



JEFF WALKER'S PRODUCT LAUNCH FORMULA 2.0

Hot Seat #7 – Jazz Musicians

This hot seat is for the niche of learning how to play jazz and it is submitted by Chris.

2. What is your niche or market?

[--Learning Jazz--]- 'Helping Jazz Musicians Achieve Their Musical and Professional Goals Faster Than They Ever Thought Possible'- Learning/Practicing/Goals, Career, Networking, Promotion...

“Learning jazz, helping jazz musicians achieve musical and professional goals faster.” This is a really, really well done plan here. Hopefully I’ll come up with something to add, but mostly this is fantastic stuff.

First of all, describe your prospect – and Chris does a great job describing his prospect. He gives him a name. This is a technique that can help make it more personal for you and often it will when you name your prospect.

3. describe your prospect... what are your prospects top fears and frustrations? What are their dreams and aspirations? And what are their hot points?

Mike is an aspiring/up and coming jazz musician. He is in his early to mid 20s and has been playing his instrument for about 10 years. He is drawn to the jazz legends and lore that surrounds them and dreams of performing with top jazz musicians in NYC sometime. He loves the sheer mastery, musicality and genius of these legends. He wants it so bad he can taste it. He practices hard and listens to jazz incessantly. But he wonders if he has 'it'. And if he'll ever be able to make a career out of it. He's never really learned how to practice or set and achieve musical goals. He's overwhelmed by the sheer magnitude of the task (becoming a great musician) and by the amount of information available. There are several areas of jazz music that he's been struggling with for years. Despite how hard he works he doesn't make the progress he wants. He worries about his performance skills and still gets nervous on the bandstand. He sets extremely high standards for him self and compares himself to the greats. His fear of failure and anxiety create a vicious circle. Since he lacks good habits of learning (focus, follow-through, planning, practice habits and goal orientation) he never achieves excellent musical skills. Since he never achieves excellence and mastery he performs inconsistently at best and has certain problem areas that persist. This failure feeds his fears and insecurities and so on go the circle. His greatest fear is not becoming one of the 'cats'. He's angry and frustrated that he doesn't have more gigs. He doesn't know how to get gigs, let alone build a career from music. He blames the music industry and 'greedy' club owners. More than anything else he once to become a great player and to play and teach music professionally.

“Mike is an aspiring up and coming jazz musician. He’s in his early to mid 20s and has been playing his instrument for ten years. He is drawn to jazz legends. He loves the music. He wants it so bad he can taste it.” A key part here is, “He practices hard and listens to jazz incessantly.”

The prospect here is someone who is not just a wannabe, but someone who is really working hard. Of course, they are working really hard, they have some doubts. “He wonders if he has *it*. He has never really learned how to practice and set and achieve goals. He is overwhelmed by the sheer magnitude of the task of becoming a great musician.

“There are several areas he is struggling with. Despite how hard he works, he doesn’t make the progress he is looking for. He still gets nervous when he’s playing in public. He has high standards. He lacks good habits. He never really achieves excellence and mastery. He’s inconsistent.”

“His greatest fear is not becoming one of the cats and not really making it. He’s angry and frustrated that he doesn’t have more gigs, but he doesn’t know how to get the gigs. He blames the music industry and the greedy club owners. More than anything else he wants to become a great player and to play and teach music professionally.”

That is a fantastic description. Chris obviously understands his prospect here.

Next we are going to talk about the launch story and Chris does a fantastic job with the launch story. He really nails it here. I'm going to scroll through it so you can read it. Go ahead and pause the video and read what you have so far.

4. What is your launch story? Give me what you have so far...

Hey Mike, I hope you're finding my 'Monster Jazz Lessons' helpful. It took me long, long time to learn those lessons. The Hard Way! :) You know, I think you and me are a lot alike. I was in the same place you are. I used to practice my butt off, but never quite felt like I was getting there. I wanted so much to be a great jazz musician. I remember hearing Coltrane for the first time and being BLOWN away. I mean the energy, the feel, the sound! That led to Miles, Monk, Duke and on and on. I dug into the music. I used to hear these guys and think "Yeah, I want to do that!" I remember my first concert like it was yesterday. It was The Elvin Jones's (you know, Trane's drummer) Jazz Machine. At the end of the show, Elvin stuck around and said hi to everyone (he was a great guy too, not just a great drummer). He shook my hand and said 'Are you a Drummer? You've got that drummer's grip'. I almost fell over. Now, I'm sure he knew I was a drummer by the complete look of shock and amazement on my face and the fact that I was staring at him, with my jaw dropped, open mouth, complete with a little drool in the corner. Not from any 'drummer's grip'. I pretty much stayed like that for the entire 80 minute set straight through to the part where he shook my hand. I was pumped up for weeks after seeing my hero. But that's what jazz does to you and me. We 'get it'. We 'feel it'. And we want to play on that level. We want to experience 'THAT'. Imagine being on stage with a world class jazz band, playing your own music and nailing it; playing your butt off to a crowd of cheering fans. Imagine the energy in the room, the powerful swing, the band connecting 'deep' and the crowd giving it right back! You're up there on stage, in the 'zone'; the music is just pouring out of you. You're fingers, your hands, your whole body is working in sync and you're playing the baddest, hippest music you've ever played. Going to a concert like that is even more awesome to me now. But even better is doing it; on the band stand with a great band and a pumped up audience and experiencing 'THAT'. The best part is that I get to do that every week now! And the music keeps getting better and better. But it wasn't always like that for me. Like I said a minute ago I used to practice my butt off. I mean 6, 7, or more hours a day. But I never seemed to make the progress I wanted. Sometimes I felt like the more I practiced, the less I seemed to improve. I wanted so bad to become a great jazz musician. I wanted to play with great bands, make CDs, record, perform, and write. All I wanted to do was play jazz and become a respected and 'heavy' jazz musician. A monster! I knew it was possible. But deep down I secretly

doubted if I would ever 'get it'. I wasn't sure if I had what it took. I used to think I was too old; that I started too late. I didn't know if I had the talent to become a great jazz musician. I never knew what to practice. So I tried to practice it all. I had ridiculous practice routines; for drums and piano. I used to switch topics all the time because I never knew if what I was practicing was the 'right' stuff. I never felt like I was good enough. I was always afraid of blowing it at gigs. My playing was just so inconsistent. I didn't know if it would 'work' all the time. I used to actually purposefully NOT tell people about my gigs because I was afraid I would screw it up. I hated looking stupid up on the band stand. Then something happened that really shook me up. I had been waiting for years to get into one particular ensemble (Hal Crook's Ensemble-the cream of the crop) at Berklee (where I went to music school). Finally, I got in. I registered and was probably as excited as I was at the Elvin Jones concert. I showed up for the first class and got my butt kicked! I mean I just couldn't hang with these guys. I was promptly thrown out of the ensemble. This was a crushing blow. But it was also a turning point for me. I decided it was time to get serious and figure out what was holding me back. I began a search to discover what it was that the great players did differently. I knew if I could figure that out, that I would be on my way to become a great jazz musician; A Monster. I took hundreds of lessons, read hundreds of books and played thousands of sessions. And continued to practice my butt off. But now it was different. I was on a mission. Little by little, lesson by lesson, book by book I began to figure out what I was doing wrong. With each experiment in the practice room, in the rehearsal space and on the bandstand I got closer and closer to 'figuring it all out'. Fast forward. It's been almost ten years since I've been out of Berklee. I've got my practicing down to a science. I get more done and make more progress in 1 or 2 hours of practice than I used to get in 6!!! Gone are the days of stage fright and butterflies in the stomach; that slight feeling of dread when I got called for a gig. Now there's nothing better in the world then getting on the band stand. I'm proud to announce when I have a gig. I love when other great musicians show up at my gigs. I love feeling like 'one of the cats'. I finally got to the 'bottom of it' and worked out a simple and easy 'system' that works for any instrument or musical goal. I drew from many sources, some musical and some not. I figured out a method that works. I figured out what I was missing and what I needed to do more of. I streamlined my practicing and my

rehearsing, worked out the bugs and began to hit my musical goals one by one by one. Now, I feel like I can learn to play anything! That's an awesome feeling. And I'm very grateful for the wonderful teachers I've had the pleasure of knowing, and all the fantastic players I get to play with each week. Anyway, a while back one of my students said he thought I should get this information out there. He's also like you and me and never learned about this stuff in school. Nobody ever talked about. Not even the great players who obviously did something right!!! So he struggled along trying to figure it out. So, since things were starting to make sense for him, he thought I should share this with all the other aspiring jazz musicians out there. I thought about it. I didn't really want to do it. Not because I didn't want to help other jazz musicians. I do. I love to teach. And the idea of helping other players avoid all of the same mistakes I made was very cool to me. I wasn't sure because I was afraid it would take away from my own time to play and practice. All I want to do is play jazz, practice jazz, listen to jazz, and gig! But, he talked me into. So I got to work trying to put this 'formula' down on paper. It took me over 2 years to get it all down. I took my step by step formula for musical success, as well as strategies for practicing, rehearsing and listening and put them all together into one course. I even worked in a piece about musical confidence and another about how to get more gigs. I'm really excited about it. It took me so long (a very long and bumpy road) to figure this stuff out, and honestly I'm pretty proud of it. I'm also very eager to share it with the jazz world. There were so many other musicians like me at Berklee who were struggling with music. Many of them don't even play anymore. They've lost their dream. If I can help a few jazz musicians achieve their potential and realize their musical dreams, I think that would feel pretty good! This course can teach you how to practice; how to get the best results from your practicing. You'll learn how to choose what you practice. You'll finally feel confident in what your practicing, say goodbye to doubt and watch yourself getting better day by day; each and every day. You'll learn and improve at a faster rate than ever before; the whole time becoming a stronger, more confident and creative musician. You'll get more gigs and achieve more with jazz than you ever thought possible. Now, this is no magic pill. There are no magic licks, or supernatural scale patterns. This stuff still takes practice. But you know that. Every jazz musician knows that practicing is important. This is just a formula for musical success. Once you learn it, you can accomplish anything with your music!

I'm going to go back up to the top and hit some of the high points that I see. First of all, he identifies with the reader that, "I'm a lot like you. I was in the same place. I used to practice my butt off. I never felt like I was getting anywhere. I went through the process of meeting a famous jazz player, but I just really couldn't put it together. It was awe inspiring to meet this great player, and I was very much inspired to follow in his steps, but I just couldn't pull it off."

He would get gigs but he would screw it up or be afraid of screwing it up. Then finally, this is a great story of loss and redemption. Basically, he ended up finally getting into this very prestigious school, getting a great gig with a fantastic band. He was very, very excited. He showed up for the first class and got his butt kicked. He just couldn't hang with the guys and was thrown out of the ensemble.

That's the loss. This is great loss and redemption stuff. "It was a crushing blow, and it was a turning point. I went back and studied and studied. I took hundreds of lessons. I read all kinds of books and continued to practice, but this time it was different."

Basically, what he did was he went on a search, the great search. We talked about the hero's journey already. He went on the hero's journey to find how these other people had achieved this. He wasn't just bouncing from lesson to lesson, but he was looking at what the other musicians had done. Somehow they had gotten to the top, so he went to study their methods and follow their success.

The saying is that success leaves clues; now he wasn't bouncing around, he went on a systematic search. He started to get better and better. With each experiment he got closer. All of a sudden he cut back his practicing and now with one or two hours he got more out of his practice than he used to do with six hours.

He started to achieve things. He got rid of the stage fright. He was proud to announce the gigs. Now he is one of the cats; he's one of the guys. He finally got to the bottom of it and worked out a simple and easy system. This is the redemption.

We went through the identification up at the beginning of the story, then the loss and redemption, and now he's going to get into his reason why he's decided to start teaching this. But before he decides to start doing it, we have a bit of the reluctant hero.

At this point he is taking on students. He's teaching and a student thought he should share this with other aspiring musicians. "I thought about it but I really didn't want to do it, not because I didn't want to help other musicians; I do. I love to teach. The idea of helping others avoid my mistakes was very cool, but I was afraid it would take away from my time to play and my time to practice."

So this is reluctant hero. This is the magical tour of all the themes that I've been teaching. They are very well put together in this story.

This is more reluctant hero type stuff. "It took me two years." Then we get into what it is. "I'm really excited about it. I'm really excited about the impact it can make on people." Then it starts to deliver the promise. "You'll learn and improve at a faster rate than ever before. Your timing becomes stronger, more confident. You'll get more gigs; achieve more in jazz than you ever thought possible. It is not a magic pill. It takes practice, but you know that. This is just a formula for success. Once you learn it you can accomplish anything with your music."

This is a very, very well done story. There is a lot of material here, so you are probably not going to want to tell it with just one piece of pre-launch content. I think you are going to have to give an overview of the story and then go back and hit it in depth as you go through your pre-launch.

Now we are going to move on to the offer.

5. What is your offer... tell me what's going to be included in your offer? Remember to include any bonuses. And write down your intended price and your guarantee.

Information Products: [---The Monster Jazz Formula---] 87 Page Ebook: (for the first launch, all digital) The Jazz Musicians Achievement Workbook 80 minute Audio: 21 Great Ways to Maximize Your Practicing 60 Minute Audio: 21 Great Ways to Maximize Your Rehearsals 70 Minute Audio: 21 Great Ways to Maximize Your Listening "Standard" bonuses "Getting Started Tutorial" audio 25 pg ebook: 21 Great Ways to Become a Monster Jazz Musician Expert Interview with top Boston Jazz Musician: "Killin' it at Jam Sessions" Transcriptions of Audio Programs (21 Great Ways...) "Launch" bonuses? Special Report: 7 Secrets to Getting More Gigs 'Essay' Group/Band Practice Resource (ideas/methods) Special Report: How to increase your musical confidence Direct email access for one month for questions and specific problems/challenges I'm thinking of selling this course for \$97 Digital (for the first launch) \$147 hard copy (for the next launch) I'm going to offer a 30 day money back guarantee. I'll just ask them to explain how they used my course and still didn't see any results. But regardless of their answers, money back guaranteed.

Basically, the offer is an 87-page e-book, an 80-minute audio, a 60-minute audio, a 70-minute audio, along with a Getting Started 25-page audio e-book (I'm not sure exactly what that means), plus another interview, and transcripts of the audios.

Holy cow! That's a lot of stuff for \$97. He's doing this as a digital product first and then eventually it will be a hard copy product. That is an awful lot of stuff. That is an amazing offer. If Chris put together his product as well as he put together this plan, it is going to be an amazing, amazing product.

I might even break this up and take some of the things that are part of this product – well, let's look at launch bonuses. There's a special report, seven keys to getting more gigs, two special reports. I might even look to take some of this stuff – it's an e-book, and three audios plus another audio, Getting Started Audio Tutorial, and then it looks like maybe this 25-page e-book is separate.

I might take a couple of these audios or one of them or two of them and make them launch bonuses to get people really moving. There is going to be a 30-day money back guarantee. This looks like a fantastic offer. It is just a killer offer.

6. What is your plan for pre-launch content? What is your pre-launch content going to cover? How many distinct pieces of content? What format will it be in?

---A special PDF report on the common frustrations of aspiring jazz musicians. ---An overview of the solution to these major frustrations. (Screen shot video) ---7 Specific ways to sound better now (Screen Shot Video)

Plan for pre-launch content – a special PDF report on the common frustrations of aspiring jazz musicians, an overview of the solution which is going to be a screen shot video...it sounds good. This Seven Specific Ways – hopefully that is tied in very closely to what you are doing. You don't just want to give good stuff away that is not related to your offer and sort of related to your story.

Obviously an overview of the solution is tied to the story. A special PDF on the common frustrations is tied to the story. It looks great. It is hard to tell from here, but the pre-launch content might be a little bit thin. Just make sure the pre-launch content is really, really good. You can even take clips out of this.

You can take a ten minute clip out of this audio and a ten minute clip out of this audio and a ten minute clip out of this audio and use that. You can turn those audios into screen capture video. Just make sure you give out very, very good pre-launch content that ties into that overall story, into those frustrations, into your search, and then into your eventual solution.

Moving along here – objections.

7. What do you think your prospects top three objections will be? What are your answers to those objections?

Objection #1: Planning/Goal Setting doesn't work for artists, it stifles creativity. Planning is flexible. It serves to focus your energy and keep you moving forward. Every great player I know has goals and practice plans. John Coltrane had detailed plans and so does my Teacher Hal Crook, probably one of the greatest living jazz educators. Objection #2: Cost---I'll show value-Years and Years of lessons, classes, studying, trial and error practicing, etc. Lots of components covering a lot of topics- from practicing to rehearsing, achieving goals, to practical steps to get more gigs. \$97 is a small price to pay for shaving years off of your practicing, and achieving your musical goals. Objection #3: But you're a drummer. How can you help me?---These strategies are universal, not limited just to drums or piano. These ideas are not specific to one instrument, they are foundational. With these ideas and strategies you can learn anything musical that you want. Besides, I play piano and write too.

Planning, goal setting doesn't work for artists. It stifles creativity. So the answer is, "Playing plan flexible, search to focus your energy to move your forward. Every great player has goals and practice plans. John Coltrane had detailed plans."

I think that right here – this could be one of the big secrets. In pre-launch content, this could be the hidden trigger or the hidden secret that all the top jazz musicians discovered and it took them to the next level. You could probably do a whole pre-launch video on planning and goal setting, and also setting up an effective practice.

I think that could be your sort of big hidden secret that is revealed in a video or an audio or special report.

Objection #2 – the cost. Boy, at \$97 – how many lessons is that from a top jazz instructor? It's not very many. This is one where you want to break down that cost and show them how much time and how many dollars they can save. The cost should be a relatively easy one to go after. You just break that down into the amount of time they are putting in.

If they can practice for an hour or two instead of six hours, well how do they value their time? If they can cut out months or years of lessons, what would those lessons cost?

Objection #3 – but you are a drummer, how can you help me? Chris' answer here is, "These strategies are universal, not limited to drums or piano. They are not specific to one instrument. They are foundational."

This is going to be the toughest objection I see right here, especially for a \$97 product. If it was a \$17 book, then I think a lot of people would say, "Oh yeah, well it could just be overall foundational," to use Chris' words. With a higher priced product, they could say, "Well, this is specialized education. I'm looking for something for my instrument."

So yeah, this is the big one. I think you are really going to have to hit this over and over and over talking about the foundational stuff, what you learned, and how it can be applied to everything. I think the way to answer this one is to hit this in every piece of pre-launch content. Keep on going back to this that these strategies are universal. They are not limited to one instrument.

I would say at the beginning in your pre-launch content, you have to keep on stressing that it is universal. You aren't tipping your hand on why you are talking about it being universal, but then as you get closer to the launch, then the question becomes more pointed.

"You are a drummer. How can you teach me?" At that point the answer to the objection becomes more pointed. I hope that is clear. In the beginning, it is vague. You are talking about how it is foundational. The stuff you've discovered works no matter what instrument. Then towards the end of the pre-launch, you have to really get down to brass tacks.

"Boy, a lot of people have been telling me that this stuff all seems great, but since I'm a drummer, how can I possibly teach them to play saxophone? Let me tell you – this is why." I think that is going to be your big objection.

8. What's your plan for scarcity at the beginning of the launch? How about at the end of the launch?

---First 50 People get 30 days of direct email access to me for questions about the product or any other musical questions. ---Launch Bonuses go away at end of launch

9. Tell me about your overall launch plan... what type of launch are you planning on? How long will the pre-launch be? How long will the launch be?

Internal Launch 1 week pre-pre launch 2 week pre-launch 1 week launch

10. Is there anything else you need to tell me about your launch or your market or your prospects or your situation?

I have a list of just under 2,400. They are in an auto responder and receive ezine articles every 3-7 days. I've never sold them anything. I have broadcast a few times asking them their biggest challenges. I never got more than 10 replies at a time but the common questions were where I got the ideas for my product (them and my own private students). I know the frustrations I listed above are wide spread, and I know what they 'need'. I'm not positive if they 'want' it, though. I think I'm a pretty interesting writer/teacher drawing on a lot of experience and the product is good, but goals and practice habits are not as sexy as "Top Secret Super-Natural Ninja Jazz Exercises Guaranteed To Make You a Badass Jazz Musician In Just 8 Seconds a Day" ;) I guess it's all in the presentation though...

I wanted to cover one more area. Chris says that he has a list of just less than 2,400. "They are on autoresponder and receive e-zine articles every three to seven days. I've never sold them anything. I've broadcasted a few times asking about their biggest challenges, but I never get more than ten replies. The common questions were where I got the ideas for my product. I know the frustrations of my list. They are widespread. While I know what they need, I'm not positive if they want it though."

Since you already have everything created, I hope they do want it. As you get into your pre-launch, then I think you are going to see the interaction. You aren't getting a lot of interaction right now and that's not unusual for a list where you are just giving them free stuff and you are never selling them anything.

I think they will be more interactive as you get into this launch. You really have to be paying attention to what they are saying, and what you are hearing in terms of interest and objections. You might end up needing to tweak your offer a bit. Since you already have all that stuff done, that just means adding an additional bonus or an additional piece if there is something you discover.

Then Chris goes on to say, “I think I’m pretty interesting. I have a lot of experience. The product is good, but the goals and practice habits are not as sexy as the Top Secret Supernatural Ninja Jazz Exercise guaranteed to make you a badass jazz musician in just eight seconds a day.”

That’s true. What you are doing is selling something that is work, but I think your typical jazz musician knows that it takes some work. I think in the long run you are going to have better clients by selling this type of product.

If you want to look at someone else who is doing something similar with guitar, if you look at www.GuitarPrinciples.com, that is someone who is selling a very similar product to what you are selling. It is a very foundational product about guitar and about how to practice guitar.

Overall, this looks very powerful. The story is very well put together. It sounds like the product is great. Outside of not knowing what’s up with the list here, and not having gathered their interest or their objections, that is a worry point, but otherwise it looks like you have everything together.