



Weril

MAGAZINE

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From Brazil to the World

Nelson Eduardo Weingrill

This is our first international edition of the *Revista Weril*, a magazine that has been published in Brazil for more than 20 years, with great success among musicians, professors, students, band directors and wind instrument lovers in general. It is now time for foreign readers to have the opportunity of accessing this world of selected information targeting a demanding and specialized audience.

We know that the language of music is universal. That is why we believe that our first international flight will achieve the same echo we've attained in Brazil.

In this first edition, you will be able to check some of the items we'll be bringing to you at every quarter: interviews with renowned names of wind and Brazilian music, exercises and tips, for performers of all levels, from basic to advanced. On and off we'll be also highlighting a view of Weril's line of instruments, a brand that is being consolidated worldwide

thanks to its investments in technology and manufacturing.

We hope this newborn relation with our readers, may be rich and long lasting, reaching more and more people around the world.

Nelson Eduardo Weingrill - CEO

Weril Instrumentos Musicais



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Alchemie Pure

Sax player Proveta, leader of the Mantiqueira Band, wants to write a story of pureness in the instrumental scene

The history of a successful musician is filled with memories. It's no different with Nailor Azevedo, 38, commonly known as Proveta (Portuguese word for test tube). He gets emotional when recalling details of his experiences, since when as a child he began to study music with his father. A talented accordion player, Mr. Geraldo Azevedo is to date the greatest influence in the life of this band leader. Proveta used to follow him to the band stands of Leme, his native place in the interior of São Paulo. "I consider and admire my Dad dearly and his presence is still of great value to my work", he declares.

Before settling definitely in São Paulo, Proveta traveled across the interior and the capital. He also worked at Weril's plant, when it was still in Mairiporã, during almost a year. His time at Silvio Mazzuca's orchestra, brought him his matter of fact "trade mark". In those days, the first test tube baby was a novelty. Being the youngest in the team, with a complicated christian name, someone thought a nick name would suit him well. Some time later, maestro Nelson Ayres confirmed that the sax player was so good that he could only have been the result of a test tube. "It's a word with nice sonority and appealing to people", says the musician.

Proveta then moved to São Bernardo do Campo, where he played with the local Symphonic Band and in the mid 80s he finally made it to the city where he has been living since then. It was a grandiose première. Invited by maestro Hector Costita, he joined the 150 Night Club jazz band which for years played at the Maksoud Plaza Hotel. "We performed in tuxedos, in the best place of the São Paulo night and were paid in US dollars. A memorable partying time".

Recognition would come later with the Mantiqueira Band, which he created in 92, for the purpose of doing a professional job in the instrumental

field. A Grammy nominee in 1998, for the eclectic "Latin Jazz" category, the Mantiqueira is formed by 12 highly tuned musicians which are loyal to the group's initial project. "I believe you shouldn't step on the stage and play just for kicks, without a purpose, without trying to transcend the score and use the music to show a bit of your experience." With the Mantiqueira, this never happens because we have this tuned relation. I also experience this harmony with other people who manage to perform the movie of their lives doing poetry on stage", explains Proveta.

His 8 years leading the band have given him a very strong basis as arranger. Proveta is a kind of restless guy who can't manage to stop studying. He pursues a human and divine type of music, which may retrieve the pureness of other times. "I don't wish to seem cool or elitist, this is not me. I prefer firm and lively brush strokes than polishing. Technology has made

things a lot easier but keeps us at a distance from what is personal", he believes.

Foreseeing new jobs in a near future, working with people he admires such as composers, musicians and singers, Proveta wishes to follow this trail of authenticity opened by his father. "Music is the expression of a life, and I want to remain real, with no labels and loyal to values which I've learned."



Beatriz Weingrill

"I don't wish to seem cool or elitist, this is not me. I prefer firm and lively brush strokes than polishing"

G. Gagliardi trombones' modern design

Introduced in 99, G.Gagliardi line of trombones was developed in partnership with world renowned trombone player, maestro Gilberto Gagliardi. The models available offer different specifications, including lacquer, nickel, silver or gold finishing. The tenor and bass trombone bells can be made of yellow brass, gold brass or nickel silver. The alto trombone bell is gold brass. The tenor trombones come with four different leadpipes. There are alternatives for open or conventional wrap. The bass trombones have three leadpipes and the bell size can be 9 ½" or 10 ½"

According to Gagliardi, the team involved in the launching was especially concerned in renewing Weril trombones' design, following the

world trend which uses straight pipes and less curves in the construction of the instrument. Its sound response is thus favored mainly in the low pitch range. "The musician may choose that which pleases him most", explains Gagliardi. "I am sure these trombones will be very successful worldwide" adds the inspiration of this Weril line of instruments.

THE MASTERS TIP

A Respectful Brand

Weril's launching impresses trombone player and professor Marcelo de Jesus, Bambam, right at the first glimpse. "This finishing looks great", he says while admiring tenor GG 84 model. Identifying Gilberto Gagliardi's mark on the instrument's body, Bambam opens a big smile and adds: "He is my master. If it's got his name it's a sign of quality otherwise, he wouldn't have signed it".

Bambam's expectations were confirmed when he began to handle and play Weril's new instrument. "It's an instrument with adequate weight, it's not uncomfortable to play. The rotor, for example, is real light, and it's very easy to put it into action. I also appreciated the design and the possibility of choosing the lead pipe".

Bambam's tip is to compare G. Gagliardi trombone with its peers and prove that Weril's instrument owes nothing to competition. "I have been following the company's evolution and I may say that the level its line has achieved is very good. A proof is the Weril sponsored CD, with musicians using only its instruments. The sound result was excellent", reminds Bambam.

Tenor Trombone



Key Bb and F, bore .547" (13,90 mm), bell Ø 8 ½" (216 mm)
• 4 mouthpiece pipes – Mouthpiece VTBT 6 ½ ALL

Available models:

- GG 81 – Yellow brass bell and rotating valve with open casing
- GG 82 – Reddish brass bell and rotating valve with open casing
- GG 83 – German silver bell and rotating valve with open casing
- GG 84 – Yellow brass bell and rotating valve with conventional casing
- GG 85 – Reddish brass bell and rotating valve with conventional casing
- GG 86 – German silver bell and rotating valve with conventional casing

Bass Trombone



Key Bb, F and Gb, bore .562" (14,30 mm), bell Ø 9 ½" (241 mm) or 10 ½" (267 mm)
• double in line independent rotary valves – extra lower pitch slide
• 3 mouthpiece pipes – Mouthpiece VTBB 1 ½ G
• 2 independent rotating valves in line

Available models:

- GG 91 – Bell Ø 9,5" yellow brass
- GG 92 – Bell Ø 9,5" reddish brass
- GG 93 – Bell Ø 9,5" German silver
- GG 94 – Bell Ø 10,5" yellow brass
- GG 95 – Bell Ø 10,5" reddish brass
- GG 96 – Bell Ø 10,5" German silver

Alto Trombone



Key Eb, bore .500" (12,70 mm), bell Ø 7" (178mm)
Mouthpiece VTB12 E
Bell Diameter 7"



Marcelo Bambam

New Jazz Players

target **perfection**

“Everything in him is perfect. Too perfect for many who criticize him as an artist and as a man.” This is how Brazilian journalist and sax player Roberto Muggiati begins the chapter on Wynton Marsalis in his book “New Jazz- Back to the Future”. Launched in the last year, this book outlines the profile of a series of musicians that are known as “young lions” and who have undertaken the hard task of renewing jazz in this end of century. Marsalis is the most emblematic name of this generation.

This trumpet player, who performed in Brazil in 1998 with his Lincoln Center Jazz Orchestra and will be back in this semester, is a gentleman. He is serious about taking good care of his looks and his behavior is always committed and organized, in spite of his busy life. Musically speaking he masters an impeccable technique, with which he can move across different rhythms catching sounds from the beginning of the century up to more recent influences. He also feels very comfortable at dealing with the erudite. He’s the perfect young lion. “Marsalis is the opposite of that old image of the drug addict and outlaw musician that existed a few years ago”, explains Muggiati. “Musicians of his generation may not make revolutionary music but it is excellent to listen to it and the recordings are always above average”.

According to Muggiati, who has also written about blues and rock, the current professional scene started to be outlined in the 60s, a difficult time for jazz. “It was the worst phase for those who lived on this type of music. Many talented people began giving classes or even working as taxi drivers to survive. This doesn’t mean the period wasn’t creative. At the time many experiments began, including the young lions”, he recalls.



Wynton Marsalis, the most emblematic name of his generation

The list of representative new jazz musicians is long and includes names such as Antonio Hart, Courtney Pine, Branford Marsalis, Anthony Braxton, Steve Coleman and Joshua Redman (sax), Leroy Jones, Terence Blanchard and Wallace Roney (trumpet). In his book, Muggiati classifies Sax players Ornette Coleman and John Coltrane as predecessors of this team. An important consideration made by the author is that tenor sax is today the preferred one among the sax family, surpassing the alto which loses ground also to the soprano. Another trend is the appreciation of acoustic sound, with no make up.

With such “good behavior” among jazz musicians, is it possible to expect some radical change of scenario in the following years? If it depends on Wynton Marsalis, this standard should continue. In 1998 he was interviewed by Revista Weril and confirmed his conservative position, “I believe in the first half of the century jazz, made by people like Duke Ellington, Armstrong and others, and I try to preserve the essence of this art”. But, for the lovers of jazz such as Roberto Muggiati, it would be important to find something really new to listen to and he makes it short. “Music lovers always expect a surprise”.

The lack of sound revolutions doesn’t damage the performance quality of the musicians known as “young lions”. Trumpet player Wynton Marsalis, the most important name of this generation, is coming to Brazil in this semester

Occupying even the corridors of Sala São Luiz, the audience comes to the best and most competitive final. Trumpet Marlon Humphreys from São Paulo was the great winner



View of the audience that crowded the Sala São Luiz



Gilberto Siqueira receives his prize as winner's professor

Maestro Julio Medaglia makes a balance of the Award just before the announcing the winners. In the back, Cris Couto, presenter



“The show will begin.” This was the password used by Nelson Eduardo Weingrill, Weril’s CEO to give a start to the great final of the award which for 4 years has been discovering new Brazilian instrumental music talents. The audience that crowded the auditorium of Sala São Luiz did not regret having supported the event.

The show really began when the first candidate climbed to the stage, it continued with the other competitors and reached its climax with Bocato and his band. Musicians present at the venue considered this 4th Prêmio Weril Award of great excellence. According to maestro Julio Medaglia, Art Director for this year’s Award, the quality of the 10 finalists impressed the jury and created great expectation as to which would be the winners.

Trumpet player Marlon Humphreys from São Paulo was the great winner of the evening and received an award of more than US\$ 3000 in addition to the Weril instrument he used for the performance. His professor Gilberto Siqueira won an international flight ticket.

Trombone player Marim Vieira came second, followed by Daniel Rosas clarinet, Otávio Blóes flute and Tiago Naguel clarinet.

Tuba Exercises

(Legato)

Donald Smith*

The studies in this page are recommended for beginners. See the difference in performance between tuba in Eb and BBb. Each one of them demands a special type of exercise. When the player executes them, he will enhance his hearing perception practice breathing and warm up for other performances.

Tubas in BB^b - Legato

The musical score for Tubas in BB^b - Legato consists of four staves of bass clef notation. Each staff contains a series of notes connected by slurs, indicating a legato performance. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has two flats (Bb and Eb). The first three staves end with a double bar line, and the fourth staff continues with 'etc.'.

Tubas in E^b - Legato

The musical score for Tubas in E^b - Legato consists of four staves of bass clef notation. Each staff contains a series of notes connected by slurs, indicating a legato performance. The notes are primarily eighth and quarter notes, with some beamed eighth notes. The key signature has one flat (Eb). The first three staves end with a double bar line, and the fourth staff continues with 'etc.'.

* Donald Smith is professor and tuba player at the Cultura Radio and Television Orchestra (São Paulo, BR). Contacts: +55 11 222-4163.

The Body Plays

Lessons from Malte Burba, the German professor who went deep into anatomy studies to develop a revolutionary method of teaching

Malte Burba, one of the best trumpet professors world wide, came to Brazil as a guest of Weril Instrumentos Musicais and delivered a series of workshops. Speaking to students in Campinas and Rio de Janeiro the German master presented the guide lines of his teaching, in lectures and meetings with musicians, as he has already done in many other countries. He has developed a completely new approach based on the wind instruments' different physical nature. During one of the classes, Burba granted this interview to **Weril Magazine**:

Weril Magazine: What is the essence of your work as a researcher?

Malte Burba: Besides musicology, my studies were influenced by several disciplines which had never been valued in the teaching of wind instruments. I simply wanted to play the trumpet well, based on logic and rationale. I studied phonetics, observing how the syllables are formed and the connection there is between

the speech and the sound produced by the wind instrument. Then, based on the principle that the body is the machine that produces this sound I went into in-depth studies of anatomy. Musical instruments are usually composed of two physical components: the generator and the resonator, which amplifies the sound. The cords of a guitar and the reed of the sax work as generators while the body of the instrument works as the resonator. On the other hand, trumpets are only

resonator which means we must produce and work out sound emission problems at their origin, that is, our own body. Sound is not involuntary, we must know exactly how to produce it. That is why, to make good music, it's necessary to have the skill and dominate the instrument, our body.

WM: Which are the fundamentals of your technique?

MB: The three fundamentals for a good trumpet performer should be pressure, tongue and muscle control. The trumpet is not about strength, it's about control. I had a student who suffered a car accident and had one side of his face paralyzed. Even with the loss of strength on that side, he started playing again because he committed himself to the study of the control of these basic items. This shows that we may change our feeling towards the instrument completely if we try new approaches. Those who always play with dry lips, for example, should try to perform with wet lips. Each one of the ways had advantages and disadvantages. Dry lips demand less strength in the high pitches but the wet ones offer us more sensitivity and flexibility in medium zones. What happened to that student who suffered the accident was that he discovered a new way of playing and we can all find new ways as well.

WM: How can Brazilians who missed your workshops get in touch with your techniques?

MB: The basics for my teaching are in my home page in the internet (www.burba.de – there's a version in English).

WM: What is your advice for those who decide to apply these techniques?

MB: What is important is to replace the bad habits for good habits. It's better to practice new things than change something that isn't working. You must have continuous discipline and study two to four hours with focus. Another good advice for those who have the opportunity, is to study in our *musikhochschulen* (conservatories). The learning of music in Germany is free.



Beatriz Weingrill

Malte Burba:
Trumpet is
control,
not strength