



Welcome to Vol 7 Sept 2013 of the free Trumpet Ezine BbTrumpet News.

As always it is free to advertise and to read. Feel free to put this magazine or a link to it on your webpage, Facebook, My Space or anything else.

The deadline for free ads for CDs, tour schedules, mouthpieces, trumpets, or articles, bios, press releases... is November 25th.

I hope you enjoy it.

Clint 'Pops' McLaughlin

www.BbTrumpet.com

Some Breathing Tips:

This will pertain to breathing and maintaining an open airway. I will start out with a concept that several may disagree with. All I ask is that you consider what I'm telling you. The diaphragm is called an involuntary muscle. It works without us thinking about it. It works when we are asleep. It can help us sneeze or cough.

We can however, exert some control over it. We CAN hold our breath, take a breath when we want, take a short gasp or a long deep breath. This indicates a measure of control. In as much as trumpet playing IS AIR and breath control then working on this major source of our breath is vital.

There are several Yoga exercises that are excellent as is timed breathing while walking or jogging.

The airway must always be open both in inhaling and in playing. One problem is posture. I've seen many experienced players slumped over while jamming. I've seen them with their heads down and their arms against their ribcage. If we give this its proper importance then we see that these things WILL lead to a closed throat, shallow breaths and poor support.

If the jaw is pushed forward slightly this will cause the throat opening to be larger than it normally is. Try it. Move the jaw forward slowly and check if you can feel your throat open up. Think of the effect that can have on your tone. The more forward jaw position will also make your lower lip take on more of the workload. This increases endurance (after you get used to it). Notice that I said more forward Stevens demanded an even tooth alignment. I advocate moving it until the throat opens.

This will be different for every player.

Another key feature in maintaining an open airway is a horn angle change. You could write hundreds of pages about this. But that's already been done. In a nutshell by raising or lowering the bell of your horn while you are playing you can maintain a more open airway and clearer tone. As you play higher and lower notes the air stream will slightly move in the mouthpiece.

If we can keep it lined up with the throat hole the sound is better. The SLIGHT bell movement will produce an opposite movement or realignment of our lips to the mouthpiece.

Now which way do you move the bell? Try this test. Play a low g 1-3. Move the bell up then move it down. One way should improve the sound. When you move to a lower note from now on always pivot this direction. The opposite direction will aid the upper notes. This is a good movement whenever you have to leap between notes.

The tongue arch has been used for years to speed up the air in order to play higher notes. Most people arch to the point where the sound quality is affected. Instead of arching up to eeee try aaaaa. This is a more open sound yet it still compresses the air slightly.

After all the tongue arch cannot give you an extra octave. It is merely used for rapid note movement. The abdominals compress the air for your range. As for the tongue arch using a long aaaaaa sound instead of an eee is a more open mouth position and therefore a fuller sound.

If you are playing 3 octaves over high r# then you use whatever is needed to stay there.

As for a specific vowel for below middle c, middle c to Eb ... that is not strictly the case. Adjusting the set-point of your embouchure alters where the tongue position is for every note.

Set for low C and the tongue is really high for G on top of the staff. Set the embouchure for G on top of the staff and the tongue is lower than before for the same note.

Set point changes also change the tongue level set. Some players using a high/low set also have 2 sets for their tongue levels.

Now for the full breath on every note or phrase. Have you ever had to play 1 note by itself to fill out a chord in a song? What about the 3 or 4 measure phrases? These do not require as much air as a full 8 measure phrase.

At the end of a very short phrase an inexperienced brass player will feel a need to exhale before he or she can take a breath.

If this over-breathing continues for any length of time the player will sometimes turn red or gasp for air. No you didn't run out of air for playing however, your body really likes to have oxygen in your lungs. What has happened is you took a full breath and used less than half.

Now when you take a full breath you only replace half of the stale oxygen deprived air in your lungs. As this continues you end up gasping for air. Does this sound familiar?

Over-breathing really is a kind of self suffocation (in the extreme). The exception was taken for high notes. Well here WE may be using different standards. Some people consider g on the staff to be high while others are referring to an octave or so over that. In this extreme upper register over-breathing becomes more apparent.

Have you seen people get dizzy, lightheaded, or blackout. They were over-breathing. I know some people say if you release the pressure really slowly it will not happen. If you did not over-breathe and have so much leftover air under pressure it would not happen either.

Timed breathing is another aspect of playing. Some people always take a deep full breath. When playing in the upper register this creates tension.

Another problem is that when the lungs are packed full of air they are much harder to compress. It take 2-3-4 times as much physical effort to compress the air. When the lungs are half full it is very easy and takes very little physical effort to compress the air.

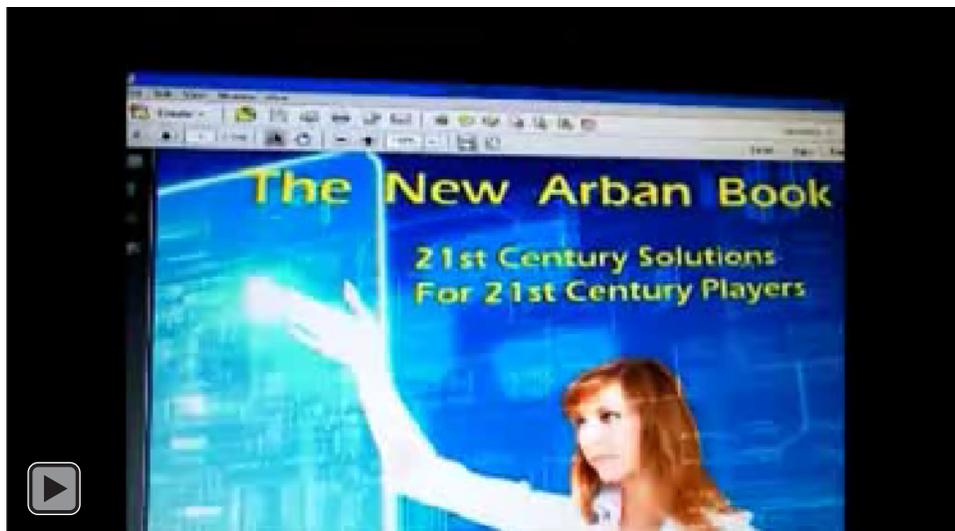
The upper register takes air compression and speed but not air mass. The low notes need the full breaths. Try a half or quarter breath before you play your next high g. This will allow your muscles to do their job.

Pops

New Expanded Range Arban Book

How do I practice range?

I am asked this question everyday.



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

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

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

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

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

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

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

Clint 'Pops' McLaughlin

www.NewArban.com

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www.NewArban.com



Roger Ingram Announces: The Ingram Studio Mouthpiece

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



Find Roger on Facebook:

www.facebook.com/RogerIngramTrumpet

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

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

Ingram Studio

Inner Diameter: 0.645"

Outer Diameter: 1.060"

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

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Versatility.

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

Many horns in one.

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

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

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

There is more to a Wild Thing. Much more.

www.FlipOakes.com

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FLIP OAKES

Wild Thing Trumpets

CORNETS & FLUGELHORNS

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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>

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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

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.



Roger Ingram Announces: The Ingram Jazz Mouthpiece

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

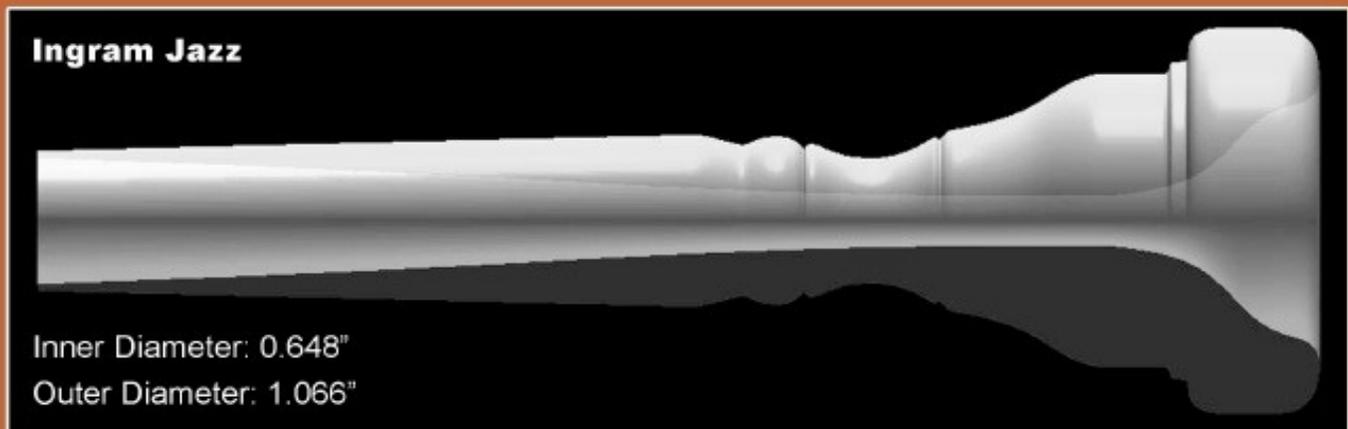


Find Roger on Facebook:

www.facebook.com/RogerIngramTrumpet

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

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



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

What About Buzzing?

Well there are several right answers about the topic of "Do we buzz when we play?"

I know some good players who can NOT free buzz. I know some good players who can NOT free buzz very well. I know some good players who can buzz.

First there is a vibration setup in the air in the tubing of the trumpet. And that vibration is responsible for the sound that we hear.

Now how does that vibration start? If we wrap our lips around the lead-pipe and blow all we get is a hiss. We can hear the air move but there is no vibration or tone. So then the lips have a part to play in this.

Players who can NOT free buzz need to get feedback in order to produce a trumpet sound. This feedback is from the return of the waveform that they blew into the mouthpiece. They blew air through the lips it met some resistance and some of it returned to the lips adding a slight amount of back pressure to all of the lip surface. This helped them to complete their buzz and a note was produced.

The resistance that sent the wave back is actually from multiple sources:

1. The bottom of the mouthpiece cup
2. The mouthpiece throat
3. The mouthpiece back-bore
4. The ambient air pressure in the horn

5. The taper in the lead-pipe
6. The soft boundary at the end of the bell

What does the feedback actually do?

Well it closes the lip aperture enough to force a buzz to happen.

How does that affect trumpet playing?

From low g to g on top of the staff it has little affect. As you ascend from g on the staff up it requires more and more feedback to make the buzz. There is a point where the mouthpiece and the horn can NOT add enough feedback for the range to go up any more. The waves no longer return as the soft boundary is now past the end of the bell. The player resorts to feedback in the form of arm strength and mouthpiece to lip pressure to close the aperture. Now the problem begins. Endurance, tone, range and everything else is hampered. Depending on your setup and playing requirements this problem can range from minor to very serious.

Why free buzz the lips?

If the lips already have a small enough aperture that you can buzz then NO feedback is needed. That includes arm strength and mouthpiece to lip pressure. I want to state for the record that there are people who can free buzz a high c and many can even free buzz a super c. However the ability to free buzz a middle c means that there is less need for pressure.

The higher ones are just gravy as it were. There is always a point where the lips need some feedback. But if that happens over super c then that player has one heck of a lot of endurance. Although it is hard to break old habits and learn to free buzz; that ability makes playing the trumpet easier.

Is it for everybody?

Well if you are happy with your endurance then it may not be worth the effort for you to learn this. If you have playing concerns then it is worth the effort.

Lip buzzing and playing problems:

I've seen a number of good players that could not buzz or at least not well. I've also seen lip buzzers that were lacking in other skills and were not good players. Some of this has to do with the players perception of what they are doing.

Total playing comes about when every trumpet related act is done in the same manner. This includes lip buzz, mouthpiece buzz, low c , high c , 2 octaves over high c, long tones, staccato notes everything played with the same embouchure.

One problem here is that few people look at themselves playing so it is very easy to end up taking minor short cuts. At the Stevens Embouchure Clinic every student was taped so that they could see the changes that they were making.

Some people will buzz easier in a smile embouchure and some in a lip overlapping embouchure so they try to adopt it. This false buzzing does not help. It really needs to be the same embouchure that you actually play.

Most players who have limited themselves because of embouchure end up with 4 and sometimes 5 different types of embouchures that they use.

They have a:

- 1) lip buzzing embouchure,
 - 2) a pedal tone embouchure (meaning they can NOT play pedals with the normal setting),
 - 3) the real embouchure (low c - g on top of the staff).
 - 4) a shifted setting when several high notes are played in a row (they will take a breath here and reset the chops)
- and finally some even have an
- 5) I'm tired setting that they play.

It is easy to start this type of thing and is also very deceiving as these changes are used to help in times of stress. You are not watching yourself and you are working your rump off to play NOT constantly checking to see if you are playing only one setting.

There are several scenarios that can be seen here.

1. For some they remember the need to take a breath to accomplish a register change. It is a chance to complete the embouchure shift. Thousands of people do this without knowing that it is a shift. This limits your overall playing. Why can they play some lead charts well and others don't come out right? Some songs don't have breaks in the places needed for the embouchure shift to take place. They change registers too often or too fast. This works both ways a low setting not hitting the top notes and a high setting not allowing the lower notes to sound.

2. For some there is a consistent but limited range. They play great from low g to around high c (I've seen some stall out at g on top of the staff). For some reason no matter who they take lessons from or how much they practice the range never really changes. This is really the same as player 1 only he has not picked up the squeal setting yet.

3. This player is fine except the playing time is always limited. However if high playing is involved then the time is shorter.

4. This player has a real problem with endurance. Some days with the right warm up he can play fine. But other days if the warm up was wrong the time limit is 20 - 30 minutes. If he pushes for it the next day is bad.

If he misses a couple of days he is lost.

Players 3 & 4 will sometimes talk about pumping up the chops. And if they are pumped they play differently than normal. They can feel yesterdays playing still affecting the lips 12, 24, sometimes 48 hours later. This is not pumping up it is swelling caused by bruising the lips.

Player 4 is different in that he has to keep a certain amount of swelling in the top lip to play at all. That's why a weekend off leads to a bad day or two. They sometimes make a lump, knot, or flap swell up to get the lips to buzz.

These are alike in that they are all using an open aperture embouchure setting. They are not making the lips touch always. Some like player 1 cheat by means of an embouchure shift. Player 2 accepts it and lives with it. Both 3 & 4 use mouthpiece pressure to control the lip aperture.

The lip aperture is a result of the air. You start off with the lips close and touching a rush of air forces them apart and forms an aperture. The muscle tension tries to restore the normal touching and a vibration is set up. If the lips are apart before the air is delivered then pressure is used to make the lips close. The rim of the mouthpiece presses the soft lip muscles into the teeth and continues to press until they are flattened out and finally touch.

How did this start?

Well some players part the lips when they take a breath. Others part them as they place the mouthpiece. They stick the tongue through the lips to moisten the lips and mouthpiece rim. The problem is they don't make a mental effort to close the lips before the mouthpiece pins them in place.

What is the cure for these problems?

Buzzing.

Not with the mouthpiece but just the lips. It is 4 times harder. The mouthpiece is a crutch it cuts the vibrating surface of the lip in half and adds feedback. The portion under the rim and outside of the mouthpiece can't buzz. Think about a guitar string when only half can vibrate the sound is an octave higher. Also the mouthpiece adds some back pressure from the back-bore and throat bore. This helps to increase resistance so you can play higher. When you buzz your lips the entire surface gets a workout. That is why it strengthens your chops faster than playing. (This is an exercise to use for about 4 weeks to learn a closed lip setting. This is NOT a life long practice.) Also no mouthpiece means no mouthpiece pressure. That means no swelling, pain, damage...

Lastly some players can not buzz their lips because they use too open an embouchure. They depend on mouthpiece pressure to flatten out the lips and push them together in order to play. These players need to make the lips touch.

Pops

www.BbTrumpet.com

New Expanded Range Clarke Ebook.

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

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.

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



Roger Ingram Announces: The Ingram Lead Mouthpiece

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

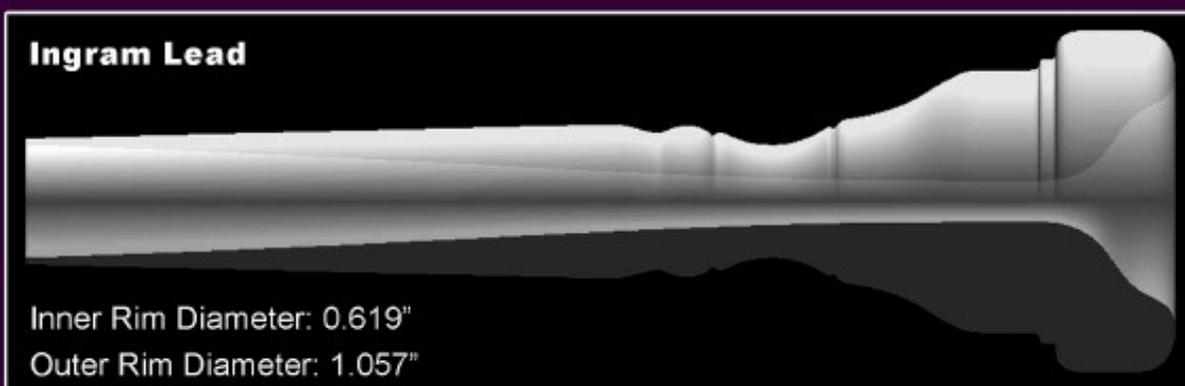


Find Roger on Facebook:

www.facebook.com/RogerIngramTrumpet

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: 0.619"

Outer Rim Diameter: 1.057"

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



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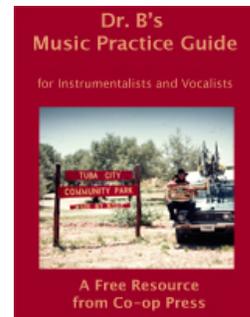
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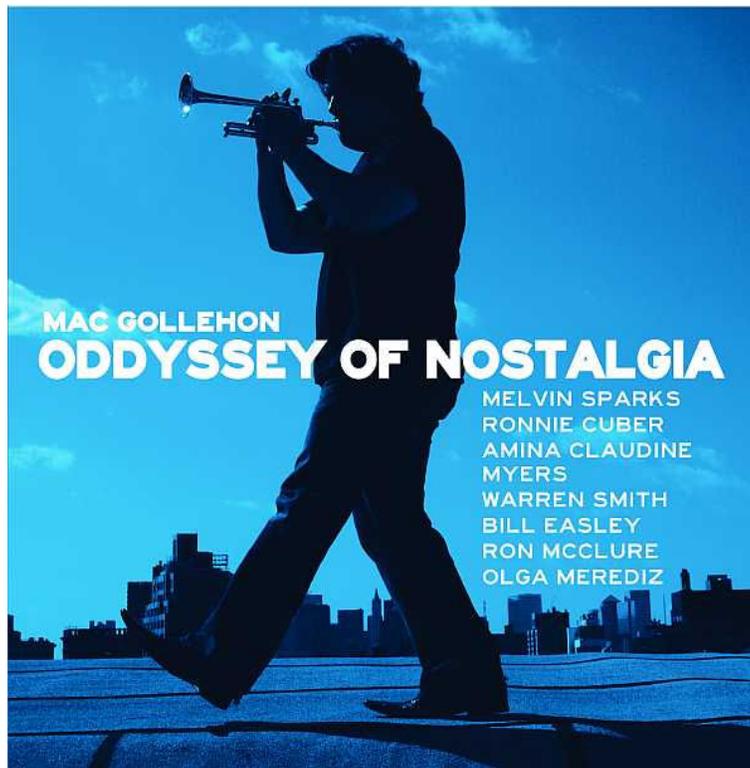
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Selected Album Credits As
Leader

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



Roger Ingram Announces: The Ingram V-Cup Mouthpiece

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



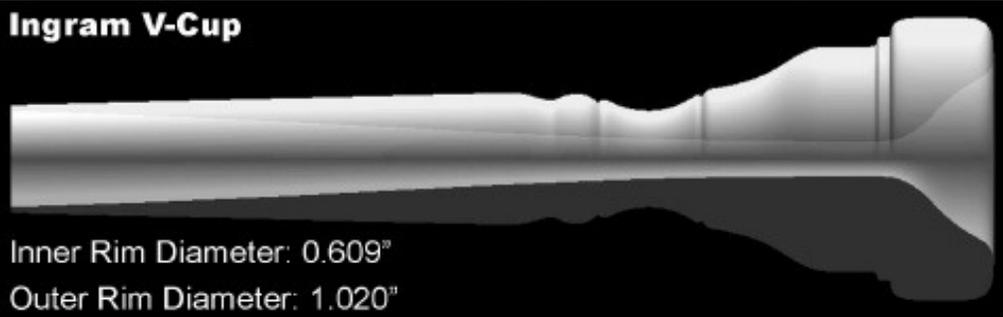
Find Roger on Facebook:

www.Facebook.com/RogerIngramTrumpet

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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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/>

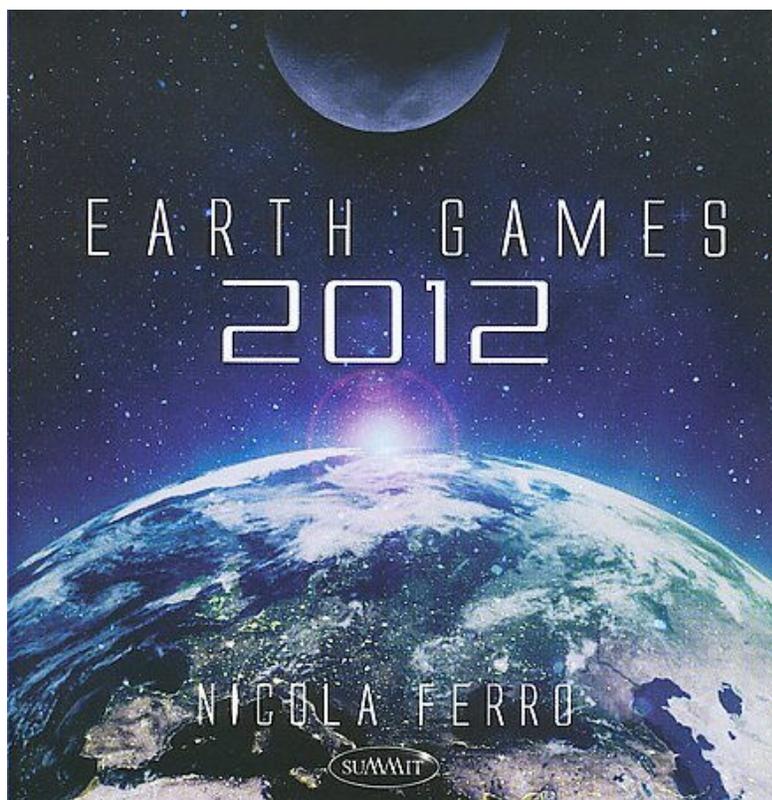


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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>

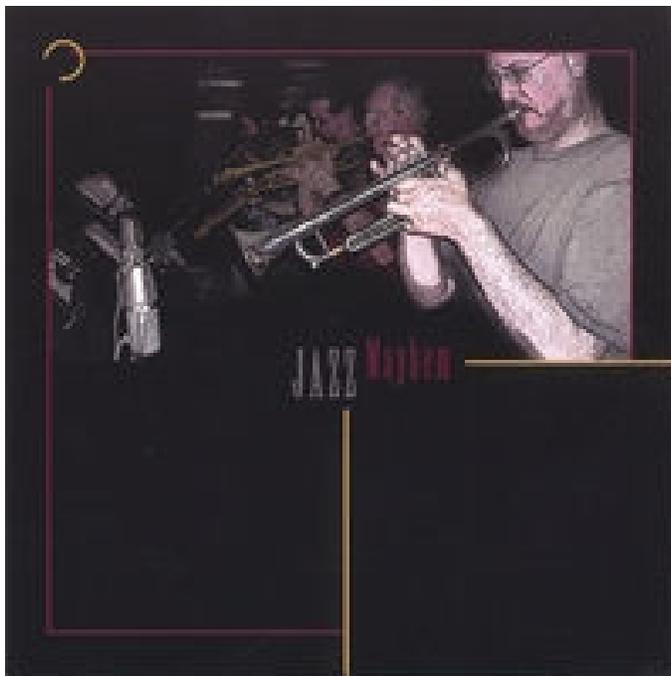
Jeff Helgesen

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/>



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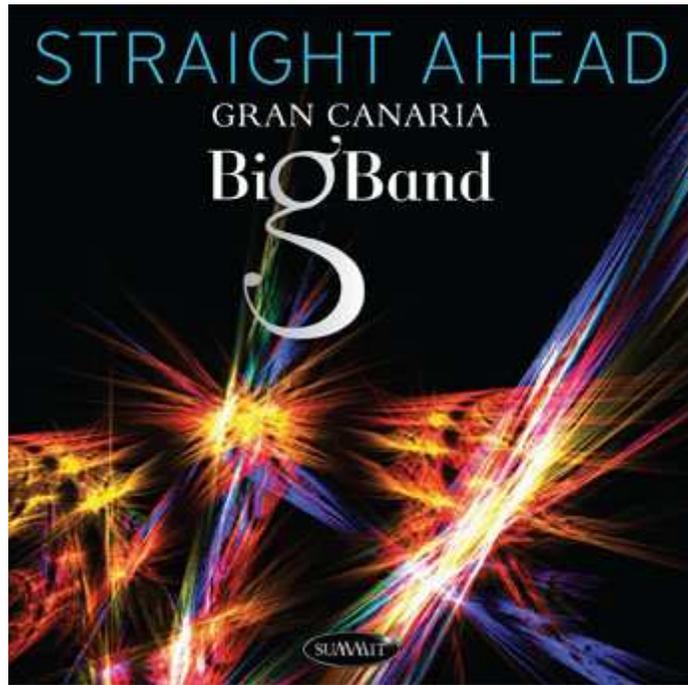
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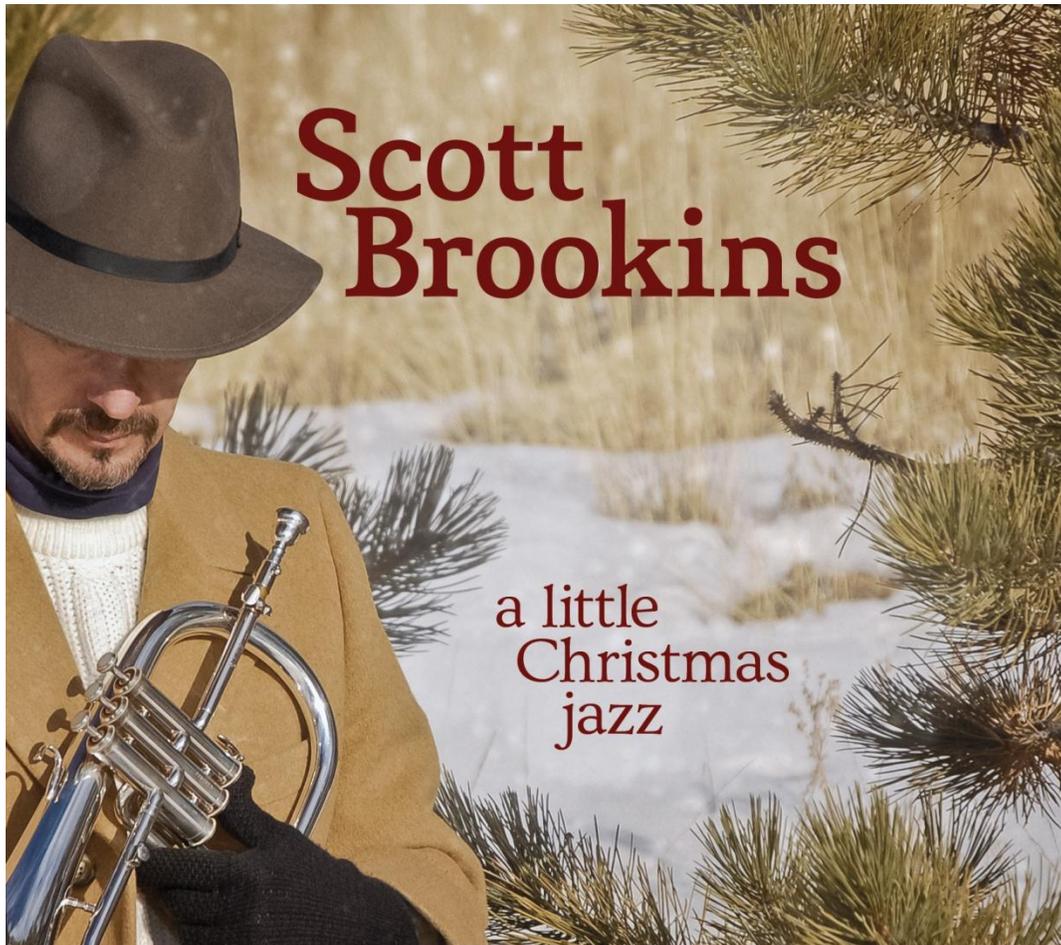


They have a new American release *Straight Ahead* (Summit – 568) that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, ‘Basie Straight Ahead,’ ‘The Late, Late Show,’ ‘Flight of the Foo Birds,’ ‘Fawncy Meetin’ You’ and ‘Splanky,’ 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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"A LITTLE CHRISTMAS JAZZ" – YOU'LL ENJOY THIS RECORDING FOR YEARS TO COME!

Some Playing problems decoded.

I often hear people say things like this:

So it appears to me that none of this stuff works. I can move my tongue all over the place and never change a pitch.

Moving the tongue is NOT tongue arch. Moving the tongue does nothing. You need to move in a certain way. Moving into a forward arch toward the teeth does 2 things to help.

1st it causes you to move the jaw forward which changes your lip alignment and creates a slight curl.

2nd in the hiss/tiss register it creates an air stream focus which blows against a smaller amount of lip tissue.

Blow X amount of air and force against the entire lip and only 1/2 to 1/3 touches lip tissue that is free to vibrate inside the mouthpiece. The rest of the air blows against lip touching the rim or outside the rim. Blow the same amount and force but focus it to the vibrating portion and you get a different result.

Learn to focus better and cutting that width in half raises the pitch an octave.

This is our 1st octave key.

I can tighten and loosen my corners until I'm blue in the face, the pitch doesn't change.

Tight corners prevent air leaks. This is NOT a major factor in changing pitch on trumpet.

Lip curl, air stream focus, lip compression Yes YES YES

Corner tension NO, No, N00000oooooooo!!!

I can blow as hard as I can and still the notes are hard to get to come out.

This indicates you are choking the embouchure.

Too much tension and they don't vibrate well.

Lips too pressed together same thing.

Too much mouthpiece pressure Same.

Also if the bottom lip goes into the mouth the air blows it back into the top lip choking the sound.

And of course overlapping the lips give a similar problem.

Pops

www.BbTrumpet.com

Tension-less Playing

My latest book is a step by step outline on how to reduce tension, learn to place the vibrations inside the aperture tunnel and become a resonant player in a day or 2.

This is a short Ebook of 15 pages but it includes links to some you tube private videos.

Over the last 35+ years teaching, I have tried many different ways to teach people how to relax so that they sound could be resonant. (Tension prevents resonance).

I found a way that in my studio works in less than a day. I show this method in this booklet. I admit it is unorthodox but it works faster than anything else I have tried.

This has gotten some good feedback from those who did it and I feel it really fits a need for players.

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

Clint 'Pops' McLaughlin



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:

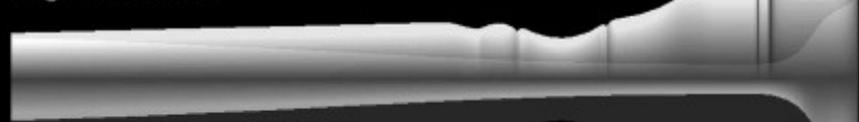
www.Facebook.com/RogerIngramTrumpet

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: 0.619"

Outer Rim Diameter: 1.057"

Ingram V-Cup



Inner Rim Diameter: 0.609"

Outer Rim Diameter: 1.020"

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

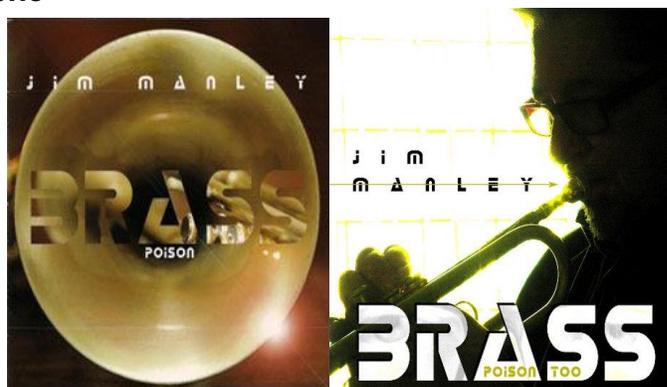
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Bobby Shew

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

Frank Greene



JIM MANLEY

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www.jimmanley.net

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

Nick Mondello/All About Jazz

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

Ed Matecki /Trumpet Herald

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Marcus Reynolds



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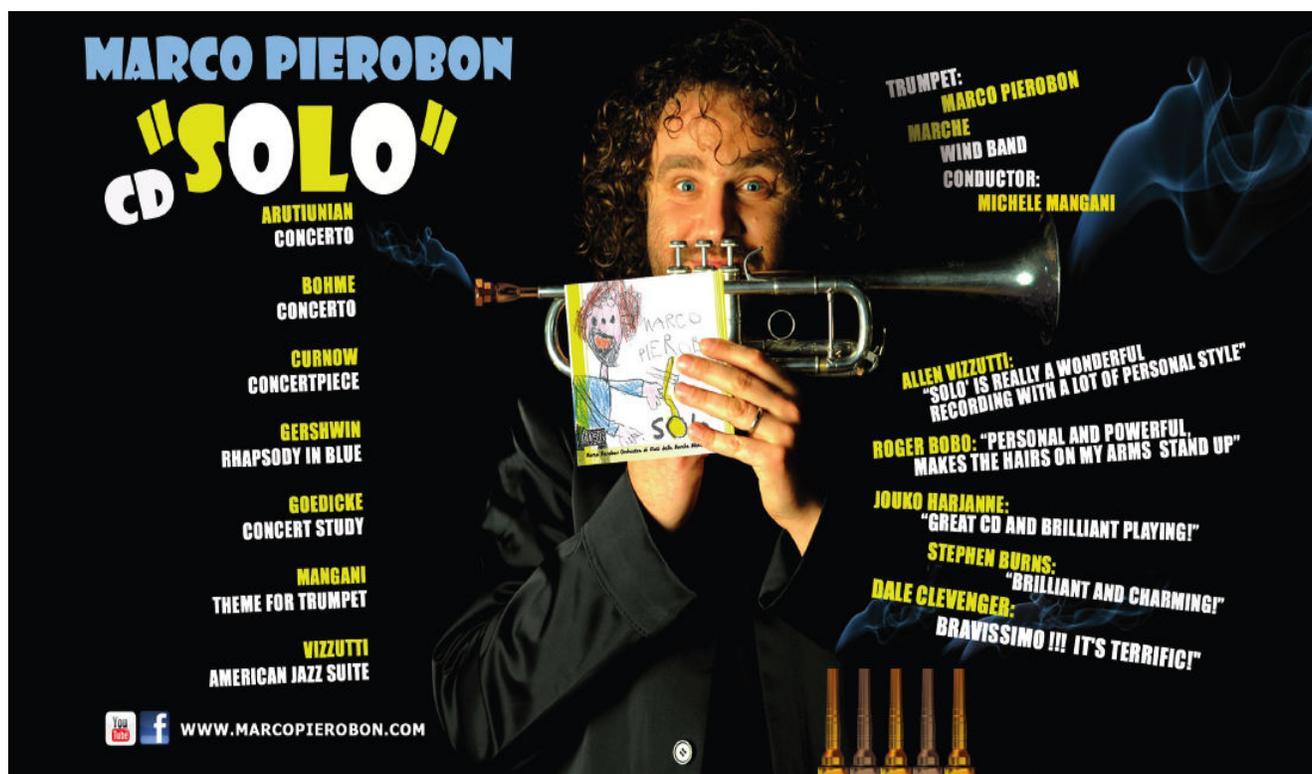
Marco Pierobon

Review by Allen Vizzutti:

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

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

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



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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:

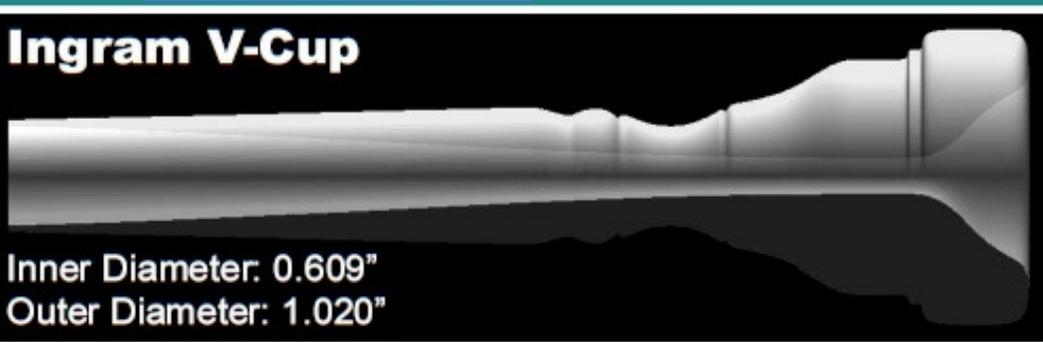
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www.RogerIngram.com



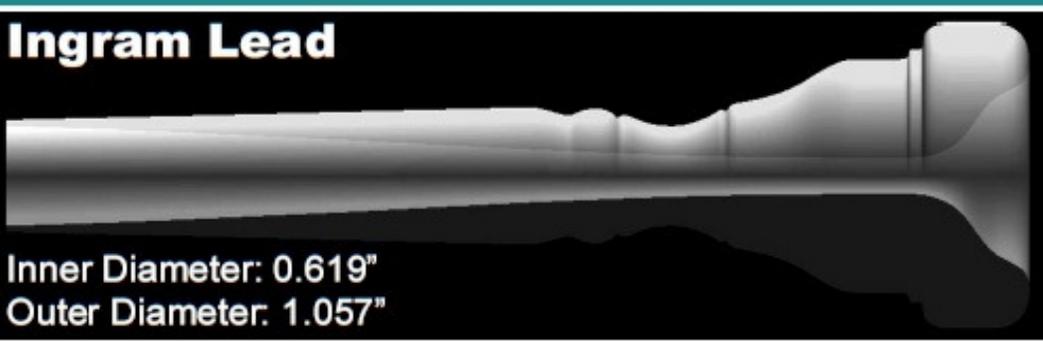
Ingram V-Cup

Inner Diameter: 0.609"
Outer Diameter: 1.020"



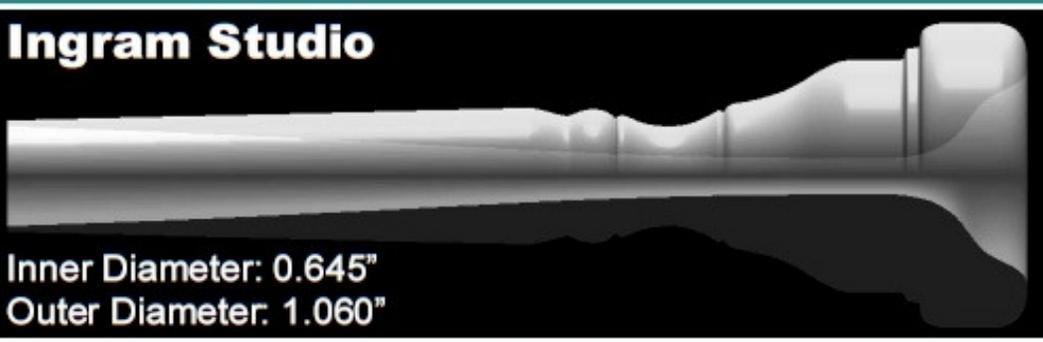
Ingram Lead

Inner Diameter: 0.619"
Outer Diameter: 1.057"



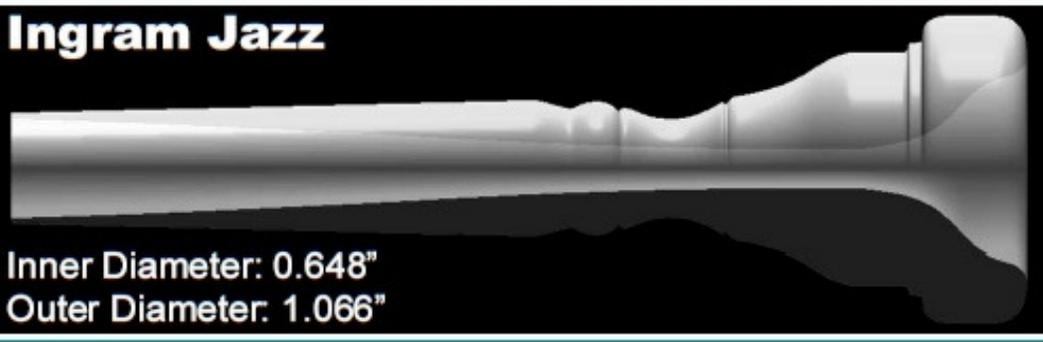
Ingram Studio

Inner Diameter: 0.645"
Outer Diameter: 1.060"



Ingram Jazz

Inner Diameter: 0.648"
Outer Diameter: 1.066"



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/>

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(split-choir trumpet octet)

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

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

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



Listen to full audio demos at www.robortelkjer.com

John Coulton

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

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

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

www.johncoulton.com



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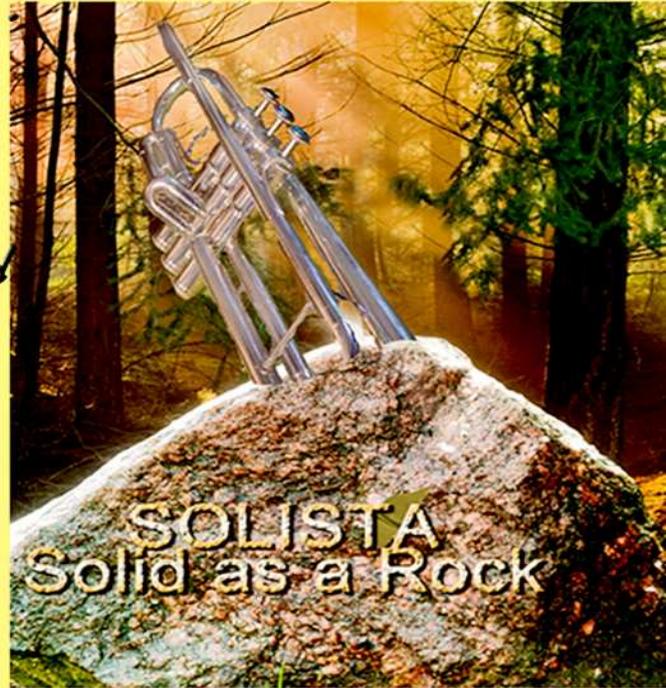
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Adam Rapa was a featured guest artist and master-clinician at the 2008 International Trumpet Guild conference and the 2007 & 2008 National Trumpet Competition, Rapa has also established himself as a world-class educator who brings as much excitement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

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



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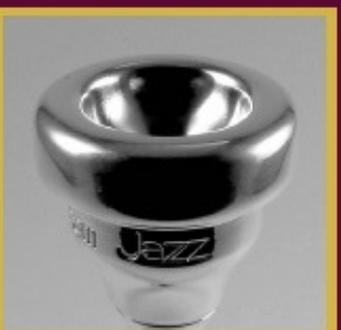
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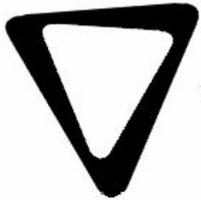


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Eric Bolvin “Workin’ It”

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

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

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

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

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

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

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

~**Sandy Shore** – Smooth Jazz.com

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

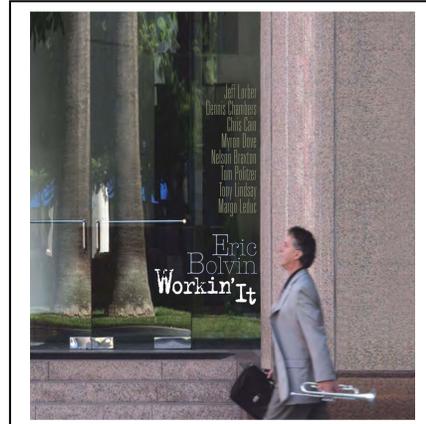
~**Trevor McLaren** - All About Jazz.com

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

~**Ronald Jackson**- JazzReview.com

Label / Artist Contact:

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

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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/>

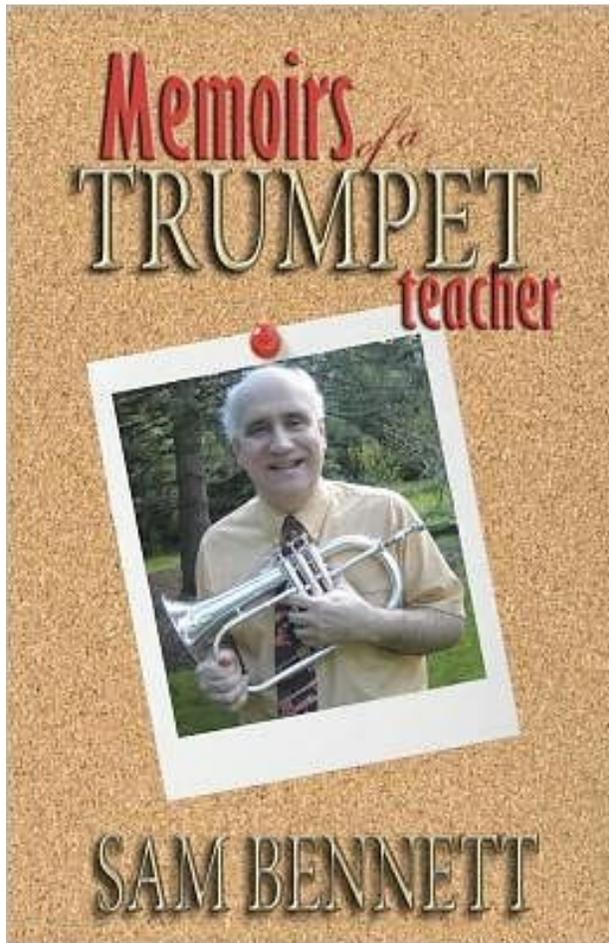
The book can also be ordered through retail book sellers.

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:

Patrick Dessent (pen name Sam Bennett)

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