



# MUSIC AND THE CREATIVE ECONOMY

Nuggets and Ideas for the Creative Musician

EMMANUEL ASUQUO

<b>ACKNOWLEDGEMENT</b>	<b>3</b>
<b>FOREWORD</b>	<b>4</b>
<b>INTRODUCTION</b>	<b>5</b>
<b>CHAPTER 1: A CASE FOR SONGWRITING</b>	
<b>CHAPTER 2: LIFESTYLE</b>	<b>15</b>
<b>CHAPTER 3: CAREER</b>	<b>18</b>
<b>CHAPTER 4: PLAYING IN THE CHURCH</b>	<b>26</b>
<b>CHAPTER 5: EDUCATION</b>	<b>28</b>
<b>CHAPTER 6: FINANCE</b>	<b>30</b>
<b>CHAPTER 7: STRUCTURE</b>	<b>32</b>
<b>CHAPTER 8: BONUS</b>	<b>36</b>

# ACKNOWLEDGEMENT

To Kayode Daniel, the co-founder of Covibes, my heartfelt thanks for his devoted reading of and commentary on every chapter of this book and for his always helpful suggestions I am similarly indebted to Eseosa Omojafon, CEO of Tranquil Integrated Services, for proofreading. Their gentle ministrations have made this book a much better one than it would have otherwise been.

To the Director of SPAN Academy of Jazz and Contemporary Music, Mr. Bright Gain, I am most grateful for his advice and suggestions. I am enormously indebted to him for his microscopic eye and for keeping me in order, much to the benefit of this book.

My gratitude goes to my mother, Grace Edet Udoh, for all her investment in me, her support, and her encouragement, which I will never be able to repay.

Above all, to the immortal, invincible, and only wise God, I am eternally grateful for His many Blessings.

ANIEFIOK EMMANUEL ASUQUO

# FOREWORD

Finally, a book of practical wisdom for the Nigerian musician has landed, having been written from a reservoir of years of learned and practiced experience.

By writing this book filled with result-oriented ideas, Asuquo has done a great service to Nigeria and has contributed something worthwhile to her artistic development.

I advise all upcoming singers and musicians to read this book. Even established and experienced artists will gain a lot from this book.

Well done, Asuquo!

Bright Gain

December 2020

# INTRODUCTION

This work is mostly a collection of thoughts from my travels within Nigeria, South Africa, and Europe, as well as the result of labor in and out of the classroom of the SPAN Academy of Jazz and Contemporary Music, where I currently serve as a Music Instructor. While it is largely beneficial for musicians across the world, a critical chapter of this book titled “Structure” is specifically designed for musicians in Nigeria.

This book discusses key information musicians should be aware of in areas such as Finance, Lifestyle, Career, Religion, Education, culture, and Value systems.

It is not and makes no claim to be a comprehensive piece of original research; rather, it draws heavily on my own experiences and the work, advice, and mentorship of figures like Bright Gain, Victor Masondo, J. B. Aurthur, Carlo Mombeli, Raymond Jehovy, Elijah Alebo, Andrea Vicari, Nikki Isle, Ini D. Minstrel (Ini Uko), Count Matino, Kingsley Cosmos, Fred Nwanzor,

This book is presented in a conversational format where I answer questions and share ideas, tips, and suggestions for ease of assimilation. The goal is to help as many instrumentalists and musicians as possible improve some aspects of their lives.

It has been my constant endeavor in writing this little book to make it a work that would introduce you, the reader, to the various concepts of music and its business as they have in fact been transmitted and seen through the years, and not as some critics or others would have them be.

A limited number of copies will be printed, partly in deference to the wishes of friends as well as current and previous students. I also intend to use it as a textbook in the future. If the book may, in some small measure, be instrumental in leading others to a greater appreciation and an ever-better understanding of the syntaxes of our industry, I shall be very grateful indeed.

Please note that all nuggets shared and referenced from different masters are based on my interpretation, and hence, any error is highly regretted.

# CHAPTER 1: A CASE FOR SONGWRITING

"The biggest investment you can make is in songwriting." Victor Masondo

The music economy is one of the biggest things happening right now within the creative industry and the global business space. According to IFPI's 2020 global music report, for 2019, total revenues for the global recorded music market grew by 8.2% to US\$20.2 billion. Streaming revenue grew by 22.9% to US\$11.4 billion and, for the first time, accounted for more than half (56.1%) of global recorded music revenue.

Based on the expert analysis and database of 70+ Global industries, IBISWorld presented a list of the Global Fastest Growing Industries by Revenue Growth (%) in 2020, of which music production and distribution were one of the top 10. Given these data, the value and potential of songwriting cannot be overemphasized, as it has the potential to generate income for all stakeholders

## ***Who is a Songwriter?***

A songwriter is a musician who composes musical compositions and writes lyrics for songs. A songwriter can also be called a composer, although the latter term tends to be used mainly for individuals from the classical music genre and film scoring but is also associated with writing and composing original musical pieces (*Wikipedia*).

Songwriting is perhaps the most viable path for a musician to live comfortably, especially after they cease being the rave of the moment. In an economy such as Nigeria, where pensions aren't available for musicians, the only recurrent income you can hope to gain is from your work, i.e., the music you wrote, co-wrote, or performed.

## ***Does everyone need to be a songwriter?***

No. While there is a benefit to writing or composing your own music, you don't need to write. However, it is important for you to secure a bit of your future by ensuring you get royalties (however little) on the songs you help bring to life. Royalties cannot be overemphasized, especially in a world where any song or work of art can go global and set you up for life.

***Question: As an instrumentalist, since I'm being paid for my work, why should the artist include me in a royalty arrangement?***

This is because the song you're working on could make a lot of money. History is replete with instrumentalists who have earned a fortune from their roles in songs. Secondly, most songs you will encounter in these parts require you to add your creative juice. They often come half-cooked. If you do the work of fleshing out the music and making it more pleasing to the ears, you should get remuneration for it beyond a one-off payment.

## NUGGETS FROM THE MASTERS

### VICTOR MASONDO

*Born and raised in Durban, Victor Masondo is one of South Africa's greatest exports. He produced Miriam Makeba's album 'Mama Africa', which featured people like Hugh Masekela, Nina Simone, and Dizzy Gillespie. If this isn't enough to impress you, he has also worked with Lucky Dube, Wendy Oldfield, Ringo, Ladysmith Black Mambazo, Wouter Kellerman, Nianell, and the list goes on. He has worked with legends and upcoming musicians both locally and internationally, so it makes sense that this music legend would put together a show like '21 Songs' to commemorate 21 Years of Democracy in South Africa.*

The following tips are partly based on a conversation with him:

- Write what you feel and do not be obsessed with "what will sell," because it is a sustainable way to keep on creating content that resonates with you and will impact your audience.
- Never undermine whatever you do or whatever comes to you during your musical creative process.
- Whenever you try to write in the style of someone else, you have chosen to relegate yourself and promote someone else.
- Every song is an investment, so give it your all and invest big.
- God's gift for you is so powerful.
- Songs are gifts from God, and they are here to change people's lives. Let them happen, and place the highest premium on them.
- Don't resist musical ideas that come to you.
- Preserve your idea first; don't rush to take it out.
- Syllables and rhymes help build vocabulary.
- Always simplify.
- Don't think about genres; think about music.
- Associate songwriting with what you do in real life. Highlight the important melody and repeat it.
- Less is more. Too many words, and it will be hard for anyone to follow.
- Having everything doesn't mean you should use it. Only use what is necessary.
- Use what you have. There's often the temptation to want the best equipment before you can create. Always ignore it and create with what you have

- Let your song represent you
- There is no such thing as a bad experiment; it is a way to find out what works and what doesn't.
- Things are born out of emulating. First, imitate, then assimilate, and innovate.
- Contribute your own ideas to any genre. There is always an opportunity for a new voice.
- The last frontier within the industry will be imagination, innovation, and creativity, so make investments in these frontiers.
- Always remember that Gigs will come to an end, but songs last forever.
- One of the biggest things in music is the Melody, and for others, it is the words. Melody is the vehicle for the words.
- When you've got the melody, then you've got the harmony.
- Keep knocking on the door until it opens.
- There is a side of music that is inspired there is side that is soundly designed
- If it ain't broke, don't fix it.
- People are affected more by frequency than volume.
- Don't fight the pirate; bring them to the negotiation table.
- Music is something you study for a lifetime. It is something you have to work on until you die.
- Developing relationships is crucial to thriving in the music business.
- Respect your job and the people around you.
- Work with people who are better than you.
- Loyalty and trust are very important; keep developing them.
- Earn legitimately and stay away from bribes.
- Guilt is a total destroyer of music. Being a good musician does not necessarily make you a good businessman, and vice versa.
- We teach people how to treat us. In the music business, Perception is everything.
- As a musician, you must have invested heavily in yourself, so take yourself seriously.
- When you compromise consistently, getting things back on track becomes difficult.
- The door you use for people to come in is the door they will always use. If you open the back door, they will always come in through that door. What this means is that when you take a bribe to get a job done, people will always want to bribe their way through you.
- No one can fill your space; no one can be you; you are one of a kind. Be authentic.
- Nobody deserves to use you because they are doing you a favor
- Set your standards high.
- Vision, Experience, Information, knowledge, and Understanding set you apart and serve as a cure for inferiority.
- In music, no one is better than the other.
- What feeds me is tone and sound, not lyrics.
- Pick your own battles and see where you position yourself.
- Your emotions affect the music you create; always be in control.
- The government should pay you when you travel out of the country to perform because you are representing your country as an ambassador.
- Have a split sheet or split agreement.



## **EVERYTHING YOU NEED TO KNOW ABOUT SPLIT SHEETS**

Ally Munich published an excerpt that explains this in more detail:

Collaboration spurs creativity, but it can also stir up trouble if not properly managed. Co-creators often cringe at the thought of sitting down to discuss ownership and royalty splits; however, navigating this type of conversation is a necessary practice to ensure you are getting paid correctly for your work. More importantly, turning that conversation into a written document, like a split sheet, proactively protects your rights and can save you from a potential legal battle in the future.

### **What is a Split Sheet?**

A split sheet is a written agreement between two or more music creators that identifies each contributor and establishes specific ownership percentages among them. These percentages are significant because they determine how much each contributor will receive when their music generates income. In general, every song published can be broken down into a writer's share (lyrics) and a producer's share (music). The shares can be broken down even further if there are additional contributors; however, the same creator can contribute to both shares. All parties involved must negotiate and agree upon the final percentages.

### **Why Split Sheets Are Necessary**

Split sheets are an essential safeguard for creators to ensure that they are being properly compensated for the work they contribute to. They can save creators from a potential legal headache because they require them to come to an agreement and establish their ownership in writing, which can be referred back to or supplied to third parties if necessary.

### **Tips to Get Started**

Split sheets are necessary for every song you write and should be completed immediately after a song is written, before any income or royalties start flowing in. Creators can find basic templates online, or they can design their own. Each split sheet should include:

- The name of the song
- The legal names of the contributing writers involved
- Their role in the song's creation (i.e. songwriter, producer)
- Share of songwriter percentage of song and/or share of producer percentage of song
- Performing rights organization affiliation (PRO) and publishing company (if available)
- Mailing address and contact information
- Signature of each writer or producer

To avoid future disputes, creators should fill out their split sheets together, making sure that everything is clearly stated, dated, signed, and timestamped. If creators are having trouble coming up with a fair agreement, get a lawyer involved.

As a creator, understanding the value of your work, especially before it is published, is vital to your overall success. Be proactive and take control of the conversation by using split sheets to secure your fair share of revenue.

- Make sure you are registered with a collecting society such as COSON, MCSN, ASCAP, BMI, and others.
- Get registered with a music publisher; they make sure your songs are heard.
- Invest in your social media brand

## **JB ARTHUR**

*SAMA and Emmy award-winning composer, musical arranger, and Grammy Award-winning producer JB Arthur has made music his life since becoming a professional musician in 1977 and continues to do so, working alongside some of South Africa's and the world's greats.*

*From conducting a full orchestra at age 24 to receiving the highest accolades the industry offers, JB Arthur's musical journey has been as vibrant as the music he creates.*

*Working across all disciplines, harnessing the beauty and power of every imaginable musical genre—rock, pop, African, world music, orchestral, big band, inspirational, jazz, and gospel—JB has added soul to countless Albums, films, documentaries, commercials, live concerts, and television shows.*

During a short course in South Africa, he shared the following guidelines posed as questions for creating music for movies:

- What is the story? Every film tells a story. A good film score should tell the story, with or without a picture.
- What genre am I working with? Is it Jazz, Pop, or folk? Etc.
- How am I going to tell the story?
- What tools am I going to use? E.g physical instruments, voice, guitar, violin, etc. Sometimes the genre will determine the tools needed.
- What vehicle am I going to use? By vehicle, I mean an orchestra, band, etc. However, how much money you have will determine the vehicle or channel. Being able to apportion budgets is an art
- What's happening in the story or film? Always have an understanding with the director because he will give you the specifics. Establish a line of communication with the director.
- Don't limit what you listen to. In one lifetime, you can't listen to everything, but the more you listen, the more you will have to draw from.
- Approach every type of film with integrity and the same details.
- The spotting session is the most important. A spotting session is a meeting between the director and composer where both watch the movie together. Usually, this is a great

chance to find a concept and ideas for the film's music in a mutual way and to avoid misunderstandings.

- Whenever there is a picture, there is a film.
- Every single scene is a piece of music waiting to be written.
- Do music as sound design. Sound design isn't just for special effects in movies; it is perfect for giving your music a unique twist. It holds tremendous power to aid the storytelling process, to transport an audience directly into the vortex of performance, and to make that performance a truly unforgettable experience.

## **CARLO MOMBELI**

*Carlo Mombeli is an Avant-garde bass-focused Jazz composer and educator. He is molding and mentoring the next generation of South African musicians and remains one of the most restlessly creative forces in South African jazz.*

Tips from my conversation with him are highlighted below:

- We need knowledge to understand music.
- Develop time, tone, taste, and technique.
- Strive for your sound.
- For art to appear, you must disappear. Some people get in the way of true and pure art; sometimes we need to get out of the way and allow the music to take the lead
- When something becomes easy to do, then it has become a part of you.
- Always practice everything slowly at first.
- Jazz was invented in America but has its roots in African culture.
- Art is inside you. Technique helps you bring it out to share with the whole world.
- Composition helps you develop your voice in the music.
- Nobody can teach you composition and improvisation, but you can learn the principles.
- You can learn from mistakes.
- You have to be inquisitive; you must have a hunger for learning.
- Music is about telling a story; it's about society and community.
- Family is more important than anything.
- Always practice in a musical way.

## **DAVID FRIESEN**

*Once in a great while, a musician emerges with such authority and such seemingly effortless originality that his place in the front ranks of his instrument is unquestioned. So it is with David Friesen.*

*David Friesen is a Jazz bassist, pianist, composer, and educator. He is doing for the bass guitar what Pythagoras did for triangles.*

*David Friesen shared these thoughts with me as we talked about music, life, and everything in between:*

- Thankfulness takes away discontent. After sharing my dissatisfaction with my growth as a musician, He paused for a while and asked me to reflect on my first day on the piano, when I couldn't play any tune. Fast forward to today, when I can express most musical ideas and play music. This simple exercise made me thankful and chances are, if you look back on your journey, you will experience a wave of thankfulness as well
- Compose music to please you. I write music to please me.
- Practice one note and make the sound big and beautiful.
- Don't stick to tradition; be innovative.
- It doesn't mean a thing if it ain't got the swing.
- When you are soloing, you are sending two messages: melody and rhythm
- Every musician is on an equal footing; no one is better than the other. We are all unique.
- Jazz improvisation started by embellishing the melody.
- Composition helps when you are bored.
- Freedom comes from discipline.
- Always plan out your practice.
- To be a good teacher, you have to sometimes give up your own ideas for your students. Be flexible. Your student will present concepts that may improve your ability to teach.
- Play with passion and commitment.
- Being a genius is great. Without a purpose, however, it is useless.
- The way to learn jazz is by listening.
- Learn one jazz phrase per day, and you will have learned 365 phrases in a year.
- You should not hide behind your gadget.
- Think of creating music as a story. There is an introduction, the characters, the setting, the plot, the conflict, and the resolution.
- A good artist knows when to stop.
- Practice begins when you are aware of your deficiencies.
- Create reserves of knowledge.
- A professional musician is someone who relies on music to make a living.

## **BRIGHT GAIN**

*Bright Gain is a Bass player, Jazz composer, and arranger with hundreds of compositions to his credit. He has recorded, produced, and performed with artists such as Teemac, Manuk, Sotiris Papadoupolose, e.t.c., as well as his recent recording with David Friesen, an American legendary bass player.*

- Our mindset affects us.
- Nothing is difficult; follow principles.
- Practice (PCS): P: Precision, C: Control, S: Speed
- Understand the components. Understand how to control the components to achieve your result.
- Speed is relative to conditions and time.
- Work with a metronome to gain precision.
- Learning to be fast also builds stamina. Speed without stamina is useless.
- During practice, always start at the lowest speed possible.
- Let your result be your motivation. Let it drive you to be patient.
- Each time you draw strength and wisdom, you are in the right place.
- Where wisdom lies is in freedom and strength.
- Change your perspective from being a Nigerian musician. You are a global musician based in Nigeria
- You can't be a duplicate of who you are. Who you are is who you are.
- There is a price for everything in life. Be willing to pay the price.
- To impress is to pretend.
- The simplest thing is one of the most difficult things to do.
- if you can't play any piece of music one million times without making mistakes, you can't play it.
- Speed works with your spiritual mind.
- Another integral part of music is listening.
- Music is soul and spirit.
- Everything you do is spiritual or has spiritual consequences.
- You can't give what you don't have.
- Anytime you fail, be excited to learn.
- What is your motive for playing? Is it money, fame, or awards?
- If the yearning is gone, stop playing music and move on.
- Anything you do for fame and money will not last.
- Your impact is what people will remember you for.
- Give music what it requires.
- The first role of the bass is to provide harmonic direction.
- The bass gives melodic clarity.
- Bass supplies the rhythmic pulse.
- The fundamental thing is pulse, the internal mechanism that keeps you abreast of time.
- Technique is there for a reason.
- Remember the three basic bass sounds: Pick, slap, and mute?
- Learn to compose properly.
- The composer is the king.
- Music is an art of God given to men.
- Music is emotional and can reach people where no words can.
- What makes a good musician is his or her communication skills.

- Be someone who is willing to listen to suggestions.
- Life as a musician is about embracing other styles.
- Music can connect everyone and remove differences.
- Music gives you a voice.
- Take care of your music, and your music will take care of you.
- Work on self-leadership.
- Copy principles, not practices. Find out the thinking process of the masters. What do they think?
- The best copy is still not an original.
- Don't trip over your own humility. Don't appear to do the right thing because it might appear to be the wrong thing.
- Limiting your energy to a few key areas and pursuing mastery before diversification
- If you ever lack energy inside the building, get outside. Learn to take a break every now and then.
- Invest in the people closest to you.

## CHAPTER 2: LIFESTYLE

Question: How should a musician live?

An interesting thing about the music industry is that one minute you could be out of cash, and the next moment, there's enough to live like a king. The gig economy makes it possible to not have to wait 30 days before earning, which in turn makes it super tempting to spend without any hindrance.

Nevertheless, your spending must remain consistent and modest despite the constant pressure to be flamboyant and live up to a certain standard. Living beyond your financial status will ultimately leave you stranded. Remember, your life is a marathon, not a sprint. At some point, you will stop being the rave of the moment, and your income may not be as frequent as possible.

Unlike what you have been told, a flashy life seldom attracts clients or people who can push your career in leaps and bounds.

The second dimension of lifestyle

An excerpt from Jayson John Evans The 4D song writer

THE LIFESTYLE:

It's now time to learn about another subliminal dimension of the lifestyle. It might not appear on the surface, but the lifestyle dimension is actually quite complex. Although you will likely grasp the general concept immediately, it will probably be a while before you can fully comprehend what it is capable of. The lifestyle is a strange concept that holds a lot of secrets; the further you dive in, the more powerful it becomes.

Other dimensions of the creative industry serve as separate pillars that stand on their own, but the lifestyle dimension is the clue that holds them all together, aligning them into a single superpower. It's an enigmatic idea that musicians rarely comprehend, but it's not as mysterious as you might think; in fact, you've already seen hints of this dimension throughout the previous chapters; you probably just didn't notice.

As you know, your eventual success as a music artist won't be your music alone; it will be a result of the strength of the connection you've managed to build with your listeners, and combining the lifestyle dimension with the other things will allow you to build a connection with your audience like you've never had before.

Consider the secret sauce to music success, which is an open-ended conceptual idea that changes the life of the music artist who masters it. It will give you an advantage that other creatives simply don't have. It's the mysterious X-factor that the world's most successful music

artists are currently using to dominate the new music industry, and I want it to do the same for you. Have you ever listened to a new hit song and found yourself wondering how such a bland piece of music could become so widely accepted and popular? It's easy for any keen observer to see that the quality of a composition does not necessarily correlate with its eventual popularity these days. Look around; there are plenty of songs that are considered insufferable by many and that are breaking countless streaming records. It seems like these days, you don't have to sound the best to be the best. There are plenty of songs written by artists with barely any fan base to prove this point.

So the question is, What do these record-breaking hits have that most music does not? Some say that the reason these songs are so popular is because the artist behind them had access to the world's best recording studios and producers, but too many songs have found success with no budget for this to be true. Others will say that these big music artists have found worldwide success as a result of an industry connection. But an industry connection won't always make listeners stay around long-term. Some people will say that this artist is merely capitalizing on the momentum they were able to build as part of their music journey, which is true, but that alone does not explain the full picture, as there is no guarantee that the artist's audience will stay committed to him over the long term. They must be doing something else, something that makes their audience want to commit to their music for life, and after months of study, I discovered what it was.

These artists have managed to figure out how to make their songs impact their listeners on a level that music is not capable of reaching alone. These songs have found a way to do more than just sound good; they have managed to improve different aspects of their listeners' lives in one way or another. People don't buy music because it's good; they buy it because it makes them feel something. You could hear the most perfectly written and professionally performed piece of music and not want more of it if the song doesn't move you.

On the other hand, you could hear a song with three chords and a vocal and be moved to tears, which would make you want to set out to find more songs written by that artist. That is the power of connection. The power of the lifestyle will come when you decide to wear that song like a badge of honor in public, wanting the world to see how proud you are to be a fan of that artist. I am sure that the parent banging on a shared wall in an attempt to get their teenager on the other side to turn down their offensively loud metal music might be wondering why someone would ever choose to listen to that kind of music in the first place. The truth is, although it may sound like white noise to the parent, the song that their teenager is listening to has provided the opportunity for a connection on a level that the parent might never understand. That song that is shaking the walls of that house happens to be the key to their child's innermost emotional understanding—a perfectly compatible audio experience that provides the Auditory platform they need to process a particular emotion. That is connection in its purest form. But if this teenager felt so moved by this song that they decided to wear the artist name on a t-shirt out in Public, so attached to this music that they want the world to know about their loyalty to it, that is when the lifestyle dimension has been successfully executed.



When music becomes more than just music to the listeners, it becomes a lifestyle. Why do you think people pay hundreds of dollars for Adidas or Nike shoes when they could buy a cheaper pair that serves the same function? Maybe you think that the answer has something to do with the standard of quality and comfort that Adidas or Nike hold their products to. Well, even if the competitors decide to make shoes that match these materials and quality standards, I believe they will still not be able to outsell these industry giants. These two companies are successful because of the lifestyle associated with owning a pair of their socks, and they have spent millions of dollars on advertising campaigns to position themselves as leaders in the shoe market.

When you buy a pair of their shoes, you're buying so much more than something to put on your feet. You're also buying an increase in both personal confidence and status. This is the same reason that true fans of some artists want to know who they are listening to, as they consider that music to be a fashion statement that increases their sense of confidence and status; that music is their personal soundtrack that makes them feel like a more confident person in front of their friends and family. When you're in your car with your friends, it's quite simple to see who the lifestyle dimension has affected. Watch for whoever is the first to insist on putting their choice of music through the car speakers. Are they asking to control the music selection because they just want to listen to the music? No, They could just use headphones if that was the reason. They want to listen to their songs of choice publicly to use them as leverage to increase their perceived level of status, a statement that will improve the usual standards of their lives and break any preconceptions of mundane normalities.

Your branding will put your logo on a shirt, and the lifestyle dimension will be the reason your listeners will want to put on your shirt in public. Music will be the reason you write a good song, but the lifestyle dimension will be why a fan will want to associate your song with who they are as a person and choose to represent it proudly. Personality will communicate your story and motivation to a listener, but the lifestyle dimension will be why they will connect with you as an artist, publicly claim your role in their community, and let your music change their lives for the better. But the lifestyle dimension is not only capable of affecting the lives of your listeners; it also covers how you should go about your own life in your day-to-day operations. After all, you can't think about changing the lives of others if you haven't changed your own first. The lifestyle dimension consists of two main elements:

- Your life: how you operate as a music artist and
- The listener's lifestyle: how your music affects your audience

The way the lifestyle dimension is implemented differs from artist to artist and genre to genre, which is why I'm unfortunately unable to give you the specific answer that will best suit you. Instead, I will provide you with the questions that you will need to find the answers for the solution that will best suit the operations of your individual endeavor if you mail me.

## CHAPTER 3: CAREER

Most of us may detest this, but the fact remains that a musician's career has a life span, and it is short. At some point, people will not be so excited to hear you and will be on the lookout for the next best thing. Your career, especially on the performance front, will dwindle.

***Question: But there are musicians who have been performing for decades. Why should mine be any different?***

For every musician who has been gigging for decades, there are thousands who enjoy a 5-year stint and go into oblivion. Planning for a 5- to 7-year stint will force you to be intentional about how you live, your expenses, building networks, and everything else. If your career extends beyond 5 years, then it's a win-win for you.

I will digress at this point to mention that if all your friends are musicians, you're doing something incredibly wrong. There is life outside of music, and it is important to explore other spheres of life. Your musical dexterity is capable of attracting people from different walks of life. Do not allow it to go to waste. Learn from them and ask questions. Gain a wholesome experience of life.

### **Performance and Relationship Currency**

These currencies are important aspects a musician needs to consider to thrive. Performance currency, as the name implies, is your ability to deliver, i.e., play excellently and have a good attitude while at it.

Your ability to build relationships is another important element. Who do you know, and who are those who can vouch for you?

As important as it is to know how to play excellently, the relationships you nurture will prove to be more beneficial in the long run. Consistently build relationships with people who can sponsor your interests or link you to people in need of your services. Ultimately, be good to everyone, irrespective of their current position or level of influence. The world is in flux, and things change rapidly.

There is a friend of mine whom I would call Sean; I performed with him at the International Jazz Festival. After the event, he picked up a fight with the organizers about payment, even though they had communicated earlier that there was no payment fee for the gig. He got paid, but the organizer ensured that he didn't get access to any top-notch gigs again for a very long time.

Sean isn't the only one who has experienced this. It happens every now and again.

## **CULTURE AND VALUES**

The culture we have subliminally propagated has largely been one of mediocrity. It leaves a lot to be desired, to put it mildly. It doesn't celebrate those who have created a path before us. We are largely rebellious these days, which explains why someone learns to play the piano for three months and wants to release an album. Music has a feeling that once you know a thing or two, you're good to go around the world.

What happens in reality is that a shaky foundation short circuits the training process and builds an industry void of accountability, loyalty, reliability, and standard.

I will pose a hypothetical question to you:

Imagine someone books you for a gig and offers to pay you 50,000 Naira (\$132), and you agree to it. A few days later, another person reaches out to you for your services at exactly the same time as the previous gig and is willing to pay 500,000 Naira (\$1,315). What will your response be?

If your response was to select the higher-paying gig, it reveals a character flaw in your dealings. You are offering your services purely to the highest bidder. This is why betrayals are common in the music industry. We have a moral deficiency.

There's a need to stick to what you say, no matter the circumstances or the potential loss.

Wisdom Justine, a drummer, was once offered a higher-paying gig slated for the same time as another that he had already committed to. This higher-paying gig offered more than 10 times the value of the one he committed to. Wisdom declined and mentioned he had already been booked. That singular decision was aspirational for me and has largely guided me for a very long time.

If tomorrow I have a tour and am in need of a drummer, who do you think will perform with me? If you said Wisdom Justine, you would be right. Wisdom is my go-to person because I know I can trust him. Trust is a very valuable resource that is lacking in our industry today.

We need to be careful not to sabotage tomorrow's banquet for scraps of bread today.

## **Ideas From The Career Development Center (CDC)**

The following are tips that will put you in a prime position when negotiating a job:

### **1. Research**

#### **a. YOU: Your service, Songs and Skills**

- Your value: what is the particular asset you bring?

- Salary range and bottom line: Ask your network about the average salary for the position.
- b. **The Employer:** band **Band Leader, artist, company, institutions, Religious organizations**
- Potential needs and goals: How can you improve their offerings and help them meet their goals?
  - Current and past staff: Use LinkedIn, WhatsApp, Instagram, and other appropriate social media networks to find connections and learn about past job offers and experiences as well as potential professional growth.
  - Potential for market growth: Read trade magazines and industry websites.
  - Competitors: Who are they, and what do they offer?

**DO:**

- Show the potential employer how you will meet their needs.
- Make the negotiation beneficial for both.
- Concede terms when the employer is ready to meet your own needs.

**DON'T:**

- Be the first to bring up the conversation about money.

## 2. **Communicate**

- a. **The Pitch:** Explain to the employer why you are worth the added investment beyond their offer. Is it yours?:
- Experience/ Accomplishments?
  - Customization? Personalize your service or goods for each opportunity or employer.
  - Flexibility? Adjust easily to employer's needs in a given situation and timeframe.
  - Added Value? Provide an enhancement beyond the job expectations or description.
- b. **Timing:**
- At the right time, schedule a convenient meeting time
  - Don't rush - How will this job work with your schedule and goals?
  - Don't be afraid to walk away:- At what point will this offer not work? Any potential conflicts with short- or long-term goals?

## 3. **Listen**

**Stop talking, ask questions, and focus on the employer's**

- Needs
- Budget
- Past experience with their previous employees. Learn from their mistakes.

## 4. **Achieve**

a. **The Offer**

- Ask for it politely in writing.
  - Consider all benefits beyond salary (health insurance, retirement, life insurance, exposure, connections, and experience)
  - For a low offer, ask for the possibility of a performance review for additional compensation.
- b. If You Accept The Offer, ask the employer for:**
- Resources they currently use to get up to speed quickly.
  - Potential Obstacles ( travel/commute, audience/management expectations)
  - Plan for repeat business: provide the service as promised.
  - Follow up post-job for evaluation and potential testimonials.
- c. If You Don't Accept The Offer**
- Suggest a friend or colleague who may be an appropriate referral for the opportunity.
  - Thank them for their time and consideration, both verbally and in writing.

## Setting Your Price

### 1. Do research on the following:

#### a. You: (Your Goals, Costs, and Value)

- **Your financial goals:** How much do you want to take home per year?
- **Your monthly overhead:** What are your living expenses?
- **The value of your product, service, and time** Find the benchmark rates for your product or the salary range for your service.

#### b. Market

- **Demand:** What is the demand for your product or service? If demand is low, it makes sense to raise your prices
- **Inflation rate:** if you maintain your price despite inflation rates, you will erode your profit margin
- **Client:** Determines the size and scope of the company to better understand the value of your service to that particular client.

#### c. Approach

- **Hourly or Project-based:** Will you set your service rate per hour or project? Depending on which you choose, estimate the cost of equipment, transportation, studio time, and other specific expenses you will incur.

### 2. Calculate

#### a. Product

- **Set a realistic price** based on your goals, costs, inflation, and the value of your time.
- **A successful pricing strategy** results in the most money after all costs are met.

- **Price low but smart:** Low prices are attractive but may indicate low quality or make it harder to increase fees later
- **Use discounts with care; it's** Good for retaining clients

#### b. Service

- **Yearly billable hours:** hours per week x 48 weeks (accounting for holiday, sick, and vacation days). Subtract 20% to allow time to find new clients, deal with business tasks, etc.
- **Hourly rate:** ~~operating~~ **operating** costs (desired salary plus yearly overhead) divided by yearly billable hours
- **Profit margin:** add 10–30% to your salary based on talent, expertise, experience, and size of client (more for large company)
- **Taxes:** add 15% to your salary to cover tax contributions.

#### c. Project

- If you charge a flat fee for the project, estimate the number of hours for the project and multiply by your hourly rate. Do not forget to plot out all tasks and estimate their duration. Factor that into your fee.

### 3. Communication

- Articulate the value and the details of your work.
- Emphasize value and not rates: How much time will you save the client? e.g., the importance of music and its effect on hand-eye coordination, the brain, and general well-being. Quote research if possible.

### TIPS

- Be able to talk knowledgeably about salaries, retainers, fees, taxes and benefits
- Get a budget proposal from clients beforehand; expect it to be low
- Consider setting payment terms that charge interest for late payments.

## NEW PATHWAY FOR MUSICIANS TO CONSIDER

- **Music Technology** Music software is, of course, a huge technology. According to Wikipedia, music is the study or use of any device, machine, or tool by a musician or composer to make or perform music; to compose, notate, playback, or record songs or pieces; or to analyze or edit music.
- **Software engineering** includes streaming platforms, data platforms, software, and other tools for music creation. Examples include Mobile App Developers (iOS or Android) and Full Stack Developers
- **Music Education:** Teaching music physically and online (Group or Private lessons)
- **Music Therapy:** Music for children and adults with special needs

- **Others:** Music Business, talent management, etc.

## Music Education

Music education is an area of music I dabbled in about a decade ago. Someone heard me play and wanted to be taught. Reluctantly, I leapt, and after sessions, lions, began to enjoy it. The rest, as they say, is history. I have trained over two hundred students, 60% of whom have been children.

The following is an action plan that will help you teach children effectively and get results, especially for piano:

- Music for children should be in a story format and very creative.
- Use the concepts of sound design and storytelling.
- Try to get into their world. Do not try to bring them into your world. It's only when you've done that that you can teach them, especially if they are special-needs children.
- Explain the graphical interface of the piano.
- Get the child to play the two black notes in a cluster and then arpeggios in different ranges of the piano.
- Teach short rhythmic patterns on the two black keys by rote (use the braced second finger) because most children around age 3 don't have the individual control yet to use multiple fingers, so don't rush that part in these initial learning sessions.
- Encourage the child to play the patterns on different areas of the keyboard; this exposes them to transposing and establishes a physical and aural connection between the other parts of the keyboard.
- Next, move onto the parts of the three black keys. Begin with simple up-and-down patterns, e.g., F#, G#, A#, -Bb, -Ab, -Gb.
- Introduce them to the popular rhyme *Hot Cross Buns*. It has notes that ascend and descend. It is a very good song for the three black keys.
- Encourage the child to play the same melody with both hands, even in the early stages.
- After they have mastered it, challenge them to transpose the familiar melodies to other keys such as G, B, and C. Transposing to other keys reinforces the relationship between notes in music.
- *Mary had a little lamb that is* a little bit more complex because it has notes moving in multiple directions. So teach it in small phrases so they can master it.
- *Old MacDonald* should follow the same method.
- *Twinkle Twinkle Little Star*. This tune has a jump to a fifth. Let the child use both hands so that they can easily find the jump.
- Always play accompaniments with the child. Added accompaniments motivate children. It also helps the child get a stronger sense of pulse and improves rhythmic stability in performance. It also trains them to hear harmonic changes.

- Singing, listening, Eurythmics, and playing the piano are always part of my routine when teaching children.
- The teacher should encourage Parents to resist the temptation of trying to bribe the child with external incentives or rewards. The music itself should be an incentive.
- Hearing is both external and internal for children.
- From practical observation, they possess external hearing but lack internal hearing—that intuitive sense of awareness of sound color. The ability to perceive sound internally This is very important for the music creative process as it helps one modify, control, and innovate on pre-existing sound colors, earning them the ability to acquire musical ears, instincts, and instrumental control necessary for virtuosity.

### **Action plan:**

Get them to listen to songs intentionally instead of randomly. Listening to recordings and playing or singing along with them, either by ear alone or with the help of a written transcription. This could be done by deleting all the songs on their music devices and playing only specific songs from a specific music genre at a time, using the principle of limitation and restriction, thereby controlling what they hear. This will help them focus on a specific sound at a time and create focused listening. By paying attention to a specific sound, it will reinforce internal listening and help in the recognition of movement, harmonies, or sounds from the outside.

Random listening causes the mind to wander a lot, moving aimlessly from one sound creation to another at certain speeds. Although this in itself has certain benefits, which is to help the mind to multitask, but not at the beginning stage of musical development. Because it gives their mind so much musical information at the time, thereby causing information overload for their creative mind. Nothing to specifically hold onto. Teachers should exercise caution in following this, as it has not been totally proven to be absolute.

The following pieces of classical music were scientifically tested and found to help children concentrate and focus better:

1. Ludwig Van Beethoven: Emperor Concerto for piano, No. 5 This music is complex, having patterns, details, and mathematical structure that helps to build all portions of the brain simultaneously, advancing speech and language skills, motor tracking, and more.
2. Wolfgang Amadeus Mozart: Symphony No. 40 in G Minor This one is amazing. It stimulates the inner ear. By retraining the muscles in the ear, it strengthens auditory and motor functions.
3. Johann Sebastian Bach: Brandenburg Concertos: Listening to these many concertos by Bach has been shown to change the electromagnetic frequencies of the Brain to 7.5 cycles per second, which is referenced as the Alpha Mode. This helps them focus, concentrate, and learn better.



4. George Frideric Handel: Water Music: Handel's music is also great for getting the brain into Alpha Mode.
5. Johannes Brahms: Concerto for Violin, D Major Dr. Donald Shetler, who was the first to investigate how listening to music affected a child's speech and language development, used this violin piece extensively. Later on, He found that children who listened to classical music in the womb for just 20 minutes a day had stronger memories, more developed speech patterns, and greater clarity.
6. Antonio Vivaldi: The Four Seasons
7. Peter Ilyich Tchaikovsky: Concerto for Piano No. 1
8. Johann Pachelbel: Canon in D (This is meditative and helps to soothe overreacting minds.)

## CHAPTER 4: PLAYING IN THE CHURCH

Nigeria has a teeming population of over 200 million people, with the majority practicing either Christianity or Islam. As a result, Churches and Mosques are sprawled over most cities and towns, even in rural areas. The manner in which church services are organized requires live music at intervals. This is the reason the Church remains the largest employer of musicians and instrumentalists.

One recurrent theme is the tendency of musicians to shy away from conversations regarding Finances and Careers. In place of frank conversations, religious fillers and sentiments are all too common, which has bred discontentment over the years.

Historically, musicians once rendered their services purely on a volunteer basis; it was seen as a service to God and was considered taboo to request a stipend. Soon after, it became evident that it was not sustainable, especially as music became the major source of livelihood for some. What followed was hiring on a part-time basis. Their responsibility was hinged solely on playing on one service day, typically Sundays. Due to the structure at the time, it was possible for musicians to play at multiple churches on any service day. As you would expect, many musicians enjoyed this arrangement, but it was detrimental to the church. Many instrumentalists had poor work ethics; they would arrive late, double gig, appear shabbily, or play lackadaisically. In summary, they held the church to ransom.

In a bid to stem the tide, many churches opted to adopt a new model that entailed hiring them full-time (9 a.m.–5 p.m.). With that came a regular salary and control over the overall quality of their output. It worked for the church. For the musicians, however, it has become detrimental, mostly for the following reasons:

- There is a cap on the earnings of a musician, irrespective of skill level. The only exception is for recording artists who have built a strong brand.
- Due to the retinue of activities and cycles, they feel choked. Their creative process is largely on leash and declines consistently with time.

### ***Question: What are the potential solutions to this?***

- Project-based models spark the creativity in musicians and inspire them to bring their best. That explains why, during special programs, they are at their best and afterwards return to their lackluster mode.
- There has to be intentionality with regards to facilitating the growth, progress, and future of the musician.
- The church should encourage musicians to create original music by funding the recording and also promoting it so that they have something to rely on after the end of their careers. Depending on the success of the recording, it could guarantee alternative income for the future via royalties, sales, and invitations to perform.

- The church should also provide housing, clothing, health insurance, and other benefits to aid the musician's livelihood.

### **The Typical Church Hiring Process**

For many churches, the process of hiring is typically informal and is described in brief below:

- Frequently, someone in your network contacts you about an opportunity. Often times, there's a phone number or email to contact
- Upon contacting either, an audition is scheduled.
- If you perform well and suit their expectations, you will be asked to begin almost immediately (in most cases).
- The fee is typically discussed at this juncture, with very little wiggle room to negotiate

In general, there are rarely written job descriptions for these roles, which often leads to disappointments down the line.

***Question: In cases where I have been selected to perform in a professional capacity, what can I do to formalize it?***

Request a written contract that clearly explains their expectations from you and the remuneration. If they do not have it, prepare one and share it with them. More of this can be found in the chapter titled "Structure".

We believe musicians employed in churches should be paid fairly for their work because it is scripturally based. We explain further in the following paragraphs:

The Ministry of the Levite, 1 Chronicles 16:4. Moreover, he appointed certain of the Levite's as Ministers before the Ark of the Lord, to invoke, thank, and praise the Lord, the God of Israel." The three verbs used in this text, "to invoke, to thank, and to praise," suggest that the music ministry was a vital part of the worship experience of God's people.

An indication of the importance of the music ministry can be seen in the fact that the Levite's Musicians were paid out of the same tithes given for the support of the priesthood (Numbers 18:24–26; Nehemiah 12:44–47; 13:5, 10–12). The biblical principle is that the work of the minister of music should not be "a labor of love", but a ministry supported by the income of the church. It stands to reason that if a layperson volunteers to help in the music program of the church, such service does not need to be remunerated.

1 Chronicles 9:33 suggests that the Levite Musicians were full-time workers. "Now these are the singers, the heads of father's houses of Levites, dwelling in the chambers of the temple free from other service, for they were on duty day and night". Apparently the Levites' ministry of music entails considerable preparation, because we read that "David left Asaph and his brethren there before the ark of the covenant of the Lord to minister continually before the ark as each day required" (1 Chronicles 16:37). The biblical lesson is that the minister of music must be willing to work diligently to prepare the music needed for the worship service and derive financial benefits

## CHAPTER 5: EDUCATION

**“If you try to improve your job, you will earn a living, but if you improve yourself, you may earn a fortune.” --Jimm Rohn**

Alvin Toffler, the well-known futurist, made one of the more prescient observations when he said, “The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.”

This is perhaps the most underrated aspect in a lot of music circles: we do not do enough to develop on a daily basis. We erroneously believe that because our talent got us to this high spot, it is sufficient to keep us there. Oh, how wrong we are! Yesterday's formula for success is often tomorrow's recipe for failure. Talent is never enough. In an ever-changing world, we need to constantly learn new ways of doing things. According to Industry Tap, the knowledge and skills in every profession double every 13 months. This means there is an urgent need for learning, unlearning, and relearning.

Musicians have to embrace holistic education. Formal and informal education are required. In case you're wondering, Education is not scoring, performing, directing, or writing out song harmonies. It is centered around principles and techniques. When was the last time you took the time to learn something new? Education could also be informal, formal, or through consulting with a mentor.

### **A case for Mentorship**

The age-old model of apprenticeship as an approach to learning is a favorite of mine. Here, an established businessman or master selects a young adult with the aim of training him in a trade. This process takes several years, during which the mentee is introduced to all aspects of the trade. During that period, the mentee worked very closely with the businessman and held him to very high standards. If he doesn't meet the expectations of the master, it could result in the termination of the program. After the training period, the mentee is then supported to start his own business. The cycle continues ad infinitum, and the prime example of this process is the Alaba International Market, which has over 10,000 merchants and processes over \$4 billion in turnover every year, according to Robert Neuwirth, a researcher who gave a TED talk on the Igbo apprenticeship system. Embrace the mentor-mentee model, where they're able to learn a lot. Take note of the influencers in your space.

### **A Mentor and a Mentee**

The influence of Johann Christian Bach and Wolfgang Amadeus Mozart in the classical music world cannot be overemphasized.

A part of their history that is seldom spoken of is about their history. Bach met Mozart, who was 8 at the time and spent 5 months teaching him composition

The benefit of a master is the unique mindset with which they're able to analyze your skill level and provide you with solutions to scale you up in your skillset. Education also includes financial education, intellectual property law education, self-leadership education, etc.

Knowledge of the processes and intricacies of the industry is currently missing. A lot of musicians do not know anything about other aspects of the industry. They are largely talent-based and have no other knowledge in other spheres.

# CHAPTER 6: FINANCE

## How much are you worth?

An interesting perspective by T.M. Dollar helped me gain an understanding of this concept.

T. M. Dollar explained that If you earn N480,000 per year, you are worth N375 per hour. To calculate this, multiply your annual earnings or salary by 1.5 (which includes overheads) and divide this by the number of working hours in a year. We assume working hours are 8 hours daily and 5 working days weekly

$$\text{Cost per hour} = \frac{(1.5 \times \text{Annual Salary})}{\text{Working hours per year}}$$

$$\text{Working hours} = 8 \text{ hours} \times 240 \text{ working days per year}$$

To calculate your financial worth per minute:

$$\text{Cost per minute} = \frac{\text{Cost per hour}}{60}$$

This is very crucial because if you know your worth per minute or per hour, it forms the foundation from which you can plan to increase your financial worth in a year's time.

Financial education is very crucial for musicians to learn, as this could guide the structure for a guaranteed income in the future.

### ***Question: How can I increase my net worth?***

To achieve this, you need to improve the quality of the services you provide and their perceived value. They are both complementary. Perceived value is your customer's idea or belief about you and your services. It is the client's evaluation of the merits of your service and its ability to meet their needs and expectations, especially in comparison with peers and alternatives.

Think of your favorite brand and how, over the years or months, they keep promoting the benefits of using their products, sometimes in an exaggerated fashion. The goal, aside from getting you to purchase or use, is to make you feel good about their products while using and even after use.

Have you ever heard the phrase "Is it not just...?" That is an example of someone who regards a task as less important. How people perceive your services will determine what they're willing to exchange for them.

***Question: How can I Improve my perceived value?***

There is no quick fix to improving your perceived value. It has to be a wholesome and thorough reinventing of your services. Oftentimes, musicians assume that a great jacket and shiny shoes are enough to get clients to pay premium fees. While that works sometimes, it is not good enough to keep a client happy. Remember that improving your perceived value goes beyond what you wear. It entails your choice of words, your gestures, and, in some cases, your ability to hold intelligent conversations. Another critical area is the need to develop enabling structures to bolster this. Again, remember that perceived value and the quality of services you provide are complementary. The former attracts clients to you, and the latter keeps them coming back and referring you to their friends and family.

**Saving**

What you earn is not as important as how much you keep aside. Your career wouldn't last forever. At some point, you will no longer be the rave of the moment, and that can happen at any time. This is the reason you must keep a percentage of your income. There are mobile savings apps you can download today and start saving. It is possible to automate the deductions and lock them up for months so that you're not tempted to spend.

"Applying lipstick to a pig does not make it a horse."

## CHAPTER 7: Structure

“Bad actors rely on our nature to ignore processes so they can benefit from our ignorance.” - Unknown

Oftentimes, when the topic of structure comes up, we are quick to call out music organizations and rehash their shortcomings. We seldom talk about our roles in all of these. This section discusses action steps you can begin to take tomorrow that will improve things. If more people apply these steps or a variation, the music industry will change permanently for the better.

Innovation in a broad sense can be categorized into two categories: top-Down and bottom-up. What we're familiar with is the top-down approach, where a leader is appointed or chosen, and then he or she takes big decisions that influence his environment. History is littered with examples of the Top-Down mode, which explains why we're always looking outward when we desire a change.

But given the track record of the top-down approach in the music industry, perhaps it is now time to consider the other approach, bottom-up. In this approach, we need to collectively look inward and improve the processes that surround the music creation process.

You may have heard of the story of the engineer who was asked to fix a faulty machine. Many engineers had tried before him and failed. On getting there, after careful inspection, he picked up his wrench and hit one of the valves of the machine. He then ordered for the machine to be restarted, and soon enough, it roared back to life. It took him less than an hour.

When it was time for his payment, his invoice read a total of \$100,000. The factory manager screamed in amazement at how quick it took him to fix it. His response was that using my wrench would cost me \$1,000. Knowing where to hit costs \$99,000. The factory manager couldn't argue further.

One thing people skip about this story, and maybe you as well, is the presence of an invoice. The engineer couldn't have presented that request in a haphazard way. He put it in a document. That document represents structure.

We're not advising you to dish out invoices to all your clients; instead, we're suggesting that all critical information you share with your clients needs to be properly documented and presented in the best format (pdf).

We can assure you that some clients will imply that you've been too extra and it's unnecessary

Lack of enabling structures has led to the current state of the music industry, where people have been cheated countless times.

The benefits of structure include



- clarity and stability for key industry trends.
- Structure Initiates standards.
- Identify threats and opportunities, eliminate threats, and multiply opportunities.
- Inform your decisions for strategy and planning.
- Structure helps you Quickly build competitive advantage and intelligence.

## **On Gigs**

The three most frequent ways gigs are concluded are through in-person conversations, calls, and WhatsApp messages. Irrespective of where the gig comes from, it is important to send an invoice at least 24 hours before the gig. Your invoice should include the following:

- The location
- Date and Time
- The Setlist
- The Price that has been agreed

***Question: What happens if it's a free gig? Would this still be useful?***

Yes, it still remains useful. Remember that these processes improve the perception people have of your craft. In cases where it's a free gig, put a price tag on your time and then give a 100% discount. Again, people will only put value in the things that you put value in.

***Question: What happens if it's not a free gig but the amount hasn't been agreed to?***

The same document should still suffice. For the fee or price segment, you can leave it blank.

## **Other things to note**

- Always get them to sign the Set list.
- Never be late for a gig. Arrive at least 30 minutes before start time.
- Always be prepared, well dressed, well spoken, sober, and well rehearsed.
- Never take two gigs, hoping you can make it to both.
- Never cancel a small gig for a big one.

## **On Music Training**

If and when you receive a request to train someone else, you should always send a summary, which should include:

- A summary of your skills and experience
- A goal-based teaching curriculum
- Draft Schedule of Time and Days
- Fee

On sending a music training update to a client, She was quite elated and responded, “I didn’t know learning the keyboard was this intentional. My perceived value shot through the roof, and I was compensated accordingly.

In addition to the music training document, I shared intermittent progress reports and areas for improvement on a biweekly basis. To this day, that client holds me in high esteem.

## **Documentation**

Whether it’s a gig, a rehearsal, or a tutoring session, it is important to send a draft of what has been agreed upon over calls or chats. I guarantee you that if you do this, people will notice. It is tough and may come across as overbearing, but it sends a message to everyone. That message is “I do not play with my work”.

As you improve your skills and grow, you should get used to sharing documents.

### ***Question: How should documents be shared with clients?***

Never, ever send a document to a client in Word format. Word documents tend to always display in different formats or fonts depending on the different word processors and versions on the market. The PDF format is, however, immune to these alterations. It ensures the structure and alignment remain the same, irrespective of where the document is opened.

### ***Question: Wouldn’t I lose clients if I sent them documents?***

Yes, you would. But the clients you will lose are the type of clients you should avoid in the first place.



# CHAPTER 8: Bonus

## THE ROLES OF A PIANIST

The piano has a strong melodic and harmonic component. In a team, duplication of roles is to be avoided. As soon as two instruments take on the same role (duplication), the music suffers. The team already has a percussion instrument (the drums), a harmonic instrument (the bass), and a melodic instrument (the soloist); the tendency for the piano to duplicate the role is always present. Since other instruments are already fulfilling the melodic, harmonic, and rhythmic roles. Because of its ability to be so interruptive, the piano's role in a group is very sensitive and must be used with restraint.

What, then, is the pianist's role?

- The pianist's role is that of a rhythmic, melodic, and harmonic colorist. The pianist must strive to suppress the percussive aspect of the piano and make it, in a sense, liquid."

## THE 4D PIANIST

A pianist's development should cover these dimensions, considering that throughout your career, you are likely to find yourself in two or more of these situations. The pianist who develops these dimensions is what I call the 4D pianist, which is solo, duo, trio, and band.

- Solo: As a professional pianist, you can perform as a solo act or as a concert pianist. The skill required is very high, as there are no other instruments to make contributions. You're to play the melody, harmony, and rhythm.
- Duo: This level will require you to play with a singer or another musician. Harmony and strong rhythmic role
- Trio: at this level the pianist, bass player and drummer
- Band or big band: as part of a band or orchestra. The pianist's role at this level is that of a rhythmic, melodic, and harmonic colorist. The pianist must strive to suppress the percussive aspect of the piano and make it, in a sense, "liquid" at this dimension.

## THINGS THAT A 4D PIANIST MUST DEVELOP

- Technique
- Tone
- Good Voicing/ Harmony
- Dexterity and speed,
- Pianist's expression

## Things Serious Pianists Do

1. Listen and study scores

2. Sight-reading for at least 20 minutes everyday or every week
3. Read about music
4. Go to concerts
5. Record themselves
6. Have guided practice time at least 15–30 hours a week
7. Practice scales and arpeggios on all keys and every useful technical exercise.
8. Improvise and compose all the time
9. Go straight at their weaknesses
10. Discuss music with other musicians.
11. Have role models and mentors
12. Learn music theory
13. Transcription