

# Ask Mike

By Local 10-208 Member Michael I. Goode



In my last column, in December, we talked about focus and practical little tricks you can do to get unstuck on a piece you are working on. Today we are going to talk about more fundamental ideas that will improve your practicing and performing. January's Q&A:

**Q. I am a regular reader of your column and all the things you are saying are very helpful and I try to follow them all. However, at this point in my playing I am getting kind of burned out. How do I handle this? I don't want it to affect my practicing!**

A. Burnout can be a huge issue for all of

us. It is a serious issue and cannot be treated lightly or ignored. If you are getting burned out, something is wrong and you need to make some changes in how you approach your playing and how you take care of yourself. One of the first things you should do is to take some time off, not necessarily not practice or not do your regular gig, but try to take some time to clear your head. You need to do something in your time off that is not stressful and that is absolutely not related to making music. It should be whatever activity you find fun: going to the movies, taking a walk, going camping, painting...anything is fine as long as it is not bad for your health or dangerous. Sometimes just sitting doing nothing can be incredibly beneficial for those of us who have very hectic and crazy schedules. We all need down time. This will renew you and you will go back to playing and practicing with a newfound energy. It is as important to take time off as it is to work hard. Your body and psyche need time off in order to renew and refresh themselves. Progress is a series of peaks and valleys. The valleys are not bad, they are simply the moments when we recharge ourselves. But most of us don't have permission to do that. I am giving you all permission to do it here.

**Q. In your ast column you talked about ways to fix a situation where we make the same mistake over and over. Is there any system that will give you a foundation to prevent this kind of thing in general, something you can count on?**

A. As I mentioned last time, you should use anger letters to clear out any grief or anxiety issues that get in the way of your playing. You should then erase your negative Person B thoughts and think of the best time you ever played when you were "in the zone" or how you felt on vacation. As you do that, you should make sure that you have a very strong musical model in whatever area of playing or singing that you do. For example, my model on the trumpet has always been my teacher Adolph Herseth, but for jazz trumpeters maybe it's Miles Davis or Dizzy Gillespie, or for sax players it's John Coltrane. For singers it could be Pavarotti. Violinists might have Perl-

man. But the point is, you must have a great model in your field, because your Person A, the unconscious, needs that model as a safe goal to work towards. You also should develop your ability to sight-sing as soon as possible; learn to do *solfeggio*, sight-singing with Italian syllables. This is one of the greatest aids for musical security that I know of. And I can thank Arnold Jacobs and Adolph Herseth for that.

Next month we will talk about how to deal with difficult people in the music business and getting what you want.

**Send your questions to:** Ask Mike, Trumpetworks Press, 715 Lake Street #269, Oak Park, IL 60301 or you can check out my website at [www.trumpetworkspress.com](http://www.trumpetworkspress.com) and see information on my book, *Stage Fright in Music Performance and Its Relationship to the Unconscious*. All replies are confidential and names will not be published.

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*Michael Goode, trumpeter, author and Chicago Reading Orchestra founder, finds his endeavors on the upswing. His book, Stage Fright in Music Performance and Its Relationship to the Unconscious, has an endorsement from no less than the exulted American soprano Renee Fleming. Through an assistant she asked for a copy of the book and promised to recommend it "with pleasure" since the subject is close to her own heart. She, too, has written*

*a book in which she deals with the same subject. She may offer a quote for Goode's website as well.*

*In addition, the staff of Oprah Winfrey's show has shown some interest. "Maybe lightning will strike there," Mike hopes.*

— Reprinted with permission from Local 10-208's (Chicago) November/December 2005 *Intermezzo*

## 2006 ANNUAL MEMBERSHIP DUES

### REGULAR MEMBER ANNUAL DUES

Full Year \$190  
Half Year \$100

### LIFE MEMBER ANNUAL DUES

Active Life Member \$90  
Inactive Life Member \$70

### Suspension/Expulsion/Reinstatement

Regular members, Life Members and Inactive Life Members Annual Dues must be paid before **Jan. 31, 2006**. Dues must be paid by March 31 to avoid suspension. Reinstatement fees must be paid by June 30 to avoid expulsion.

Regular members semi-annual dues must be paid before **July 31, 2006**. Dues must be paid by Sept. 30 to avoid suspension. Reinstatement fees must be paid by Dec. 31 to avoid expulsion.

When paying by mail, please write "Attention: Membership Department" on your envelope. **When paying by Online Banking the checks must include your name and your Local 47 six-digit account number that appears on your statement.**

DEATH BENEFIT IS NOT PAYABLE TO A BENEFICIARY IF THE MEMBER WAS SUSPENDED, EXPELLED, OR HAD RESIGNED

Make checks or money orders payable to:  
Professional Musicians, Local 47  
817 Vine St., Hollywood, CA 90038-3779

Visa and Mastercard (Not Bankcard) Charges Accepted

Service fee rates for the use of Visa and Mastercard:

From	\$1 to \$100	\$1
	\$101 to \$200	\$2
	\$201 to \$300	\$3
	\$301 to \$400	\$4
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For further information, please call the Dues Dept. (323) 993-3116

## Dues Payment Policy

Membership dues are due in January of each year. If you pay for the entire year, the amount due is \$190. If you pay semi-annually, the amount due is \$100, and a second installment of \$100 is due in July of the same year.

Please note: Credit charge payments are subject to a processing fee as published monthly in *Overture*.

Returned checks are also subject to a processing fee.

### PLEASE NOTE THE FOLLOWING IMPORTANT INFORMATION

If your membership dues are received by the Local after March 31 (annual or semi-annual payments) or Sept. 30 (semi-annual payments only), your membership dues payment will be subject to a reinstatement fee and will be allocated as follows:

- First** - Reinstatement fee.
- Second** - Any remaining amount will be applied to current period membership dues.
- Third** - Any remaining balance will be applied to current period fines.
- Fourth** - Any remaining balance to late fees.
- Fifth** - Any remaining balance to work dues.

Example: John Q. Member pays \$190 but it is not received until April 1. The result, without exception, is as follows:

1. \$25 applied to reinstatement fee.
2. \$100 applied to first half of semi-annual dues.
3. \$65 carried forward as a credit against any fines, late fees and/or work dues.

**NOTE:** If you anticipate a late payment for full annual dues and you do not want your payment to be applied as in the above example, you must include the extra \$25 reinstatement fee with your payment totalling \$215. The reinstatement fee of \$25 also applies to Life Members and Inactive Life Members.

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