

HOW TO TEACH WITH THE IN TUNE

PLAYERS COLUMN

EACH IN TUNE MONTHLY PLAYERS column begins with a header that reads, “Players – The Lives and Times of Working Musicians.” In a nutshell, these stories are meant to profile the careers of artists who play professionally on stage and in the studio, in supporting roles. Most are operating on multiple levels, augmenting recording session work, tours and appearances with any number of other musical activities. The overarching theme of most Players stories is that a musician doesn’t have to become a rock or pop star, or even “first chair,” to enjoy a rewarding career playing music.

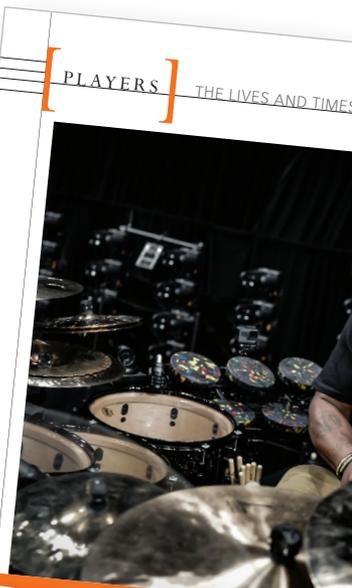
Our Players columns profile the careers of artists who have made their way by taking individual paths. The journey is the focus of the story, featuring unintended connections, the fortune that typically results from earnest effort, and how each journey is made up of a series of changes. Lesson No. 1: *Change Happens*. It’s inevitable, so it should be expected.

Change can be uncomfortable for some, primarily because it often involves new, challenging experiences. By definition, having a new experience means doing something you have never done before – and

perhaps you don’t know how to do it, which can be unsettling. But meeting challenges is often what life is all about. Maturation and personal growth depend on our learning to confront change and adapt to it, accumulating knowledge in the process. This is also what learning music is all about and why studying music imparts skills that can be applied throughout life.

For instance, everyone starts out not knowing how to play an instrument. Then we learn and practice until playing that instrument becomes second nature. We start out not knowing how to play a piece of music; then we learn and practice until we know the piece intimately. Once we have gone through this process a few times, we begin new learning with less trepidation and more confidence, realizing that the exercise will lead us, as it has in the past, to a positive outcome. Relishing new experiences and entering into them with confidence gives us a better chance for success.

The Players column in the April 2018 issue showcased guitarist Jon Dretto, who spoke about his efforts to break out as a featured artist, but he acknowledged: “I don’t have a normal career. . . I don’t know what’s going to happen tomorrow. I don’t know who’s going to call, or what tour I might be



PLAYERS THE LIVES AND TIMES

Brian Frasier Moore

THROUGHOUT A CAREER that’s included tours with stars like Justin Timberlake, Madonna, Christina Aguilera, and Janet Jackson, drummer Brian Frasier-Moore has always focused on learning new skills.

The Philadelphia-native is no stranger to the spotlight of the stage and screen: His performance behind Timberlake at the 2018 Super Bowl halftime show marked his second appearance at the big game. But despite his success as a backing musician, Frasier-Moore believes diversity is the key to longevity in the music business. So when he’s not touring with the stars, he’s busy running his consulting business, giving clinics and lectures, and working on his first solo album.

Frasier-Moore began playing at age five and was soon performing in church, where

he learned organist. Largely the intricate hearing John Patit time he fin clubs ever professiona paying mor publication. Once he er-Moore ca studio he cou everybody to was able to c when he was like DJ Jazzy. In 1996, he la

PRO

MAIN CLAIM TO FAME: Drummer for Justin Timberlake, Madonna, Christina Aguilera, Janet Jackson

BACKGROUND: Began playing drums in church

EDUCATION: Self-taught

20 In Tune Monthly • May 2018

on – but whatever it is, I’m so ready for it!” (See Lesson No. 1.)

“On call” musicians frequently tell us that possessing the ability to quickly and expertly adapt to new musical situations is a key career skill for them. The keen ability to sight-read, to take direction and react with precision, as well as to understand and lock in with other musicians with whom they may not be familiar – these are the hallmarks of a successful Players subject. The most important thing to highlight here is that this is the stuff of study, practice and personal awareness, over and above any natural knack or talent for playing an instrument or singing.

BY GEOFF GIORDANO



er-Moore

ed to keep time by watching the
band on the side of his keyboard.
elf-taught, he was inspired to learn
cate technique of jazz fusion after
/innie Colaiuta's drumming on
ucci's album *On the Corner*. By the
nished school, he was playing in
ry weekend and turned fully
l when the weekend gigs started
e than his part-time job at a legal
e decided to turn pro, Frasi-
alled every producer, club, and
ld find Philadel

the drummer for Whitehead Brothers (who
were opening for Blackstreet). "I was super
cocky," he admits. Then Blackstreet's drum-
mer Gerald Heyward took
the stage: "That's when
I found out what this
business is abo
he says. "H
sound was incre
ible." Among the
most important
lessons from that too
were the value of pa
ration and keeping yo
he studies every part
notes about beats and
showing all of your chop
down and learn the m
er-Moore, who pattern
late and much loved sidem

"He played with Mich
Collins, and other lege
you could make a great
drummer for hire. Even
him [because] he had a g
That's what I want to be."
To cover every musical st
er-Moore's drum set blends ac
electronic elements, including th
for different sounds, along with fi
"It's practical for playing a 30- to-
set," he says.

When he's not behind that massi
Moore, through his company BFM C
tation Services, mentors younger musi
(including Rihanna's drummer Mike R
in skills like managing money and prof
sionalism. He hopes to expand BFM into
school for aspiring pros. "I want to give peo

PLAYERS

THE LIVES AND TIMES OF WORKING MUSICIANS

Weingart performs with his wife and duo partner Renee Jones



"I was really ambitious in seeking out a creative situations"

Steve Weingart

MUSIC HAS ALWAYS been a family affair for keyboardist Steve Weingart. He began studying at age 3 when his mother recognized his talent; today, he collaborates with his wife, vocalist and bassist Renee Jones.

Yet Weingart is a seasoned collaborator outside the family circle, too, recording and touring with legends like guitarist Steve Lukather, drummer Dave Weckl, bassist Victor Wooten, and saxophonist Dave Sanborn.

Born in Dayton, Ohio, in 1966, Weingart's first studied classical piano. As a very young child, he says, "I became aware of notes and their corresponding names and I was able to demonstrate that I have perfect pitch." Jazz improvisation entered his repertoire at The College Conservatory of

Music in Cincinnati, where professor Pat Harbison gave him two pages with scales and related chords. "I studied them in every possible way, in every possible key signature, in every song I learned," he recalls. He was still in college when he began playing professional in the Cincinnati area. "I'm pretty sure it was one of my teachers who recommended me to a guitarist looking for a keyboardist," he says. "He had a band and took a chance with me."

In 1994, Weingart decided to relocate to Los Angeles with the goal of writing and performing original music. "I was really ambitious," he says. "I did a lot of networking and attended jam sessions to meet area musicians, which eventually led to a lot of creative [partnerships]."

At one gig, Weingart was performing when Dave Weckl walked into the club. The buzz that he was there got all the way to the stage. "On a break, I went to meet him, and we made plans to play and write. At the first session, we were already 'finishing each other's sentences' musically and had written our first tune together."

Beginning with Weckl's album *Transition*, (2000), Weingart recorded and toured with the drummer's band for several years. In 2005, he joined former Toto guitarist Steve Lukather in the band El Grupo, eventually recording three CDs with them.

Meanwhile, he began forging his own identity as a headliner. He released his first solo album *Life Times* in 2003. He and his wife, whom he met in high school, released their debut album as a duo, *Dialogue*, in 2011, and are now on their third, *Oasis*. Though he loves playing in bands, he also welcomes the challenge of solo performance. "Jazz pianist Michel Petrucci once said, 'A pianist is not complete until he's capable of playing by himself.' I have to agree!"

Despite his many accomplishments (which include writing a keyboard textbook used by the Musician's Institute) Weingart still regards himself as a student. Last summer, he set the goal of composing a work influenced by the classical music of his youth, and dove into learning about symphonic composition. "One thing that allows me to switch gears is my curiosity," he says. "I took an 'Instrumentation and Orchestration' class at UCLA. I really enjoy studying the 'serious' works of Ravel, Scriabin and Debussy." As for learning so many styles, "I've always had great admiration for musicians who can quickly adjust and perform in any situation." T

PROFILE

MAIN CLAIM TO FAME: Jazz keyboardist and composer with extensive recording and touring credits

BACKGROUND: Began classical piano studies at age 3; started playing jazz as a college student

EDUCATION: University of Cincinnati College-Conservatory of Music

INFLUENCES: Herbie Hancock, Weather Report, Chicago, Edvard Grieg, professor Pat Harbison

ADDITIONAL CREDITS: Member of bands led by guitarists Steve Lukather's and drummer Dave Weckl's band

EQUIPMENT: Casio Celviano GP-500 Grand Hybrid Piano Casio Privia PX-5S, MOTU Digital Performer software

PLAYERS

THE LIVES AND TIMES OF WORKING MUSICIANS

OF
ke, INF
AD
EQ
Dru



Ingrid Jensen

AWARD-WINNING jazz trumpeter Ingrid Jensen studied at Boston's Berklee College of Music on a full scholarship, taught in Europe, moved to New York City, and had a recording contract—all while still in her 20s.

Such achievements would have most young musicians high-fiving themselves in the mirror. Instead, Jensen went back to the drawing board. "I had good ideas and good chops," she explains. "But I couldn't play them strongly enough."

One night after a gig, friend and fellow trumpeter Rebecca Franks told her to call Laurie Frink, a teaching legend among NYC's elite players. "I went into a mode of deep study with Laurie," Jensen recalls. "I did everything she told me to do—to the letter. After day one, I sounded a bit better; on day two I improved some more. A

eight weeks, I found my sound. I could finally play the music I'd been hearing in my head all along."

Jensen grew up in a musical household near Vancouver, Canada. Some of her earliest memories are of playing her mom's piano and singing songs as a family. At school, she wanted to learn the trombone. But because her older sister Janet was already playing it, instead. "They said 'no' to two trombones," she laughs. "But music was always a mode of expression in our house. We all studied piano. Mom had tons of lead sheets—sheet music with just the chords and melodies, and they were great for learning tunes and improvisation."

...other's
...years, the sisters
...top billing on their most recent
...album, the critically acclaimed, electroni-
...ca-flavored *Infinite* (2017).

"I've had a chance to do everything I've wanted to do," says Jensen, who was wrapping up a new album and teaching at SUNY Purchase College when we spoke. "But I keep learning. I tell my students it's like starting with an empty toolbox; each new thing you learn adds a tool to the box. But after you fill the box, you're not done; you need to get another toolbox."

PHOTOGRAPHY BY INGRID JENSEN

