

Gig Getting 101 – A Collection of Quotes from the Trumpet Dynamics podcast.

Howie Shear: “It’s not my job to discourage anyone. It’s my job to encourage them. I try to get my students to play as well as they can in any situation where they might get called to play.”

Tony Plog: “Teaching students is a two-way street. If they really want to be there and be the best trumpet player they can be, we both enjoy it. If they don’t want to be there, it’s drudgery for both of us.”

Alex Freund: “You are responsible for your own motivation as a creator. And there’s nothing more motivating when you have a gig! Just schedule a gig and prepare for it as though you’re playing Carnegie Hall.”

Adam Rapa: “I hit the ceiling at a double G. I wasn’t able to take my playing to another level until I deprogrammed my muscle memory. The fact that I was willing to do the psychological work is what made the difference. Always ask yourself: Are you playing the music? or is the music playing you?”

Wallace Roney: “I once had a gig with a rhythm section consisting of Herbie Hancock, Tony Williams and Ron Carter. I was in awe. But I could see they were just going through the motions in the rehearsal so they could hurry up and get out of there. When the other guys played, they just fluffed it off. But when I played, Herbie, Tony and Ron reacted. It scared me to see them react to my playing, but it was great. That’s how I got to meet those guys and eventually got to play with Miles Davis at the end of his career.”

Andy Tichenor: “You can’t rest on your laurels. You’re only as good as your last gig. I’ve never had the attitude of, “I’ve got this.” To stay on top of your game, you need to practice regularly, keep stuff fresh and interesting.”

Phil Snedecor: “If you’re not nervous, you’re an asshole!”

Malcolm McNab: “In the 70’s and 80’s, I was doing 20 sessions per week (in the Hollywood studios). People today call me up and tell me they want to do what

I'm doing. I tell them, you mean what I used to be doing. They're playing these orchestra jobs and what not, I tell them, you'd better hang on to that job because this business isn't what it used to be and there are a lot of people who want *your* job."

Bob Reeves: "Everything I'm making has a foundation, a starting point I use to measure everything, be it a mouthpiece sleeve or anything else. Musicians need to think of their own playing the same way. Who do you want to sound like?"

Vince DiMartino: "I've always viewed my mission to teach as much more important than my mission to play. My job as a clinician is simply to reinforce the good work others are doing and to give the kids an opportunity to hear the sound of a trumpet they may have never heard before."

Chris Coletti: "When I joined the Canadian Brass, I got a lot of comments that I needed to step out of my shell, and really show the world who Chris Coletti was. I thought I was already doing that. But now there was so much more on the line when I was a freelance player in New York. As Chuck says, if a performance is just so-so, people may clap and be polite, but they may never show up again."

Glen Marhevka: "I remember meeting Doc Severinsen when I was very young. He talked with me for over an hour about his work ethic, the exercises he did each day. I remember being so blown away that such a well-known trumpet player would take the time to speak with a kid in high school like that. I've made it my goal to be available to young players just like Doc did with me."

Greg Wing: "When I lived in Las Vegas, I was able to attend seminars put on by the likes of Zig Ziglar, Jim Rohn and the like when they would perform there. I began to buy into their philosophy of you get through giving. People want to be around people who are likable and giving. So doors opened up because I was a good person and oh, by the way, he's a good trumpet player too."