



Welcome to Volume 6 of The BbTrumpet News Ezine.

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

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

If you have a CD, tour, mouthpiece line, trumpet line, or gadget send me info for your FREE ad in the next issue. If you want to send an article, that would be most welcome too. The deadline to be included in Vol 7 is August 25th. Send info to pops@BbTrumpet.com

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

Enjoy

Clint 'Pops' McLaughlin

www.BbTrumpet.com

How to practice range?

I am asked this question everyday.

There are many schools of thought and some include pedals, no pedals, buzzing, no buzzing, and lots of other variables.

There is 1 thing that all schools of thought include. That 1 thing is the topic of this article.

The only ingredient in every system is actually trying to play high notes. All of the other things are preparations, warmups, warmdowns, flexibility, relaxation... these are important but the KEY is trying to play the high notes.

See if you diligently did all of the other things but NEVER tried to play a high note; then your range would never improve.

Sometimes we focus too much on the extras and leave out the essentials.

OK so HOW do you try to play the high notes?

You do everything up high that you did down low. You do scales, arpeggios, slurs, intervals, tonguing, melodies. You just move things up $\frac{1}{2}$ a step, or a step above what is normal for you.

When that feels good then you play everything up another $\frac{1}{2}$ a step or step. This builds a solid and dependable range.

In the past people had to transpose music to do this. I went ahead and transposed 954 pages of music for you.

The next few pages show some example from "The New Expanded Range Arban Ebook". 954 pages for the super low price of 40 dollars.

Clint 'Pops' McLaughlin

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

Contents of The New Arban Book

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www.NewArban.com

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

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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.

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//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:

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- 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.

What are the differences between Pros and the rest of us?

I get asked this question several times every day. It is easy to answer but sometimes hard to get people to fully understand. I'm going to outline it for you here.

1st Pros take lessons. I'll use me as an example. When I was in High School I took private trumpet lessons from 7 different teachers. I had my basic weekly teacher and I supplemented his teaching with other teachers. This fills in the blanks that are often left in a students' understanding.

In College I got more serious with it and had 2 different weekly teachers. I also added special extra monthly lessons with other teachers and went to every clinic within 1000 miles. I can't tell you how many teachers worked with me because I simply can't remember.

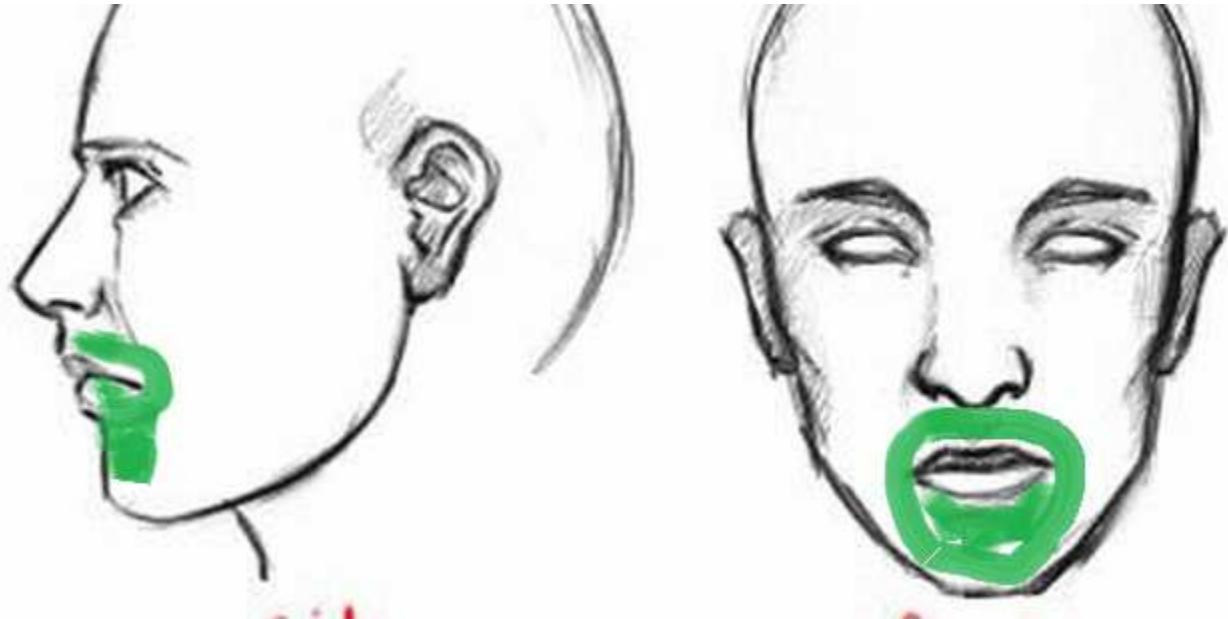
This is a HUGE difference between Pros and average players. You can NOT listen to yourself and know how to fix problems. If YOU knew how to fix your problems, then you wouldn't have developed the problems. Often we can't even hear our own problems because it seems normal for us. Lastly until you have helped others fix a problem, you might not even know it can be fixed. You might think that it needs twice as much practice when it really needs something to change. Because of these things we NEED teachers.

Next Pros don't play with the same amount of facial tension that average players do. They usually don't use the same muscles either.

Several studies using infra red photography have shown that Pros tend to use the muscles within $\frac{1}{2}$ inch – 1 inch from the lips and NOT the cheek muscles.

Green means the muscles are lightly used.

Average muscles used by Pro Brass Players.



Next you will see the muscles used by High School, College and comeback players. You will notice they are yellow and some red. Yellow is strenuous use and red is severe overuse.

Average player.



(I used a drawing because I didn't have permission to publish pictures from the studies.) One study is:

Bertsch, Matthias; Maca, Thomas. Jean-Pierre Mathez (Hrsg.). Visualization of Brass Players' Warm up by infrared Thermography. Brass Bulletin: International magazine for brass players, 114. Vuarmarens (CH): BRASS BULLETIN, 2001.

The 2 groups are using different parts of the face. This is the 1st thing I change in every student I get. Tension from the side prevents tongue arch from working, it tires you out and it hinders the lips and makes it hard for them to vibrate which prevents resonance and harms range.

As with everything in life this is not universal but it is pretty standard. It represents what the majority of each group does.

The 3rd thing is that most Pros are resonant. (Sadly not all are.) That is a combination of being relaxed in pitch center AND allowing vibrations to happen inside the aperture tunnel. Most players fight to keep the vibrations outside but that prevents the upper harmonics from being strong enough to make you resonant.

If you record a professional player and look at their sound through a spectrum analyzer, you will see that there is more intensity in the 2nd – 4th harmonics than in the fundamental. The octave above the note being played is stronger than the fundamental as is the fifth above that and the octave above that. A resonant players loudest frequency is NOT the note being played but an octave above.

Because the average player plays on the stiff tissue only their loudest frequency is the fundamental and they have no resonance. When you force the note to be played on stiff tissue there is nothing left to vibrate for the higher harmonics. Vibrating inside the aperture tunnel allows the higher harmonics to automatically vibrate on the outer stiff lip tissue and BOOM you have instant resonance.

This is another thing I teach every day.

Clint 'Pops' McLaughlin www.BbTrumpet.com

Choosing The Right Mouthpiece

By Paul Baron

First of all, the title is a little misleading. It should read “Choosing The Right Mouthpiece For You And Your Needs”, or “Choosing The Right Mouthpiece For The Job”, but then I’d have to make the title font smaller and I think the size 18 font works. This is a good time to mention that I’m not an expert in mouthpiece design, but as a trumpet player I’ve spent many years and considerable amounts of money searching for the “right” mouthpiece. Trumpet players can be a very strange group, always searching for the “answer” to all their playing problems, or the “secret weapon” mouthpiece that will instantly transform them into Maurice Andre or Maynard Ferguson. In fact, Maynard Ferguson’s mouthpiece is such a specialty piece that most couldn’t even play it! That’s definitely true for me. But Maynard got the sound, feel, and resistance he liked. Unfortunately, and much to my disappointment, that “secret weapon” mouthpiece doesn’t exist. But the mouthpiece that’s best suited to you and your needs can be a matter of knowing what those needs, both physically and musically are, and playing the mouthpiece that’s best suited to those needs. Then it’s up to the player I’m afraid. Nothing can compare to, or equal, good old fashioned practice. It took me many years to figure that one out. *“You mean there isn’t a perfect mouthpiece for me that will make me sound like Wynton Marsalis, Clark Terry, Maynard, and Bud Herseth all in the same mouthpiece and be able to change sounds in an instant?”* Apparently there wasn’t. Nevertheless, with the help of some very brilliant mouthpiece makers, lots of money, time, and frustration, and many years playing in many different musical styles, I have come up with some thoughts which I know will help you move more quickly through the mouthpiece maze and choose a mouthpiece more suitable for your physical and musical needs. Since I’m not an expert, what this article will hopefully do is break down the process of choosing a mouthpiece rather than talk about the technical points of the various aspects of the mouthpiece itself. There are many detailed articles about alpha angles, rim contours, cup depths, and descriptions on throat and backbore sizes, and many if not most of the mouthpiece makers have this information on their web sites. As a player, what I’m going to do is take you through the process I’ve gone through myself to help you more quickly and easily choose the mouthpiece for that’s best suited for you, hopefully saving you money, time, and frustration along the way.

Choosing the right mouthpiece for your physical needs takes into account a number of variables including the size and shape of the lips, size and shape of the oral cavity, teeth size and alignment, and any number of combinations of the above and some I’ve most likely left out. That part is the hardest to write about or advise on. The easier second part is choosing the right mouthpiece for the job or style of music you most often play, and possibly some alternates in order to move from one style to the next with the

appropriate sound. I'll attempt to break down the variables and talk about each separately in order to help you choose a mouthpiece best suited to your body and music.

First of all, you need to experiment and find the rim size and contour that feels most comfortable for you. No one can tell you what the most comfortable rim for you is going to be; only you will know what feels best. For some, a narrow rim with a substantial bite helps them feel more "secure" with note placement and with their attacks. Some prefer a wider, flatter rim with less bite to help with endurance and upper range. This can take some time to determine which rim type feels best, but what I found that helps is to try and block out thinking about the other variables, the cup, backbore, and throat, for the time being. This is sometimes difficult because obviously all the components add up to complete the whole mouthpiece and determine sound, projection, timbre, endurance, range, etc. For now though, try not to listen too closely to the sound but pay more attention to feel how the rim sits on your lips and how it aligns with your teeth in regards to high points, flat sections and so on, paying close attention to the inside diameter for comfort on the lips and teeth. The outside diameter is important as well, but for me, the inside bite and diameter is more crucial. Ask yourself if it feels like the inside bite of the mouthpiece is sitting squarely on a high point on your teeth or evenly distributes the contact pressure. Does it feel secure on your lips, or do you have the feeling that it "floats" around and doesn't feel like you can hit notes accurately? Again, this is somewhat difficult since the rest of the mouthpiece variables factor in, but try to ignore them for now. Now ask yourself if you feel like you have enough buzzing surface of the lips inside the mouthpiece, or if it feels too restricting and is being cut off. Once you come up with a rim that, at least for now, feels comfortable and allows for an unrestricted buzzing surface, it's time to decide how you want to sound and pick the mouthpiece that helps you get that sound through the horn with the most efficiency. Within reason, we will all sound like ourselves on any equipment we play, but I think the choice of mouthpiece, and horn as well, that most efficiently and easily lets us obtain our sound goal is the best way to go.

The next part of the mouthpiece to decide on is the cup. You will want to ask yourself what kind of sound you want and what is most appropriate for the music you're playing. Do you play mostly symphonic, big band, chamber music, small group jazz, lead and commercial, show bands, marching bands, etc? Answering these questions will help decide what you are after in a mouthpiece and tailor the cup to the music. If you play mostly symphonic music you may want to start with a larger volume cup with less resistance for a darker timbre. If you're playing mostly lead and commercial, you may find a shallower cup with more resistance gets a brighter sound and crisper attacks. Having just said this, it's important to know that none of this is absolute and there are many players that play what are seemingly either too large or too small mouthpieces for the music, according to what many might think inappropriate or unorthodox. The mouthpiece that is best for you is the one that helps you sound the way you want and in keeping with the sound for the music you're playing. Large for one person might be

perfect for some, and too small for someone else. What is good to know is that changing the depth and shape of the cup can greatly change the resistance, timbre, feel, comfort level, etc of the mouthpiece and therefore overall sound. Generally speaking for most people, playing a shallower cup helps in the upper register by adding more resistance to the air stream and makes for a brighter sound. It can also make lower playing a little more difficult if the cup is too shallow. Playing a larger cup helps get a darker, warmer sound and makes low register playing easier; conversely playing in the upper register might be more difficult with that larger cup. Again, these are generalities and an accomplished player can usually play their entire range on any size mouthpiece, but depending on the musical needs and the ease of getting the sound they want with the most amount of efficiency, they will choose the mouthpiece accordingly.

Once you've chosen the rim that feels most comfortable, and a cup you feel most efficiently and easily allows your sound to come through, you'll want to look at the backbore and throat of the mouthpiece. A larger tapered backbore will generally give you a wider fatter sound. It will usually make your sound darker as well and it can also cut down on the projection distance if there isn't much resistance. A narrow backbore will tighten the focus of the sound and can increase the projection but you will lose some breadth to the sound. It's best to match the backbore to the cup and tie this in with your sound and what most easily allows you to get the sound you want. Symphonic players often choose larger backbores with larger cups for a bigger, broader, and warmer sound appropriate to the music. Commercial/lead players tend to want tighter backbores to add resistance to help get a more focused and brighter sound with less breadth but more focused projection. These also work well on microphone playing since the sound is so focused and directional and will pick up more easily. For most players, a mouthpiece that is suited to a wider range of styles and therefore easier to change the sound is the best way to go. For example, a Bach 3C size is a pretty common width and depth, and many people can make this mouthpiece work for commercial/lead and classical. I've always subscribed to the idea that playing the mouthpiece that makes the job easier works best for me, so for lead/commercial I use something comparable to a Bach 5D, and for classical something comparable to a Bach 3B. Again, there are those that play extremely large or small mouthpieces with great success, but I've written about some generalities and some good guidelines that have helped me, and seem to be common to most professional players and our needs.

Having this information and the self awareness of your physical and musical needs will help with the process of finding the best mouthpiece for you. It also helps the mouthpiece manufacturer if you can speak to them and be able to more accurately describe your needs and wants, and in this way they can help you purchase a mouthpiece that will be more suited to your needs. The rest is up to you and the practice studio. Happy mouthpiece hunting.

Copy-write: Paul Baron 1/17/2007

Hi Pops,
Thanks for including my article in your magazine. It's an honor!!

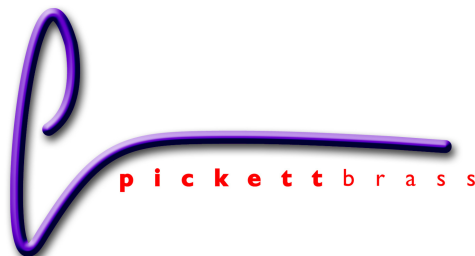
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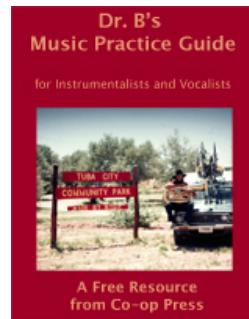
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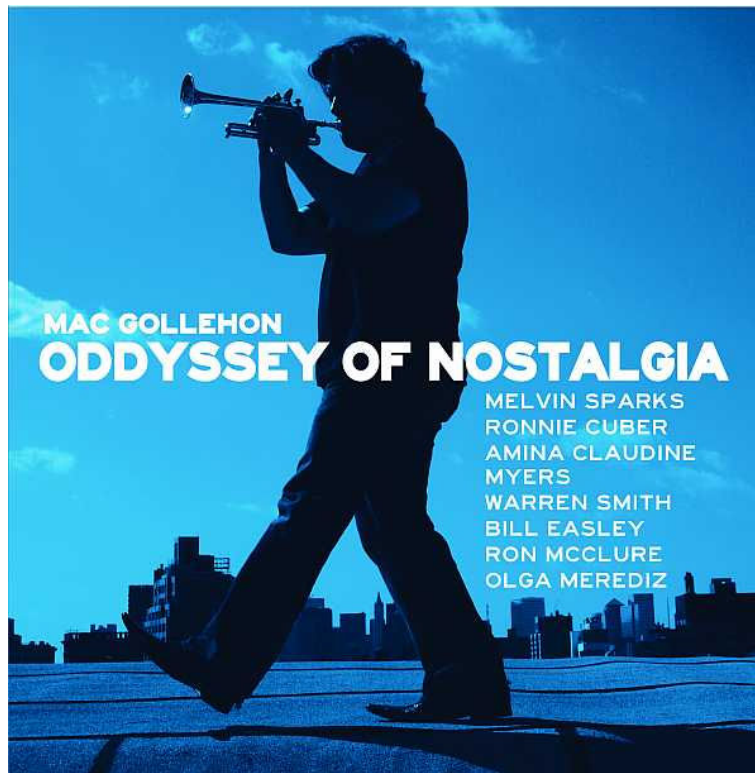
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Open and closed embouchure made easy. (I hope)

1st let me say that neither of these really happen. No embouchure is really open because when they play an A=440 some part of the top lip is touching some part of the bottom lip 440 times every second. However; since that also means the lips part 440 times every second then no embouchure is really closed either.

I know that many people like to argue this but EVERY study using video has ALWAYS shown the lips vibrating and touching as many times per second as the frequency that they were playing.

Generally what people talk about is 2 things how they set the mouthpiece and how it feels. These are very different and cause many people to be confused.

Most teachers and Pros in clinics are talking about the open FEELING they get because they play inside the aperture tunnel and the closing happens out of sight. Hopefully this video explains that.



Sadly most players don't use or understand about the aperture tunnel and so they try to part the outside of the lips and they mistakenly part the lips when placing the mouthpiece. To help these people, some teachers (me included) use an incorrect term to help them to understand that the lips do touch.

Clint 'Pops' McLaughlin

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

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/>

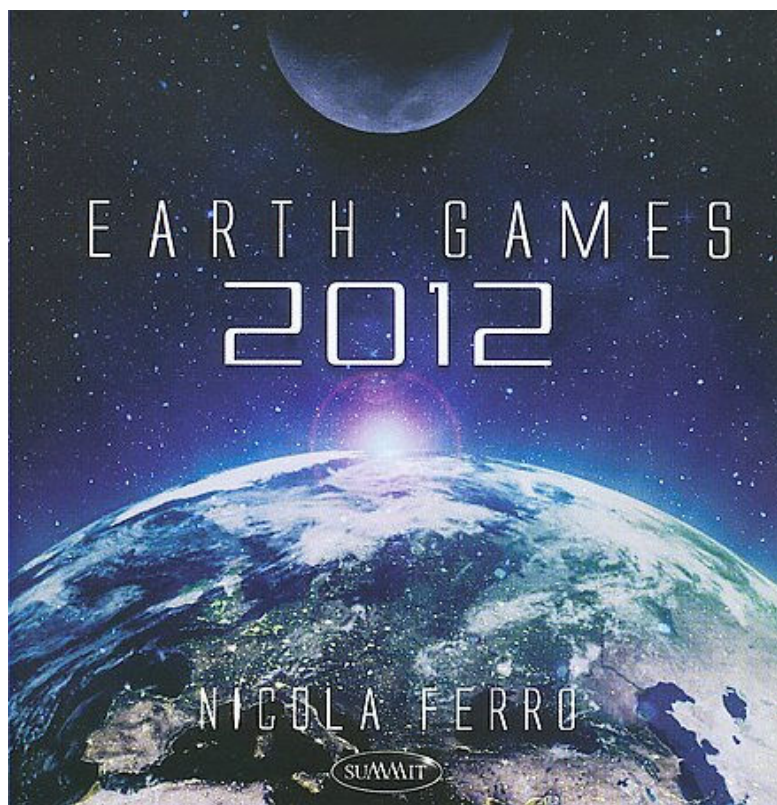


<http://www.cdbaby.com/cd/AndreaTofanelli#>

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>

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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Tommy Loy Remembered:

Tommy was born in 1930 in Denison, TX, and attended Southern Methodist University in Dallas before enlisting in the U.S. Air Force, where he played with and conducted bands. After his discharge, he returned to SMU and finished his bachelor's degree in music education.

While in college at SMU, Tommy began playing with a dixieland band called the Cell Block 7 that was booked on the old Ed Sullivan Show. It was with the Cell Block band in 1953 that Loy met Jack Ruby while playing at Ruby's Vegas Club in Dallas. Ruby would later gain notoriety as the assassin of Lee Harvey Oswald.

Tommy played at the Levee jazz nightclub in Dallas from 1961 to 1974. He also led the Upper Dallas Jazz Band, a 6-piece "original traditional" jazz group and played with other groups around Dallas: The Dallas Christian Brass, The Razzmajazz Dixieland Band, and the Richland College Evening Jazz Ensemble.

Tommy was a frequent guest artist at the Landing Jazz Club in San Antonio, leading the Tommy Loy All-Stars and the Landing Quintet on weekend nights whenever Jim Cullum was out on tour.

Tommy Loy was best known as the National Anthem trumpet soloist for the Dallas Cowboys for 22 years, from

Thanksgiving Day 1966 until 1989. In 66 the season was 10 games and Tommy got \$ 600 (for the season) and free tickets.

Opera star Robert Merrill was to sing the National Anthem for the Superbowl in 71. A sudden storm snowed him in and Tommy got a call the night before the game and had only 2 hours to make the flight to get there.

He played the National Anthem for Super Bowl V in Miami on January 17, 1971. The TV audience for that was over 100 Million. Tommy made a joke about playing for more people that one day than his idol Harry James did in his lifetime.

He received the BMI Music In Sports Award in 1982.

Tommy worked as a musician and recording engineer for about 35 years both writing and producing musical commercials.

Tommy loved music and often would say "I would rather play than eat." While many people say that; Tommy lived it. I'll give you an example; in 2002 Tommy learned that he had pancreatic cancer.

However; he didn't let it slow him down. Tommy went to Scotland with Bob Romans, Cell Block 7 Jazz Band; where he played 11 gigs in 13 days on a whirlwind trip through the Scottish countryside. ...he passed away just two months later."

That is the commitment to music that Tommy Loy had.

Tommy submitted an article for one of my books "The Pros Talk Embouchure".

Here is his article.

My first teacher left me with some misinformation that put my feet in cement (figuratively) for about 7 years. In trying to demonstrate how to begin a tone, she placed her tongue between her lips and then withdrew it to say "thooo". I interpreted that to mean that the tongue STAYED in between the lips when playing and that she only removed hers to be able to vocalize the syllable "thooo". I kept MY tongue in between the teeth and "blew around it" articulating with the middle of my tongue. (I'm sure that explains why I couldn't double or triple tongue worth a flip. I still can't...it's a holdover memory.)

This wild story is not without merit. I made fast progress playing that way and was able to perform a simple cornet solo in recital after only 4 lessons. The range was to "C" on the middle space. The piece was "In The Clouds."

I loved the trumpet so that I worked hard and practiced religiously. All this until I entered college.

My first college teacher was the guy that was a "buddy" to his students. He would demonstrate, talk, tell stories, smoke cigarettes and take his students for coffee but not much else. He didn't want to change me since I had made fair progress already.

After a couple of semesters, I asked for a change. Some of my friends were with "the other guy" and they were progressing much faster than I. "The other guy" was a former symphonic French Horn player.

He was German, short in stature and patience, and armed with very rigid means of "how to play a brass instrument."

His approach (and subsequently mine) was Farkas, flat chin and all.

The students of Alfred Resch began every 1 hour lesson with buzzing on the mouthpiece. For the Fr. Horn players, that was 4 octave scales. The trumpets did 3 octaves. After you buzzed them on the MP, you played them on the instrument.

He knew within about three or four tones if you had done your practice or not. It was eerie! There was no concentrated "range" study at all...the 3 or 4 octave buzzes were to take care of that. He taught curled corners to increase range and conserve air. He would always have the student go through "Air, set & tighten, attack" on every tone.

He didn't teach "air continuity" which I believe would have saved me several years of wandering about looking for more air. He didn't teach a "play through" air system.

I developed a full four octave range on horn. I did not play trumpet/cornet at all from 1949-1952. I entered the Air Force and began to do some doubling...my bands were short of trumpet improvisers. I was able to go back into his Farkas embouchure and modified it a bit by rolling in my lower lip a bit more than he had said. I still do that when I'm tired.

Clint, I hope this is useful to you. My opinion of a good embouchure comes from the outside in:

If the player can do the job with a good, solid characteristic sound without excessive pressure, it's a good set.

Best wishes...

Tommy Loy

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:

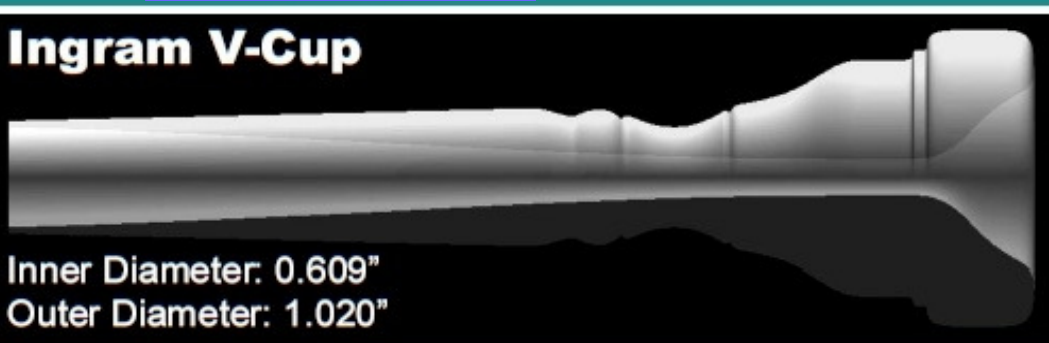
<http://OneTooTree.com/Products>

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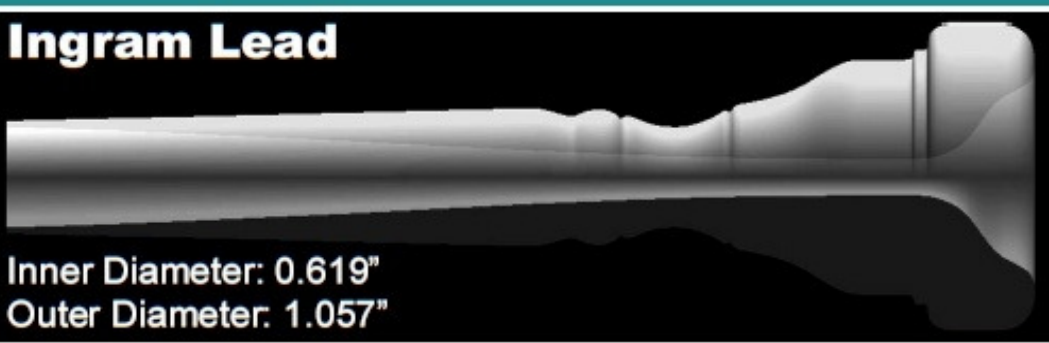
Ingram V-Cup

Inner Diameter: 0.609"
Outer Diameter: 1.020"



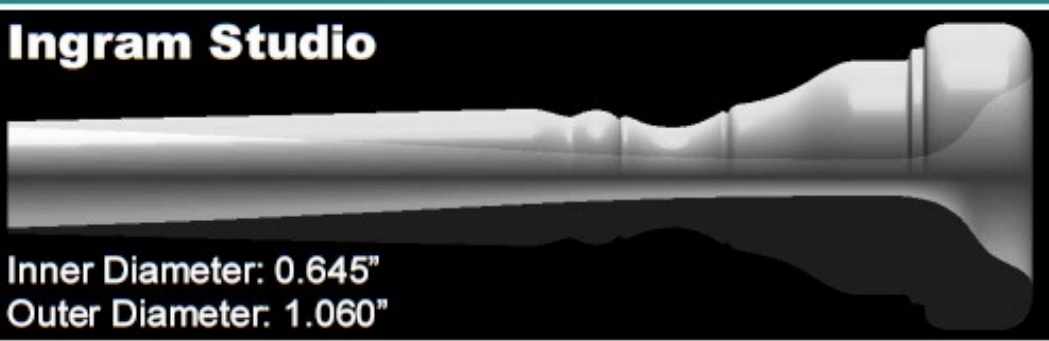
Ingram Lead

Inner Diameter: 0.619"
Outer Diameter: 1.057"



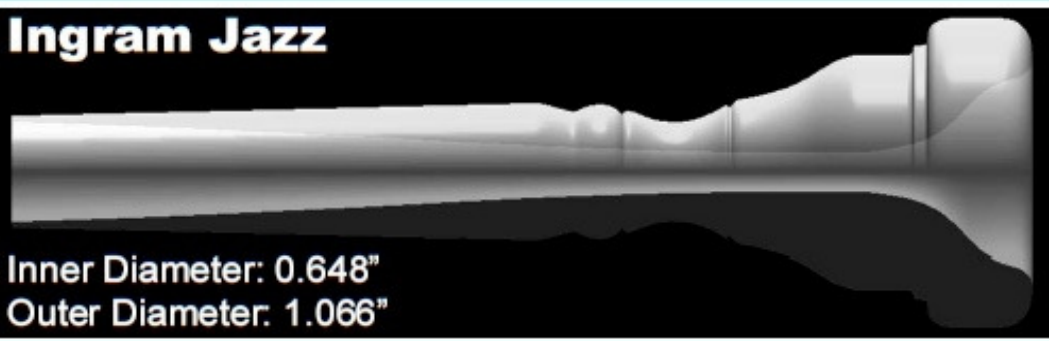
Ingram Studio

Inner Diameter: 0.645"
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Ingram Jazz

Inner Diameter: 0.648"
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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>

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Frank Greene



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As a player who has made his bones dwelling in the trumpet's altissimo register, Manley displays wonderful musicianship across the instruments' range on both trumpet and flugelhorn. In addition to his Maynard Ferguson-like scream chops, Manley's flugelhorn playing is very expressive ("Rocket Man") and his ensemble leadership is excellent, as is the high energy feeling to the ensemble. "Soul Makossa" and "It's Your Thing" not only kick, but move butt. When Manley screams and spews fire, he pulls the ensemble enthusiastically along and they willingly respond with vigor.

Nick Mondello/All About Jazz

It's diverse, progressive, delightful, pyrotechnic, stratospheric, exoteric, wistful, tasteful, soulful, it rocks, it's the bomb. Like a good book I could not put it down. From Brubeck to the Beatles it has something for everyone. Jim Manley has once again outdone himself. Put it on your stereo and crack it up.

Ed Matecki /Trumpet Herald

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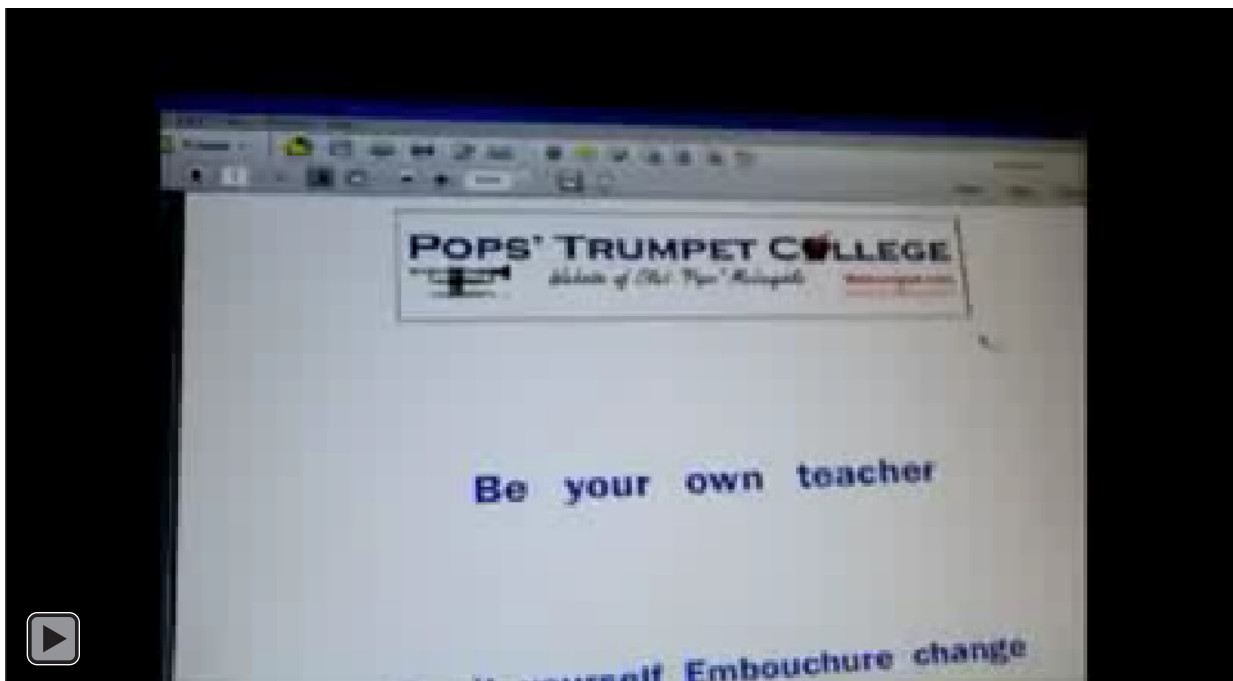
This video Ebook has 70 video clips and over 3 hours of video that shows how to control and unleash your power when you need it.

<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

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Clint 'Pops' McLaughlin

www.BbTrumpet.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.

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ALLEN VIZZUTTI:
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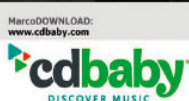
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MAKES THE HAIRS ON MY ARMS STAND UP"

JOUKO RARJANNE:
"GREAT CD AND BRILLIANT PLAYING!"

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"BRILLIANT AND CHARMING!"

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

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Benefit CD

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

A great friend of Adam Rapa's from the cast of "Blast!", **Mike Welch**, suffered a terrible bicycle accident, shattering two vertebrae and leaving him paralyzed below the chest.

In order to raise the money for Mike's treatment, some past and present members of the cast of "Blast!" recorded tracks for this compilation CD. It features **Adam Rapa** and many others.



The album is available for download on iTunes:
<http://itunes.apple.com/us/album/one-of-our-own/id332584029>

Adam has two songs on the album and took part in producing it. One of his tracks, "Warrior Dance", is the most ambitious song he has ever created, and certainly the most meaningful. I highly recommend you download it, crank up your speakers to 11, and enjoy!!

PLEASE support our efforts to help our dear friend by purchasing the album now, and please spread the word far and wide among your friends, family, co-workers, students.... everyone. It's a wonderful album and a wonderful cause.

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"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



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John Coulton

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

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

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

www.johncoulton.com



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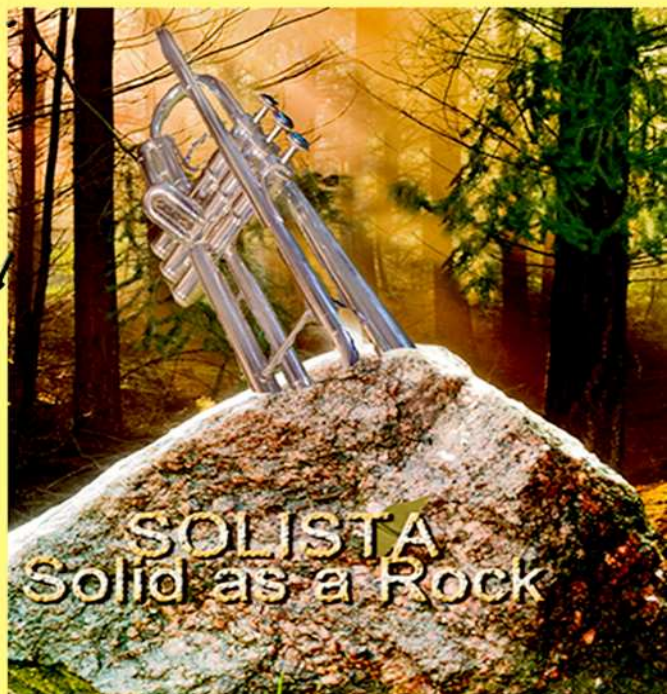
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Adam Rapa was a featured guest artist and master-clinician at the 2008 International Trumpet Guild conference and the 2007 & 2008 National Trumpet Competition, Rapa has also established himself as a world-class educator who brings as much excitement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

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



Preview and buy the CD

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

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

Adam's web site

www.adamrapa.com

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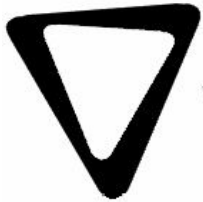


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Eric Bolvin “Workin’ It”

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.”

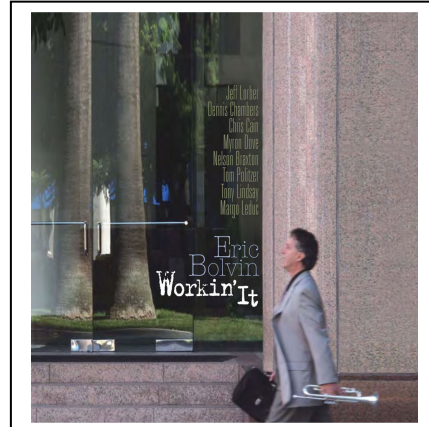
~**Trevor McLaren** - All About Jazz.com

“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
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

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/>

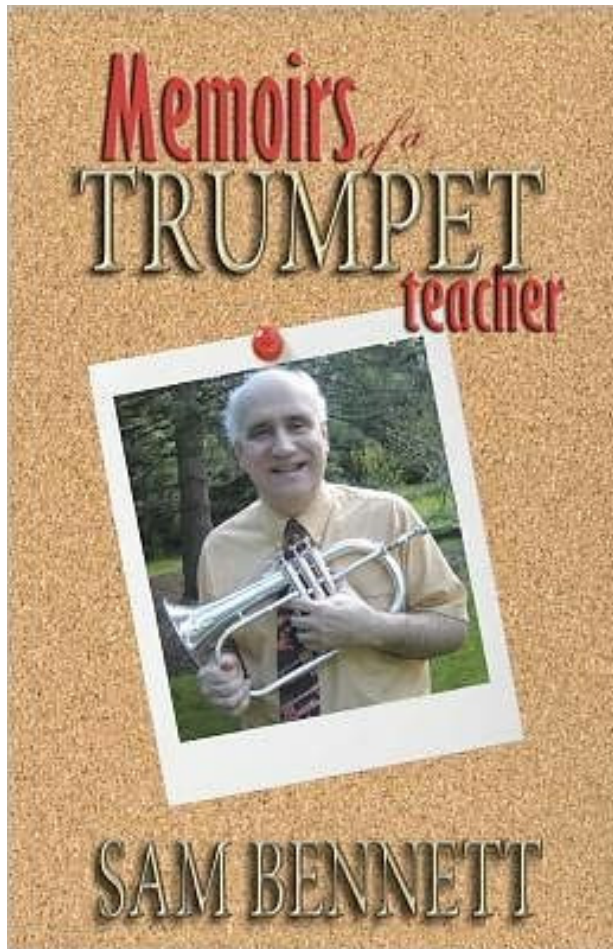
The book can also be ordered through retail book sellers.

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

www.martinsisterspublishing.com

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

On Facebook as Patrick Dessent

What about Skype?

A lot of people are curious about Trumpet Lessons on Skype.

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Pops

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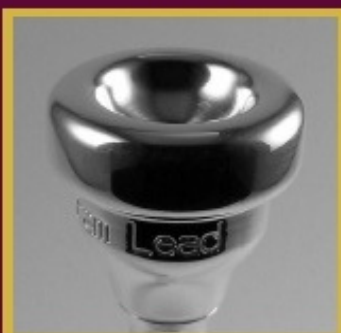
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