Solo Saxophone Gig Handbook
(2nd Edition)



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August 2026

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Preface

I published the **first edition** of this handbook three years ago and received positive feedback from users. This **second edition** expands on some previous topics, includes a half-dozen new topics (several of which resulted from readers' suggestions), and incorporates an updated description of the equipment I use on my gigs. I hope it is helpful to you.

Fred Cavese

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1. Background: For the past 10 years, I've been playing solo sax gigs for a variety of audiences (e.g., corporate clients, civic events, private parties, nonprofit organizations, restaurants, senior living facilities) ranging in size from a half-dozen to 325 people. I'm a retired United States Air Force (USAF) officer and attorney with no formal music training other than private clarinet lessons in my teens and your standard high school band participation on clarinet and tenor sax. A few years after high school, I stopped playing music, due to career obligations and other interests/activities.

I've never made a living through music, and I didn't touch an instrument for over 25 years until after I retired from the USAF and the practice of law. In 2012, I pulled the clarinet and tenor sax out of the closet and got the chops back into shape by participating in a local community band, then played occasionally in a couple of big bands in the greater St Louis, Missouri area for a few years before relocating to the Space Coast of Florida in 2016.

These days, I rarely play the clarinet, and I consider myself mostly a self-taught jazz/pop saxophonist, because I've honed my solo craft steadily over the past 10 years. I play tenor and soprano sax on my solo gigs, and tenor or alto plus soprano each week in a local big band-style jazz ensemble. I also play soprano sax (and sometimes bass guitar) in my church's weekly music liturgy.

And I play the 5-string banjo for fun. I started playing solo sax gigs as a once or twice a month retirement hobby, but after the first couple of years it blossomed into a part-time business, with nearly 800 solo sax gigs under my belt now.

My solo gigs range from one to four hours in length and my repertoire is a sax/vocal mix of mostly jazz standards and 60s/70s/80s pop/soft rock and contemporary tunes (Demo video and setlist are at my website: **https://www.fredcavesemusic.com/**). I occasionally will play/sing a few bluegrass tunes for the audience with my banjo (See Section 7.l. below), but saxophone is my main instrument.

I freely admit that solo gigging with backing tracks is not a substitute for the spontaneous interaction with other musicians you'll find in ensemble performances. Yes, there's nothing like performing live with other musicians, and I still do perform with other musicians regularly (e.g., local jazz band; church liturgy). However, not every client has the budget, space, or need for a ensemble. So the soloist can sometimes fill a niche the ensemble cannot satisfy.

Additionally, I enjoy solo gigs because: (1) I'm in complete control, (2) I don't have to coordinate my activities with anyone else, and (3) I get out of it what I put into it – unaffected by others' (sometimes shoddy) work ethic *(yes, I've had a few bad experiences)*. I like being able to choose the music, rehearse whenever I want, avoid unnecessary human drama, and set my own gig schedule. And for what it's worth... I've found solo gigs generally pay better (with a smaller investment of time) than does performing with an ensemble.

But soloing is also demanding and has its pitfalls if you're not careful. Over the years, I've learned some lessons that I'm willing to share in an attempt to shorten the learning curve for others who might be starting out. Here goes…

2. <u>How to Get Gigs</u>: This is always a concern, and the answer depends on how talented you are and how aggressive you want to be. What type of advertising should you do? How do you approach prospective clients? It's **tough to convince someone to hire you when you don't have a track record of performance**, so it can be a Catch-22.

When I started, I advertised by performing. I went downtown and busked on a shady sidewalk during busy hours to see if I could earn enough tip money in an hour to buy lunch. It was just a soprano sax, a small bluetooth soundbox to play backing tracks from my iPad, a tip jar, and me. **Busking gives you immediate feedback as to how well you're connecting with people.** In addition to the tips, a couple of influential people gave me their business cards, which led to some paid civic event gigs that occur on a regular basis and draw a lot of attendees. More gigs resulted from contacts established at those gigs, and so forth, and so forth. These days, in addition to my "steady" gigs with regular clients, most of my new gigs come from referrals or were the result of someone seeing me at a gig.

When it comes to advertising... You can throw a lot of mud against the wall with social media, direct mail, etc. to reach potential clients, but here's my view: **If you're good at what you do, your best form of advertising is a gig**.

3. <u>Do Your Homework</u>: When getting booked for a new public venue, **learn as much about the venue in advance of your gig as possible.** The internet helps, but talking to other musicians who've played there is even better. And visiting in person is best. Before playing at a restaurant for the first time, I always go there for a bite to eat, to meet the owner/manager, and to listen to another musician's performance. That shows respect for the venue and gives me a feel for the audience, acoustics, lighting, equipment issues, foot traffic, and intangibles I'll likely encounter.

4. <u>Be Punctual</u>: Musicians are notorious for being free-spirited fly-by-the-seat-of-your-pants types, so if you're the band member who's always the last to arrive and is scrambling to get set up on time, maybe solo gigs aren't for you. On a solo gig, **there's no one to cover for you and start the gig while you're still wetting a reed and catching up.** You're "it," so you must be prompt and professional. You must have reliable transportation. If you need 30 minutes for setup, plan to arrive 45-60 minutes before your scheduled start time. Anticipate traffic issues, especially around rush hour.

5. <u>Expect the Unexpected</u>: Plan for parking/offload problems with no one to assist you. Expect "gotchas" when setting up. For example, where's the nearest power outlet? How many tables/chairs do you have to navigate around to access it? Do you have a long-enough extension cord <u>with surge protector</u>? (This is why I like battery powered PA systems). **Plan for the worst, and if all goes smoothly, great.** Clients will love it when you're ready to start playing earlier than the appointed time.

6. <u>Dress Appropriately</u>: I'm turned off by musicians who look like they just rolled out of bed. I believe a musician should be dressed at least as smartly as his/her audience. **I think it shows respect for the audience.** I've seen **Paul McCartney** in concert twice, and he **follows this principle** (in fact, he was dressed better than I was each time). **Good enough for him, good enough for me.**

A number of years ago, my wife and I watched a trio at our local jazz club and the bassist and drummer were both wearing loose untucked oversized shirts, baggy/wrinkly cargo shorts, sneakers, and baseball caps. There we were, in an upscale, classy venue, paying $10-15 for house drinks, and these musicians looked like they had just stepped off a fishing boat! I wasn't impressed, despite their musical talent.

For years, I wore standard dress shirts/slacks for my gigs, sometimes with neckties/vests, and they served me well. But two years ago, for a more polished look, I invested in a multi-colored supply of **custom apparel with my FC Music logo** through an online company called **Queensboro.com**. (See samples at **Appendix A**). Excellent products at reasonable prices, embroidered here in the USA. I wear a **logo'd polo shirt** with slacks/shoes for most casual gigs, and a **logo'd buttoned-down long-sleeved shirt** w/necktie/slacks/shoes for more upscale gigs. For the occasional black tie event, I wear my **tuxedo.**

7. Equipment: Unless your gig calls for only a saxophone played acoustically with no accompaniment, you're going to need some additional equipment. Here are my thoughts *(Note: Most of the equipment in **bold** is listed at **Appendix B** with website links that are current as of this Handbook's publication):*

a. PA System - Small Footprint: Solo gigs are often simply background music for cocktail/dinner audiences in small to medium-sized venues, and your dedicated performance area may be quite small. **Volume is usually the venue operator's main concern and you'll rarely be asked to play more loudly**, so you probably don't need a sound system that'll blow the doors off the place. **A small, one-piece lightweight PA unit will usually suffice,** and I've never needed a floor monitor or in-ear monitor for my gigs. However, you might want to spread out two units if the room is very large, or to cover a separate dining area, or for outdoor gigs where the sound can dissipate quickly.

Battery-powered PA units enable you to set up anywhere easily and quickly, and I've had great success with one in particular (more on that below). Wireless mics and a wireless connection for your backing tracks device will also simplify things, make setup go faster, and minimize tripping hazards. **I use wireless devices extensively** – but they have their limitations, so be careful (more on that below).

b. Keep it Light: The more solo gigs you play, the more you'll appreciate compact, lightweight gear. I've been using the **Bose S1 Pro** since 2020 and really like it. It has three channels (two microphone inputs; one for aux/tracks), a full sound, an internal rechargeable battery (up to 11 hours playing time) and built-in equalizer and effects. Last year, I upgraded to the **Bose S1 Pro+** (including the optional **Bose XLR Transmitter** for my **Shure PGA48** voice microphone; and the optional **Bose 1/4" Transmitter** for my **Myers Feather Banjo Pickup**... See Section 7.l. below for more details). I now have one S1 Pro+ and two S1 Pro units.

I also have a **Bose L1 Pro 8 Line Array System** which provides a deeper, fuller bass due to its 13-inch subwoofer. It is heavier/bulkier than the S1 Pro/Pro+ but will handle larger audiences/venues more easily. I've played dinner gigs of up to 325 persons with the Bose L1 Pro 8 without a complaint of inadequate volume. Unlike the S1 Pro, the L1 Pro 8 does not have an internal battery, so it requires 110 volt electrical power. For most gigs, that's not an issue, but for those gigs where I'm not near a dedicated power outlet, I've found the **Takki 250 Watt Portable Power Supply** to be sufficient for powering the unit for 4+ hours. There are other brands of similar power supplies that will do an acceptable job as well.

I try to keep my gig setup as simple as possible... My philosophy is ***"The more gadgets, electronics, and wires, the more that can go wrong."*** For effects (FX), all I need is just a modest amount of reverb – so the S1 Pro/Pro+ or L1 Pro 8's built-in FX suffices for me – and consequently, I rarely carry a separate mixer (exception: I will sometimes use the **Bose T4S ToneMatch Mixer** to accommodate four separate channels [two instrument, two voice] when I play a sax + banjo gig with my **Bose L1 Pro 8 System** and **Shure BLX1288/P31 Handheld/Headset Wireless Microphone System**... See Sections 7.l and 7.m below).

There are several PA unit brands/models similar to the Bose S1 Pro/Pro+ and Bose L1 Pro 8 that are good as well. Shop around for the one that has the features you need in your price range.

For my gigs, the required gear is so minimal that I'm able to **haul everything to/from my car in a single trip.** For most gigs, I typically will have: (1) A **Gard Double Sax Rolling Gig Bag** (for tenor and soprano) with telescoping handle, (2) a **Small Equipment Bag/Backpack** for instrument stands, iPad, mics, and other accessories, (3) a **Bose S1 Pro+** unit w/accessories in a designated backpack, (4) a second **Bose S1 Pro** unit/backpack (to be used as a second speaker for room "balance" or just to have on hand as a backup), and (5) a pair of **5 Core Lightweight Speaker Stands.** The S1 Pro/Pro+ can often be positioned on the floor or a table with good sound quality, but the speaker stands come in handy when needed. For larger or more complex gigs, the L1 Pro 8 replaces the S1 Pro/Pro+ units.

I use either a **small hand cart** or a **lightweight collapsible wagon** to haul everything (except the rolling sax gig bag), so all the gear can be moved from my car to performance site in one trip.

For most gigs I play, I'm able to do a complete setup in 10-15 minutes. That's tenor and soprano sax, a Bose S1 Pro/Pro+ or L1 Pro 8 unit, iPad, wireless sax mic, wireless voice mic, and promotional banner. Add another 5-10 minutes if the gig calls for a second S1 Pro, stage lights, and/or tip jar, or I decide to set up audio/video recording devices.

c. <u>Mic'ing your Sax</u>: There are competing schools of thought as to whether a sax needs a microphone for solo gigs. Some say no solo sax ever needs to be mic'd. However, **I mic my sax through my PA system for every gig**, just like my vocals and backing tracks. **<u>Three reasons</u>:** (1) I get a

consistent, homogenous mix of sax/tracks, which enables me to hear the balance as I play and maintain a consistent sound for the audience as I stroll, (2) There have been some really loud cocktail parties (which started out not-so-loud) where mic'ing my sax was necessary in order for it to be heard beyond just a few feet, and (3) Running my sax through my PA system gives me a clean audio recording of both sax and tracks via the Line Out port on my PA system. I carry a few old iPhones in my gear bag and sometimes record audio into GarageBand on an iPhone using a $25 **"Headset Buddy" adapter**. Video is recorded with another iPhone (or two) on a small tripod, and the audio and video are later mixed in iMovie on an iMac to create live performance videos for my YouTube channel (**"Fred Cavese Music"**). If you want to record more than 60-90 minutes of video, you may need to connect a **5V external power bank** to your iPhone, because recording video drains the battery quickly.

d. Wireless Sax Microphones: You may certainly use a wired sax microphone mounted on a stand, but the mic stand constitutes extra equipment to haul, and I've found that a clip-on wireless mic provides freedom of movement and is especially good for strolling. There are many brands/models out there, and I've tried about a half-dozen, but **I currently like the NUX B-6** due to its good sound quality, cost effectiveness (about $200), and easy "plug and play" convenience. As I said... ***I try to keep the gadgetry and electronics on my gigs as simple as possible – with as few wires as possible*** – so I use the NUX B-6 a lot. However, being on the crowded 2.4Ghz wireless band, it is sometimes susceptible to interference and drop outs. So **I always have my AMT Q7-LS Mini Wireless System on hand as well.** It's a professional-level mic/transmitter and receiver (about $800) with superior sound quality and 100 channels on the UHF band (interference is never an issue), but its setup takes a few more minutes than with the NUX B-6, and the mic & transmitter are bigger/bulkier on the bell of the sax. Both the NUX B-6 and AMT Q7-LS Mini are "all-in-one" mic systems (microphone/transmitter clipped to the sax in a

single unit... no beltpack/wires).

e. <u>Wireless Voice Microphones</u>: Even if you don't sing on your gigs, it's a good idea to have a voice microphone on hand. It's handy for communicating with your audience about your songs, engaging in friendly banter, etc. And your event host will appreciate it when it's time for speeches, raffles, etc. I've had good success with the inexpensive **Tonor and Fifine Handheld Wireless Microphones** which use rechargeable batteries. They work well with the Bose S1 Pro/Pro+ and L1 Pro 8. Quick setup and reliable connections.

Since I upgraded to the S1 Pro+ last year, I've been using the **Shure PGA48** handheld microphone with the dedicated **Bose 1/4" Transmitter** (which is paired with the S1 Pro+). I also sometimes use the inexpensive **Lococo Headset Wireless Microphone** (for when I'm singing while playing banjo). For more elaborate gigs where I use a four-channel mixer (two instruments, two voice mics), I like the **Shure BLX1288/P31 Wireless System** (with handheld and headset voice mics).

f. <u>Other Wireless Devices</u>: Sometimes a gig will necessitate a second PA unit. For instance, if I'm playing a large dining room, positioning a Bose S1 Pro at the opposite end of the room will provide a balanced sound throughout the room and avoid having to turn up the main unit so much that diners close to it will complain of volume. Also, hearing the backing tracks when strolling is easier with two (or more) units spread out. Rather than connecting the units with speaker cable, I like to use a **wireless guitar transmitter and receiver**. Plug the transmitter into the "Line Out" of PA unit 1, and the receiver into the "Mic" input of PA unit 2, and that's it. There are many models available online from $40 to $150, and they facilitate quick setup of multiple PA units without tripping hazards. **Here's a tip...** Try to use a pair that does not use the same wireless band as your wireless mic does (2.4Ghz, 5.8Ghz, UHF), to avoid

potential interference.

In the past few years, I've started to play gigs for real estate agents' open house events, and being able to spread the sound out into several areas of the house (indoors and outdoors) simultaneously is very handy. On several occasions, I've used **three** Bose S1 Pro units with wireless transmitters and receivers to provide an even level of sound in various parts of the house.

g. Backing Tracks: If you don't want to create your own backing tracks with software like Band in a Box (I've created a few), there are many sources for tracks on the internet. Some are free; some cost a few dollars per track; some are pricier. Many sites allow you to listen to a sample before deciding to download the track. I avoid "MIDI" files because I think they sound tinny and artificial. **I take an "authentic minimalist" approach to tracks, so I prefer those that use live musicians playing real instruments for a low-keyed authentic jazz rhythm section sound that doesn't overshadow me – the live performer.** I sometimes shorten a track in GarageBand to get it to a duration of three to four minutes, which I like for solo gigs. Shop around, and you'll find tracks that suit your needs. (See **Appendix C** for a list of sources I like)

There are several ways to play your backing tracks (laptop, phone, etc.) but **I run my tracks** using the simple **Apple Music app** (formerly iTunes) from a **2017 13" iPad Pro** via a bluetooth connection with my PA system. However, I always have a 1/8" connecting cable handy in case of interference (bluetooth uses the crowded 2.4Ghz band). The large 13" screen is helpful on gigs.

I always stand when performing, and I prop my iPad on the front pocket of my Gard Double Sax Rolling Gig Bag for waist-level fingertip access, and I hang my vinyl promotional banner from the handle to cover the

backside of the bag – which faces the audience. So my sax gig bag operates as a discreet music stand and all the audience sees is my banner (and I don't have to find a storage area for my gig bag). (See photos at **Appendix D). It's a very compact and useful setup.** (Again... think small footprint) Playing the tracks from the Apple Music app works fine for my purposes and the app is free.

If you choose to use the Apple Music app, **here's a caveat**... the app will automatically start playing the next track in your music library at the completion of a track, and you don't want that on a gig. So, to avoid that, I create a one-track "playlist" for each track when I enter it into my library, and all my tracks are actually listed on the left-hand side of my iPad's screen as one-track playlists all the time. When I play a track on a gig, I just select it from that list of one-track playlists, so it doesn't advance to another track when complete. This system works well for me, but there are plenty of apps that are specially-designed for playing tracks on gigs (just search the internet), and many musicians prefer them, so some trial and error may be necessary to figure out what works best for you.

h. Repertoire: How large a repertoire you need may depend on how many different genres of music you plan to feature. **The more genres, the larger your library will likely be, so you can go deep into each genre if necessary.** It can also depend on the length or type of gigs you do. Busking and civic event sidewalk gigs (e.g., arts/crafts festivals) probably require the least robust repertoire, because your audience is transient. Occasionally, someone will stick around for a full song and maybe make a request.

My focus is jazz standards and 60s/70s/80s pop, soft rock & contemporary melodies (see website: **www.fredcavesemusic.com/setlist**). Generally, I cover 12 to 15 tunes per 60 minutes of playing time, so I usually play around 35 to 40 tunes over 3 hours (minus one 15 to 20-minute break). I

have about 150 tunes in my library, and I've found that there are about 75 that I play most often (the crowd favorites), with another 75 that are requested less often but are still popular with my audiences.

i. **Setlists:** I use the **Apple Notes app** to create my setlist, and I keep it swiped to the right-hand side of the iPad screen for pullout during the gig. I color-code song names for quick reference (e.g., **red = soprano sax**; **blue = tenor sax**; **orange = soprano sax w/vocals**; **green = tenor sax w/vocals**).

Should you prepare a pre-planned setlist for each gig? For me, the answer is **"It depends on the audience."** For example, if the gig is a **private party dinner/dance**, I'll prepare a setlist that focuses on easy listening background music for the dinner hour, then kicks it up a notch the rest of the way with a higher-energy blend of swing/rock/party tunes.

If it's a **group of seniors** for "afternoon entertainment hour," I know they usually like Great American Song Book standards, swing, bossa nova, and sing-a-longs, so I'll prepare a 15-16 song setlist that focuses on those genres. I may get a request for a particular song or have to skip a few to stay within the allotted time, but generally I'm able to stick to the game plan.

However, if I'm playing background music for a **restaurant dinner audience**, I usually don't prepare a 3-hour song-by-song setlist, because I don't know who's going to walk through the door. Might be an older audience that likes easy listening; might be a younger crowd that wants to dance; might be a mixture. So I'll use the Apple Notes app to categorize my "Top 100" songs into columns (jazz/swing, blues, bossa, R&B, pop/rock) and select from the columns as I read the audience and let their responses be my guide. I might play something in the first hour, then play it again in the third hour because a new patron requests it. **The rules are... There are no rules.**

Whether I'm playing from a prepared setlist or not, I try to **mix up the order** for variety's sake -- so **no two consecutive songs have the same rhythm or key**, and if one song is pure instrumental, then the next one is usually an instrumental/vocal mix. I'll try to do a few tunes on tenor sax, then a few on soprano sax, to avoid monotony. But again, it doesn't always go that way. Audience responses/requests control the flow.

When I prepare a setlist for an audience I know I'm going to see again soon (e.g., a senior living facility that I play at regularly), I edit that setlist afterward to reflect what I actually played, so the next time I play there, I avoid repetition. Some folks have good memories.

j. **Sheet Music:** If you need to use sheet music on a solo gig, do it. There's no law against it. And for strictly background music gigs where most eyes are not directed toward you, it probably won't make much difference. However, **I don't use sheet music on gigs**. Others may disagree, but I'm a firm believer in the old adage ***"You play better when the music's in your head than when your head's in the music."*** I think the absence of sheet music fosters a smoother and more visually-impressive performance. Additionally, it enables me to make eye contact with the audience and do some strolling, to hopefully develop a rapport. Even with just a background music gig, there are always some folks who are paying attention to what you're doing. Eye contact helps.

When I add a new tune to the repertoire, I practice it until I've memorized the melody and can incorporate at least a simple improvised verse/chorus based off the melody. When I add a **new backing track** to my Apple Music library, I include a shorthand notation in the title line for quick reference on a gig. The **title line includes the key, the first note, the number of verses, and other pertinent info** (key change; intro, etc). For instance: "PA

– Moondance (Bm-F#)(3x)(4-bar intro)" means "Play along track of Moondance in the key of B minor (for Bb instruments), first note is F#, played 3 times, with a 4-bar intro." Those bits of info are all I need on the gig to then play the song from memory and do some improvisation. Remember, for most solo sax gigs, audiences want to hear music they recognize, so sticking close to the melody even when improvising isn't bad. Unless you're headlining at your local jazz club, you probably don't need to be able to play seven fingerbusting choruses of "Giant Steps" with three key changes in order to connect with the audience.

k. <u>Vocals</u>: If you can incorporate vocals into your performances, it'll **add another dimension to your gigs, make you more competitive in a tight market, and open a few more doors.** The good news is you don't need pipes like Sinatra's. Simply being able to carry a basic melody so you can alternate verses between sax and voice on some songs will brighten your gigs and help you connect with your audience on another level. Just choose your songs carefully so you stay within your vocal range.

Adding vocals is really beneficial for those gigs that are NOT simply background music – like "afternoon entertainment hour" at a senior living facility when there are 25 faces staring at you. **I memorize the lyrics to each song** in my vocals repertoire, and I use a **wireless voice microphone** so I can move around and engage the audience. **Remember, for gigs that are more than just background music: You're not just a musician... you're there to entertain.**

l. <u>Additional Instruments</u>: In addition to saxophone, I also play bass guitar and 5-string banjo. I enjoy playing them in local bluegrass jams, but don't always get the opportunity. So I sometimes take the banjo on a solo sax gig and play/sing some country & bluegrass tunes for the audience (<u>not</u> for background music gigs... but rather, for performances where there's more

audience “engagement” or entertainment expected). The banjo is especially helpful for sing-a-longs, and it's timbre and acoustics are an interesting diversion from the smooth sounds of a saxophone. I mic the banjo with a **Myers Feather Pickup** connected wirelessly to either: (1) my **Bose S1 Pro+** via the dedicated **Bose 1/4” Transmitter** or (2) my **Bose T4S ToneMatch Mixer** (see Section 7.m. below) with a guitar transmitter/receiver. For vocals with the banjo, I use either the inexpensive **Lococo Wireless Headset Microphone** or the more elaborate **Shure BLX1288/P31 Wireless Microphone System.**

If you play an instrument other than saxophone and can smoothly incorporate it into a gig without over-complicating your gear requirements, I recommend doing it. It'll distinguish you from the competition and increase your marketability.

m. <u>Audio Mixer</u>: As I stated earlier, the reverb offered by the Bose S1 Pro/Pro+ and the Bose L1 Pro 8 PA units is sufficient for my effects needs. So I don't ordinarily use a separate audio mixer. However, when I play lengthy gigs (3 to 4 hours) with my Bose L1 Pro 8, at which I will likely play the saxophones and banjo and need more than the 2 plug-in mic channels offered by the PA unit, I will often set up a stand-alone audio mixer, so I have sufficient channels for connecting: (1) a wireless sax mic receiver, (2) a wireless handheld voice mic receiver, (3) a wireless banjo pickup receiver, and (4) a wireless headset voice mic receiver (for singing while playing banjo). A 4-channel mixer eliminates the need for changing connections to the limited ports on the PA unit when switching from sax to banjo or vice versa (which I am willing to do for short gigs with the Bose S1 Pro+). The audio mixer I use is the **Bose T4S ToneMatch Mixer**. Works seamlessly with my Bose PA units.

n. <u>Stage Lights</u>: If your gigs require stage lights, it's good to have something light and portable. I rarely need stage lights for my gigs, but when

needed, I use a couple of **36 LED Par Lights** with internal rechargeable batteries that may be angled upward from the floor,. They're about $40-50/pair and I carry them in a $30 **Rockville Compact Soft-Sided 2-Light Carry Bag**.

o. <u>Miscellaneous Equipment</u>: In addition to saxes, PA system, mics and iPad, here are some additional items I take to gigs, most of which fit into my accessory bag:

- **Instrument Care Accessories (ICA) Soprano Sax Cover**
- **Hercules Tenor/Soprano Sax Stand**
- vinyl promotional banner w/velcro (rolled up and stored in side pocket of Gard Double Sax Rolling Gig Bag)
- small folding stool with black cloth covering
- tip receptacle and business cards w/holder (to place on folding stool)
- old iPhone (x3) for audio/video recording
- **table-top tripod w/iPhone holder** (x2) (for shooting video)
- **Headset Buddy adapter** (for recording audio)
- **wireless guitar transmitter/receiver** (x 2)(different frequencies)
- iPad/iPhone charging cable w/**5V power supply** (x2)
- 25ft 1/4” speaker cable (x 2)
- 1/8”-1/4”-XLR adapters
- 25ft extension cord w/surge protector
- extra AA rechargeable batteries (for certain wireless devices)
- rope/string/bungee cords/rubber bands
- plastic coverings for equipment in case of weather issues
- masking tape
- pen/paper

- hand towel
- travel toothbrush, toothpaste, mouthwash
- small first aid kit (neosporin, bandages, and ibuprofin)
- 8oz bottle of water

p. <u>Backup Equipment</u>: What's your plan if your PA system craps out on you only five minutes into a three-hour gig? How about if your sax busts a spring or loses a pad and it's beyond your ability to make a quick repair? What if your wireless mic is cutting out due to interference? The show must go on, and there are no bandmates who can continue the gig without you. For this reason, **I take at least two saxes (tenor and soprano) to every gig (with a backup tenor sometimes in the car), and I carry a backup item for everything else:** backup iPad, backup sax/vocal mics, even a backup PA unit (I always have a spare Bose S1 Pro unit in the car).

One reason why I love the **tenor and soprano sax combo** for gigs is because **they're both Bb instruments**, so if one sax has a problem I can't fix in a few minutes, I can play the entire gig on the other sax with the same backing tracks and fingerings (although I may have to take things up or down an octave for best sound on some tunes). Switching from tenor or soprano to alto sax for an entire gig with the same backing tracks would require an on-the-fly transposition for each tune and be riskier. Again, I try to **keep things simple** on gigs.

If you're using rechargeable battery-powered equipment, **be sure everything is fully charged or you have backup batteries on hand**. If you're depending on wireless mics or other wireless devices, I recommend backup devices on different frequencies, or having wired connections ready in case of interference.

q. <u>House Sound System</u>: Plugging into a house sound system can minimize the gear you need to haul and provide a balanced sound throughout the venue, but I've found that **many venues have cheap ceiling speakers** that don't have the audio quality of my own PA system, and **connecting to the house system may not be easy** (*Another reason to check out the venue in advance!*). For instance... Where's the main console? How do you connect to it? Is it wired or wireless? Do you have the right software/adapter? Will you be able to hear your tracks and yourself when playing or will you still need your own monitor? For these reasons, **I rarely connect to a house sound system**. I've done it only 3 or 4 times out of nearly 800 gigs. I prefer the control and predictability of my own sound system, even if I have to connect additional remote speakers for a balanced sound.

8. <u>Read the Audience</u>: Pay attention to the response (or lack thereof) you're getting from your audience as the gig progresses. **Facial expressions, body language, applause, and tips will signify the music they like –** and if you can, give them more of it – even if it's not what's on your planned setlist. I'm always receptive to requests. However, I never try to fake my way through a song if I just don't know it. <u>You never know who's in the audience</u>, so <u>my theory</u> is: ***"The song I don't play is always better than the one I play poorly."*** If I don't know a particular song, I offer an alternative by the same artist or in the same genre. Often, the requester is happy with that. And later, I sometimes learn the song that was requested, because I may see that person again. There are a dozen tunes in my repertoire that exist because people requested them and I didn't know them at first. And now that I've learned them, I use them in my gigs regularly.

9. <u>Take Care of Yourself</u>: The beauty of a solo gig is you're the star of the show and don't have to share the spotlight with anyone. But that's a double-edged sword. **As a soloist, there's no one to cover for you, so you can't**

have an off night. You can't take it easy behind bandmates' solos if you injured your hand, cut your lip, are suffering from a head cold, or are enduring a hangover from the previous night's festivities. You have to be "on" for every song of the entire gig, so everything you play must reflect your "A" game. Know your limits, eat right, get plenty of rest, and manage your schedule smartly, so you show up for each gig fresh and ready to impress, not dragging your butt. Each client deserves your best.

If your body is sensitive to certain foods, **be careful what you consume during breaks**, so the gig doesn't end prematurely due to unexpected illness. And of course, never over-indulge in alcohol during a gig.

10. <u>What to Charge</u>: This is entirely up to you, because **only you know what your time is worth.** But it's not difficult to find out what comparable musicians earn for similar gigs, which will give you a ballpark reference point. And those who are just starting out are usually more inclined to take lower-paying gigs, mainly for the experience. Everyone has to start somewhere. And whether you gig for a living or just as a sideline may help determine what you charge and which gigs you'll take.

Generally, I've found that corporate/private events have bigger budgets than do civic festivals or restaurant gigs. Therefore, **corporate/private events usually pay better,** although a good night of tips at a civic or restaurant gig can often compensate.

And... It's always nice to give back to the community, so **consider doing the occasional freebie or reduced rate gig for your favorite charity or nonprofit organization.** They'll love you for it, you'll feel good about it, and the publicity never hurts.

11. <u>Bar/Restaurant Gigs</u>: This can be a contentious subject, because many musicians feel these venues take advantage of them by not paying them "what they're worth" – which usually means "what the gigs paid in the 70s/80s, adjusted for inflation." But times (and consumers' preferences) change. And, contrary to what musicians may desire, **bars/restaurants aren't in business to employ as many musicians as possible and support the arts**. They're in business to generate maximum food/beverage revenue at minimum cost.

With the exception of jazz clubs and similar venues for whom live music is their focus, **live music is only a means to an end — not an end in itself.** It's just another operating cost line item – like the meat supplier or beer distributor ("How much of that stuff can I get for as little as possible?"), and the **client doesn't care that you may have a music degree and/or 20 years experience honing your craft.** Like it or not, **you're not being paid for your training or experience.**

The harsh reality is the laws of supply and demand determine what you'll be paid, because **there are usually many more musicians who want to play live music than there are people who are willing to pay money for live music**. This isn't the 70s/80s anymore. With the advent of free (or low-cost) online music instruction and free advertising via social media, it has never been easier for an energetic person to learn an instrument, become a minimally-qualified gigging musician, and then publicize his/her talent and availability. So **the playing field is much more accessible to entry-level musicians than in the "old days" and the overall competition is greater.** Combine that with a change in listeners' preferences due to the proliferation of alternative music sources such as DJs and streaming online platforms – all competing for the limited entertainment dollar – and you have a consumer's market, which keeps the price of live music down in many locales.

There are musicians who'll tell you not to accept anything less than "X" dollars because you'll be hurting other musicians if you do, but **some venues have a strict budget for live music and simply won't pay anything beyond that** — despite how many musicians say no to the gig. So, if you're interested in one of those venues, you either take the money that's offered or you stay home and someone else will take it.

You are paid for what the client thinks your services are worth relative to the operation. For instance, do you connect with the audience, take requests, play the music they want to hear and make them feel good – so they order another round of drinks or come back more often? **If your music doesn't increase net (not gross) revenue beyond the cost of your services, why should the owner hire you?** Always keep that in mind when discussing your "worth" with the owner.

And if you play bar/restaurant gigs, beware... They are probably the least stable gigs you'll encounter. They're usually not guaranteed in writing and they come and go faster than you can tune a saxophone – often on short notice – sometimes with a good explanation; sometimes a feeble explanation; sometimes no explanation. For instance:

- You have a regular weekly or monthly gig at a restaurant, and the venue suddenly decides to remodel and rebrand (with or without a change of ownership) – and your music no longer fits their concept.
- Your gig gets cancelled on only several hours notice because the restaurant owner realizes she double booked entertainment for the evening and wants to shift you to the following week.
- Due to another calendar error by that same restaurant owner, she texts you frantically at 11pm on a Thursday to book you for the following night... You have a jazz quartet gig the next afternoon but agree to

squeeze in the evening solo gig as well... so you prepare for a 6-hour doubleheader of two different-style gigs... and then during the afternoon gig the owner texts you and says “Oh, I'm sorry... Because its a holiday, I don't think we're going to be busy tonight, so I'm cancelling the music.”

- Another restaurant owner hires you to boost slumping Tuesday night dinner business and you play the gig for six weeks... Business improves each week, customers like your music, tips are great, and the owner praises you – then decides she no longer needs you.
- Your Saturday night dinner/dance gig that's been on your calendar for 6 weeks gets scratched on two days notice because the struggling dinner boat operator found a friend-of-the-family DJ who'll do it for free.

I speak from experience on each of the above examples.

12. <u>Private Events</u>: I've gravitated heavily toward private gigs over public (e.g., restaurant/pub) gigs in recent years. **In addition to the better compensation** I mentioned in Section 10 above, **I've found private events to be superior in a couple of other ways:** (1) There's a guaranteed audience who's interested in your music (no need to wonder how many people will walk through the door or whether you'll be blamed by the manager for a low turnout), and (2) The overall treatment is better. In contrast to some restauranteurs who will hire you – then treat you like an afterthought or an inconvenience (See Section 11 above) – I often hear things like this at private gigs: *“Do you need help with your gear?”... “Do you have enough space?” ...“Is there anything else you need?”... “Please help yourself to food/drink.”*

Remember... A restauranteur hires you NOT because he/she wants to hear your music all night (chances are he/she is busy in the kitchen or elsewhere and isn't even listening). You're NOT the primary reason why the place is open for business. Rather, you're simply a tool in the restaurateur's

toolbox to increase food/beverage revenue – a “means to an end,” so to speak.

In contrast, when you're hired for a private event, it's because a guaranteed roomful of people wants to hear you, and you're likely the featured attraction. You are probably integral to the event's success. Consequently, the host will try to do everything to help you succeed. Simply put, private gigs are usually more fun and you'll probably feel more appreciated at private functions than at public performances.

13. Tips: Tips can certainly increase your revenue at a gig. Here's my approach... At public events (e.g., restaurant/pub/civic gigs) I display an unmarked receptacle on a small folding stool in front of me, along with a supply of business cards. But during the gig, I never mention the tip jar. When I'm part of a live music audience, I don't like to be guilted into tipping, so I don't do it to my audiences. And I don’t see a need to mark the receptacle with signage (e.g., “Tips Appreciated”). (For what it's worth... I've experimented with a QR code on a small sign for tipping via digital apps, with poor success.) For me, just an unmarked receptacle does the trick in a low-keyed manner. In my experience... People who enjoy the music don't need to be prompted to tip. If they want to tip, they’ll approach and look for a receptacle. If they don’t see one, they’ll usually hand me the money, stuff it in my pocket while I'm playing, or place it on my equipment.

At private events – whether it’s at a banquet hall, a restaurant, or someone’s home – I never display a tip jar. If the event is by invitation only and closed to the general public, I consider it tacky to display a tip jar (yes, I know bartenders do it, but I won't). My view is that the host or event coordinator who hired me should’ve paid me enough so I don’t have to solicit his/her guests for money (Consequently, I charge more for a private event than I do for a public event of the same duration.) You may feel differently, but that’s just me.

14. <u>Consider an LLC</u>: Are you prepared for legal/financial consequences if someone trips over one of your wires, or a speaker stand tips over and injures someone? How about if you plug into the house sound system and the venue blames you for blowing out $25,000 worth of equipment? If you're playing more than just the occasional gig and you're maintaining a steady stream of business — you may want to consider forming a Limited Liability Company (LLC).

In my home state of Florida, an LLC can be created with a simple application online and $125 in filing fees, and it **helps shield your personal assets in the event you are sued.** Check your own state's laws for details. With my LLC, I make it clear in my written contracts that the client is hiring "FC Music LLC" – not me in my personal capacity ("Fred Cavese"). That way, only the assets of my music business are what are at stake if I'm sued. I formed an LLC eight years ago when the gigs really started to take off, and my wife and I sleep well at night, knowing that our house, cars, and life savings aren't at risk over every routine solo gig that pays a few hundred dollars.

15. <u>Insurance</u>: This is additional peace of mind and should strongly be considered even if you don't have an LLC in place. There are two types of insurance… (1) Liability insurance (which provides protection in the event you cause injury or property damage on a gig), and (2) Equipment insurance (to cover your gear against damage/theft).

<u>Occasionally, a venue will ask for proof of liability insurance before agreeing to the gig</u>. It has happened to me multiple times with events at Orlando hotels/resorts, so the lack of liability insurance coverage can be a showstopper for some really nice gigs.

If you injure someone or your equipment is damaged in the course of a gig, **don't be surprised if your homeowners' policy doesn't cover you.**

That's because the company will likely consider the gig a business venture – which is usually outside the bounds of homeowners' insurance. The good news is there are companies that provide liability and equipment coverage specifically for musicians, so shop around and find a policy that meets your needs. I carry a $1 million liability policy with up to $10,000 coverage for equipment loss at a cost of about $350 a year with a company called **Insurance Canopy.**

16. Keep Good Income/Expense Records: Is your music endeavor a business or a hobby? Generally speaking, for tax purposes, the IRS says a business operates for a profit, whereas a hobby is something that's done for sport or recreation. But **there are factors the IRS looks at when determining whether something is truly a business or hobby.** Research the rules so you know. This is important because it will determine what expenses you may deduct and how your income will be treated on your tax return. A dedicated bank account for your music income/expenses helps you keep track of things.

17. Practice Good Business Techniques: Being a good solo musician is more than just playing music well. You need to be a good businessperson. **This means returning calls/texts/emails promptly, anticipating issues, and sweating the details.** You will likely be responsible for all your own promotions. Some clients may publicize your gigs well, but don't rely on it.

A professional-looking website and business card are a good start, but do you have a demo video? Do you have a sharp-looking banner or placard to display at your gigs? Think about how you present yourself to the world… When someone calls you, what does your outgoing voicemail message say? Is it businesslike or is it goofy? Do you return phone messages promptly? Or is your voicemail box always full and unable to receive messages?

A couple of additional items: (1) I always send a **"thank you" note** to the

client after every performance...Just a quick email or text message a day or two after the gig to express my appreciation for being invited to perform. It takes only a few minutes and will go a long way toward building your reputation as a professional musician who's worthy of referrals, and (2) I publish a "Sax Gram" **electronic newsletter** periodically (roughly once a month) to clients, friends, and music associates which contains information regarding upcoming public performances, photo highlights from recent gigs, and sometimes a link to a new video that I've posted to my YouTube channel. It's a great way to keep in touch with those who value your music. **I manage my own website via Vistaprint/Wix's hosting service** and it includes a nifty template that makes it easy to create and disseminate a professional newsletter via secure email.

18. Get it in Writing: When you negotiate terms, be sure to get the important details in writing (date, location, start/end time, attire, fee, breaks, perks, etc.). For corporate/private event gigs, **I usually create a one-page invoice on my LLC's letterhead**, containing all the agreed-upon terms, and I send it via email, asking for a return email to confirm receipt and understanding of the agreement.

You should include in the invoice any special logistical needs of yours and any special song requests the client may have already made. If there's a cutoff date for making additional song requests, be sure to include that in the invoice as well (so you don't get an unexpected homework assignment to learn 5 new tunes the night before the gig!). Include a general description of the type of music you play (e.g., "will perform an assortment of jazz standards and 60s/70s/80s pop/rock/contemporary melodies"), so there are no misunderstandings and disappointments.

Specify the form of payment (cash? check? electronic?) and when it's due. Will you require a deposit? If so, how much? Is it refundable? What's your cancellation policy? The invoice should address all of that.

Also... **Beware of senior living communities with out-of-town home offices**. If payment is not generated locally, your local point of contact will probably send your invoice off to Timbuktu after the gig and you'll have to wait up to a month – or longer – to receive a check. Expect phone calls/emails to the home office for status along the way to go into a black hole. Are you ok with that? If not, and if the client cannot change the payment procedure, then you should probably decline the gig (I've done that for several such facilities). Due to a few frustrating experiences I've had, if a senior living facility cannot arrange for payment on the day of performance (or be willing to use the GigSalad online booking system... See Section 22 below), then I don't perform for that facility. I don't need the headaches. But that's just me. You might be more flexible.

19: Safety/Security: When I accept a gig, **I consider Job # 1 to be my safe return from that gig in the same condition as when I left home.** Always remember... There's strength in numbers – so as a soloist with maybe tens of thousands of dollars worth of equipment, you are more vulnerable to dangerous individuals in a dark parking lot than a five-piece band is.

No gig is worth risking life or limb, so I'm very careful about the types of places where I perform. I don't accept gigs at questionable establishments, or in undesirable parts of town at night, or at the homes of strangers who have not been properly vetted through a known acquaintance or other trusted third party (e.g., booking agent). And even with that level of screening, I still carry with me my preferred personal protection (I won't go into further detail here), so I'm prepared for the unexpected as well. You need to determine for yourself your own parameters and comfort level with certain environments as you balance the potential risks and rewards of gigs.

20. Protect Your Gear: When playing a pub, restaurant, private event, etc., don't let the manager or event host cram you next to the door where the servers

will be whizzing by you all night with trays of food. It's an accident waiting to happen. **I consider Job #2 to be the return of all my equipment home without damage.** Consequently, there are gigs I decline because I don't like the environment. For instance, I will play restaurants, but not bars. If the venue doesn't serve food and is dedicated exclusively to alcohol sales, it generally has a different ambiance, clientele, and music preference. I decline those gigs. But that's just me. Again, you need to set your own parameters.

I've learned from experience that outdoor gigs here in Florida are especially hazardous to person and equipment due to sun, heat, humidity, wind, rain, sand, insects, and yes, even cold (winter months) — so I now accept only carefully-arranged outdoor gigs with adequate protection guaranteed.

21. Manage the Environment: One of the terms I state in all my written agreements is **"client/venue is responsible for providing a level performance area of 25-30 square feet away from foot traffic or other disturbances."** You'd be surprised how "level" or "away from foot traffic or other disturbances" isn't always guaranteed and the event coordinator expects you to set up in an awkward spot that isn't conducive to a good performance.

For example... If it's an outdoor festival, make sure they don't expect you to set up on an inclined walkway or play next to a food truck with a loud generator (yes, both have happened to me). A pop-up canopy to protect you from the sun is nice – except at sunrise or sunset when the sun is so low that it's in your face (again, I speak from experience). **Think through the flow of the gig in your head beforehand** and be sure the event coordinator knows your logistical requirements, because he/she is probably not a musician and doesn't think like a musician. Ask the right questions and **know what you're getting yourself into before you agree to the gig and set your price.**.. For example:

What's the exact address of the event?

If there is restricted access (e.g., gated entry), how will you be able to gain entry?

How large is the venue and how many people are expected? (this may affect how much sound equipment you'll haul)

Where can you park and offload your gear?

How far of a bag drag is it to the performance spot?

If the gig is on an upper floor, is there an elevator? (beware of boat gigs... the stairs can be a nightmare)

Is more than one performance spot expected? (yeah, it's always fun to have to move your gear once you're set up!)

Where's the nearest electrical outlet?

If it's an outdoor gig, will the event be moved indoors if there's inclement weather? If not, what weather precautions will be in place? (The host may expect you to bring a canopy, rope/bungee cords, protective coverings for equipment, etc.)

22. Booking Services: There are online services (e.g., **The Bash**, **GigSalad**) that screen prospective clients, connect clients with musicians, assist with bookings, and arrange for secure and timely payment electronically. They usually have various levels of service with different fees, and these services can help you get some nice private party gigs. I subscribe to GigSalad's free membership program (no monthly fee) and get a dozen or more gigs per year through their platform for only a 5% fee per gig. No gig, no fee owed to them. They obtain full payment up front from the client and distribute the deposit and final balance electronically at selected intervals. Their system works well.

I am also affiliated with a local talent agent who has the exclusive booking rights at certain venues. She matches venues with prospective musicians whose music is a good fit, and she charges a modest fee for her service when

she books me for a gig. The frequency of bookings depends on the availability of gigs and my interest level in those types of venues. There may be similar talent agents in your locale.

23. Social Media: A double-edged sword. Yes, the internet can help promote your music but **be careful with your online activities.** Ranting about the latest hot button political topic on Facebook might make you feel better, but it might cost you gigs with potential clients who are researching you.

24. Final Thoughts: I hope this handbook has been helpful. Solo gigging can be a lot of fun and financially rewarding, but it's also a lot of individual responsibility. Expect hurdles, curve balls, and disappointments along the way. And there's no safety net. It's all you. *Remember...*

- **Keep it simple:** Less gear, fewer problems. *(but have backup equipment ready)*
- **Protect your gear:** You can't play the next gig if your gear is damaged.
- **Connect with the audience:** It'll get you call backs and referrals.

At each gig, I usually say to the audience: "If you're enjoying the music, please tell [name of client who scheduled me]... If you're not enjoying the music, please tell me."

A caveat… *Although I'm a retired attorney, there is no attorney-client relationship established by this document, and nothing in this guide should be construed as legal advice.*

Everything stated above is strictly my personal perspective drawn from my own experiences as a part-time freelance musician. I'm sure there are

musicians who'll disagree with some of my views, so keep that in mind. There's no one-size-fits-all approach to solo gigs.

Thanks for listening and best wishes,

/Signed/

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August 2026

Appendix A – Samples of Custom Logo'd Apparel and Miscellaneous Products

(produced by Queensboro.com)

Short-Sleeved Shirts



Long-Sleeved Shirts



Caps, Handbag, Backpack



Appendix B – Equipment Referenced in this Handbook (Links are Current as of August 2026)

PA Systems:

Bose S1 Pro+ *Note: The predecessor (S1 Pro) is no longer produced*

Bose S1 Pro+ Wireless XLR Mic Transmitter

Bose S1 Pro+ Wireless 1/4" Instrument Transmitter

Bose S1 Pro Backpack

Bose L1 Pro 8

Wireless Sax Microphone Systems:

NUX B-6

AMT Q7-LS Mini

Wireless Voice Microphones:

Tonor TW-620 Handheld Microphone

Fi fine K025 Handheld Microphone

Lococo Wireless Headset Microphone

Shure BLX1288/P31 Wireless Handheld/Headset Microphone System

Shure PGA48 Handheld Voice Microphone (for use with Bose XLR Transmitter)

Myers Feather Banjo Pickup

Wireless Guitar Transmitter/Receivers

36 LED Par Stage Lights

Rockville 2-Light Carry Bag

Gard Double Sax Rolling Gig Bag

Headset Buddy Phone Recording Adapter

13” iPad Pro

Hercules Tenor/Soprano Sax Stand

Tabletop Tripod for iPhone

Takki 250W Portable Power Supply

5 Core Lightweight Speaker Stands

5V External Power Supply

Instrument Care Accessories (ICA) Soprano Sax Protective Cover

Lightweight Hand Cart

Lightweight Collapsible Wagon

Appendix C – Backing Track Sources I Recommend (Links are Current as of August 2026)

https://www.karaoke-version.com/custombackingtrack/ (Only $2.99 each, and once you buy a track, you can tailor it to add/subtract instruments to your liking) (Don't be fooled by the word "karaoke" in the title ... these are high quality tracks with live musicians playing real instruments -- and they closely resemble the original artist's recording)

https://jazzbacks.com (nicely arranged; available in different keys)

https://www.learnjazzstandards.com (tend to be long, but can be shortened)

https://bettertrax.com (saxophonist Jay Metcalf's tracks)

Also… I've purchased a few play along books from the Hal Leonard series: **https://www.halleonard.com/series/JZPLYA?dt=item#products.** For about $15 to $25, you get a dozen or so tracks on CD with the sheet music.

The Hal Leonard Corporation also sells a USB drive with backing tracks for 240 songs taken from The Real Book. Usually sells for about $55 **(https://www.halleonard.com/product/110599/the-real-book-volume-i-sixth-edition).** I have the Volume 1 edition. They're high quality jazz rhythm section recordings and sound great. There's now a Volume 2 edition available: **https://www.halleonard.com/product/204126/the-real-book-volume-ii-second-edition**

Appendix D – Gig Equipment Setup Examples

Simple wireless setup for many gigs.

Sax/voice microphones and iPad connected wirelessly to Bose S1 Pro

10-minute setup



Depending on the room's acoustics, the Bose S1 Pro/Pro+ doesn't always need a speaker stand to project and sound great. Propping it up on a flat surface – like this piano – often suf fices.



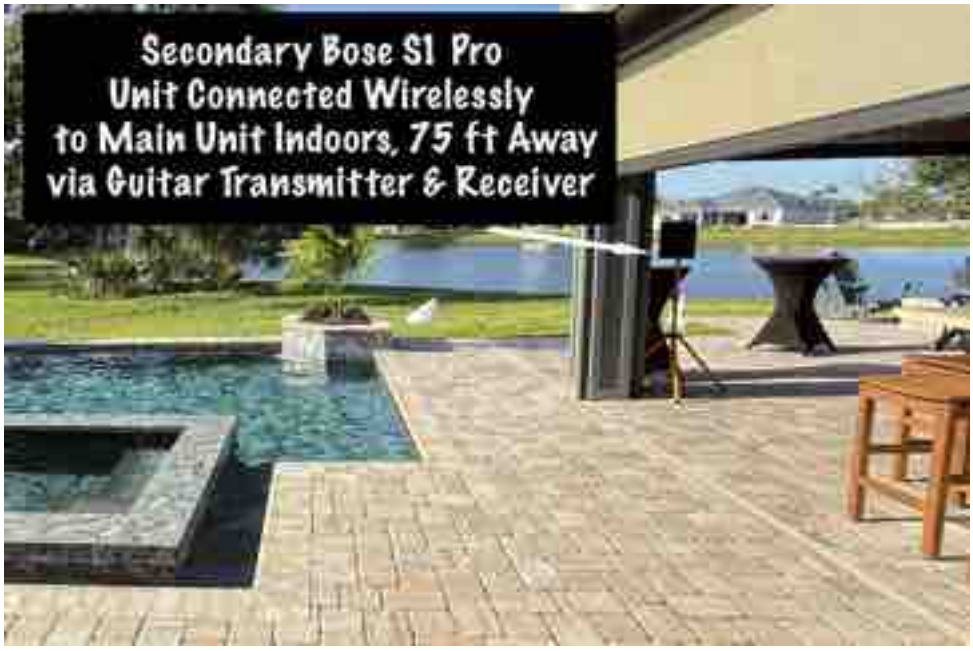
When you need 110 volt electrical power and don't want to risk a tripping hazard with a 20ft extension cord, a portable power supply is very handy



Dual S1 Pro setup with guitar transmitter/receiver for connecting 2nd S1 Pro 75 feet away, outdoors

15-minute setup





Wireless microphones with excellent range are invaluable for strolling

Indoors





Outdoors

Even under the Space Shuttle



My most equipment-intensive setup for a 3-hour restaurant gig.

2 saxophones, 1 banjo, and wireless sax/banjo/voice mics;

Bose L1 Pro 8 with Bose T4S ToneMatch Mixer for indoor seating area;

& a Bose S1 Pro for sending the sound to outdoor seating area behind me

25-minute setup



The view from the front

