

"..you have a vast group of referrals already at your disposal, so when you stop playing, start networking"

The ECM offers many services:

- Seminars on important topics
- An expanding website with lots of useful information
- Advice on what your next step could be
- Courses
- Reference materials

The Sound of Silence

By Kevin Woelfel

There is nothing like silence in the halls to remind me of how important the students are to the College of Music. The first weeks of summer brought a peaceful change of pace, but by the third week, I missed the collective energy of the masses. I'm sure you've heard the saying "if you can't stand the heat, stay out of the kitchen". I actually prefer the heat. I like mixing it up with all of you and seeing what becomes of it.

I'm guessing you like to mix it up too. It's a trait that many of the best performers personify. Successful entertainers know there is little room for shyness on stage. However, I often wonder if students apply the same attitude to networking with their classmates? We all have our circle of friends, but it's easy to pass the same people in the hall every day and fail to connect, even for a whole year!

I remember reading a newspaper article by the American Federation of Musicians Union that estimated a freelance artist gets 90% of their work from referrals. By that figure, if you want to make \$40,000 a year, you need \$36,000 worth of referrals! Lucky for us, if a contractor likes you, they rehire you. Colleagues who are willing to "go to bat for you" can open numerous doors, from casual gigs, to teaching jobs, to your ultimate dream job.

Think about this the next time any of the 500+ fellow musicians in the College pass by you. Include the CU music alumni in the Denver area, and you have a vast group of referrals already at your disposal. Any one of them could help you find work in the future, so when you stop playing, start networking!



Upcoming Events

"Grant Me a Wish"

Date: September 20th Time: 6 to 8 PM

Cost: Free! Location: IMIG C-113

Writing grants and soliciting funds is an art unto itself. Barbara Zarlengo, the Director of Development for the College of Music, will take us systematically through the process of writing effective proposals, how to analyze need, and cultivate patrons.

"I Just Want to be Free..." (...lancing that is)

Date: September 24th Time: 2 to 4 PM

Cost: Free! Location: IMIG C-199

How do I find work? How do I make this pay? Professor Terry Sawchuck, a prolific freelance trumpet player, will cover these topics and more. If you are doing the work in the practice room, it's time to find out how you can start to make it pay!

"Too seldom mentioned in many music schools is the absolute need for a young performer to become acquainted with many kinds of music, becoming an extremely versatile musician."

".. performance in any field of music benefits one's skills in any other. "

What Does it Take?

By Marvin Stamm

What does it take to make a career as a musician? Of course, becoming a skilled player of one's instrument is the basis of everything. But what else is involved in becoming an employable musician? Without question, there are common sense rules to abide by - arriving to performances and rehearsals 15 to 20 minutes before the start, being "warmed up" and ready to play when the downbeat is given, dressing appropriately for each type of engagement, and being sober during work hours. But what else?

Too seldom mentioned in many music schools is the absolute need for a young performer to become acquainted with many kinds of music, becoming an extremely versatile musician. Too many times, teachers - especially applied teachers - feel the need to discourage players from participating in ensembles in areas of music with which they are unfamiliar, such as Jazz. Whether the reason might be a territorial issue or a fear of the student being involved in music outside the teacher's experience, it is nevertheless imperative that any student desiring to become a professional musician be well versed in as many areas of music as possible. This will provide greater performing experiences for the young musician as well as expand his or her employment opportunities. It follows that a person studying and able to perform in only one or two areas will be confined to opportunities in only those areas, whereas one who has experience in many areas opens more doors for employment.

While most of us have a desire to perform in a particular area of music - a symphony, ballet or opera orchestra, chamber music or Jazz group of some sort - the opportunities in those areas are usually limited, so one must be able to sustain himself with other work while waiting for those opportunities to present themselves. Would it not be better to continue to be active in other areas of music till an opportunity occurs in one's preferred field rather than having to take employment in some other line of work? At least, the player will be gaining experience as a performer, learning other kinds of music, continuing to master his instrument, and continually making contacts within the musical community in which he lives and works. These things will always be invaluable to him.

While it is well known that some classical teachers express the view that playing in the commercial field might ruin one's tone or hurt his technique, I beg to differ. I believe that performance in any field of music benefits one's skills in any other. I am not alone in this thinking. Charlie Schlueter, principal trumpet of the Boston Symphony, played in Latin bands while in Juilliard; Tom Stevens, former principal trumpet in the LA Philharmonic, worked his way through college playing in horn sections of rock bands; and Joe Alessi, principal trombone in the NY Philharmonic, is a fine Jazz trombonist. These are only a few of the many classical musicians experienced in other fields of music. Conversely, I stress to all young Jazz musicians the need to study and perform in classical ensembles.



"versatility is one of the important keys to being a working musician"

"...observe not what you do for your patrons, but what your patrons have done for you"

"Never pass up an opportunity to explore the motivation of your buyer"

Today, it seems that more teachers are broadening their views, but one still finds much prejudice from one area of music to another. Do not fall victim to this narrow outlook. Whatever anyone says, versatility is one of the important keys to being a working musician.

About this artist: From his discovery by Stan Kenton, to the studios of New York, to his successful solo career, Marvin Stamm is a virtuoso Jazz trumpet player who is truly a musician's musician. His involvement in Jazz education takes him to universities and high schools across the U.S. and abroad as a performer, clinician and mentor, perpetuating the traditions of excitement and innovation that Jazz represents. To learn more about this exciting entrepreneur's career, visit www.marvinstamm.com.

Connect and Commit

By Kevin Woelfel

As our presidential election gets closer, political ads are on TV during every commercial break. Candidates struggle to find a fresh and meaningful way to tell you why they deserve your vote. Their career depends on connecting with voters.



This is not unlike a performer trying to break into the market. Musicians need an audience like a politician needs a constituency. For both, the key is to connect with people and get them to commit. Connect and commit. Without both, an opportunity is lost. Too many missed opportunities lead to lost elections, an empty concert hall, or other big disappointments.

Connecting

How do you connect with someone you don't know? Politicians and big companies spend millions of dollars on the answer to this question. The best of them analyze the people in their market, find out what they want, and then deliver the goods. It's called "market analysis" and it is not a difficult process, but it takes a little time, effort, and thought.

Without big bucks, can you do it? Yes! An effective method is to observe your audience and learn from them. What are their demographics, interests, buying habits, purchase triggers, dislikes, and other artists they buy? With these answers, you can then determine what you have in common with your customers. In turn, this stimulates new communication channels. In

essence, the more you know about your customers, the easier it is to communicate in a way that they feel more connected to you. Connected customers buy.



How do you get customer information? Ask some of them! Spend time in the audience after a performance or have a patron host a reception. Create opportunities where you can hear for yourself what your audience interests are. Ask those closest to your enterprise about their perception of your audience. Never pass up an opportunity to explore the motivation of your buyer. It is the key to understanding what and why they will commit to you.

Need business cards? Get them for free at:
www.vistaprint.com

Got a recital coming up? Advertise free on the ECM Reader Board in the student lobby!

Making it Happen

Chief Editor
Kevin Woelfel

Produced by

Entrepreneurship Center
for Music
College of Music
301 UCB
18th & Euclid
University of Colorado
Boulder, CO
80309-0301

Phone:
303-735-1272

Fax:
303-492-5619

E-mail:
musicbiz@colorado.edu

We're on the Web!
www.EC4Music.com

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Commitment

How important is the commitment portion of this equation? Very! It is where both parties benefit and begin improving the relationship. A good benchmark for measuring your support group is to "observe not what you do for your patrons, but what your patrons have done for you". An election vote, purchasing a concert ticket, volunteers running a campaign office, or band fans managing their club, are all strong indicators of their commitment and satisfaction. You serve them and they serve you.

Now we get to the best part; people who share committed interests tend to band together. It becomes a self-generating force that draws people in and then they want more! So if you have ever wondered how a phenomenon is made, or elections won, this is the seed that starts it: connect and commit.

MIA Awareness

By Beth Rosbach

MIA (Musician Injury Awareness) is a focus group for providing resources and information to the College of Music students who have experienced a performance-based injury or would like to learn about how to prevent the occurrence of one. Our objective is to present informational, interactive clinics several times a semester addressing various topics, from physical therapy and taking care of one's health to Alexander Technique. MIA wants to address problems that concern all the performance areas and welcomes any suggestions for topics that the students would like to see covered.



The first clinic will be on September 23rd from 2-3PM in room C-113. The guest speaker will be Annie Sirotniak P.T. who is both a musician and a former professional athlete. As a physical therapist at Wardenburg Health Center, her insight into diagnosis and treatment of performance injuries will help you prevent or treat your own symptoms.

For more information on Musician Injury Awareness, please contact Beth Rosbach, group founder, at rosbach@colorado.edu, or leave a note in graduate box #433.

Annie Sirotniak P.T. September 23rd at 2PM in C-113

Refreshments will be served and it's free!

The contents of this newsletter express the sole opinion of each writer and do not necessarily reflect the views of the Entrepreneurship Center for Music, College of Music, or the University of Colorado.

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