

Join the Band

January 2006

Join the Band/John Mizenko 818-345-8950 web. www.JointheBandToday.com

Winter, Issue 3

Special Interest Articles:

- ♫ Blues Class With John Marx
- ♫ Benefits of Join the Band
- ♫ Breathe
- ♫ Can't you HEAR me....
- ♫ Are You Listening
- ♫ Keyboard Fundamentals
- ♫ In Session

Lessons!

We recommend private lessons to all of our band members to maximize their JTB experience.

818-345-8950
JointheBandToday.com

Music Funnies

- 1) How do you get a guitar player to turn down?
 - 2) Little Boy: "Mommy I want to be a musician when I grow up."
 - 3) What's the difference between an oboe and a bassoon?
- See page 8

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First Session of 2006 Starts January 2nd

Happy New Year!

We're looking forward to another great year of JTB classes. Our new studio has been working out great and we want to thank all of you for your patience while we were getting everything set up. 2005 was a great year for JTB as we hit the 500-band mark. That's a lot of notes!

The first session of 2006 begins the week of January 2nd. If you want to request a song that is not on the JTB song list, we need your request on a CD or in an mp3 file format four weeks before the session begins. There is not enough time (1-2 weeks) between sessions to schedule bands and prepare charts.

A new class for this year is the "Songwriting Band." Students will collaborate on writing a song for their performance, with the option to record later. (See new classes on page 2.)

We will also offer more workshops with great local musicians such as John Marx, (see article below) and hosting clinics such as our "Hearing Clinic" this past October with Frances Miranda.

Your comments on the JTB program are always appreciated. Feel free to contact me about anything regarding your JTB experience.

Thank you
John Mizenko, Join the Band LLC
818-345-8950

Private Music Lessons at the JTB Studios.

Most of you know about the JTB ensemble program. We also offer private instruction on most instruments. We have professional teachers for Guitar, Piano/Keys, Drums, Bass, Saxophone, etc...

Call us today so we can refer you to one of our instructors. 818-345-8950

Blues Workshop with John Marx

Our first session in January will feature a Blues Workshop with John Marx. For those or you that don't know John he is a blues giant and we are lucky to have him here in Los Angeles.

Over the years John has found himself either on stage or in a recording studio with Albert Collins, Lowell Fulson, The Drifters, Gladys Knight, Carmelo Garcia, George Benson, The Dells, Al Duncan, Luther Tucker, Lee Oskar, Gabor Szabo, The Platters, Larry Hopkins, Luis Gasca, The Coasters, Charlie Musselwhite, Jimmy Smith, Jesse Ed Davis, and many others

Don't miss this opportunity to learn from the real deal. John lives and breathes the blues.

The workshop with John Marx will be on Tuesday nights. The students will perform at the Monday night blues Jam at Cozy's.

At age 7, my daughter Nikki took to the JTB stage and that experience has shaped her as a serious musician. Gaining confidence, in a supportive atmosphere, seven years later, Nikki has gone on to record many songs professionally. Thanks JTB for making music FUN! Rocky Lang

JTB Stats:

422 Band Members
Performed over 750 songs

510 Bands!

182 Guitarists
71 Drummers
48 Bass Players
45 Keyboardists
40 Vocalists
18 Saxophonists
6 Trumpeters
1 Trombonist
1 Flutist
1 Violinist
1 Bongo Boy
1 Mr. Tambourine Man
3 Harmonica "Jammers"
8 Kazoo Maestros

To date JTB has hosted
45 Concerts!

JTB 2006 Calendar

First Session Starts

January 2nd

1st Session Concert Date:

*Weekend of February 18th and 19th

Second Session Starts

February 27th

2nd Session Concert Date:

*Weekend of April 15th and 16th

Third Session Starts

April 24th

3rd Session Concert Date:

*Weekend June 10th and 11th

Fourth Session Starts

June 26th

4th Session Concert Date:

*Weekend August 12th and 14th

Fifth Session Starts

August 28th

5th Session Concert Date:

*Weekend October 14th and 15th

Sixth Session Starts

October 23rd

6th Session Concert Date:

*Weekend December 9th and 10th

*(Concert dates subject to change depending on how many bands are playing,)

818-345-8950

New JTB Classes for 2006

Songwriting Band – Learn two cover songs and co-write a song with your band mates. The song will be a collaborative effort. We could even put you in a studio to record your hit song on a CD. (The cost for the recording is not included in the class tuition)

Jazz Band Prep Class – Introduction to jazz. Perfect for students who want to prepare for their school band programs

Professional Series Workshops – Local and national music professionals will conduct workshops for JTB students.

Summer Camps – Special classes for summer will be announced. Are you on our mailing list?

JTB in your home – Live far away from the studio? Have a music room in your house and have friends that want the JTB experience? We can arrange for one of our teachers to come to you.

Special Clinics – To be announced!

JTB Students are being heard!

Many of our JTB students have gone on to form their own bands and play locally and /or are touring the country.

JTB Teacher: Ryan Gelber's band "Relax to Paris" has been actively playing the local LA Club scene and has a new CD out.

Tom Neely: "Bridge of Sighs" Tom's Robin Trower revival band has been playing to packed houses all over Los Angeles.

See "Student Letters" page 7.

Andrew Bryden's band, C24C has toured the country and has also recently toured Japan. (I'm so jealous!)

Why "Can't You Hear Me Knocking?" What? Huh? Rolling Stones "Sticky Fingers"

In October we hosted a free hearing screening with Frances Miranda. (310-237-1031)

We had a great turn out. About 40 of our JTB Band Members showed up for the screening. Frances also fitted many of you for ear molds. Ear molds are custom fit earplugs designed with musicians in mind. Unlike conventional earplugs, the ear molds fit your ear canal perfectly and can attenuate the db level downward from 9, 15, and 25db by simply changing a filter cap.

Frances has been a practicing audiologist for over ten years working at large medical centers such as UCLA and Kaiser.

In the Schools and College.

Justin Kopczyński: My success at the Los Angeles County High School of the Arts (LACHSA) flows from the great experiences gained through JTB.

Tad Piecka is currently in his second year at the Berklee College of Music (My alma mater.)

Read about more JTB Students in

"Student Letters" on page 7.

Her client list includes **Sheryl Crow, Lionel Ritchie, Joss Stone, Weezer, Kenny Loggins, Audioslave, Queen Latifah**...and many others. Frances also belongs to **Musicares and H.E.A.R.**, non-profit organizations related to musician's healthcare; as well as, the **National Hearing Conservation Association**. She has also worked on a research project on Early Identification of hearing loss in infants at UCLA.

Music is a hearing art!

Do yourself a favor... Have your hearing checked and protect your ears.

School Programs: The Benefits of JTB by Louis Hoffman

My name is Louis Hoffman and I am the program supervisor for Stephen Wise Music Academy in Los Angeles. I am your typical band teacher; I play a bit of most everything and am always looking for new and exciting learning opportunities for both my students and myself.

One of the toughest challenges for young and old musicians is finding a place and a reason to keep playing. Music is such a solitary pursuit, with hundreds, even thousands of hours of practice time. It can be boring, disheartening and monotonous and without some kind of an outlet, many if not most beginning musicians just stop playing.

In general, traditional music education centers on the musical genres of classical, folk and jazz, but most contemporary styles (blues, r & b, rock, funk, punk, pop, disco...) are simply not addressed in our schools. So, many a budding musician heads down to their local music store and learns some basic techniques on their instrument of choice, a tune or two, but by-and-large it ends there.

What's missing is **MENTORSHIP**... and that's what **Join The Band** offers. A professional gifted musician and a teacher in the studio, guiding a group of likeminded individuals through the rehearsal process, culminating in a performance at a real venue. Having a goal, a performance date, in an appropriate learning environment with quality instruction makes all the difference.

This is the real deal!

By the way, I am not just a fan, but an active member too. I am now on my third workshop, made some great friends and am having an absolute blast just making music.

College Notes: Tad Piecka at the Berklee College of Music

"Greetings from Boston! I am currently a guitar principal majoring in film scoring at the Berklee College of Music. For those of you that remember me on drums, I do still play drums often as well as bass, and most recently have picked up mandolin. I'm in my second year, so my freedom of choice in terms of classes is increasing, and I couldn't be happier. Being surrounded by musicians is quite an amazing experience, but I also get the benefit of meeting business majors, producers, engineers, and so forth. I've made some great friends, and already collaborated with several of them on projects. Berklee was by far the best choice for me, and I would advise high school students to do some research on it.

To keep this brief, I will close now with a few comments on **Join The Band**. Younger participants, if you are serious about making music your life, then use this opportunity to really prepare. You won't be playing in front of people you know forever, so take advantage of the supportive atmosphere. Listen to the other musicians, (the audience is just as important and informative), and listen to John. You will remember the tiniest sentence two years later, and it will pull you out of a jam. I can promise that!

Tad Piecka: Visit me at TadPiecka.com

Simple Stuff

Breathe...Relax

Effortless playing. What does it mean? When watching anyone that is a highly accomplished musician most people comment on how easy they make it look. "I doesn't look like he/she is trying", "They make it look so effortless".

Your practice routine should include awareness of body posture and how you are breathing. Poor posture and shallow breathing will cause fatigue, cramping, stiffness, and in extreme cases injury to your body. Be aware of any tension in your body. If your shoulders are hunched and tight it will affect how your hands and fingers move. Stay loose! Breathe deeply and consistently while you play. It is not uncommon to see musicians actually holding their breath as they play. Consequently, they are restricting the amount of oxygen to their muscles. You wouldn't see a runner holding his/her breath. **YOU HAVE TO BREATHE.**

Slow is Fast

"Slow is Fast." Remember to start slow. Practicing anything fast and sloppy will always end with the same result. It will always sound "SLOPPY". *S l o w d o w n* and learn new ideas at a pace you can play without effort. Mark down the tempo you can play the exercise at without making any mistakes. (I assume you are using a metronome. If not, go buy one now.) Gradually increase the tempo during your practice sessions. Overtime you will be playing faster with less effort.

I have often encountered students that claim they can only play something fast. This only means they can't play with a metronome. If you are unable to play a piece of music at a variety of tempos you simply do not know it well enough and you need instruction on how to use a metronome.

Lessons Licks and Tricks

Bass Notes: Are You Listening? Trent Stroh

Hello fellow bassists! Sometimes in our pursuit of playing, we forget to **LISTEN**. There are many aspects of listening that could be discussed, but here are three to consider:

1. **ACTIVE LISTENING:** Focusing 100% on the music. Actually sit down and listen uninhibited by activity or surroundings. How is the bass functioning? Is it busy and at the forefront, or repetitive and at the foundation?

2. **PERFORMANCE LISTENING:** Do you hear what your band mates are playing? Does your part support and compliment the other instruments and the whole of the song?

3. **STYLISTIC/TECHNIQUE LISTENING:** When analyzing or learning a bass line, is it obvious what technique is being used? (Pick-style, slap, muted, etc.) What phrasing is being used? (Long or short sounding notes, bending, sliding, etc.)

As a bassist, you can apply these ideas when learning *and* creating lines for your own compositions or new renditions of classic tunes.

Groove On!

Trent Stroh is an L.A. based freelance bassist and teacher. His credits include Nancy Sinatra, Eddie Money, and America to name a few. Trent also teaches at Baxter Northrup Music in Sherman Oaks.

Keyboard Fundamentals: Finding Your Space. David Goldstein

When a keyboardist makes the transition from learning an instrument on their own to playing as part of a group, they will inevitably face the question of exactly what to play while playing the chords behind a vocalist or instrumental solo (referred to by musicians as “comping” from the word accompanying). Once the musician is able to play the chords on a chart, it then becomes their job to use those chords to come up with musically appropriate parts for the various sections of the tune.

With the wide variety of sounds and different types of instruments available to them, keyboard players face perhaps the widest array of choices when it comes to different comping techniques. Because the piano lends itself to solo performance, many keyboard players have been playing by themselves for quite some time before they start playing with a band. As a result, they often have a tendency to overplay when first put into in a band situation. If the band consists of piano, bass, and drums the bass player will generally play the roots of the chords in some sort of rhythmic pattern leaving the pianist with quite a bit of room to play accompaniment parts. However, as one or more guitarists (or 2nd keyboardists) are added to the band, the keyboard player will generally have to **simplify** his/her parts to fit in with what the rest of the band is playing. In addition, there are special challenges posed when comping along with guitar players. Because guitars can have a tendency to overpower keyboard parts, the keyboardist needs to make sure that his/her amplification equipment is powerful enough to compete with guitar amps and also needs to choose parts that will cut through sonically.

Here are some comping strategies to try:

1. **Listen carefully** to the parts that other rhythm section players are playing and find a type of part that isn't already being played by someone else. Make sure that different parts of the frequency spectrum are represented; low, mid, and high frequencies. If everyone is comping in the same octave the parts will tend to get lost. You should also make sure that the rhythmic patterns you choose don't conflict with another part. For example: If you hear the guitarist playing an eighth note pattern in the mid register, you could try playing an organ pad (a sustained chordal part) in a higher range. In most cases **simple parts** will work better than more complicated ones- especially when other people are playing busy parts.

2. Don't forget that the keyboard player's job description includes playing any horn or string parts that a song may contain. If the song you are playing includes well-known horn or string parts (i.e. "My Girl" or "Knock on Wood") by all means play them- you can be sure that no one else will. If the song is an original you can try adding some of your own- a simple string line will often go a long way in filling out a ballad.

3. Piano parts consisting of steady eighth notes have been part of rock music since the days of Jerry Lee Lewis. They can be surprisingly difficult to play at fast tempos and must be completely in time with the drummers hi hat or any eighth note guitar parts. There are also many piano parts consisting of steady quarter notes (think "Cold As Ice" by Foreigner) and these also must be played evenly.

Good comping, like any other musical skill, takes practice. One of the most important steps involved is to **train yourself to listen** carefully to exactly what each musician around you is playing. By giving a bit of thought to the way in which an accompaniment part is put together, a musician can go a long way toward turning some chord symbols on a page into enjoyable music.

Dave Goldstein plays and records with: Redbone ("Come And Get Your Love", "Witch Queen Of New Orleans"), Cannibal and the Headhunters ("Land Of A Thousand Dances") and Al Wilson ("Show and Tell") and contributing music for "Passions" on NBC.

Dave is also available for lessons at the JTB studio. 818-345-8950

Where am I? (I hope you're not in the "Land of OZ")

Where are you in the music? Sounds so simple. Would you know which part of the song you were at if the band stopped playing? Are your solos just a lucky guess as to where they begin and end?

Do you have a metronome? Do you use it? Why not? ... Sorry, no excuse will do here. ☺

Learn how to keep track of where you are as you play. You want to be part of the music. Playing music shouldn't be a guessing game. **Listen** to different styles of music and practice counting the measures without playing your instrument. Is the verse 8 bars, 7 bars, 12 bars? How long is the chorus? Does the solo section have a set amount of measures or does it vamp freely? What are the chords?

Accomplished musicians always know where they are in the music. It may not be a conscious effort on their part but through years of practicing and **LISTENING** they acquire great instincts for knowing where they are in the music. "There's no place like home."

In Session: Preparing to record your hit single: Frank Rosato

Having been a recording engineer and studio owner for the last twenty years, I think I can shed some light on the do's and don'ts of preparing your band for a recording session.

I can't tell you the amount of times a band has come to check out my studio (and other recordings I've done) and proclaimed with great certainty how 'well rehearsed' they are. Two weeks later at the recording session, at least two members of the band still don't know the form and what should have taken two hours to track ends up being six. If you are uncertain of the form of any song, write it out and go over it several times at your rehearsal room before ever stepping into the studio.

Let's talk about the always-dreaded 'Click Track.' (*Editors note: A "Click Track" is metronome click recorded on a separate track for the band to play along with. You do practice with a metronome...don't you? If not you are wasting time.*) Again, the amount of times that bands have come into record and decided to *try* using a click track for the first time has left a permanent impression in my mind of something that just doesn't work. If you want to record to a click track you must rehearse with a click track. And keeping time is everyone's job, not just the drummer. (*Editors note: Where have I heard that before?*) But if you haven't practiced with a click for at least two months, don't even consider recording with one. The feel of your tracks will suffer greatly and the confidence of your drummer will be shattered. Let's face it; you wouldn't consider soloing for the first time at a recording session. So why would you consider playing to click track if you didn't feel a hundred percent confident about doing so?

Last of all, have your gear ready to play. Drummers, change your heads at least the day before, if not two days before you track. New heads need some time to acclimate. Tune your drums! A great drum sound always comes from good drums that are very well tuned. If your drums sound average to mediocre, the studio will only amplify that problem. Great microphones and pre-amps have a way of really exposing exactly how something sounds - good or bad. Guitar players: Change your strings the day before and if your guitar or bass needs to be set up, do it. It's amazing how many players suddenly realize how messed up their intonation is when they come into the studio. All of these details lead to a tremendous amount of wasted studio time. As a studio owner, the more hours you spend in my room the more money I make. But trust me when I tell you, there isn't an engineer I know who wouldn't rather cut the studio time in half and end up with a far superior final product! In the recording world, there's an expression that describes the result of not fixing these problems ahead of time. You end up 'polishing a turd.' And the really sad part is that after spending all of that *time and money*, your final mix never sounds as good as it should.

A band that shows up positively ready to go - new heads, intonated guitars, click-savvy and very well rehearsed - is *always* going to leave with a great recording. Being prepared means being free to rock good and hard!

Good luck with your next recording session and don't forget to enjoy yourself!

Frank Rosato is the owner and engineer at Woodcliff Studios in Sherman Oaks. 818-784-7906

Band Member News

Phone Numbers:

Join the Band

818-345-8950

Band classes, Lessons,
Clinics...

Rehearsal rooms and
private practice rooms.

Baxter Northup Music

818-788-7510

Sheet music, Repairs,
Lessons

Ear Plugs

Frances Miranda

310-237-1031

Amp Repair

Greg Granieri

818-425-1053

Recording

Frank Rosato

Woodcliff Studios

(818) 784-7906

Guitar Repair

Bruce Nelson

818-999-3334

Amp Shop (Tina)

818-386-5500

Renson's Guitar Shop

818-761-4766

Eric's Guitar Shop

818-780-7191

Tell them
Join the Band
sent you!

Tom Neely, Trent Stroh and Mike Taylor: *JTB Professionals, Guitar, Bass and Drums.*

The original inception of Tom Neely's "Robin Trower" revival band started as a JTB tribute band!

JTB's very own "Bridge of Sighs" is heading back to Guantanamo Bay Cuba to play for the US Joint Task Force Troops stationed there for 3 outdoor concerts in November. As always, "Bridge of Sighs" delivers a mind-bending set of Robin Trower's classics. But also on this trip they will be doing a large catalog of JTB favorites from AC/DC to Zeppelin. For updates go to www.bosband.com

Cade Magee *JTB Keyboardist*

Cade just performed Beethoven's Sonatina in G in an Honors Music Recital at Valley College. He was chosen among the most accomplished students and performed with 28 other nonorees. He was the youngest to perform such a complicated piece. We are very proud. Rhion Magee

Justin Kopczynski *JTB Jazz Guitarist*

Ten weeks into my first year at the Los Angeles County High School of the Arts (LACHSA) and all is going so well! The daily music studies; theory, lab band, ensemble class with mostly saxes, and jazz improvisation on Friday afternoons is so cool! My success to date flows from the great experiences gained through JTB.

Being able to learn and play new tunes in an ensemble makes all the difference in the world. Woodshedding is good, but performing is better. Keep the music coming!!!! Justin Cash Kopczynski

Michael Gurrola *JTB Upright and Electric Bassist*

Michael played bass in the pit band for the Crescenta Valley High School production of "Grease" in November. Michael will also be competing on Double Bass, as part of the Crescenta Valley High School Symphony, at the San Jose Heritage Music Festival on April 8 and 9, 2006.

Michael Gurrola also plays with **Justin Kopczynski** (JTB guitar) They play jazz on the weekends at Casa Glendale Convalescent home as a community service. They play their JTB repertoire plus other Jazz standards. They have played together three times and Michael performed a solo once on the guitar.

Cody Witt: *JTB Drummer*

Cody is attending the Musicians Institute in Hollywood where he is enrolled in the Music Business course study. He takes a number of courses covering current music events, publishing, how a record company works, marketing a band and/or a record, contracts and various other courses. He will also be getting an internship soon (through the school) at either a management company or a record company. After completing this six-month program, he will probably take another course of study on engineering and production, the technical side of making a record in a studio.

Courtney Hill *JTB Drummer*

Courtney was named Female Musician of the Senior Class for Valencia High's 2006 graduating class. Way to go Courtney!

Joey Wolpert *JTB Guitarist/Vocalist*

Hi John, I am now playing with the Chris Vandercook Big City Blues Band in Hawaii. We recently did a live broadcast for KIPO Radio (local public radio affiliate). This included horns and a guest singer (local jazz and blues great Azure McCall). We will also have a weekly gig at a local restaurant. (*Editor note: Playing blues in Hawaii. That's rough!*)

Matt Wilson *JTB Guitarist*

Matt has enrolled at the Musicians Institute in Hollywood and is part of a band, "Wish Ave". They are currently playing small clubs around L.A. Check Matt and the band out at <http://www.myspace.com/wishave>

Kyle and Kasey Clark *JTB Guitarist and Drummer*

Kyle and Kasey formed a band called "Lutheran Gun Club". They auditioned Friday night November 11th at Long Beach State University and earned a position in the annual Long Beach State University Battle of the Bands to be held at the CSULB Student Union Theater on Friday December 9th.

Random Riffs

"Do what you love."

"Be the change you want to see in the world."

"Learn to listen."

"Give."

"Turn off your TV and go to the park."

"Discover everyday like a child."

"Go to a museum and surround yourself with art."

"I know it's only rock 'n' roll but I like it, like it, yes I do."

"Happiness is your responsibility."

"You can't polish a turd."

"You are the common element to everything you experience."

"What one thing you could do that would improve your life?"

"Why aren't you doing it?"

"Its our choices that define us, not our abilities"

"Where's my pick?"

Kim Carter *JTB Drummer*

"Once again, I want to let you know how much I appreciate being in your classes. You are one of the most dedicated teachers I know. You give so much of yourself and your time and efforts; and your students continue to improve because of your support and encouragement. You are an inspiration to all of us."

Lisa Shankar *JTB Drummer*

"I want to thank you again for providing such an incredible opportunity to bring one's musicianship to such a new and elevated level. I will be forever grateful to you and your Join The Band program. I am learning so much and I find it difficult to find the words to express the full extent of my gratitude!"

Carrie McMahon *JTB Drummer*

You are a great guitar player and musician. I appreciate the way you really put yourself into each rehearsal even though it may only be a practice session. Thanks for doing this program, it is so rewarding; I sometimes can't believe what I have been able to accomplish after only playing for 3 years!! And it was mostly due to Join The Band. If it weren't for this program, I probably would have stopped playing long ago!! Thanks for helping me be a rock star! And for keeping live music alive!

Kay Twombly *JTB Saxophonist*

Your program has offered me the wonderful opportunity to resurrect my musical life after 35 years of not playing since childhood and college. I was longing to play my alto sax for years, but it's no fun to play alone and I had no one to play with so I didn't play at all. You placed me in a band with people who played at my level, gave me a referral to the best teacher I've ever had for private lessons, David Crozier, and you patiently encouraged me with helpful comments and never made disparaging remarks about my timid little sound. I especially like your offering a variety of music to play (funk, jazz and blues are some of my favorites) and your flexible schedule of 8-week sessions, which allow me to play in JTB when it fits my musical and scheduling needs.

Now after almost three years, I'm in my 14th JTB session with two other horns in a more advanced group and fulfilling my life dream of playing tenor sax. As my confidence has grown with all those live performances at Cozy's, my sound has grown with my proficiency and I've ventured out into the world to pursue my greatest love, which is big band music. For almost a year now, I've been playing alto sax in the Joe Vento All-Star Big Band every Wednesday night at Las Hadas Restaurant in Northridge and have been playing big band jazz in the class at Valley College for a year. Last spring I resurrected my childhood flute playing as well and now have recently started practicing clarinet (big bands offer so many horn opportunities!)

Thanks, John, for offering me the opportunity to pursue my musical dreams.

Gratefully with warm regards, Kay Twombly

Shane Haserjian *JTB Guitarist and Saxophonist:*

As I have told you, and many others, without JTB there is NO WAY I could have been in that 80's cover band "A-Teez". JTB really helped with my rhythm, chart reading, starting songs, and overall band dynamics. What you and JTB have done for me, I will never forget. Thanks, John. Shane

About Join the Band...

Join the Band

Contact Us:

JTB Studios are at:
14801 Oxnard Unit A
Van Nuys, 91411

Send Correspondence to:
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Encino, CA 91416-8943

Phone:
818-345-8950
John Mizenko

EMail:Funmusic@
JointheBandToday.com

We're ON the Web!

See us at:

JointheBandToday.com

Special Thanks:
My wife Lynn and my son
Johnny, I love you both!

Tom Neely, Mike Taylor,
Ryan Gelber,
Mike Taylor, David
Stephen-lane, all the
teachers, students, and
parents that support JTB!

Thank You

Funnies page 1

1. Give him music to read
2. Mommy "Son, you can't do both."
3. You can hit a baseball further with a bassoon.

*"The goal of the **Join the Band**" music program is to provide a supportive environment for musicians of all ages and levels in practical playing situations."*

"Join the Band" is the most unique music program in Southern California. We have been placing musicians of all ages in bands for over ten years. We promote live music performance as a way for students to work on collaborative skills to fulfill a common goal...performing as a band for family and friends.

JTB is an excellent way to apply what is learned in private lessons. All students are encouraged to take private lessons to maximize their JTB experience.

Teachers involved with JTB are experienced professionals. They read music and know how to rehearse in an efficient manner. Although some students can't read music, chart reading is encouraged for all students.

Our classes are also great supplement to students considering a career in music. Many of our students also participate in some of LA's most prestigious music schools and go on to study music in college.

We have bands that cover a wide spectrum of music. JTB bands have performed Rock, Jazz, Blues, Heavy Metal, Punk, Ska, Reggae, Country etc...

This year we are introducing a "Songwriting Band." Students will collaborate on writing a song for their performance.

The JTB studio has two rehearsal rooms and a full back-line of professional sound equipment. You don't have to worry about hauling amps, drums, stands, etc... Everything you need is at the studio. Just bring your instrument (except drums) and you will be ready to play.

Stop wondering what it would be like to play in a band.
Call today! We will place you in a band and you will soon be on stage!

818-345-8950

Closing notes:

I want to thank everyone that has helped make "Join the Band" such a fun and fulfilling program. This program would not exist without all of your support.

Special thanks those of you that wrote a column for this newsletter.

See you at the next show!

John Mizenko
Join the Band