



Welcome to Volume 2 of The BbTrumpet News Ezine.

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

I also want to remind you all that this Ezine is free and you may distribute it in any way that you choose. The last one found its way on many Facebook pages, Myspace pages and personal web pages. Free sharing of info and ideas is the whole idea behind this project. (Of course if you wanted to buy someone's CD or a book then we won't complain.)

If you have a CD, tour, mouthpiece line, trumpet line, or gadget send me info for your FREE ad in the next issue. If you want to send an article, that would be most welcome too. The deadline to be included in Vol 3 is August 25th. Send info to pops@BbTrumpet.com

I really hope that you get something from the Ezine. I spent over 100 hours getting the info, building the ads and cussing at a couple of pdf programs; getting this issue ready.

Enjoy

Clint 'Pops' McLaughlin

www.BbTrumpet.com

Benefit CD

"One of Our Own", is a compilation benefit album.

A great friend of Adam'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.



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.

All notes are not created equally:

Many people think that every note on the trumpet responds the same way to an increase in arch, or compression, or breath support, or even facial tension.

That isn't what really happens.

Generally when we cross over an open note we have to change something MORE.

Low D to low E to F, I am picking up fingers and making the horn shorter. I don't need much change to play the pitches on pitch. Going G to A, I am making the horn longer by using valves. I need MORE change (arch, compression, whatever) than I needed to change from e to f.

Low C to D, G to A, 3rd space C to D, E to F, G to A: Each of these spots needs extra help to change notes.

Several of these sections respond slightly differently to different tools we use to play also.

The notes below low C respond in one way. We all know someone with a good sounding low C but a horrible low A, G, F#. They used the wrong tool. It could be too much arch, tension or too much breath support.

They approach the notes the same as higher notes, and the notes bark out.

Low C to 3rd space C is another section. It works great with arch but compression and tension alters the tone here. You can sometimes hear someone play and they have a sound quality shift in this section. They used the wrong tool.

4th space D to A above the staff responds to arch differently than the previous octave. It takes a little more change to go from note to note. Some people don't realize that just a little more arch would do it and so some people start adding facial tension or compression here and it is easy to hear sound shifts from C to D, E to F and G to A.

There comes a point for everyone where you HAVE to make lip to lip compression to keep going higher. This can happen anywhere from A above the staff to F above High C but it is going to happen and you have to add a different tool.

Sadly many people use their lip compression too low and they even use facial tension in the middle register and so they have NOTHING left to use.

Think of these tools like a light switch. Once you push it then the light is on. Pushing it harder isn't going to turn the light on more. Once you get to the end of arch or compression, or tension; trying to add more isn't going to do anything.

That is one reason why I advocate that we do 1 thing at a time. Doing several at once; it is too easy to waste our tools and actions before they reach their most useful registers.

Every embouchure has a different way of working so I am using an example of my embouchure. For me Arch plays from Low F# to the top of the staff. A hiss from the tongue goes from the A to D. Lip compression takes over there and as I get to the top of my range some facial tension creeps in.

I sometimes hear people say that they tried tongue arch and it doesn't help them.

Tongue arch is very dependent on how you tongue. If you think of teachers who taught arch like Clarke or Gordon; they also taught some version of anchor tonguing.

There are several reasons for this. When we tongue with the tip of the tongue AND use a high tongue arch; then we make a very small oral cavity and have a real tendency to close the throat with the base of the tongue.

Anchor tonguing combined with arch means that as we arch higher we tongue farther back on the tongue. This pulls the throat more and more open; it creates a big oral cavity and does something else too. This action creates a channel for the air to follow the groove of the tongue and focuses the air toward the center of the vibration. It literally feeds air to a smaller amount of lip tissue and helps to play higher.

This is a chapter from my newest book "Tongue Arch & Aperture Tunnel". It is 45 pages of text and diagrams plus it has 30 minutes of video covering various things. The videos include Andrea Tofanelli, Keith Fiala, Keith Wood, Rex Merriweather and Me.

www.BbTrumpet.com/TA.html

Adam Rapa

Have you ever had problem with your embouchure?

Oh yes! I've had many problems! Which is why I understand how to fix so many problems. When I was in the show, "Blast!", I was hit very hard in my lips with basically a wooden 2 x 4. I was hit so hard that it split my lips open on the inside and outside and loosened my front teeth for several days. Also, I've had accidental run-ins with cast members where my horn was smashed into my lips hard enough to cut and/or severely bruise them - 4 times! There was a lot of bloodshed in my twenties. A lot of bloodshed.

I was very careful not to start playing too early after each injury. I took the time to recover slowly, and the lips always seemed to heal well.

Then I took a long time after every injury to work only on the basics: developing the muscles my embouchure, regaining a clear articulation from ppp to fff, and flexible slurring up and down the harmonic series. This was very helpful.

Other people in the show had similar injuries but took much longer to recover because they were impatient.

Also, I used to use too much inward pressure, which prevented my lips from having proper blood circulation. This is extremely common. The large majority of trumpet players have this habit.

When I finally understood that this was a problem, I slowly began to grow muscle within the ring on my lips where there was no muscle. I had to play left-handed for a very long time, because that was the only way to change my habit of pressing the mouthpiece into my lips so hard. And I changed the balance between my lips and the mouthpiece so that my lips were growing forward to meet the mouthpiece, instead of the mouthpiece pushing inward.

There was a lot of quivering in my sound for a while, like a silly vibrato, when I played long tones, but that was a good sign. It meant I was using the muscles that were very weak, and eventually they became strong and stable, and the quivering disappeared. I highly recommend trying this!

I've also experienced a very persistent double buzz in my sound several times in my career. Once was after one of those bad injuries, which really scared me. I thought my lips were ruined. But by practicing things slowly at pppp, I was able to discover the root of the problem. I needed to open my jaw just slightly, create a very tiny bit more space between my teeth and my lips.

The same problem happened again a few years later during a time when my jaw was too tight. This time it happened as a result of prolonged stress where I was unconsciously tightening my jaw and the muscles running up the sides of my head to my temples and my scalp.

Once I figured that out, I worked on relaxing the muscles and consciously opening the space between my teeth just slightly while playing.

And again, I fixed the sound by playing flexibilities, scales, half-step bending on long tones, all very VERY slowly at pppp and it corrected the problem.

I've also recently changed the angle of my horn to my face. As I recently began practicing a very difficult concerto, I realized that in order to have the necessary flexibility, and the ability to play the piece softly enough, I needed to angle the horn very slightly downward. I only moved the bell down by around 1.3 centimeters (half an inch), but it made a big difference. I suspect that this is because my top lip is thicker than my bottom lip, and in profile view, it's clearly visible that my top lip protrudes further out from my teeth than my bottom lip. Until I made this small adjustment, there was still a little more pressure on the top lip than the bottom, which I now see was not helping me.

I'm NOT recommending that everyone tip their horn down slightly. Nobody has the same shaped lips or teeth as me.

The point is: Allowing both of the lips to have equal freedom from the imprisonment of inward pressure from the mouthpiece can allow the embouchure to function better. The teeth are very important in this equation, because if you play with an overbite, the horn will most likely need to point slightly downward. If you play with an underbite, the horn will need to point slightly upward. I have a natural overbite, and after a lot of experimenting as a kid, I found that it was best for me to eliminate it when I play so that my teeth are equal, creating one flat, vertical

surface. This made it easier for me to have equal access to my upper and lower register.

I have observed that most players with either a major overbite or underbite have an easier time playing in either the upper register or lower register - but not both equally.

That is another experiment you can make to your embouchure without changing the rim placement. It's possible that you might find a better configuration if you experiment with making very small adjustments.

For experimenting with this, I recommend playing a C major arpeggio or scale starting on middle C down to low G and then up as high as you can go - all in one breath - without taking the mouthpiece off your lips and resetting with a different placement. Find the angle that allows you the most evenness and freedom.

Also, play something wide very wide intervallic jumps, at least a fifth or wider. Something like page 128 of the Arban Book, for instance, works nicely by gradually increasing the interval. Make sure that you don't change the angle of the horn while you play.

Experiment with only one angle at a time for the whole exercise, playing very slowly and precisely. If you don't nail an interval the first time, keep repeating it until you feel consistently accurate.

Can you play the whole line without changing the angle of your horn? If so, then congratulations! If not, then try a slightly different angle with the horn, or consider eliminating your overbite or underbite and trying again.

Keep in mind that changing these things isn't always easy. Your mind can approach a lot of things with resistance,

especially when you're paying your bills with trumpet playing. Use good judgment with how much you're willing to experiment, but if you're going to experiment, make it an honest attempt. Jump with your arms wide open!

Other problems I've experienced with my embouchure are mostly related to diet or climate:

If I'm dehydrated, my endurance is shit. I get tired MUCH more quickly. If your urine isn't almost clear, you need more water. At the bar, drinking one water for every beer is a very helpful habit. If I've eaten way too much salt, and I'll retain too much water, then my lips become swollen. If you need an anti-inflammatory to fix the situation on a gig - fine - but try to be mindful of your diet so that you can monitor the patterns of cause and effect on your playing.

If it's cold and/or dry outside, that also changes the condition of the lips. It's helpful to find a lip balm that works well for your lips, which can easily be wiped away when it's time to play. And if you've just walked in from the cold, and your lips and face are cold, it's great to loosely buzz your lips under warm running water from the faucet. I also like to wet a facecloth with water as hot as I can tolerate, and hold it onto my face to warm up the muscles. This will quickly give your muscles better blood circulation and save you time on your "warmup".

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

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



Preview and buy the CD

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

<http://itunes.apple.com/us/album/rebellion/id464096816>

Adam's web site

www.adamrapa.com

Flip Oakes Wild Thing Trumpets !

Tuning Slides. Not all tuning slides are created equal!

Have you ever thought of a tuning slide as being an extension to the leadpipe?

Well it is.

Have you ever thought of a tuning slide as being longer than the lead pipe?

Well it is....

I have available 8 different tuning slides for the Flip Oakes Bb Wild Thing Trumpet, and if you had all 8 tuning slides, then you would have 8 different trumpets, all in one!

Because tuning slides can be conical, or cylindrical in design, and depending on shape, or how big or small compared to the bore, it can change a horn drastically as to response, resistance, size, shape, and tonal quality, and development of the sound. For some more information either check out http://www.flipoakes.com/tuning_slides.htm

Or just contact me directly at flip@flipoakes.com

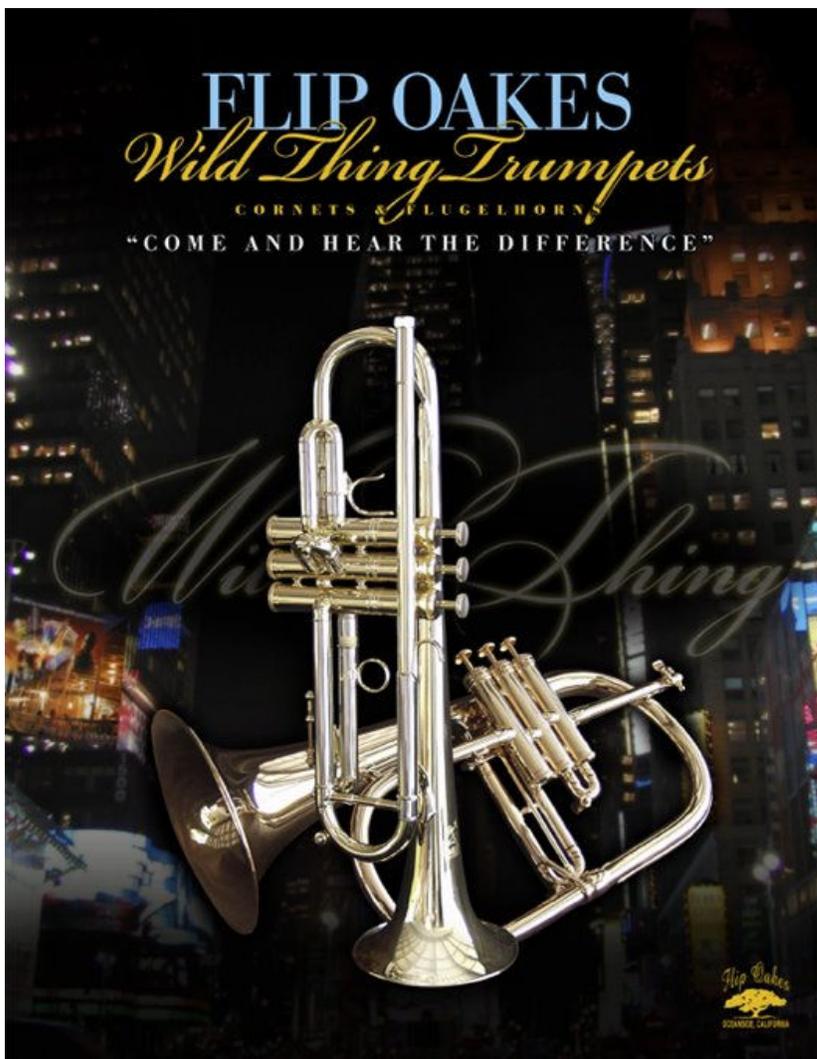
or call 760-643-1501

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Flip Oakes

www.flipoakes.com



Pops McLaughlin

I worked for 6 years on a video course project. The goal was to get the perfect order to help people relax and unleash their power, maximum sound and potential.

What happens is that most people use their facial muscles too soon. They build a habit and contract muscles for every note. This is bad because when they really need the strength; there is nothing left.

This video Ebook has 70 video clips and over 3 hours of video that shows how to control and unleash your power when you need it.

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

I have had people with Masters and DMAs tell me that they learned a lot about themselves and playing in general; from using this Ebook.

http://www.youtube.com/watch?v=jzJKL5E0sMA&feature=player_embedded

http://www.youtube.com/watch?v=Q_PjUyqiFD0&feature=player_embedded



Pops

www.BbTrumpet.com

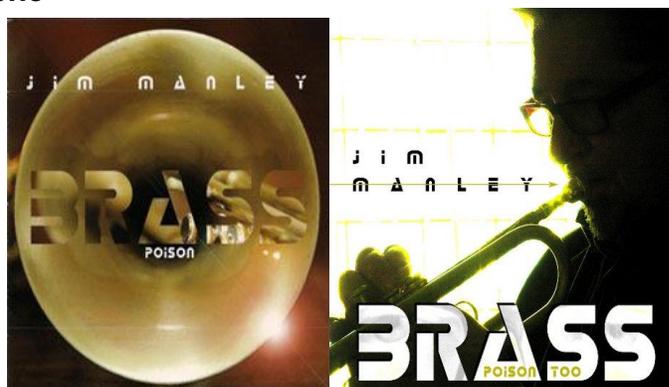
GET YOU SOME BRASS POISON!

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

Bobby Shew

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

Frank Greene



JIM MANLEY

BRASS POISON & BRASS POISON TOO

www.jimmanley.net

also at

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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.

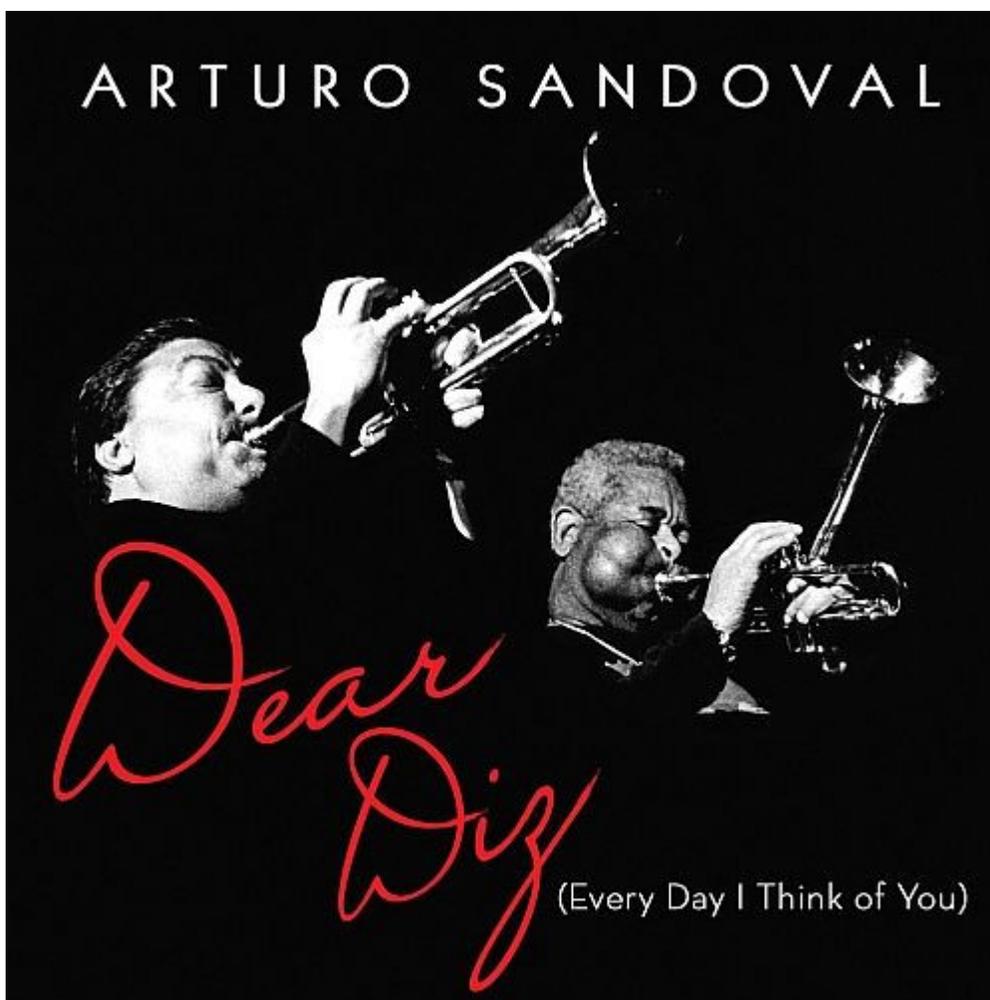
Ed Matecki /Trumpet Herald

Arturo Sandoval

On May 8th, Arturo Sandoval will release his second album on Concord Jazz, *Dear Diz (Every Day I Think of You)*. *Dear Diz (Every Day I Think of You)* is Sandoval's tribute to Dizzy Gillespie, the mentor and friend who literally rescued him and his family from an oppressive existence and gave them a chance at an entirely new and better life. The album is a collection of classics from Gillespie's massive body of work, each framed in big-band arrangements that throw the spotlight squarely on the elements of bebop that underscore so much of the iconic trumpeter's work and set the tone for the music of his era.

Backing Sandoval on the project is a crew of top-shelf jazz artists: vibraphonist Gary Burton, Yellowjacket's leader saxophonist Bob Mintzer, organist Joey DeFrancesco, clarinetist Eddie Daniels, saxophonist Ed Calle, drummer/producer Gregg Field and several others. Also along for the ride are a

couple of unlikely but well-placed surprises – actors Andy Garcia on percussion and vocalist Manolo Gimenez. The resulting set is, as Field puts it, is Sandoval's "love letter to an old friend."



The set opens with Gillespie's voice, introducing a young Arturo Sandoval as "one of the young grand masters of the trumpet" during a live performance in the late '80s. What follows is a contemporary reconstruction of Gillespie's signature "Bebop," arranged by 2012 Grammy-winner Gordon Goodwin. Goodwin, whom Field calls "The most interesting voice in contemporary big band writing," is also responsible for the fiery arrangement of "Salt Peanuts!," which features Bob Mintzer on tenor sax, Gary Burton on vibes and if you listen closely you'll hear Sandoval friend Joe Pesci joining in the band vocal. "This is such a perfect example of Gordon's genius," says Field, "of his ability to take something that is so familiar to jazz musicians and fans and completely rework it."



Dizzy's "Birks Works" is rechristened here with the tag "a la Mancini," thanks to the contributions of saxophonist Plas Johnson, who famously recorded Henry Mancini's iconic Pink Panther theme nearly 50 years ago. Album pianist Shelly Berg's arrangement utilizes alto flute, trumpet, tenor sax and strings – all of which further evoke the Mancini sensibility.

The exotic and impassioned "Tin Tin Deo" features vocalist Manolo Gimenez, supported by Mintzer on tenor sax, by actor Andy Garcia on percussion, Wally Minko on piano and Joey DeFrancesco on organ – all

carefully balanced in an arrangement by Dan Higgins. The album closes with an eleventh track, "Every Day I Think of You" a poignant, string-infused ballad by Sandoval that serves as the coda to this heartfelt tribute recording. Propelled by Sandoval's stirring vocals, the track veers completely away from the big band vibe that precedes it, opting instead for something much more intimate, understated and personal. "I really mean every word of that song," says Sandoval. "Dizzy encouraged me so much. He opened so many doors for me and showed me so many opportunities that I would not have had otherwise."

At the heart of Dear Diz (Every Day I Think of You) is the bebop groove that Gillespie spent a lifetime exploring and refining, says Sandoval. "When it comes to bebop, you either know it or you don't," he says. "There's no halfway. If you're going to be a good bebop player, you really need to be a hell of a musician with a lot of skill and a great education and a great command of your instrument. This is what Dizzy was all about. He wasn't just a trumpet player. He was an innovator and a creator. That sense of innovation and creativity that he brought to every note he played is what inspires this recording and everyone who plays on it. In that sense, he's still very much with all of us. I do think of Dizzy every day."

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

CD at Amazon http://www.amazon.com/Dear-Diz-Every-Day-Think/dp/B007JZFWHA/ref=ntt_mus_dp_dpt_1

Tour Dates:

June 7-9	New York, NY	Blue Note
June 10	Ridgefield , CT	The Ridgefield Playhouse
July 6	Napa, CA	Napa Valley Opera House
July 7	Walnut Creek, CA	Leshar Theatre
July 8	Woodside, CA	Filoli Center, 1:30 pm Show

July 9	Santa Cruz, CA	Kuumbwa Jazz Center
July 20	Rockport, MA	Shalin Liu Performance Center
Aug 4	Marina Del Rey, CA	Burton Chance Park
Aug 5	Delmar, CA	"Concert on the Courts" - Grand Delmar
Aug 12	Detroit, MI	
Sept 15&16	Las Vegas, NV	Orleans Hotel & Casino
October 5	Lincolnshire, IL	Viper Alley
October 6	St. Louis, MO	Sheldon Concert Hall
October 18	Dallas, TX	The Kessler
October 19	Austin, TX	One World Theater
October 20	Woodlands, TX	Dosey Doe
October 21	Baytown, TX	Symphony Show
October 25	Orlando, FL	Plaza Theater
October 26	Ponte Vedra, FL	Ponte Vedra Concert Hall
October 27	Clearwater, FL	Capitol Theatre
Nov 2	Woonsocket, RI	Stadium Theatre PAC
Nov 3	Oneida, NY	Oneida Area Arts Council
Nov 23 & 24	Boston, MA	Scullers Jazz Club

Events subject to change without notice. Please contact venue.

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

Kiku Collins

Why do I play the trumpet?

Because we had one.

Why did I continue?
other people happy.

Because I found joy in making

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

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

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

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





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Studio/Tours - DW A6 4.9 Yellow Brass Bell / Nickel Plated

Jazz Solos - DW A6 5.5 or 5.3 Hand Hammered One Piece Nickel Silver Bell

Picture: Mark Wood

Dontae Winslow

www.winslowdynasty.com

My new album is WinslowDynasty "The Life Album" is a collaboration between Mashica and Dontae Winslow and is about hitting all the right notes in music and life.

//LIFEMUSIC- is a category of music started by "The Life Album" by WinslowDynasty, that blends and synthesizes varying musical genre's on the same album. The music can be spread across multiple radio formats and finds it's cohesion in subject matter, sonic texture and philosophy.

WinslowDynasty EPK Video introduction of the new group:

<http://ow.ly/71CqU>

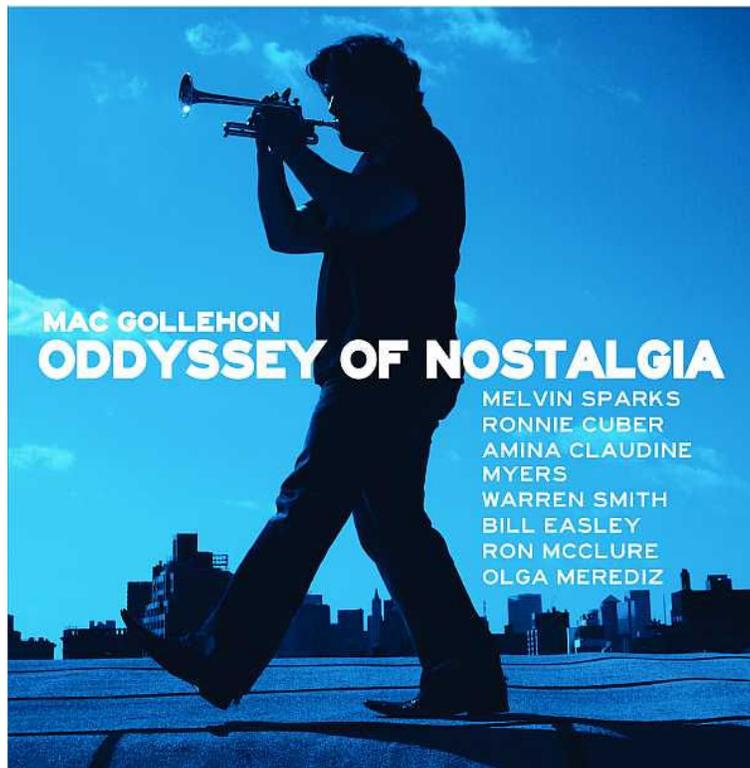
WinslowDynasty "The Life Album" available on itunes Today!!!

http://www.youtube.com/watch?v=txianyyah_c



Mac Gollehon

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



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Smokin Section

Smokin Live at the Knitting Factory

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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

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

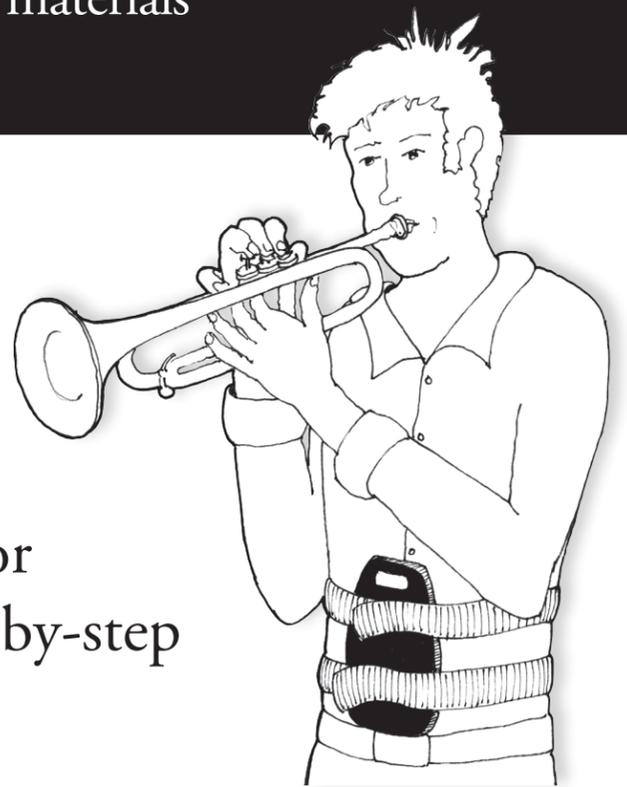


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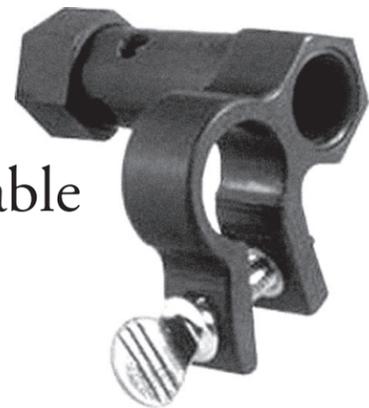
The **Breath Awareness Tool**, our newest self-teaching device, is for all wind players, singers, actors, and public speakers. This specially constructed belt helps establish positive muscle memory for efficient management of the breath. Step-by-step exercises are provided.



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Out of the box.

In the last issue I mentioned a mouthpiece that isn't in the brochure. I also mentioned a company that makes every diameter in 10 cup depths.

The problem and the solution were offered in the same paragraph. I chose a piece that "doesn't exist" but in reality it does.

Often we have a problem come up that doesn't fit in the box. The box even gets smaller from time to time.

30 years ago getting a custom mouthpiece made was fairly common. We understood that people couldn't store every option and so custom was a viable option. Today most companies don't even advertise that they still do custom mouthpieces. Because of that we forget it is possible and something that was IN the box suddenly moved OUT of the box.

I use Didgeridoo to help people learn to relax. I do it for several reasons. This is an OUT of the box idea that works well.

There are several gadgets that exercise the lips and they are also OUT of the box.

Every idea was OUT of the box the 1st day.

Some things go in and out of style every 10-20 years. How we produce vibrato is one example. I was reading a post by a famous Orchestral player who said that hand vibrato was too course and a thing of the past. I remember 20 years ago when the same thing was said about jaw vibrato. The thoughts cycle around.

Tonguing has bounced back and forth between schools teaching fixed tonguing and then years later floating tonguing.

Tongue arch also goes in and out of style. Of course this cycles with the fixed tonguing because tongue arch is much more effective when using fixed tonguing and much less useful with floating tonguing. If you think about it the BIG proponents of tongue arch also taught some form of anchor tonguing.

The same thing happens with jaw position. A forward jaw gets attention and becomes fashionable and then it loses favor. These things cycle in and out.

BbTrumpet News

www.BbTrumpetNews.com

Mouthpiece buzzing, lip buzzing and leadpipe buzzing (Yes they are done for 3 different reasons) also seem to have cycles of popularity and disfavor. Clarke used all forms of buzzing and it was quite popular in the 20s, 30s, 40s and 50s.

Buzzing lost favor for 40 years. Mario Guarneri has been selling the BERP since 1986 to promote mouthpiece buzzing. In 1995 James Thompson published two books called Buzzing Basics (vol. 1 and vol. 2). My 1st book was also published in 95 and it included buzzing.

At one time Bb was the Symphonic trumpet and our tonal concept was different. Cornet used to be the axe of choice and trumpet was not ever going to catch on according to Clarke. Now Trumpet is what we all play and cornet is for Brass bands.

Even the trumpet has changed and we have periods where light weight is in and periods where heavy weight is all the rage.

Airy tone was cool and hip at one time and a vibrant solid core was in style and replaced it.

Styles of teaching also go in and out of fashion. 50 years ago some of the things I discuss daily would not really be topics at lessons.

The way we live our lives today create some change in how students respond to teachers. Nobody would have ever questioned Clarke. But teachers are questioned every day now.

Diligent practice was accepted at one time but I hear from many teachers that it is increasingly difficult to get students to practice enough.

What is IN and OUT of the box is always changing and because of that we always need to be OK with thinking OUT of the box. Some of our heroes were taught using ideas that are now OUT of the box.

Maybe the key to motivating the younger players is something that is still "OUT of the box". Maybe the key to producing the next great master player is still Out of the box. I for one will keep looking.

Clint 'Pops' McLaughlin

www.BbTrumpet.com

"The Lead Trumpeter: An Ultimate Interpreter"

by Vaughn Nark

The lead trumpeter has long been one of the most revered musicians within the musical community. This position requires a vast knowledge of musical styles, interpretative skills, and an uncommon physical stamina. Perhaps more than any other musician, the trumpeter must travel through the physical to arrive at the musical. This is particularly true of the lead trumpeter. For the lead player all the musical knowledge in the world is of no practical value if it cannot be transmitted physically through the instrument.

So impressive have been the contributions of our great lead trumpeters that it is difficult to think of our finest jazz orchestras, past and present, without recalling the gifted lead players who drove them: Snooky Young with Count Basie, Buddy Childers with Stan Kenton, Bill Chase with Woody Herman and Bobby Shew with Toshiko Akiyoshi, for example. What exactly is the lead trumpeter's role? What can a jazz educator do to assist in the development of these unique individuals?

The primary responsibility of the lead trumpeter is to interpret the music being performed with consistency and elan, with maturity and depth of feeling - and also produce the required body of sound from the instrument to project and provide the ensemble with the immediate impact of the jazz orchestra in general. This must be done time after time, sometimes under conditions of great duress that not all musicians can endure.

Thus another intrinsic quality needed is the ability to draw on hidden mental and physical reserves once fatigue sets in, to carry the performance to its conclusion. A lead trumpeter is an ultimate musical interpreter who must stand fast and produce constantly and, hopefully, maturely at all times.

Because of the upper-register demands of lead trumpet playing, many jazz ensemble directors may be tempted to assign these duties to the trumpeter who can produce the highest notes. Although this is a somewhat natural thought process, remember the lead player's primary role is to interpret the style and phrase in a mature manner. This is hardly the same thing as merely playing in the upper register. An educator would be wise to choose the lead player by how the student phrases and interprets - not by how high the student can play. Many of our finest lead trumpeters, such as John Audino and Bernie Glow, rarely if ever ventured beyond a "G" above high "C"; and their work has been an inspiration to many. If a director has a student with an extreme upper register but with little ability to phrase and interpret, that student's talents can be used as "icing" to embellish - while the real lead playing is better performed by another. "Strong and wrong" is what we want to avoid.

Musical "time" is an extremely important concept educators should teach their lead players. Whereas the lead trumpeter would perform a Basie-style chart a little behind the time ("lay back"), a Buddy Rich-style chart would usually be performed "on top of the time. "

A director should consider sharing recordings of many different styles and explain to the students how "time" is being addressed in each. Advise students that recordings are really textbooks from which they can learn by listening and then apply what they've heard directly in performance.

A lead player should be encouraged to play with just a rhythm section as often as possible. This develops skills focusing on the specific need: perhaps phrasing a ballad or playing a certain tune's "head". Performing with a sparse background can assist in developing the role with the larger ensemble. If a so-called lead trumpeter cannot perform musically in a small format, how can that player be expected to lead a large ensemble? Common sense dictates that most people who cannot ride a bicycle probably can't drive a truck, either.

Lead players must, of course, play the written ensemble figures. But the mature player strives to perform them as if they are really transcribed solos: getting past just playing the notes and instead providing a natural feel and jazz expression. This is the fulcrum of the art, what separates the good from the great. A lead player should be encouraged to improvise, then transferring that feeling to interpreting formal figures. In the heyday of pre-synthesizer studio recording, many lead players built successful careers on their ability to determine immediately the style of music they were asked to record: not only to play the figures but in reality to "own" them.

This interpretative level requires a vast amount of study and practical application; so educators should acquaint their career-minded lead-players early on as to what lies ahead.

A jazz educator should also encourage their students to seek out other assistance in their knowledge of lead playing. If in your area there is a lead trumpeter with notable professional experience, developing a relationship with that professional could only enhance your students' educational process. Although trumpeters have been accused of being egotists, I've found with rare exception that the opposite is true: a brotherhood is alive and well within the trumpet fraternity. Making a student a part of this unit will provide yet another enhancement to the learning process.

Encourage trumpeters not to label themselves, thinking "I'm a lead player" or "I'm a jazz player." Be a trumpet player, period! Labeling limits an individual's perspective and opportunity. Time and talent will determine what special abilities a student will acquire and where they are best applied.

Finally, emphasize to your students that although they may feel comfortable in your environment, no institution can be expected to prepare a student for the realities of the "real world." Their ability to prosper will ultimately be determined by their adaptability to the circumstances they encounter. Educators, being the unselfish professionals most are, can then take great pride in hearing the lead trumpeter they've helped mold really "send it out there."

When you hear that spirit, you're also hearing your own.

Vaughn Nark is a clinician for "The Yamaha Corp."

He would be a great clinician to bring in and work with your students.

Pops

Vaughn Nark performed and toured internationally as lead trumpeter and jazz soloist with the U.S. Airmen of Note for nearly 20 years, receiving the Meritorious Service Medal by order of the President. Cited several times by Down Beat's Critics Poll, he has played with Dizzy Gillespie (terming Nark "something special"), Louie Bellson, Paquito D'Rivera, Freddie Hubbard, James Moody, Arturo Sandoval, Carmen McRae, Slide Hampton, Jon Faddis, Diane Schuur, Marvin Stamm, Wynton Marsalis, and many others. and served as lead trumpeter for the first season of the Smithsonian's "Jazz Masterworks Orchestra," conducted by Gunther Schuller and David Baker. Also a flugelhornist and valve trombonist, Nark is an active studio musician, clinician and adjudicator.

THIS ARTICLE IS REPRINTED WITH THE PERMISSION AND THROUGH THE COURTESY OF THE "INTERNATIONAL ASSOCIATION OF JAZZ EDUCATORS JOURNAL".

<http://www.vaughnnark.com/vn/>

<http://www.vaughnnark.com/vn/index2.html>

Cornet Chop Suey

Louis Armstrong (1924)

N.C. *cor. solo*

Time ----

A F F#o7 Gmi7 C7 F A7 Dmi7

Gmi7 C7 F D7 Gmi7 C7

F F#o7 Gmi7 C7 F A7 Dmi7

G7 C7

B F F7 Bb Bbmi F C7

F G7 *break* C7 *3 break*

F F7 Bb Bbmi F C7

STOP TIME (*cor. blows over breaks on D.S.*)

Ami E7 Ami Ami E7 E7 Ami C7

Time ----

F F7 Bb Bbm F C7

D7 break D7 G7 break C7

F F7 Bb Bbm F F7

Bb Bb7 F D7 G7 C7 F

BLOW OVER B (breaks optional)

D PATER (Stop time) — cor. solo F F F C7

F Bb Bbm F G7 C7 F

F F F C7 3

F Bb Bbm F F C7 F

D.S. al Coda

⊕TAG cor. breaks F F F F

F

Almost Like Being In Love

Trumpet solo as played by Don Fagerquist
on the Ray Brown recording "Jazz Cello"

The image displays a musical score for a trumpet solo in the key of D major (two sharps) and 4/4 time. The score is organized into ten horizontal staves. Above each staff, specific chords are indicated, such as D#07, Dmi7, C#mi7, F#7, Bmi7, E7, A#m7, G#mi7, C#7, F#m7, F#mi, B7, G#mi7, C#7, D#07, Dmi7, C#mi7, F#7, Bmi7, E7, and A#m7. The notation includes various rhythmic values, including eighth and sixteenth notes, and features several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line at the end of the tenth staff.

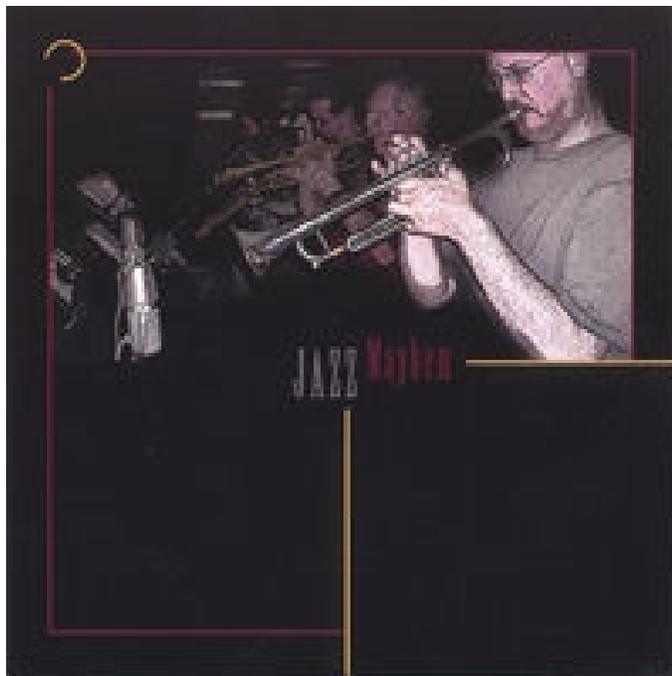
Jeff Helgesen

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/>

Eric Bolvin “Workin’ It”

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

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

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

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

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

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

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

~**Sandy Shore** – Smooth Jazz.com

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

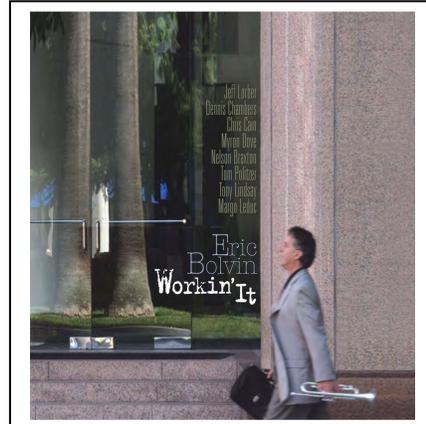
~**Trevor McLaren** - All About Jazz.com

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

~**Ronald Jackson**- JazzReview.com

Label / Artist Contact:

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



Track Listing:

1. Workin’ It
2. Rocket Love
3. Time Bomb
4. Belita
5. Suburban Bourbon
6. Maxine
7. Waimea Canyon
8. I wondered What I Did Wrong
9. Panama Red
10. It Ain’t No Use
11. Corvair Crusader
12. Monterey Morning
13. One For Mike
14. Soulful Slumber

Also on EBjazz Records:

“The Night, The Rain And You”

“Eric Bolvin’s Quorum”

“The Lost Recordings”





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Pops McLaughlin

Improvisation is one of the things that many players struggle with. They have trouble bridging the gap between the first step or two and the more advanced stages. Even in school you learn the notes in the chords and are then told to play Giant Steps with nothing in-between.

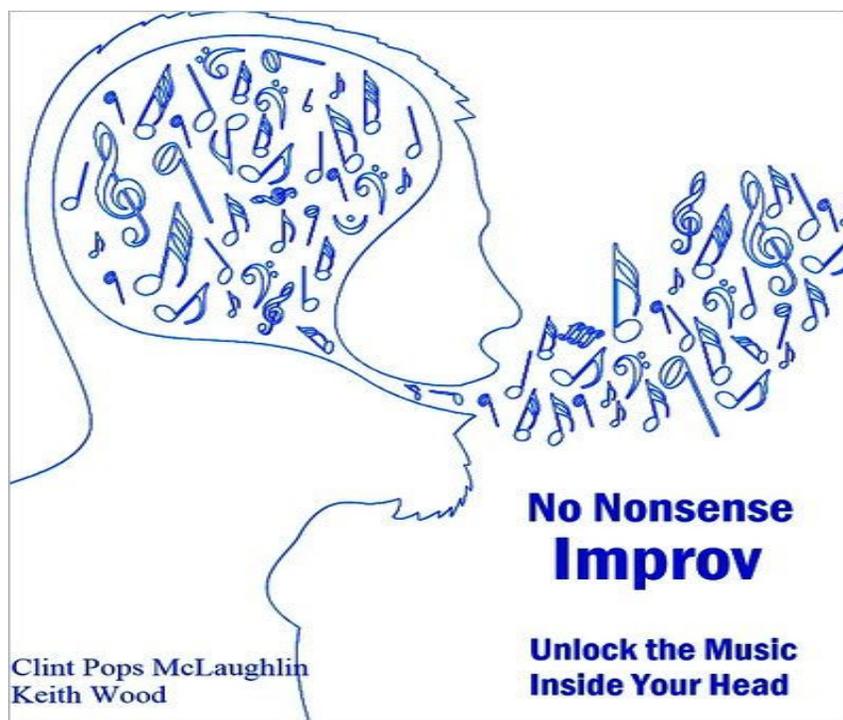
I thought about this problem for years and finally made a video course that shows several different ways to bridge that gap. We show how to use and make note patterns, escape phrases (Ways to get unstuck when playing a solo), pentatonics, how to use Clarke TS, your 7 bugles and what that means, theme and variation, form and how to use it in improv, using 3rds and 6ths and many other ideas.

There are 2 hours and 45 minutes of video and 60 pages of music.
<http://www.bbtrumpet.com/improv.html>

We talk about an idea and then give an example of using that idea in improv.

http://www.youtube.com/watch?feature=player_embedded&v=nunS3kqHVhk

http://www.youtube.com/watch?v=a1nESMckJsU&feature=player_embedded



Pops

www.BbTrumpet.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/>

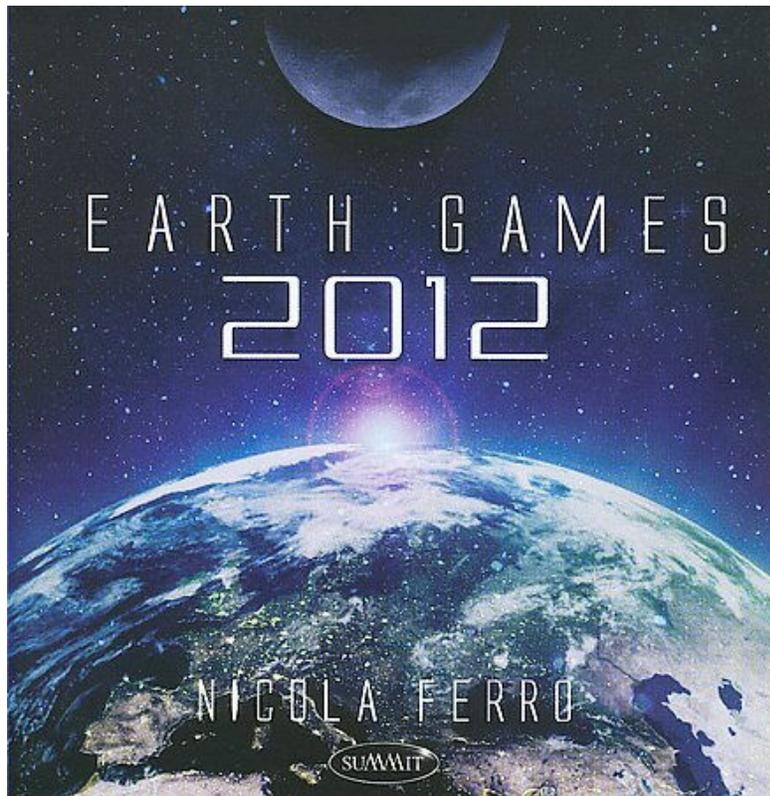


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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>

Alan Chez & The Brothers of Funk Big Band

Congrats Alan Chez! If you like Jazz/Funk Check out Al Chez & The Brothers of Funk Big Band!!

Concert Review: (GREECE, NY 3/31/12) The Performing Arts Center at Greece Athena High School, Greece, NY was the site of a powerhouse jazz-funk concert featuring Al Chez and The Brothers of Funk on Saturday March 31, 2012. The event was really the culmination of what turned into a two day celebration of the gift of music that included a jazz clinic for the music students and an impromptu 20 minute face-to-face session with Chez and a group of special needs students in attendance.

It was clear from the start that this audience was in for a pleasant surprise. Al Chez is a unique and charismatic front man leading a collection of local all-stars with national caliber chops, with a great sense of groove and feel, yet bursting at the seams for the cue from Funk Brother Number One Chez to unleash a tsunami of soul that rivals any act on the jazz festival circuit in the country today.

Too many stars on the music scene these days suffer from "Swaggeritis," and "Look at me - ism," but not Al Chez. His heartfelt introduction to the Leon Russell classic, "Song For You" brought the audience into his deeply personal conversations with his late father, and opened up his soul to make this sprawling state-of-the-art high school auditorium feel like you're sitting on the front porch with a little boy and his Dad.

But make no bones about it: When this band kicks it in, as evidenced in their opener, "Radar Love," or the pounding, driving, "Jazz Police," it becomes very clear that Al Chez is one of the most bad-ass lead trumpet players in the game.

Special attention should be given to the Brothers of Funk's world class rhythm section led by drummer Jared Streiff, percussionist (and Athena Band Director) Brian King, and bassist Sheldon Trippi. This band also receives some sensational solo work from saxophonists Brad Batz and "Sister of Funk" Lynn Liggamari.

Chez consistently shares with the audience of his undying desire to "pass on" his passion for music, and the show's conclusion

crystalized that message as the Greece Athena Jazz Band students joined the big boys for a soulful treatment of the Louis Armstrong classic, "What A Wonderful World" that left the parents in the audience with a near-tears sense of pride.

This production is more than just a concert, it's a heartfelt testimony from a passionate musician who fearlessly delivers his message and reveals his motivations ... and oh, by the way, he has a sledge hammer of funk backing up his words.

Get ready America, Al Chez and The Brothers of Funk will be a fixture on the North American Jazz Festival circuit very soon.

- Tom Allen, Greece NY >>>

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

<http://www.facebook.com/pages/Al-Chez-The-Brothers-of-Funk-Big-Band/98865940891?v=wall>

CD in the works

Big DCI event: There's sure to be a "whole lot of rhythm goin' round" when drum corps and television personality Al Chez and his Brothers of Funk Big Band tear the roof off Indy's all-new Crane Bay event center for the sizzling Grand Reunion after-party on Friday, Aug. 10, as part of the DCI World Championships.



PRINCIPLES AND METHODS OF PLAYING TRUMPET

Dan Jacobs

The basic PRINCIPLES of playing the trumpet are few and invariable. The METHODS of teaching, learning, and applying the principles however, are infinite.

It boils down to this:

1. A principle tells you* WHY* to do or not do something. It is a basic law or rule which, when known and followed, produces predictable, reliable results.

2. A method is a technique, tactic or manner of learning *HOW *to do something or how to acquire proficiency in doing anything or how to apply a principle. Principles show you WHY the methods work and why you violate the principles at your peril.

For example, the laws of nature are basic principles of this universe. When you know the laws of gravity, you become aware of the consequences of violating these laws and also know why it is in your best interests to follow them.

It is the same with playing the trumpet or any musical instrument. Methods are techniques, tactics or a manner of learning HOW to apply the fundamental principles.

They are designed to train you how to do something or how to acquire proficiency in doing anything through diligent practice.

There is no scarcity of trumpet *methods books*. They are as varied and numerous as there are individual players. But if you're experiencing trouble with your study methods or your trumpet performance, you're focusing on the wrong thing. Go back and re-focus on the basics and your troubles will vanish. Ignoring the principles and only trying one method after another, will not lead to success, it is in fact, a sure way to have more trouble.

Further, if you only work only on methods of trumpet performance, you will be locked into methods. But if you master the principles of playing the trumpet, then you are free *to develop your own methods.

Do it the easy way.

Focus on the principles first and methods second. Most methods will work, if they align with and strengthen the principles. When your methods align with the principles - the principles will empower your methods.

Daniel W. Jacobs, PhD

<http://danjacobsmusic.com>

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

Marco Pierobon

Review by Allen Vizzutti:

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

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

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

MARCO PIEROBON
CD "SOLO"

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CONCERTPIECE

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RHAPSODY IN BLUE

GOEDICKE
CONCERT STUDY

MANGANI
THEME FOR TRUMPET

VIZZUTTI
AMERICAN JAZZ SUITE

TRUMPET:
MARCO PIEROBON

MARCHE
WIND BAND
CONDUCTOR:
MICHELE MANGANI

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

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

JOUKO HARIJANNE:
"GREAT CD AND BRILLIANT PLAYING!"

STEPHEN BURNS:
"BRILLIANT AND CHARMING!"

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

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Can everyone play a DHC?

This is a question that is asked on every forum and to every teacher.

CAN everyone play a useable double high C; is a question that we really can't answer. There isn't any evidence that proves it isn't possible.

However; it takes time to develop the upper register and some people simply don't have the extra time to devote just to chase a few extra notes.

Sometimes people get stuck and don't know what to do.

1 of 4 things happens when we try to play a higher note.

1. The same pitch comes out (or a lower one depending on the valves we are using and how high we are playing.)

This means that we didn't change 1 or more things enough to play the next note. Lip compression and air support are the most common things that we didn't increase.

2. We hear a hiss of air coming out but no note.

This happens because you don't have enough embouchure strength to keep the lips together with the amount of air/ air pressure that you just used. Sometimes you get lucky and if you back the support slightly you can then hit the note. Often you need to get a little stronger.

Comeback players forget that the 20-30 years that they did NOT play means they are much weaker than people who never stopped. Many players that never stopped playing, forget just how much stronger their chops are than a normal person.

3. Nothing comes out. Not even air.

That means you used a combination of too much lip compression and too much mouthpiece pressure and the lips couldn't vibrate.

Sometimes we forget to increase compression in steps like 5% more, 10% more and instead we go to everything we have all at once and the lips seal shut.

4. We actually play a higher note.

Pops McLaughlin

I am often asked WHY someone should take a lesson. The email discussions go something like this. "Hey Pops I played through High School and started back a few years ago. I was wondering if I would get anything from a lesson?"

Well playing in HS leaves a wide range of abilities. If you were in All State Band then you were pretty good but if you were last chair in Marching Band then you needed a lot of help. A couple of years into a comeback has the same range of abilities.

Most players have some physical issue that can be fixed in an hour. Getting rid of one of these issues is like 2 years of practice. Things are suddenly 10-15% easier. On my web page there is a testimonial from a "World Famous" Pro player. I suggested 1 thing and he wrote me that everything was suddenly 20% easier.

Lessons are important because an experienced teacher knows what has to be fixed. Many times I see people working on the wrong thing because they didn't fully understand what was causing their problem. Working the wrong thing will never fix a problem. A lesson is the BEST investment in YOU; that you can make.

Pops <http://www.bbtrumpet.com/phone.html>



Got High Notes?



BbTrumpet.com

Got High Notes?



or

On Shirts, hat, clocks, coffee cups & water bottles at
<http://www.cafepress.com/trumpetcollege>



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Trucker Hat
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Cap
\$17.99



MORE COLORS AVAILABLE
Cap
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Tote Bag
\$15.59



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\$22.79



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Military Cap
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\$8.39



Aluminum Oval Keychain
\$8.39



Messenger Bag
\$22.79



MORE COLORS AVAILABLE
Jr. Spaghetti Tank
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MORE COLORS AVAILABLE
Jr. Spaghetti Tank
\$21.59



MORE COLORS AVAILABLE
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\$20.39



MORE COLORS AVAILABLE
Women's Light T-Shirt
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Pops