



Welcome to the December 2012 issue of The BbTrumpet News.

We have some new articles, new products, new brass books, new music and new ideas to share with you.

It has been a good 1st year for the Ezine and I hope that it continues to grow. The Ezine is free to distribute in any manner that you wish. You may put it on your web page, face book, my space or send it in an email.

If you have a CD, gadget, cartoon, story, article... that you think would be good here, feel free to submit it. (You must own it. You can't send something that someone else owns the copyright to.)

The deadline for the March 2013 issue is Feb 25th 2013. Have a Merry Christmas and a Great and Happy New Year.

Pops

www.BbTrumpet.com

www.NewArban.com

Work load and improvement:

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

A person can play 4 hours a day of middle school music and never improve. The same person can play 30 minutes of college level music and suddenly improve by leaps and bounds. There is a real reason why this happens.

I am going to address this with 1 aspect of playing: Range.

I have worked with 10s of thousands of players in the last 30 years. I noticed that most of the players with poor ranges did the same thing and most of the players with good ranges did something else.

The players with poor ranges didn't use their top note every day. They might go days without playing their highest note 1 time. They practiced a great deal but they practiced their middle school range and so they maintained their middle school range.

They might play 200+ 3rd space C's and 0 High C's one day. Then on the days that they played high they might only play 10 High C's. So in a year they would play middle C 30,000+ times and only play High C or D 500 - 1,000 times. Then they wonder why they don't have the tone or control over High C that they have with middle C.

Look at what books like Claude Gordon's Systematic Approach To Daily Practice does. The book asks you to play high notes. Every week you play MORE high notes and higher notes. It makes you actually practice on high notes. There is NO secret to why it works. It makes you practice notes that are NOT securely in your range on a daily basis.

Scales and arpeggios are OK for developing raw strength but you need much more to develop playability.

The problem becomes one of looking for things to practice that top out at the right note. Or transposing to make it right.

I changed that problem.

I took the exercise portion of the Arban book and some of my music and some songs and put them in every step. Scales, arpeggios, flexibility, slurs, tonguing, songs... That fit every player.

If you need music to work High E then it is in the book. If you need to work that F# it is in the book... from top line F to Double High C, there are exercises and songs that cover the range.

I gave an all day lesson last week using My New Expanded Range Arban Book.

No matter what he needed to work on and no matter where in his range he needed to play, there was plenty of music in that book and we never had to look anywhere else.

The New Arban book is 954 pages and it has a scrolling index that jumps to the section for you.

I have done 12 Trumpet books 2 gig books, 4 video lesson books and the New Arban Book is the best thing I have ever done.

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

Pops

Contents of The New Arban Book

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www.NewArban.com

It goes up to here.
Major Key Studies

2

6
4/4
29
35

Musical notation for exercise 6, measures 29-35. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4.

7
4/4
41

Musical notation for exercise 7, measures 41-47. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4, with a dotted quarter note at the end.

It includes every step inbetween.

8
4/4
47
51

Musical notation for exercise 8, measures 47-51. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4.

9
4/4
55

Musical notation for exercise 9, measures 55-58. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4.

8
58

Musical notation for exercise 8, measures 58-61. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4.

9
61

Musical notation for exercise 9, measures 61-64. The exercise is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a sequence of eighth notes ascending from G4 to E6, followed by a descending sequence of eighth notes from E6 back to G4.

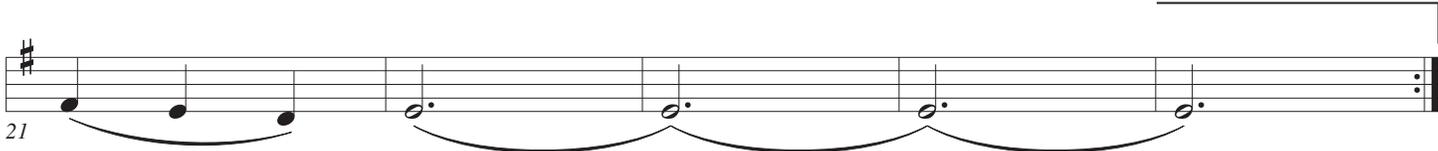
The Songs start this easy and low.

Scarborough Fair

Traditional



954 pages Expanded Range



www.NewArban.com

It goes up to here.

2

61

68

It includes every step inbetween.

76

84

91

99

105

113

120



Cameron Harder Handel

<http://www.musicbycameron.com/Home.html>

Tour dates with Michael Bolton updated!

December 2012

Saturday, December 1st - Michael Bolton @ Philharmonic Center, Naples, FL
Tuesday, December 4th - Michael Bolton @ Hard Rock Casino, Hollywood, FL
Thursday, December 6th - Michael Bolton @ Mahaffey Theater, St. Petersburg, FL
Saturday, December 8th - Michael Bolton @ Hard Rock Casino, Biloxi, MS
Monday, December 10th - Michael Bolton @ Glema Mahr Cntr, Madisonville, KY
Wednesday, December 12th - Michael Bolton @ Honeywell Center, Wabash, IN
Friday, December 14th - Michael Bolton @ River Spirit Casino, Tulsa, OK
Sunday, December 16th - Michael Bolton @ Belcher PAC, Longview, TX
Wednesday, December 19th - Michael Bolton @ Avalon Theater, Grand Junction, CO
Friday, December 21st - Michael Bolton @ PAC, Beaver Creek, CO

February 2013

Thursday, February 14th - Michael Bolton @ Playhouse, Ridgefield, CT
Saturday, February 16th - Michael Bolton @ Casino Rama, Rama, Ontario
Monday, February 18th - Michael Bolton @ Palace Theater, Greensburg, PA
Wednesday, February 20th - Michael Bolton @ State Theater, New Brunswick, NJ
Friday, February 22nd - Michael Bolton @ Turning Stone Casino, Verona, NY
Sunday, February 24th - Michael Bolton @ Wiltsie PAC, Hazleton, PA
Tuesday, February 26th - Michael Bolton @ Strand Theater, York, PA

March 2013

Friday, March 1st - Michael Bolton @ Harrah's, Chester, PA
Sunday, March 3rd - Michael Bolton @ Harrah's, Atlantic City, PA

FLIP OAKES

Wild Thing Trumpets

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“COME AND HEAR THE DIFFERENCE”



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Oceanside, CA 92056
760-643-1501

www.flipoakes.com
flip@flipoakes.com

Wild at Heart

Tame. Beaten down. Old. “Don’t rock the boat. Don’t say what you mean. Stay with the herd.” Trumpet was never intended to be that way. It’s meant to proclaim, to command, to inspire! Trumpet is meant to stand out. The Wild Thing does.

For almost two decades, Flip Oakes’ Wild Thing trumpet has given players something more than just a “better” rendition of a hundred year old design. Real innovation opened up areas of musical expression that just weren’t available with conventional designs. Continual refinement ensures that the latest Wild Things are better than the first. Playing one over time will make you better than you were at first.

Notes below the staff speak so confidently that you begin to consider beautiful melodies that lay hidden there before. The upper range plays so beautifully and with such ease that you can venture up above the staff without assaulting the listener or beating up the player.

Bold and assertive, delicate and sensitive, the Flip Oakes Wild Thing is something of a conundrum. It can do everything you’ve come to expect from a trumpet and do it all very well. But that is just the beginning. Flip has given the world’s trumpet players a door into a broader world of possibilities. “This thing’s WILD!” have often been the first words out of players who try it. You could say the horn earned its name.

What about you? Are you ready to step out from the crowd? Make a bold move? Are you Wild at Heart?

Come and hear the difference!

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

FLIP OAKES

Wild Thing Trumpets

CORNETS & FLUGELHORNS

“COME AND HEAR THE DIFFERENCE”



Kiku Collins

Why do I play the trumpet?

Because we had one.

Why did I continue?
other people happy.

Because I found joy in making

As a very shy kid, I tried to go as unnoticed in life as possible. The trumpet made me believe that it was ok to be heard back then, as one of the very few girls on the instrument. And it's still ok to be heard now, as a mother, a performer, a composer, a producer, a bandleader, an advocate, a lover and friend, and most importantly, as a human. There are some frustrations but never failures - the only way to fail in this world is to not do your best.

With 2 albums under my belt that I never dreamed possible, as a thank you for reading my blurb, you can paypal \$20 to kiku@kikucollins.com and I will send you one of each, shipping on me. (They normally sell for \$15 each).

Remember to always do your best and always wake up determined to have an amazing day!

www.kikucollins.com and www.facebook.com/NinjaPrincessKikuCollins



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

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"Very well done, I can see the Claude Gordon influence, and the way you present everything is really compact, efficient, and clear."

Chris Gekker- University of Maryland, International soloist

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"Eric sent me a copy of his THE REALLY BIG STUDENT SONGBOOK and I have to say it's not only really big, but also really great!"

Jeanne Gabriel Pocius- Author of Trumpeting By Nature

The Modern Jazz Trumpet Method

A course of study for the advancing jazz trumpet player

"I wanted to commend you on your recent book "The Modern Jazz Trumpet Method". I have already decided that it will be required of all of my Jazz trumpet students here at The University of Vermont."

Ray Vega Jazz Recording Artist, The University of Vermont

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A unique training aid developed by trombonist Marcus Reynolds for both student and professional brass players - helping you reach new heights in your playing ability.

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

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

Marcus Reynolds





ROGER INGRAM

Is Pleased to Announce:
The availability of the "Ingram Lead"
and the "Ingram V-Cup" mouthpieces



These mouthpieces are improved versions of the two primary pieces Roger Ingram has played and recorded with for the last 26 years: the "Ingram Lead" and "Ingram V-Cup." Roger now uses these new versions exclusively.

For more information on these two mouthpieces, see our other ads in this magazine, or check out Roger's Facebook page: www.Facebook.com/RogerIngramTrumpet

These mouthpieces are available for sale from <http://OneTooTree.com>



Donate Your Unwanted Trumpet Pieces

I am Eric Weiss and I teach in a public school system.
My students can not afford instruments.

My idea is to collect donated pieces to give to my students. That way they can at least have their own piece, and play on a classroom set of trumpets that I am building: have been picking up at rummage sales, eBay, Craigs list etc..

PM me or email at school:
Eric.Weiss@rusd.org

Send your unwanted trumpet pieces to:

West Ridge Elementary School
Attn Eric Weiss
1347 S. Emmertsen Rd.
Mount Pleasant, WI 53406

Spread the word. Help the next generation of trumpet players to get started.

Thanks fellow trumpeters!

—

Eric J Weiss
Instrumental Music Specialist
Racine Unified School District

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>

<http://www.marcopierobon.com/index>



MARCO PIEROBON
CD "SOLO"

ARUTUNIAN
CONCERTO

BOHME
CONCERTO

CURNOW
CONCERTPIECE

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GOEDICKE
CONCERT STUDY

MANGANI
THEME FOR TRUMPET

VIZZUTTI
AMERICAN JAZZ SUITE

TRUMPET:
MARCO PIEROBON

MARCHE
WIND BAND
CONDUCTOR:
MICHELE MANGANI

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:
"GREAT CD AND BRILLIANT PLAYING!"

STEPHEN BURNS:
"BRILLIANT AND CHARMING!"

DALE CLEVINGER:
BRAVISSIMO !!! IT'S TERRIFIC!"

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MarcoDOWNLOAD:
www.cdbaby.com



MarcoMOUTHPIECES:
www.wedgemouthpiece.com



MarcoTRUMPETS:
www.yamaha.com

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.

<http://www.mikewelch.org/oneofourown/>

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



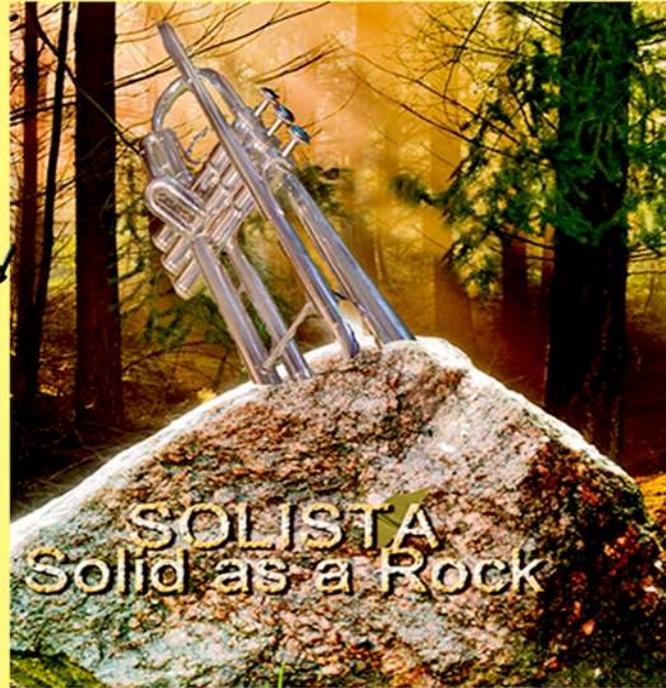
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Saturn Water Key.

Bores .453, .460, 462

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Custom built for YOUR
Playing Preferences



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Lacquer Silver Gold

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berp & COMPANY

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The **Breath Awareness Tool**, our newest self-teaching device, is for all wind players, singers, actors, and public speakers. This specially constructed belt helps establish positive muscle memory for efficient management of the breath. Step-by-step exercises are provided.



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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 unique duplicate of his lead mouthpiece available.

Find Roger on Facebook:

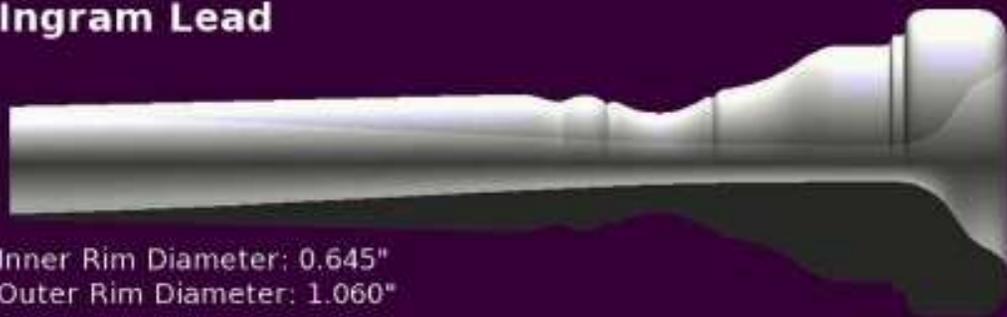
www.facebook.com/RogerIngramTrumpet



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.

Ingram Lead



Inner Rim Diameter: 0.645"
Outer Rim Diameter: 1.060"

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

365 lessons a year for life.

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

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

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

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



The Video series covers topics like:

- Tension
- Didgeridoo to relax
- Tongue arch
- Breath Support
- Lip Buzzing
- Mouthpiece Buzzing
- Pressure
- Sound Models
- Resonance
- Aperture Tunnel
- Flexibility
- Range
- Accuracy
- Endurance

BbTrumpet News

www.BbTrumpetNews.com

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



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

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

http://www.youtube.com/watch?v=jzJKL5E0sMA&feature=player_embedded
(Sample with Andrea Tofanelli.)

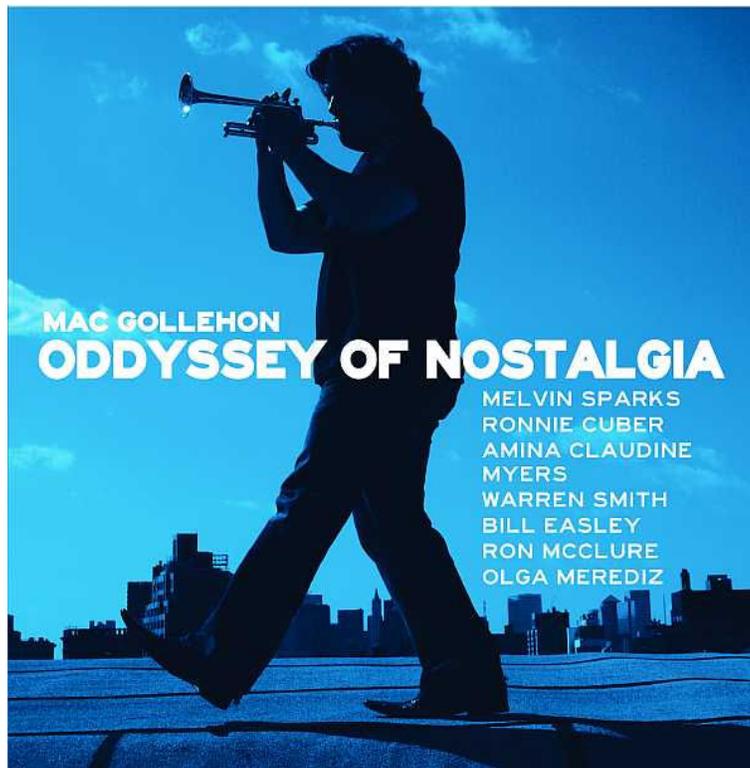
<http://www.bbtrumpet.com/vseriesall.html>

Clint 'Pops' McLaughlin

www.BbTrumpet.com

Mac Gollehon

Mac is one of the hottest players in the country. He can be heard on about 800 recordings. As a player he has NO fear or equals. He has been on projects with Duran Duran, Al Jarreau, Bruce Springsteen, David Bowie, Diana Ross, Madonna, Mick Jagger, Paul Simon and hundreds of others.



Selected Album Credits As
Leader

Smokin Section

Smokin Live at the Knitting Factory

Swingin at the Blue Note

Slam Jam

Mac Straight Ahead

Mac's Web site

<http://mac-nyc.com/>

Singles to preview and buy

http://www.amazon.com/Mac-Gollehon/e/B000AQ6M1K/digital/ref=ep_artist_tab_digi

New CD to preview and buy

<http://www.amazon.com/Odyssey-Nostalgia-Mac-Gollehon/dp/B005LY47C2%3FSubscriptionId>

Live at the Blue Note

Smokin Large

Late Night at the Blue Note

In the Spirit of Fats Navarro

Odyssey Of Nostalgia

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





@manoloRay

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.

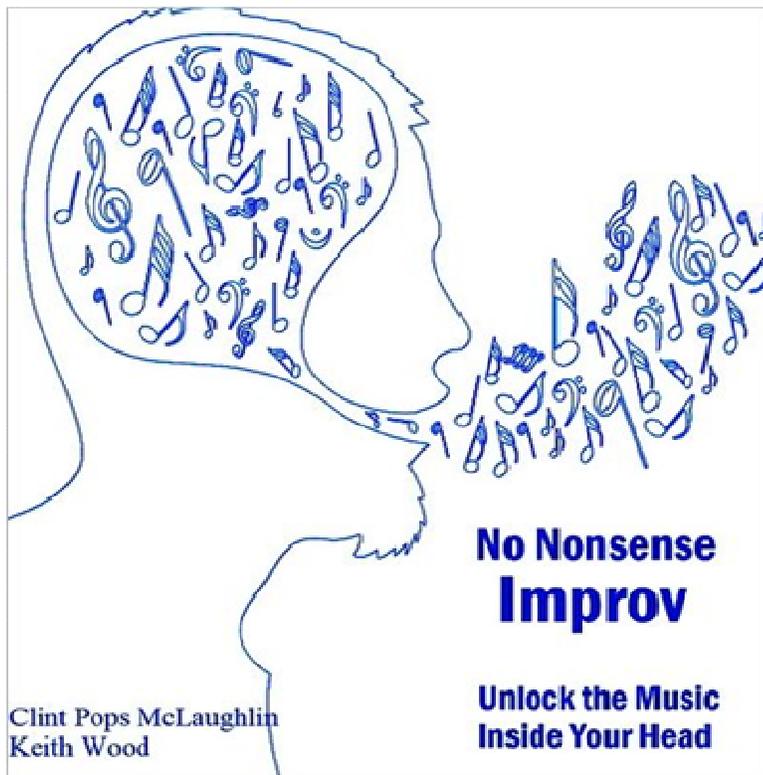
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We discuss different aspects of improv, give an example and use it in a solo. We talk about the difference between real life applications and a college course.

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?v=nunS3kqHVhk&feature=player_embedded (Sample)

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

Clint 'Pops' McLaughlin
www.BbTrumpet.com



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 unique duplicate available.

Find Roger on Facebook:

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>

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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.”

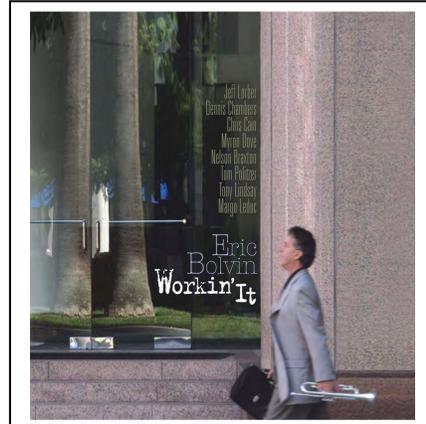
~**Trevor McLaren** - All About Jazz.com

“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”

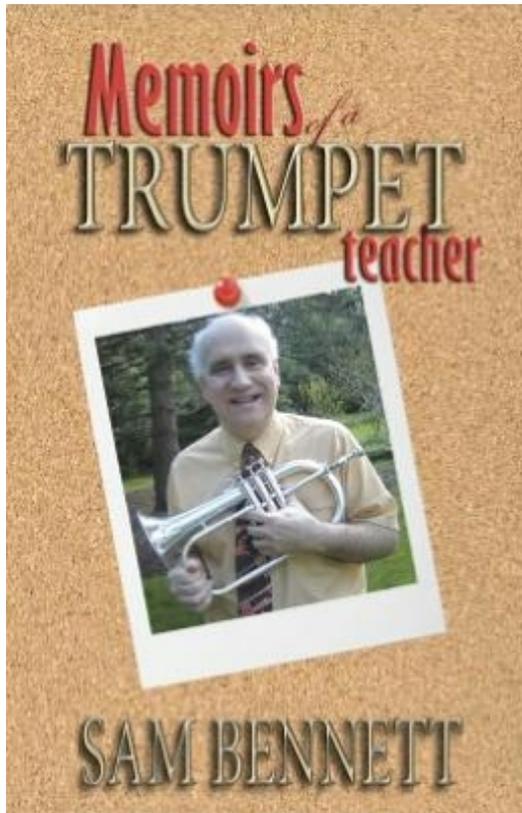
“The Lost Recordings”



Patrick Dessent

CFM MEMBER AND TRUMPET TEACHER PENS

HUMOROUS MEMOIR SPANNING 25 YEARS



Professional trumpeter and teacher Patrick Dessent (pen name Sam Bennett) has written a very humorous fictionalized memoir about his more than two decades of teaching trumpet lessons house to house.

Print and e-versions of “Memoirs of a Trumpet Teacher,” can be found at http://www.amazon.com/Memoirs-Trumpet-Teacher-Sam-Bennett/dp/193727313X/ref=sr_1_1?ie=UTF8&qid=1346287914&sr=8-1&keywords=Sam+Bennett and <http://www.barnesandnoble.com/w/memoirs-of-trumpet-teacher-sam-bennett/1036091952?ean=9781937273132>

To find more information about “Memoirs of a Trumpet Teacher” Patrick Dessent (pen name Sam Bennett) can be reached at: pdessent@yahoo.com, and on Facebook <http://www.facebook.com/patrick.dessent>

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.

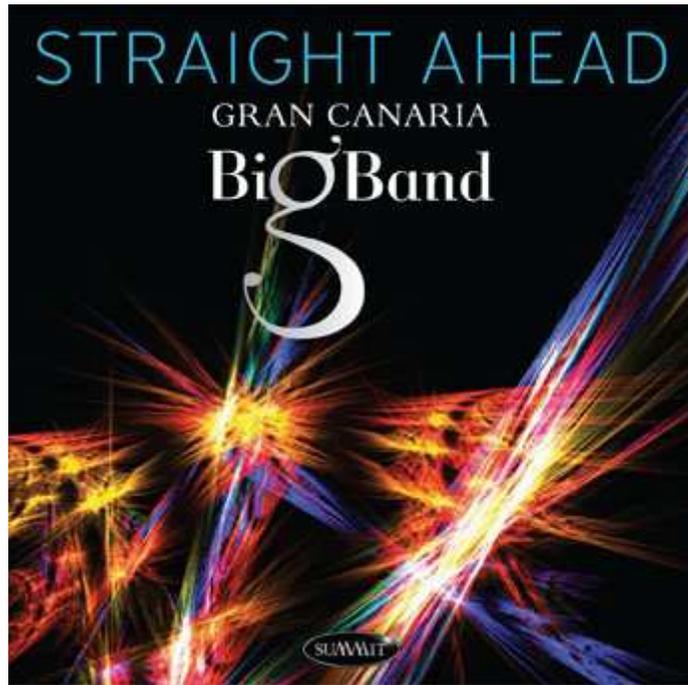
Pops

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

**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.

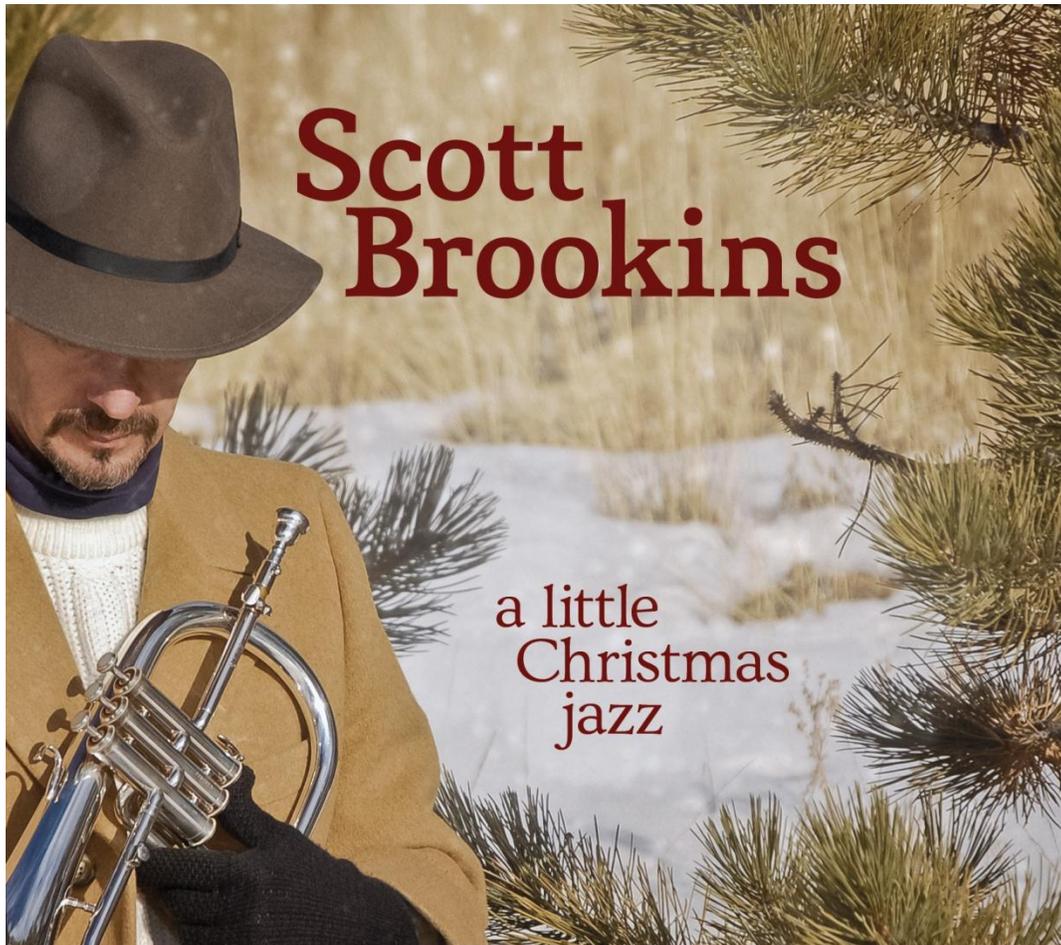
They have a new American release *Straight Ahead* (Summit – 568) that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, 'Basie Straight Ahead,' 'The Late, Late Show,' 'Flight of the Foo Birds,' 'Fawncy Meetin' You' and 'Splanky,' 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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Airspeed, Efficiency and the Yoga Breath

-Roger Ingram

In this article, I would like to address a few of the mechanical aspects of brass playing that often come up with my students in their private lessons. When speaking purely of mechanics, there is usually not a lot of "music" discussed. I will be addressing some of the more musical aspects of brass playing in future articles, but for now, let's just stick to mechanics. Having a good understanding of playing mechanics is an essential part of development for any brass musician. Increased knowledge in this area helps a performer create music with greater ease.

Because of growing up in the Los Angeles area in the early 1970's, when I was about 16 years old, I was fortunate to take a couple of trumpet lessons with the great Bud Brisbois. Naturally, because of the type of trumpet playing Bud was mostly known for, one of the things I asked him about at my lessons was how he approached playing in the upper register. The very first thing he said to me was, "You can't build skyscrapers on a weak foundation." He told me that if a young student attempts to build an extended register on a weak foundation, they could possibly hurt themselves physically. He mentioned that he rarely even discussed the subject with a young player until he felt they were ready for that type of development/discovery. However, given that, he said he had heard me perform with my high school jazz band at the Reno Jazz Festival and was impressed enough with my playing (for a kid my age) that he agreed to "tell me a couple of things."

Then, Bud picked up his trumpet, and at a distance of roughly 5 feet, played several choruses of blues in concert Bb, ending the last chorus up around a triple C. He took his horn down from his lips and asked me point-blank, "Do you have any questions?" After picking my jaw up off of the floor, I simply inquired, "How do you do that?" He said, "First of all, let's talk about airspeed versus air volume." (In this instance the word "volume" refers to the amount of something, not the playing dynamic. So, we were speaking merely of the AMOUNT of air to be "blown out," NOT the dynamic volume level at which a player performs.) He said, "Roger, when I play a high C I use, let's say, a tablespoon of air. When I play a high G, I use 1/2 tablespoon of air. When I play a double C, I use a teaspoon of air and when I play G above double C, I use about a 1/2 of a teaspoon of air." Bud said to me, "The higher you ascend, the less volume (amount) of air you use, but the faster that same volume of air needs to go." This is biophysics 101, folks. ;-)

Then I asked very naively, "Well, if a trumpet player uses less and less air as they ascend into the upper register, then why do a lot of trumpet players seem to turn red in the face, or look as though they're working their butts off when they play successfully in the upper register?" Bud told me that the reason they may look as if they're working harder as they ascend is because they're increasing the

amount of internal compression through the use of the family of muscles that surrounds their abdomen and diaphragm. The internal workload increases as a player ascends, which causes them to exert an increased level of physical energy. Thus, they exhibit more indications of physical stress. This action of increasing compression enables them to speed up a smaller volume (amount) of air. Also, he speculated that those players had probably learned how to guide the faster air stream into the mouthpiece cup correctly through learning how to manipulate their aperture in just the right way, thus creating a faster/higher rate of lip vibrations in a very efficient manner. To quote an old saying, "The most efficient machine is the one with the least amount of moving parts."

Then Bud demonstrated playing a double C without even taking in a breath, just using the existing air in his lungs without inhaling. I asked Bud, "How do you create that level of compression to move the smaller volume of air as you ascend?" He told me the most efficient way he knew to create that kind of compression, was to employ what is known as the "Yoga Breath" (a.k.a. the wedge breath). He suggested I read a book written by Yogi Ramacharaka, titled, "The Science of Breath." The book explains the "Yoga Breath" technique in the chapter titled, "How to Acquire the Yogi Complete Breath." He told me this breathing technique was the safest way to create the necessary level of compression needed to perform in the upper, and extreme upper registers. The player will have the least chance of straining muscles or rupturing something when employing this technique. Mind you, the purpose of mastering the Yoga Breath is NOT to enable you to take in the world's biggest breaths, but rather to enable you to create high levels of internal compression. The Yoga Breath is only a means by which to create and maintain internal compression, and can be used in conjunction with small, medium and large volume breaths.

Bud advised me to not completely fill-up with air when I inhaled. He said over-breathing (bringing in too much air) can cause a brass player to feel choked-off when they play; too much air causes a back-up. He explained that trying to negotiate an over abundance of air in the lungs creates a condition of internal inefficiency, and overworks the player. He said when doing the Yoga Breath, the player should imagine there's a little balloon in the center of their chest and just squeeze that balloon with their muscles as they ascend. He also said, "Whatever you do, don't overfill it. Don't over-breathe!" Of course, I was just 16 at the time, so I'm sure he gave me the very simple (Reader's Digest) explanation of the Yoga Breath due to how young I was. It wasn't until a few years later, through my continued studies with Bobby Shew (and discussions about the breath with Lynn Nicholson, while sitting next to him in the trumpet section of the "relief band" in Las Vegas for a number of years), that I finally developed the steps of this breathing technique to a useable level.

Bud Brisbois was the epitome of efficiency and in my opinion, understood playing mechanics better than just about anyone. He knew what he was talking about, and I took his advice to heart. He was also strong as an ox, at least with regard

to the family of muscles that surrounded his abdomen and diaphragm AND his embouchure muscles. Bud could increasingly create higher and higher levels of internal compression as he ascended, for sustained periods of time, while simultaneously decreasing the volume (amount) of air he used during those ascensions.

Also, at that first lesson, I noticed that Bud used a unique V cup mouthpiece. This spawned an increased interest in me, regarding various cup shapes and back bores available for trumpet mouthpieces. In my early experiments with V cup mouthpieces, I found them to be extremely efficient with regard to increasing airspeed. To this day, I use a V-Cup mouthpiece for the appropriate playing situations. Recently, I have made a copy of my custom, Ingram V-Cup mouthpiece available for purchase through One Too Tree Publishing and Products' website: <http://www.OneTooTree.com>

I can play up to a high G or double-high C using just the existing air in my lungs without taking in a breath. I can't sustain it for long, BUT, the point is, I can easily access the upper register with very little air in my lungs, and I AM creating an acceptable level of internal compression by employing the Yoga Breath when I do this little demonstration. Check out some of Jim Manley's teaching videos. He actually plays up to a G above double C without taking in a breath. He's only using the existing air in his lungs, as one would use while breathing in and out normally in a relaxed state. Of course, when doing this demonstration, he certainly creates the necessary amount of compression to use that small amount of air to play the G above double C. The amount of air a player takes in should only be dependent upon how long a particular note or phrase needs to be SUSTAINED. Over-breathing can also cause a brass player to pass out, and may cause a player to choke-off their air stream in the area of their throat.

Oftentimes, in order to achieve a desired result, (such as a workable extended register) the actions required to achieve that result may seem completely opposite and even contradictory to what one may consider (or what is commonly accepted) as the obvious actions to achieve that result. Acquiring a "counter-intuitive thinking" mindset is a crucial ingredient toward a relaxed, controlled and efficient brass playing method in all registers. The great Rafael Mendez always said if you want to play fast, you must first learn to play very slowly. If you want to play with a very full (loud) and controlled dynamic volume, you must first learn to play very softly. If you desire to play high, you must first master the lower and middle registers!

How many times have you heard the old saying, "Fill up the horn with air?" During the 1970s, while I was on the road traveling with Tom Jones, I would take a trumpet lesson in almost every town we performed in (at the suggestion of Bobby Shew), with a variety of prominent trumpet teachers of the time. When we played the "Mill Run Theater" in the Chicago area for a week, I took a lesson with Reynold Schilke. At the lesson, I mentioned that I had been taking a lesson or

two with various teachers around the country as I traveled. He asked me what all the other teachers had been telling me. Among many other things, I told Mr. Schilke that most of the other teachers always suggested that I should "fill up the horn with air." Schilke then repeated, "FILL UP THE HORN WITH AIR?" and shouted, "BALDERDASH!!!" (Reynold Schilke was kind of grumpy...) He asked, "DO YOU SEE THAT TRUMPET HANGING ON THE WALL?" (He had a variety of trumpets mounted on pegs on all the walls of his Wabash Ave. office/factory.) He continued, "THAT TRUMPET IS ALREADY FULL OF AIR!!! Your job is to MOVE the air!!!" Bam! A light went off in my head! I actually got it, and my playing improved considerably from that moment on.

In my book, "Clinical Notes on Trumpet Playing," I have a detailed section in chapter 6, "Principles Of Extending Register," titled "The Yoga Breath." In this section, I outline the six specific steps of the inhalation and exhalation prescribed by this breathing technique. I also suggest daily exercises to help the student eventually combine these six steps into a single cohesive (and workable) motion. You can find my book on my website: <http://RogerIngram.com/clinicalnotes.php>

As always, when absorbing the ideas and methodologies of anyone who expounds upon various topics, especially topics involving the arts, it is important to keep a somewhat "tongue in cheek" attitude. Please remember that the opinions and views discussed in this article are only MY perspective regarding these subjects. When it comes to gathering information, "it's all good." YOU should be the judge of what to accept and reject, based on your results. There are as many opinions on how to play a brass instrument, as there are players. ;-)

Wishing you all the best!

Roger

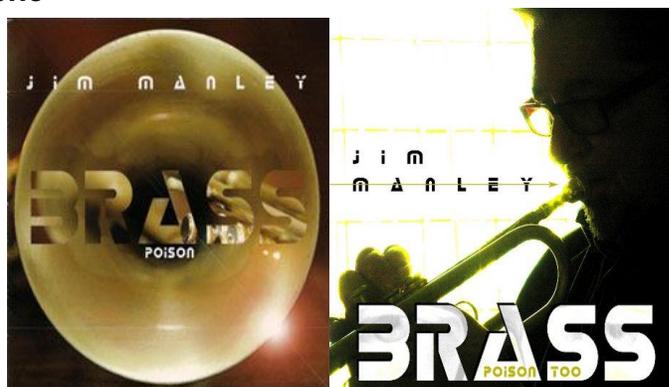
GET YOU SOME BRASS POISON!

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

Bobby Shew

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

Frank Greene



JIM MANLEY

BRASS POISON & BRASS POISON TOO

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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

Dan Jacobs

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

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

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

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

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



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

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

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

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/>

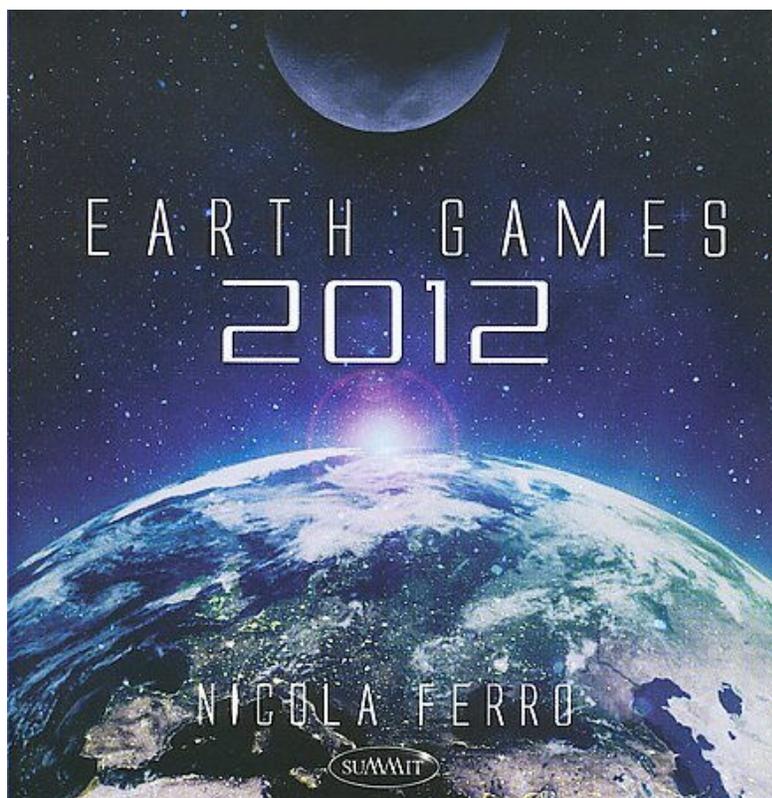


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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/>

Q. I've been playing the trumpet for 7 years now, and I have enjoyed learning; growing in my instrumental and musical abilities. But the thing is that my TRA (Tone, Range, and Articulation) has not grown as quickly as it should. For example, the highest note I can play with a reasonable tone is the "E" on the 4th space of the staff. I have been practicing with great diligence, concentrating on all aspects important to being a good player, but I have not been improving at all. Can you help me find out what I'm doing wrong?

A. You asked about tone, range and tonguing. These are not really separate issues. They are ALL affected by how you use your air.

1. Buzzing terminology is abstract and confusing. Tighten up, compress your lips

For this kind of problem I use the pencil exercise.

Most students would require the use of a quarter at first. Take a quarter and place it between your lips. Then using lip compression raise and lower the end of it. After doing this you may have a better understanding of what is needed to play higher. Plus use it as a lip builder until you can hold a pencil for a couple of minutes using only your lips (no teeth). (Please this is a gross muscle builder not a playing exercise or technique.)

My daughter fell into this group. I let a great teacher teach her for a while. He is a friend of mine and my kids never listen to me anyway. So he taught her. He told me many times what a great sound she had from low g to low c. She was not able to play a low d.

I took her off the horn for a week. She used the quarter exercise and buzzing the lips (no mouthpiece) every day for a week. Her range went up an octave to 4th space e.

The movement should come from below. When we tighten the sides of our face then the lips get very stiff and the sound and endurance suffers. When our embouchure movement is from below; like the chin then the top lip doesn't get stiff and the sound is much freer.

2. All players NEED to be checked using a mouthpiece visualizer. A great many players will part their lips slightly as they place the mouthpiece on them. Most can still play by using mouthpiece pressure to close the gap. If the lips were touching properly they would progress faster and go farther. This is why so many players can not buzz their lips well. And 1 reason why so many have a poor range and very little endurance.

They use arm power to close the lips rather than start off with them touching firmly before placing the mouthpiece. Use lip buzzing practice after every playing session for a couple of weeks and you will be shocked at the results.

3. Many players waste their support on notes that don't require it. There is a stair step of abdominal pressure that goes up with the range. All notes do not need all of the pressure. If we think of letting a low g roll out of the bell of the horn rather than blowing it out then the sound is very free. Likewise a low c might travel a few feet in front of us. A middle c would travel still farther and a high c would go through the wall at the back of the room....

Jake then had me sing a second line g while holding my hand on my stomach. There was NO pressure or push. My lesson was to LEARN to duplicate that relaxed feeling while playing a second line g. Learning to do that and knowing that a high c needs more kick than a g on the staff gave me an extra reserve of power (AND more good clean range).

I would advise you to learn to play with a closed embouchure.

4. I also like players to set their lips for higher notes before placing the mouthpiece on them.

I always set for a g on top of the staff. That way a high g is only an octave higher and a low c is only an octave and a half. It is easier to relax a little more for the low notes than to tighten more for the upper notes.

In your case right now try to always set for a 3rd space middle c.

Do NOT allow the lips to move or separate as you place the mouthpiece.

Also do not separate them with your tongue as you tongue or as you breathe.

5. Sometimes people will move the lips as they take a breath. Be on the lookout for this.

Some will take their first breath and then set so they are doing great but then when they breathe the embouchure changes.

Here is one reason why that happens. The mouthpiece takes up about half of our overall lip length.

When we try to corner breathe through both sides we stretch the lips into a smile and often pull them apart.

Place your index finger gently on your lips in their normal resting position (this is how many of us look when we play). Now breathe through both mouth-corners at the same time. You will feel the lips shift and separate plus if you use lip curl you will feel them uncurl some.

Well when you do this and the mouthpiece is there instead of the finger; the mouthpiece doesn't let the lip go back to normal. They stay apart slightly and uncurled.

Now place the finger back on the resting lips and breathe through only 1 side of your mouth. There is much less movement, no separation and no uncurling of the lips The embouchure stays put.

The easy way to fix or prevent this is to only breathe through 1 mouth-corner. That keeps you from having to stretch the lips and allows the embouchure to stay in position.

Pops

www.BbTrumpet.com

www.NewArban.com



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

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: 0.645"
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Ingram V-cup



Inner Rim Diameter: 0.609"
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The Ingram Lead and V-Cup mouthpieces are available from <http://OneTooTree.com>



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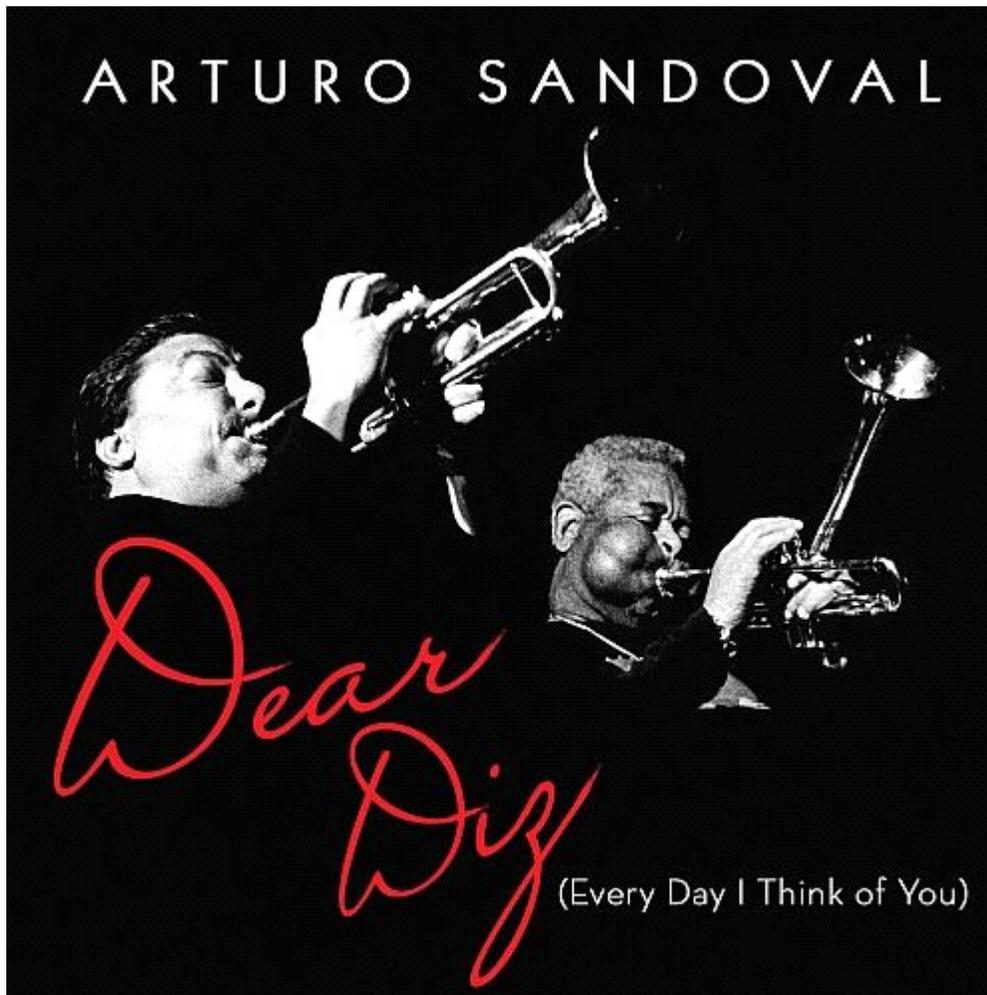
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Arturo Sandoval

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

Tour Dates:

December 1 San Francisco, CA San Francisco Jazz Festival
Jan 19, '13 Glendale, CA The Alex Theatre - Arturo Sandoval
Institute Save The Music Concert
Jan 27-Feb 3, '13 The Jazz Cruise
Feb 14, '13 Coral Gables, FL Fairfield Tropical Botanic Gardens
Feb 27& 28, March 1&2, '13 London, UK Ronnie Scotts
March 3, '13 Bristol, UK Colston Hall
March 21-24, '13 Seattle, WA Jazz Alley
April 4, '13 Wilmington, DE Grand Opera House
April 5, '13 Schenectady, NY Proctor's Theater
April 6, '13 Port Washington, NY Landmark on Main Street
April 7, '13 Reading, PA Berk's Jazz Festival
April 26-28, '13 New York, NY Blue Note

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



For the month of December 2012 I am running a big sale on Trumpet books, lessons and The New Arban Book.

Big Trumpet Set and A Lesson 11 Trumpet books (880+ pages) E books,

(Excludes New Arban Book), 3 hour Multimedia video course,

6 hour audio course, 5 subliminals (sleep learning) and a 1 hour skype webcam lesson. \$ 350

Big Trumpet Set (everything above without lesson) \$ 280

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



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