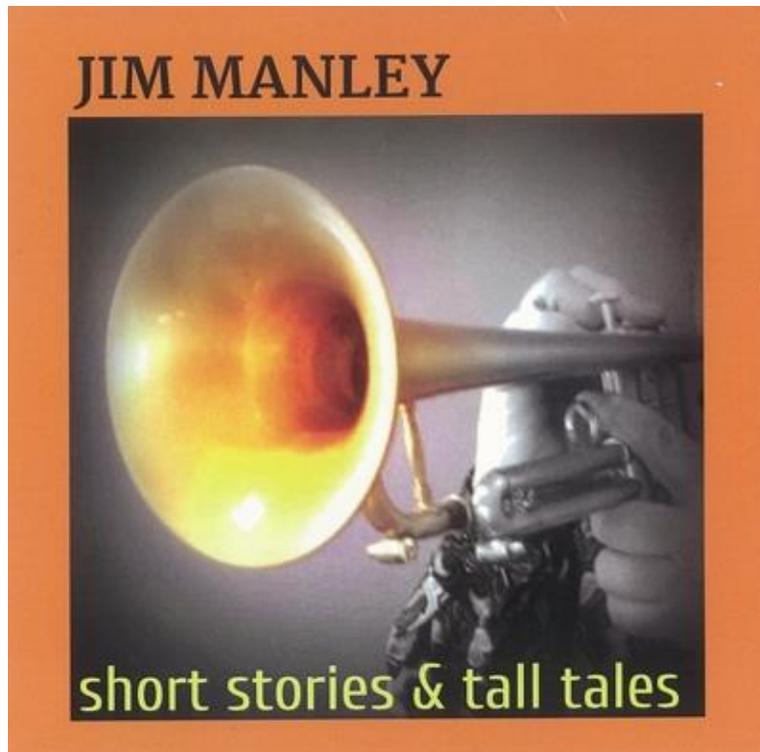


Now meet the new Trumpet Embouchure Exerciser.

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 trumept 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>



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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.

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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



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Picture: Mark Wood

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: trompeta / fliscorno



Yul Ballesteros: guitarra

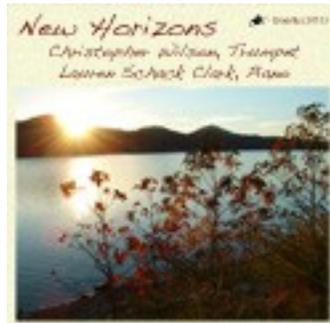


Paco Perera: contrabajo

<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>

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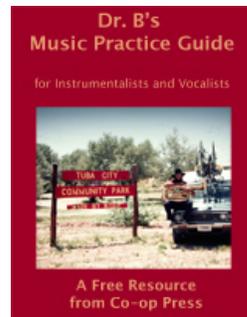
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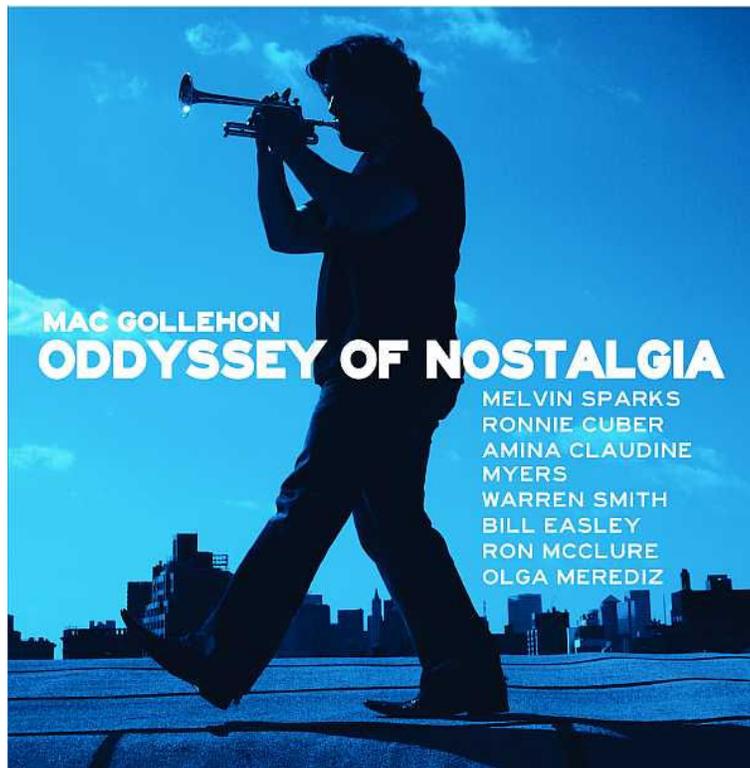
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Newly released jazz CD, "Play Song" by the Dan Jacobs Quartet soars into the 'Top 30' on JazzWeek nationwide charts.

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



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

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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.

\$325.00*

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/>

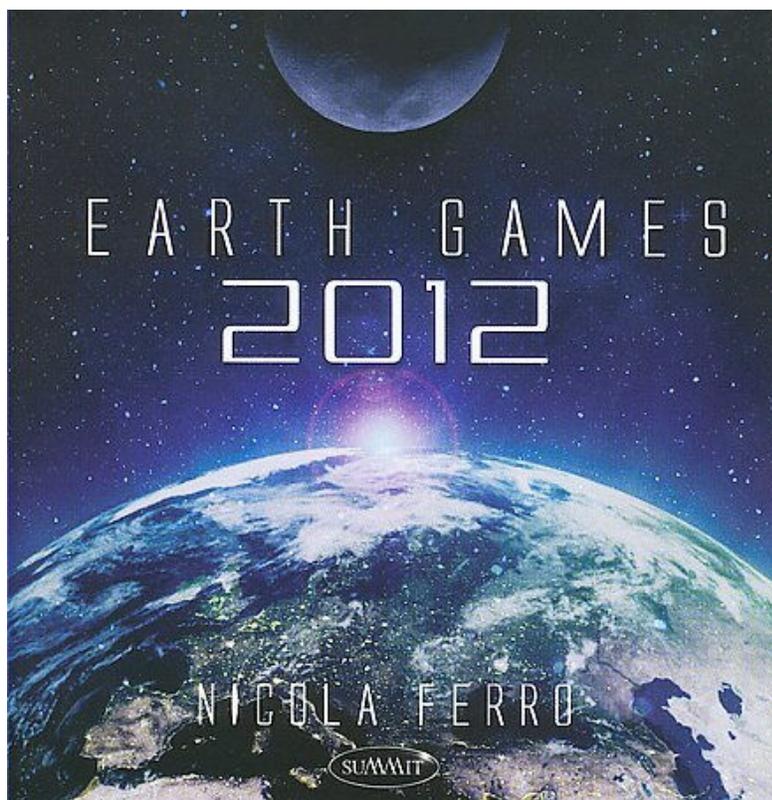


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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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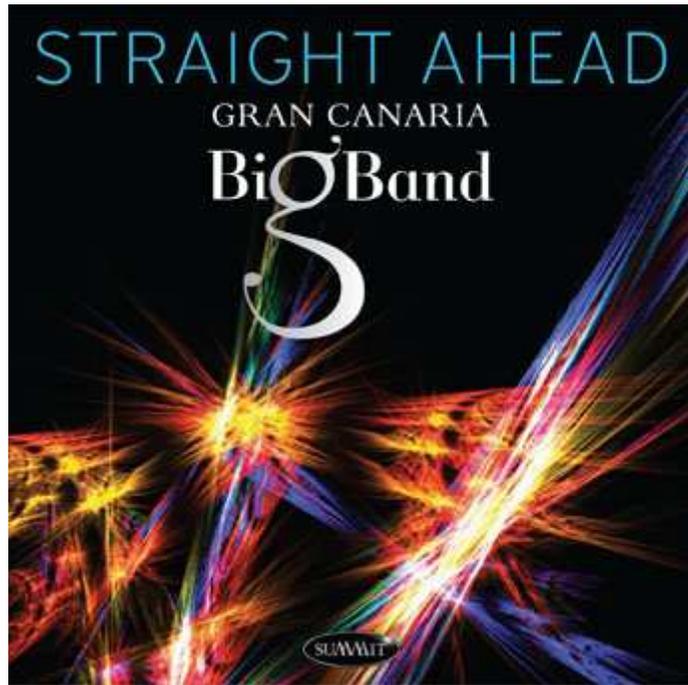
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**Straight Ahead
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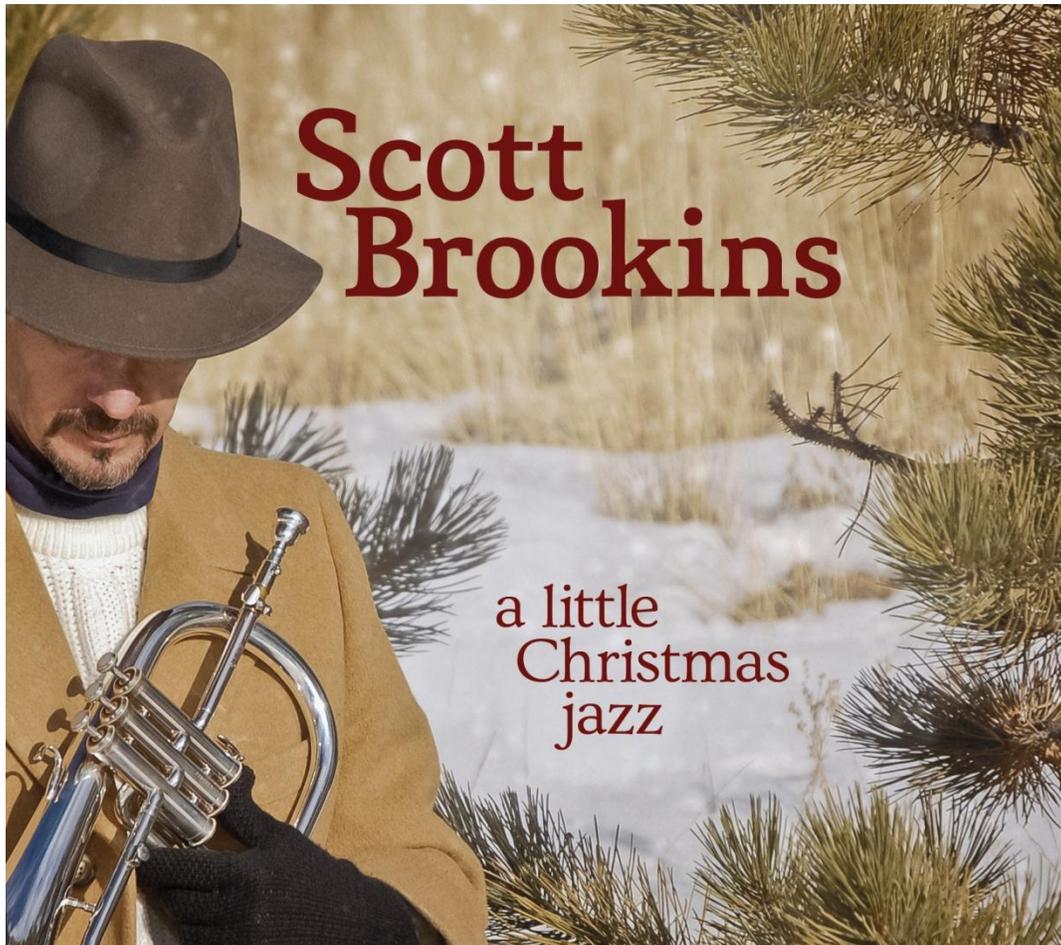


They have a new American release *Straight Ahead* (Summit – 568) that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, ‘Basie Straight Ahead,’ ‘The Late, Late Show,’ ‘Flight of the Foo Birds,’ ‘Fawncy Meetin’ You’ and ‘Splanky,’ 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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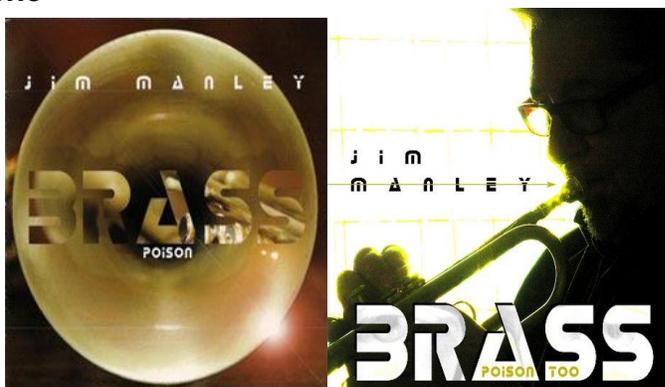
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As a player who has made his bones dwelling in the trumpet's altissimo register, Manley displays wonderful musicianship across the instruments' range on both trumpet and flugelhorn. In addition to his Maynard Ferguson-like scream chops, Manley's flugelhorn 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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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.

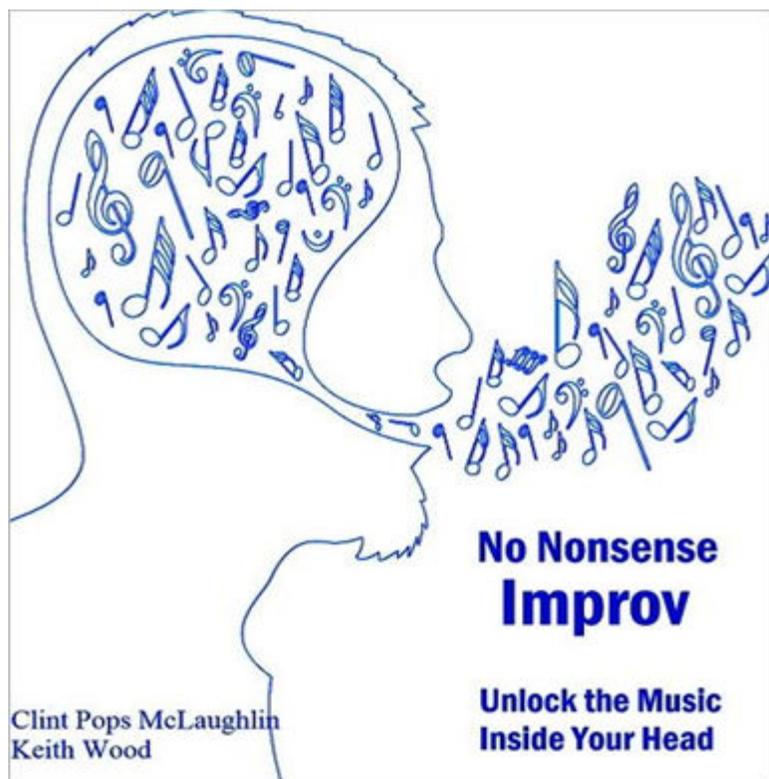
BbTrumpet News

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

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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.

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ALLEN VIZZUTTI:
"SOLO" IS REALLY A WONDERFUL
RECORDING WITH A LOT OF PERSONAL STYLE"

ROGER BOBO: "PERSONAL AND POWERFUL
MAKES THE HAIRS ON MY ARMS STAND UP"

JOUKO RARJANNE:
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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:

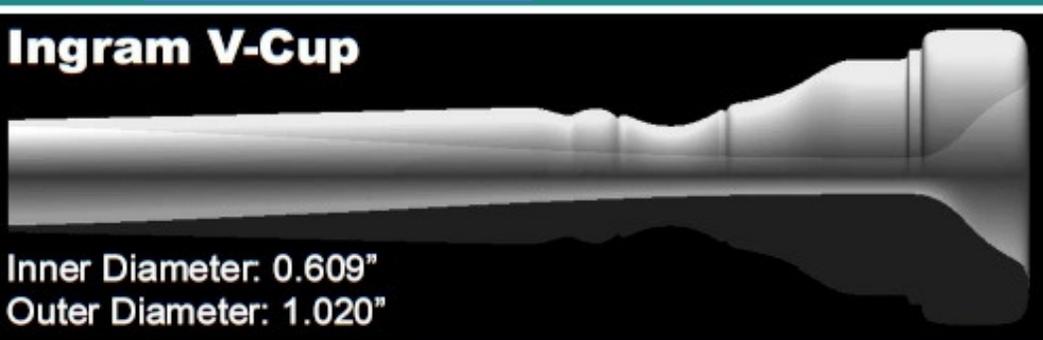
<http://OneTooTree.com/Products>

www.RogerIngram.com



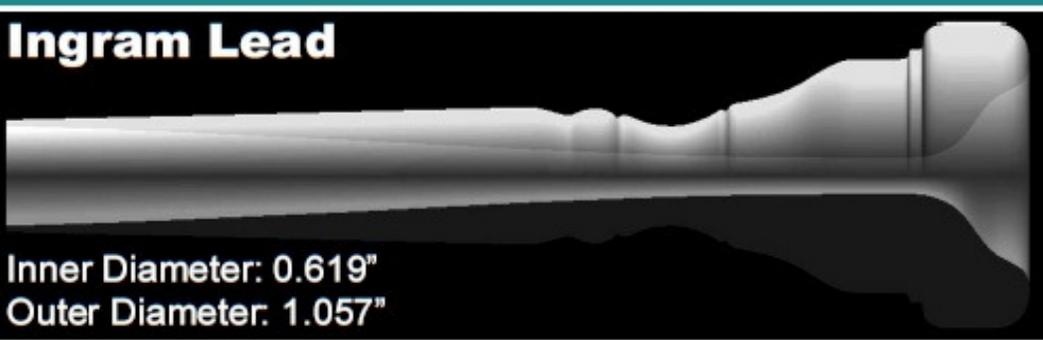
Ingram V-Cup

Inner Diameter: 0.609"
Outer Diameter: 1.020"



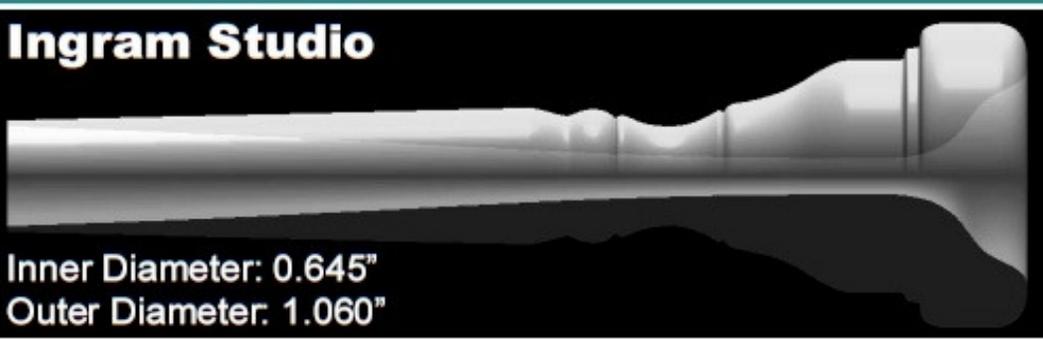
Ingram Lead

Inner Diameter: 0.619"
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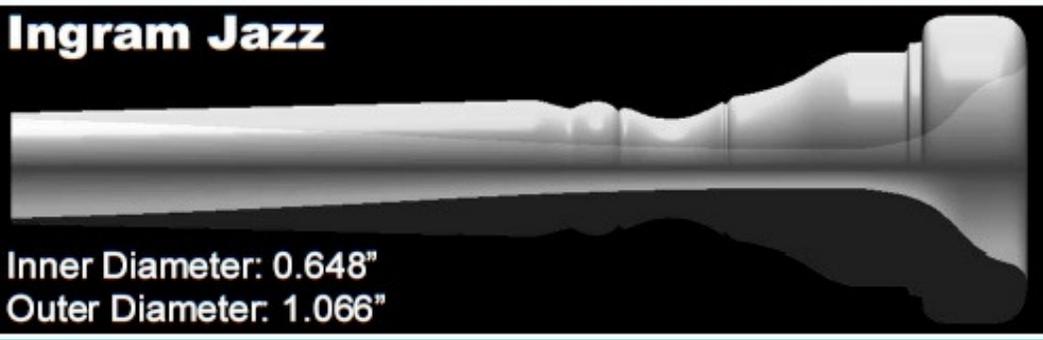
Ingram Studio

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Ingram Jazz

Inner Diameter: 0.648"
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"Tribute to JB Arban"

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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

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

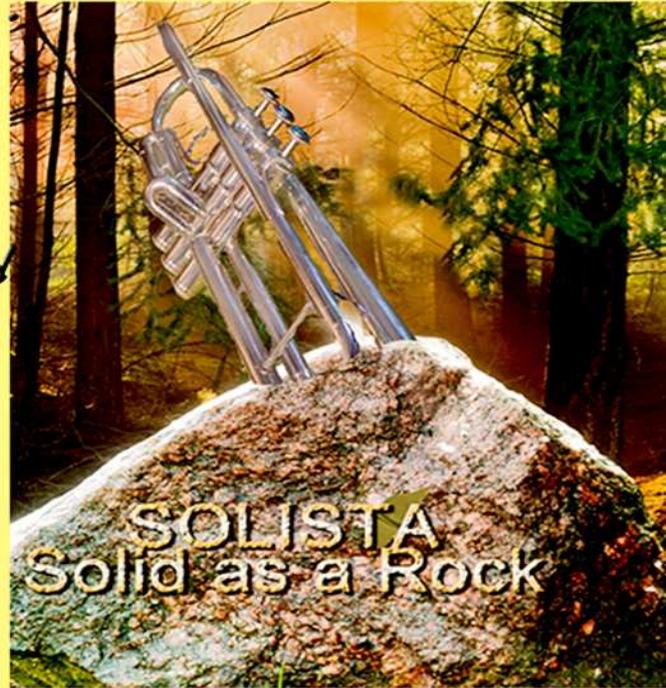
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Review of Pops' New Expanded Range Arban Ebook.

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 Engstom (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

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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.”

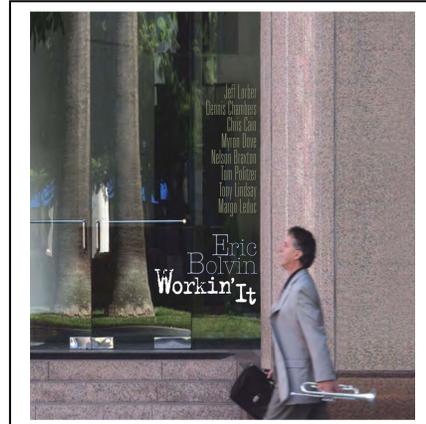
~**Trevor McLaren** - All About Jazz.com

“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”





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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/>

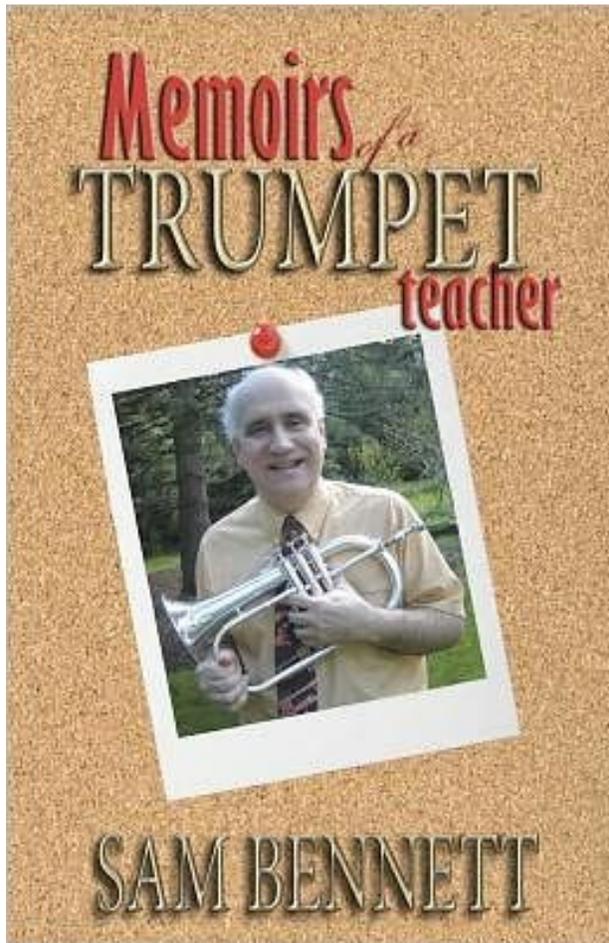
The book can also be ordered through retail book sellers.

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:

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On Facebook as Patrick Dessent



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