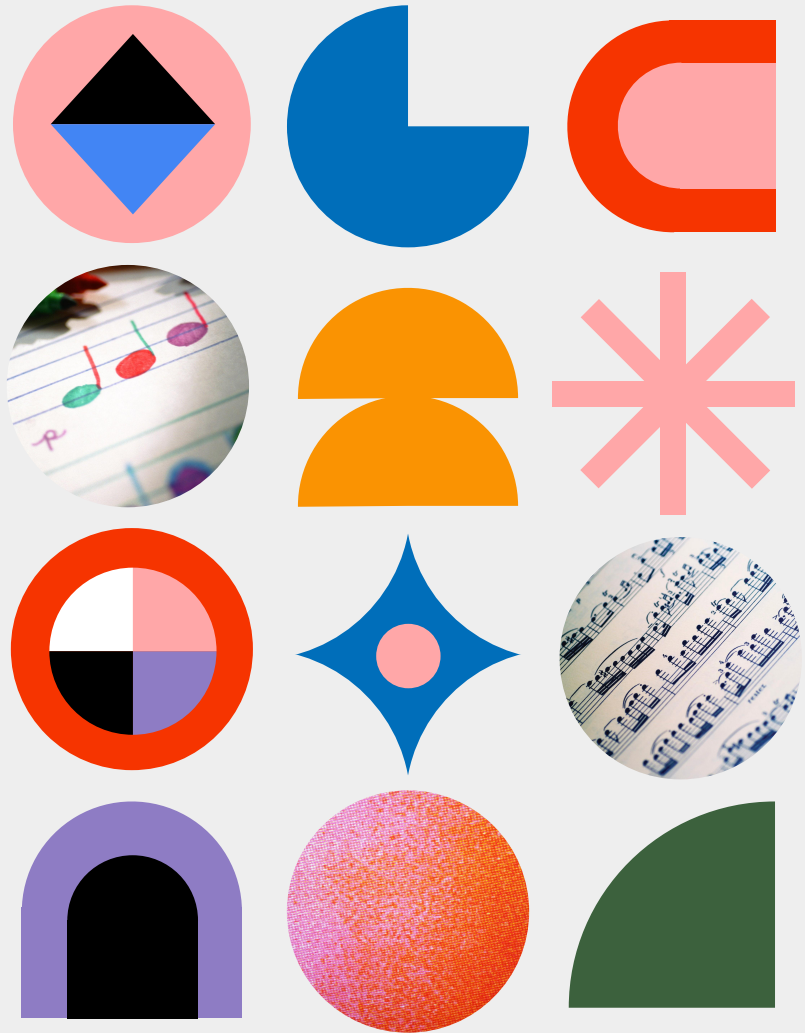
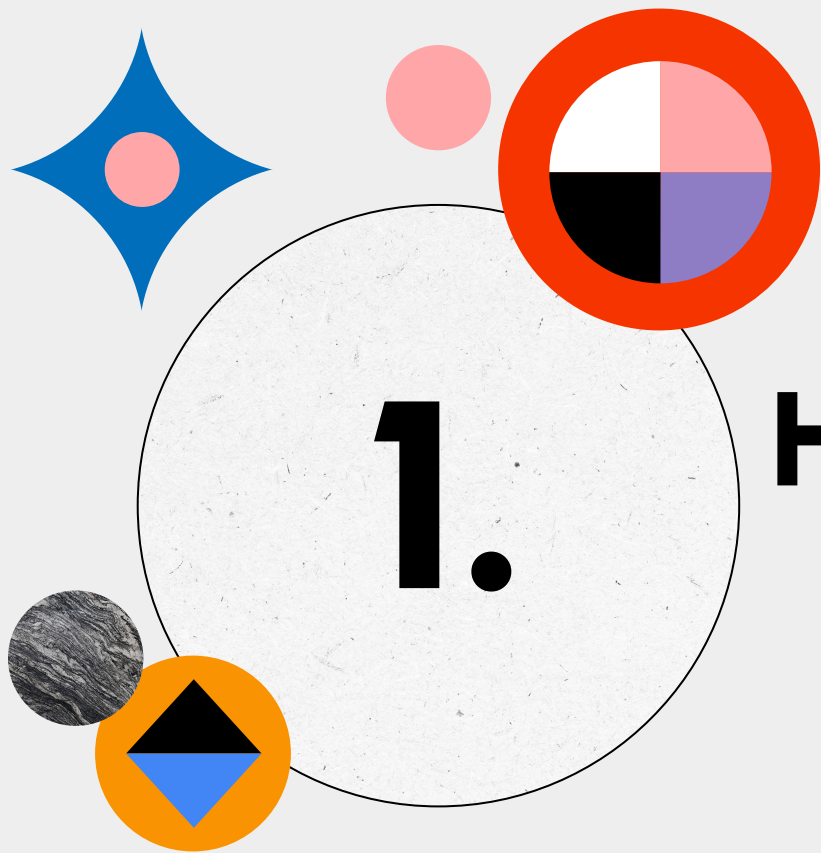


# Beyond the Notes Professionalism and Booking

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With Cadence Okuwobi and Jordan Pollard





# How to Get into the Scene



## Jam Sessions

# Etiquette

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1. Introduce yourself to the host of the session or the person playing your horn
2. Keep your solo between 2-3 choruses
3. Have the song you want to play, memorized melody and changes
4. Don't noodle between sets, while the house band is playing, or while other people are soloing
5. Play through whole songs. Don't jump out or jump in
6. Have fun and don't be vibey!



## Local Sessions

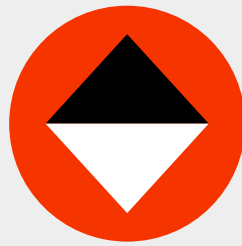
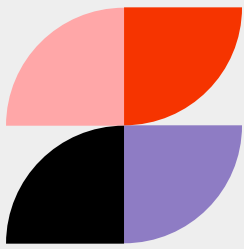
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1. Stanley's: Every Monday 7-10pm
2. The Lounge: Every Monday 8-11pm
3. Schwartz's Point: First Thursday of the month 8-11pm
4. Hi-Fi: First Wednesday of the month

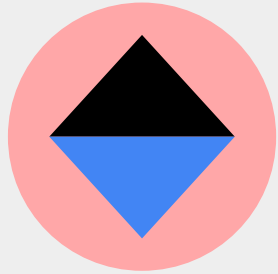
# Seeing Local Shows

- Big names frequently come through Caffé Vivace and Memorial Hall, Ludlow Garage and Xavier's Jazz Series
- You can also see your teachers and other local musicians play at Schwartz's point, Junipers, Vivace, etc.
- Introduce yourself to the musicians who are playing
- If you know the musicians well, ask to sit-in

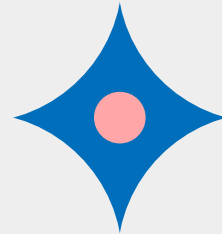
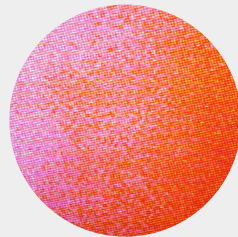
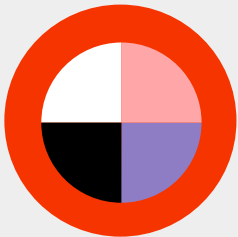




# Practice Introducing Yourself!



Name, Instrument, "I really enjoyed the show", ask a question about the show or album/past performances





# Communication Etiquette



## Booking email



# What to include

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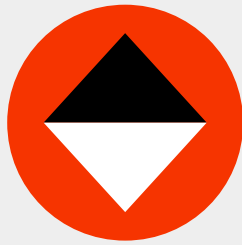
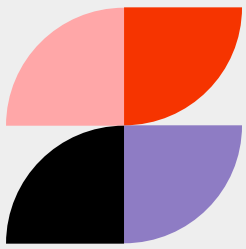
- Greeting and brief introduction
- Express the point of your communication - what is it you want
- Give supporting information - why you should get what you want
- Details if appropriate (an example or two of options to book)
- Gracious attempt at furthering the conversation, including contact info
- An open ended goodbye

# Sample

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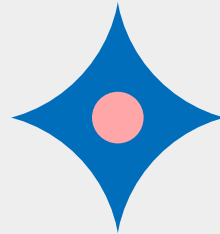
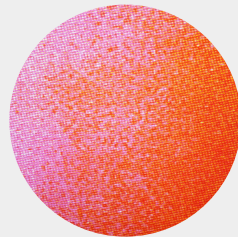
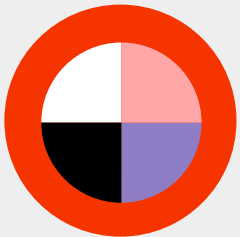
Hi [venue/whomever books],  
I hope you're well! My name is [name] and I'm reaching out to inquire about booking at [venue]. I'm a [instrument], I've been playing [for # of years OR with these bandleaders]. I was recently at [venue] to see [show] and I'd love to present some music at your spot. I have a trio I play with regularly, we can do standards of many styles, we also play our own compositions. I've included some YouTube links in this email to check out at your convenience. When you have a moment, let me know what you think. In the meantime congrats on your spot, I hope to run into you when I check out another show!  
Thanks for your time and consideration,

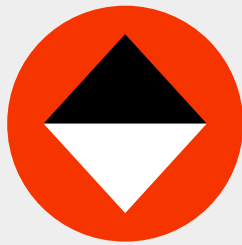
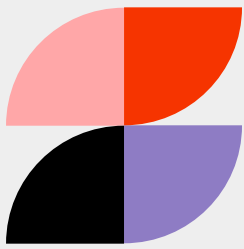
[name with at least two ways to get in touch with you]



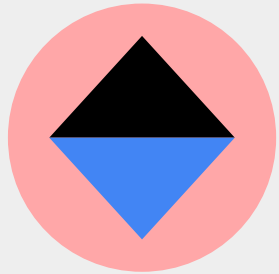
# Scenario #1

You sent your booking email two weeks ago  
and haven't gotten a reply

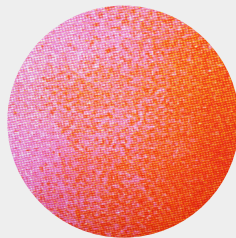
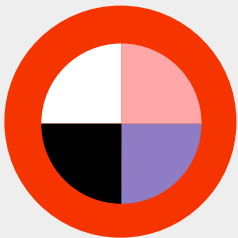




## Scenario #2



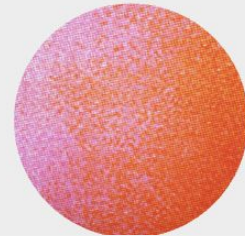
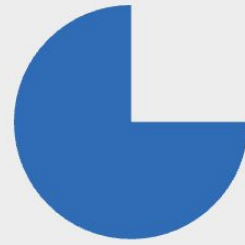
You got the gig! The venue said they would love to hire you for a date a month away. What clarifying questions do you ask now?





# General Best Practices

1. Reply to people in a timely manner
2. ASK QUESTIONS
3. Keep a calendar and enter events immediately
4. Maintain formality





**3.**

**Call → Prep → Day of  
Expectations**



## The call and preparation



### The call should include...

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- Good communication practices discussed earlier
- Location, time frame, dress
- The pay, including free food etc
- Personnel, even generalities if the entire band hasn't been hired yet
- What music will be played - whether any of it will be provided or need to be prepared
- Load in procedures or other logistics (maybe closer to the date)

### Your preparation should involve

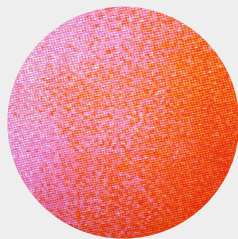
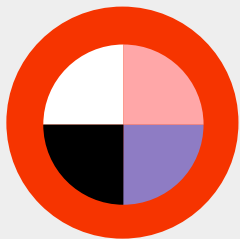
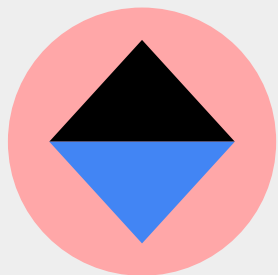
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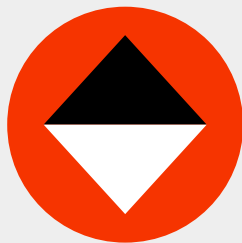
- Preparing the music to be played
- Appropriate dress ready to go (hedge on over dressed rather than under if you're unsure)
- Map the day: consider time for travel, loading, parking, and setting up
- Create a routine for checking gear - consider backups depending on your instrument
- Build time into your setup to be able to settle in musically and interpersonally



## Scenario #3

A bandleader texts you "Are you free April 12th for a gig in Columbus?"

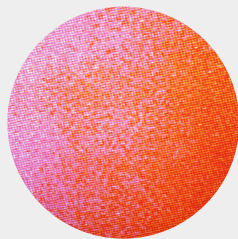
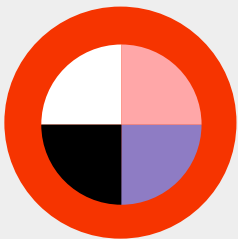




## Scenario #4



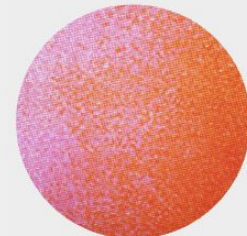
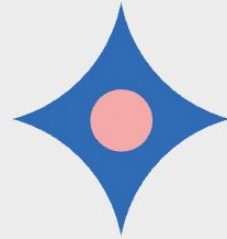
You get the setlist four days before the gig and it's all obscure Art Blakey songs with no charts

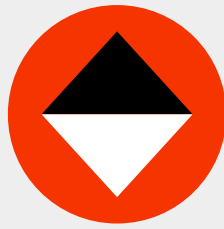




# Day-of

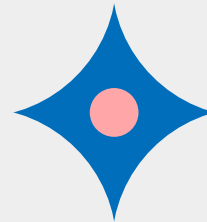
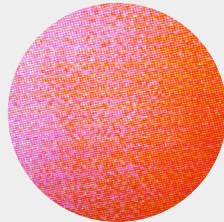
- For time management: consider travel time, setup time, and how other events in the area may affect travel, setup, and parking.
- Also consider what else you have going on that day, as you build your schedule include some buffer time.
- Think through the motions of playing the gig to be sure you can best anticipate all the things you'll need; music stand... light... instrument-specific accoutrements...





# Make your own performance day-of checklist!

On your notes app, the paper provided, or wherever else  
you'll actually look at before you leave





# **Bandleading**



## Making a Set List



# Think about...

---

1. What the purpose of the gig is
2. Who the audience for the gig is
3. What songs you know/the people you're playing with know
4. Variety
5. Jason Marshall formula
  - a. Build energy first three songs → ballad  
→ 80's or 90's pop song → song w/  
same energy as first → blues

# Your turn!

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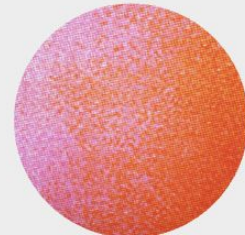
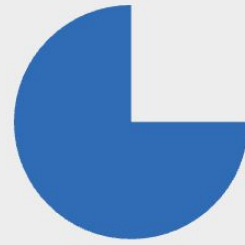
What's your venue, who's your audience, what are your songs

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.



# Your responsibilities are...

- Presenting music professionally: play well and help your band play well through preparation
- Managing the band: provide all details to your musicians, be open and easy to communicate with
- Have a schedule in mind for sets/breaks, as well as the timing of a set list
- "Make The Nice" with the venue: meet the staff and maintain positive connections with them
- Chat with your audience/patrons and have cards or some form of contact info ready

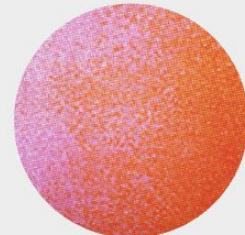


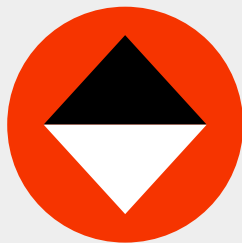


## The *venue's* responsibilities are...

- Clear communication about the offer, clarifying questions along the way
- Providing the space you've previously agreed on to perform, including setup time
- Providing the backline available, also previously agreed on
- Managing their space (seating reservations, orders, tickets, service)

*Respectful communication and problem solving if things arise - "SAME TEAM"*

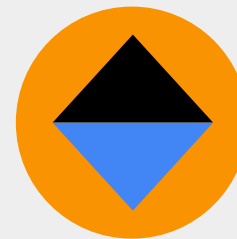
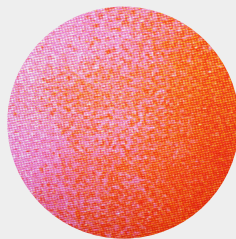
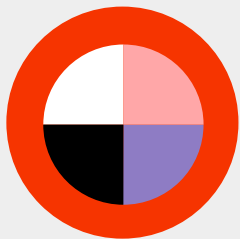


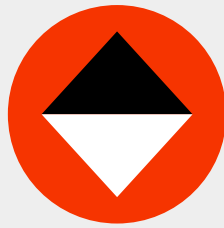


## Scenario #5



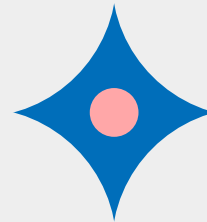
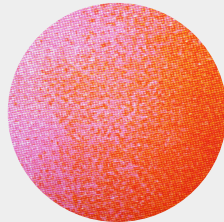
Your second horn player says their eta is five minutes after the gig starts

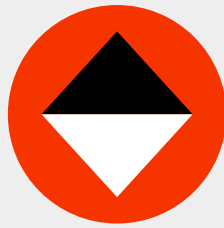




# You're the bandleader!

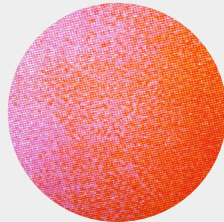
You have \$300 to book however many people you want at cafe vivace, who are you hiring, what are paying them, and what music do you want to play





# Find a local show to buy tickets to

Look at the vivace, schwartz's, memorial hall, and other local venues' websites





**It's been a great  
year**

