

MUSIC WORKSHOP

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Skype lessons

Topics

Intoduction (Bio)

Education

Performance Experience

Music Skills necessary for Musicians

Technology

Artist Promotion

Music Career Success

EDUCATION

1. *Music College / University*

- a. Juillard School of Music***
- b. Manhattan School of Music***
- c. Berklee School of Music***
- d. Eastman School***
- e. William Paterson University***
- f. New York University***
- g. The New School***
- h. New England Conservatory of Music***
- i. Purchase College (Conservatory of Music)***

Note: Downbeat Jazz Magazine :

Every YearDownbeat lists all the prominent Jazz Schools in their August edition

PERFORMANCE

Every genre of music requires the musician to perform the correct style of articulation/sound/phrasing and rhythms.

The musician must be knowable of the music literature in each genre of music they pursue.

Classical

Solo/ Duets/ Trios /Quartets/Quintets

Concert Bands

Symphonic Orchestras

Religious music/performances with choirs

Ex. Trumpet Fanfares

Jazz

Jazz (small combos)

Jazz Big band

Rock/Pop /Latin/Funk/Misc.

Circus/Blues /Heavy Metal

Broadway/ Show Productions

Commercial Music

Musician must be knowledgeable of the Musical Repertoire !!!!!!!

MUSIC SKILLS

1. Sight Reading
2. Doubling on Instruments (Woodwind Instruments)
3. Transposition
4. Music Repertoire : Classical
 - Jazz (Big Band)
 - Jazz trio/quartet/ quintets
 - Pop
 - Dixieland
 - Latin
 - Commercial Music Gigs
 1. Weddings Bands
 2. Rock
 3. Blues
 4. Latin
 5. Ethnic Music
5. Jazz Improvisation
6. Arranging
7. Composition
8. Orchestrate Music
9. Music Contractor
10. Music Technology :
 - a. Music Notation (Sibelius)
 - b. Recording (Logic Pro x / Pro Tools)
10. Music Teacher
 - a. Public Schools /Colleges
 - b. Private Students

TECHNOLOGY

Music Notation Software: (Sibelius) or (Finale)

Recording Music Software: (Logic Pro x)
(Pro Tools)

Video Software : imovie
Adobe (Final Cut)

iPad

iReal app

Band in a box

Jamey Aebersold: Jazz CD Play alongs

Real Books 20 different Jazz Books

Key: concert inst. / Bb inst / Eb inst /Bass Clef inst

Jazz Websites ; Jazz solo transcriptions

Jazz books

Jazz lessons

You Tube Jazz Tutorials

Stream your concerts on the Internet

Jam Taba: Website to Jam in real time with musicians
(located throughout the world)

ARTIST PROMOTION

DiscMakers; produce CDs

CD baby : Distribution of CDs

BandCamp: Distribution of CDs

Website: Create a Website

Hire a Promotor to promote the release of a New CD

\$2000.00 Radio Airplay Promotion

\$1,000.00 Publication Promotion (Jazz Magazines/Websites)

Stream Concerts on the Internet

Social Media : Photos/videos on Facebook/ Instagram
promoting concerts/ cd release /

*****workshops that generate monthly income

Skype Music lessons/Workshops

Name:

Practice Sheet

List the material you plan to practice in each of the five zones.
See Chapter I of [The Musician's Way](#) for guidelines and a model.

New material

Divide into sections

Establish interpretive/technical plan

Slow tempo

Developing material

Refine interpretation

Increase tempo

Memorize

Performance material

Practice performing

Maintain memory

Renew and innovate

Technique

Scales

Arpeggios

Voice/instrument-specific work

Musicianship

Sight-reading

Theory/ear training

Composition/improvisation

Listening/study

Practice or Creativity Log

Indicate times & durations of practice sessions in the fields marked *Time* (e.g., 8-9 a.m.); in the box beneath, summarize accomplishments.
 See *Part I of The Musician's Way* for guidelines to *schedule, organize and optimize practice sessions*

Name: _____ Week of _____

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<i>Time:</i>							
<i>Time:</i>							
<i>Time:</i>							

Pre-performance Inventory

See Chapter 8 of [The Musician's Way](#) for guidelines and an example.

Name/Event:

Date & Time:

Location/Contact:

Personal Preparation		Equipment, Materials, Logistics	
Rest		Music	
Meals		Instrument	
Practice		Gear	
Activity		Clothing	
Wardrobe		Printed programs	
Socializing		Transport	
Grooming		Music stand	
		Tools/spare parts	
		Backstage water/snack	
		Timepiece	

Performance/Event Preparation Timeline

See Chapter 11 of [The Musician's Way](#) for guidelines and an example.

Name/Event:

Date & Time:

Location/Contact:

Date	Artistic Timeline	Practical Timeline
Week 12		
Week 11		
Week 10		
Week 9		
Week 8		
Week 7		
Week 6		
Week 5		
Week 4		
Week 3		
Week 2		
Week 1		

Assessing Your Performance Skills

by Gerald Klickstein

If any statement isn't true for you, see Part II of [The Musician's Way](#) for guidelines to build up your performance skills.

1. I understand how performance stress affects me before, during, and after a concert.	T or F
2. I don't feel threatened by performance stress.	T or F
3. I'm aware of the personal, task-related, and situational causes of performance anxiety in general and with me in particular.	T or F
4. When I have trouble on stage, I always know how to practice to bring about improvements in my next performance.	T or F
5. Of the five facets of performance preparation (artistic, technical, physical, mental/emotional, organizational), I know the areas in which I'm capable and any in which I need to make progress.	T or F
6. In the areas of preparation in which I'm weakest, I have plans for how to advance.	T or F
7. On the day of a concert, I know how to prepare myself and my things to minimize stress.	T or F
8. Upon arrival at a venue, I'm capable of managing the backstage environment, supervising stage setup, and working with any staff.	T or F
9. When I'm restless backstage, I use specific techniques to ease my discomfort and awaken my creativity.	T or F
10. I feel secure walking on stage, bowing, and carrying out all of the other aspects of stage department.	T or F
11. I can project a stage presence that contributes to an audience's enjoyment of my performance.	T or F
12. I'm able to start and end pieces with consistent control.	T or F
13. During a performance, I know how to employ tactics - such as deep breathing, mental focus, and positive self-talk - that lessen the unwanted effects of arousal.	T or F
14. Even if I'm nervous, when performing easy music, I can still be sufficiently accurate and expressive.	T or F
15. Performing often stimulates me in constructive ways and helps me be creative.	T or F
16. When performing, I'm committed to giving my listeners the best possible experience; I don't give in to self-conscious worries.	T or F
17. I can speak to an audience in a personable way.	T or F
18. I can handle on-stage errors to curtail their musical impacts.	T or F
19. While performing, I let errors go and seldom become distressed.	T or F
20. After a concert, I'm able to accept my performance and not berate myself for slip-ups.	T or F
21. Following a performance, I'm supportive of my colleagues and courteous to my listeners.	T or F
22. I deliberately evaluate my performances.	T or F
23. I regularly practice performance skills by doing private run-throughs and by performing for peers.	T or F
24. I know where to find expert help for any performance problems that I can't solve on my own.	T or F
25. I'm confident that my performance skills either suffice or are improving.	T or F