



INTERNATIONAL  
CLARINET  
ASSOCIATION

# CHAMBER MUSIC AND ENTREPRENEURSHIP

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# CHAMBER MUSIC CAN BE WONDERFUL FOR:

Supplemental  
income

Networking in a  
community

University  
study with  
pre-formed  
groups or as an  
individual

Performance  
opportunities

Collaborations  
with composers

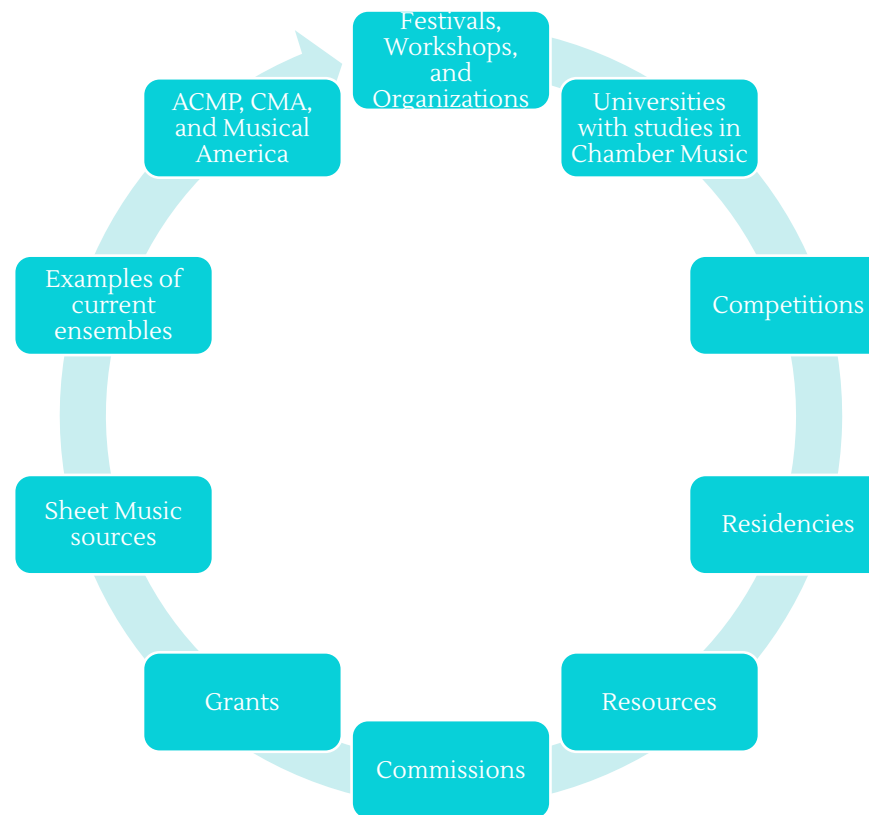
Personal  
growth and  
enjoyment

Exploring a  
variety of  
groupings

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# CHAMBER MUSIC RESOURCES:





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# CHAMBER MUSIC AMERICA (CMA)

- CMA believes that music professionals are stronger when they join together. The organization's membership spans a wide range genres, styles, traditions, and professions, all united by a shared belief in the unique power and cultural value of small ensemble music. Since its founding, CMA has worked non-stop to develop, strengthen, and advocate for this increasingly diverse constituency by expanding funding opportunities for the field; offering community-building events and conferences; providing extensive professional development resources; and introducing the music of our members to new audiences. (Grants and Awards, National Conferences, CMA events, Resources) <https://chambermusicamerica.org/>

\*paid membership

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# ASSOCIATED CHAMBER MUSIC PLAYERS

ACMP is a US-based nonprofit organization with the joyous mission of supporting chamber music for pleasure. Founded by Helen Rice in 1947, it was a dynamic social network of passionate amateur chamber musicians well before Facebook! Today ACMP maintains four searchable online directories that are a valuable resource for amateur and professional chamber musicians alike.

(Includes directories for Players, Organizations, Coaches, Events and Workshops as well as grants programs)

\*membership is free

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# MUSICAL AMERICA WORLDWIDE

For over 100 years, Musical America Worldwide has been the voice of the performing arts industry. Musical America provides the digital and print touchpoints for performing arts professionals to reach out to each other to further their art and their businesses. It provides the resources to help make smarter decisions—for presenters, managers and artists all over the world:

- In-depth coverage of performing arts industry news
- Special Reports into the key issues and solutions driving the performing arts industry
- Extensive databases with critical information covering the international landscape of performing artists, facilities, managers, presenters, schools, media, services and organizations.
- Blogs from industry experts exploring the crucial questions faced by businesses and performers
- Latest changes to managers' rosters
- News directly from industry groups and organizations through our Press Releases section



SEE HANDOUT FOR MORE INFORMATION—THANK  
YOU!





# CLARINET AND ENTREPRENEURSHIP

What do I need to  
begin my  
performing and  
teaching career?





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# WHAT IS ENTREPRENEURSHIP?

**According to Stanford Online, entrepreneurship refers to an individual or a small group of partners who strike out on an original path to create a new business.**

Source: [What is entrepreneurship? | Stanford Online](#)

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# WAYS TO CONNECT



**Have an up-to-date website**



**Have current recordings of yourself**



**Make sure you are visible**

Reach out to local musicians  
(especially personnel managers for ensembles)



**Decide how you would like to begin teaching**

Lessons studios through other businesses  
Private studio

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# YOUR WEBSITE SHOULD INCLUDE

Bio (and CV)

Current recordings or links to your recording pages (YouTube, etc.)

Social media links

Ways for customers to contact you

Pricing details (if you are planning to teach)





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# BOOKKEEPING

- Using centralized software like QuickBooks can simplify this task
- Have a business bank account with a debit card and checks
- Only use your business account for business purchases
- All your income from your business dealings should go into your business account
  - This will reduce your need to keep receipts; however, you should always keep hard copies of large purchases (instruments, etc.).



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# SCAN ME FOR RESOURCES!

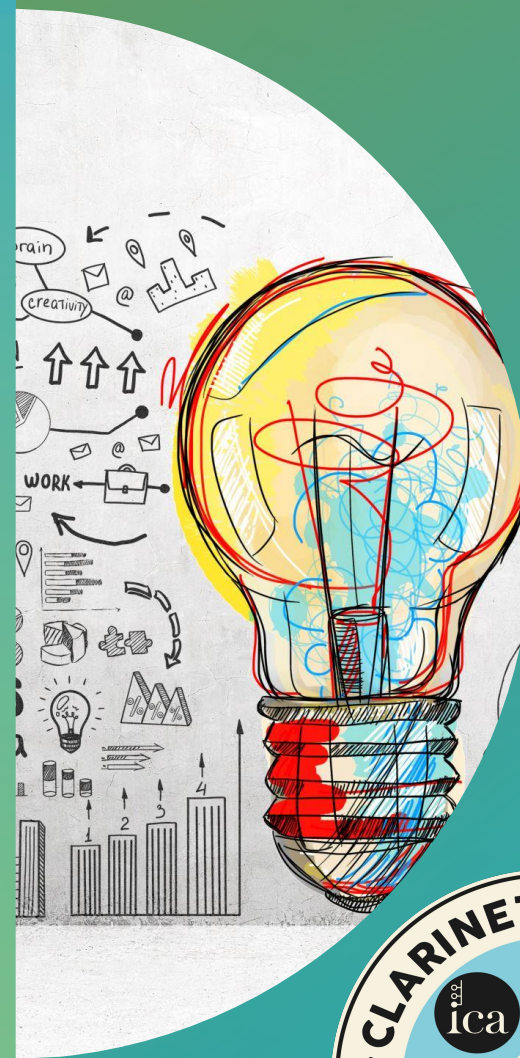




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# THE AUDITION

Presented by Vanessa Davis





# INTRODUCTION

This purpose of this presentation is to very briefly discuss:

- What an audition is ... really
- General audition information
- Different kinds of auditions
- Some tips on how to begin to approach some of these different auditions






# WHAT AN AUDITION IS...

Let's get this out of the way so we can all relax -

- Auditions loom LARGE
  - We are ALL on the same road
  - When you win an audition ...
  - ... and when you don't.
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- During an audition, a committee of people, some who still play and some who don't anymore, to listen to you and determine if you will fit into an already-established group.

# ...AND WHAT AN AUDITION IS NOT.

Auditions are not a determination of your value as a musician, a clarinetist, or a person.



Auditions can give us critical information about how well we know what we think we know, how we react under pressure, and other key information which will help us prepare for the next audition, or for our next performance.



# AUDITION CONSIDERATIONS

## Logistic Considerations

- Do I have the financial resources to attend the audition (travel, housing, food)?
- Do I want to live or drive to where the job is?
- How will this job help me advance my long-term career goals or is this job just a short-term gig to pay rent?
- Why do I want to take this audition? Am I trying to prove something or learn?

## Musical Considerations

- Do I have time to prepare?
- Is the repertoire all familiar, or will I have to learn or re-learn excerpts or solo?
- Is this a group I want to play with or a program I really want to be in?
- Is the audition blind?
- Am I at a place where I know I will benefit from the audition process (skills, mental health, emotional health)?



# AUDITION CONSIDERATIONS

There is a wealth of resources on how to musically prepare from excerpt books, videos, masterclasses, summer institutes, specialized courses, etc. Below are some general tips. The best resources for help are around your right now – your friends, colleagues, teachers, and mentors.

- Get the repertoire (required solo(s) and excerpts) as early as possible
  - Record yourself often – the recorder (especially listened to at 50% speed ) will not lie
  - Plan your preparation around deadlines and make preparation time non-negotiable
  - Listen to recordings of the group – you can get a lot of information from a recording
  - Play for people as often as you can to get feedback and learn to manage nerves and anxiety
  - Remember that you have something to offer and believe in your own worth
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# DIFFERENT KINDS OF AUDITIONS

•There are many kinds of auditions to consider. For today, we will briefly touch on:

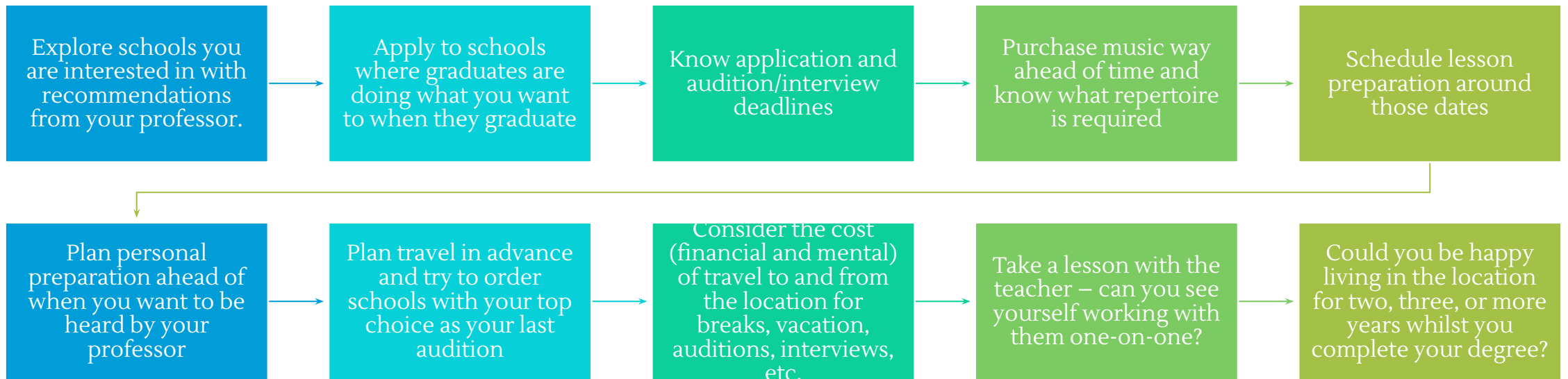
- Graduate School Audition
- Teaching Job Audition
- Professional Local and Regional Auditions
- Professional National and International Auditions





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# GRADUATE SCHOOL AUDITION



# TEACHING JOB AUDITION



Accompaniment	Be sure any required accompaniments are sent to your pianist well in advance and you know the rehearsal schedule
Strengths	Show off your strengths so you feel comfortable.
Recital	Choose a recital program that showcases your playing in a variety of situations but does not exceed the time granted.
Repertoire	Be sure the accompanied repertoire can be put together in a short amount of time.
Self-Care	Be sure bring water and snacks – on-campus interviews are grueling.
Joy	Enjoy the performance.



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# PROFESSIONAL LOCAL & REGIONAL AUDITION

- Be highly prepared – as much as for a national audition
  - Get repertoire and the time, date, and location early
  - Send in your deposit to secure your audition
  - Get to know the immediate location
  - Be sure you know how many rounds the audition will be
  - Are you willing to drive to the location as often as is needed?
  - Is the compensation something that makes this financially feasible?
  - Play for current members of the section if they are willing to hear you
  - Is there a sublist that you will be placed on if you aren't the winner?
  - Know ahead of time how the audition will run and do plenty of mock auditioning to be prepared.
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# PROFESSIONAL NATIONAL & INTERNATIONAL

• **This is what we have trained for.** We know the solo(s), we know the laundry list of ensembles, and you have likely taken several other auditions if you are ready for this part of the audition circuit. Much of what we said for local and regional auditions stand. A few reminders:

- The best way to prepare is to audition as much as you can financially and emotionally. There is no substitute for the feeling behind the screen.
  - Consider the time and cost of travel and the mental and emotional toll.
  - Decide the smallest details in advance and practice them regularly.
  - Work with people who have had success and done the job you want to do and play for them.
  - Listen to as many recordings of the group as you can.
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Hassan Massoudy, Untitled (“there is a place on Earth for everyone”), 1960s.

## CLOSING REMARKS

The most important thing to remember throughout the audition preparation and process is that there is a place for us all – we simply must learn to be open to the possibility that our own individual success will be different than we may have envisioned it when we began.



# THANK YOU!

Many thanks to you all for attending this presentation! Big thank you as well as to the ICA Board, the ClarinetFest® 2023 Artistic Leadership Team and Artistic Director Wesley Ferreira, all the members of the College and Pre-Professional Engagement Committee, and everyone who makes this event possible.

The second portion of this session covering Arts Administration and College Teaching Jobs will be tomorrow in Salon A at 11:15am – 11:45am in the Marriott. We hope to see you there!