



Pops BbTrumpet News

Volume 1, 2012

I have been playing, teaching and promoting trumpet for over 40 years and I have been selling books and lessons online for the last 18 years.

I have over 700 pages in print in my 10 trumpet books, a 6 hour audio course and 4 video courses.

Starting this magazine is just an extension of all of that.

I had a few people ask why I mainly wanted players in this issue. There are several reasons for this.

First the magazine is free and I am doing all of the work for free. My only payment is that I have the only teaching or book spots in the magazine. I am being 100% upfront about this.





Second Listening to world class players is a very important part of finding your own instrumental voice. It simply isn't possible to listen to too many great players.

Third I have had dealings with countless players through the years. I have always done everything I could to help and support players.

Fourth it is my hope that everyone finds a new player that they like and that we all expand our listening horizons.

This magazine is different from others.

1st all of the ads are free. The magazine itself is also free. Everyone has permission to distribute this in any manner that they wish. You may put it on your web-page, on your Facebook page, on MySpace, on Google+, on linked in, or email it to your friends. All I ask is that it stays complete.

This means that your free ad gets seen by all of my web page readers, my Facebook friends and the friends of the others that are going to post this magazine. People who didn't have anything to advertise have already told me that they are also putting this on their Facebook pages. It could develop a pretty large readership in a few months.

I am doing this every 3 months and I picked these months because of financial reasons. March is before tax time and people still have money. June is before summer vacations. September is back to school. December is the time for everyone's sales.

The deadline for articles and ads is always going to be the 25th the month before. So deadlines are Feb 25th, May 25th, August 25th, and November 25th.

Anything about trumpet or music can be in a free ad except trumpet embouchure books or lessons. (You know, the stuff I sell.) So if you have a new trumpet line or a mouthpiece line or a gadget then you can get a free full page ad.

I ask that you write something interesting like Kiku or Flip did and send it with your photo. Include links where we can buy your product. Kiku also included a sale and that is a clever idea. The interesting article is way more attention getting than reviews only and it is in your best interest to write something. I will try to feature a player like Andrea and if you want to be considered for this you should email me.

You can also send a pdf if you have something that was done professionally like Eric. The limit is still going to be 1 page per person (except for the feature).

If you have an idea for an article for me to write, want to write an article yourself, or want to put a free ad in the next issue email me. Pops@BbTrumpet.com

The next issue is already starting and I already have new ad submissions for it.

Clint 'Pops' McLaughlin www.BbTrumpet.com

What is a warm up?

A warm up is what we do physically to recover from the abuse our chops took yesterday.

On a busy day we could have a couple of gigs plus a practice and easily spend 6-8 hours playing.

By contrast; a body builder doing 3 sets of 20 reps only spends 6 minutes actually contracting a specific muscle during the workout. Really they only contract muscles while the weight is moving up or down and not when they rest between reps or sets. 3 seconds up and 3 seconds down $3+3=6$ X 60 (3sets of 20) $6 \times 60 = 360$ divided by 60 seconds = 6 minutes. So you see we really use our facial muscles.

So our warm up has to get rid of muscle stiffness, swelling and even overuse.

Players try buzzing pedals and double pedals (elephant farts), playing low brass, buzzing a tuba mouthpiece, playing didgeridoo, playing pedals and other things to help recover from a hard day.

They all help (some better than others) but the KEY is to prevent the stiffness and overuse.

Strangely enough; prevention could come from doing MORE of these things both before and after we play and not waiting until we had lip damage, to do them.

A really good warm up helps us to start relaxed and then we can play longer before problems arise.

Doing a good warm down after a hard session can lessen the stiffness we have the next day. We all know this but we get out of the habit.

Relaxing during the warm up can help us to stop overdoing facial tension or compression. We work on range and get caught up, in getting tighter than we have to be.

I like to remind players that 1st space F to 2nd line g is a major second and we can't feel the change we make.

However; High F to high G is still a major second and many of us do contortions to make the change.

We use a little more tension or compression than we need because it FEELS secure. BUT it also wastes strength.

If you are 5% too tight for High C, 5% more for D, 5% more for E, 5% more for F and 5% more for G then you gave up half an octave of range and 30-45 minutes of endurance.

We walk a tightrope; too loose and you air-ball the note, but too tight and you give up range and endurance.

Part of the relaxing element of the warm up, should also include finding the minimum amount of tension needed to play a good solid High C, D, E.

Not only will establishing the minimum everyday help with endurance, but the notes vibrate better and are stronger, plus tomorrow you don't wake up as stiff as you used to.

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

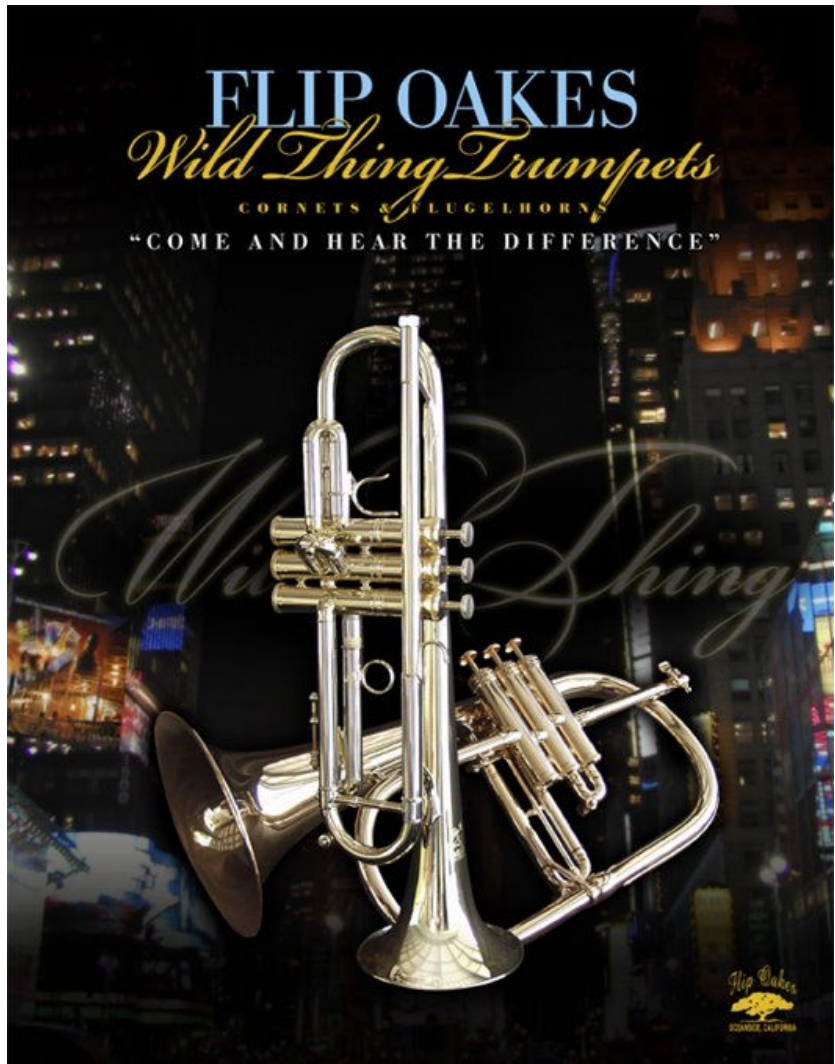
or call 760-643-1501

“COME AND HEAR THE DIFFERENCE”

All The Best,

Flip Oakes

www.flipoakes.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



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>



Featured Player

Andrea Tofanelli

Beginning this year 2012, I have been working in Italy on a famous TV show, broadcast on RAI national TV channel. It's the most important event in the Italian pop music scene, it is to say a competition among new songs. The event is called "Festival di Sanremo", with an orchestra of 60 including brass, winds, strings, rhythm section and vocalists. This is currently the sixty-second edition of this festival, and the singers are divided into a "big singers" category (that is to say famous Italian singers) and a "new proposals singers" category, who are young singers in their first professional experience, giving them the opportunity to perform on such a prestigious stage as the Teatro Ariston in San Remo. The TV show is broadcast in prime time for 5 nights.

This TV production is organized to have two periods of rehearsals, one of two weeks in the RAI studios in Rome, and one of about 20 days in the city of San Remo, where the festival takes place.

The orchestra rehearses all the songs in the contest, and also the jingles (generally played live in the show by the orchestra, with some recorded previously). Moreover, there is a lot of music for performances of the international guests. In these 62 years the Festival of Sanremo saw on stage many incredible stars, from Louis Armstrong to Robert De Niro, Madonna etc etc ...

The funniest night is the one dedicated to the historical Italian songs. The singers competing in the contest for the best song, must also choose and perform an historical Italian song with an original arrangement, and also a duet with another well famous artist (may be another singer, or actor, etc...). Usually, there's a lot more to play for the brass section. This year we had a lot of fun, especially playing with Al Jarreau.

The horns section is made of 2 trumpets, two trombones, two saxophones and two french horns. My colleague in the trumpet section is an excellent trumpet player from Rome, Mr. Sergio Vitale.

He's a very strong trumpet player, even physically, with a great sound and a perfect intonation. His equipment consists of a Schilke S32, a Bob Reeves 42ES trumpet standard mouthpiece, with a customized shank, and an Olds vintage flugel played with a Giardinelli 7 flugel mouthpiece.

In this festival we only use Bb trumpet and flugelhorn, and we have ready also our piccolo trumpets (both Yamaha models) for any eventuality, just in case the arrangers decide to write something for that instrument, as it has happened in past.

My equipment includes a lacquered Yamaha 8340EM trumpet and an 6310Z flugel. I currently came back to my customized heavy trumpet mouthpiece made by Yamaha. On the flugel I use a Yamaha 7F4.

In these last 4 months I came back to playing that heavy mouthpiece because I lost my Yamaha GP customized mouthpiece. Don't ask me how I could have been able to lose my mouthpiece...it's a mystery also for me. Maybe someone stole it. Anyway, I do not exclude the possibility to come back to lighter mouthpieces in the near future.

Many arrangements of the Italian songs in the contest have a limited extension, and we are often requested to play the flugelhorn. For this edition of the festival I had only one trumpet solo to play (...don't forget that is unusual to find a trumpet solo in the Italian pop music...) on the final part of a rock ballad sung by a melodic rock group. Here is the video posted on Youtube by fans of the group, please check the final part of the song:

http://www.youtube.com/watch?v=2mKddSKf3_8

As soon as I finished the TV show, that day after I immediately had a great concert to play, again as lead in Parma: the Stan Kenton's "Cuban Fire Suite". Most of the lead trumpet was originally recorded by Bud Brisbois. It will be great fun and a great honor to play it, also because for Italy it was an absolute premiere performance.

Many other concerts are waiting for me in the next weeks and months, included the always prestigious ITG in Columbus (Georgia, USA)

organized this year by Robert Murray and Lauren Murray. I'll speak about all these things in future articles.

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/>

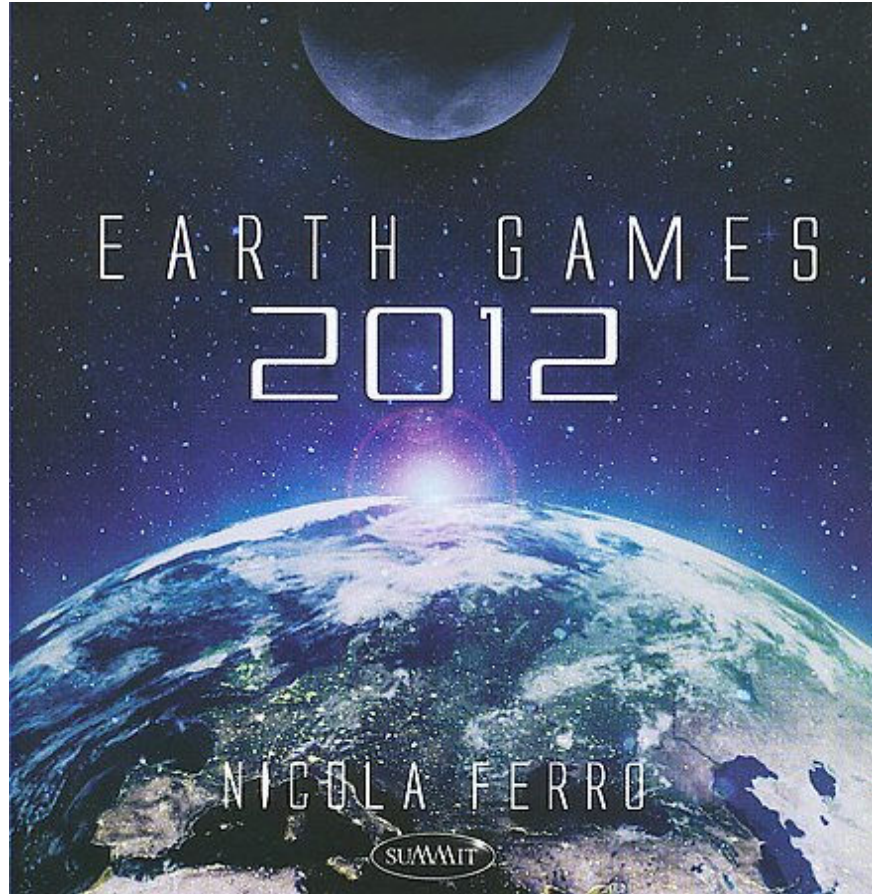


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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>

The Magic Mouthpiece

As much as many of us wished that there was a "Magic Mouthpiece" I personally don't believe that there is one.

I get more emails about mouthpieces than any other topic. The number 1 question is "What mouthpiece should I play?" Without seeing and hearing someone play; the chances of me picking THE right mouthpiece for them is less than 1%. After all, there are over 1000 different mouthpieces for sale. I also can't pick someone's shoe size without seeing them.

One of the statements I see often is that comfort was high on the list when they picked their last mouthpiece. I usually remind them that I don't remember any player getting a gig because people thought they had a comfortable mouthpiece. SOUND needs to be the main factor.

The next thing I hear often is that they should play the biggest (or) smallest mouthpiece that seems to get the job done. (It depends on the genre of music that the person giving the advice had as a specialty.) I think that some compromise might be good. The biggest may and sometimes does adversely affect endurance. The smallest may affect how well we play low notes or even the overall tone quality.

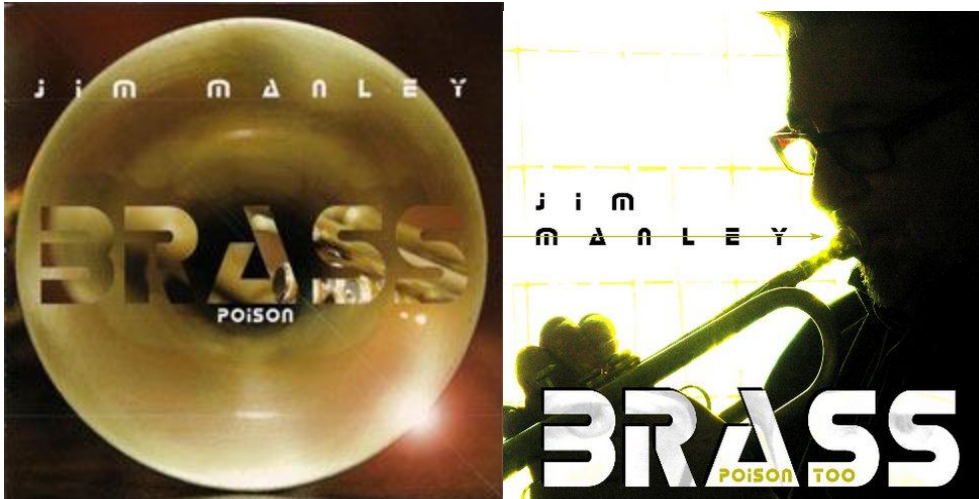
The next thing I see is a tendency to OVERchange things. They go from Bach 1.5C to a Schilke 14A4a. They changed rim contour, rim thickness, the rim bite, the cup diameter, the cup depth, the throat size, the backbore size and because they changed so many things; they don't know what changes helped and what changes hindered their progress.

We get a better idea of how the change works if we change 1 thing at a time. If you played a Bach 1.5C and wanted a little sizzle in the upper register then you could try a 1.5D. (See how we kept the same rim shape, diameter, backbore... and only changed the depth.) This is easy enough to do with a company like Curry because he makes every diameter in every depth. So if we ask ourselves WHY we want to change mouthpieces and WHAT we want to happen then we often get 1 small change that could work really well.

Pops

www.BbTrumpet.com

GET SOME BRASS POISON



JIM MANLEY

BRASS POISON & BRASS POISON TOO

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

Dontae Winslow

www.winslowdynasty.com

I am currently performing @ Carnegie Hall Monday Feb 6th, and 7th with Jay-Z.

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://ow.ly/6a6mK>

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

Here is the new DW A6 Trumpet (my own model) that I designed for Adams and the cover of our new CD.



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

Where's your head?

My trumpet teacher Don "Jake" Jacoby used to remind me that 95% of everyone's mistakes were caused because they didn't always think about playing. He used to ask "Where's your head?"

I often get phone calls from players after a gig and they talk about how hard it was, or how tired they got. They play something for me and I ask them to play it again but to support the notes. They play it again with proper support and it screams and was easy for them.

They forgot a basic.

They forgot support.

I have seen players forget all kinds of things because they got caught up thinking about something else besides trumpet playing and the music.

One of the most basic things that people often forget is to have a "Sound Model" in their head BEFORE they pick the trumpet up.

I find that if they play without a "Sound Model"; then they rarely produce the sound and music that they wanted to present.

In my studio; I start students out with a couple of "Sound Models", and as they develop, I add more and more variations to their sound. Let's say to start I have them model a flute, an opera baritone (singer), and a tuba. This shows them quickly that we do have a diverse sound palette and we need to learn to control it. After all, even if you stay in one genre of music, you still need several sounds to be expressive.

How many "Sound Models" do we need? Well how many different types of music are there?

A ballad needs to sound different from salsa, or from bebop, or from blues, or rock. There are a LOT of types of music and we need "Sound Models" for each and often more than 1.

Pops

www.BbTrumpet.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





ERIC BOLVIN

On *No Boundaries*, Eric Bolvin's supremely eclectic, genre busting and pigeonhole defying follow-up to his 2009 release *Workin' It*, the versatile veteran San Francisco based composer and trumpet master perfectly embodies a spirit all independent artists wish they could access. That is, instead of trying to tailor all their tracks to be as accessible and radio friendly as possible, he finds a unique way to mix the mainstream with the adventurous, creating a listening experience completely connected to the unexpected. He makes the transition easy, centering his vibe around a smoky toned B-flat trumpet while whipping up the delightfully melodic, easy grooving radio friendly "Late Night Call" to seduce us into the deeper experience.

"El Gato Loco" floats a dreamy, soulful trumpet melody over a lilting trip hop/reggae groove. "Z-Mode" funkily fuses symphonic synth textures and moody trumpeting with buoyant hip-hop bass grooves and infectious scratching. On the delightfully Latin flavored "Cricket Dance," Bolvin surrounds his smoky horn with a dashing swirl of flamenco guitar, shuffling Latin percussion and harmonica sounds. Getting a little more aggressive, but still chillin' to some degree, he creates a funky electronic/lounge/chill out groove behind the bubbly hypnosis of a melody on "Knuckle Knows." Fans of the trumpeter's *Workin' It* album will recognize his new, extended trance mix of "Panama Red" instantly; the track continues the bubbling chill vibe but includes fun horn blasts and a soothing synth melody. Eric's lush, soulful horn playing is sure to keep audiences engaged from start to finish.

— Jonathan Widran, *Jazziz Magazine*
Jazz Editor, Wine and Jazz Magazine

'NO BOUNDARIES'

THE NEW CD FROM TRUMPETER, ERIC BOLVIN

Album: **NO BOUNDRIES**

Album Release date: June 1, 2010

Reviews

"This disc contains an outstanding variety of compelling music, that's sure to be a hit. Highly recommended!"

— Sandy Shore, *SmoothJazz.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, *AllAboutJazz.com*

Available at:

www.BolvinMusic.com

<http://www.cdbaby.com/Artist/EricBolvin>

<http://itunes.apple.com/artist/eric-bolvin/id261483242>

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Adam Leibovitz (949) 448-9444
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Interviews & Booking:

Eric Bolvin 408.236.2009 eric@BolvinMusic.com

Connect with Eric on Myspace, Facebook & YouTube:

<http://www.myspace.com/ericbolvin>

<http://www.facebook.com/pages/Eric-Bolvin-Music-Studios/141626504807?ref=mf>

<http://www.youtube.com/profile?user=ebjazz>

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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.

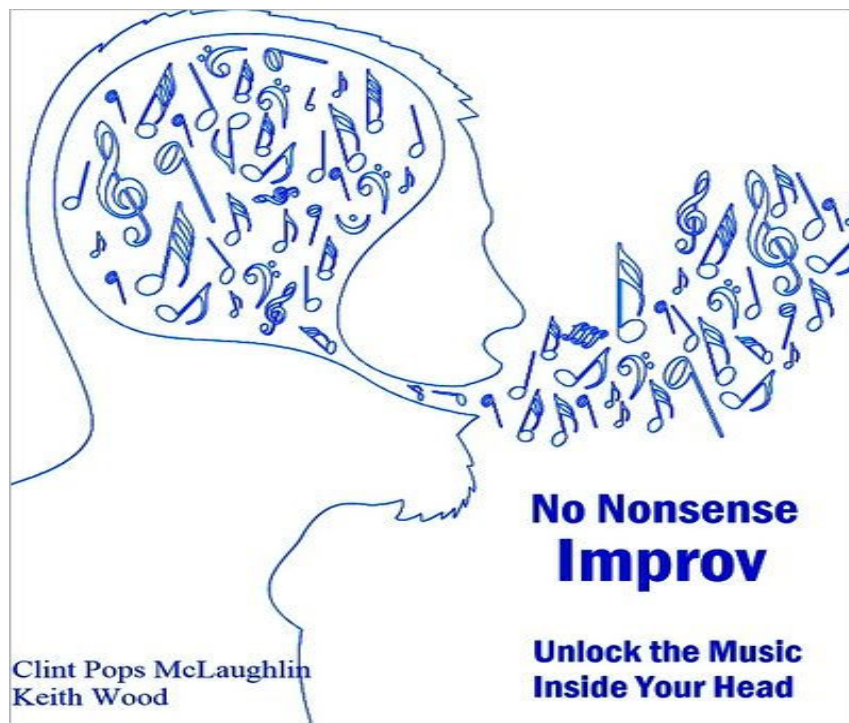
I thought about this problem for years and finally made a video course that shows several different ways to bridge that gap. We show how to use and make note patterns, escape phrases (Ways to get unstuck when playing a solo), pentatonics, how to use Clarke TS, your 7 bugles and what that means, theme 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

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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MARCHE
WIND BAND
CONDUCTOR: MICHELE MANGANI

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

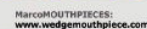
ROGER BOBO: "PERSONAL AND POWERFUL,
MAKES THE HAIRS ON MY ARMS STAND UP"

JOUKO HARIANNE:
"GREAT CD AND BRILLIANT PLAYING!"

STEPHEN BURNS:
"BRILLIANT AND CHARMING!"

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

WWW.MARCOPIEROBON.COM



Illness and medicines;

I get asked a lot about playing and illness or the effects of medicines on playing. There are many things that we have to deal with to keep our playing level high. These things happen at all ages.

Teens have acne meds that severely dry and split the lips. They need to use lip balms several times a day and drink water before they play.

Many cold and flu meds also cause drying of the lips. Really dry lips don't vibrate well so when you have a cold use lip balm also.

Many people of all ages have diabetes. If this isn't fully under control then you have issues with fluids. You hold fluids and your lips swell slightly. The meds help you expel the fluids and the lips shrink slightly. If your diabetes is really out of control then you can feel these changes in your playing.

Heart failure has the same fluid issues but even when controlled the lips swell some. Often they use 2 different diameter mouthpieces to try to keep the same playing feel.

Some heart meds include a muscle relaxer and some people with strained muscles also take relaxers. A muscle is a muscle and these relaxers also weaken the embouchure muscles. To offset this you should do exercises for your lips; like the pencil exercise.
<http://www.bbtrumpet.com/chop.html>

Even getting older causes changes in how we play. I have worked with many players who were great in school but started to notice small changes by the age of 40. If you don't make the right adjustments like getting rid of facial tension; then there comes a time when things crash. I have helped many players in their 50s, 60, and 70s make subtle changes to how they play and get back more than they lost to age.

My friend and student Tommy Loy played his 1st double C in his 70s. He more than doubled his endurance. This shows that there is no age when we can't improve. Like I tell people "As long as you're still breathing, you can improve."

Pops

www.BbTrumpet.com