

Instructions



1. Buy a qualifying Artist Model Trumpet*.

Between March 15, 2007 and June 30, 2007; purchase any New York or Chicago B \flat or C trumpet from an authorized Yamaha dealer and receive a \$200 cash rebate.

2. Fill out this coupon. (Open to U.S. Residents Only)

Name																									
Address																									
Apt. #				City																					
Phone					State			Zip																	
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3. Fill in your model and serial number.

Acceptable numbers include: YTR-9335NYS, YTR-9445NY, YTR-9335CHGP, etc.

Model #:	Y	T	R	-											Serial #:										
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4. Mail this original form and a copy of your receipt.

Mail to: Yamaha Corporation of America
Attention: Podcast Promotions - B&O
6600 Orangethorpe Ave.
Buena Park, CA 90620

5. By returning this form, you certify that you are at least 18 years of age.

If you are under 18, please have your parents complete and return this form.

*Qualifying Instruments

Any Artist Model New York or Chicago trumpet in any finish. All Artist Model instruments model numbers contain either 'NY' or 'CH'.

Rebate is only valid on new instruments. This offer is not valid in conjunction with any other Yamaha promotion. Please allow 10-12 weeks for delivery. Please supply a street address; P.O. Boxes are not allowed.



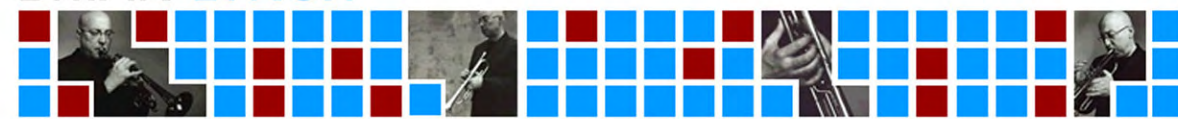
YTR-9335NYS

Terms and Conditions

Limit one rebate per individual. Requests from groups or organizations will not be honored. Fraudulent submission could result in federal prosecution under U.S. Mail Fraud Statutes (18 USC, Section 1341 and 1342). Please keep a copy of all submitted materials for your records. Offer good in U.S. only. Void where prohibited, taxed or restricted by law. Each rebate must be mailed separately. If you do not receive your rebate within 10-12 weeks, please e-mail bandandorchestra@yamaha.com. This certificate may not be traded or sold. Offer expires June 30th, 2007. Void if postmarked after July 15, 2007. Subject to product availability.

\$200
Cash
Rebate!

BRIAN LYNCH



BIOGRAPHY

"This is the end of the century, and a lot of music has gone down," Brian Lynch said several years ago. "I think that to be a straight-ahead jazz musician now means drawing on a wider variety of things than 30 or 40 years ago. Not to play a little bit of this or a little bit of that, but to blend everything together into something that sounds good. It doesn't sound like pastiche or shifting styles; it's people with a lot of knowledge."

Few musicians embody this 21st century credo as profoundly as the 48-year-old trumpet master. A respected insider within both the hardcore bebop and Latin communities, he's as comfortable negotiating the complexities of clave with Afro-Caribbean pioneer Eddie Palmieri as swinging through advanced harmony with bebop maestro Phil Woods. He's worked in recent years with Buena Vista Social Club alumnus Barbarito Torres, dance remixer Joe Clausell, and the members of the influential Latin alternative group Yerba Buena.

He arranges for Japanese pop star Mika Nakashima and producer Shinichi Osawa, has written string charts for Phil Woods, and has played with such pop luminaries as Maxwell, Prince, and Sheila E.

Born September 12, 1956 in Urbana, Illinois, Lynch grew up in Milwaukee, Wisconsin where he apprenticed on a high level with such local residents as pianist Buddy Montgomery and organist Melvin Rhyne, while earning a degree from the Wisconsin Conservatory of Music. Located in San Diego in 1980-81, he gained further valuable experience in the group of alto master Charles McPherson. Towards the end of 1981, Lynch moved to New York, and soon linked up with the Horace Silver Quintet (1982-1985) and the Toshiko Akiyoshi Jazz Orchestra (1982-1988). Simultaneously, he played and recorded on the Latin scene with salsa bandleader Angel Canales (1982-83) and legendary cantante Hector LaVoe (1983-87). He began his association with Eddie Palmieri in 1987, and at the end of 1988 joined what turned out to be the final edition of Art Blakey and the Jazz Messengers. He began his association with Phil Woods in 1992, and also worked frequently with Benny Golson around this time.

In 1986, Lynch recorded his first album as a leader, *Peer Pressure*, for Criss-Cross. There followed *Back Room Blues* and *At The Main Event* [Criss-Cross], *In Process* [Ken], *Keep Your Circle Small* [Sharp Nine]), and a string of sideman dates with Art Blakey and Phil Woods. On each, Lynch documented his fiery, coherent tonal personality. Whether limning a ballad or tearing through a searing bop structure, he projects a rich tone that ranges from warm to brilliant, uncoiling serpentine lines that land in the most surprising places.

Lynch has continued to advance the Spheres of Influence concept, gathering around him a repertory company of top-shelf Pan-American oriented musicians. These include drummers Dafnis Prieto, Horacio Hernandez, Robby Ameen, and Ernesto Simpson; percussionists Richie Flores, Pedro Martinez and Roberto Quintero; pianists Luis Perdomo, Edsel Gomez, and David Kikoski; bassists John Benitez, Ruben Rodriguez, and Hans Glawischnig; and saxophonists Miguel Zenon and Yosvany Terry.

The fruits of his work in this area are now becoming apparent through a remarkable series of recordings. On Conrad Herwig's *The Latin Side Of Miles Davis* [Half Note] and on *Que Viva Coltrane* [Criss-Cross], a Herwig-Lynch collaboration, Lynch reharmonizes tunes like "Freddie Freeloader," "Miles Mode," "Wise One" and "Straight Street," fluently navigating the changes over dynamic guaguanco, songo, bolero and timba beats.

Joined by tenor saxophonist Ralph Bowen and pianist Luis Perdomo, he addresses his own compositions similarly on an upcoming 2005 Criss Cross date entitled *Jazz Con Clave*. Also, in 2005, EWE, a Japanese label, will release Lynch's piece de resistance; a commissioned six-part composition for nonet entitled the "Spheres of Influence Suite." On *Fuchsia/Red*, a live date from 2003, Lynch presented, in the words of critic Russ Musto in *All About Jazz*, "an electric Miles-inspired excursion conceived and executed with such assurance as to create a whole new perspective on Lynch's artistry." Musto added: The music is alternately earthy, spacey, pretty, funky and swinging and often, just like Lynch, all of these things at once."

But don't think Lynch has forgotten about his roots. That he's evolved into a major postbop stylist is apparent on 2000's *Tribute To The Trumpet Masters* [Sharp-9], an instant classic on which Lynch, blending superlative technique with deep soul, pays forward-thinking homage to trumpet lineage spanning Dizzy Gillespie to Woody Shaw. *Brian Lynch Meets Bill Charlap* [Sharp-9] is a nuanced, interactive 2003 collaboration with the renowned pianist, a long-time Woods bandmate. "It's the kind of standard fare—ballads, bebop and blues—that is often lackluster in the hands of lesser bands, but brings out the best in these masterful musicians," wrote Russ Musto in *All About Jazz*. Lynch also documents his touring units of recent vintage on forthcoming recitals of mainstream repertoire in quintet with Miguel Zenon [24/7, Nagel-Heyer] and in quartet with pianist Rob Schneiderman [Further Arrivals, Zoo't].

Seeking to share his knowledge with others and to keep in touch with the fundamentals of his art, Lynch has turned increasingly to teaching in recent years. He currently holds faculty positions at New York University and the North Netherlands Conservatory, has taught at the Stanford Jazz Workshop, and has conducted workshops in numerous major institutes of learning, including The Eastman School of Music, Dartmouth University, the University of North Texas, and Columbia University, among many others. Many of today's finest young jazz trumpeters call him a mentor. Brian is proud, but it works both ways: the interchange of ideas between he and the "youngbloods" challenges him to keep it real and keep practicing!

Lynch's creative efflorescence since the millennium bears out the truth of a remark he made several years in the liner notes for the *Spheres of Influence* album. After crediting Palmieri and Art Blakey as the Alpha and Omega of his musical thinking, Lynch stated: "Eddie inspired me to want to do my own thing, because that's what he does, and how he energizes and leads the band. And being a Messenger is something that will never be taken away from me. I can see Art sitting up there saying, 'You've got to go on and be a leader.' It's easy to be a sideman; it's very hard to be a leader. Now I'm ready."

Xeno Artist Model



Extraordinary C and B \flat Trumpets



Head Office: EC00J0249
Toyooka Plant: EC00J0045
Saitama Plant: EC99J1065

ISO 9001 Certified
JQA-QM6245

W-244
51Z601B
Printed in Japan





Xeno
Artist Model

Xeno Artist Model Series

Series Background

Some trumpeters are really happy with their horns. They are 100% satisfied with the response, tuning, projection, ease of play, and especially the sound of their trumpet. But either they are very very lucky and have found a near perfect instrument. Or perhaps they don't realize how really good a fine trumpet can be.

Many players are eternally searching for that illusive ideal trumpet and go to specialists to have their horns 'tweaked' with new leadpipes and other parts to try to improve them. They don't compromise in their playing so why should they settle for less than the best in an instrument?

Yamaha decided to take up the challenge of creating a trumpet series so expressive that they play at a level equal to—or well above—the very best of the customized models.

Development Story

Yamaha selected development artists who really know the trumpet, and who share the same dream as Yamaha—the dream of a truly great trumpet. Yamaha R&D staff and their design team worked hand in hand with these artists studying every single part of the trumpet, down to the most miniscule details. The team learned how to create higher-level trumpets, but then Yamaha had to figure out how they can be produced consistently.

The Xeno Artist Model project involved a lot of behind the scenes work by a large crew of artisans, technicians, scientists, and others, who had to figure out how to build the parts and prototypes needed to satisfy these artists. And then they created special new production techniques, methods of fine-tuning, and painstaking final adjustments following unprecedented precision tolerances.



Bob Malone
North American Brass
R&D, the principal
liaison with the artists



Shunichi Niwata
Trumpet designer and
Project leader



Masao Suzuki
Built all prototypes for
the project



Norihisa Fukuda
Trumpet designer



Naoto Horie
Designed production
operation for the series



Tadashi Aono
Created new bell making
technique



Mitsuyoshi Yamamura
In charge of high
precision tests and
inspections



Shigeo Sugita
Makes the special Xeno
Artist Model bells

The Xeno Artist Model The "Chicago" Series

The primary consultant for the CH Series was John Hagstrom of the Chicago Symphony. In addition to testing parts and later prototypes with John and his colleagues, some very famous vintage trumpets owned by the CSO were used as benchmarks in the process. Those horns were studied in great detail, not to copy them, but rather to understand what made them so special. They had their flaws too, yet they set a fantastic reference standard difficult for any modern trumpet to match.



John Hagstrom

A member of one of the world's most famous trumpet sections, the Chicago Symphony Orchestra, John's knowledge and talent guided Yamaha in their ambitious project.

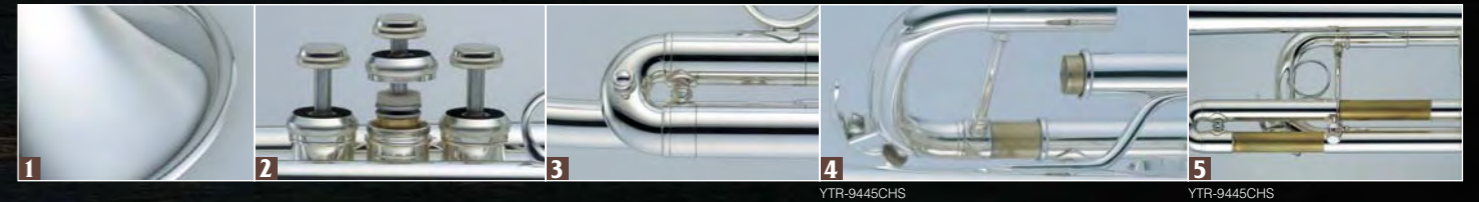
Here are a few of many the technical details behind the CH Series design. Viewed separately, each detail may seem small and unimportant, yet all contribute to the final unprecedented expressive capabilities of the trumpet.

- 1 The bell is one of its most important elements. The wall thickness gradually tapers, thinning as it gets closer to the rim. The flat dome style rim is wider than most modern trumpet bell rims, which helps hold the sound together even at extreme dynamics. The seam of the bell is aligned with the braces to improve tonal projection, and the braces are smaller so the bell, valves and leadpipe are closer together, giving a natural vibrancy to the entire trumpet.
- 2 The new shape of top and bottom valve caps and the skeletonized interior valve stems contribute greatly to the flexible response of the trumpet.

3 The first valve slide features a special brace which gives a stronger focus to the core of the tone for unparalleled definition and clarity.

4 The leadpipes are based on Bob Malone's own design (MC1 for C, MB1 for B \flat) and on the C its long taper ends in a reversed tuning slide. These leadpipes are largely responsible for the tonal expressivity of the trumpets, and you will find that notes slot easily and comfortably in all ranges, with exceptionally accurate intonation.

5 The 3rd valve slide stopper has been moved to allow extended slide play for a low F or to facilitate alternative fingerings. The oversized button on the end of the slide has been carefully researched to fine-tune the blowing resistance for better control.



Xeno
Artist Model

YTR-9445CHS

C Trumpet

- Bell Diameter 123mm (4-7/8")
- L Bore size 11.73mm (0.462")
- Bell material Tapering thickness, yellow brass, one-piece bell
- Weight Heavyweight
- Finish Silver plate
- Mouthpiece TR17B4



Xeno
Artist Model

YTR-9335CHS

B \flat Trumpet

- Bell Diameter 123mm (4-7/8")
- ML Bore size 11.65mm (0.459")
- Bell material Tapering thickness, yellow brass, one-piece bell
- Weight Heavyweight
- Finish Silver plate
- Mouthpiece TR17B4

The Xeno Artist Model The "New York" Series

Robert Sullivan was Yamaha's main consultant for the NY Series project. Sullivan is an outstanding trumpeter and educator. The project began while he was assistant principal in the New York Philharmonic, and the collaboration was carried out simultaneously as Yamaha developed the CH trumpets in Chicago. The technical secrets learned from the two projects were combined together helping Yamaha learn even more about tonal colors, projection, intonation, and everything else needed to create a truly expressive instrument.



Robert Sullivan

Robert Sullivan is an active soloist and clinician. Prior to his appointment in the Cleveland Orchestra as Assistant Principal Trumpet in September 2003, Robert served as Associate Principal Trumpet in the New York Philharmonic for eleven seasons. He was named to the faculty of the Manhattan School of Music in 1994 and joined the faculty of the Cleveland Institute of Music in the fall of 2004.

Here are some of the technical details behind the NY Series design. The NY trumpets may not look very different from other pro model trumpets, but the sound and response of these instruments are entirely new.

- 1 The bell is one of its most important elements. Similar to the CH Series, the wall thickness gradually tapers, thinning as it gets closer to the rim. The flat dome style rim is wider than on most modern trumpet bell rims, which helps hold the sound together even at extreme dynamics. And the seam of the bell is aligned with the braces to improve tonal projection.
- 2 The new shape of top and bottom valve caps and the skeletonized interior valve stems contribute greatly to the flexible response of the trumpet.
- 3 The braces between the bell, valve casing, and leadpipe are smaller bringing the parts closer together, which gives a natural vibrancy to the entire trumpet.

The 3rd valve slide stopper has been moved to allow extended slide play for a low F or to facilitate alternative fingerings. The C trumpet has an oversized button on the end of the slide to fine-tune the blowing resistance while the B \flat has a smaller button.

The leadpipes are based on Bob Malone's own design (MC2 for C, MB2 for B \flat). They are also one of the more crucial components of the trumpets, and you will find that notes slot easily and comfortably in all ranges, with exceptionally accurate intonation and an open feeling response.



Xeno
Artist Model

YTR-9445NYS

C Trumpet

Bell Diameter 123mm (4-7/8")
 L Bore size 11.73mm (0.462")
 Bell material Tapering thickness, yellow brass, one-piece bell
 Weight Heavyweight
 Finish Silver plate
 Mouthpiece TR17B4



Xeno
Artist Model

YTR-9335NYS

B \flat Trumpet

Bell Diameter 123mm (4-7/8")
 ML Bore size 11.65mm (0.459")
 Bell material Tapering thickness, yellow brass, one-piece bell
 Weight Heavyweight
 Finish Silver plate
 Mouthpiece TR17B4