



Welcome to Vol 9 March 2014 of the free Trumpet Ezine BbTrumpet News.

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

In order for this Ezine to grow, the readers need to contribute articles, tour info, stories, cartoons, bios...

However; these items need to be yours and owned by you. Meaning you can't send something that you found online. It isn't yours to give.

You can however; write your own ideas and opinions down and submit that. I know that everyone reading this has info and ideas that would be of benefit to many others.

Submission is easy.

Write it in word and email it to me. If you are including several pictures then you can use word or send a simple pdf. To keep it simple the page is a standard 8.5 by 11 (since most programs chose that by default).

The deadline for free ads for CDs, tour schedules, mouthpieces ads and info, trumpet ads and info, or articles about any music related topic, bios, press releases... is May 25<sup>th</sup>.

I hope you enjoy it.

Clint 'Pops' McLaughlin

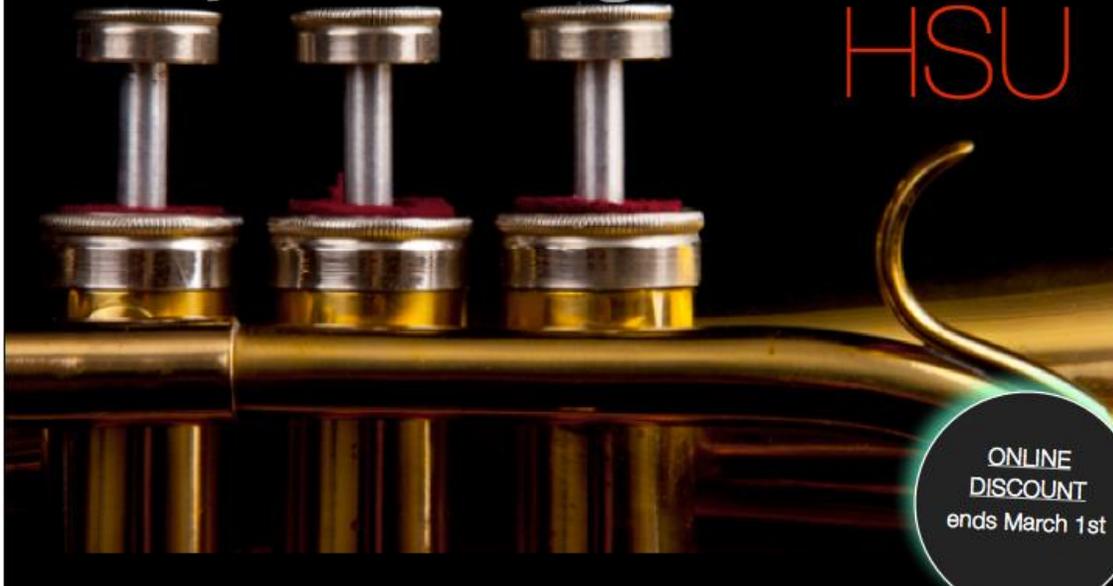
[www.BbTrumpet.com](http://www.BbTrumpet.com)

Road trips make the best stories...

March 15, 2014

Wayne Bergeron @

HSU



ONLINE  
DISCOUNT  
ends March 1st

Wayne Bergeron and the Arkansas All-Star Big Band  
March 15, 2014 @ 7:30pm (Doors open at 6:30 pm)

Henderson State University - Arkansas Hall  
Arkadelphia, Arkansas

Free clinic admission with concert ticket 3-4:30pm

Tickets at the door are \$20

\$15 Online ticket sales through 3/1 only at [550Events.com](http://550Events.com)

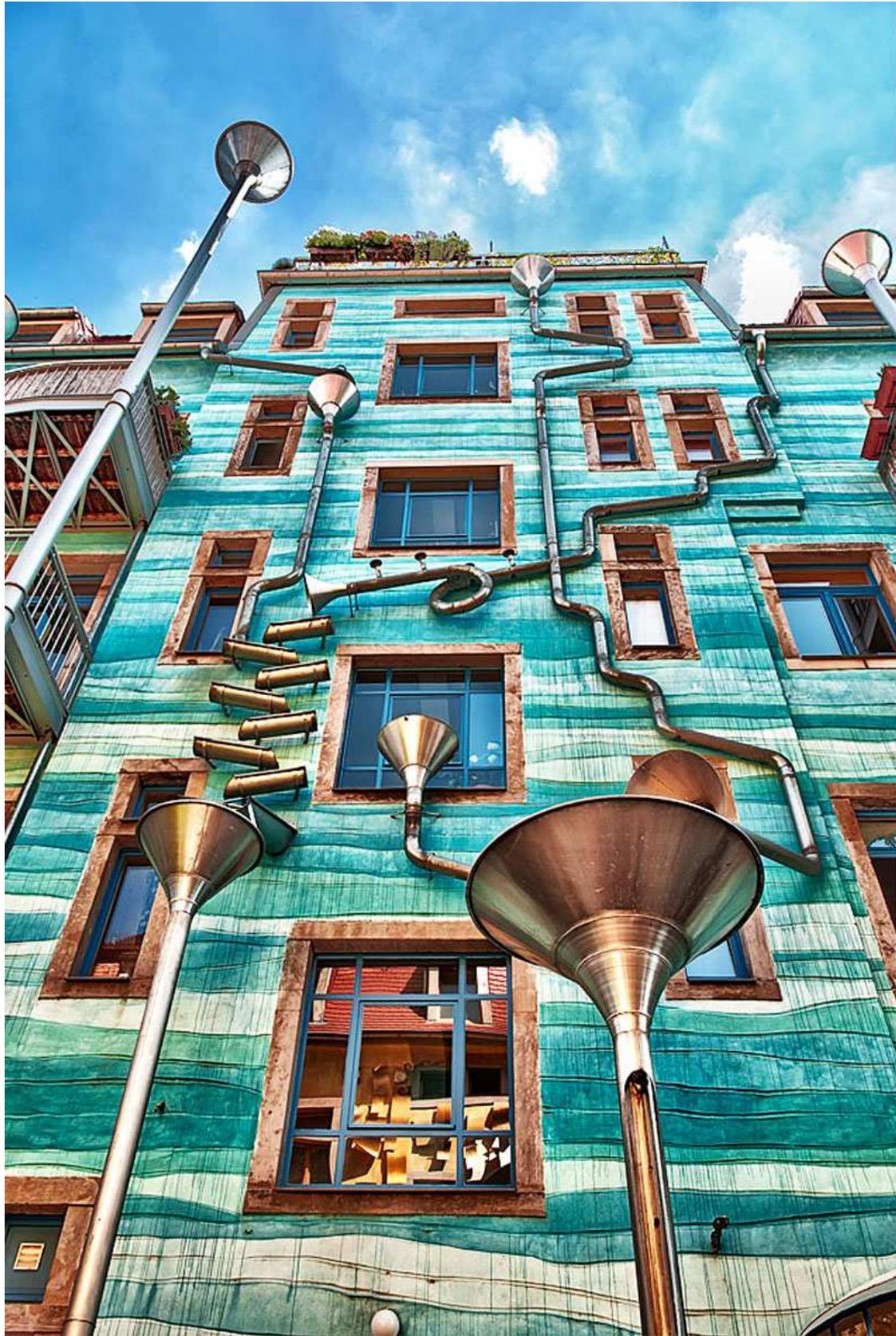
Details online at [HSUTrumpets.com](http://HSUTrumpets.com)

## A wall that plays music when it rains.

It's a Rube Goldberg inspired wall in Germany that creates music when it rains, due to the mousetrap drain and gutter system with various sized metal cones.

It's called the Funnel Wall at the Kunsthof-Passage in Neustadt.





## What is the PLAN?

Every second that you practice is valuable time. We are given a limited amount of time and its value is tremendous. We can't replace time.

Practicing by auto pilot is very little better than doing nothing. In many cases it is worse than doing nothing. Often this kind of mindless practice leads to bad habits.

I hear from players all of the time that do long tones or scales while watching TV. They slouch in a bad chair and this hinders their breathing and support. The lessened support, makes the embouchure work harder to play the same notes. In a few days they have a couple of new bad habits.

Besides the possibility of creating bad habits, we have the other side of no plan or not thinking. Doing the same exact routine day after day is NOT planning your practice to meet your current needs. I ask every person who comes for lessons WHY they have this warm up. They tell me they needed to work on \_\_\_\_\_. I ask when that was a problem and half will say oh about 10-15 years ago. Those people wasted years of practice time simply redoing 1 lesson over and over.

Some people have 20 years of experience. They add to it and build new experiences weekly for 20 years. Other people have 1 year of experience that they **Relive** 20 times. They become really experienced beginners.

Current needs change almost daily. Practice should too or it isn't nearly as efficient as it could be.

What was the worst thing that you did yesterday?

Well that should be what you concentrate on today. Always working on the most undeveloped parts of your playing, provides for the quickest advancements.

That is what I meant by "Do you have a plan today".

Do you have a plan for today?

Do you already have a plan for tomorrow?

Yes, you will get off the plan, but having NO plan can waste a day and days are irreplaceable.

Also always have your head in the game. Never practice by auto pilot.

My teacher "Jake" (Don Jacoby) used to always ask us:  
**"Where's your head"?**

The correct answer was:

"Right where it is supposed to be." In the music and minding the horn.

Pops [www.BbTrumpet.com](http://www.BbTrumpet.com)

No Pressing System [www.mps.altervista.org](http://www.mps.altervista.org)



[http://www.strumentimusicali.net/product\\_info.php/products\\_id/10129/NPS-No-Pressing-System.html](http://www.strumentimusicali.net/product_info.php/products_id/10129/NPS-No-Pressing-System.html)

The NPS, No Pressing System, is an application that controls the pressure of your lips on the horn. It is a tube that is hooked on and replaces the original main pump on the trumpet. The use of this system helps you find a better intonation and a better sound by adjusting the way you blow into the trumpet. The No Pressing System (NPS) is the result of many years of research by the music professor, Mr. Cesare Ficcadenti, who has more than 25 years of teaching experience. The NPS is perfectly integrated with every system or method of study. It helps you to achieve good results better and faster. Amateurs and professionals can finally use a system that will help them solve one of the main problems that occurs when you play the trumpet: the excessive pressing. Many people tend to press their lips to the mouthpiece too much, resulting in an incorrect sound and intonation.

The No Pressing System (NPS) was successfully tested by many professional musicians like Fabrizio Bosso (well-known trumpet jazz soloist), Luciano Leonardi (1st trombone in the National Academy of Santa Cecilia in Rome 1968-1994), Sandro Verzari (ex 1st trumpet of the Rai National Symphony Orchestra), Mauro Marcaccio (Professor of Trumpet at the Aquila Conservatory of Music), Dino Tonelli (Professor of Trumpet at the Bari Conservatory of Music and 1st trumpet of the Italian Big Band), Andrea Tofanelli (Yamaha Artist/Clinician and Professor of Trumpet and Jazz Improvisation at the "Orazio Vecchi" Institute of Music in Modena), Luigino Leonardi (1st trombone in the David Short Brass Factory and in the Italian Air Force Band), Ercole Ceretta (Professor of Trumpet at the Scuola di Alto Perfezionamento Musicale of Saluzzo) and Mario Bracalente (Professor of Trumpet in the N.Gabrielli Music School in Tolentino).

- The NPS helps you understand the right amount of air that is really need to use while you play.
- Many trumpet players press their lips to the mouthpiece much too hard. This is not good for their lips and teeth. Consequently, one of the possible diseases is the "repetitious trauma to the lip".
- The NPS helps you control the way you blow into your horn and strengthens your lip muscles.
- If you use the NPS, the intonation will be given only by the way you blow, not by the way you press your lips to the mouthpiece.

- Perfect for every stage of trumpet studies

- When you play high notes, you tend to press your lips to the mouthpiece even more than you usually do. Thanks to this system, you'll learn how to play the higher notes only with air pressure so that you have much more flexibility and better sound.

## NPS No Pressing System

### 1. WHAT DOES THIS DO FOR A TRUMPET PLAYER?

The use of the NPS points out the extra pressure that most players put on their lips. By reducing the pressure, the labial muscles get stimulated resulting in a much better emission.

### 2. WHAT TYPE (JAZZ, CLASSIC, STAGE, STUDIO) OF PLAYER WOULD THIS BE GOOD FOR?

It can be used in their daily practice routine by any kind of player. Amateurs, Professional, jazz, classical.

### 3. WHAT ARE THE COMMENTS FROM PLAYERS WHO ARE NOW USING THIS ITEM?

## Reviews:

It's a wonderful concept, very useful for players with a consolidated emission  
...Maestro Sandro Verzari Lead trumept of R.A.I. sinphonic orhcestra

I used the NPS on students with emission problems and it was very useful. If used wisely, it helps you to better center sounds and to establish a perfect balance between air emission and pressure of mouthpiece and your lips.

...Ercole Ceretta

RAI national orchestra <http://digilander.libero.it/ercoleceretta/>

It's truly an innovative idea. It's a great system that forces you to guide the air emission towards the instrument without pressing on your lips. A constant use, assures great results even to less talented players.

Mauro Marcaccio

Trumpet teacher at Musci Conservatory "A. Casella" of L' Aquila.

A give the NPS big credit. It's an important addition to the evolution of trumpet teaching. It allows you to control the pressure on your lips, playing with total relaxation and lightness. I believe that total "no pressing" is impossible, so the NPS helps you find the right balance. I am convinced that the nps positively contributes to developing the modern trumpet technique.

Dino Tonelli trumpet teacher at il Music Conservatory e "N. Piccinni di Bari.

Lead trumpet of Italian Big Band, specialized in high register.

A very useful device. In my experience, one of biggest problems with players is the excessive pressure they put on their lips. It helps progressively to find the right balance. I use it with all my students anc we achieved great results. The fact that you can physically see the extra pressure, unsure very fast results.

Mario Bracalente

Trumpet teacher at Music Conservatory of Trapani. R.A.I. National orchestra.

I find the NPS very useful. Not only because it reduces the extra pressure on your lips, but also because it shows you the excessive pressure so that you can correct it immediately.

A great tool  
Zanzi Igor

Playing without excessive pressure on your lips, is at the base of my teaching technique. Players must reach a balance. Not too much pressure....nor too little.

I don't believe in pure "no pressing", but i make sure that my students don't use too much pressure, that not only effects endurance but health as well. The objective is to reach maximum lightness without compromising the stability of the mouthpiece on your lips.

I believe the NPS is the perfect tool to use with my technique. (Based on the teaching technique of Armando Ghitalla)

The NPS not only points out the extra pressure on lips but it also stimulates labial muscles, resulting in better control, endurance and right emission

Andrea Tofanelli <http://www.andreatofanelli.it/>

4. IS THIS FOR PRACTICE, LIVE PERFORMANCE, ANY TIME, ANY WHERE?

Very useful on your daily routine. Especially on lips flexibility exercise like (Colin, Stamp, Schlossberg, Vizzutti, Verzari)

[http://www.strumentimusicali.net/product\\_info.php/products\\_id/10129/NPS-No-Pressing-System.html](http://www.strumentimusicali.net/product_info.php/products_id/10129/NPS-No-Pressing-System.html)

<https://www.facebook.com/NoPressingSystemTrumpet>



# FLIP OAKES

## *Wild Thing Trumpets*

CORNETS & FLUGELHORNS

“COME AND HEAR THE DIFFERENCE”



2559 Mottino Dr.  
Oceanside, CA 92056  
760-643-1501

[www.flipoakes.com](http://www.flipoakes.com)  
[flip@flipoakes.com](mailto:flip@flipoakes.com)

## Versatility.

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

Many horns in one.

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

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

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

There is more to a Wild Thing. Much more.

[www.FlipOakes.com](http://www.FlipOakes.com)

New optional Copper bell.



# FLIP OAKES

## *Wild Thing Trumpets*

CORNETS & FLUGELHORNS

“COME AND HEAR THE DIFFERENCE”





## Chris Cigolea | Creator of The Staccator

The majority of Chris Cigolea's professional experience has revolved around education, performance and conducting. He has a bachelor degree in music performance from the Bucharest National University of Music and a Master of Music degree from the University of Toronto where he is also completing his last year of Doctorate in Music Performance.

Chris was employed as a trumpet performer with Radio and Television Orchestra of Bucharest, The Representative Music of the Army, Brasov Symphony Orchestra and he served as a Teacher Assistant and Brass Chamber Music instructor at the University of Toronto assisting the Canadian Brass.

"When creating the Staccator I was very inspired of the idea of having a tool that would help practicing and mastering different playing techniques without an instrument. Playing an instrument is a very physical activity. Same as in sports, we have to understand that we can exercise the different muscles that we use for playing the instrument not only by practicing the instrument but also using different tools and techniques that would help improve our playing. The Staccator helps with exercising the tongue muscles that are crucial in playing every wind and brass instrument. The tongue controls the attack of the note, the speed of air through the mouthpiece, the tone quality of the instrument, the intonation and also the endurance. By using the Staccator regularly you will see a great transformation in your attack and the sound production while playing the instrument. It also helps with increasing the speed of your double and triple tonguing techniques that will allow you to play more challenging repertoire."

The only STACCATO PRACTICE TOOL on the market today, called the STACCATOR. Experimented and used by world renowned trumpet players and teachers and with amazing reviews at the 2013 ITG Conference, the tool is making a great entrance on the international market. Made in Canada, the STACCATOR will help you improve your double and triple tonguing without using an instrument. The tool will also help you control the direction of your air that will ultimately improve the quality of your sound. For more information on the STACCATOR, how it works and testimonial videos and pictures please visit:

[www.easychoicemusic.com](http://www.easychoicemusic.com)



<http://m.youtube.com/watch?v=FQSWfkw-jQg...>

## The 100% rule

Lots of things can cause the pitch to change such as: tongue arch, lip curl/pucker, lip compression, facial tension, mouthpiece pressure and breath support.

Every note when combining these things has a total resistance that needs to equal 100% to be really resonant and free. At 100% the note RINGS. You hear and feel it.

Less than 100% the note rings some but not at its max.

The reverse is NOT true. At 101% the note stops ringing and starts to shut off. Sadly most players are at **150% or more** and so they can't have the ringing resonance.

### **Why and How do players get to 150%+ on how they play notes?**

It is a long story but the short version is that they got stronger as they played more.

As a kid with very little embouchure strength they learned a Low C was 10% of their strength and a G was 20%...

When they strengthen their embouchure they didn't keep the same force. They kept the same % of usable strength. It was a HABIT.

So the result is that the starting point is TOO tight and every note suffers.

The main trick is to realize that when it sounds choked or tries to jump up; that you have engaged a total amount of resistance that is more than 100% for the note you tried to play.

Facial tension, tongue arch, lip compression, mouthpiece pressure, air support and even the starting embouchure set point ALL contribute to the total exceeding the 100% for a perfect note.

Remember a 2<sup>nd</sup> is ALWAYS a 2<sup>nd</sup>.

That sounds simple but most players don't follow that.

Play a Low C and then a Low D. You couldn't really feel the physical difference between them.

Now Play a High C and then a High D. You felt the difference. This is wasted strength and LOSS of resonance.

We need to start relaxed and only add what is needed to produce a great note.

There are a series of videos on you tube of Doc warming up doing a clinic. He spends a LOT of time trying to find 98% of what each note needs and then he sneaks into 100%.

He does that because 101% is NEVER a World Class Sound.

I based my Tensionless Playing Book on these ideas.

Pops

[www.BbTrumpet.com](http://www.BbTrumpet.com)

## Tension-less Playing

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

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

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

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

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

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

Clint 'Pops' McLaughlin

Dontae Winslow

[www.winslowdynasty.com](http://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](http://www.youtube.com/watch?v=txianyyah_c)





Experience the Sound of Quality

[www.adams-music.com](http://www.adams-music.com)

## Dontae Winslow

Adams DW A6 Trumpet



“For a gorgeous voluminous sound I love the Large Nickel Bell Adams DW A6. It’s pure tone is great for soloists!”

- Dontae Winslow

*Winslow Dynasty*

[www.winslowdynasty.com](http://www.winslowdynasty.com)

Dontae Winslow plays Adams Instruments Exclusively

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

Keith Fiala's new CD:

# Keith Fiala



## Messages from the Other Side

<http://www.emusic.com/album/keith-fiala/messages-from-the-other-side/14077614/>

<https://itunes.apple.com/us/album/messages-from-the-other-side/id634310311>

“Messages from the Other Side,” Keith Fiala's latest gem of a CD, takes us on a journey literally to the other side. With a burnished tone, warm yet full of bravura, we hearken to Conrad Gozzo soaring through endless studio sessions with his big Besson Meha singing surely above the orchestra. But it is the Boss - Maynard Ferguson - that particularly informed a brash, young lead trumpet player that had recently joined his fabled Big Bop Nouveau ensemble. We all can play high notes - that's what sets us lead players apart. In fact, we all learned from the Boss' example. However, as this CD proudly proclaims: Keith has succeeded in creating a style and sound all his own - and he, too, makes it sing!

In his liner notes, “Uncle” Nick Mondello alludes to Albert Camus’ Sisyphus struggling in his endless and hopeless trek - a trek trumpet players know well - to roll the figurative boulder of performance over the top of the mountain. Keith, though, did arrive at the pantheon, if only for a moment and, in the process, has brought back his “Message from the other Side.” In “Body and Soul,” on which Maynard long ago crafted a masterpiece, Keith brings us a message from the Boss himself. Rather than just one message, though, during the first jazz chorus of the chart, he also gives voice to the recently departed Derek Watkins, with his perfect choices for where a phrase ought to go. Then, too, he brings it all with a lush tone, missing the excess vibrato of the past, but still retaining what the great lead players referred to as spin. He soars high into the stratosphere, a true Maynard disciple, but there is none of the harsh stuff. Instead, we are witness to his power - not a brash, undisciplined power - but rather power tinged with humility Keith himself touched upon in recounting his story of interrupting the boss with an impertinent query.

What we are left with, then, is a power that is wrapped in a lovely ribbon of pure silk. The bravura performance ends with the famed Maynard “kiss” - and it was just that: a big smooch to the Boss for all of us.

Mark H. Schwartz

FREDERICKSBURG  
**BRASS**  
— INSTITUTE —

June 23 - 28  
Fredericksburg, Virginia

Join the Fredericksburg Brass Institute for a week of intensive fun and learning alongside some of the world's greatest brass artists and educators. Each day a guest artist teaches a masterclass, a seminar, coaches chamber ensembles, and performs an evening concert that is FREE and open to the public! All concerts are at 6PM.

Other events include Yamaha and Jupiter instrument exhibits, our first annual College Night, and Local Business Night.

If you apply before April 1st, the cost of tuition for the entire week is only \$250!

Learn more at [fredericksburgbrass.com](http://fredericksburgbrass.com)



Rex Richardson  
Monday



Matt Niess  
Tuesday



Shawn Hagen  
Wednesday



Andrew Hitz  
Thursday

**Special Guests:**

The United State Army Blues Jazz Ensemble  
Tuesday, June 24

The United States Army Brass Quintet  
Friday, June 27



## **New Expanded Range Clarke Ebook.**

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

It isn't just up the octave. For example in the original Clarke Book the 1<sup>st</sup> Etude went to high C. Many players find that difficult and at the dynamics marked impossible.

I rewrote the 1<sup>st</sup> Etude so the lowest version only goes to G on top of the staff. It of course goes up to double C in the last version. I did a similar thing in several spots to make the material more accessible to more players.

My goal was to put this Clarke material in the range where most players need work.

So if you need to work the top of the staff there are pages working that.

If you need to work F over high C then there are pages that work that area as well.

Every spot is covered.

The New Expanded Clarke Technical Studies is 350 pages of trumpet fun.

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

**Clint 'Pops' McLaughlin**

- 1 Beautiful Love V. Young (4:49)
- 2 A Media Voz P. Perera (6:02)
- 3 Isn't it Romantic? Rodgers & Hart (6:59)
- 4 Galo Ponte 6 Y. Ballesteros (5:41)
- 5 Blue Six Ch. Gil (5:36)
- 6 Lady Bird T. Dameron (5:03)
- 7 Minority G. Gryce (3:06)
- 8 Personalidades Ch. Gil (5:30)
- 9 A Ra Veloso & Donato (5:49)
- 10 A Favela Y. Ballesteros (5:10)

#### MÚSICOS

Chano Gil: trompeta y fliscorno en 2,8,9  
Yul Ballesteros: guitarra y voz en 9  
Paco Perera: contrabajo y voz en 2  
Carlos Sosa: percusión en 10

#### CRÉDITOS

Producción artística y ejecutiva: GBP  
Ingeniero de sonido y masterización: Blas Acosta  
Grabado en: Musical Las Palmas en Diciembre de 2012  
(Las Palmas de Gran Canaria)  
Fotos: Lluna Juve / Diseño: Txarly Brown

#### GRACIAS

A Carlos Sosa, Txarly Brown, Lluna Juve y Blas Acosta por sumar iniciales a GBP.  
Agradecimiento especial a Musical Las Palmas por toda la logística que hizo posible este proyecto.



Chano Gil Yul Ballesteros Paco Perera

## GBP



Chano Gil: trompeta / fliscorno



Yul Ballesteros: guitarra

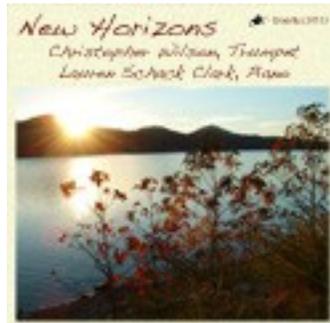


Paco Perera: contrabajo

<http://www.zarandarecords.com/vmchk/jazz/gil-ballesteros-perera-gbp.html>

Check it out and the page translates to several languages.

## New Trumpet and Piano CD



“New Horizons” features Christopher Wilson, trumpet and Laura Schack Clark, piano performing the music of Kevin McKee, Lauren Bernofsky, James Stephenson, David Sampson, and Sy Brandon.

Christopher Wilson is Artist/Assistant Professor of Trumpet at Arkansas State University in Jonesboro, Arkansas since the fall 2009 academic year. His duties include applied trumpet, trumpet methods, and performing in the Arkansas State Faculty Brass Quintet. A native of Russellville, Arkansas, Wilson completed his Bachelors Degree of Music Education and Masters Degree in Music Performance at the University of Arkansas, and received his Doctor of Musical Arts Degree from The Catholic University of America in Washington, DC. Wilson recently premiered David Sampson’s Serenade for Trumpet and Wind Ensemble at the College Band Directors National Association Convention in Las Cruces, New Mexico as well as Counterwork for Trumpet/Flugelhorn, Marimba, and Piano at the International Trumpet Guild Conference. Prior to his appointment at Arkansas State University, Wilson performed with the United States Air Force Band, Washington, DC. While a member of the United States Air Force Band, he performed and taught clinics throughout the United States and Japan, and was a tour soloist performing the Arutunian Trumpet Concerto. He has performed for numerous dignitaries and audiences around the world, including Presidents George W. Bush and Barrack Obama. In 2004, he performed at the funeral of former President Ronald Reagan. Live television broadcasts include a Veterans Day Celebration at the Strathmore Concert Hall in Bethesda, MD, which aired on PBS in 2008; and a Memorial Day at the National Capitol, which also aired on PBS in 2006 in collaboration with the National Symphony Orchestra. Additionally, Wilson has performed with the Annapolis Symphony, Annapolis Opera, Maryland Symphony, Alexandria Symphony, Concert Artists of Baltimore, North Arkansas Symphony, Arkansas Symphony, and Memphis Symphony. Dr. Wilson is a member of the International Trumpet Guild and is a Yamaha Performing Artist.

Lauren Schack Clark has performed as a soloist and collaborative pianist throughout the United States and Europe. Solo performances have included recitals in Italy and at Berklee College of Music, Boston. She has collaborated with faculty members of over 20 universities throughout the world, including Eastman School of Music and the University of Michigan, and with principal symphonic players from such ensembles as the Boston Symphony. She has presented at the World Piano Conference and the MTNA National Conference, and is very active in MTNA, having served in various capacities such as Competition Chair at the Division and State levels, and as President of the Arkansas State Music Teachers Association. Her DMA is from Boston University. Dr. Clark has recorded on the Centaur and Vienna Modern Masters labels, and her book, *Keyboard Theory and Piano Technique*, co-authored with Brian Henkelmann, is published by Longbow Publishing.

This Emeritus Recordings CD 20133 is available through fine retail outlets or through CDBaby <http://www.cdbaby.com/cd/christopherwilson3>

365 lessons a year for life.

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

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

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

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



The Video series covers topics like:

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

## BbTrumpet News

[www.BbTrumpetNews.com](http://www.BbTrumpetNews.com)

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



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

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

<http://www.youtube.com/watch?feature=endscreen&v=qNVmxQTBf1E&NR=1>

(Sample with Andrea Tofanelli.)

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

Clint 'Pops' McLaughlin

[www.BbTrumpet.com](http://www.BbTrumpet.com)



# Co-op Press

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<http://cooppress.net>

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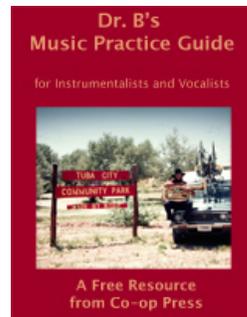
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The **Breath Awareness Tool**, our newest self-teaching device, is for all wind players, singers, actors, and public speakers. This specially constructed belt helps establish positive muscle memory for efficient management of the breath. Step-by-step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



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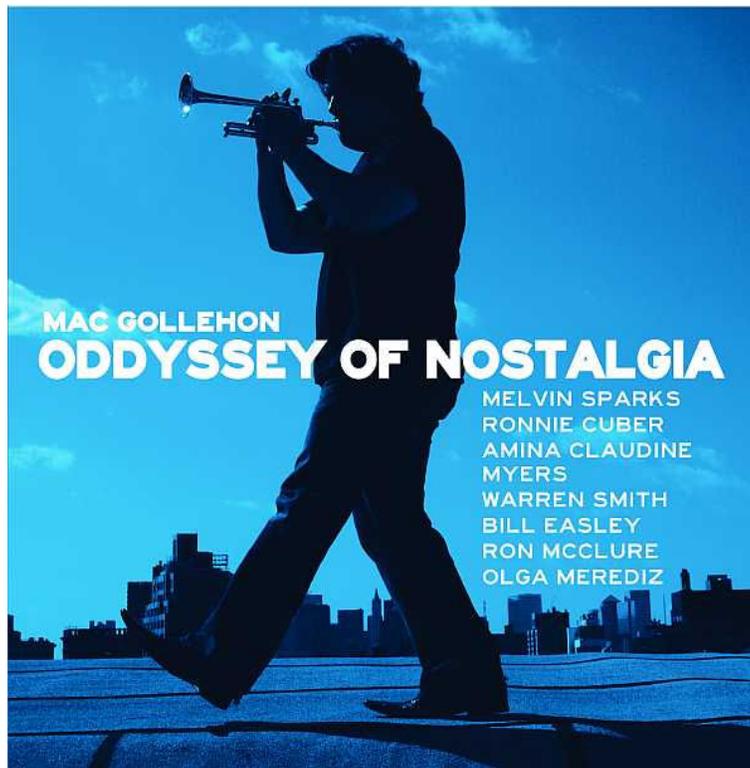
The **BERP**, the most efficient brass practice product in the world for over 25 years, is available for all brass instruments.



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LegendsBrass offers a variety of trumpet mouthpieces, tops, and backbores for every playing style. We have over 30 models in stock in three different weights: Extra Light, Standard, & Heavy Weight. For more info on each of our models click here to see the pricing & specs page:

<http://www.legendmpc.com/pricing--specs.html>

Please email me at [Autigermania2001@yahoo.com](mailto:Autigermania2001@yahoo.com) if I can be of assistance with your trumpet mouthpiece needs.



*Mention this ad for \$10 off your order!*

## Dan Jacobs

[www.DanJacobsMusic.com](http://www.DanJacobsMusic.com) Preview or Buy at [www.cdbaby.com/cd/danjacobs](http://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



## Our Custom Services

### General Repairs

Our standard shop rate is \$60/hr. Why so cheap? We are located in Wichita, Ks. The cost of living is low here. I find at this rate I still make a good profit and can turn out a quality product I am happy with as well as turn over a great savings to my customers.

### Ultrasonic Cleaning and standard service.

On most trumpets, a thorough Ultrasonic cleaning and removal of common dents takes 1½-2 hours. This allows me time to thoroughly burnish out all of the imperfections in the metal and remove as many of the scratches to the plating that I can. Valves are aligned after the cleaning and the instrument is put through its paces. Depending on how busy I am and how bad damage is to your instrument, cleanings usually return ship within 3 days.

\$90-\$180

### Valve Rebuilds and alignments

Sometimes even good valves go bad. After years and years of shedding and gigging, trumpet valves do eventually lose their tolerance. When this happens, pistons and casings need to be trued and re-plated and brought back to the closest tolerance possible to make the instrument play like it was young again. All rebuild pistons are aligned before they are returned.

Pricing is \$150 per piston

\$400 for a set of 3

### Valve Alignments

I do not align pistons with cork or felt. Cork and felt both compress over time and the felt is never consistent in thickness. I use a neoprene material that never compresses over time and is resistant to wicking oils and other substances that typically enter your horn... with the exception of pizza, hot wings, and beer. My process brings your alignment to within .005".

Starting Price \$60

### Complete Overhauls

This is the whole shebang here. The end goal is an instrument that looks as close to brand new as possible. Every small imperfection is removed from your instrument and the metal is carefully polished by hand to obtain the highest possible polish while removing the smallest amount of metal possible. The instrument is then polished on a wheel and either spray lacquered or plated. I can do a variety of

lacquer and plated finishes. If you are curious about a specific finish, ask!  
Call for pricing

#### Plating

On full instruments we leave the actual plating process to the pros at Anderson Silver plating but all of the prep work is done in house. On small parts and touch-ups everything is done in house.

Full Silver plate on a trumpet/cornet/Flugelhorn: \$350-\$500

Full Gold plate on a trumpet/cornet/Flugelhorn: Call for pricing

Gold plate mouthpiece: \$50

Gold plate mouthpiece Top: \$30

#### Custom Built Copper bell trumpets

These trumpets are what encouraged me to make this site. These are beautiful and truly unique instruments. I build them off of an Olds ambassador valve block. I install a professional mouthpiece, and ovate tuning slide, and one of my copper bells. I can do these instruments in standard tuning, double socket reverse tuning, with tunable bells, the list goes on and on. The idea behind these instruments is to give you (the player) exactly what you want. Every horn is built to order, so a 3-6 week wait, depending on current wait list, is to be expected.

Starting Price \$1295.00





#### DQ Custom C trumpets

These instruments bare very similar features to the Bb trumpets but are pitched in the key of C. These instruments produce a very pure and regal tone. The copper bell allows the instrument to take a great deal of volume without the tone breaking up. These instruments are custom built to order so please allow a 3-6 week depending on current appointments.

Starting Price \$1495.00



### Copper Bells

One of my copper bells can be installed on any trumpet. My copper bells are made from electro-formed copper. They are designed very much the same way as the old Conn Coprion bells. These bells can be set up as fixed bells or in a tunable configuration.

\$325.00\*

### Tunable bell Conversion

All of the bracing attaching the bell to the mouthpipe are removed. A locking joint is created where the bell sits by the valve block and the bell tail is replaced with a slide section. This allows for intonation to be adjusted where the bell fits into the valve block, also for the bell to be changed.

\$425.00

Additional bell setups \$150.00 each

Ideas to customize and personalize your instrument are virtually limitless. What one player wants to make his playing experience more comfortable may not work for every player. With this in mind, I am always available for consultation and open to most any custom trumpet idea. I will always give my thoughts on the proposed project and do what I can to.

### Contact Us

Del Quadro Trumpets  
327 South Erie Street  
Wichita, KS 67211

ph: 316-648-6914

[DQ@dqscustomshop.com](mailto:DQ@dqscustomshop.com)

<http://dqscustomshop.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/>

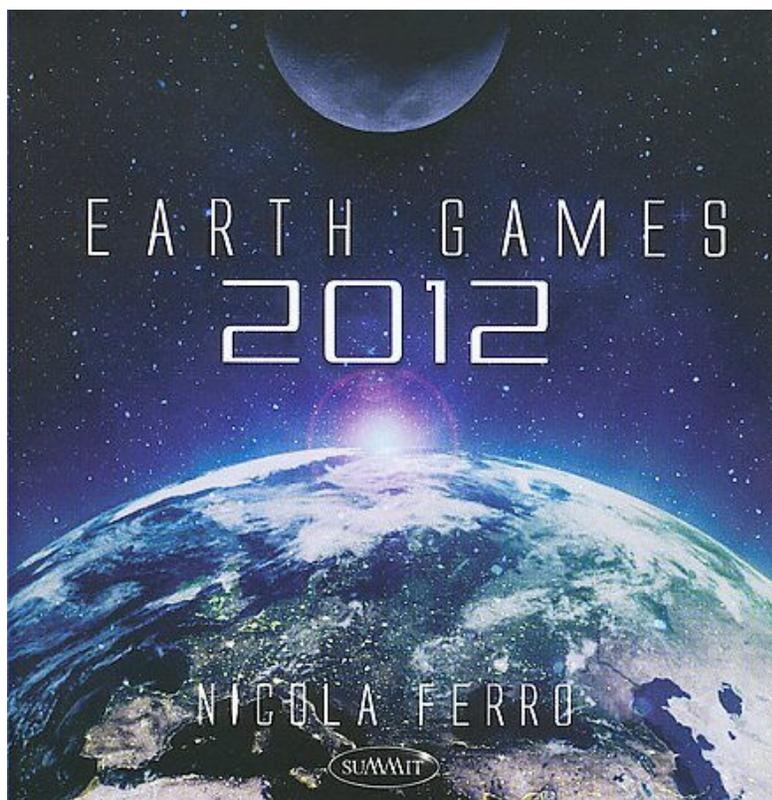


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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>

[www.BrassBlonde.com](http://www.BrassBlonde.com)

## CD Release

Friday, January 31 \$7  
One-2-One Bar, Austin TX

Brass | Blonde → 8:00pm  
Jacqui Walker Band → 9:30pm  
Bugaboo → 11:30pm

### BRASS BLONDE VOL. 1 CD RELEASE

Friday, January 31, 2014 at One-2One Bar in Austin, TX

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### UPCOMING SHOWS

 **FEBRUARY 22, 2014**



#### BRASS | BLONDE @ PEDERNALES CELLARS

Pedernales Cellars is Texas' premier boutique winery, producing authentic, handcrafted wines, including benchmark Texas Tempranillo and Viognier. Family-owned & operated, Pedernales Cellars is dedicated to world-class wines, sustainable practices, and Texas Hill Country hospitality. [Visitor](#) [More...](#)

 12:00PM - 4:00PM

 PEDERNALES CELLARS

## Jeff Helgesen

Jeff Helgesen may not be a household name but you're going to be amazed when you sample Jazz Mayhem, an album he recorded with a hard-bop septet in 2005.

The trumpeter and flugelhornist has Blue Note chops, and the track choices and arrangements are tops: Wayne Shorter's Black Nile, This Is for Albert, Lady Day and Pensativa are here. Sam Rivers' lilting Beatrice also is featured. So is Kenny Dorham's Short Story.

Helgesen has a searing Freddie Hubbard-inspired solo on Black Nile (which he arranged), and a soft, seductive approach on Kenny Werner's Compensation.

This is a highly satisfying album. Sample This Is for Albert and hear Helgesen for yourself. He's joined by Thomas Wirtel on trumpet and flugelhorn, Chip McNeill on tenor sax and Morgan Powell on trombone, with Tom Paynter on keyboard, Paul Musser on bass and Gary Peyton on drums.



"Jeff Helgesen (leader, trumpet/flugelhorn), is a freelance musician based in Champaign, Illinois, who toured and recorded with the Ray Charles Orchestra from 1987-1990. He maintains an active performing schedule in central Illinois and leads several jazz ensembles in addition to Jazz Mayhem."

Preview or buy the CD

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

Home page

<http://www.shout.net/~jmh/>

Transcriptions

<http://jeffhelgesen.blogspot.com/>



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**Straight Ahead  
Gran Canaria Big Band**

"Just like the regional big bands in the United States, there are many fine ensembles in Europe that are carrying on the big band tradition. The GRAN CANARIA BIG BAND hails from Las Palmas de Gran Canaria, but their inspiration comes from the swing tradition over here.

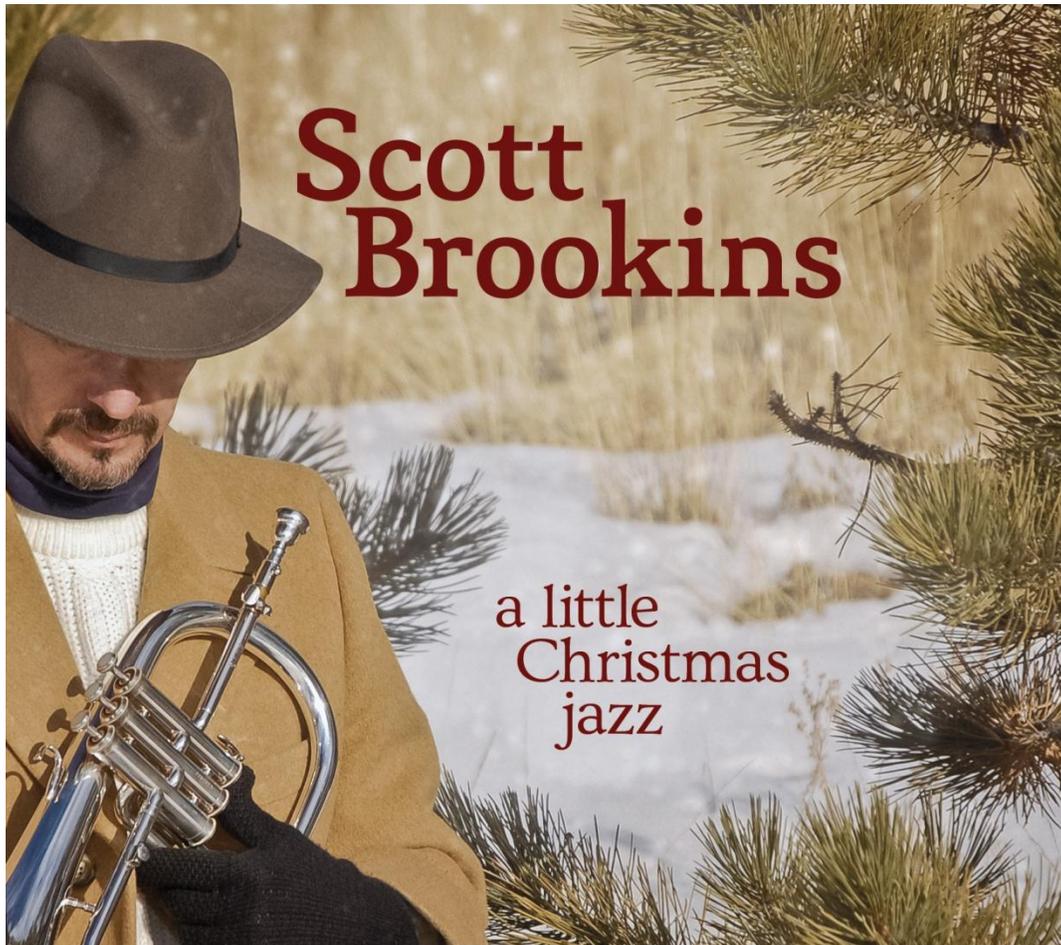


They have a new American release *Straight Ahead* (Summit – 568) that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, ‘Basie Straight Ahead,’ ‘The Late, Late Show,’ ‘Flight of the Foo Birds,’ ‘Fawncy Meetin’ You’ and ‘Splanky,’ the last three from the pen of Neal Hefti. Vocalist Laura Simó is featured on ‘A Foggy Day,’ ‘The Man I Love,’ ‘S Wonderful,’ ‘Time After Time’ and ‘The Lady is a Tramp.’ Two originals, ‘Aquellos Fueron Los Años’ by musical director Juan Manuel Alemán, and ‘Calles Vacías’ by pianist Rayko León demonstrate that the cats from Spain know how to write in the tradition. The program closes with a tune from Canadian trumpeter Kenny Wheeler, ‘Gentle Piece,’ that has a somewhat more contemporary feeling. It is nice to know that big band music is alive and well in Spain." –Jersey Jazz

<http://www.summitrecords.com/product.tpl?SKU=596>

YouTube channel <http://www.youtube.com/user/GranCanariaBigBand>

Facebook page <https://www.facebook.com/pages/Gran-Canaria-Big-Band/145352522167272>



***"A LITTLE CHRISTMAS JAZZ"***, THE LONG AWAITED HOLIDAY RELEASE BY INTERNATIONALLY KNOWN FLUGELHORN & TRUMPET SOLOIST **SCOTT BROOKINS**.

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**BROOKINS HAS BEEN PERFORMING SOLO CONCERTS SINCE 1995 ACROSS THE US, CENTRAL & EASTERN EUROPE. PRIOR TO THIS, HE WAS A FREELANCE MUSICIAN HAVING PERFORMED WITH GLEN CAMPBELL, THE PLATTERS, MARY WELLS, GEORGE SHEARING AND MANY OTHERS. IN HIS TRAVELS, HE ALSO IS BUSY TEACHING MASTER CLASSES IN SCHOOLS AND COLLEGES. HE HAS PERFORMED ON SEVERAL TELEVISION PROGRAMS AND HIS MUSIC CAN BE HEARD ON MANY RADIO STATIONS IN THE US, EUROPE AND ONLINE, INCLUDING [WWW.PANDORA.COM](http://WWW.PANDORA.COM) AND [WWW.JAZZRADIO.COM](http://WWW.JAZZRADIO.COM).**

**THIS OUTSTANDING CD CAN BE PURCHASED AT THE FOLLOWING:**

1. [WWW.SCOTTBROOKINS.ORG](http://WWW.SCOTTBROOKINS.ORG)
2. [WWW.AMAZON.COM](http://WWW.AMAZON.COM)
3. ITUNES

***"A LITTLE CHRISTMAS JAZZ"*** – YOU'LL ENJOY THIS RECORDING FOR YEARS TO COME!

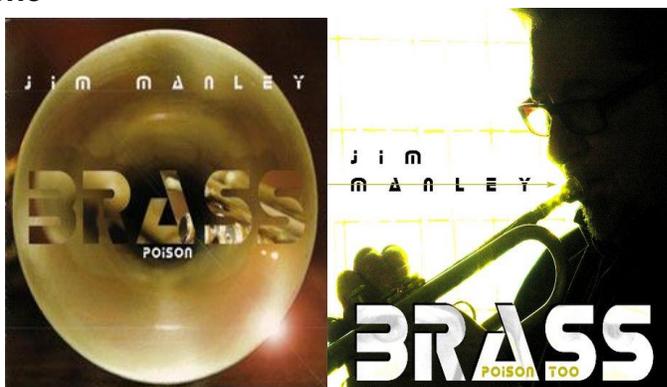
# GET YOU SOME BRASS POISON!

"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](http://www.jimmanley.net)

also at

[itunes](#)

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

Now available from [BolvinMusic.com](http://BolvinMusic.com)!

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

Chris Gekker- University of Maryland, International soloist

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174 fun songs for Beginning & Intermediate Students.

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Fully compatible for ALL instruments!

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

Jeanne Gabriel Pocius- Author of Trumpeting By Nature

---

## The Modern Jazz Trumpet Method

A course of study for the advancing jazz trumpet player

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

Ray Vega Jazz Recording Artist, The University of Vermont

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The STRATOS is a precision-engineered practice-aid adaptable to all brass instruments. It comes with an instruction leaflet that shows you how to easily fit and remove it from your instrument and also how to adapt your embouchure to get the best from your newly-adjusted jaw position.

Please see [www.brasslessons4u.com](http://www.brasslessons4u.com) for more information on the Stratos, or contact Marcus at [marcus@marcusreynolds.com](mailto:marcus@marcusreynolds.com).

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

Marcus Reynolds



Getting from step A to step B without falling down.

The 1<sup>st</sup> time someone is asked to improvise they are a little afraid. There is theory and then there is doing it. Usually players feel like they were thrown into the deep end of the pool.

After years and years of covering this with students, I finally decided to do a video course on getting from step A to step B without falling down. Keith and I both have tested the Video EBook with High School students, College students and Comeback Players. All groups were able to take the examples and learn from them.



We cover the topics that they simply don't have time to do in a classroom. We take the time to not only show you patterns but to explain how they are constructed.

This is a complete Improv Course on this video.

We have 2 hours and 45 minutes of video, 8 pages of instruction and 60 pages of music. All of the 2, 3 and 4 note patterns are done in every key.

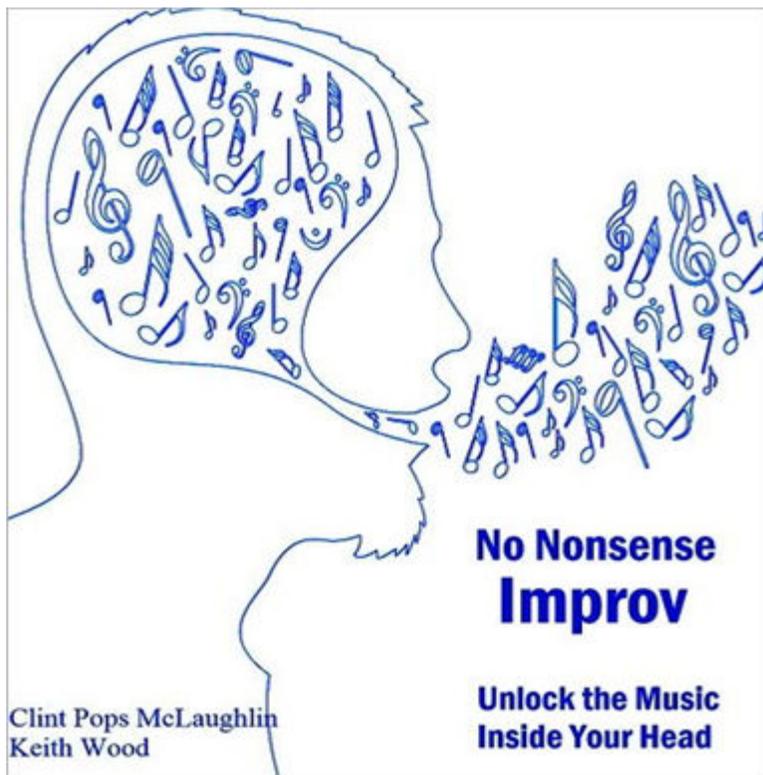
# BbTrumpet News

[www.BbTrumpetNews.com](http://www.BbTrumpetNews.com)

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

We show how to use and make note patterns, escape phrases (Ways to get unstuck when playing a solo), pentatonics, how to use Clarke TS, your 7 bugles and what that means, theme and variation, form and how to use it in improv, using 3rds and 6ths and many other ideas.

We talk about melodies, rhythms, rests, whole notes, musicality and the difference between a so-so solo and something that people will remember you by.



The video clips in this Ebook can help unlock the music that is locked up inside your head.

These are simple ideas that are easy to apply to your daily playing.

[http://www.youtube.com/watch?feature=player\\_embedded&v=nunS3kqHVhk](http://www.youtube.com/watch?feature=player_embedded&v=nunS3kqHVhk)

(Sample)

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

Clint 'Pops' McLaughlin  
[www.BbTrumpet.com](http://www.BbTrumpet.com)

[www.NewArban.com](http://www.NewArban.com)

**BbTrumpet News**

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Marco Pierobon

Review by Allen Vizzutti:

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

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

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

**MARCO PIEROBON**  
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"SOLO" IS REALLY A WONDERFUL  
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MAKES THE HAIRS ON MY ARMS STAND UP"

**JOUKO RARJANNE:**  
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BRAVISSIMO !!! IT'S TERRIFIC!"

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YAMAHA

# The Ingram Signature Mouthpiece Line

There are four models available in the new Roger Ingram signature line of trumpet mouthpieces: The Ingram V-Cup, the Ingram Lead, the Ingram Studio, and the Ingram Jazz. These are duplicates of the four mouthpieces Roger has used for more than 20 years. These mouthpieces are manufactured by Pickett Brass.

For detailed mouthpiece descriptions and ordering information:

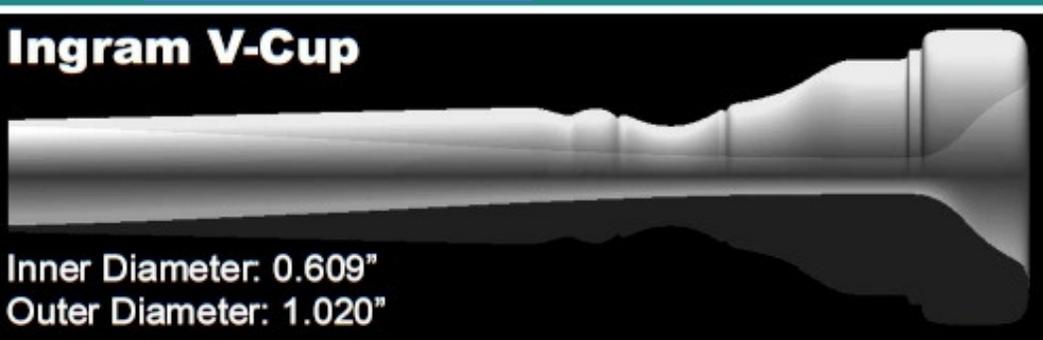
<http://OneTooTree.com/Products>

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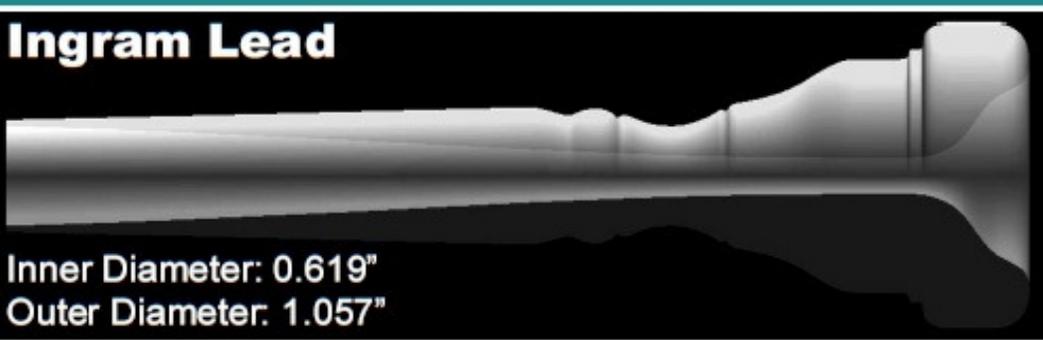
## Ingram V-Cup

Inner Diameter: 0.609"  
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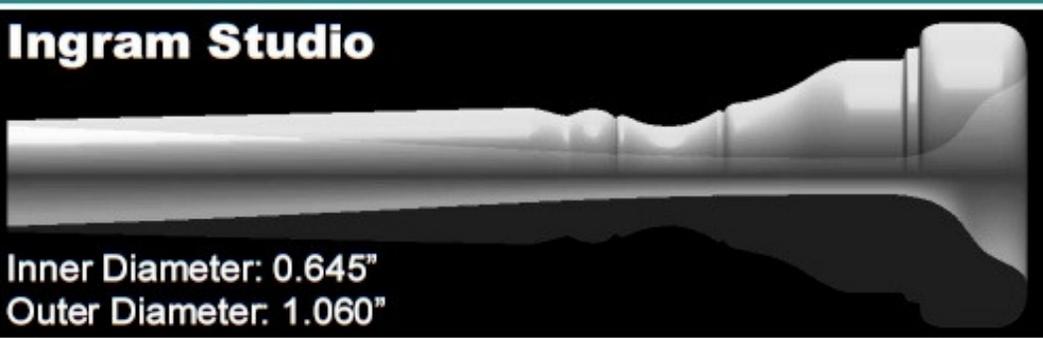
## Ingram Lead

Inner Diameter: 0.619"  
Outer Diameter: 1.057"



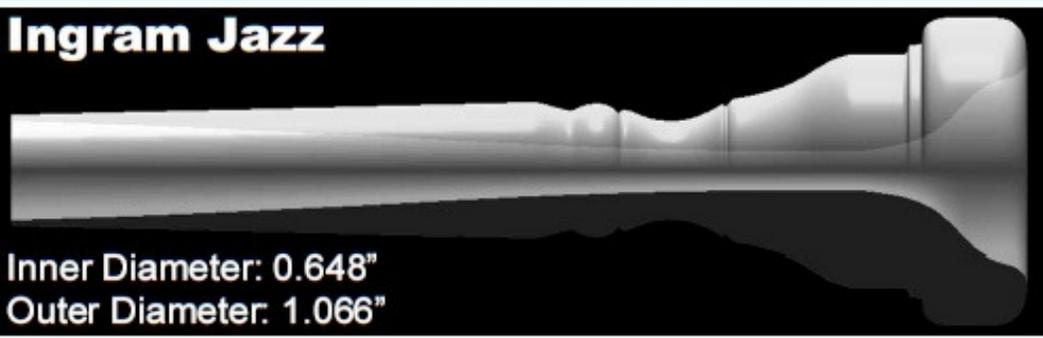
## Ingram Studio

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Outer Diameter: 1.060"



## Ingram Jazz

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(split-choir trumpet octet)

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

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

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



Listen to full audio demos at [www.robortelkjer.com](http://www.robortelkjer.com)

## John Coulton

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

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

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

[www.johncoulton.com](http://www.johncoulton.com)



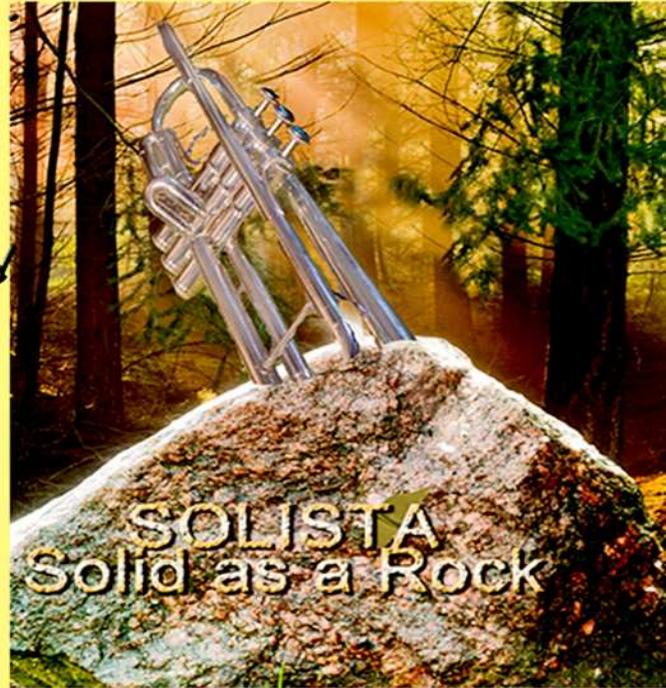
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**Review of Pops' New Expanded Range Arban Ebook.**

Review by: Mark Curry (Curry mouthpieces)

The new Arban's-based book by Clint "Pops" McLaughlin

This E-book (PDF form) takes the Arban original edition (pub. 1864) into the 2000's with respect to the modern-day requirements for range and technique. There are over 700 pages of variations on original Arban exercises and 200 more pages focused on "Pops' Stuff".

The layout of this e-book is very similar to the original, with exercises chosen as the representative for that section. Pops expands the chosen exercise to include range expansion well above the high C's found in the original book, even venturing up to the Dubba C on many occasions.

**Don't get the impression that this is merely Arbans "up an octave." It's much more than that.** Prefaces to each section have Pops' tips on how to execute correctly, with efficiency, while paying attention to our trumpet machine, our chops. It's like he's sitting right next to us on the couch, giving advice in person. Pops incorporates many of the ideas and tips he learned as a student of the late Don "Jake" Jacoby into this book. His focus while studying with Jake was not only to become a better player, but a better trumpet teacher. As a result, the feel of this book is very familiar to those of us brought up in the UNT/ North Texas style of teaching. My own instructors include Ray Sasaki, Larry Engstom (both UNT alums via Ritchie-Clendenin at Fresno State) and a summer with Dave Hickman while at Champaign (U of I).

Of particular interest to me is the "Pops Stuff" section. This is where the magic occurs. Many of Pops/Jakes fundamentals come into play here.

For instance, keeping the top space G "set" as your benchmark embouchure set- relaxing to descend, contracting to ascend. Using "Air Kicks" properly to execute leaps and intervals. Tips on tongue arch and "hiss" applicable to the given exercise. Tricky scale studies that test our sight-reading abilities. These are all in there...and, yes, the dreaded "Sensation Studies" (my personal peccadillo). I still have Ray Sasaki's handwritten version from a 1975 lesson. It made me sweat then, and it still give me the chills.

At the end of the book there's a great section on expanded range melodies and songs. These are particularly helpful to help increase our usable range. If you can play these with a beautiful singing quality you are making good progress (and maybe the neighbors will stop humming "Finlandia" LOL).

Evident throughout, Pop's teaching style of not micro-managing our trumpet machine but rather focusing on playing the exercises is an almost indirect method that releases our conscious thought process from the endless minutiae we so often get caught up in. We learn by doing. When we run into problems, Pops methods lead us to the answer behind the door. All we have to do is open it.

In short, there's no shortcut to great trumpet playing. If you can manage one exercise out of each section of this book every day you will progress beyond far beyond your expectations. Congrats on a job well done!

Mark Curry <http://www.currympc.com/>

My New Expanded Arban book can be found here.

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

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

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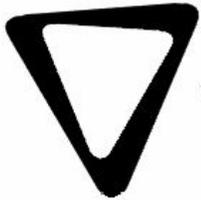


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# Eric Bolvin “Workin’ It”

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

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

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

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

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

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

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

~**Sandy Shore** – Smooth Jazz.com

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

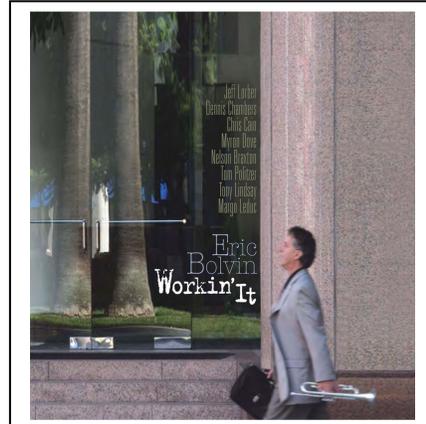
~**Trevor McLaren** - All About Jazz.com

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

~**Ronald Jackson**- JazzReview.com

Label / Artist Contact:

EBJazz Records  
Eric Bolvin Music Studios  
816 Blossom Hill Road #4  
San Jose CA 95123  
Phone/Fax: 408.236.2009  
[Eric@BolvinMusic.com](mailto:Eric@BolvinMusic.com)  
[www.BolvinMusic.com](http://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”**





Contact: Denise Melton

[publisher@martinsisterspublishing.com](mailto:publisher@martinsisterspublishing.com)

FOR RELEASE NOV. 28, 2011

### **TRUMPET TEACHER PENS HUMOROUS MEMOIR SPANNING 25 YEARS**

For more than 25 years, Patrick Dessent (pen name Sam Bennett) taught budding musicians how to play their trumpets. During these more than two decades of teaching in-home lessons, Bennett, one might say, ran into a humorous situation or two, or three ...

The 55-year-old, who has lived in the Midwest for most of his life, taught trumpet lessons in the homes of his students while he was in his 20s and 30s in suburbs just outside Chicago. Only one decade later, Bennett had already accumulated enough humorous stories for a good-sized book. After years of cajoling, his wife, Ann, convinced her husband to sit down at a keyboard and write a book which simply had to be read. At the urging of his family and former trumpet students, Bennett decided it was time to document these humorous stories and put them into a book, which is how "Memoirs of a Trumpet Teacher" was born. The fictionalized version of Bennett's time as an in-home teacher gives readers an inside look at teaching music house to house, as Bennett refers to his former profession.

Seven months later his first book, "Memoirs of a Trumpet Teacher" was an actual manuscript and less than a year later, it had been accepted by Martin Sisters Publishing LLC. Bennett, who is a band teacher during the week and performs as a professional musician on the weekends, began writing the book while he was out of school for summer and continued writing on the weekends into fall and winter.

House to house music lessons are becoming a thing of the past, Bennett says, and he misses that method of teaching, especially all the unexpected, crazy moments it entails.

"I miss all of the different pets that I came into contact with through my students," Bennett said. "They helped me get through the work day when I was a private teacher. I have really enjoyed writing about them."

Bennett's advice to aspiring writers: "Don't hesitate; go ahead and get started!"

Print and e-versions of "Memoirs of a Trumpet Teacher," can be found at

<http://www.amazon.com/> and <http://www.barnesandnoble.com/>

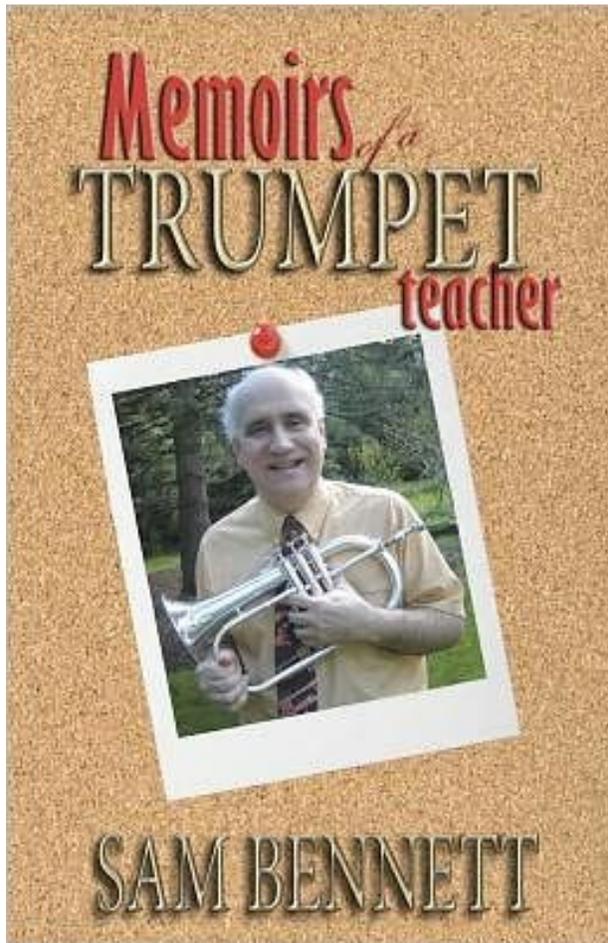
The book can also be ordered through retail book sellers.

Information about the book and the author can also be found at the publisher's Web site:

[www.martinsisterspublishing.com](http://www.martinsisterspublishing.com)

**ART INCLUDED WITH RELEASE:**

**Book Front Cover: Memoirs of a Trumpet Teacher published by Martin Sisters Publishing LLC**



**Cover photo by Jack Dessent.**

To find more information about Memoirs of a Trumpet Teacher or to schedule an interview with the author, contact information is listed below:

Patrick Dessent (pen name Sam Bennett)

[pdessent@yahoo.com](mailto:pdessent@yahoo.com)

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