

Play With A Band Pro

What does the serious musician need to know before auditioning for a band? Could you be “band” material now? This book focuses on making sure you are prepared for the incredibly exciting transition from amateur to pro.



- Don't "play" the fool*
Read it before you audition!

Written by RM Ciardetti



Dedication
To my daughter
Alise.

Introduction

Many of you are ready for an audition now. You may not know it, but you are!

Music is where it is at. Who has not imagined being signed on as a performing artist with a band? You too can join a group.

Play With a Band Pro will explain “how” to proceed finding your ideal playing partners and show you how to audition. Save yourself from feelings of embarrassment and frustration.

Become a professional musician!

Sincerely,

RM Ciardetti

photos Chapter 7- California Musicians

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Chapter 1 Are you Ready?

So you want to play and perform in a band! Are you ready? Do you have what it takes to become a pro? Do you know the commitment you are signing up for? Natural talent...forget about it! Discipline and desire are what you need. If you are serious, then make it a priority, let go of inhibitions, grab necessary equipment, and learn how to head for your audition!



1 and a 2 and a 3 and 4

Suppose you are auditioning for the group you hope to perform with. You will want to ensure that you are in the right “place” musically and mentally. Nervousness is normal. It means you yearn to succeed and care what people think. Your important milestone is to be accepted by a band as a fellow musician.

Right now you are biding time, simply standing in line, trying to know what to do and how to get what you desire.

Cherish the moments when you are what I like to call “The Sponge.” Soak up all you can. Use resources available to you. Encourage productivity by wanting to be in a band so much that it is hard to think of anything else.

Accomplishment is success.

Learn one song, two, three, four....

Develop working relationships from the beginning. Be considerate of others. If you do this it will build respect. A musician can be confident when they feel respected in their personal lives as well as with their talent.

The people with whom you may live with usually put up with the noise you make. It is a sacrifice they make for the arts and a morally correct thing to do. Never be ashamed of what you sound like when practicing. You may get ribbed about it now and then. Flash a grin and “bare” it!

Think about which hours may be best to crank up your sound. Neighbors and housemates might hear, so be sure that it is a “good time” for all. You can use headphones if you suspect you are disturbing small household pets and humans. Please take them off when you hear something that resembles the song you are trying to play.

Good practice habits are required before and after you get into a band.

1. Accuracy
2. Confidence
3. Showmanship
4. Dedication
5. Communication

Determine your Success.

It is possible to combine these 5 elements: accuracy, confidence, showmanship, dedication, and communication in many different ways. Sometimes a musician will rate high in the accuracy category but low in confidence and communication. Compare this musician to someone who ranks high in showmanship and average in accuracy. The person with high showmanship ability may get more live shows. The more accurate player may get the most jobs as a studio musician.

Both are successes and obviously both have dedication. They also each started as a novice and turned Pro. Keep in mind that the showman may have originally set out to be the studio musician and the accurate one may have aspired to be the showman. What you seek and what you get may be totally different. Being flexible may be appropriate.

Analyze what you are personally capable of doing and develop what you need to be doing to get where you want to be musically.

AAAA

Appearance Attitude And Ability

1. What appearance will you project as a band member?
2. What will your attitude be?
3. What is the level of your instrument ability?

NOW

Begin analyzing what you are capable of at this very moment. Do not sell yourself short. Do not over inflate your skills.

TOMORROW

Where do you aspire to be 6 months from now?

YESTERDAY

What have you done in the past few days that increases your results?

Unfortunately many musicians never find the discipline it takes to become a professional musician. Instead they join the “WANNA Bees,” buzzing around forever telling excuses and stories of what could have been. I meet them every time I perform. I see the unfulfilled desire in their eyes. It makes me sad. I wish they could play too. It is by far the true love of my life.



The rule is usually the “More you can contribute, “the merrier” your musical endeavors.



Do not let excuses such as your age, looks, innate talent, etc. get the best of you. The difference between you and the pro is the number of hours you have spent on your instrument. Every musician at every level has something to offer, always remember this. Enjoy the phase you are presently in and look forward to what future knowledge and position you will attain.

YOU ARE BECOMING A PROFESSIONAL

Work at improving your technique and learning your changes at least 4 hours every week. You will be playing in a band within a year or two if you are not ready to audition at this time. If you are ready, you are about to embark on a true adventure of the heart!

There is a ton of information available to assist you in learning songs that is geared to whatever level you may be at. So play with their feet if you have to!

Just play

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Self Critique Notes

Chapter2

From practice to Performance

Plant your instrument where you can see it regularly. Give it a chance to “grow” on you. This is not only convenient but it is also a way for you to see and hear your instrument “calling” you. The chance of an out-of-sight, out-of-mind thing to be going on will be eliminated. An instrument also needs time to “germinate” in your brain. Sow the seed. You will reap the harvest. People will tell you to “visualize” what you desire. By physically putting it where you will often see it, you are ensuring yourself of that clear focused picture. I hope you employed a good teacher for at least 2 years. They are great for technique and can also assist you with the fun part of figuring out songs that you wish to include in your repertoire.

Set List

Do you want to play mainly originals or covers? Try your hand at both. Create your own set list. Make sure you know how to play at least 8 band material songs from start to finish before auditioning for an actual group. Not just bits and pieces of the song! Know where the breaks are and changes. Pick only songs that you like and are capable of playing. Establish your preferences and style. Your influences will expand with time.

Accuracy

When you can play your entire first set with at least a 75% accuracy rate you have “passed” and are ready to audition. Shoot for the 100% of course, but don’t beat yourself up to where you think you are never good enough. 75% is good enough. (Sometimes you may find the other 25% when the competition is on!) Make a list of what other options you may want to personally explore and add to the songs besides your main instrument.



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Itemize your attributes. I am serious. Make a list. Have you thought about what it is that you do well and what you can offer a group? Are you able to and willing to setup other instruments and equipment besides what you personally own? Do you have a truck? Is it an option to rehearse at your house? Can you pull off some backup or lead vocals? Do you have other instrumental ability?

What can you Offer?

Make a list of your strengths. "Play" off them! Be totally honest with yourself. Have confidence and pride with where you will fit into a band. Assets include many things besides your musical expertise. When you have some confidence with your ability and a set of songs under your belt, try performing to a small group of family and friends. Be enthusiastic...it's a show! Treat it as such.

Bring copies of chord changes to songs on your set list when auditioning. If the group wishes to jam on them, you may pass them around. It helps if others are unfamiliar with the songs. Don't you use one! It is your list. Memorize ASAP. Do not get into a habit of staring at a piece of paper all the time.

Make a couple small notes on your personal set list to cue your brain. This might be the first couple of words of a song if you are a vocalist, a brief drum pattern if you are a drummer, a few chord changes or the key you perform the tune in.

Songs should not be on your set list unless you have them memorized in the first place. Often musicians headed for an audition will "pad" their sets to make them look like they know more songs. You will come off as a liar or at best a "wishful" thinker if the band starts playing the song and you don't really know it. You might here them ask "What *do* you know?"

It is polite to request to see and play a song from the band you hope to join set list before your own.

What do you consider when choosing songs to put on your list? Usually players create sets keeping in mind the type of audience they will be playing to.

For your initial list, it is important to pick songs that you like and can pull-off.

You may want to consider:

1. Different tempos
2. Variety of Moods
3. Can you dance to it?
4. What style is it?
5. Instrumentation and vocals needed.
6. What keys are my choices?

Example Song

Title

Artist

Intro G

Verse: G em C D7 x2

Chorus: C D em C D G

Solo over Verse

Bridge Chorus Verse Cho-
rus end G

Finding Your Band

Chapter 3

So, you got a hold of some band and scheduled an audition on Saturday. Now what do you do? If you aren't a virtuoso yet, do not worry!



What to ask when you call

1. When you contact the group, ask what the instrumentation is and what music they are planning on performing?
2. Inquire about the existing members.
3. If you are definitely interested in auditioning, ask to borrow a demo of songs they are playing. This will allow you to work out the music beforehand
4. Find out where they rehearse, when and what time.
5. Ask what their performing plans are. How often ?

*Be prepared to answer these questions
when calling a prospective band:*

1. Have you ever played with a band before?"
2. What are your influences?
3. When are you available to practice and how often do you wish to perform?
4. What are you expecting financially from performances?
5. What type of equipment do you have?
6. Where do you live?
7. Are you in a band now?
8. Tell me some cover songs you know and do you write music?
9. Can you sing lead or backup vocals?

You will find out more about the group at the audition. It is difficult to make accurate assessments of a band unless you actually see their whole package.

I never inquire what happened to the member that held my position previously. They usually tell you if it is something they care to discuss.

Money issues may or may not be important to you at this time. Discuss it if necessary.

Being able to go in and just play a song with them straight-off is what you hope to attain. If they have chord charts, or can tell you a progression verbally, this can also save your ear some time.

If you are not interested say thanks but it is not what you are looking for. Do not ever schedule auditions you do not plan on showing up for. Establish credibility from the get-go.

The players should be in harmony when it comes to the musical direction of the band--they should be "on the same page".

Finding other Musicians

Attend Performances of Musicians and mingle

Internet <http://www.harmony-central.com> has a service for finding Mates

Local Newspaper Example: San Diego Reader Music Classifieds <http://www.sdreader.com>

You Can Run Your own add or answer others.

Word of mouth

Local music store, Music Departments of Schools and Colleges

Some radio stations have local ads for bands looking for members

Some Cities have Musician Referral services

Your Private Instructor

Keep searching for the right players.

Do not give up! Be creative and use alternatives if necessary.

Small town and remote location residences who can not find musicians should demand that their friends learn to play whatever instruments are missing. Sometimes this works.

There is always MIDILAND

Occasionally existing members may learn to play an alternate instrument other than their main instrument to cover unfilled needed positions

Vows

You do know that you are about to be walking down the aisle to a committed relationship. Don't you? Consider it a marriage of instruments. Be ready to say "I Do." and mean it. You must also be prepared to say "I Don't" if things are not fulfilling to you musically. The band "divorce" rate can be high. Keep your spirits up when seeking "true love" Do not get trapped in a similar undesirable situation over and over again.

What do you want in the group you join? Jot down exactly what you are searching for.

Be realistic*****		
1. _____	music	style ?
2. _____	appearance	ability
3. _____	schedule	location
4. _____	band goals	attitudes
5. _____	your role	commitment

Look for the positive incentives and weigh them against the negatives.

I do not want to give you the impression that you must holdout for that “perfect” group. It may even be possible that every band you play with will get on your nerves and you enjoy it! Most of the time the point of being in a band includes other reasons besides playing music. It could be possible that you just need something in your life at a particular time like money or adoring fans!

Your Ideal Situation

Do you want to play copy tunes, write originals, try someone else’s originals, record music, invest in a rehearsal studio? A clear notion of what you desire always helps. Do you foresee yourself jamming in a party band, an original band, corporate band, or bar band? Do you wish to travel 75 miles to practice? Does it matter what age or gender others are? Do you care if your group ingests drugs or alcohol?

You want me to do what?

Are you willing to be the organizer who schedules practice and make necessary phone calls, write the sets, develop promotions, launches a gig-hunt? Would you like to have a person in your band that has this job exclusively? Who is responsible for the PA equipment setup? Who has a truck for hauling?

Problems can arise from control issues. Know your role. Respect others positions and responsibilities.

Think twice about taking a position as a rhythm guitar player if you are really a lead player.. Ask yourself if you will be happy. Are you joining just to get some experience? This is great...just don't have unrealistic expectations. How content would you be in this situation if you were secretly wanting another role? You may become frustrated and angry if things do not pan out. Are you willing to play bass when you prefer being the drummer? Even though you are better on bass, do what you desire. Otherwise, you may end up a grumpy bandmate.

Common band problems involve establishing who is right for a particular part. Only one person usually sings lead at a time. If your job is to sing backup, then please backup from the mic when you sing! This gets even more complicated as the level of talent in your band increases. Especially when there are many "lead" vocalists and multi-instrumentalists. Egos can be exasperating.

Work styles differ. Do you prefer the "learn when you are together" method, "learn it in private," or enjoy "winging it" and just jamming.? Whatever you choose, professional band members will be expecting you to hold up your end. If musicians do their homework before practice it save time and rehearsals are usually more productive.

Limit your disappointments. Do not end up investing all your energy into a situation that is not right for you .

Look for people that you are in tune with.

HUH?

Conflicts arise amongst musicians due to how our ears "perceive." tones, dynamics, tempos, volume, etc.

It is advisable to develop your ear as well as your music theory skills. This way you will become a more rounded musician. Some musicians play totally by ear. Others play by knowing the chord progressions. Well the player that needs chords probably won't be able to follow the ear player when he says "It goes like...," while quickly playing a riff. This may not help the chord player at all. Now if the ear guy would just say "D A Bm" Mr. Chord player would be fine. The way we "musically" communicate best is a consideration when joining a group.

Tablature may be a helpful visual tool when communicating riffs to particular instruments. This can help bridge the gap between "ear" and "chord" players. It is a good alternative to being able to read standard music notation.

In band situations, you will find that some advanced players are willing to work with beginners if you can offer each other something. Playing with those of a higher musical plateau can be uplifting.

There will be a huge learning curve when you join a band. You will have access to “pick” other members brains. One thing that may take you hours to learn on your own can be quickly shown to you by another. Do your homework though and don't expect anyone to pull your weight.

Take notice of how you are interacting with others musically in your band. What is your attitude? Is it appropriate? Can you handle stress and pressure? Why does only one player push your buttons? Work on your reactions and improving your relationships.

Do not get yourself into trouble by playing with a bunch of scoundrels. Their reputation or influence may harm you. You may find that being in the wrong place at the wrong time gets you

All band members should mirror the image required whether it is bright, dark, mysterious, evil, religious, outrageous, intriguing, sexy, or comical. This is very important. The client notices your image first. Get a decent photo!!!!!!!!!!!!



Even when you have found your group, don't settle for only what they can play or only what they want to do totally. Live your own dreams. Retain your individuality.

Hear what they have to say and share all the while knowing that it is your band too. Speak up and let your voice be heard. Especially you quiet ones!

Musicians have plenty of characters. Lots of wonderful bands break up from conflicts that have nothing to do with music at all. Play with musicians who are open-minded and can accept constructive criticism. Strive to be a musician who is great to work with.

Cut Others Some Slack

You will want to give your band members a fair chance to “weather the storms” so to speak as far as demeanors and life’s challenges are concerned. Good mates are hard to find. We all have baggage at one time or another and should be considered “on vacation”.-

C h a p t e r 5

Audiences and Auditions

Make yourselves noticed ~~but don't forget the music~~

Ready Freddy? When setting up your first performance or audition, the very first thing to do is to make an honest assessment of your abilities, and look for an audience or band that wants what you have to offer.

An audience and your "auditioners" will notice your first impression more than your music. Most of a general audience's ears aren't developed as musically as performers you will be auditioning for. A regular audience can be somewhat more forgiving than knowledgeable musicians. Especially if they include your mother and people you know! Everyone, pays attention to your stage presence. First appearances and your rapport are very important.

People will soon notice your music and what you sound like. A steady tempo is very important. Many players tend to rush the song during solo parts. Be flexible enough to adjust your set list to please a crowd when performing or playing for a group you are auditioning for. They may be in the mood for a slow ballad when you have a heavy rocker in mind.

Try **and be flexible.**

You may have some sure misses. You asked all the right questions on the phone before the audition. You learned Teen Spirit. Why is there this Saturday Night Fever musician asking you to play Disco when you were told you would be playing Nirvana Songs? Be polite unless you enjoy hostility. The guy doing the asking might be the best drummer you ever heard. Don't offend him if his tastes are not similar or if the guitarist you called to setup the audition gave you that bogus info. You are there. Explain what you are prepared to play .

People appreciate comrades. Remember that Musicians run in familiar circles. You may be seeing them again. People grow, change and expand. Who can see down the road of what the future holds and who you may end up playing with?

Auditions and performances are not the place to learn a new song. This is better done BEFORE the audition if possible. Don't waste everybody's time by going to an audition or performance unprepared.

Apologies and lame excuses are unwelcome guests at auditions. "No shows" are the best way to remove credibility in the music sector. Do us other committed musicians a favor and please don't call us in the first place if you are a flake!

If you love playing as I do, then do it! Make music. Go right after your intended audience and bandmates. Do not wait to "be discovered."

Pre-Audition Questions

1. Style of music, originals, covers, or both?
 1. When, where, do they practice?
 2. What type of PA system available?
3. Ages, gender, instruments/vocal ability, influences, experience of other players, and how long they have been playing together?
 4. Sober or party members?
5. If the goal is paid gigs and how often there will there be shows?
6. How much material will they be playing per show?
 7. Local or touring band?
8. Who do they see as their ideal fit for the position?
9. Tunes they want you to audition to? Recording available?

Audition like a Pro and Bring

1. decent working gear
2. depending on your instrument: extra strings, batteries, chords, drum sticks, microphone, tuner
3. paper and pencil
4. demo tape if you have one
5. set list
6. your own equipment to the audition. Even if they offer that you can use theirs. Helps your comfort zone.
7. directions to audition
8. good attitude and appearance
9. clear idea of what you are looking for in a band
10. Be organized!! Arrive at the audition 10 minutes early

Behavior at an Audition

If you're nervous, Pretend like you're not . This is something you are going after. Many feelings are due to excitement and enthusiasm. "The show must go on!!!"

1. Act like a professional when you pull in the driveway.
2. Be sure to greet others and say your name.
3. Keep conversation when waiting to a minimum, especially if others are auditioning.
4. Be nice to your "competition". You may end up working with them.
5. Do not be intimidated. You may get the spot even though others appear more talented.
6. During the audition never stop. If you mess up... continue. Recovering from your mistakes is a sign of a pro musician.

After the Audition

Politely thank the Band and exit fairly quickly. Never attempt to linger after an audition and verbally shoot the breeze unless the band seems to be definitely initiating this. They need to talk privately and make their decision together. You may totally click with one particular member, but do not act like you are "in" prematurely.

Although one member may have your contact information, leave it again . Make sure it has your telephone #, e-mail address and instrument listed and give a copy to each band member. This is networking. You would be surprised how many musicians are "lost" from misplacing numbers. Decide this after you have finished. You are also auditioning them!

Do not leave any of your equipment behind. Many do this. I have received "bonus" mystery cords and other "free" items when holding auditions

You may have had a good audition even though you are not chosen.

Expect to hear back from them within a few days after they are totally through holding auditions. Chalk it up to experience and networking if you don't hear from them. They may have a spot for you in the future or you may run into "bits and pieces" of them again in different band situations with more experience in your blood.

If circumstances absolutely prevent you from going to a scheduled audition, ALWAYS call the band in advance and let them know so they can fill in your spot with another musician. Try to reschedule immediately to establish sincerity.

When you get home, record details of your experience. Critique yourself on:

1. overall performance
2. projected confidence
3. your ability to have fun with the experience

Chapter 6

What to Expect

Rehearsal Space

Money seems to evaporate rapidly and where are we gonna rehearse? Sometimes one of the mates has a house with a room or garage that you can overtake. Neighbors who can play it cool and not call police are needed. If you do not have accommodations, just keep your eyes and ears open. Some storage units will rent space to bands, but limit the hours you can play. Try to find a place that is a reasonable cost to split among band members. Hauling equipment upstairs, other bands practicing near you and restrooms are also a consideration. It can be difficult to find a time and place convenient for all members.

You can also have the group break down into smaller groups. Have one person meet at a time to work on their part with one other member. It is an option that may be much quieter than the whole band. This way you can still be rehearsing somewhat together until you can afford a space.

Equipment

You can get by on some inferior stuff at practice. Showtime may require you to upgrade your practice gear to quality performance level equipment. You will need some bucks. Save all you can. Look and sound hot when playing live in front of people. Obtain a good PA system for vocals.

Have a "rain" plan for every show. Mother nature can be a real pain! There should be at least some members of the band who drive pick-ups, SUVs, ect. to be able to haul your gear out to gigs. Everyone should help setup and load equipment unless you enlist roadie friends!!

Threads Get the clothes. They proper attire should be considered equipment. You may have different themes at performances. I want to see a show if I see you play live.

Some sort of lighting ,power supplies, platforms, etc. may be needed shows. Certain gigs may require you to provide these items yourself. It could mean generators, stages, canopies, or disco balls.

Compare reviews of products. Do your homework online and save time. Call music stores in your area to checkout prices and request catalogues. If you see it listed somewhere cheaper, this gives you bartering leverage.

Search

1. EBay.com
2. Musicians Friend
3. And other online Music Equipment Stores

Local Shops may give you a deal you see elsewhere to match the price listed.

I try to avoid shipping costs and prefer to try out the exact products before I purchase them.

Your promo package is what is going to "sell" you to a client. It is the "first impression."

You usually need one before you get booked. Prospective clients are very busy and they won't spend a great deal of time looking at your bands promo. Think of the advertising you get in the mail and how much you actually bother to look at. How do you impress them?

Use a sort of letter of introduction and a band bio combined. Pack all you can into as little space as possible. A decent photo and demo recording of a **FEW** songs or song cuts is usually included.

If you are already performing, a calendar is also nice to include. Bands are more "attractive" if they are working. The calendar also helps prospective clients find a slot to book you. Be prepared to get band members schedules ahead of time so you know when your partners are really available to even play a show.

Depending on the show you are trying to book, you may want to invite them to a live show beforehand if you are playing locally. Possibly even to your practice. You can also offer to perform at their location briefly for free.

T

Try to develop a strong rapport when communicating. Many like to leave you with the impression that they will try to attend.

% who SHOW when Invited

Club Owners 5%

Clients "no or low pay to you" 1%

Clients Paying decent bucks 50%

Clients Paying big bucks 90%

Brides 99%

Private Home Party 90%

Keep in mind that If they know of you or *think* they know of you, they do not need to see you before booking. They have their minds made up already. If tickets are expensive and given away free they are usually used but not necessarily by someone you invited.

Expect to work together as a team communicating with music! Consider how your playing is affecting other members of the band? Is your playing mixing well with the overall band sound? Did you just drown out the vocalist with your solo? Did you change the beat and cause a falling out of train wrecking musical sounds? Play together, Stay together. Be aware of others. This is what playing in a band is all about.

Fights break out when someone is hurt, frustrated or jealous. Everyone in the band feels each others pain. Learn to say "So what." Blaming will hurt your band mates. When things go wrong, try not to blame!

Dating bandmates is usually annoying to others and tends to open a can of worms. Players have been known to damage perfectly good operating equipment and friendships while simply trying to endure conditions and emotions they are not comfortable with. Beware!

It will take some searching for your right niche. Groups that stay together get very tight musically. However, if you're not happy with whom you are making this music with then move on. Follow your desire... it may take a little longer to find your satisfying band, but it is worth the quest.

Fix every disagreement or tiff that you may have? You probably can not live long enough to do this. Throw out problems that are trivial. Do not let them eat your band up alive. Have regular meetings to discuss issues. Work out what you can. Let go of what you can't. Everyone should be able to air their opinions comfortably. Vote on important decisions or get a manager.

Getting to know your group members is an intriguing experience. On the following page I have listed various band instruments with a brief description of their role and stereotype.

Core Members of a Rock Band

The Lead Guitarist:

Must be the hotty. Provides much of your **strength**. Shredder riffs are a expected. Usually “think” they are the whole show and are very protective of their music territory.

The Drummer:

The **driver** of tempo and dynamics who can make or break anything you play. May be subjected to being replaced by a drum machine.

The Bassist:

The band’s **heartbeat** and groove . Intuitively should be able to compliment all types of instrument lead lines and not steal the “limelight.” when performing. Often a backseat driver.

*The core band above can and **should** perform instrumentals only unless one of their members has decent vocal ability!

Rhythm Guitarist:

Holds down the fort when the lead guitarists goes off. Protector of band "sound holes." Good instrument for a person to be able to attain an ability to play and sing at the same time ."Needs to ask before anything but rhythm is attempted!

Keyboardist:

Great if you can find one!! They can cover-all parts . Means more tunes your band can pull off. "Known" for overplaying and being eccentric.

The Singer:

Should be the icing on your band cake. Usually dancing, showmanship and some percussion ability is required. Many are Prima Donnas and can not handle criticism well. An ideal one will be your "cheerleader" who gets all the attention.

Bonuses Members:

Horns, Harps, Percussion, Violins, sound people, lighting techs, backup singers, dancers, models, etc.. Added to the "Core" when a big production is happening. Good choices for a "plus" mark that you may wish to attain when you audition. A decent singer may get an "edge" on others because they can play sax on a few songs or work a PA.

Unspoken law: It is O.K. for people to "steal" or "borrow" you. Loyalty is desirable to a certain extent., but answer the door when "opportunity knocks." You may miss your chance if you don't. This is a sensitive issue and must be handled eloquently. Do not allow yourself to become regarded as the flakey musician!

"Playing" the field and getting your ears wet helps you know what you want. Be willing to take some risks. Do not burn your bridges in the process though. Honor your show commitments before you leave a group. Send a replacement if you know of any. Reunions are always fun after having left on a high note.

Listen to the groups' volume level you are jamming with, your own good judgment, the players' comments, and eventually those hiring your band professionally. You expect them to listen to you play. Well, listen to what they have to say. Do you want to be booked for another show? Are you noticing ears bleeding in your audience?

There are many other options such as solo, duos, trios, acoustic groups etc. for performing artist to explore as possible performance venues. Many bands offer themselves with add-ons to their core band. They can offer themselves as a solo act on up to an orchestra!

The more instruments and styles you are able to play, the more opportunities will open up to you from being as versatile as possible. Treat your voice as another instrument. You will get much enjoyment out of learning how to use it. Plus it is boring to hear the same singer sing all darn night!!

Harmony...is that something you can eat?

Words of Wisdom

1. "Falling out" is a sin.
2. Typically you can book your band as far as 6 months in advance.
3. A booking makes your band rehearsals more focused. Sometimes people buckle under pressure.
4. In a 4 hour evening standard club show, only about 50 songs are played. Do You Take Requests?
5. In Original Showcases you usually play 5 to 10 songs. Be prepared to cut some tunes if the band before you "goes over" their stage time allotment.
6. Guests will stay longer if you sound good and pay attention to them too!
7. Musicians like to save some of their best tunes for the 3rd set.

1. Acoustics are very different from gig to gig. Visit the location or audition ahead of time if possible.

2. Adjust performances depending on the audience's reaction . Set Lists are guides not gospel.

1.

3. Event Tip: Be sure to hold a sound check prior to starting your first song.

4. When songwriting, record ideas immediately. They have a way of evaporating into thin air.

5. Strangers in the music world should only be allowed to "sit-in" if you "know" their ability.

6. Invite other musicians to your show...it makes you play better.

7. A good performance can be measured by the "ears" and "eyes".



Do you want to play mainly originals or covers? Try your hand at both. Create your own set list. Make sure you know how to play at least 8 band material songs from start to finish before auditioning for an actual group. Not just bits and pieces of the song! Know where the breaks are and changes. Pick only songs that you like and are capable of playing. Establish your preferences and style. Your influences will expand with time.

When you can play your entire first set with at least a 75% accuracy rate you have “passed” and are ready to audition. Shoot for the 100% of course, but don’t beat yourself up to where you think you are never good enough. 75% is good enough. (Sometimes you may find the other 25% when the competition is on!) Make a list of what other options you may want to personally explore and add to the songs besides your main instrument.



Set List

AcCuraCY

Itemize your attributes. I am serious. Make a list. Have you thought about what it is that you do well and what you can offer a group? Are you able to and willing to setup other instruments and equipment besides what you personally own? Do you have a truck? Is it an option to rehearse at your house? Can you pull off some backup or lead vocals? Do you have other instrumental ability?

It is better to play songs from start to finish then to know a bunch of “parts” of songs.*****

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