

# MUSIC CONNECTION

**2** EXCLUSIVE DIRECTORIES  
Music Schools • Vocal Coaches

## SINGERS SOUND-OFF!

Tom Jones • Ice-T  
Rachael Price  
of Lake Street Dive

Paul Stanley's  
Got Soul!

You **NEED** to  
Know About the  
Mechanical  
Licensing  
Collective

# JACOB COLLIER

+ The Staves • Fito Paez • The Fleshtones  
Livestream Reviews!

Vol. 45 • April 2021 • \$3.95/\$4.95 Canada





# NOT NEW!



## SansAmp GT2 (1993)

Affectionately referred to as the "desert island" pedal, the SansAmp GT2 is unchanged (except for the DC input very early on). Consistently in production since introduced, it enables you to "architecturally" create your own rig in seconds.

## SansAmp Classic (1989)

B. Andrew Barta's unique invention was the catalyst for the whole "going direct" movement over 30 years ago. Since then, SansAmp has evolved into an extensive line of pedals and racks, as well as being the heart of our Fly Rig® Series. Of the pedal formats, the SansAmp Classic is the most sophisticated.

EXCITEMENT  
NEVER GETS  
OLD



## SansAmp Bass Driver DI (1994)

Often unseen, it's hardly a secret that the SansAmp Bass Driver is the secret weapon behind mammoth rigs on arena stages around the globe. It is also widely recognized as a studio staple for virtually every genre, and will make any FOH engineer smile.

## DOES SOMETHING HAVE TO BE "NEW" TO BE EXCITING?

In a world of planned obsolescence and constant upgrades, it's rare an electronic music-related product can survive a lengthy lifespan. Yet these 3, in particular, have done just that. (We have more, such as the MIDI Mouse since 1995, but let's stay focused on SansAmp.)

For over 30 years, SansAmps have been used for every kind of music style from hardcore metal to commercial jingles and with all kinds of instruments, not just guitar and bass. Engineered for both recording and live applications, all SansAmps are 100% analog, multi-dimensional, user-friendly devices that deliver the warm, rich, organic tones of the most desirable mic'd up tube amplifiers on the planet. Is it any wonder SansAmp is regarded as the standard of the industry? Now go check out which one is right for you.

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Finneas O’Connell



One12



One15



One18



Two15



Two18







36

## Jacob Collier

*This multi-genre musical wunderkind, a dazzling producer-artist and recipient of multiple Grammy Awards, discusses his new solo album, Djesse Vol.3, which features T-Pain, Ty Dolla \$ign, Tori Kelly, Jessie Reyez, Kimbra and others.*

**By Kurt Orzeck**

*Photos: Alexandra Gavillet*

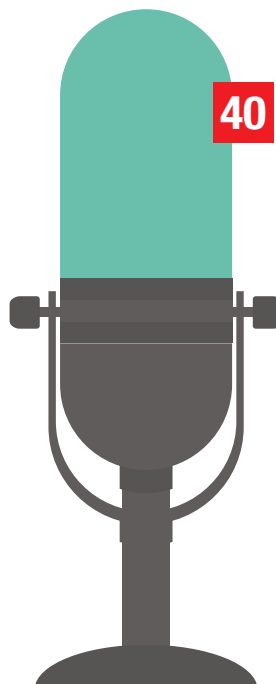


**44 Paul Stanley**  
**By Daniel Siwek**

## Singers Sound-Off

*Check out this distinctive crew of vocalists we interviewed this year, including Lake Street Dive's Rachael Price, Ice-T and the legendary Tom Jones.*

**By Eric Harabadian**



40



**54 Directory of Music Education**

**70 Directory of Vocal Coaches**

**Compiled By Denise Coso**

- 20.** Producer Crosstalk: Max Di Carlo ..... **By Rob Putnam**
- 22.** Exec Profile: Todd Goodwin, °1824 ..... **By Andy Kaufmann**
- 30.** Songwriter Profile: Ari Herstand. .... **By Andrea Beenham**
- 31.** Artist to Artist: Be An Amazing Top Liner. .... **By Shimmer Johnson**
- 45.** Industry Profile: Rapper & AARBF Join Forces for Good ..... **By Andrea Beenham**
- 46.** Expert Advice: Mechanical Licensing Collective (MLC) ..... **By Michael Peters**
- 78.** Tip Jar: Checking Your Mix ..... **By Erik Veach**

## Departments

- 08.** Close Up
- 09.** Assignments
- 10.** New Toys
- 14.** Book Store
- 16.** Up Close
- 18.** Studio Mix
- 23.** Business Affairs
- 24.** The Legal Beat
- 26.** Signing Stories
- 28.** Song Biz
- 32.** Film•TV•Theater
- 34.** Mixed Notes

## Reviews

- 47.** Album Reviews
- 48.** New Music Critiques
- 50.** Livestream Reviews



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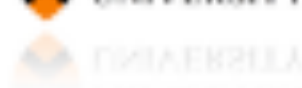
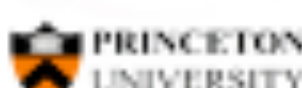
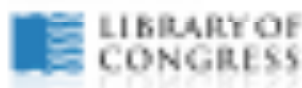
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**Jones College of Business Online Flex M.B.A.:** One of the few business schools in the world to hold AACSB-accreditation, Jones College of Business at Middle Tennessee State University has offered students the M.B.A. since 1969. Under the current leadership of Dean David J. Urban, Jones College has renewed its dedication to preparing leaders for tomorrow's workplaces. As part of these key initiatives, the college offers a Flex M.B.A. so students can learn online, on campus, or both. The program offers two concentrations, including one in Music Business. No matter how they tailor their degree, students in the program gain a strong focus on analytics expertise and put emphasis on building soft skills. Jones College's online Flex M.B.A. program provides an education in advanced business concepts, analytical decision-making, and effective leadership.

## M.B.A. (Music Business Concentration):

Emerging out of a collaborative effort by the Jones College of Business and MTSU's Department of Recording Industry, the Flex M.B.A. program with a Music Business concentration has been available fully online since 2019. For nearly 50 years, MTSU's Jones College has grown alongside one of the most important music centers in the world. Its connection to Nashville gives students global access to this billion-dollar market, no matter where they live in the world. Whether one wants to run an agency, build up a small shop, or advance at a major label, the online Flex M.B.A. with a Music Business concentration can help students gather the toolkit they need to achieve their dreams.

To earn a Flex M.B.A. with the Music Business concentration, students enroll in approved electives that familiarize them with some of the most important economic and legal issues that affect artists, managers,

representatives, record companies, promoters, and publishers. Faculty have extensive industry backgrounds, are trained in online teaching techniques, and regularly update their courses to ensure content is relevant and practical.

**Curriculum Breakdown:** The Music Business courses were developed in consultation with industry practitioners. Those enrolled are only required to take foundational prerequisite courses in accounting, finance, and statistics if they haven't previously taken those undergrad courses. Applicants with a good undergrad G.P.A. (3.0 or 2.75 with five years of professional experience) can waive the GMAT requirement. Like most M.B.A. students, those in MTSU's program will take the following graduate classes: Accounting, Finance, Economics and Supply Chain Analytics, Marketing, and a seven-week professional development seminar. The Music Business concentration electives include The Music Industry: Revenues, Rights and Professions, Music Entrepreneurship and

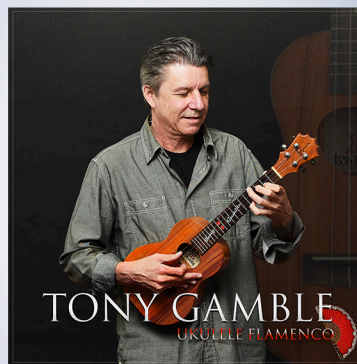
Strategic Planning for the Arts, Legal Rights of the Creative Individual, and Entertainment Branding.

"Our typical Flex M.B.A student is someone with career interest in the music publishing, production or artist management realms looking to get into managerial positions in the industry." — Sesan Kim Sokoya, DBA, Professor of Management; Associate Dean for Graduate and Executive Education

To learn more about the online Flex M.B.A., reach out to an enrollment representative via email at [onlinemba@mtsu.edu](mailto:onlinemba@mtsu.edu) or call 888-891-6780.



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## Paul Gimenez

*Director of Diversity, Inclusion & Belonging*  
Guitar Center

**Guitar Center** has appointed **Paul Gimenez** to the position **Director of Diversity, Inclusion & Belonging**. In this role, Gimenez will provide strategic advice and counsel to the organization's senior leadership on diversity-related issues to improve its diversity and inclusion efforts both internal and externally within the musical instrument industry. Previously, Gimenez worked as Director at Mentora Labs, where he provided executive-level support to develop innovative programs, streamline training initiatives and create learning tools to deepen the understanding of leadership, culture building, peer-to-peer collaboration and diversity and inclusion. For more information, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Deb Oh

*Senior Director of Creative Licensing*  
BMGPM

**BMG Production Music (BMGPM)** has announced the hiring of **Deb Oh** as **Senior Director of Creative Licensing**.

Oh is tasked with leading the charge in advertising and sales operations with production music for East Coast and global clients, as well as launching the Custom Advertising department.

A classically-trained musician, Oh joins BMGPM from creative audio agency Squeak E. Clean Studios where she was Executive Producer of the New York office, working on campaigns for Ford, Spotify, Microsoft, Nintendo and Mastercard among many others. She is also the founder of the personalized music concierge service, DEBOP. For more information, contact [tina@tinahart.com](mailto:tina@tinahart.com).



## Jesus Gonzalez

*SVP, Sync Licensing*  
BMI

**Broadcast Music, Inc. (BMI)** announced that **Jesus Gonzalez** has joined as **Vice President, Creative, Latin**. Gonzalez will oversee BMI's Latin Creative team helping to sign and develop new talent, assist songwriters and publishers and serve as a liaison between the Latin music community and industry at large. Gonzalez previously spent seven years at Universal Music Group, where he was most recently SVP of Brands & Partnerships. He spearheaded collaborations between top Latin artists and global Fortune 500 companies, including J Balvin, Juanes and Luis Fonsi, with brands such as Anheuser-Busch, Pepsi and Mastercard, and developed marketing plans around releases to amplify those partnerships. Contact [baguilar@bmi.com](mailto:baguilar@bmi.com) for more.



## Faisal Durrani

*Co-CEO*  
Looped

**Looped** announced long-time music executive **Faisal Durrani** has joined the company as **Co-CEO**. In this role, Durrani will oversee Looped's strategic initiatives, new business opportunities, marketing strategies and talent relationships.

Throughout his executive career, Durrani has held leadership positions at leading industry organizations including EVP of International Marketing at Island Def Jam and President of Marketing & SVP of Global Touring Live Nation. As GM & EVP of Def Jam Recordings, Durrani managed fiscal business plans, as well as restructured the businesses marketing, commerce, and content creation departments. For more information, contact [natalie.logan@flytevu.com](mailto:natalie.logan@flytevu.com).



## Sarah McCann

*SVP of International Creative*  
Downtown Music Publishing

**Downtown Music Publishing** has announced the appointment of **Sarah McCann** to **Senior Vice President of International Creative**. In this newly created position, McCann will sign and work with songwriters, producers and artists represented by Downtown in North America, and collaborate with the company's global creative team to work with international talent. McCann began her career at Record Plant recording studio before joining songwriter and vocal producer Kuk Harrell's team in 2011 at Advanced Alternative Media (AAM), working with Frank Ocean, Jennifer Lopez, Justin Bieber and Rihanna, among others. Most recently, she was an A&R at Wide Eyed Entertainment. Contact [raypadgett@shorefire.com](mailto:raypadgett@shorefire.com).



## Ben Facey

*EVP of Global Marketing & Digital Strategy*  
Republic Records

**Republic Records** has welcomed **Ben Facey** as **Executive Vice President of Global Marketing & Digital Strategy**.

Facey will architect, implement, and shepherd international marketing campaigns and digital initiatives for the label's entire roster. Most recently, Facey served as GM Media & Audience at Universal Music Australia. Over the course of five years, he fueled the rise of Drake, Julia Michaels, James Bay, Pop Smoke, Post Malone, The Weeknd and more on the continent and expanded the imprint of icons such as Pearl Jam and Taylor Swift. He also spent five years at Foxtel as Head of Marketing for five music brands, and 12 years at Warner Music Australia. For more, contact [sydney.feinberg@umusic.com](mailto:sydney.feinberg@umusic.com).



## Natalie Chami

*Product Specialist*  
Korg USA Inc.

**Korg USA Inc.** has announced the hiring of **Natalie Chami** as **Product Specialist**. A noted synth influencer and musician, Chami is based in Chicago, where she most recently served as Vocal Chair of Chicago High School for the Arts. At ChiArts, Chami developed curriculum for music technology courses, including the implementation of anti-racist and trauma-informed curriculum. Since 2009, Chami has performed and recorded under the TALsounds moniker, a project that explores drone, ambient and electroacoustic disciplines. Chami will play an essential role in Korg's commitment to creating product content and training resources for customers and dealers nationwide. Contact [josh@vittekpr.com](mailto:josh@vittekpr.com) for more information.



## Byron Wright

*Executive Director, Creative, Atlanta*  
BMI

**BMI** announced that **Byron Wright** will return to the company, joining the R&B/Hip-Hop department as **Executive Director, Creative, Atlanta**. Wright will be responsible for identifying, signing and developing new talent while also maintaining relationships with existing affiliates, publishers and administrators.

Wright spent 10 years at BMI, joining in 2006 as an Associate Director before rising to a Senior Director, where he was instrumental in producing signature events including the BMI R&B/Hip-Hop Awards. Most recently, Wright was Senior Director of A&R at Epic Records, and appointed Director of A&R at Warner/Chappell Music Publishing. Contact [bbwalker@bmi.com](mailto:bbwalker@bmi.com) for more info.





## ► SHURE MV7 HYBRID XLR/USB PODCAST MICROPHONE

Shure's MV7 Podcast Microphone is specifically designed for podcasters, gamers and vocalists; but it's equally at-home in professional recording applications too. It is Shure's first hybrid XLR/USB microphone; its XLR output will connect to pro mic preamps and audio mixing consoles.

The MV7 gets its roots from the very popular Shure SM7B dynamic microphone. Like the SM7B, the MV7 is a dynamic microphone in a gimbal mount with a cardioid pattern but in a slightly smaller size—it weighs 1.21lbs. It is focused on producing the human voice with a tight pick-up pattern to reduce the annoying room sound that often plagues online blogs, YouTube videos, Zoom and Skype calls.

I tried the MV7 in two ways: first as a USB microphone for direct connection to my MAC and also in my studio as a conventional vocal mic using its XLR output. I downloaded the free, Shure MOTIV Desktop App to setup the mic and the built-in playback USB interface for my weekly Zoom meetings. All I needed was to plug in a pair of headphones or ear buds right into the mic. This is awesome for on-the-go portable work using a laptop or a tablet/phone with the optional Lightning cable.

The MOTIV App has two modes: Auto Level Mode to get an automatic mic gain setting quickly, and Manual Mode to dial in your online voice sound more specifically. I have a somewhat low nasally voice so the High Pass with Presence position in Manual Mode helped me. There is also a switchable Limiter and Compressor that kept my average voice level even and upfront! You can mute the mic, adjust gain, change playback level and more on the mic's Touch Panel.

The MV7 has similar specifications as other Shure dynamic microphones and I wanted to hear it as a vocal mic. It has a slight lift in the high frequencies starting at about 2kHz, and that worked great for a brighter sound for my singer. With its gimbal mount, it did remind me of the SM7B along with its lower output compared to my Shure KSM8, but any of my preamps worked great.

I liked the sound of the MV7 for guitar amps, loud singers/rappers when I was looking for a warmer, less edgy sound. Good to know that beyond podcasting, I now have a great little mic for pro recording.

The MV7 Podcast Microphone comes in two colors (black, silver), a removable windscreens, optional accessories and sells for \$249 MSRP.

[shure.com/mv7](http://shure.com/mv7)



## ◀ EVENTIDE AUDIO SHIMMERVERB PLUG-IN

Eventide's new ShimmerVerb plug-in combines a shiny and bright reverb with parallel pitch shifters. ShimmerVerb is based on the Shimmer algorithm originally from Eventide's Space pedal and also in the Eventide H9000. ShimmerVerb produces a dreamy ambient space for guitars, keys, synths, samples and vocals. There is an additional feedback control that goes to 100 and can be "frozen" for producing cascading reverbs that will blur sound infinitely. Feedback can be further fine-tuned by specifying which frequencies are fed back through the low/mid/high crossover network.

My first test was to compare the ShimmerVerb plug-in with Shimmer in my H9000. After duplicating all the settings from the plug-in's default "ShimmerVerb" preset to the Shimmer algorithm in the H9000, I found it hard to tell the difference! There are a couple of controls/parameters not shared between the two but the parameter names are the same and have the same range(s) of control.

Amazing as well, the ShimmerVerb plug-in has playable, performance-based parameters. The HotSwitch is for selecting an instant change in parameters by clicking on it (after programming it) or using your MIDI controller.

I plugged in a MIDI keyboard and controlled the Ribbon feature using my keyboard's modulation wheel. There are Ribbon mappings for Feedback swells, changing the Pitch knobs and more. The Freeze button allows users to build textures from single voice inputs. Synth pads and percussive instruments will take on a metallic shimmering effect!

I thought the parallel pitch-shifters on the reverb tail that deliver perfect fourth, fifth and octave shifts sounded very glamorous—like "icing" on the effect cake! There is a range of four octaves of pitch shifting that further blurs the pitch center by using Micro-Pitch tuning. Like the H9000 algorithm, pitched audio can be delayed up to one second or synced to a DAW's session tempo.

ShimmerVerb for Mac and PC runs VST, AAX, and AU plug-in formats and sells for \$99.

[eventideaudio.com/shimmerverb](http://eventideaudio.com/shimmerverb)

## ► D'ADDARIO XS COATED GUITAR STRINGS

D'Addario introduces XS Coated Guitar strings. This innovation offers players maximum life, good strength and stability but without sacrificing that D'Addario tone they have grown to love. The XS have a thin film coating (1/10 the thickness of a human hair) that completely protects the wound strings from corrosion but without dampening the tone. To protect the plain steel strings, this new film covering is combined with D'Addario's proprietary dispersion coating used in the XT line.

The X-Series comes in two versions: XT for enhanced life and a natural feel or get the XS for maximum life and a smoother feel. These new XS strings are also perfect for the studio. They are super smooth while reducing finger noise, but without sacrificing tone, and have perfect tension, making vibrato and expressive string bending on acoustic guitar much easier.

The XS Coated Strings will be available in Phosphor Bronze string sets for acoustic guitar, 12-string guitar and mandolin in the most popular gauges. XS strings will range in price from \$17.99 MAP for an acoustic 6-string and mandolin to \$24.99 MAP for a 12-string acoustic guitar.

[daddario.com/news/introducing-xs](http://daddario.com/news/introducing-xs)







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## ◀ AUDEZE LCD-1 HEADPHONES

Audeze has the LCD-1, their open-back and foldable circumaural (they cover your ears) headphones that feature planar magnetic drivers. Most headphones use dynamic drivers with a conical-shaped diaphragm attached to a voice coil that moves back and forth like a piston within a magnetic field. A planar driver's diaphragm is flat with the voice coil embedded within it. Because it moves more freely, it is more accurate in responding to the audio input signal.

The LCD-1s use 90-mm transducers that are capable of more than 120dB SPL with a frequency range of 10Hz to 20kHz. Most dynamic headphones start rolling off at about 50Hz. Total harmonic distortion is stated at less than 0.1% at 100dB SPL and they handle up to 5-watts of power.

The new pair of LCD-1 headphones came folded up in a nylon semi-rigid carrying case and I absolutely love the soft lambskin leather ear pads and headband. They are lightweight (250-grams) and comfortable on my head.

I put the LCD-1 to a “fresh ears” test first thing in the morning at my mix room by comparing the sound quality of my studio monitors (in an acoustically treated control room) of a mix for a song I know well that has a full-range sound and good transients. I found the level of detail better than over my monitors. The deep sub bass of this song was at a consistent level comparing back and forth between the monitors and the LCD-1 headphones.

Concerned about the inherent “spill” from open-back headphones, I found that unless you have them super loud or not on your head properly, the sound leaking out was minimal. But I probably would not give these to a vocalist who sings softly and close to a sensitive, large diaphragm condenser microphone. That's too bad because they sounded great on a wide variety of music genres and at different volume levels.

My first pair of open-back planar driver headphones, and it's an awesome experience! The Audeze LCD-1 headphones sell for \$399 MSRP.

[audeze.com/products/lcd-1](http://audeze.com/products/lcd-1)

## ▶ SONNECT SOUND BULLET

The **Sound Bullet** is a pocket size audio signal generator along with a built-in wiring testing and verification unit. It is rechargeable via a Micro-USB socket and has female and male XLR connectors at each end of its indestructible cast-metal body.

I received one directly from the company in Italy and it went to work right away here at my studio to troubleshoot a broken mic cable problem that came up during a session. It will verify that any XLR cable is correctly wired pin-to-pin, not crossed or reversed, shorted, or open. In addition, you can check that there is phantom powering present on mic lines in the standardized range of the 44 to 52-volt DC. If phantom power voltage is low, the LEDs will flash.

Designed to be very handy in the field, Sound Bullet has a built-in signal generator that outputs either a 1kHz tone or pink noise out of the male XLR connector at a switchable level of -40, -20, or -10dBu level. I use this function to make sure a mic cable's signal actually gets to the correct mic preamp and for matching all 64-channels of analog interface input levels.

You can verify audio signals coming into the female XLR via the small built-in audio amp with miniature monitor speaker or silently, over headphones plugged in.

This small audio amp and speaker are very handy when you lose an audio signal down a multi-core cable. You can turn on the Sound Bullet and verify that you have a solid connection and good phantom powering at the same time between the stage box and back at the mixer.

Sonnect Sound Bullet also has a 1/4-inch unbalanced output jack and comes with a special adapter to test direct boxes and other unbalanced lines using either the 1-kHz tone or pink noise signals. This is awesome for on-stage troubleshooting to make sure all are working before the talent shows up!

I just love the Sound Bullet! It actually tests with an audio signal and is small, compact and easily fits in my pocket. It comes with a belt holster, USB charging cable, and instructions. It sells for \$250 MSRP.

[ratsoundsales.com/mm5/merchant.mvc](http://ratsoundsales.com/mm5/merchant.mvc)



## ◀ LUNA HENNA DRAGON CAJON

Luna Guitars adds to their Henna Dragon Series this beautifully decorated cajon. U.K. henna artist Alex Morgan's laser-etched Henna Dragon seems to fly around all four sides of the cajon's birch body. The Dragon Cajon measures 19-inches tall, and 12-inches wide and deep.

I like the positioning of the knurled metal knob that allows easily toggling on/off the built-in snare sound to become as part of your performance. You now can create rhythm patterns incorporating the snare sound as an occasional accent.

For both optimal sound projection and microphone positioning, the sound hole is positioned on the back of the cajon—just behind your sitting position at the top. The combination of high-quality birch, sturdy construction and accessibility yields excellent tonal definition and articulation, from big bass thuds and snare slaps to syncopated finger taps.

The Luna Henna Dragon Cajon includes a gig bag with adjustable straps and a front pocket for easy road travel, plus a soft foam pad for longtime playing comfort. MAP is \$149.

[bit.ly/Henna\\_Dragon\\_Cajon](http://bit.ly/Henna_Dragon_Cajon)

**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)



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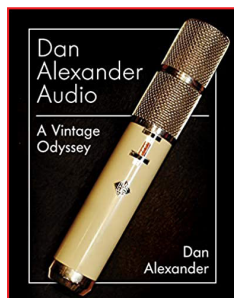
retroinstruments.com

## BOOK STORE

### Dan Alexander Audio —A Vintage Odyssey

By Dan Alexander (hardcover) \$50.00

Dan Alexander Audio reveals the origins and history of vintage recording gear, told by the man who coined the term. It discusses the products of 22 manufacturers, illustrated with over 450 never-before-published photographs in full-color and reprints of original manufacturers' sales brochures from the author's collection. Includes a detailed list of over 7,500 pieces of vintage gear Alexander sold from 1979-2000, including prices, serial numbers, and buyer.

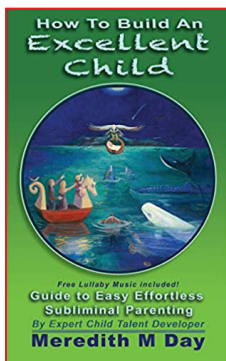


### How to Build an Excellent Child

By Meredith M. Day

(paperback) \$19.99 (eBook) \$5.99

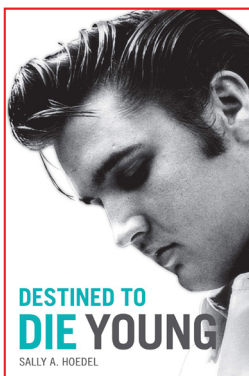
Meredith Day distills her lifelong experiences as a mom and a child entertainment talent manager into this compact advice book, a "parenting operations manual," which comes with a CD of songs by Autumn Sky Wolfe, co-produced by Debra Byrd (*The Voice*). Day's simple, easy-to-follow techniques cover topics ranging from "What Is Subliminal Parenting?" to "About Bullies and Bullying," to "Parents' Puberty Survival Guide" and beyond, following her thesis "Your Child Will Become Whatever You Tell Them They Are."



### Destined to Die Young

By Sally A. Hoedel (paperback) \$22.00

Here's a deep dive into factors that led to the death of Elvis Presley on Aug. 16, 1977, at only 42 years old. Author Sally Hoedel has painstakingly researched the subject and offers factual and scientific data—plus never-before-published information she gained by interviewing people who personally knew the artist—to support her claim that Presley was never going to live a long life. For the first time ever, it is revealed that he suffered from disease in nine of eleven bodily systems, five of which were present from birth.



### The Last Soul Company: Malaco Records

By Rob Bowman (hardcover) \$39.95

Having marked its 50th anniversary, Malaco is the oldest continuously-run indie label in America, and the world's biggest and most important gospel label. The Malaco catalog has been sampled by everyone from Cardi B and Megan Thee Stallion to Kanye West and Drake. In this illustrated retrospective, Bowman (Soulsville, U.S.A.—The Story of Stax Records) delves into a half century of Malaco productions,



including Mississippi Fred McDowell, Bobby Blue Bland, Z.Z. Hill, Johnnie Taylor, Little Milton, James Cleveland, and many more.

### Taylor Swift

evermore

Piano • Vocal • Guitar Songbook

(paperback) \$22.99

Here are 17 songs for piano, voice and guitar from the second album created during the pandemic lockdown by Taylor Swift. The songs, a conceptual sequel to her *folklore* album, include: Champagne Problems • Closure •



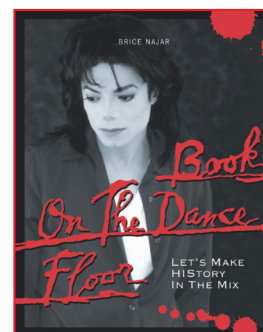
Coney Island • Cowboy like Me • Dorothea • Evermore • Gold Rush • Happiness • It's Time to Go • Ivy • Long Story Short • Marjorie • No Body, No Crime • Right Where You Left Me • 'Tis the Damn Season • Tolerate It • Willow.

### Book on the Dance Floor

Brice Najar

(paperback) \$28.50

In the Spring of 1997, the promotion of the *HIStory* album seemed as if it would continue for quite a while, especially since Michael Jackson's European tour was imminent. And yet, contrary to fans' expectations, a new album, titled *Blood On The Dance Floor*, was



announced. More than two decades later, Brice Najar explores the history of this unusual and very special collection through the stories of Michael Jackson's collaborative partners.



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— JONATHAN WIDRAN

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**Global Extension of Famed Music School:** Founded in 1945, Boston-based Berklee College of Music is the largest private music institution in the world. To date, Berklee alumni have received over 400 Grammy and Latin Grammy Awards. Since 2002, Berklee Online has provided more than 75,000 students from 144 countries the renowned curriculum of Berklee College of Music. Every online student is assigned a Berklee-trained Academic Advisor. Berklee Online's award-winning online courses, multi-course certificate programs, Bachelor's degree programs and Master's degree programs, are accredited and taught by the college's world-renowned faculty, providing learning opportunities to those interested in music and working in the industry. Former students include members of Nine Inch Nails, Dave Matthews Band, Karmin, Sugarland, Train and many more.

**In-Depth With Songwriting Instructor Andrea Stolpe:** In 2020, 22 years after graduating from brick and mortar Berklee College of Music, Andrea Stolpe won the Berklee Online Exemplary Faculty Award. The multi-platinum songwriter, performing artist, author and educator, who has been a Berklee Online instructor for 17 years, has worked as a staff writer for EMI, Almo-Irving and Universal Music Publishing, and had songs recorded by Faith Hill, Jimmy Wayne, Julianne Hough and others.



**Berklee Online**

While working as a songwriter in Nashville, and even before scoring her first cut, Stolpe's former teacher and mentor, legendary instructor Pat Pattison, offered Stolpe the opportunity to teach his course: "Lyric Writing Tools and Strategies." Over the years, in addition to designing and teaching her own course, "Commercial Songwriting Techniques" (from which she developed her groundbreaking book, *Popular Lyric Writing: 10 Steps to Effective Storytelling*), she has also taught songwriting workshop courses in melody and harmony (created by another of her former instructors, Jimmy Kachulis).

Currently, in addition to "Commercial Songwriting Techniques," Stolpe teaches "Writing from the Title" and "Writing Lyrics to Music." Over the years, she has graded/responded to over 103,000 student assignments and estimates that she has taught over 15,000 songwriting students.

**New Master's in Songwriting:** This June, Berklee Online is launching a Master of Arts Program in Songwriting, which Stolpe describes as a "project-focused master's degree," and "a safe space in which to build a network." Its goal is to have students produce a body of work that prepares them for commercial positions in the industry. Enrolled students can choose their career focus—including Songwriter/Producer, Sync and Licensing, Vocal Arranging and Songwriting for Musical Theater. By the end of the program, students will have written a portfolio of songs that reflect their creative goals. They will focus on collaboration and production in support of their artistic perspective in the market.

**Andrea Stolpe:** "During non-pandemic times, two obvious advantages of Berklee Online are avoiding the financial pressure of living in Boston and having significant one-on-one weekly time with instructors. The courses are structured to enable peer and instructor feedback several times a week, rather than the brick-and-mortar once-weekly format. It's quite intensive and we're always available. Great writers are connected to their instincts, starting out with inspiration and creating a direct line to those instincts, which gets our thinking brain involved with the heart."

Contact Berklee Online, 1-866-BERKLEE (237-5533)

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## ▲ Burl Audio Mixes Hendrix

Burl Audio founder and president Rich Williams brought the very first Mothership board to Hyde St. Studios in San Francisco, where producer-engineer Eddie Kramer was getting ready to transfer and remix the original *Live at Winterland* recording tapes by The Jimi Hendrix Experience. Pictured is Kramer mastering the 1968 concert with his team: (l-r) Chandler Harrod, Eddie Kramer, Rich Williams.



## ▲ Orla Gartland from the Internet

Dublin-born Orla Gartland began making music at 14 years old. Unable to perform in local pubs, she took to making a name and noise online. Now London-based and with two introspective EPs, she has garnered a grassroots and radio-backed following, amassing 55 million streams—"Did It To Myself" from 2020's *Freckle Season EP* even placed in the TV series, *Normal People*. Gartland's debut full-length album is due out this summer.



## ▲ Under the Moonspell

For more than 25 years, Moonspell has delivered captivating albums and live experiences for their worldwide fanbase. In 2020, the band rocked a "Full Moon Halloween" livestream and restricted-capacity concert in Portugal's Pax Julia theater. The band's latest album, *Hermitage*, was produced by Jamie Gomez Aarellano and recorded in Orgone Studio, U.K. Pictured in the studio is vocalist Fernando Ribeiro turning knobs and dials for added touches.



## ▲ Adam Douglas' Midlife Analysis

Singer-songwriter Adam Douglas spent two days recording overdubs and added layers at Propellor Studios in Oslo, Norway. These final tweaks on guitar solos and added strings, horns and vocal takes made it onto Douglas' latest album, *Better Angels*, released in March. The artist, at 40 years old, describes this album as "midlife analysis," not to be confused with a "crisis." Between his upbringing in Oklahoma, with stints in Chicago and Minneapolis before living in Norway for a decade, Adam Douglas is able to put to words and song what versatility and longing for home has meant to him.

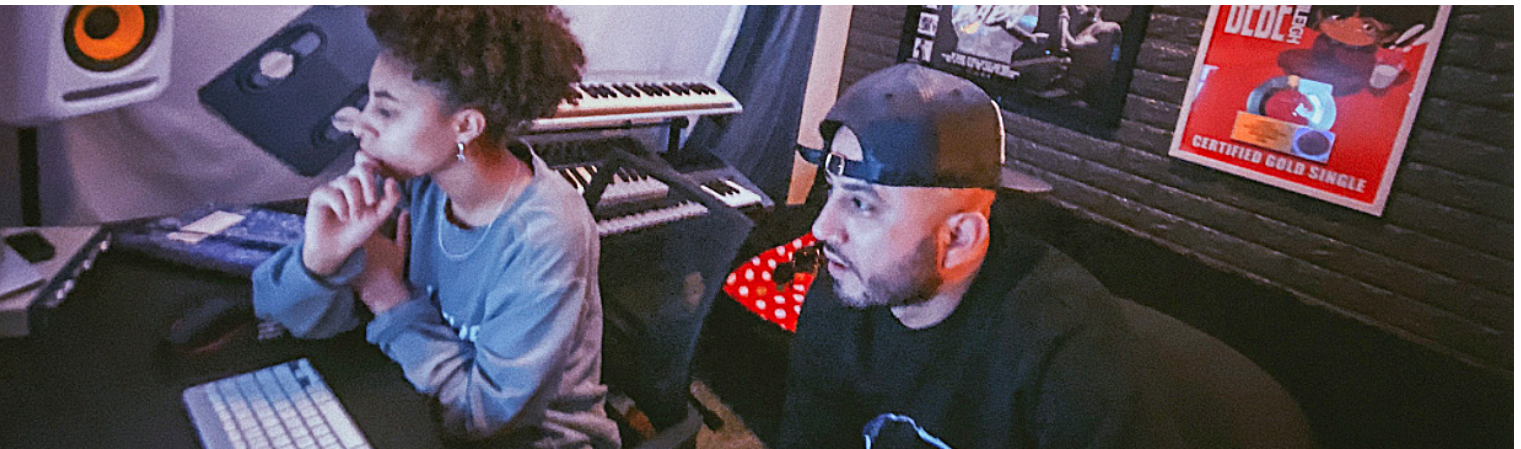
## Producer Playback

"There's strength in numbers, especially if they're guys you trust and who know you at your best. If I'm working on an idea by myself, I could be going off in a direction that was wrong. When I'm with the group, they can say, 'Dude, that's kind of corny.'"

— Philip Lawrence (Lil Wayne, Cee Lo Green)







### ▲ Nico Craig—Young Artist-Activist

18-year-old Nico Craig (he/they) is an influencer, DJ and music producer who boasts an impressive résumé. In addition to being a principal mixer at iHeart Radio's REAL 92.3 in Los Angeles since the age of 12, plus playing international gigs in Ibiza, Nice and Montecarlo, PLUS being recognized by the Grammy Recording Academy for his 2020 EP, all before graduating high school, Nico is an outspoken activist for the Trans and Gender Non-Conforming community. He is pictured with his mentoring producer, Prime Maximus, in a Los Angeles home studio.



### ▲ Marianas Rest in the Baltics

The Finnish doom-and-gloom death metal group, Marianas Rest, is all about the mood. The music is melancholic, matching the cold, harsh landscape that surrounds and defines the Baltic region. Recent release, *Fata Morgana*, from Napalm Records, ups the ante, with extremely atmospheric melodies and permeating spoken words. The album is produced by Teemu Aalto and Marianas Rest, and mixed at Teemu Aalto Music Productions in Kotka, Finland.



### ▲ Mueller's Low Ceilings

Ben Mueller, who is the heart, voice and producer behind the alt-folk-rock Low Ceilings, writes and records from his Connecticut home studio, Janky Sounds. In 2020, Low Ceilings released a full-length, *Learn to Sew*, and double-single, "The Worst Times/Internet Forever." Regarding his meticulous recording, Mueller says, "To me, it's mostly about getting a clean recording and then doctoring it up with lots of compression and subtractive EQ. That's the opposite of what they teach you in recording school, but it's always worked well for me." In April 2021, Low Ceilings partnered with Brooklyn's Leesta Vall Sound Recordings for a live, direct-to-vinyl session, pressing songs by request, played in one-take.

## NEW! LUSH VOX PLUG-IN

A screenshot of the Lush Vox Gauge Precision Instruments Parallel Compression Plus! plug-in interface. The interface is gold-colored and features two VU meters on the left and right, both labeled "GAUGE". Between the meters are five buttons labeled "SMOOTH", "M/S", "MEDIUM", "M/H", and "HARD", with the "MEDIUM" button illuminated. Below these buttons is a slider control labeled "MIN", "PARA-COMP+", and "MAX". The text "LUSH VOX" and "GAUGE PRECISION INSTRUMENTS" is centered. At the bottom, it says "PARALLEL COMPRESSION PLUS! FOR VOCALS AND LEADS" and "USE DISCOUNT CODE 'MCROCKS\$' AT GAUGE-USA.COM". A small "v1.0.0" label is in the bottom right corner.





**B**orn and educated in Rome, the composer, producer and engineer Max Di Carlo picked up the guitar as a kid and has kept it close at hand ever since. In his late teens, he enrolled in Italy's famed National Academy of St. Cecilia, earned his degree in orchestration and composition and went on to work for a decade in classical music. In the '80s, Di Carlo surrendered to the persuasion of pop and the first hit song he penned in that genre—Gary Low's 1983 "I Want You"—charted in several countries. Now he composes and produces largely for film and lives in Calabasas, CA. Artists he's worked with include Brazilian singer, Xuxa, and a pair of Johns: Elton and Olivia Newton. He spent many years composing and producing in the pop world, but returned to classical roots in 2004.

In recent weeks and months, Di Carlo collaborated remotely with the Budapest Symphony and Prague Philharmonic Orchestras. As in nearly all things, remote recording comes with its joys and frustrations. "One of the advantages," he says, "is that if you work with an orchestra [in Los Angeles], it will cost you something like \$24,000 for a thirty-minute session. In Budapest, the same only costs around \$1,200. But the big challenge is mixing. The rooms [in European studios] aren't like the ones in L.A. The sound is a little muffled and not as bright as it is here. Hollywood studios have that famous sound that we're used to. The good news is that the European musicians are great. Also, if I'm doing, say, an Italian or English movie, a \$300,000 soundtrack won't be in the budget."

As a seasoned producer, often his biggest challenge is when he works with others in the same field who don't always share or grasp his vision fully. "My sensitivity never married well with these people," he admits. "Even with pop music, sometimes I'd go into the studio and the engineer was taking [a song] in a completely different way [than he'd intended]. That was a huge frustration for me. Transmitting my emotion to them was always hard. I have found engineers who get my taste, but even we still fight."

Unlike composing for pop or rock where there are usually just a handful of instruments involved—guitar, bass and drums, primarily—classical and film scores will often employ upward of 80. "Sometimes you need full brass and woodwinds," Di Carlo asserts. "It's not because I like to make big music, but sometimes scenes require the push or power at the end."

Di Carlo spent ten years studying composition formally, but feels that he gained at least as much if not more insight and experience simply by working alongside legendary Italian composer Ennio Morricone. "He didn't know that I was grabbing a lot of secrets just by being in the studio," the producer observes. "In other words, I was listening very carefully. Those kinds of lessons are so important in the life of a would-be composer, maybe even more than 10 years of conservatory. If I ever teach, I'll seat students in a studio with a composer for a year and tell them to observe and absorb without talking."

### THE 3 MOST IMPORTANT ... lessons he's learned as a producer, composer and engineer are:

- When you work with artists, you'll be a therapist. Each has their own background.
- Respect one hundred percent the will and mentality of where an artist comes from. If they want to do rock music, don't tell them to do pop; don't impose your own views.
- I keep my hand in my pocket, which is an Italian expression. It means that I take the rudimentary things that an artist expresses and I make them the best that I can. Ultimately, I let the artist influence me.



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## Todd Goodwin

°1824 / Universal Music Group  
Senior Vice President / Head of °1824

### Years with Company: 6

**Address:** Santa Monica, CA

**Web:** 1824official.com

**Clients:** °18245 has been instrumental in content creation and creative strategy for UMG artists such as 5 Seconds of Summer, Olivia Rodrigo, Public, Brye and more.

### BACKGROUND

Having worked in college and alternative marketing at Sony Music, Todd Goodwin is well aware of the power youth has in the music industry. He developed °1824 as an internal creative solutions team to tap into that talent for Universal Music Group. From the outset, students become true hires. To date, they have moved more than 90 reps into full-time positions.

### Team/Skill Building

When I came to Universal, I did an audit of the company. We were looking at skillsets we needed and the idea of young people promoting things never really came up. It was more like—we need more animators, we need more content creators. We need more people who understand social media. We need more ears on the ground who can tell us trends that are happening. We quickly built a team of 85 part-time student employees. We started doing content work with our artists, like shooting interviews and creating little personality packages that could be sent to radio and press. We had people across the country interacting with artists, capturing every moment and creating social media content. Before long, we were doing full, official videos from beginning to end.

### Naming Stories

We were called UMUSIC Experience. We were working with the University of Michigan to produce a show in 2017. We had 2 Chainz, Lil Yachty and Designer and needed a name for the show. We also needed a name for our team, but couldn't get anything to clear. We had a week before the ticket on-sale was happening. We were at a meeting and somebody said, "Let's call it UMUSIC Experience." We never really loved the name, but we went with it for two years. It never really reflected our core mission. A few years later, we came up with °1824 with a degree [symbol] at the beginning, meaning understanding the temperature and location of the 18 to 24 demographic.

### Niche Influencing

We built this database of 300 to 400 influencers divided by very niche categories like—these people love music but they're also influential with roller-skating. Or these people are really into magic or fashion. Or here's a group of bartenders. And all of them had substantial audiences on social media. If we want to do a campaign that's niche, we can pull from our pool of influencers, connect them directly with our artists and they do unique things together.

### Going Public

There's this band, Public, that had this massive song, "Make You Mine," on TikTok. John Jigitz and Brandon Chase from my team, they spent a



*"Our best creators can compete with any outside agency. The work they produce speaks for itself."*

weekend watching rom-coms and coming-of-age movies and wrote this treatment. They pitched the treatment, it got accepted and we shot the video. In the first week, we got a million views. That video now has 85 million views. That kind of opened the door to doing more. It wasn't the first video we had done, but it was the most successful.

### Grassroots Press

We developed a press team of six or seven students and one full-time person to look at non-traditional press, student run college press, local press, even things like Reddit communities. They might have a million members in the Reddit community and nobody was building a relationship or bringing events to them. So we started bringing our artists in to do AMAs [Ask Me Anythings]. We started building press junkets where we would have all these ground level, emerging editorial outlets. It only takes 30 minutes of the artist's time and we can have 25 articles come out.

### Serving Labels and Artists

We're built to serve our labels. Our favorite thing to do is sit with a new artist and evaluate what they need. Some of them have in-house videographers but they need help editing. Or maybe they need training on how to use TikTok to build their brand. We'll sit with an artist, talk for an hour and come back with a presentation—"Here's the things you need to focus on." Dave Rocco, who runs our creative team, came to us to assist with developing assets for the launch of Taylor Swift's *folklore* album with Republic. It was a badge of honor to work on, but the bulk of our efforts are with emerging artists.

### Real Employment

We're not an internship. There's nothing wrong with internships, but the standard internship is you spend eight weeks with a company and move on. You take what you've learned and hopefully stay in touch. Maybe it leads to a job, maybe it doesn't. We hire people for multiple years. If I hire somebody as a sophomore in college, my goal is for that person to have a 30-year career with our company.

### Student Qualifications

Maybe it's somebody who has unique skills. Maybe it's somebody who has a unique personality that is going to mesh with our artists or labels. Obviously, there are foundational things, like time-management and communication skills. There's a high level of accountability with our team because we're putting people in direct communication with managers, label executives and artists. They have to be able to handle those conversations. With the amount of work we do, we can't always be a buffer.

### TikTok Recruiting

Recently, we did a recruiting initiative through TikTok. We needed more content creators for TikTok, so [we thought], why don't we go to creators on the platform? Our content team came up with this idea that we have a couple student reps do a call-to-action. If you're interested [in joining °1824], post a video submission using the hashtag #1824next. We knew we would get some great candidates, but in two weeks we probably got 700 submissions. We had over 10 million views using that hashtag. I think we hired nine people in the last month off that initiative.

### Mentoring

We're working with reps constantly. They get paid for every hour they work. We have weekly and bi-weekly calls. We have constant communication and a million ways in which we communicate. That's how the mentorships happen—by doing the work. We do reviews and say, "What do you want to do? What are your goals? How do we help you get there?" We'll have catch-up meetings and say, "Here's where you're at. Here's what you need to improve." Then there's an annual review. "Based on what you told me last year, here's where you are now. You're surpassing expectations," or "You're almost there and here's what we need to work on." That's how we mentor.

### Going Global

Not everything we do at °1824 is going to work in every territory. In some cases, it may not be needed. In some cases, labor laws are different. There are a million reasons why I can't just say, "Here's the model. We're going to replicate it in five territories." We've presented to a few and said, "Here's what we do. Let's talk about your needs and what we can take from this that might work." In 2018, we launched in the U.K. They took what we were doing and ran a successful test. We're doing some really interesting work with New Zealand. It's been fun watching them have early successes and making amazing content.

### Not Just Students

We are a creative solutions team that offers top-quality, first-in-class content, influencer marketing, event production and creative strategy for Universal Music Group. And we happen to be powered by students. We're not placing people because we're a student development team. We're placing them because of the work they're doing. They're amazing content creators, not amazing student content creators. Our best creators can compete with any outside agency. The work they produce speaks for itself.



## OPPS

**Cal Heights Music wants a Music Teacher.** They have an opening for a part-time piano teacher, with a focus on making music fun. They want teachers who love what they do and share their love of music with their students. Vital attributes include great communication, and an ability to be at a lesson on time. They want local teachers to cut down on commuting, and it would be a plus if the teacher is able to teach more than one instrument. Apply at Barefoot Student.

**Epidemic Sound is looking for an A&R.** Epidemic has offices in New York City, Los Angeles, Seoul, Hamburg, Amsterdam and Sydney. They say that their carefully curated catalog, with over 30,000 tracks, is tailored for storytellers, streaming services, and in-store soundtracks. They want an A&R who will “serve as creative and strategic liaison between signed artists and Epidemic Sound. You will find, nurture, and maximize musicians to offer them the opportunity to partner with us to work, develop and earn money from their music while soundtracking the globe.” Apply at Glassdoor.

**Twitch needs a Director of Music Curation and Programming.** The successful candidate will be responsible for the development and management of Twitch Music’s curation and programming function, including defining Twitch Music’s editorial content strategy, programming approach and priorities, and management of Soundtrack’s global team of curators. You will also develop a strategy to build the connective tissue between Soundtrack and the larger Twitch Music ecosystem, offering unique

ways for music streamers, their communities and artists to connect. Apply at Greenhouse.

**Capitol Music Group wants a VP, A&R.** This is a rare opportunity to be vice president of A&R at a major label, based out of the iconic Capitol Tower in Hollywood. The job will be to secure new songs for existing talent on the label as well as evaluate new talent and serve as a liaison between assigned artists and the label. They will be a highly creative leader with solid relationships in the music industry. They will be an expert in specific genres and have a deep understanding of and relationships with those genres’ key players and marketplace trends. They will have forward-thinking ideas on how to select and guide artists to success. Apply at ShowbizJobs.

*For More Career Opportunities, check out [musicconnection.com](http://musicconnection.com) daily. And sign up for MC’s Weekly Bulletin newsletter.*

## LABELS•RELEASES SIGNINGS

**Adam Melchor has signed with Warner Records.** The New Jersey born, L.A.-based singer, songwriter and producer has a new album, *Melchor Lullaby Hotline, Vol. 1*, available from March 19. The first single from that is “Begin Again,” of which Melchor said, “You ever show up on someone’s doorstep or hit up your ex after a long night of drinking, broken teeth and large amounts of regret? If so, this song is for you: the person who wants to get back, to find love again, and make it work with the one who



### ▲ Much Love for Depths of Hatred

Canadian death metal band Depths of Hatred have just released new single “Pulsating Rhythm” from their new album *Inheritance*, on Prosthetic Records. Big hooks and progressive musicianship blends with that trademark brutality.

may have got away.” Contact [ceri.roberts@warnerrecords.com](mailto:ceri.roberts@warnerrecords.com) for more info.

**The Ember, the Ash has signed to Prosthetic Records.** The Canadian post-black metal multi-instrumentalist will release their sophomore album, *Fixation*, in the spring. A statement from the enigmatic artist reads: “Strychnine opens up the record with an abysmal descent into the tormented mind of an individual plagued by intrusive thoughts and suicidal ideation. I wanted to establish *Fixation*’s aggressive atmosphere with a track that was instrumentally heavy and concise, as well as lyrically somber to set the tone for the record’s overarching

themes.” Contact [Wil@prosthetic-records.com](mailto:Wil@prosthetic-records.com) for more info.

**Oliver Francis has signed to Hopeless Records and launched the Wild Halo imprint.** Francis’ first release for his new label is the single and video “Toxic Paradise.” In a statement, Francis said of the song, “It is a glimpse into a conceptual universe. It is a blend of ‘80s synth mixed with trap, and pop music. Sonically I want to transport the listener to another place. Think *Blade Runner* or *The Fifth Element* mixed with Travis Scott. This isn’t a music video spearheaded by a random director. This is a creative collaboration between myself and Orie McGinnis.” Contact [linda@presshereproductions.com](mailto:linda@presshereproductions.com) for more info.

## DIY Spotlight

### GILLI MOON

**Australian singer-songwriter** Gilli Moon has always known that she wanted to perform. She started writing songs at 16, but things got serious when she turned 21.

“I had gone to New York after college and fell in love with the whole industry there,” Moon says. “Just the live music. I wanted to really get into the music business. I went back home to Australia and then came to L.A., when I was 25. I’ve been here ever since.”

The decision to move to L.A. was entirely down to the music scene. Moon had ambitions to go to SoCal, get a record deal and get noticed.

“I had done a demo back home and done a lot of work

back in Australia, but I was unknown over here,” she says. “I wanted to be part of getting a deal. I soon realized, though, that I really wanted to go my own way, create my own record company, create my own path.”

It was the DIY route for Moon, and she’s thrived through taking it. The advent of the internet as a musical force, she says, has been pivotal.

“I was on the verge of when the internet was starting,” she says. “I was one of the first artists to have a website, creating a digital campaign for myself. I don’t think I would be who I am without it. In fact, coming from Australia, I was very isolated and so not only coming to L.A. but also taking

on the internet has been my main marketing strategy and it’s been awesome. Obviously, that’s what you do now, but it wasn’t 15 years ago.”

While maybe not a household name, Moon has enjoyed a successful career that has seen her tour with Monty Python’s Eric Idle, and perform with Will.i.am. Plus she started her own label, Warrior Girl Music.

“I was DIY before it was popular,” Moon says. “Also, while I’ve been doing my own thing, it’s in my nature that I’ve always given back by sharing and creating a community for other artists. Building a global community has been fantastic. I didn’t have that growing up in Australia.”

Visit [gillimoon.com](http://gillimoon.com) for more info.



VEE ROSS



## PROPS

**The Recording Academy's Black Music Collective has partnered with Amazon Music to award scholarships for students at historically black colleges and universities.** "We are proud that the newly established Black Music Collective is already making an impact in developing the next generation of Black talent in music and creating a direct pipeline to career opportunities," said Harvey Mason Jr., Chair and Interim President/CEO of the Recording Academy. "This is a collaborative industry, and we're incredibly grateful to our partners at Amazon Music for being equally committed to cultivating a more equitable and inclusive music community." Contact andie.cox@recordingacademy.com.

**A&P Records has honored Titus Showers with a Billboard No. 1 plaque.** The emerging independent gospel label presented Showers with the plaque in recognition of his radio hit "It's Gonna Be Alright (remix)" featuring Jermaine Dolly. Showers was also presented with a key to the city of Hammond, LA by Mayor Pete Panepinto. Contact jason@hardypr.net for more info.

## THE BIZ

**The Mechanical Licensing Collective (MLC) received \$424 million in unmatched royalties from DSPs.** The MLC announced that it had received a total of \$424,384,787 from digital service providers (DSPs), together with corresponding data reports that identify the usage related to these royalties. "A total of 20 DSPs separately transferred accrued historical unmatched royalties to The MLC as required in order for them to seek the MMA's limitation on liability for past infringement," they said in a statement. "In addition, the DSPs also delivered more than 1,800 data files, containing over 1.3 terabytes and nine billion lines of data." For more info, contact chris.tine@rockpaperscissors.biz.

**BRETT CALLWOOD** has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and idobi Radio, as well as here in *Music Connection*. He can be reached at brettcallwood@gmail.com



### ▲ Ki Oni Wallows in Ambience

**Ambient artist Chuck Soo-Hoo works under the name Ki Oni, named after a Japanese tree monster. His new record, *Indoor Plant Life*, is on Bandcamp now.**

## The LEGAL Beat

BY GLENN LITWAK



**The Beach Boys** are probably feeling some "Good Vibrations" recently from a monetary standpoint. They have sold a majority interest in their intellectual property to a new company (Iconic Artist Group) led by music mogul Irving Azoff. The financial terms of the deal were not disclosed.

This was more than just a sale of music publishing rights, so it differs from other recent deals by Bob Dylan, Neil Young and Stevie Nicks. The sale by The Beach Boys is much broader and includes "their sound recordings, the brand, select music composi-

tions and memorabilia," according to Variety.

As classic bands get older, they begin to think about the future. As Elizabeth Collins, co-President of the Azoff Company, stated: "A lot of artists are getting to a point in life where they want to think about estate planning, they want to think about the future of their legacy."

It is thought that The Beach

as "Jersey Boys" about the musical group The Four Seasons. And in the future, there may be opportunities with virtual reality, 3D, CGI, etc. Possible future plans may celebrate the band's 60th anniversary with a documentary, TV shows or even reunion concerts.

Why would The Beach Boys decide to cash in now? They may think their catalog is currently at

"For more than half a century, we've witnessed generations of fans from all corners of the world come together to celebrate our music, dancing and singing along to the songs that we have loved and performed for decades. As we look toward the upcoming 60th anniversary of The Beach Boys, we wanted a partner to help expand opportunities for our brand, while continuing to preserve our tradition as a band whose music transcends the test of time. We are confident that Irving and Iconic are the ideal partners and are confident that The Beach Boys' ongoing legacy is in the best possible hands. We are very proud of what we have achieved as The Beach Boys and how our songs continue to resonate with our fans."

***"The Beach Boys are not just a band. They're a lifestyle, they're a consumer brand."***

Boys have not exploited their brand as well as they could have in the past. Beach Boys member Al Jardine mentioned recently an unsuccessful Beach Boys Café in Manhattan Beach, and a clothing line.

Iconic's CEO, Oliver Chastan, stated: "The Beach Boys, in a sense, are not just a band. They're a lifestyle, they're a consumer brand. And they never really exploited that."

So, some suggest, they could pursue such ventures as restaurants (think Jimmy Buffett's Margaritaville), or a Broadway show, such

its height in value. Also, over the years, the band members have had disputes with one another. From now on, Iconic will be guiding the band. According to member Jardine, "They can make the final decisions on business decisions, which is what we really need—what we have needed, I should say." The Beach Boys will still share in the "upside" that Iconic hopes to achieve by promoting and marketing the band.

Original band members Brian Wilson, Al Jardine and Mike Love, as well as Carl Wilson's estate issued a joint statement:

**GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtlaw59@gmail.com or visit glennlitwak.com.

*This article is a very brief overview of the subject matter and does not constitute legal advice.*





# I Quit My Day Job Because I Make More Money From My Music.

*Matthew Vander Boegh, TAXI Member*

**T**hat's every musician's dream, isn't it —quitting your day gig because you make more money with your music. Well, that's my life now, and here's how I did it...

## I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



## It Didn't Take That Long

I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

I live in Boise, Idaho, not Hollywood, yet my music is on TV nearly every day. My studio is in a glorified tool shed in my backyard, and my gear setup is so quaint other musicians ask, "Really? That's *it*!?" I've got a computer, monitors, a few mics, and a cheap little interface. No fancy outboard gear, no rack-mounted *anything*!

## My Two Secret Weapons

Targets and deadlines are my secret weapons. Knowing who needs music and *when* they need it motivates me to get things done. It's changed my life! Actually, TAXI changed my life.



# TAXI®

*The World's Leading Independent A&R Company*

I'm getting *paid* for my music now instead of sitting on my couch *dreaming* about it. I'm my own boss, and some day my music will probably pay for my retirement, a vacation home on an exotic beach, and some umbrella drinks!



## Don't wait until you've built a catalog...

Join TAXI now and let them help you build the *right* catalog! Be patient, be persistent, and you'll hit critical mass like I have. My income keeps growing every year!

I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!

**1-800-458-2111 • TAXI.com**





# THE LAST

**Date Signed:** September 2019

**Label:** House Arrest / Fat Possum Records

**Band Members:** Joe Nolte, guitar, vocals; Vitus Mataré, keyboards, flute, vocals; Mike Nolte, harmony vocals; David Nolte, bass; John Frank, drums

**Type of Music:** Rock

**Management:** Randall Wixen

**Booking:** Randall Wixen

**Publicity:** Mitch Schneider, SRO PR, 818-266-9285, mschneider@sropr.com

**Web:** laexplosion.com

**A&R:** Peter Wiley

The Last's story begins in the late '70s, when Randall Wixen and Vitus Mataré were attending UCLA. Mataré, the punky, poppy group's keyboardist, penned a rave review of a Dead Boys performance for the school's paper. Wixen, who hated the show, tracked him down with the mission of changing his opinion. Although he failed to do so, a friendship emerged. After firing their manager, Wixen filled the newly opened slot. He subsequently secured the group's first label deal with Bomp! Records.

The Last's debut, *L.A. Explosion!*, was a hit. Expectations were high for their follow-up. Wixen concluded they should leave Bomp! and secured a studio for them to record their sophomore release. Unfortunately, conflicts with the producer clouded the sessions for *Look Again*. The final product was garbage. "We put our hearts and souls into that record and the result was crap," laments Wixen, now a successful music publisher.

Ever since 1980, fans traded the officially unreleased recording. Test pressings sold for upwards of \$800. Joe Nolte, the band's guitarist and lead vocalist, tried for decades to solidify a proper release. Eventu-

***"We put our hearts and souls into that record and the result was crap."***

ally, Burger Records displayed a desire to make this happen. Although Nolte had concluded that touchups were unnecessary, Mataré insisted that the lost recording receive an overhaul. Since Burger expressed unwillingness to front such an endeavor, Nolte assigned Wixen to come up with an alternative.

Feeling uneasy toward aligning with Burger, Wixen suggested two other potential homes—Thirty Tigers and Fat Possum Records. Fat Possum won because they agreed to a complete reconstruction of the recording. They also gave free rein when designing the CD's booklet. Because they had recently signed punk legends X, who used to open for The Last, the decision felt natural. Not long after the agreement with Possum became cemented, Burger went belly up.

Nolte credits persistence with the album's eventual release, 40 years past those disastrous sessions. His takeaway is that musicians with albums deserving release shouldn't sleep on finding ways to make it happen. "Time is fleeting," he observes. "Don't wait. It's a grim perspective, but we are mortal." — **Andy Kaufmann**



# JOCELYN MACKENZIE

**Date Signed:** July 1, 2020

**Label:** Righteous Babe Records

**Type of Music:** Chamber Pop

**Management:** Josh Roth - Night Shop

**Booking:** N/A

**Legal:** Gandhar Savur - Savur Law

**Publicity:** Stunt Company

**Web:** jocelynmackenzie.com

**A&R:** N/A

"When I was a teenager," says Brooklyn-based singer-songwriter Jocelyn Mackenzie, "I thought that if I could ever be a successful artist, I wanted to be on Righteous Babe Records, because [label founder] Ani DiFranco really uses her platform as an artist and with her label she promotes the causes and artists she believes in."

As years passed, Mackenzie and her folk trio, Pearl and the Beard, would open for DiFranco, "I think 26 times," says Mackenzie. "Seeing her walk the walk about what she believes in is really a gift." When that band dissolved, she self-released the five-song *Unlovely EP*, which featured a collaboration with DiFranco, and then focused on writing a collection of songs intended for a string quartet, which would become *Push*, her debut 2021 release for Righteous Babe Records.

***"Having a manager definitely kick-started the process. They knew there was extra muscle."***

"After telling Ani for years about what I was working on, giving her demos, I finally asked about signing to her label, and she said, 'Oh, why not!' I had looked into other labels, just to see if there was any interest in the kind of music I was working on, but although I had a somewhat successful track record as a touring artist, I had no sales history. And I've seen my contemporaries sign with labels, thinking 'oh great, they'll promote me' and end up pouring their own money into it because they're not a priority or something. I knew that Ani is truly supportive, and that made it easy to sign to her label. And she knew from seeing me work all those years that I was willing to put in the time and effort."

Mackenzie had the entirety of *Push* completed when signing to Righteous Babe last year, which allowed her to maintain creative control.

"They have been incredible with promotion, even helping me with my Indiegogo campaign, and putting truly thoughtful planning into the whole process." She also hired a manager before signing and credits that move as an asset. "Having a manager definitely kick-started the process with Righteous Babe. They knew there was extra muscle."

The deal with Righteous Babe includes pushing *Push* and then examining the future.

"We created an arrangement that honors the work I put in prior to signing, but also allows us to develop a relationship over time."

— **Brett Bush**





**Date Signed:** February 2020  
**Label:** Park The Van Records  
**Type of Music:** Indie/R&B  
**Management:** Park The Van, parkthevan.com  
**Booking:** Beckie Sugden, X-Ray Touring, 44-0-20-7749-3500, Beckie@xraytouring.com  
**Legal:** Robert Horsfall - Sound Advice, 44-0-20-7619-6400, soundadvicellp.com  
**Publicity:** Anton Hochheim - Park The Van Records, anton@parkthevan.com  
**Web:** stevenbamidele.bandcamp.com  
**A&R:** Chris Watson / Phil Jones

In a world where posts are shared, texts are sent and links are clicked, it's reassuring to hear that flesh-and-blood, person-to-person contact can still be a powerful path to success. English singer, writer and producer Steven Bamidele found his label home in just such a way when a friend's mother was the officiant at the wedding of Phil Jones, an exec with Park The Van Records, and happened into a conversation with him.

"They got to chatting and she told me that I should expect an email from Phil soon," Bamidele recalls. "I was really excited and thankful... but I didn't hear anything from him so I decided to take a chance and email him myself. I didn't expect a reply, but he soon got in touch and we moved forward from there quite quickly."

Many artists dream of landing a deal. But few, if any, hope for one that sits squarely in the pocket of a pandemic. Bamidele got his toward the end of March 2020, which, of course, coincided with the worldwide COVID-19

*"I'd begun to fear that the moment was gone."*

outbreak. "Our conversations kind of ground to a halt until around July," he says of his signing process. "At that point I'd begun to fear that the moment was gone. Even if something was going to happen, the coronavirus made it impossible. Nonetheless, Phil got back to me in August, apologized for the silence and said that they still wanted to work together and the conversation picked up again. It's been a long process, but it came around. Park The Van will release my records and manage me."

Prior to his deal with Park The Van, Bamidele had been self-managed, but he'd had professional guidance. He's been active in music since 2012 and now makes his home in Brighton, about 50 miles south of London, which boasts a lively music scene.

Bamidele's 2018 single "Things Could Be Better" has earned over one million Spotify streams. His next single, "What Happens Afterward," is planned for a March release and he aims to record an EP later this year. Park The Van is an American label and management company founded in 2004 that also maintains a London office. — **Rob Putnam**



**Date Signed:** January 2021  
**Label:** Warner Records  
**Type of Music:** Rap  
**Management:** James Cruz - jcruccontrol11@yahoo.com  
**Booking:** CAA  
**Legal:** Angie Martinez  
**Publicity:** Aishah.White@warnerrecords.com  
**Web:** press.warnerrecords.com/cj  
**A&R:** jeff.juin@warnerrecords.com

When Puerto Rican rapper CJ released "Whoopy," it took off like a Bugatti. Its success was partially due to a pair of TikTok dance videos that used the song and went viral. To date, the official video for the amped-up banger has notched more than 118 million views. This, along with his other impressive chart statistics, triggered a host of labels into expressing interest in signing the rhymer who proudly calls Staten Island home.

One of those labels was Warner Records. The unfettered artistic freedom they offered appealed most to CJ. "They basically let me run free," he trumpets. He also digs the quality of their roster, serving shout outs to fellow hit makers NLE Choppa, Doja Cat and Saweetie.

After a Zoom meeting, the budding star flew to Los Angeles for an in-person powwow, during which he played the executives multiple records.

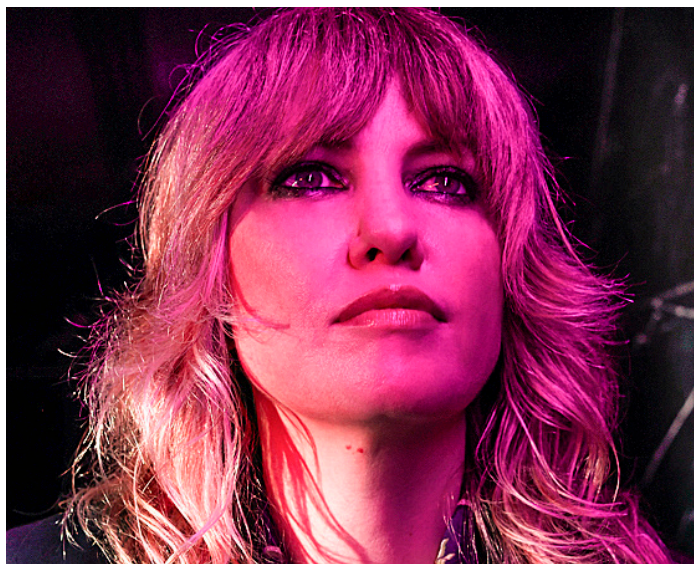
*"Kids have short attention spans, so I started making every song super-short and simple."*

His first signing, CJ claims contract negotiations were fast and easy. Because it culminated around his birthday, the signing was celebrated in a restaurant with friends and family by his side.

CJ attributes several factors to the recognition he's received. One is keeping his songs as brief as possible. "Kids have short attention spans," he observes, "so I started making every song super-short and simple." Another is his ability to drop Spanish vocals, helping him infiltrate the Hispanic market. A number of Latin artists have already expressed their desire to collaborate.

Before signing, CJ had already gained the attention of French Montana. Offering support and guidance for the newcomer resulted in his executive producing CJ's debut EP. Although Montana's endorsement didn't hurt his label-seeking game, CJ believes it's the raw intensity of his music that caused the most bites. "Hip-hop and rap were missing that feel, especially due to COVID," he opines. "I kind of filled that lane and brought some energy to the table." — **Andy Kaufmann**





### ▲ BMG Signs Ladyhawke

BMG has signed award-winning New Zealand singer-songwriter Ladyhawke to an exclusive global recording and publishing deal, including her entire back catalog ("My Delirium," "Paris Is Burning" and "Magic"), along with her new single "Guilty Love."

### ► Sony Signs The Kid

Sony Music Publishing has signed Australian artist, songwriter and producer, The Kid Laroi, to a worldwide deal. His 2020 debut mixtape, *F\*ck Love*, with singles "Let Her Go," "Diva," "Go" and "Without You," making him the youngest solo artist (17) to reach No. 1 on Australian ARIA Charts.



### ▲ Lockdown Podsongs

British singer-songwriter Jack Stafford launched his podcast while under lockdown in Southern Italy, hosting Zoom interviews of well-known people and writing and releasing a song about their conversation at the end of each episode. With three episodes a week, full details here: [podsongs.com](https://podsongs.com).

### Sony Snags Hamaki

Egyptian pop star, producer and TV personality, Hamaki, has signed an exclusive recording, licensing and distribution agreement with Sony Music Middle East, making him the first Arabic pop star ever signed to an international record label. Hamaki's music has garnered over a billion worldwide audio and video streams, and he has had success as a producer and TV celebrity, winning Best Arabic Act at the MTV Europe Music Awards (2010), Best Arabic Singer for the Murex D'Or and Best Middle Eastern Artist at the Big Apple Music Awards (2016), along with recognition as a coach in season 5 of *The Voice Arabia* and *The Voice Kids*.

Penned as a multi-year partnership alongside producer Hamdy Badr of Cairo-based production company, Craft Media, the deal is set to include the release of multiple singles, as well as an album for Hamaki in 2021. Badr is Egypt's leading producer and artist manager, having worked with some of the world's biggest Arab stars and having helped deliver *The Voice*, *Carpool* and *The Masked Singer* to Middle Eastern audiences. His partnership with Sony Music will include multiple Egyptian Pop projects and the ongoing development of artistic talent.

### Raleigh Gets Rich

Hit songwriter Denise Rich has signed with Raleigh Music Group, who will administer her catalog of songs including gems from the '80s, '90s and '00s recorded by artists such as Mandy Moore, Celine Dion, Mary J. Blige, CeCe Peniston, Chaka Khan, Sister Sledge and many more. See [raleighmusicgroup.com](https://raleighmusicgroup.com).

### LACBA Mechanical Licensing Collective Update

Royalty payouts are set to begin this month from The Mechanical

Licensing Collective (MLC), which was established and began operation under the Music Modernization Act on January 1, 2021. On April 14, the Los Angeles County Bar Association (LACBA) will be hosting a lunchtime expert Zoom panel to discuss topics including: next steps of the MLC and potential impact on the music industry, ins and outs of music licensing, and the role of the MLC and how it helps recording artists and songwriters increase royalty payments.

Panelists include: Dae Bogan from the MLC, Michelle Lewis from Songwriters of North America (SONA) and Steve England from the law firm of Jenner & Block LLP. The event will be moderated by Jonathan Larr from Icarus Law, P.C. and is free for law students and CLE members, \$25.00 for ELIPS members, \$35.00 for LACBA members, and \$50.00 for all other attendees. For full details and registration, visit [customers.lacba.org](https://customers.lacba.org).

### ASCAP: \$1.327 Billion in Revenue in 2020

ASCAP has announced it overcame the unprecedented headwinds of 2020 to continue its record-breaking revenue streak, collecting more than \$1.327 billion in revenues, a \$53 million increase over 2019.

"During a time period in which the global pandemic directly affected revenues for many companies that license music, ASCAP grew royalties for its songwriter, composer and publisher members by \$29 million, or 2.5%, for a total of \$1.213 billion available for distributions. Domestic distributions from ASCAP-licensed and administered performances hit \$891 million, an increase of \$22 million, and foreign distributions totaled \$322 million," said a press release.

"2020 challenged all of us unlike any other year in modern history. It also defined ASCAP's dedication to our members," said ASCAP CEO



### ▲ The Ladies of Springville

Indie-folk trio The Ladies release their latest album, *Springville Sessions*, this month, following their debut LP, *The Line*, in 2019. Combining folk, pop, jazz and choral sounds, and blending acoustic instrumentation with rich harmonies, it was recorded in an old Baptist church during lockdown.



Elizabeth Matthews. The ASCAP 2020 Annual Report can be viewed at [ascap.com/annualreport](http://ascap.com/annualreport).

## Akashic's Children's Lyricpop Series

Akashic Books has released two new books as part of their *Lyricpop* children's series, which feature song lyrics by renowned songwriters as illustrated picture books. The new releases include: *(Sittin' on)* *The Dock of the Bay* (lyrics by Otis Redding and Steve Cropper), with a story about a lonely cat, fishing on a dock, hoping a fish will bite soon, and *Humble and Kind* (lyrics by Lori McKenna, popularized by Tim McGraw), with a story about a family trying to stay humble and kind and that follows the family's daily life as they find ways to help each other and their community.

Publisher Johnny Temple says the series was created to engage all ages in reading and to connect children to music at an early age, adding, "We are looking to include a wide range of musical genres—including R&B, rock, pop, punk, hip-hop and country—to create books that appeal to a diverse array of children and families."

Full details and complete series listing here: [akashicbooks.com/subject/lyricpop](http://akashicbooks.com/subject/lyricpop).

## Head Check with Mari Fong

Following the suicides of Chris Cornell (Soundgarden, Audioslave), Chester Bennington (Linkin Park) and AVICII (Tim Bergling), seasoned musical journalist Mari Fong was left shaken by the loss of artists that brought so much joy with their music. Wanting to do something to help, she became an advocate for musicians and their mental health with the launch of her Check Your Head podcast in 2019, raising funds for the launch by hosting music events and partnering with charities to help provide solutions to the dramatic increase in suicides, addiction to self-medication, and other mental health issues.

As producer and host, Fong pairs leading mental health specialists with prominent musicians for intimate conversations around mental health, trauma recovery, and keeping well. With over 19 episodes behind them, the conversations continue. Past guests include Gilby Clarke (Guns N' Roses), Fred Armisen (Portlandia), Frank Zummo (SUM 41), Emilio Castillo (Tower of Power), Linda Ronstadt, and others.

Sponsored by non-profit, DBSA San Gabriel Valley, all donations are fully tax-deductible. Full details here: [checkyourheadpodcast.com](http://checkyourheadpodcast.com).

## 26th USA Songwriting Competition

Since 1995, the USA Songwriting Competition has been honoring songwriters, composers, bands and recording artists from all over the world, regardless of nationality or country of origin. Winners are selected by a committee of judges made up of record label publishers, producers, A&R experts from Universal Music, Warner, Sony and other industry professionals, gives entrants an opportunity to be seen and heard by leaders in the business and are eligible for radio airplay, as well as an opportunity to win a grand prize worth \$50,000 in cash and merchandise.

This competition provides an opportunity for songwriters, solo artists, and bands to make connections, open doors, and get their music heard by people in the know. As an early entry bonus, the first 1,000 entrants will each receive a free annual subscription to Acoustic Guitar Magazine. Full details here: [songwriting.net/enter-usa-songwriting-competition](http://songwriting.net/enter-usa-songwriting-competition).

**ANDREA BEENHAM (aka Drea Jo)** is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at [drea@dreaajo.com](mailto:drea@dreaajo.com)



## ▲ UPMG Scores Humberstone

Universal Music Publishing Group (UMPG) has signed an exclusive global publishing deal with 21-year-old U.K. phenom, Holly Humberstone, whose debut EP, *Falling Asleep At The Wheel*, had over 50 million streams. With four sold-out London shows, she kicks off her British tour this summer.



## ▲ Harris in the House

Following her highly praised 2018 debut, *Red Rescue*, the latest release from Jaimee Harris, *The Congress House Sessions*, provides stripped down, intimate recordings of her most popular singer-songwriter requests and is being released in collaboration with M.A.R.S. Label Group USA.



## ▲ Rod Abernethy Reaches the Top

Top award in the 17th Annual IAMA (International Acoustic Music Awards) and Best Folk/Americana/Roots Awards were both won by renown singer-songwriter Rod Abernethy for his song, "My Father Was A Quiet Man." Full list of winners here: [inacoustic.com/winners](http://inacoustic.com/winners).



## ▲ Fences Sculpt Failure

Singer-songwriter Fences (aka Christopher Mansfield), currently based in Big Bear, CA—and known for collaborations with Tegan and Sara and Macklemore—releases his first LP in 6 years, *Failure Sculptures*, this month.



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## Ari Herstand

### Returning to His Roots

A pillar of DIY knowledge in the music scene, Ari Herstand's latest venture reflects a return to his first love: songwriting. A self-taught pianist and guitarist from early on, Herstand's earliest melodies unfolded before he was old enough to recall details, and his first song was written with three guitar chords for a girl he had a crush on at 14. The release of the EP, *Like Home*, marks a return to his singer-songwriter roots after a seven-year hiatus.

Learning to play the trumpet in fifth grade, and playing in a band throughout high school, it wasn't until university that Herstand's love of storytelling and observational learning began. His trumpet teacher taught explicitly classical music, so he took a 45-minute bus ride to study with Prince's horn player, Dave Jensen, and, while the lessons only lasted a few years, the stories of Jensen's time with Prince left an indelible mark. "It was fun and I love jazz," shares Herstand, "but I quickly realized that I resonated more with songwriting and performing."

First writing for himself and playing coffeehouse gigs his freshman year, Herstand learned from studying those he looked up to—including Ben Gibbard (Death Cab For Cutie) for his lyricism, Ingrid Michaelson and her manager (Lynn Grossman) for their DIY genius, and Derek Sivers (founder of CD Baby) for his incredible mindset. The Minneapolis music scene had a massive impact in guiding him as a musician and teaching him to build a live, local, organic fanbase. More recently, Herstand has become an admirer of Jack Stratton and Vulpeck, gushing, "he is one of the most successful DIY artists of our time. I'm a huge fan of everything they've done and how they've built it."

Moving to a new community for co-writing and collaboration opportunities—after repeated heartbreak watching Minneapolis bands break up when they couldn't make a living, or were taken advantage of—Los Angeles presented hustle, accountability and encouragement. Best-known for his blog, Ari's Take, which was initially started to handle inquiries about his strategies, Herstand's podcast, book, and online music business school soon followed, all of which continue running today, propelled by a sense of responsibility and pride in serving other artists. Confessing that his art feels selfish, but that connecting with a crowd feels like Nirvana, Herstand now seeks a deeper connection with his audience, revealing that he feels much more comfortable getting vulnerable with the reciprocity of energy on stage than he does releasing his music on social media (where you run the risk of algorithm scrutiny).

*Like Home* navigates reinvention following a breakup after 11 years. While Herstand's business accelerated and friends thought he was doing really well, no one witnessed the struggle to process his pain. Forcing himself to write every Tuesday throughout 2019 and part of 2020 resulted in 40 songs, later narrowed down to six. "Drifting" describes numbness and shock over the split, while "Guard" details rushing into relationships when both parties are not on the same page. "The song is about me falling too quickly for somebody who wasn't reciprocating," Herstand admitted. "I was so open that year that I was offering [myself] to people who didn't deserve it and were really not looking for that from me." Ironically, the best thing to come from his catharsis was meeting his fiancé, Annabel Lee. The last track on the record—"Half Way"—was written the week before their first kiss, as he wrestled with moving the relationship toward romance, risking their friendship. Three weeks later, quarantine happened and Lee moved in. Her vocals feature on the final recording of the track.

When asked what he would like to be remembered for, Herstand responded quickly, "That I was a force for good in the music industry and that I helped people realize their dreams." As for some unexpected advice from the guy who encourages hustle? "Write more songs! None of the business matters if the product isn't there. The strongest work ethic in the world isn't going to be able to give you a career without that foundation."

Contact Rebecca Shapiro, Shorefire Media,  
[rshapiro@shorefire.com](mailto:rshapiro@shorefire.com). Learn more about Ari Herstand  
at [ariherstand.com](https://ariherstand.com)



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# How to Be an Amazing Top Liner in Today's Music Industry

**S**o what makes a good top line? The melody is the most important part of any hit song, but so are the lyrics. You need to be able to combine these two skills in order to make a song that people will want to listen to. Creating a memorable melody line is one of the most important skills, but the hardest part is creating a melody that works well with the music.

I like to be able to sit with an instrumental for an hour or more while I think of a great melody. Personally, it's all about how the music makes me feel; sometimes sad or happy, and even confused or angry.

I will start with humming a melody as I listen to the music and I make sure I have some type of device recording the melody ideas, like my phone or working within a DAW. A smart phones voice-memo app allows me to get down a lot of ideas without forgetting them, and is very useful when laying down different melody ideas.

Most of the time I'll just go right into the vocal booth and start recording ideas even before I have the lyrics straight to the DAW. Just a little advice when coming up with melody lines: Never come in singing the root note of the chord! If your chorus is in B, don't start your melody with a B. Starting on a different note will make the melody much more memorable and not boring. This will also help with the emotional level of the song. I use emotion to create for the next step in the songwriting process, which is lyrics.

Lyrics, for me, have to have a personal meaning. No matter what genre I'm working in. A good country song will have a flip phrase that's clever, an amazing Adult Contemporary song will have a strong meaning of loss, hurt, pain, or even happiness and growth. A rock song can be sad, angry etc. It doesn't matter what genre you are writing for, so long as you have a good "core" idea that is relayed in a memorable way.

Lots of songwriters I've worked with tend to jump ideas around throughout a song, and I've seen some writers have two entirely different themes in one song. The problem with that is, too many ideas in one song becomes very

confusing for the listener. You should listen to your lyrics after you have written them. Is this the message you are trying to relay? Is it getting through to the listener? Did you confuse the listener? Do you need to re-write a few parts? Is the melody working with the lyrics you created? You have to be able to constructively go through your song and pick out the parts that don't work with your core idea. This goes for the lyrics, melody and the music.

Sometimes after you start writing to an instrumental, you will find the music at one point is just not suiting your melody. So your fix to this might just be rewriting those sections with new music, and re-working the melody/lyric for the new part. Sometimes you might find, after

everyone can write a hit song. Hit songs take time. Everything needs to flow in the right direction. Don't rush to get your music out because of a deadline. Only put out your best work. You only have that one shot to make a first impression with your audience. Especially when you are a recording artist releasing these songs!

Let's talk about bridges. A bridge in a song is a way to change the song up a bit. I personally use the bridge to draw a conclusion to my core idea. It's a way to wrap up the meaning of the song. Bridges are very important to the flow, the audience likes to hear a resolution. Just like when you read a novel. You don't want to leave the listener with a cliffhanger.

Of course, this rule is meant to be broken at times. Some songs live off of cliffhanger ideas—Gets the listeners thinking. Personally, I like to be able to write songs where listeners can insert themselves into the narrative. The songs are relatable.

Relatable songs are the key to my success. I prefer to write about emotions and what I'm thinking or feeling when I hear the initial music bed. I like to write about how I reacted to certain situations, or tell a story or a situation, and when I get it just right, my audience connects to my

emotion via my melody and lyrics.

If you can find a good melody to push the listener into feeling your emotions, then you've got a hit! I also like to change up my voice from soft, to hard or breathy. This is the best way I know to convey emotion in a song. Don't just sing at the same level for the entire song, use dynamics. If you want a song to connect it has to have these dynamics vocally, lyrically and musically.

We all are given a different canvas, it's up to each of us to fill it with ourselves to create a masterpiece.



spending hours on it, that the lyrics are all over the place, and the story or theme of the song doesn't make sense. This is when you need to remove some lyrics and replace them with words that work with the core idea that you are trying to relay.

Being open-minded and constructive about your work is always your best bet. Some people don't like their work to be judged. This is something you need to get over. I always have 10 friends give my songs a listen after I am done. I like to hear their thoughts about the song, because I want to make sure my message actually got through to the audience. If it did, then I am successful! I also like to hear if they thought the song was boring or too short, to long, etc. If they say it's kinda boring and it drags, I know I have failed on a good melody for that song. So, after I have the opinions about my new song I can go back and start changing things to make it work.

Everyone can write a good song, but not

Hot AC/Pop artist **SHIMMER JOHNSON** recently released her debut recording *INNER ME* featuring the chart-topping single "Priceless." The project is available on all platforms worldwide. Contact Shimmer at [shimmerjohnson.com](http://shimmerjohnson.com) or via her publicist Tom Estey at [tomestey.com](http://tomestey.com).



# DROPS

For fans of country music and musical theater, **Lively McCabe Entertainment** and **CuzBro Productions** will present the world premiere of the musical *May We All* in June 2022 as a special part of Tennessee Performing Arts Center's **Broadway at TPAC** series in Nashville. The production's multi-week run will kickstart a national tour, and the country music score features hits from **Dolly Parton**, **Kenny Chesney**, **Florida Georgia Line**, **Miranda Lambert**, **Tim McGraw**, **Chris Stapleton**, **The Chicks**, **Keith Urban** and more. For more information, contact Jensen Sussman at [jensen@sweettalkpr.com](mailto:jensen@sweettalkpr.com).



The **Monterey Jazz Festival** launched a brand-new series of never-before-shared commissioned performances from the festival archives entitled *Evolution of a Groove: the Monterey Commissions*. Season one will include commissioned works from **John Clayton**, **Maria Schneider**, **Billy Childs**, **Bill Frisell** and other legends in jazz music. Most of these pieces have not been seen since the original performances and will be available through paid membership, along with access to 25 years of premiere festival performances. The episodes can be purchased separately or as a yearly subscription. It is hosted by MJF's Artistic Director **Tim Jackson** and includes interviews with commissioned artists. For a complete list of artists and broadcast dates, visit [montereyjazz-festival.org/evolution-of-a-groove](http://montereyjazz-festival.org/evolution-of-a-groove), and contact [elizabeth@montereyjazzfestival.org](mailto:elizabeth@montereyjazzfestival.org) for more information.

Rock and Roll Hall of Fame inductee **Richie Furay** released the *50th Anniversary Return to the Troubadour* on April 2. The live concert, released as a double CD and DVD concert film, was recorded with **The Richie Furay Band** at the Los Angeles venue in November 2018 in two sets: "Still DeLIVERin'" which encompasses **Buffalo Springfield** and **Poco** songs, as well as some of Furay's solo work, and "DeLIVERin' Again," a complete performance of Poco's classic 1971 classic album *Deliverin'*. The Troubadour show was a sold-out concert marking Furay's 50th anniversary return to the venue where Poco (originally as Pogo) performed their very first shows in 1968. **Timothy B. Schmit** of Poco and **Eagles** also joined Furay onstage for a few songs and introduced him. For more details, contact Mitch Schneider at [mschneider@sropr.com](mailto:mschneider@sropr.com).

Documentary film *Without Getting Killed or Caught*, directed and produced by longtime Americana music producer and executive **Tamara Saviano** and **Paul Whitfield**, captures the complicated relationship shared by legendary songwriters **Guy Clark**, **Susanna Clark** and **Townes Van Zandt**. Narrated by Academy Award winner **Sissy Spacek**, the film depicts the true story of Texas songwriter Guy Clark, wife Susanna and their friend and fellow song-



writer Van Zandt, on whom Susanna developed a passionate dependence. Initially scheduled to make its debut at the 2020 SXSW Film Festival, the COVID-19 pandemic pushed its world premiere to a virtual showing at SXSW in March 2021. Visit [withoutgettingkilledorcaught.com](http://withoutgettingkilledorcaught.com) or contact Maria Ivey at [maria@ivpr.co](mailto:maria@ivpr.co) for more information.

HBO's *Tina*, a feature documentary from Academy Award-winning directors **Dan Lindsay** and **T.J. Martin**, debuted March 27 and is available to stream on HBO Max. Through interviews with the musical icon herself conducted in her Zurich, Switzerland hometown, as well as never-before-seen footage and photos, the film offers an intimate look at the life and career of **Tina Turner**, from her rise to fame and abusive marriage to Ike Turner, to her survival of the relationship and improbable career comeback. The film also includes interviews with **Angela Bassett**, **Oprah Winfrey**, journalist **Kurt Loder** and husband and former record executive **Erwin Bach**, among others. Email [iana.iny@hbo.com](mailto:iana.iny@hbo.com) for more information.

# OPPS

**Chamber Music America** is accepting grant proposals of works scored for 2-10 musicians by American composers through April 23. Recipients will be awarded a commission fee ranging from \$5,000 to \$20,000 to support the creation and performance of a new work written in any of the musical styles associated with contemporary classical music. Women and ALAANA composers are encouraged to apply. For details, visit [chamber-music.org/programs/classical/grants](http://chamber-music.org/programs/classical/grants).

**2021 West Coast Songwriters International Song Contest** is now open to amateur and professional songwriters. Winners will be selected by an executive committee of prominent singer-songwriters and producers—including **Narada Michael Walden**, **Steve Seskin**, **Andre Pessis**, **George Merrill**, **Bonnie Hayes**, and will be evaluated on melody, composition, and lyrics (where applicable). Awards will be jointly presented to all authors/composers on any given song, with prizes as follows:

The Grand Prize will include a \$250 Sweetwater gift card, a performance spot at Sunset Concert, two songwriter conference registration passes, an opportunity to post a video of your song on the WCS YouTube channel, a pro-level membership for Songcraft.io, and one hour of one-on-one coaching with multiple award-winning songwriter, **Jane Bach** (Tammy Wynette, Reba McEntire, Collin Raye, Jo Dee Messina, etc.).

The Runner Up Prize will include one hour of one-on-one coaching with Jane Bach and a pro-level membership for Songcraft.io.

The winner in each category will receive an award certificate and WCS t-shirt.

All winners will be announced on the website, as well as via press releases and all social media platforms. Categories include:

Christian/Gospel/Inspirational, Reggae, World, Metal, Urban/Funk/R&B/Soul, Electronic/Dance/DJ, Adult Contemporary, New Age/Ambient, Blues, Broadway/Cabaret, Bluegrass/Country, Singer/Songwriter, Children's Music, Alternative Rock, Hip-Hop/Rap, Instrumental, Americana, Humorous, Rock, Latin, Folk, Jazz and Pop.

Deadline to submit is April 30, with full details here: [westcoastsongwriters.org/song-contest](http://westcoastsongwriters.org/song-contest).





With the **March Game Developers Conference Masterclass** program now behind us, the game development community now has the main conference to look forward to this summer, which will be held this year as an all-digital event due to the COVID-19 pandemic. The educational and business-focused event will take place July 19-23. Visit [gdconf.com](http://gdconf.com) for event updates and specifics.

The **Aspen Composers Conference** is now accepting proposals through June 30 from composers for one-hour lectures to take place at the 23<sup>rd</sup> annual event in August. These lectures can focus on the artist's own work, the work of colleagues or on a topic related to composition. Composers must have completed at least one

Score of the Year going to composer **Christopher Willis**, for his score for the Dickensian comedy **The Personal History of David Copperfield**, directed by **Armando Iannucci**. Film Composer of the Year went to **Daniel Pemberton**, while **Thomas Clay** won the distinction of Breakthrough Composer of the Year. For a complete list of winners and categories, visit [filmmusiccritics.org/2021/02/ifmca-award-winners-2020](http://filmmusiccritics.org/2021/02/ifmca-award-winners-2020).

Pioneering music TV series **Night Flight** launched a 24/7 TV channel dedicated to independent artists and labels on its streaming platform, Night Flight Plus. The new channel coincides with the arrival of reissue label **Dark Entries** on the apps, which will join the current



degree in music at a college or university. For more application information, visit [aspencomposersconference.com](http://aspencomposersconference.com).

## PROPS

At the **78<sup>th</sup> Annual Golden Globe Awards** held on Feb. 28, **Diane Warren**, **Laura Pausini** and **Niccolò Agliardi** took the award for Best Original Song for “**Io Si (Seen)**” from **The Life Ahead**, beating out tracks from **Judas and the Black Messiah**, **One Night in Miami**, **The Trial of the Chicago 7** and **The United States vs. Billie Holiday**. **Trent Reznor**, **Atticus Ross** and **Jon Batiste** snagged Best Original Score for **Soul**, in competition with **Alexandre Desplat**, **Ludwig Goransson** and **James Newton Howard**. For a complete list of winners and nominees, visit [goldenglobes.com/winners-nominees](http://goldenglobes.com/winners-nominees).

A new subscription streaming offering called **The Coda Collection** launched in February via Amazon Prime Video Channels, featuring an exclusive, curated collection of concert films, documentaries and series. Those included **Music, Money, Madness...Jimi Hendrix In Maui**, **The Rolling Stones On The Air**, **Johnny Cash At San Quentin** and **Miranda Lambert: Revolution Live By Candlelight**, among others. The founders include a range of musicians and music business professionals including **Janie Hendrix**, **Yoko Ono**, **Jonas Herbsman**, **John McDermott** and **Jim Spinello**. The channel is complemented with editorials, video interviews, original podcasts and playlists curated by former Chicago Tribune music critic **Greg Kot**. Contact Peter Quinn at [peter@bbgunpr.com](mailto:peter@bbgunpr.com).

The **International Film Music Critics Association** announced its list of winners for excellence in musical scoring in 2020, with the award for

Night Flight label partners that include **Sub Pop**, **Dais** and **Rvng Intl**.

**NFTV** and the new independent music platform, **NFTVi**, are available exclusively to Night Flight Plus members, offering original Night Flight episodes, and a mix of cult films, music documentaries, concert films and other videos. Contact Stuart Shapiro at [press@nightflightplus.com](mailto:press@nightflightplus.com) for further details.

Recently, London-based post punk band **Dry Cleaning** made their television debut on **Later... with Jools Holland** with a performance of “**Scratchcard Lanyard**,” a track from their debut album **New Long Leg**, which dropped April 2. The performance along with the track's official video can be found on YouTube. For more information, contact Jacob Daneman at [jacob@pitchperfectpr.com](mailto:jacob@pitchperfectpr.com).

In March, L.A.-based four-piece band **The Regrettes** and N.Y.'s **Stuyedeyed** unveiled short documentary films as a part of the annual **Dr. Martens Presents: Music & Film Series**, which spotlights artists in the L.A. and N.Y.C. music scenes working and aspiring toward a better world. In these episodes, The Regrettes discuss their newfound appreciation for their home and hopes that the pandemic will foster more compassion, while Stuyedeyed shared their goal to spread awareness about the city's issues of economic inequality and police brutality. Learn more about the series at [drmartens.com/us/en/dm-presents](http://drmartens.com/us/en/dm-presents) or contact [gflisher@shorefire.com](mailto:gflisher@shorefire.com) for more information.

**JESSICA PACE** is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including *American Songwriter* and *Music Connection*. Contact her at [j.marie.pace@gmail.com](mailto:j.marie.pace@gmail.com).

## Out Take



## Jenna Andrews

Songwriter/Producer/The Green Room Founder

**Web:** [linktr.ee/thegreenroomtalks](http://linktr.ee/thegreenroomtalks)

**Contact:** Caitlyn Long, [caitlyn@nadia-alipr.com](mailto:caitlyn@nadia-alipr.com)

The Grammy-nominated Jenna Andrews has worn a lot of hats within the music industry, including A&R executive, producer, singer and songwriter—with song credits including BTS' “**Dynamite**” and Benée's “**Supalonely**”—but perhaps her greatest passion project has been the creation of *The Green Room* series, which launched last year.

“Right before the pandemic hit, I was out to lunch with my manager and talking about what happens in a writing room and how therapeutic it is,” Andrews says. “We’re purging our feelings into songs, and it would be cool to create a green room type of thing to take a look at the creative process of how songs come about, but also have open conversations about the psychological impact it can have.”

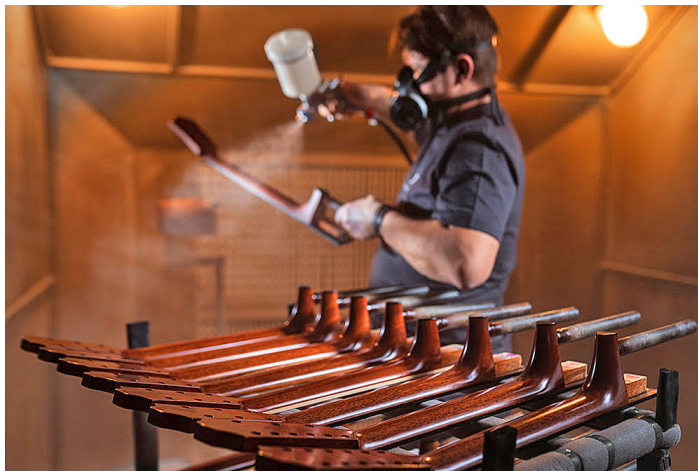
The series, hosted by Andrews in partnership with Jed Foundation and She is The Music, features candid discussions with artists and mental health professionals, offering a behind-the-scenes look at the creative process with a focus on mental health. Past guests have included Tegan and Sara, Rebecca Black, Emily Kinney and Lennon Stella. Andrews says the series was inspired not only by her own personal dealings with anxiety, but the prevalence of mental health issues within the music industry. “There’s comfort for listeners in hearing these stories. I think because of the isolation of the pandemic, people are forced to be less private about what they’re going through, and that’s the positive side of it,” Andrews says. “There are a lot of negative connotations associated with mental illness and that can be very toxic, but I think people are acknowledging it more and more as a real issue.”

Recently, Andrews partnered with Taylor Guitars to donate a guitar for each episode, signed by the featured artist, with proceeds dedicated to emotional health and youth suicide prevention.



## ► Adam Lambert at Stonewall Day

Adam Lambert, on behalf of his Feel Something Foundation and Pride Live, is curating musical performances for Stonewall Day 2021, a virtual celebration of the LGBTQ+ community, to promote positive messages from Stonewall Day Ambassadors and special guests who include artists of diverse genres, generations and cultural backgrounds. Lambert hosted two Stonewall Day Unplugged concerts and conversations, leading up to the main event June 6.



## ▲ Antibacterial Guitar Necks

Furch Guitars, the Czech-based manufacturer of premium acoustic guitars, has added an antibacterial additive to its guitar neck finish. This latest addition of certified antibacterial varnish containing silver nanoparticles, minimizes the amount of harmful microorganisms on the neck of the instrument and also increases overall comfort while playing. The neck is, by nature, one of the most handled areas of any guitar. The satin finish is even smoother and reduces friction at the hand while moving along the neck of the guitar, allowing for faster and more accurate playing.



## ◀ Patti Smith and Eddie Vedder Open for Dalai Lama

Tibet House N.Y. held its 34th annual benefit concert. But this being the year of living COVIDly, artists performed remotely, with an eclectic lineup including Patti Smith, Eddie Vedder, Annie Lennox and Cage The Elephant. Smith and Vedder were, in effect, warm-up acts for the Dalai Lama, who headlined the show with praise for Tibet House's accomplishments in philosophies, arts and culture. The show was closed out with a performance by founder Philip Glass with Saori Tsukada and Tenzin Choegyal. — Rob Putnam



## ▲ Planet Classroom Network

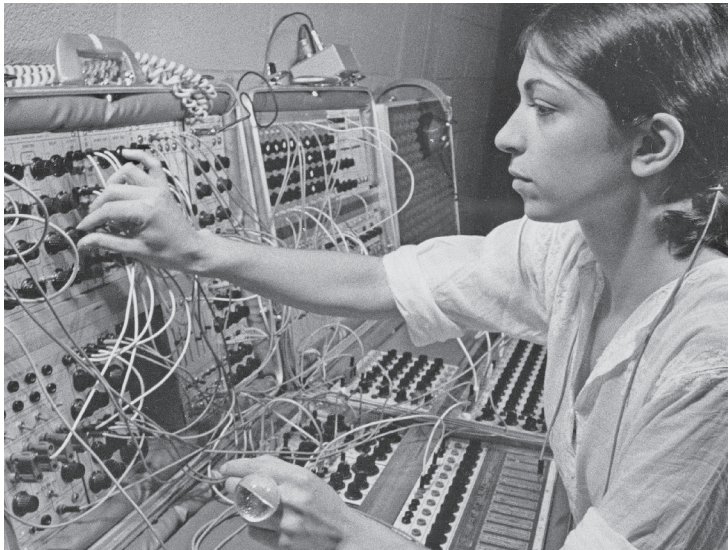
Planet Classroom is a global media network for youth, by youth, that brings together musicians, dancers, video game creators, filmmakers and innovators to entertain, educate and engage. Recent episodes on Planet Classroom's YouTube channel raise awareness on the 463 million students around the world with no access to technology, and feature video presentations from youth in Malawi talking about the challenges of learning in the Pandemic.





### ▲ Six60 Plays Stadium Shows in New Zealand

In a scene that reminds us of the “before times,” New Zealand’s biggest pop band, Six60, recently headlined the 32,000-person capacity Sky Stadium and Claudelands Oval on their Six60 Saturdays tour. Six60 have performed in front of a whopping 100,000 COVID-free fans this year across their epic outdoor concerts—a rarity for the music industry in 2021. Frontman Matiu Walters says, “I remember being in lockdown and wondering if it would end. Wondering if we were going to be able to play a show. So, there is hope out there.”



### ◀ Suzanne Ciani’s Digital Archive

Electronic music pioneer Suzanne Ciani has begun the preservation of her music catalog with engineer Bill Smith, head of Archiving at Hollywood’s United Recording. After studying music technology in college, Ciani moved to N.Y.C. and modernized sound design for TV advertising, including creating Coca-Cola’s pop-and-pour sound.

Regarding her archive, Ciani says, “There is a timestamp on all of these formats because they don’t last forever. I knew I had to reclaim the future of these raw materials.”

Pictured is Ciani and her Buchla synthesizer in 1973.

### ► Gibson Partners with Universal in China

Gibson has formed a full-scale partnership with Universal Music Publishing Group in China and Hong Kong, offering tailor-made support for artists, songwriters and producers in China. In addition to Gibson outfitting UMPG China’s professional recording studios in Beijing and Shanghai, the guitar company has backed UMPG songwriting camps and artist events. UMPG and Gibson are committed to supporting charity campaigns and causes that serve the music community. Pictured is UMPG China Managing Director Joe Fang (l) and Gibson China sales director Wells Wang (r) with the top three songwriting camp winners.



## MUSIC CONNECTION

### Tidbits From Our Tattered Past



#### 1991—Ice-T—#15

Ice-T graced this cover of *MC*, speaking candidly about his business:

“I did a deal with a record company—a five million dollar deal—and the dude was like, ‘Let me hear the records.’ I said, ‘I ain’t gonna let you hear the records... You’re bettin’ on me. Sign the check.’”




#### 1996—Kiss—#17

On the eve of their long-awaited reunion tour, *MC* featured Kiss on our cover, speaking to both Paul Stanley and Gene Simmons, as well as the band’s manager Doc McGhee and the Mercury Records’ marketing team.

Expressing his fondness for music critics, Simmons stated: “Anybody who doesn’t write songs or who isn’t in bands, who comments about music, really is a useless form of life.”





"I'M A STAUNCH  
NONBELIEVER IN GENRE."  
- JACOB COLLIER

PHOTOS BY ALEXANDRA GAVILLET



It's a weekday afternoon in late February, less than two weeks before 26-year-old music prodigy Jacob Collier would venture Stateside to add another gold statue (his 5th) to his collection of Grammys, and he is psyched about some breaking news. In the past 48 hours, the multi-hyphenate, impossible-to-categorize virtuoso learned he can finally start to reroute the tour plans that he—like so many of his peers—had to table due to the COVID-19 pandemic.

"It's always such a thrill to be among the people," he said via telephone from his home studio in North London. "It's always nice to connect with people in real life."

That may sound like a candidate for understatement of the year, until one is reminded that Collier built the bulk of his artistic foundation by himself, recording in the aforementioned studio and touring initially by playing a litany of instruments onstage by himself. For the one-time juggler of musical instruments, making music has been a single, solitary process until quite recently.

Even in the social media age, it is a tall order for a musician to market himself while eschewing genre and other labels, transcending to a level most artists can't achieve until deep into their career. But with dedication to his craft, a singular focus on learning music theory to its fullest capacity—and with mentor Quincy Jones in his corner—Collier is proving himself able to do so.

It was on that note that *Music Connection* caught up with Collier for a lengthy conversation about his upbringing, his aspirations and his already-impressive

be really unhelpful.

I really want to change genres, push them. I found myself borrowing musical language [from a number of areas of sound] and then wanting to make a series of albums that would span them all. So I embarked upon *Djesse* [a four-volume project].

*Djesse Vol. 1* [which features the Metropole Orkest] is essentially an orchestral album and borrows from that sound world. *Vol. 2* revolves around alternative folk guitar strumming. This latest album [*Vol. 3*, released in August], shows a more romantic side of my music, and [incorporates more] digital music.

So many of my friends who are musicians and people who I really respect tend to incorporate all sorts of different flavors. Our job as musicians is to express the world as we experience it. I've always been such a sponge of different genres. I find it gratifying.

**MC:** Who did you identify as models for crossing genres?

**Collier:** I think there were different people who were doing it different ways. Stevie Wonder has this unique ability to combine the language of Motown with the language of jazz with the language of songwriting and storytelling. And it was all based around the theme of joy.

**MC:** Do you recall the first time you heard Stevie Wonder or the first time music in general had an especially strong impact on you?

**Collier:** It's a great question. I have a memory of sitting on my mother's lap, probably

Cubase, which is basically multi-tracking software. I could play piano, drums and keyboard, and I started to build on it. Then I had singing lessons and reached the point where I wanted to explore music even more.

I would buy a used electric bass or guitar. I kind of knew what I wanted to do, but I didn't have any technical skill whatsoever. So it was almost reverse-engineering music out of the instrument. It was a pretty scrappy, unconventional way of getting results.

**MC:** Can you talk more about harmonization, perhaps in more layman's terms?

**Collier:** Yeah, sure. So, musicians like to think of music as being rhythm and melody and harmony. Harmony is how the notes fit together. There are multiple ways of harmonizing every single melody that exists. I gradually start to stretch it into further and further realms of complexity, density—and, in so doing, I try to surprise myself as much as I can.

**MC:** So you don't subscribe to the theory that there are a finite number of songs that can be created?

**Collier:** No, I don't subscribe to that at all. [Laughs.] I think we get used to certain systems being paramount. There is one particular way of organizing essentially infinite frequencies into a 12-step system, by which I mean there are 12 notes within every octave. But we haven't even scratched the surface of all the songs that can be written. There is a great, unending amount of songs that can exist.

# JACOB COLLIER:

## COLL OF THE WILD BY KURT ORZECK

number of achievements (including, after March 14, five Grammys).

**Music Connection:** How did you manage to establish yourself outside genre, particularly as a young artist? How did you avoid getting pigeonholed?

**Jacob Collier:** When I was about 16 or 17, I got interested in jazz and was fascinated by musical harmony in particular. I wanted to dig deeper into musical learning and encountered the construct of classical music. I started to understand the subsets of melody but never really saw the point of [labeling my music by genre]. It makes it easier for people to sell music, but ultimately I thought it would

about 1 or 2 [years old], and watching her play the violin. My mom is a super-special musician who gave me a huge connection to play with music as a language. She would play me everything from Stravinsky to Björk. But one of my earliest memories was the sound of her violin. I can remember discovering Stevie Wonder probably [when I was] about 4 or 5 years.

**MC:** What a wonderful, heartfelt gift it must have been to invite your mother to guest on *Djesse Vol. 1*.

**Collier:** Oh, absolutely. It was a magical, special moment. When I was a 7-year-old, I got access to a computer program called

**MC:** One of your most impressive accomplishments is discovering a key that hadn't previously existed. How did you know when you had done that, and how did you verify the key hadn't existed?

**Collier:** I was determined to try to find a totally new terrain. I wanted to achieve a key change that did not just go from one key to another, but from one key to another that did not exist. And I found a half-flat that did not exist on the piano. With the power of technology, you can achieve all sorts of things nowadays.

**MC:** Just to clarify, were you only formally taught in singing? Did you pursue music theory on your own?



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**Collier:** I was self-taught until I was about 18 years old. Then I went to music school for a couple of years. I was mostly doing just piano. I experimented on my own and came up with my own language and rhythmic language. I was already making YouTube videos at the time and things were beginning to happen. But I'm fundamentally a self-taught musician.

**MC:** Could you have existed as a musician in an age when so much technology isn't available to create music?

**Collier:** I think I would have found a way to make it work. But I'm proud to be alive at this time. It's a really connective time, if you're determined to make it so. You can kind of do anything, create something new. There are so many resources that you can have in your own home. But maybe I would have been an astrophysicist or an English teacher if I had lived at a different time.

**MC:** Your music encompasses a joyfulness similar to what you described finding in Stevie Wonder's material. Did that come up in your initial conversations with Quincy Jones?

**Collier:** Oh, man. He's such a godfather to so many people. He's reached millions of billions of people. His musical legacy stretches through so much history and so many storytellers. He arranged for Ella Fitzgerald, Billie Holiday, and countless band leaders and bands.

We've talked about music a lot. He has a kind of joy that still shines through, even though the industry has changed a lot over the last 70 years.

He's been very, very encouraging to me about doing things on my own terms and in my own time. When he first called me up, I was completely gobsmacked. I was very protective of my music. I didn't want to be labeled. I didn't want to give up any of my creative control. I didn't want to be forced to do anything that I didn't want to do. I knew that I had a journey ahead of me and a process I wanted to do myself.

We would just hang out and be friends. Talk about music and what it meant to him to work with legends. He'll say, "Oh, one time I was over at Stravinsky's house ..." He can talk about those legends as human beings, not just legends.

**MC:** A lot of the artists you've cited as influences—Sting, Stevie Wonder, Michael Jackson—they really branched out into different areas of music later in their careers, not at the beginning. Did that topic ever come up in your conversations with Quincy Jones?

**Collier:** We didn't really talk about it too much. I guess we didn't plan anything out. I think he trusted my space, and I trusted him too. A lot of people move into more challenging areas. And in some ways I'm doing

the opposite. I started in the depths of musical harmony and rhythm and figuring out how to get this language to the mainstream, into pop music.

He is an example of someone who really, as the first black music composer, transcended many, many different sounds and brought people together. He's the great teacher. He says you have to be making a life, not a living.

**MC:** That's very sage advice. Did he also guide you in organizing the *Djesse* project?

**Collier:** Yeah, absolutely. I had so much material. I wanted to bridge cultures, languages—American folk music, African music ... take little ingredients that will fit together to make a big puzzle. It's really very satisfying when you get the arrangement right.

**MC:** How much material do you still have on hand?

**Collier:** I've got like a hundred demos. It's just insane. But, you know, I create all the time. And the *Jacob* in 2021 is such a long way away from the *Jacob* in 2017. I have a ton of insane collaborations for *Vol. 4* that I cannot disclose. But I'm really, really excited they're going to be a kind of conclusion to four years of my life.

**MC:** To touch a bit more on one more topic you brought up earlier, what was the breakthrough moment when you went from being a solitary musician to being a musician who is open to collaboration?

**Collier:** The moment of truth for me was after I finished my first album, which I recorded here in this room. It was a really purely solitary thing that I produced. The one-man show was great; it was basically me at the center of certain instruments, including a piano and drum kit and percussion and keyboards, guitars, all sorts of stuff. And I would be essentially re-creating the sensation of being here in my studio. And it taught me so much. I can't begin to tell you, you know, as a major introvert and somebody who does things that are quite difficult ... to be onstage took some degree of learning, and I had to learn how to be sustainable energetically, because it was really exhausting over the course of those 250 shows. By the end, I was completely hooked. I just couldn't get enough.

But there was a massive transformation. By the end of the tour, I wanted to connect with musicians in a much bigger way. And so I figured if I could do something collaborative, I may as well do it in the biggest way I could. I made a list of musicians that I wanted to collaborate with, and to my delight, I achieved a higher understanding of different people's worlds.

**MC:** Given the halt that came with the pandemic, to where do you want to travel the most when you're able?



# QUICK FACTS



- When he was 10 years old, Jacob Collier played the role of Tiny Tim in a production of *A Christmas Carol* by Arthur Allan Seidelman.
- Collier notched three nominations for the 2021 Grammys: Album of the Year (*Djesse Vol. 3*, for which he contributed songwriting, production and engineering/mixing); Best R&B Performance (“All I Need” featuring Mahalia and Ty Dolla Sign); and Best Arrangement, Instruments and Vocals for “He Won’t Hold You” (feat. Rapsody).
- Additionally, Collier sang on another Album of the Year nominee, Coldplay’s *Everyday Life*; another song nominated for Best Arrangement, Instruments and Vocals (Becca Stevens’ “Slow Burn”).
- With his Album of the Year nomination, Collier became the first artist to receive notice in that category without breaking into the Billboard Top 200.
- Collier went viral in 2012 with YouTube covers of songs by Stevie Wonder and other iconic musicians. Two years later, he started a residence at the Massachusetts Institute of Technology and collaborated with faculty, researchers and students on an innovative, interactive one-man audio/visual endeavor.

**Collier:** I think I just want to go to Iceland and do nothing. I want to go to Reunion Island, which is off the east coast of Madagascar.

**MC:** Is there one genre or sound that you would like to explore a bit deeper?

**Collier:** I’d like to get more into heavy metal. And Bulgarian pop and folk music.

**MC:** Speaking with probably the only musician on the planet who is simultaneously exploring metal and Bulgarian folk music, it’s been an honor speaking with you.

**Collier:** Oh, you’re so welcome. The pleasure was all mine. **MC**

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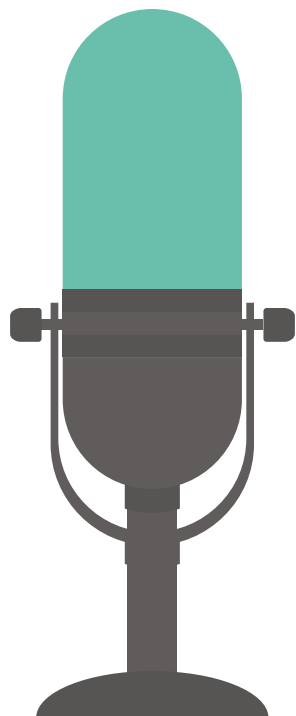
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# Singers Sound-Off

# 2021

BY ERIC HARABADIAN

Crossing all genres and having a strong lyrical point of view is what you'll find with this year's assemblage of vocal artists. Each share thoughtful and compelling personal stories and career perspectives for the benefit of fan and musical peer alike. Join us for conversation with Austin-based singer-songwriter-instrumentalist Bonnie Whitmore, Nashville veteran Wendy Moten, Lake Street Dive front person Rachael Price, Body Count lead vocalist and solo rapper Ice-T and the legendary Sir Tom Jones.



# Rachael Price

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Since 2004, the quintet known as Lake Street Dive has steadily built a reputation as a band that musically delivers on all fronts. National Public Radio proclaims “They take all the most fun bits of pop, soul, disco, jazz, rock & roll and stitch them together into something all their own.” They’ve amassed a hefty catalog of fine original recordings, culminating with their latest full-length release *Obviously* (Nonesuch). Lead vocalist Rachael Price sheds light on her personal journey and the band’s approach to the creative process.

## First Professional Gig

I’ve been performing since I was 13 or 14. But I think my first recollection was opening up for Joshua Redman at a jazz festival in Iowa. I started traveling with a jazz trio when I was 19 or 20 and that was one of the first gigs I got. It was crazy.



“Singing is physical, but there are a lot of mental hurdles you have to get over to perform.”

## Performing Cover Songs

We look for a few things. Will the song work if we completely take it out of context that people know it? So, if we change the feel drastically, does the song still have legs? We’re aiming to make people feel comfortable by a song they know, but we want them to be surprised hearing it in a new light.

## Vocal Health

It’s like being an athlete. You have to approach things holistically. You have to get a lot of sleep and drink a lot of water. You have to meditate and exercise to keep your body and brain healthy. You have to deal with stress and anxiety because singing is physical, but there are a lot of mental hurdles you have to get over to perform.

## Songwriting Process

We’ve always written songs in the classic form, with our feelings. Therefore a lot of our songs have centered on love and heartbreak. But we’ve moved into a territory where some of our songs deal with social and climate change and gender inequality. Over time we’ve stumbled a little bit, in terms of focus. But I think a lot on the current album is very focused on these issues.

## Career Advice

Singers should study singing from a historical perspective. Don’t just focus on yourself. Do a really deep dive into your favorite singers and find out who influenced them. That’s a way to form a deeper and more profound sound when you sing. •

# Ice-T

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Rapper-vocalist, producer, author and actor Ice-T has covered many artistic bases in his career. Since 2000 he has been a household name on television as detective Odafin Tutuola on NBC’s *Law & Order: SVU*. Perhaps his biggest role, however, has been frontman for metal-tinged rap-rockers Body Count. Their seventh, and most current release, is titled *Carnivore* (Century Media/Sony) and features the Grammy-nominated single “Bum-Rush.”

## Vocal Conditioning

The only thing you can do for your vocals is just try not to overdo it. The worst way to rip your vocals is to not be able to hear yourself and compete with the instruments. When I rehearse with the band I really don’t do vocals while the band is practicing because they’ve got their guitars turned up so damn loud. My brain will say that I need to be louder than that. I’ve always had issues with vocals. I don’t really have any tricks. I just don’t talk on tour. I save my vocals for the stage. There’s no trick once you shred them to make them come back.

## Musical Influences

I was listening to normal metal and punk rock like Black Flag, Slayer and Suicidal Tendencies. I was like, “These guys aren’t really singing, they’re kinda just shouting.” I can do that. New York hardcore was also very influential. We never called our style rap-rock, though. Rap is different. Rap is funky.



“The worst way to rip your vocals is to not be able to hear yourself and compete with the instruments.”

## Body Count’s *Carnivore*

All my albums are just continuations. You can put them all together, shuffle the tracks, and they’ll all have the same energy. I don’t really reach out of the box for a sound or try to come up with anything different.

I feel that people who like Metallica want to hear another Metallica album. They don’t wanna hear Metallica venturing off into some new realm. If I was gonna venture into some new realm I would just create a new name for the band. My songwriting process is where I make songs that people can sing along or vibe to. I just keep it hard, aggressive and in the pocket. Also, I try to deal with different things. A Body Count album will always be political, with something evil and kinda violent on it as well.

## Personal Music Listening

For metal, I don’t really listen to other people because I try to keep my ideas and sounds pure. I’m listening to smooth music. I’m listening to artists like Rob Mariciano and different types of rap. I listen to very mellow music most of the time. But when I go into the studio, then I try to destroy your eardrums. •





“There’s the head-versus-chest voice. And knowing how to go between them and utilize that is essential.”

## Bonnie Whitmore

**Contact:** Wendy Brynford-Jones, [wendy@conqueroo.com](mailto:wendy@conqueroo.com); [bonni whitmore.com](http://bonni whitmore.com)

Bonnie Whitmore has spent the better part of two decades on the Austin, TX scene playing bass and singing behind some of the biggest names in Americana music. Eliza Gilkyson, Jimmie Dale Gilmore, Butch Hancock and a host of others have all been enhanced by her multiple talents. With her latest solo venture *Last Will & Testament*, Whitmore emerges center stage, with an original collection of songs addressing suicide, rape culture, love and loss, personal freedom and the great American divide.

### Musical Influences

I would have to say my mother. She is a classically trained vocalist and teacher. As an adolescent Bonnie Raitt’s “Nick of Time” and Tracy Chapman’s self-titled record were in my parent’s collection. I would take them in my room and listen to them over and over again.

### Instrumentalist and Singer

I started playing bass at eight years old. My dad needed a bass player in his band. He taught me the Nashville number system. Being able to sing and play bass is a difficult thing to do. But I started so young, it just came naturally. I also play cello and acoustic guitar.

### Working in The Studio

*Last Will & Testament* was a co-production of me and Scott Davis. He’s worked with A Band of Heathens and a number of people. Between us we were able to create pretty elaborate arrangements for stuff. I think my forte is doing vocal arrangements. I like to create horn-like sounds. And Scott is able to create orchestrations, with

synth options and strings. I liked working with Scott and the other folks on this album because we turned into our 12-year-old selves. We all wanna explore, and there are no bad suggestions because that’s where the magic comes from.

### Vocal Health

I take Mucinex daily. That’s helped me with issues around my vocal cords where mucus is involved. I know that’s not for everybody. I do vocalese because of my mom. I was really lucky to have a direct line to someone who knew how to maintain their voice. It was even to the point that my mom didn’t want my sisters and I to be cheerleaders because she didn’t want us to scream. I have a lot of power to my voice. And I’ve learned how to use it, without damaging or hurting myself. There’s the head-versus-chest voice. And knowing how to go between them and utilize that is essential. The other thing is, when you want to get to a note, don’t push up to it. Envision above it and come down. That way you’re not pressuring your vocal cords in that direction.

### Proper Training and Enunciation

My sister and I didn’t wanna go into classical music, so the wrong assumption is I don’t wanna sing that way. But the reality is, if you learn proper technique you can apply it to any type of music. And enunciating is very important. You can have a really beautiful voice, but nobody knows what you’re singing. Words are really important to me so I love when people say they understand what I’m saying. The story of a song to me is more important than the melody that drives it. I’m a student of songwriters like James McMurtry and Mary Gauthier who are so particular and poignant about what they have to say. •

## Wendy Moten

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Wendy Moten is revered in industry circles as a singer’s singer. Since the early ‘90s she has carved out a career as a first-call session musician and side person to the stars. She’s sung everything from pop and R&B to jazz. But Moten has truly found her calling in Nashville as a member of Vince Gill’s band and recording her long-awaited traditional country album *I’ve Got You Covered*.

### Background and Vocal Training

My dad was a choir director. When I was eight or nine he would make extra money teaching local choirs new gospel songs. I was with him and got all that ear training and watched him work with, and empower, non-professional singers. I also worked at a theme park in the summers as a teenager. That taught me how to be at work on time and keep my voice together. We had four 20-minute shows a day. That was the first time I ever got paid to sing. I couldn’t believe it.

### Vocal Coaches, Techniques and Support

In L.A., I’ve worked with Seth Riggs and David Stroud, and Brett Manning in Nashville. I wanted to try and see what I could add to my arsenal. They were all very helpful and never tried to change me as a singer. I vocalize more when I’m getting ready to go into the studio than live. And I don’t know why that is. Maybe because in the studio you can hear everything (laughs)? I also drink Alpine Apple Cider tea. It’s a nice flavor and just warms everything up. I drink that before every show and every session.

### Musical Influences

Television theme songs are where my first ear training came from. The *Perry Mason* theme and *Hawaii Five-O* were brilliant compositions. They just intrigued me and I needed to memorize them. In the ‘60s and ‘70s integration was a new thing and television was a way to invite people who don’t know anything about you into your world. It was a way to teach us about each other without having to leave your home.

### Working in the Studio

In the early days I completely relied on my manager and producer because I had no idea who I was as an artist. I didn’t have the vision. Now that I’ve been in the music business 35 years I know who I am. And when I’m working with a producer, if they match all the things on my checklist then they’re the right person.

### On “I’ve Got You Covered”

I was working with Vince Gill and I talked to his steel guitar player Paul Franklin about my idea for a solo album. He thought it was a great idea and encouraged me to mention it to Vince. To my surprise, Vince helped me choose the songs and produced the album as well.

### Working With Julio Iglesias

I was his duet partner for 15 years. He taught me a lot about being a great storyteller and communicator. I felt I was getting paid to become a great artist. He was a perfectionist and had high expectations for me. I learned how to sing in several languages where I was given songs at sound check and had to learn them quickly. I developed a system and it prepared me for working with so many other great artists.

### Career Advice

There is no competition. The competition is between you and yourself. There’s only one Whitney Houston, and I was never gonna be like her. There’s only one Whitney and there’s only one me. You’re challenging yourself every day. You wanna do great because “YOU” wanna do great, and you wanna grow. •



“The competition is between you and yourself.”



# Tom Jones

Contact: Joe Sivick, joe@missingpiecegroup.com; tomjones.com

"It's Not Unusual," "Delilah," "What's New Pussycat?" and a host of others are standards that emerged from the '60s musical movement known as the "British Invasion." The voice behind those hits was none other than the now legendary Sir Tom Jones. At 80 years young, he's riding high on a career resurgence that began in 2010, with the blues and gospel-driven album *Praise & Blame. Spirit in the Room* (2012) and the auto-biographical *Long Lost Suitcase* (2015) followed. Jones' new release *Surrounded By Time* (S-Curve Records/BMG) embellishes on that path and may prove to be the beloved Welshman's most significant and personal statement to date.

## *Surrounded By Time*

This is the fourth album I've done with producer Ethan Johns (the Staves, Kings of Leon) now. My son Mark co-produced the album and it is different from the previous three in that we used different sounds. They told me they wanted it to sound different and I thought that was fine as long as it still sounded like me. And the songs are important too. To me, these songs are more important to my time in life than songs I've done in the past.

## Specific Songs on the New Album

I've got a great keyboardist, Neil Cowley, on this new album. I mentioned the songs being important. "I'm Growing Old" is just me and Neil on piano. I got that song in the '70s when I was in my 30s. Bobby Cole, who wrote it, was working with a trio in Las Vegas. It wasn't right for me in my 30s, but I held on to it all these years. This was one of the first songs I showed to Ethan. I felt now I was old enough to do it. And the Tony Joe White song "Old Mother Earth" was important for me to do because it applies to climate change and global warming. We can't keep taking from the earth. We've gotta give back!

## Vocal Health

I drink a lot of water, I sleep and I use these lozenges, called Vocalzone, developed by a Welsh doctor. It's like this menthol licorice thing, and I pop a couple of those in my mouth before a show. It really keeps your airways open. I also try to avoid two shows a night. In Vegas I used to have to do that for a month straight. You don't wanna warm your vocal cords up, cool them down and then warm them up again. It's better to do a two-hour show straight through, which is what I do now.

## Collaborators

I grew up in the '50s listening to Elvis Presley, Jerry Lee Lewis, Little Richard, Fats Domino and Chuck Berry. When I had my TV show *This Is Tom Jones* in the late '60s/early '70s I had Jerry Lee on the show. I also did a *Midnight Special* with Chuck Berry. These were all very memorable for me. I sang with Elvis Presley in Vegas in his suite most nights after a show. I also got to sing with Aretha Franklin. I was so lucky to have worked with these people.

## The Most Unusual and Challenging Songs to Sing

In 1965 I had one hit record with "It's Not Unusual." My manager Gordon Mills wanted me to meet Burt Bacharach, who was writing music for a Woody Allen film called *What's New Pussycat?* He wanted me to sing the title song. I met Burt at his London flat and he starts playing me the song on the piano. I had never heard a melody like this before, and Burt starts singing it—and he's not a singer! It was crazy (laughs)! I said, "You're putting me on, right?" But he insisted that was the song and he wanted me to sing it with aggression like "Midnight Hour" or something. I eventually got in the studio and recorded it, and then I got it. So, thankfully, Burt believed in me.

Another time I was recording the title song for a James Bond picture called *Thunderball*. There is this section at the end of the song where I have to hold this long note while the orchestra plays on. You're always taught to take a breath before you hold a long note. But, being a schmuck, I went straight through and hit that last note on "Ball!" On the record you can hear me going flat at the end. I had closed my eyes. When I opened them I thought I was gonna pass out!

## Career Advice

There's a song on my new album by Malvina Reynolds called "No Hole in My Head." The words are "Everybody says my head's full of nothing. They wanna put their own special stuff in. Fill up the space with candy wrappers. Keep out sex and revolution. But there's no hole in my head. Too bad!" That's a message to tell any young person who has a point to make. Don't let people tell you otherwise. If you have something to say, say it! You can learn and take in a lot of things, but the song says do your own thing." •





# Paul Stanley...O-O-H STARCHILD

**M**ost people know Paul Stanley as the co-founder and frontman of Rock and Roll Hall of Fame band, Kiss, where when he is in makeup and costume on stage he is also known by his superhero (he is an official Marvel superhero, don't forget) alter ego, the Starchild. But Stanley is also a successful painter, restaurateur, best-selling author, and Broadway musical star. He's a man of many hats, but since 2015 he's also been a Soul Man, fronting his passion project known as Soul Station, a 15-piece-ensemble that keep the blood pumping in those amazing Motown, Philly soul, and Stax/Volt R&B hits that have otherwise been relegated to oldies radio or samples in new hits. Up until March 5, Soul Station has just been a fantastic night out to get lost lush, live music, but Now And Then (UMe) is now on wax! The first single "O-O-H Child" (The Five Stairsteps) got all the buzz, but Stanley has written five new old-school originals that fit right with the nine classics.

**Music Connection:** Soul Station painstakingly and authentically approaches these wonderful songs with a big band. It reminds me of a time when handclaps and cowbells weren't just pads on a drum machine, not that there's anything wrong with drum machines.

**Paul Stanley:** There really is some brilliant production and songwriting going on currently, it's just a different animal than a live band, and particularly a 17-piece band. This music was unmistakably made by human beings. Flesh and blood. The fact is that this music has become relegated to being samples in rap tunes, and that's ok, but we deserve and we should hear these songs in their entirety because they're awesome, they're timeless, they're brilliant. They're as good today as ever.

Back in the day where this music originated nobody was going for perfection, they were going for passion. It wasn't a matter of every note being perfect, it was a matter of how it felt. And that's been replaced by a lot of people looking at computers rather than listening to see if it feels good. So, we wanted to go back to that without doing a paint by numbers project, without doing an impersonation or mimicry or karaoke. We wanted to impart our own personality on it but that doesn't mean changing the character of what it is, it means respecting it and boosting the vitality. You know, the bloodlines of everybody in this band has been with a lot of the greats, and we weren't trying to reinvent the wheel, maybe we wanted to polish it up some.

**MC:** You more than polished it up, you've added new songs to the soul canon that are hard to distinguish from the classics. Can you talk about how you approached making new old-school style songs?

**Stanley:** Most people have used the word seamless and that's great because I didn't want new and improved, I just wanted new. It doesn't get any better than it was, so I just wanted more coming off the same tree as those other songs. I pretty much have a pretty good handle on what makes those songs tick, and I wasn't trying to put on a different hat and say "let me write in this style," it was more that

Redding and Solomon Burke. So, all this music is really part of the foundation of what I do and where I wound up, so, for me it's not strange at all. But I can understand somebody who has only been exposed to the majority of what I do in public. I've been singing these songs since they came out. I've been singing Smokey Robinson since Smokey was with the Miracles. It's part of my wheelhouse, it's my passion, it's not a lark, and it's not a vanity project, it's a passion project

**MC:** Some soul/R&B fans and Kiss fans alike may not know how many much soul went into some of those Kiss songs. For example, you told veteran Kiss-scribe, Ken Sharp, that your rap on "100,000 Years" was influenced by Stevie Wonder.

**Stanley:** Listening to different kinds of music is key, and it finds its way into music that you write. A song like "Shout It Out Loud" is so much the Four Tops, it's just not arranged like that. The idea of the call-and-response of the lead vocal, and the backgrounds on the verses is "I Can't Help Myself (Sugar Pie Honey Bunch)." [Chuckles] It's classic Four Tops. Obviously, or not so obviously the melody in the chorus of "I Was Made for Lovin' You" is not far off from "Standing in the Shadows of Love," again by Four Tops. There's a song on Unmasked called "What Makes the World Go Round." Although it's not at all arranged or played in that form,

but The Spinners could do that song. I think what makes music interesting is what you bring to it from outside of what you wind up sounding like, whether it's Led Zeppelin or the Beatles, they were proud of and explored their influences.

**MC:** You reveal the soul influences on some Kiss songs, wouldn't it be cool to hear soul artists do their versions of Kiss songs, the way Lenny Kravitz and Stevie Wonder did "Deuce" on the Kiss My Ass tribute record?

**Stanley:** Yeah, well, I don't go knocking on doors to peddle songs, but if there is something that they like, well god bless them.

Contact Kelsey Lewis,  
Full Coverage Communications,  
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For the full interview, go to [musicconnection.com/paul-stanley-exclusive-qa](http://musicconnection.com/paul-stanley-exclusive-qa)



*"I love Sam Cooke, Jackie Wilson, and as a kid I saw Otis Redding and Solomon Burke. So, all this music is really part of the foundation of what I do and where I wound up."*

I was immersed in it. I was in the studio, we were doing live shows, we were hanging out and socializing, so it wasn't changing anything, it was just me going, "I'll write some songs for Soul Station." There were no second thoughts on my part on what they should be as far as structure, they just wrote themselves.

**MC:** What do you tell soul/R&B fans surprised to hear soul from a rocker, and Kiss fans who may be surprised that their Starchild has gone soul man?

**Stanley:** There's two kinds of music, and that's good and bad. I think that people do themselves a disservice when they might say, "I only listen to" and then you fill in the blank with whatever kind of music. It's kind of like saying, "I only eat pizza." It's so limiting, forget about nourishment. The first music I heard was classical music, then Italian opera, then bluegrass and R&B, and the music that preceded Motown and Philly Soul. I love Sam Cooke, Jackie Wilson, and as a kid I saw Otis



# Semme & AARBF Join Forces for Good

Fundraising and the arts have always had a powerful partnership, but sometimes the magic of that connection resonates beyond expectation. Such was the case when the Alisa Ann Ruch Burn Foundation (AARBF) stumbled across hip-hop artist, Semme.

Now in their 50th year, the foundation was exploring alternative ways to spread the word about their mission, as well as looking at new fundraising avenues. Like so many, AARBF's usual practice of deep connection to donors at live events has been derailed by the lockdown. Executive Director Jennifer Radics-Johnson emphasized the importance of community within the foundation and burn community at large, sharing, "We educate all ages and work with the fire service to help Californians learn about how to be fire- and burn-safe. It's a privilege to be part of a burn survivor's journey from the time of injury to wherever life may take them."

The roots of AARBF are in the "stop, drop and roll" technique that saved David Ruch, brother of the foundation's namesake, Alisa Ann Ruch, from the same tragic fire from which she perished. David was pushed to the ground and rolled out, and "stop, drop and roll" has continued as a prevention tagline the foundation has helped popularize through school and community fire safety education programs since the early 1970s. The message and technique are now known globally.

While trying to reimagine ways to engage their community virtually, a team member suggested that they explore the TikTok platform—and perhaps launch a dance challenge using "stop, drop and roll" to help with promotion. "Our main goal has always been to maintain our sense of community, even though we physically couldn't be together," says Radics-Johnson. Continuing the foundation's support of burn survivors, while shifting to a virtual community, has already been effective with their programs, including virtual trips to the zoo, summer camp (for over 130 children), and ongoing support groups. The goal for TikTok was to spread the word in a new, fresh way that would appeal to an expanded demographic.

As they searched for themes and ideas, Semme's page appeared, along with his song "Do Dat (TikTok Resume)," which incorporates the phrase "stop, drop and roll." Recognizing that the challenges faced by Semme and others within the albino community likely entailed similarities to those within the burn community—in terms of navigating frequent

judgment based on their appearance—AARBF reached out to propose a partnership to have "Do Dat" connected to the lifesaving "stop, drop and roll" technique.

Semme had created the song to inspire an easy dance for anyone and everyone to replicate, get involved in, and help to spread some fun during the lockdown. Having struggled with his own insecurities and lack of confidence in the past, he wanted to create

to learn that his lyrics could help promote fire safety education. A fierce advocate of spreading awareness and understanding for people facing various challenges, Albino Semme (his online moniker) was quick to jump in with shoutout videos to lend support to AARBF, and he has continued to spread the word to his followers. "I was really excited when I realized this could potentially help people," he shared. "That's what I'm all about."



***"They ended up with over 3 million followers from their one video going viral. They are now getting branding deals and it has changed their whole life. It's really cool to see how 15 seconds can contribute to the world." – Semme***

something where people who felt the same could push through their fears and introduce themselves in a 15-30 second video. "I picked a beat and helped create a sound that was popular at the time," says Semme. "It ended up taking off and I'm really thankful."

As a member of the albino community and someone who has dealt with bullying for much of his life, Semme (born Semmuel Jenkins) is all too familiar with how it feels to be different and to get shunned—something many AARBF burn survivors can relate to—and he was thrilled

When discussions started between Semme and AARBF in late November 2020, the "Do Dat (TikTok Resume)" video had only reached a few thousand people, who then made replica challenge videos. The thought was that the challenge might reach about 10,000 people at best. Within a few weeks, however, copycat videos were at over 30,000 and, by the end of 2020, views and engagement had reached over a million. Momentum picked up, with entire families getting involved and influencer careers taking off. "I had an influencer telling me that the dancing in their video took them three or four days to learn," Semme explains. "Another told me they ended up with over 3 million followers from their one video going viral. They are now getting branding deals and it has changed their whole life. It's really cool to see how 15 seconds can contribute to the world." The challenge currently has over two million videos involved, and is still growing.

The importance of community—especially for those facing the added pressure of standing out in public—cannot be understated. "Community means everything. You can't do it alone," admits Semme. "You can make the decision, but after the decision is made, you typically need help. The biggest reason I want to be an entertainer (is) to help inspire others and have them believe in themselves. That's more compensation than any amount of money."

While TikTok is not a platform a non-profit might have seriously considered before—and Semme had never heard of AARBF—the symbiotic match could not have been more ideal.

*For more information about the Alisa Ann Ruch Foundation (AARBF) and the lead-up to their 50th Anniversary year celebrations, please see: [aarb.org/50th-anniversary](http://aarb.org/50th-anniversary)*

*Information about Semme and his music can be found at [iamsemme.com](http://iamsemme.com), his TikTok page at [vm.tiktok.com/ZMehoSpHT](https://vm.tiktok.com/ZMehoSpHT), and the video on [youtube.com](https://www.youtube.com)*



# The Mechanical Licensing Collective:

## What It Is, Why You Should Care, and How To Make It Work For You

**T**he Music Modernization Act is now in effect, and with it the Mechanical Licensing Collective (MLC)—a collection and disbursement collective, as well as a public database, for United States mechanical royalties generated through digital streaming, which is the vast majority of modern music consumption. This is a paradigm shift in the domestic music economy, especially for small and independent music publishers. Here is a guide on how to register your music correctly and make sure you get your money.

### What the MLC Is, What It Does, and What It Doesn't Do

The MLC collects and distributes United States digital mechanical royalties. Mechanical royalties are paid for the copying of musical compositions and are one of many kinds of income that can be generated from musical compositions in the United States. Note that these are distinct from public performance royalties (which are for the actual performance of a composition and are collected and paid out by performance rights organizations (PROs such as ASCAP, BMI, and SESAC), or digital sound recording royalties (which are for the performance of sound recordings on non-interactive digital platforms and are collected and paid by SoundExchange), or synchronization fees (which are paid directly to rights holders for use of compositions and sound recordings in audiovisual works). Mechanical royalties are traditionally associated with the physical copying of musical compositions, such as vinyl, cassette, and CDs. However, mechanical royalties are also owed for downloads and streams of musical compositions—this digital use is the only type of mechanical royalty the MLC licenses and collects. Therefore, the MLC will not be able to assist you if you are seeking (a) performance income, (b) income related to sound recordings, (c) income related to audiovisual uses, (d) income related to physical products, or (e) income generated outside the United States.

### Where are your rights?

The initial question you must ask yourself is how much of your songs do you own. If you work with other creators, hopefully you have agreed to ownership splits with those creators, as the amount you own of any particular work will be necessary information for registering that work. If you have a written agreement, that is best. If you have a mutual

understanding, I strongly suggest putting it in writing—especially if you wrote more than half. If there is no agreement about a specific split, then it will likely be found to be an even split between all creators. Even if the song is already written, it is better to have this discussion soon than later.

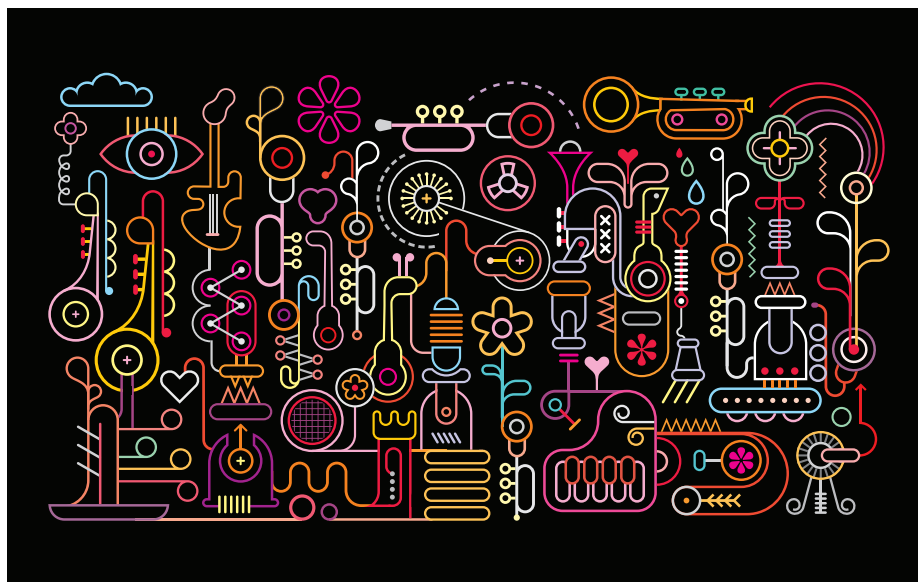
Next, you should determine if any third parties have any interest in your shares of your music. If someone else has the administration rights to any of your music, you should not be registering those works yourself. If you have a publisher or a publishing administrator, you need only make sure they are doing their job, which you can check, as further described

you have a publisher, you may fall under another category or you may not be the party responsible for registering—more on that below), or call the MLC at this number: (615) 488-3653. It normally takes about 48 hours to approve a member, but it can take up to a week if application volumes are high.

Once your member is approved, you should check the Public Work Search located here: [portal.themlc.com/search](https://portal.themlc.com/search). If you locate a song you own part of in the database, you can claim your share via the Public Work Search. If you cannot find your song in the database, only then should you register the work yourself. To register a new work, click on the “view

member button” in your MLC portal and then “catalog” on the left. From there you should see a “register work” option.

Follow their instructions and remember you only need to register your share of any given song. For example, if you co-wrote a song and you have split the publishing rights 50/50 with your co-writer, you need only register your half—and then inform your co-writer that the song is now in the database and that they need not register it themselves, but only find it in the database via the paragraph immediately above.



in Section 3 below. If you have never signed any agreements having to do with the rights to your music, you are self-published. As a self-publisher, you are entitled to all of your mechanical royalties, but you are also responsible for administering (and therefore registering) all of your rights.

### How To Register

First, go here: [themlc.com](https://themlc.com) and sign up for an account. Once you have an account, create a member under your account. This is essentially your publishing profile with the MLC that will collect the mechanical royalties owed to you.

There will be four options for categories under which you may fall. If you are a songwriter and are sure you are the party responsible for registering your works, you most likely fall under the first option (“I work for a publishing company or CMO, or I am a completely self-administered songwriter”) or third option (“I am a partially self-administered songwriter”). The difference being whether all of your music is administered by yourself, or whether you have given admin rights to any of your music to a third party. If you are unsure which category of member you are, talk to your attorney, publisher (although if

### What Information Do You Need To Register?

To register your songs with the MLC, you will need to know (a) what percentage share you own, (b) the names of the parties that own rights to the songs (i.e. the writers and any publishers they may have), and (c) what percentage any administrator of those rights is taking. If you are unsure as to what these mean, talk to your co-creators, your/their publishers, or your attorney.

You should also have an International Standard Musical Work Code (ISWC) for your songs, which are most commonly generated by registering your works with your PRO (see Section 1 above).

More information on ISWCs can be found here: [iswc.org/en/index.html](https://iswc.org/en/index.html)

After spending four years working as a musician, with musicians and for music companies, **MICHAEL PETERS** focuses his law practice on a wide variety of entertainment and media law issues including copyright, contract and privacy disputes as well as music production agreements, film and TV production counsel. He is an attorney at Ramo Law PC.



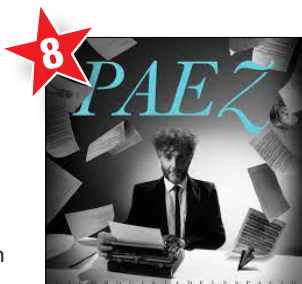
## Fito Paez

### *La Conquista del Espacio*

Sony Music

Producer: Fito Paez

*La Conquista del Espacio* is the 24th studio album release by Fito Paez. When the 36-year music veteran howls “La Conquista del Espacio” during the chorus section of the opening track, it feels like he’s conducting an audiovisual adventure of symphonic metal, Latin rock and orchestral music for his listeners. He even sprinkled in a blues-based rock song called “Las Cosas Que Me Hacen Bien,” as a fun-loving detour from the sound of classical music. Another standout track from this eclectic LP is a wild love song, “Nadie Es de Nadie.” This composition is a mixture of heartland rock and jazz fusion. And it’s one of many pleasing aspects of this well-rounded album. — **Miguel Costa**



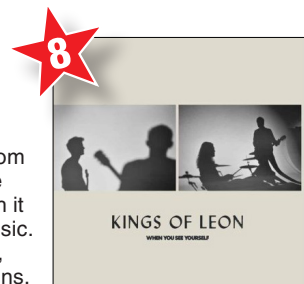
## Kings of Leon

### *When You See Yourself*

RCA Records

Producer: Markus Dravs

While much about this eighth release from the Followill is focused on the NFT, the new-ish cryptocurrency method in which it is being marketed, let’s focus on the music. The songs here are true to their familiar, yet distinctive take on rock & roll traditions, with an interplay unique to sibling-based bands. “A Wave” has a gospel touch, and “Echoing,” and the first single “The Bandit,” are the closest the band gets to the rousing rockers one might recall from previous efforts. This collection reflects a mournful yearning, not the exuberant yearning the Kings exposed in their earlier releases. It’s an effective sound for these times. — **Brett Bush**



## Iggy And The Stooges

### *From KO To Chaos*

Skydog Records

Producer: Marc Zermati

A prize for any Iggy and The Stooges lovers, this 7 CD and 1 DVD box set (whew!) hoovers up and refines some of the band’s last and most notorious live gigs, as well as some ensuing live solo gems (Iggy does “Batman”), and, finally, a triumphant band reunion. The comp centers on the infamous *Metallic KO* LP, where the last blazes of a confrontational band meet up with the sounds of bottles breaking against the stage. You get the Stooges’ last two shows, now with the tape speed corrected, a nice touch. And even if you maybe didn’t need the acoustic Iggy stuff, you DO need this for the 24 page booklet! Not for beginners, this is an advanced course for fans! — **David Amson**



## Silk Sonic

### *An Evening with Silk Sonic*

Aftermath, Atlantic

Producers: Bruno Mars, D’Mile

Two of neo-pop-R&B’s coolest musicians, Bruno Mars and Anderson .Paak, have joined forces to bless us as Silk Sonic. The coolness takes Silk Sonic far enough, but .Paak’s creative approach to song structure and always-impressive drumming, and Mars’ buttery voice is a perfect combination for a self-dubbed “setlist of doom.” Lead single “Leave the Door Open” is a vintage nod and modern jam—timeless. Parliament Funkadelic bassist Bootsy Collins is a “special guest host,” emceeding the event, and occasionally lays down tasty bass licks. *An Evening with Silk Sonic* will be responsible for a population boom. — **Joseph Maltese**



## Various Artists

### *The Boston Rock & Roll Anthology #21*

Varulven Records

Producer: Joe Viglione

For decades, Joe Viglione has shined a spotlight upon Boston musicians via this underground compilation series. From the bluesy voltage of 3D to the sonic assault of Empty Country Band, the anthology’s latest edition is practically guaranteed to please. Local favorites Karmacar appear, as does guitar phenom Joe Black. Other entries feature Kitoto Sunshine Love, Slapback, Pamela Ruby Lee and more. Perhaps unsurprisingly, Viglione himself has a track. Nearly every cut delivers a Fenway-style grand slam, although the ones that don’t still make it to third base. — **Andy Kaufmann**



## The Cush

### *Riders in the Stardust Gold*

Mad Bunny Records

Producer: Ben Harper

The husband and wife team of Burette and Gabrielle Douglas lead this Texas quartet through their sixth album release. But it’s the first for Ben Harper’s new label. Their music borrows liberally from Krautrock-type spacey explorations, tribal rhythms and angelic melodies. Ben Hance’s eerie and atmospheric guitar and keyboard flourishes enhance tracks like “Beneath the Lines” and “Chariots of Smog,” with huge blankets of cavernous sound. “Haters” has a hopeful message that seems apropos for America’s current socio-political climate. And “Fly” recalls the ethereal vision of The Velvet Underground blended with the soul of Wilco. — **Eric Harabadian**



## The Fleshtones

### *Face Of The Screaming Werewolf*

Yep Roc Records

Producers: Michael Giblin, The Fleshtones, Mack White

Their hair may be greying on the cover of this latest album release, but after four whole decades of rocking New York City, The Fleshtones are still as full of heart, vitality and humor as ever. Their trademark garage blast is nicely nuanced here with some cleaner sounding guitars and ‘60s pop leanings. This release really grew on me, and you’ll dig the snarl, the sing-alongs, and a terrific Stones cover. PLUS, their insanely catchy memorial ode to Alex Trebek (umm, titled “Alex Trebek”) will repeat in your brain for days!

— **David Amson**



## The Staves

### *Good Woman*

Atlantic Distribution

Producer: John Congleton

The Staves create beautiful music, teeming with three-part harmonies that make even the simplest melodies sound expansive and full. *Good Woman* is no exception, but this time, the vocals share a stage with heightened instrumentation, produced by John Congleton. The Staveland-Taylor sisters have perfected the art of simplicity, and the introduction of drums and synthesizers could easily challenge the purity of their vocals. Instead, the additions offer a fresh tone. This is especially true on “Good Woman” and “Careful, Kid,” where the group experiments with a punchier rock aesthetic, giving the emotions an added bite in their lyrical delivery. — **Heather Cunningham**







## Dolly Ave

**Contact:** richard@mighty-fresh.com  
**Web:** solo.to/dollyave  
**Seeking:** Film/TV, Distribution, Publishing  
**Style:** Indie Pop

Despite thin, uneven production quality (from multiple producers), the obvious talent of this artist shines through in these synth-pop recordings, showing off consistently strong hooks and a voice that makes a subtle impression. Not that Dolly is a powerhouse vocalist, at all. In fact, on “Noise” and “Florida” she is simply demure and girlish, projecting a sexy innocence that enhances the song and actually is well complemented by a series of often brittle, sometimes shrill, even cheesy, keyboard tones. She duets with Tim Atlas on “Occupied,” which has a winning, breezy chorus. For this artist to pursue a recording career beyond her TikTok fame, she will want to add more polish to her tracks.

Production .....	7
Lyrics .....	8
Music .....	9
Vocals .....	8
Musicianship .....	7

SCORE: 7.8



## Mar1asol

**Contact:** maria.sol18@hotmail.com  
**Web:** @mar1asol  
**Seeking:** Exposure, Film/TV  
**Style:** R&B/Soul

Based in Argentina, but singing in perfect English, this 21-year-old singer is blessed with a husky, resonant voice that she puts to good use on her material, whose excellent sound samples bring a consistently ‘90s old-school vibe. “Us” delivers a soulful groove and makes good use of layered voices. “Ladies” (“Now the time has come for my ladies”) is a call-to-action for all females. “Mad” is perhaps Maria’s strongest, cleanest vocal outing (she growls!) and the bass guitar provides a real snap at the right moments as the song maintains another likeable groove. We only wish the tune had a better structure to build its energy upon. Overall, we advise this artist to inject her music with a more modern vibe.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	9
Musicianship .....	7

SCORE: 7.2



## The Tapples

**Contact:** thetapples@gmail.com  
**Web:** thetapples.hearnow.com  
**Seeking:** Exposure, Booking, Distribution  
**Style:** Indie Rock, Alternative Rock

This Massachusetts teen band bring a surprising level of proficiency to their songs, achieving a raw, anti-slick, live-in-studio effect, especially on “Cabana Boy,” which gives off a retro/throwback vibe that echoes energetic garage-rockers of the past. The young sextet shifts to a more mature, thoughtful plane with “Place to Hide” and “Waves of Thunder,” where singer Sam Doff and backups harmonize nicely on a series of mature lyrics. Major props to the drummer for his work on the latter song, and to the guitarist for his chiming guitar solo. Right now, the Tapples are oozing with talent, ambition and commitment and we’re curious to hear what they’ll come up with as they continue to develop.

Production .....	7
Lyrics .....	8
Music .....	7
Vocals .....	7
Musicianship .....	8

SCORE: 7.4



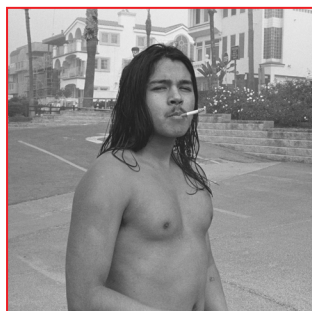
## Al Hammerman

**Contact:** alhammerman@gmail.com  
**Web:** alhammerman.com  
**Seeking:** Film/TV, Distribution, Mgmt.  
**Style:** Pop/Jazz

This St. Louis composer and lyricist has had film/TV placements and we expect he’ll get more with his new material, especially the song “What Else” which, with vocals by Brian Owens, full orchestration and sax solo epitomizes the Sinatra/Bublé pop-jazz style with a Vegas vibrancy, a classic swing and clever, life-affirming lyrics that music supervisors could find a cue for. The composer shifts the mood and enlists a female lead singer for “Just A Dance” and “Sad Sunny Day” employing stately strings and a waltz cadence for the former and snare-drum brushes and tinkling lounge piano for the wistful, crafty Norah Jones-ish latter song. All in all, Hammerman has five albums of originals that could be ripe for placement.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	8
Musicianship .....	7

SCORE: 7.4



## Guspy

**Contact:** peter@redbloominc.com  
**Web:** linktr.ee/guspygang  
**Seeking:** Label, Booking, Distribution  
**Style:** DIY/Indie Rock

Bilingual artist Jake DeGuzman (aka Guspy) maintains a cool, stoner presence on his recordings, which are multi-layered with panning effects that do wonders for the guitars, though his own voice could be a bit clearer in the mix. Another aspect worth mentioning—there’s a strong reggae vibe to his songs that further re-enforces the laid-back, light-one-up mood. We’re impressed by how Guspy combines elements of hip-hop, rock and reggae into his songs on a consistent basis. “Steez Luiz” might be his best joint, with its upstrokes reggae guitars and rhythmic Spanish raps. “Alternate Dimension” and “El Nino” have surprising drum fills, textures, tones and humor that keep things rolling.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	8

SCORE: 7.4



## Michael Mullens

**Contact:** management@michaelmullens.com  
**Web:** michaelmullens.com  
**Seeking:** Label, Booking, Distribution  
**Style:** Comedy

It’s not every day *MC* reviews a comedy album. We also don’t always hear an artist with such disdain for the world and all who inhabit it. San Diego-based Michael Mullens makes his *woe is me* outlook clear in “Fuck the Rich,” listing and berating celebrities, social media, religion, politics and much more. Each song from *What is Happy* is essentially “We Didn’t Start the Fire” with a *my life sucks* spirit. Some of the fun is lost, as the preferred delivery would be seeing Mullens’ theatrics behind a piano. The music itself is actually rocking—sharp power-pop ballads, better than the jokes and material at times. Who besides Bo Burnham is a contemporary? But even Burnham has moved on to more compelling artforms.

Production .....	8
Lyrics .....	7
Music .....	8
Vocals .....	7
Musicianship .....	8

SCORE: 7.6

**Music Connection’s** executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## 222Unique

**Contact:** mogulmuscient2018@gmail.com  
**Web:** soundcloud.com  
**Seeking:** Film/TV, Booking  
**Style:** Hip-Hop

Raven Marion, or 222Unique, is the whole party. She lays it all out for us on the infectious single, "Party," with lyrics: "I like to drink / I like to smoke..." The long list of her favorite vices extends to drugs, then on to specific details of sex. Once taboo, the likes of Rico Nasty, Saweetie, Meg and Cardi have paved the way for ambitious, confident female emcees to be as graphic as the best of 'em. 222Unique is an Independent Music Award recipient, and is a talented rapper. Her flow is impressive and she especially attacks on the verses of "Understand" and "Where Was You At?" The squealy, bratty role can become grating and annoying, but 222Unique is aggressive, shocking and exciting to hear.

Production ..... 7  
 Lyrics ..... 8  
 Music ..... 7  
 Vocals ..... 7  
 Musicianship ..... 7

**SCORE: 7.2**



## 3 Pairs of Boots

**Contact:** wendy@hellowendy.com  
**Web:** 3pairsofboots.com  
**Seeking:** Film/TV, Booking, Publishing  
**Style:** Americana

A married duo, 3 Pairs of Boots deliver a solid straight-down-the-middle country sound that fans of the genre will cotton to. The crisp sound mix allows Laura to show that she is a skilled communicator, a singer who's able to articulate every syllable of lyrics like "You promised to marry me, but never did," from "Quittin' Time." The softer song, "Angels of the Trail," is another solid outing that brings a familiar twang and a decent hook. We're a little less taken with Laura's voice on "Devil Road" where her tone is nasally and therefore kind of whining. All in all, while we do not hear a killer hit among their songs, 3PB is a crafty outfit whose professional-grade recordings should be on music supes' radar.

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 8  
 Musicianship ..... 8

**SCORE: 7.6**



## Kaatii

**Contact:** kara@paintedbird.com  
**Web:** kaatii.com  
**Seeking:** Label  
**Style:** Alt-Rock, Bedroom-Pop

You don't expect a deep, probing intelligence—with a voice to match—from a 14-year-old artist, but that's exactly what Kaatii delivers, and there's a strong hand at the production controls to bring her songs to fruition. The moody, atmospheric "Dreamland," from its resonant lead vocal to its banshee backup harmonies, is immediately engrossing. Kaatii brings a haunting sweetness to "Afraid of the Dark," a peek at her private world that has a nice, almost-singalong chorus. "Swept Up" has a grunge-like soft-loud-soft structure and an instantly relatable message—her refusal to be sucked into our culture's addiction to online confrontation. No question this Dallas-based artist is a precocious talent.

Production ..... 8  
 Lyrics ..... 8  
 Music ..... 8  
 Vocals ..... 9  
 Musicianship ..... 7

**SCORE: 8.0**



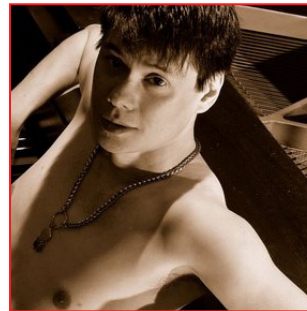
## Byron Nemeth

**Contact:** byron@byronnemeth.com  
**Web:** byronnemeth.com  
**Seeking:** Label, Management  
**Style:** Rock, Metal

Byron Nemeth puts his guitar through the gears, and he can compose a theme ("Engines of Thunder") that allows him to prove it. His attack shifts from prog-rock to a more hard-rock aggression, though, on "A New Freedom" with a lead vocal to match, a familiar high-test metal-shriek that's born to dig into histrionic lyrics. We're hearing an Iron Maiden influence there and on "Everybody Knows" too, with expert syncopation and a squealing guitar part that's memorable. An accomplished musician, Nemeth shows himself to again be a fluid player in the classic metal realm and he's a composer whose work, proficiently rendered, shows its heritage from the greats who've come before.

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 8  
 Musicianship ..... 9

**SCORE: 7.8**



## Gil Qaneida

**Contact:** beatconcept@gmail.com  
**Web:** soundcloud.com  
**Seeking:** Label, Booking, Management  
**Style:** Pop, Rock, Folk

Recordings by Atlanta-based Gil Qaneida are extremely demo quality: the artist performing his compositions with an acoustic guitar. On the downside, Qaneida's skill on the guitar is rudimentary at best, which would not be such a big deal if his voice were solid. Unfortunately, it is not. In fact, whether he's singing "Hard 2 Know," "Nowhere to Go," or "Standing on the Boardwalk," his voice is often pitchy and unable to hit a high note. His passion outshines his proficiency. On the upside, however, Qaneida shows promise as a songwriter. Though his moody, heartbreak songs share a close similarity, they are craftily composed. We advise him to recruit band members who can help bring his music fully to life.

Production ..... 5  
 Lyrics ..... 6  
 Music ..... 6  
 Vocals ..... 5  
 Musicianship ..... 5

**SCORE: 5.4**



## Minaxi

**Contact:** minaxitheband@gmail.com  
**Web:** minaxitheband.com  
**Seeking:** Label, Film/TV, Distribution  
**Style:** Alt-Rock/Shoegaze

We're always primed for a good shoegaze sound, and this trio from Brooklyn does not disappoint in that department—their "Bug" delivers a gorgeous swirl of guitar tones that achieve critical mass along with dreamy lead vocals smothered in a dense sonic shimmer. We only wish the songs were stronger, more memorable. "Stargazer" leans in that direction, leading an upbeat bass-driven charge that reminds us of War On Drugs. "Naina" is marred by flat, muffled, off-key vocals and lyrics. Still, the deeply reverbed cathedral of sound that Minaxi is adept at generating is something that ultimately saves the day, and is a foundation for stronger material that, somehow, the band might one day create.

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 7  
 Musicianship ..... 7

**SCORE: 7.2**



**Livestream** Nashville

**Contact:** mail@aliciawittmusic.com

**Web:** aliciawittmusic.com

**Material:** She played detective “Falacci” opposite Chris Noth in *Law And Order: Criminal Intent*, among countless other highly visible roles in film and TV, while simultaneously cultivating a music career. If the Lilith Fair took place today, indie singer-songwriter Alicia Witt would be a perfect fit. Her songs are conceptually strong and, though personal, they reference universal feelings.

In “Satellite,” a ballad lamenting relationship disappointment, we see someone who is on the periphery of their partner’s life: *I’ve tried to break this orbit/I’m tired of waiting for it/the bright side to come back around/you don’t see me now/I won’t shine till I come down/I’m just another satellite in your sky.*

“Younger,” an appeal to stay connected to our true selves, shed burdens, and recapture more carefree times, is uplifting: *Let’s run where it says there is no running/Let’s break our hearts open wide/tear down the static and the buzzing/let’s leave this cage and lose our chains... Let’s take the world and discover all we used to know/I wanna find a way to go under/like when we were younger.* The song builds with the tagline paying off exactly as it should, marrying the music and lyrics in a joyful highpoint.

**Musicianship:** By the age of seven, Alicia Witt was already a proficient classical pianist, with a command of the instrument and a skill that she utilizes to the fullest. Her warm, emotive sound and spot-on pitch is a voice that’s easy on the ears and still compelling.



## ALICIA WITT

**Performance:** Using Stageit’s interactive format enabled Witt to take requests from fans, always prepared to play each request, keeping the audience thoroughly engaged. Stageit shows are usually scheduled in 30-minute segments, but often the platform keeps the stream rolling. As the set went into overtime, it abruptly ended halfway through Witt’s rendition of Leonard Cohen’s “Hallelujah,” a song that was a perfect match for her voice. Perhaps in

the future, she can plan around this inevitability, so songs are not shortchanged.

**Summary:** A highly versatile artist, Alicia Witt’s prodigious acting career fuels her musical one. Her songs reflect someone who has done some soul searching and gained wisdom from the journey. With a soon-to-be-released new album, luckily, fans have more Alicia Witt songs to look forward to. — **Ellen Woloshin**



## BRIAN CHARETTE

**Livestream** New York City

**Contact:** pinchbrian@aol.com

**Web:** briancharette.com

**Material:** Charette performs an intriguing mix of electronically derived sounds and textures. “Slasher” is a heavily syncopated piece that builds in sonic depth and intensity. It’s a colorful patchwork where Jimmy Smith sensibilities and Larry Fast-type visions converge. “Aligned Arpeggio” shifts from funky grooves to asymmetric rhythms. Sample-driven interludes

along the way keep one on the edge of their seat. “Improvisation With Modular Synth” combines Ramsey Lewis and Herbie Hancock-like finesse atop a vibrant and percolating synth figure. “57 Chevy” has a glint of nostalgia, with a ripping bop-influenced melody. It’s a great blowing tune in a brisk modal kind of vein.

**Musicianship:** While it is apparent this New York-based musician has a strong improvisational presence on organ and piano, he is a master at various other devices, as well. His facility for layering various soundscapes

over and under a primary melody is invigorating. And his ability to integrate seemingly random samples, with assorted waveforms and snippets is vividly cinematic and surreal.

**Performance:** Watching Charette work is like observing a mad scientist in his laboratory. Surrounded by banks of keyboards and mixing gear, he dives into each composition with a passion and verve that demands your complete attention. The tunes are multi-faceted and contain interesting segues and aural detours. While all the pieces are charted out to a certain extent, much of the set was primed for jazzy exploration and danceable grooves. There was even a portion in the show where the music became more ambient and Charette got into some yoga and tai chi moves. With the dense mix of bubbling analog and digital keyboards, the man and machine seemed to merge as one.

**Summary:** Brian Charette is an award-winning jazz artist who has worked in all types of group configurations. From fusion to bop—he does it all. With electronica, however, this artist excels in the sense that he goes far beyond the common parameters of the genre.

Most DJs and beat makers seem to rely on stale grooves and static ideas to numb their audience into submission. Charette, however, brings his considerable chops and sophisticated style to the fore and truly elevates the listener. It’s a complete experience for the body and mind.

— **Eric Harabadian**





**Livestream** Los Angeles, CA

**Contact:** Jeff Myles, Taurean Entertainment, taurianj@gmail.com

**Web:** blacknilelive.com

**Players:** Aaron Shaw, EWI and woodwinds; Lawrence Shaw, fretted and fretless bass and pedals; Jamael Dean, keyboards; Makala Session, drums

**Material:** Black Nile is the brainchild of brothers Aaron and Lawrence Shaw. Their music is billed as part of the L.A. "New Jazz Renaissance." And, indeed, there is something groundbreaking in the way they blend

traditional improvisational forms with sampling and assorted electronics. Essentially derived from their six original recorded releases, they create a compelling collage of sounds that employs elements of modern bop, spoken-word, funk, world beat, new age and hip-hop. Many of their tunes are structurally vast and modally based, with a heavy reliance on physical empathy and sensory cues.

**Musicianship:** While each musician is an artist in his own right, the key to the group's success simply comes down to their ability to freely communicate. To quote a cliché, "they are all on the same page." Hence, their collective big

ears and formidable skills allow the tunes to blossom, with an unfettered and dynamic flow. At any given moment musical titans past and present, such as Joe Henderson, Gary Bartz, John Coltrane, Herbie Hancock, George Duke, A Tribe Called Quest, Thundercat, Kamasi Washington and Weather Report, seem to emerge from the Black Nile play book.

**Performance:** As part of the KJAZZ 88.1 FM "Stay-At-Home Concert" series, and presented in session at The Honeycomb Studio by Rum & Humble, the quartet began with an extended ambient-type piece. Supported by Lawrence's funky bass lines and Session's stealth syncopations, Aaron switched between synthesizer-like passages on his EWI (Electronic Wind Instrument) and tenor sax. Dean's deft piano work in the background tended to shift and change the mood and dynamics of the band's interaction at a moment's notice. The 60-minute concert remained uninterrupted, with a very easy-going and organic pace. Quite often the only indication that one tune was resolving and another beginning, was a key modulation or tempo change. Of note, Aaron's pastoral flute work and some burning bebop toward the latter part of the set were exceptional and really displayed the phenomenal range of this ensemble.

**Summary:** Black Nile approach their music as if it were on a blank canvas. As individual abstract painters, each musician casts his splashes of color and texture upon it. It is a sound that is contemporary, yet based on a rich tradition not defined by, or limited to, a single or solitary genre. — **Eric Harabadian**

**Livestream** New York, NY

**Contact:** brodieny@yahoo.com

**Web:** brodieny.bandcamp.com

**Material:** Big Apple rapper Brodie Bell, alternately known as Brodie NY, has a flow built to match a country stream. Emma Paige, sexy R&B singer extraordinaire, is one of his creative collaborators. Currently the only artist on Bell's RdoubleF roster, she performed second during this gauzy Livestream that doubled as a CD release party for both artists. Bell's lyrics explore drug addiction and the struggles he experienced growing up. Paige's material covers interpersonal matters, such as breaking free from expectations of dependency within a bad relationship.

**Musicianship:** Bell and Paige used strictly prerecorded instrumentation for this performance. Although their vocal abilities are pretty much extraordinary, a lack of players meant less musical skill on display. Bell's soul glow rhythms spread like melted butter, yet his old-school style lacks originality. Likewise, his streetwise beats please eardrums without forging new ground. Paige is an exceptional singer, bursting with emotion and range. Sadly, layers of artifice dampen their talents.

**Performance:** Bell and Paige each delivered a regrettably short smattering of songs from what appeared to be a home studio. Bell ably spits rhymes and Paige is capable of intense vocal fireworks, yet the hard divide between their



performances created a disjointed feel. Blue-tinted, constantly moving camerawork made everything feel like an underground music video. While this added to their appeal, it also diluted the sense of intimacy that livestreams are so apt at delivering.

Before long, music gave way for a Q&A chat that ran far longer than the cumulative runtime of their songs. Topics of discussion included forthcoming projects, musical influences and Brodie's affinity for lyrics about Spider-Man.

**Summary:** Without question, Bell and Paige possess powerful skills. Where they need help is in the presentation department. The manner in which they currently display themselves is unlikely to catch fire with an indifferent public. And though they lack the oddball perspective that makes pioneering artists eminently recognizable, they both display great potency. A dose of managerial expertise would likely set them on a better career path. — **Andy Kaufmann**



**Livestream** Bradenton, FL

**Contact:** DudeChase12345@gmail.com

**Web:** facebook.com/dudechase

**Players:** Chase Thomas, guitar, vocals; Chase Vicks, drums

**Material:** Chase Thomas sounds like early Ziggy (Stardust) and you got the feeling this performance had a David Bowie-meets-Prince quality. The Prince cover tunes were very pop and very melodic and were played on acoustic guitar with only a drummer to accompany. The music was raw and in-your-face real as only Thomas, Prince and Bowie can bring you. "I Could Never Take the Place of Your Man" started out the set, and right off the bat you got that Bowie/Prince feeling; good rocking beat that made you want to dance.

**Musicianship:** The musicianship was strong. The vocals were strong and confident for the most part, and a few slips kept the performance real and honest. The songs are so likable that any slipup didn't detract from the performance.

Vicks' drums added another level to Thomas' acoustic guitar and stabilized the music nicely; and although there was no bass player, the music came off quite well as the reverb in the venue helped to balance things up.

**Performance:** A bit lackluster in this category as there was only three songs and no audience acknowledgement. It was nil until the



very end where Thomas verbalized his online presence (which was very good) and directed them to all of his websites.

Although tame vocal and visual performance presentations, the second track "Take Me With You" showed what great musicians both guys can be. The drum and guitar timing was pretty spot-on in the intro of the song and it set up the tune to be the second-best, if not the best tune of the evening.

**Summary:** Overall, a very nice outing for Thomas and Vicks. All the tunes were upbeat, cheerful and juicy and the songs carried the performance through as they were audibly friendly. The set was raw and unassuming as only a drummer and acoustic guitar can be; there's just nowhere to hide. There's a lot of room for improvement and we're looking forward to what's ahead for these two.

– **Pierce Brochetti**



**Livestream** Portland, OR

**Contact:** fiona@thebloomeffect.com

**Web:** jarrodlawson.com

**Material:** First of all, this is one of those occasions where the material is secondary to the cause. Portland blue-eyed soul-jazz artist Jarrod Lawson is seeing 100 percent of the ticket sales matched dollar for dollar by URSA Live and donated to music education

nonprofit Little Kids Rock (littlekidsrock.org). So whatever happens, it's a worthwhile endeavor. The event wasn't without its hiccups, through no fault of Lawson's; power failures due to storms in Oregon resulted in a prerecorded gig, concluding with a live Q&A. Sometimes, you've got to do what you've got to do. Fortunately, the material is strong enough that the other stuff is barely noticeable. With a silky smooth but utterly emotive voice, Lawson croons though the tunes like Rat Pack reincarnate.

**Musicianship:** Performing from his home studio, Lawson seems utterly comfortable because he is. That's reflected in his playing—his fingers tickle the proverbial ivories with smooth abandon, almost effortlessly. It all syncs perfectly with his expressive vocals. Lawson can hold a note with the best of them and he's not adverse to the occasional coo and doo-wop-wop. It all adds to the air of classic jazz/soul exuberance and swagger.

**Performance:** As with a lot of these livestreams, there's little in the way of "performance" to comment on. Obviously there's no crowd for him to react to. But still, Lawson does his best. When he sings "EvaLee," about his significant other, it's hard not to get carried along for the romantic ride. Lawson introduces the song so sweetly and honestly, we all end up rooting for them. But for the most part, this is typical livestream fare—the artist is sat with his instrument, in this case the camera is side on, and he does his stuff. Based on our experiences looking around studios in the past, he had a good tidy-up before allowing us all into his home.

**Summary:** Lawson is one of those jazzy artists that you could imagine playing super-hip New York jazz clubs, or any number of dinner-theater venues. Hell, there's no reason why he couldn't end up in Vegas. He has the chops and he's got some great tunes. He's already completed six international tours and has a strong following in countries such as the U.K. The pandemic might have slammed the brakes on career growth, but Lawson will be up and running again as soon as science allows. For now, this show, and the money it raised, is to be applauded. – **Brett Callwood**





**Livestream** Arooga's • New Jersey

**Contact:** mia@mhoorart.com  
**Web:** mhoorart.com

**Material:** A soul singer from Asbury Park, Mia Mhoor performs original tunes that embrace her African heritage. According to her website, her music spreads messages of positivity and hope that are designed to uplift the marginalized. Her painfully brief set consisted of only three songs;

it's likely that her time was cut short as a result of the venue's disorganization. She started with "Let Us Pray," an obviously spiritual number. This was followed by "They Hatin'," a ditty that explores the act of rising above criticism. Mhoor's slot closed with "The Saga." Each tune was vocalized over pre-recorded instrumental tracks.

**Musicianship:** Mhoor has decent singing abilities. Her accent, though, presents difficulties, as it makes deciphering lyrics a

challenge. She plays guitar as well, yet she did not strum her instrument this evening. It would have been nice to have this versatility on display. In addition to her music, Mhoor also creates and sells handmade jewelry. She is clearly an artistic woman with many hidden talents.

**Performance:** Kudos are to be given for squeezing mentions of her website and merchandise within such a serious time constraint. A sign bearing her name and logo was wisely propped up in the background. Song prefaces were delivered, but they were as difficult to understand as her lyrics; a poor PA system was the likely culprit. Although she has ample passion, one cannot escape the notion that Mhoor seemed strangely uncomfortable.

**Summary:** Mhoor is an independent artist brimming with good vibes and decent intent. Unfortunately, the way in which she was presented made it difficult to fully grasp her inner light. Poor technical execution and an incredibly limited runtime only allowed viewers a taste of her artistry. On a positive note, she is clearly a musical soldier, able to make the best of a difficult situation and earnest about taking her career forward. She also has a fantastic look and aims to use her music as a force for good. Perhaps at some point soon she'll have better opportunities to beam her smile upon audiences.

— Andy Kaufmann

**Livestream** Caffé Lena • Saratoga Springs, NY

**Contact:** info@stephanewrembel.com  
**Web:** stephanewrembel.com

**Players:** Stephane Wrembel, guitar; Thor Jensen, guitar; Ari Folman-Cohen, bass; Nick Anderson, drums; Nick Driscoll, clarinet and saxophone; Daisy Castro, violin

**Material:** Celebrating the release of *The Django Experiment VI*, Stephane Wrembel and his jazz ensemble did not disappoint in their latest endeavor. Streaming from the historic Caffé Lena, the set covered all 10 tracks from the latest release—including covers from Cole Porter and Henri Texier—as well as three of Reinhardt's solo guitar pieces ("Improvisation #1," "Echoes of Spain," and "Naguine"). The group also performed "Bistro Fada," Wrembel's original composition for the 2011 Woody Allen movie, *Midnight in Paris*, and ended the evening with Russian folk song, "Dark Eyes."

**Musicianship:** Opening with solo guitar pieces, Wrembel delivered delicate, deliberate strumming and hints of flamenco highlighting his guitar mastery, with the third piece (also included on their latest album), "Naguine," coming through as a playful, soulful blues. As the rhythm section joined him on the second performance of "Naguine," Nick Anderson's lilting brushes and Ari Folman-Cohen and Thor Jensen's steady bass and guitar showcased the group's unspoken communication and easiness with their tight, experienced sound.

**Performance:** Traditional waltzes shined in the Gusti Malha cover, "La Valse des Niglos," with its strict metronome beat and warm melodic layering, and in the musette stylings of Wrembel's



original "Bistro Fada." Jimmie Lunceford cover, "Dream of You," and Reinhardt cover, "Impromptu," each featured Daisy Castro on violin and Nick Driscoll on saxophone with intoxicating duets, the latter piece including solos by each member of the band, and capped with a fabulous outro. Another stunning duet between Wrembel and Castro opened "Nuages," and "Swing de Paris" had a tight, polished guitar sound and crisp violin and clarinet sections. "St. James Infirmary" brought a New Orleans' style dirge with muddy guitar and heavier bass notes, decorated with haunting violin and clarinet solos.

**Summary:** From his humble entrance to his energetic solos throughout the evening, it was clear Wrembel has an undying commitment to his craft and a passion for sharing historical anecdotes surrounding the legendary namesake of the evening. Wrembel and his band delivered an effortless interwoven gypsy jazz tapestry and evoked images ranging from joyful sips of wine with friends in the French countryside to a Sunday brunch in New Orleans: a fantastic unfolding for any jazz aficionado.

— Andrea Beenham



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Huntsville, AL 35802  
**Mailing:** P.O. Box 14248  
Huntsville, AL 35815  
256-883-1105  
**Email:** arsnovaschool81@bellsouth.net  
**Web:** arsnovahsv.com  
**Cost:** please call or see web for info

## UNIVERSITY OF ALABAMA

810 Second Ave.  
Tuscaloosa, AL 35487  
205-348-6054  
**Email:** ssnead@ua.edu  
**Web:** music.ua.edu  
**Contact:** Charles "Skip" Snead, School of Music Director  
**Cost:** please call or see web for info

## UNIVERSITY OF NORTH ALABAMA

Department of Entertainment Industry  
1 Harrison Plaza  
Florence, AL 35632-0001  
**Contact:** Dr. Robert Garfrerick, Chair  
256-765-4342 or 1-800-TALK-UNA, Ext. 4342  
**Email:** ragarfrerick@una.edu  
**Web:** una.edu/entertainment  
**Program:** Bachelor of Arts or Bachelor of Science in Entertainment Industry

## ALASKA

**UNIVERSITY OF ALASKA**  
1708 Tanana Loop, Ste. 201  
Fairbanks, AK 99775  
907-474-7555, 907-474-6420  
**Web:** uaf.edu/music  
**Cost:** please call or see web for info

## ARIZONA

**BILL KEIS MUSIC, INC.**  
650 N. 157<sup>th</sup> Drive  
Goodyear, AZ 85338  
818-246-6858  
**Email:** info@billkeismusic.com  
**Web:** billkeismusic.com  
**Notes:** Subjects covered include: Repertoire (learning songs), Improvisation, Theory, Technique, Composition, Arranging, Harmony, Chord Substitution, Sight Reading, Rhythm, Keyboards, Recording, Performance, How to Play in a Band, How to Find Work as a Musician and more.

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260 E. Comstock Dr., #1  
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**Web:** azmusicproject.com

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**Web:** roberto-venn.com  
**Cost:** please call or see web for info

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480-858-9400  
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## MESA COMMUNITY COLLEGE

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Mesa, AZ 85202  
480-461-7000  
**Web:** mesacc.edu/programs/audio-production-technologies  
**Program:** Audio Production Technologies

## Additional locations:

7110 E. McKellips Rd.  
Mesa, AZ 85207  
480-654-7200

Downtown Center:  
(Fire Science/EMT)  
145 N. Centennial Way  
Mesa, AZ 85201  
480-461-6220

## PHOENIX COLLEGE COMMERCIAL MUSIC

1202 W. Thomas Road  
Phoenix, AZ 85013  
602-285-7777  
**Email:** jamison.wedde@phoenixcollege.edu  
**Contact:** Jamison Wedde, Coordinator of Commercial Music Studies  
**Web:** phoenixcollege.edu/programs/music-business

## SCOTTSDALE COMMUNITY COLLEGE

Music Department Office – MUS 139  
9000 E. Chaparral Rd.  
Scottsdale, AZ 85256-2626  
480-423-6333  
**Email:** christina.novak@scottsdalecc.edu  
**Web:** scottsdalecc.edu/divisions/fine-arts/music  
**Contact:** Dr. Christina Novak, Dept. Chair

**UNIVERSITY OF ARIZONA**  
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Fayetteville, AR 72701  
479-575-4701  
**Email:** music@uark.edu  
**Web:** music.uark.edu

### UNIVERSITY OF ARKANSAS AT LITTLE ROCK

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Little Rock, AR 72204-1099  
501-569-3294  
**Email:** vrlind@uair.edu  
**Web:** ualr.edu/music  
**Contact:** Vicki Lind, Chair

## CALIFORNIA

### ACADEMY OF ART UNIVERSITY

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**Duration:** varies

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**Web:** darlenekoldenhoven.com, artofsinging.com  
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Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training,

stage/audition/studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype/Zoom. Author of "Tune Your Voice: Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs or downloads (\$49.95) endorsed by faculty from Berklee, Juilliard, NYU and more, available at TuneYourVoice.net or in retail music stores. For more info on Darlene, see her website.

**Degree:** N/A

**Duration:** 30/45/60 min. lessons.

### ARTISTMAX

1616 Butler Ave.  
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**Email:** info@artistmax.org  
**Web:** ArtistMax.org  
**Contact:** Kan Caillat, Bridge Gardiner  
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**Notes:** We bring in the best in the entertainment business from Beyonce's image/movement coach Aisha Francis to Peisha and Adriana McPhee who are the vocal coaches on American Idol.

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Warren Music Center, Room 100  
901 E. Alosta Ave.,  
Azusa, CA 91702  
626-815-3848  
**Contact:** Kristie Hawkins, Director of Prospective Student Engagement  
**Email:** schoolofmusic@apu.edu  
**Web:** apu.edu/music/programs/music-major

### BARKER'S MUSIC

3125 McHenry Ave., Ste. F  
Modesto, CA 95350  
209-526-0347  
**Email:** info@barkersmusic.com  
**Web:** barkersmusic.com  
**Basic Rate:** please call for info

### BELLFLOWER MUSIC CENTER

17125 Bellflower Blvd.  
Bellflower, CA 90706  
562-867-6715  
**Email:** info@bellflowermusic.com  
**Web:** bellflowermusic.com  
**Contact:** any customer service rep.  
**Program:** private one-on-one lessons in drums, piano, violin, flute, clarinet,



various saxophones, trumpet, trombone and guitar, as well as rentals and sales on various instruments  
**Degree:** N/A  
**Duration:** depending on individual student progress  
**Cost:** please call or see web for info

**BLUE BEAR SCHOOL OF MUSIC**  
 Fort Mason Center, Bldg. D  
 2 Marina Blvd.  
 San Francisco, CA 94123  
 415-673-3600  
**Email:** contact@bluebearmusic.org  
**Web:** bluebearmusic.org  
**Cost:** please call or see web for info

**BOULEVARD MUSIC**  
 4316 Sepulveda Blvd.  
 Culver City, CA 90230  
 310-398-2583  
**Web:** boulevardmusic.com  
**Contact:** Gary Mandell  
**Program:** varied one-on-one instrumental instruction.  
**Cost:** please call or see web for info  
**Notes:** group instruction available

**BRUBECK INSTITUTE FELLOWSHIP PROGRAM**  
 University of the Pacific  
 3601 Pacific Ave.  
 Stockton, CA 95211  
 209-946-3196  
**Email:** mriley1@pacific.edu  
**Web:** brubeckinstitute.org  
**Cost:** please call or see web for info  
**Program:** The Brubeck Institute's Fellowship Program is an education program in jazz performance for up to five musicians who have just graduated from high school

**BRUBECK SUMMER JAZZ COLONY**  
 Brubeck Institute Fellowship Program  
 University of the Pacific  
 3601 Pacific Ave.  
 Stockton, CA 95211  
 209-946-3196  
**Email:** mriley1@pacific.edu  
**Web:** brubeckinstitute.org  
**Cost:** please call or see web for info  
**Program:** The Brubeck Institute's Fellowship Program is an education program in jazz performance for up to five musicians who have just graduated from high school

**BURBANK MUSIC ACADEMY**  
 4107 W. Burbank Blvd.  
 Burbank, CA 91505  
 818-845-ROCK (7625)  
**Email:** info@burbankmusicacademy.com  
**Web:** burbankmusicacademy.com  
**Cost:** As low as \$32.00 per 1/2 private lesson, call or see our website for details.  
**Program:** private lessons, band coaching for youth and adults, Rock and Roll Camp, rehearsal space and more.

**CALAVERAS ARTS COUNCIL**  
 22 Main St.  
 San Andreas, CA  
 209-754-1774  
**Email:** goldrusharts18@gmail.com  
**Web:** calaverasarts.org

**CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)**  
 Lessons and Classes Offered on Zoom  
 Los Angeles and Ventura County, anywhere from Woodland Hills to Santa Barbara including Malibu  
 805-529-2348,  
**Email:** fscottmoyer@earthlink.net, fscottmoyer.1@gmail.com  
**Web:** musicianscamp.org  
**Contact:** F. Scott Moyer  
**Services:** Private (one-on-one) and class/group and band instruction are available for drums, guitar (acoustic

and electric), bass, keyboards, brass, applied beginning-advanced music theory, beginning-advanced songwriting, voice, percussion and Band/Ensemble.  
 Additional "Special" course studies are available upon request: i.e. Classic Rock; the Beatles; "Latin rhythm" studies.  
**Program:** I offer lessons in all styles of music and in all popular genres of music. I teach and coach guitar, bass, drums, keyboards, vocals, theory, reading, harmony, arranging, rhythm section, band and song production, recording concepts and more.  
**Notes:** CABAMA, features a program called "The Creative Arts Music Project," which is a "year-round" after-school music program and summer camp serving both the Los Angeles and Ventura counties and offering 50 creative music courses (see: musicianscamp.org)

**CALIFORNIA POLYTECHNIC STATE UNIVERSITY**  
 Music Department  
 1 Grand Ave.  
 San Luis Obispo, CA 93407-0326  
 805-756-2406  
**Email:** music@calpoly.edu  
**Web:** music.calpoly.edu  
**Program:** Bachelor of Arts in Music

**CALIFORNIA COLLEGE OF MUSIC**  
 42 S. Catalina Ave.  
 Pasadena, CA 91106  
 626-577-1751  
**Email:** info@ccmcollege.com  
**Web:** ccmcollege.com  
**Program:** Music (Theory), Artist Development and Audio Engineering and Music Production  
**Degree:** Apprentice and Professional Certificate  
**Duration:** 6 months apprentice, 1 year professional  
**Cost:** please call or see web for info  
**Notes:** CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award-winning and seasoned faculty.

**CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC**  
 24700 McBean Pkwy.  
 Valencia, CA 91355  
 661-255-1050  
**Email:** admissions@calarts.edu  
**Web:** music.calarts.edu  
**Program:** Music composition, performance of all musical instruments, jazz, world music performance, music technology: Interaction, Intelligence and Design. Vocal performance, experimental sound practices, musical arts program.  
**Degree:** B.F.A., M.F.A.  
**Duration:** 4 years for B.F.A., 2 years for graduate M.F.A. degree, 3 year program, D.M.A. (Doctorate of Musical Arts) in Performer/Composer.  
**Cost:** please call or see web for info  
**Notes:** Fully accredited WASC and NASM college curriculum

**CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA**  
 3801 W. Temple Ave., Bldg. 24-141  
 Pomona, CA 91768  
 909-869-3554  
**Email:** dfkopplin@cpp.edu  
**Web:** cpp.edu/class/music/index.shtml  
**Contact:** David Kopplin, Interim Department Chair  
**Degree:** B.A.  
**Cost:** please call or see web for info

**CALIFORNIA STATE UNIVERSITY, CHICO**  
 MUTA

Performing Arts Center  
 Room 10  
 Chico, CA  
 530-98-5152  
**Email:** muta@csuchico.edu  
**Web:** csuchico.edu/muta  
**Program:** B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.  
**Cost:** please call or see web for info

**CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS**  
 1000 E. Victoria Ave.  
 Carson, CA 90747  
 310-243-3543  
**Contact:** Scott Morris  
**Email:** ssmorris@csudh.edu  
**Web:** csudh.edu/music  
**Program:** Audio Recording and Music Synthesis (ARMS)  
**Degree:** B.A. and Certificates  
**Duration:** 4 years  
**Cost:** please call or see web for info  
**Notes:** accredited undergraduate college curriculum; extension courses available

**CALIFORNIA STATE UNIVERSITY, FULLERTON**  
 P.O. Box 6850  
 Fullerton, CA 92834  
 657-278-3511  
**Email:** kpowers@fullerton.edu  
**Web:** fullerton.edu/arts/music  
**Contact:** Dr. Katherine Powers, Interim Dir. of School of Music  
**Program:** A full complement of undergraduate and graduate degrees in performance, composition, music education, theory, history and piano pedagogy.  
**Degree:** B.A., B.M., M.A., M.M.  
**Duration:** 4-5 years for B.A./B.M.; approx. 2 additional years for M.A./M.M.  
**Notes:** See website for more info. Many live student performance opportunities.

**CALIFORNIA STATE UNIVERSITY, LONG BEACH**  
 1250 N. Bellflower Blvd.  
 Long Beach, CA 90840-7101  
 562-985-4781  
**Email:** music@csulb.edu  
**Web:** csulb.edu/-music  
**Contact:** Music Dept. Admissions  
**Program:** Varied, with an emphasis on orchestral instruments and music studies such as history, education, new music and commercial music business.  
**Degree:** B.A., B.M. in music, performance, composition or education, M.A. music program, teaching credentials  
**Duration:** 4 years for B.M.; additional 2 years for M.M.  
**Cost:** please call or see web for info  
**Notes:** requires audition and music theory test to determine placement

**CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION**  
 6300 E. State University Dr., Ste. 104  
 Long Beach, CA 90815  
 800-963-2250  
**Web:** ccpe.csulb.edu/ContinuingEd/  
**Program:** Extension courses in music studies and any music class. Classes are for students not enrolled in the regular CSULB program.  
**Duration:** varies  
**Cost:** please call or see web for info  
**Notes:** University enrollment not required; day and evening classes

**CALIFORNIA STATE UNIVERSITY, LOS ANGELES**  
 5151 State University Dr.  
 Los Angeles, CA 90032  
 323-343-3000  
**Web:** calstatela.edu/music  
**Program:** varied undergraduate music

studies/performance program  
**Degree:** B.A.  
**Duration:** 4 years  
**Cost:** please call or see web for info  
**Notes:** university enrollment required

**CALIFORNIA STATE UNIVERSITY, NORTHRIDGE**  
 18111 Nordhoff St.  
 Northridge, CA 91330  
 818-677-1200  
**Email:** music@csun.edu  
**Web:** csun.edu  
**Program:** A diverse music program. Majors include music business, jazz performance, classical performance, music therapy, education  
**Degree:** B.A./B.M., M.A./M.M.  
**Duration:** 4 years for B.A./B.M., 2 additional years for M.A./M.M.  
**Cost:** please call or see web for info  
**Notes:** University enrollment required; Contact music department for audition dates.

**CAZADERO PERFORMING ARTS CAMP**  
 P.O. Box 11013  
 Oakland, CA 94611  
 360-921-5182  
**Email:** info@cazfamilycamp.org  
**Web:** cazfamilycamp.org/  
**Program:** Since 1957, our camp has been providing the best in musical education and performances.  
**Cost:** please call or see web for info

**CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC**  
 One University Dr.  
 Orange, CA 92866  
 714-997-6815  
**Email:** CoPA@chapman.edu  
**Web:** chapman.edu/copa  
**Program:** Conservatory level musical training within the context of a 4-year liberal arts university.  
**Degree:** B.A. music, B.M. performance, B.M. music education, B.M. conducting, B.M. composition  
**Duration:** 4-year undergraduate degree programs  
**Cost:** please call admissions and records

**COAST MUSIC**  
 24002 Via Fabricante, Ste. 308  
 Mission Viejo, CA 92691  
 949-652-3887  
**Email:** coastbandmusic@gmail.com  
**Web:** coastmusicusa.com  
**Basic Rate:** please call for info  
**Clients:** all levels

**COGSWELL COLLEGE**  
 191 Baypointe Parkway  
 San Jose, CA 95134  
 800-264-7955  
**Email:** admissions@gogswell.com  
**Web:** cogswell.edu  
**Program:** Audio & Music Production

**CORNERSTONE MUSIC CONSERVATORY**  
 12121 W. Pico Blvd., Ste. 205  
 Los Angeles, CA 90064  
 310-820-1620  
**Email:** cornerstonemusician@gmail.com  
**Web:** facebook.com/cornerstonemusicconservatory  
**Contact:** Ann Pittel  
**Program:** Private and group music instruction for ages 7 months to adult.  
**Duration:** 15 weeks to year-round  
**Cost:** Varies-call for brochures and rates  
**Notes:** specializing in expert music instruction, composition, theory, teen/college-prep students, special toddler programs, Harmony Road Piano course for children (beginners grouped by age).



## CRAS MUSIC ACADEMY Professional Music Production Courses

2300 East Broadway Rd.  
Tempe, AZ 85282  
888-930-1991, 480-858-9400

**Web:** cras.edu

**Program:** CRAS Music Academy offers four expansive music production courses through a unique partnership with Westlake Recording Studios (Rihanna, the Weeknd, Michael Jackson, Adele, Imagine Dragons). These courses provide the essential aspects of music production used daily by industry professionals.

**Notes:** CRAS Music Academy teaches techniques that will make your music stand out from the rest. Successful artists, producers and writers who work at Westlake Recording Studios all know that well-produced song can make or break an opportunity to monetize their music through song placements, licenses or recording contracts.

## CULVER CITY MUSIC CENTER

10862 Washington Blvd.  
Culver City, CA 90232  
453-1928

**Web:** culvercitymusic.com

**Basic Rate:** please call for info

**Clients:** all levels

### Additional location:

1901 Santa Monica Blvd.  
Santa Monica, CA 90404  
310-453-1928

## DEANNA DELLACIOPPA

Simi Valley/LA Area, CA

818-905-7000 x 102

**Email:** lessons@iamdeanna.com

**Web:** IAmDeanna.com

**Notes:** Quarter semi-finalist on Season 8 of America's Got Talent Season.

Backgrounds for Nick Jonas, Justin Bieber, Celine Dion, et al.

Extensive TV & Radio Commercial singing work.

## DEBORAH GIBSON'S CAMP

### ELECTRIC YOUTH

**Email:** info@debbiegibsonofficial.com

**Web:** facebook.com/DebbieGibsonOfficial

**Program:** Performing Arts Summer Day Camp

**Duration:** one - two week summer camp plus other projects throughout the year

**Cost:** please call or see web for info

**Notes:** Mission is to provide a nurturing, creative, disciplined and fun atmosphere for young people who are serious about embarking in a career in entertainment.

## DREAM MUSIC STUDIOS

Simi Valley, CA

805-558-1760

**Email:** info@dreammusicstudios.com

**Web:** dreammusicstudios.com

**Basic Rate:** TBD depending on length of time and location

**Services:** Performance opportunities every four to six months! Student centered learning and quality programs. Lessons in piano, voice, guitar, bass, drums, violin, viola, cello and more! Every lesson focuses on: Chords, Rhythm, Melody, Scales, Theory, Music Notation, Playing

by ear, Playing by heart, Listening skills, Microphone technique, Playing in various styles: classical, jazz, popular, and more, Self confidence skills, Self awareness, Competition opportunities for advanced students, Music history, Performance practice

## ES AUDIO SERVICES

1746 Victory Blvd.  
Glendale, CA 91201

Los Angeles, CA

818-505-1007

**Email:** studio@ESAudio.com

**Web:** esaudio.com

**Contact:** Donny Baker

**Program:** Recording Engineer/Music Producer Program

**Degree:** No Degree, Certificate, State Accredited

**Duration:** 22 weeks depending upon internship

**Notes:** Learn in a working studio rather than a classroom. Learn with certified Digidesign instructors - Pro Gear - Tons of hands-on training in a real world situation with real clients

## EL CAMINO COLLEGE

16007 Crenshaw Blvd.

Torrance, CA 90506

866-352-2646, 310-532-3670

**Web:** elcamino.edu/academics/finearts/music

**Contact:** Polli Chambers-Salazar, Professor Music

**Program:** a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills and the study of music history

**Degree:** A.A.

**Duration:** Two years

**Cost:** please call or see web for info

## EUBANKS CONSERVATORY

P.O. Box 1175

Hawthorne, CA 90251

310-462-5364

**Email:** louis-lee@the-ecma.com

**Web:** the-ecma.com

**Program:** music degree program with a focus on performance

**Degree:** certificate

**Duration:** varies

**Cost:** please call for info

## EVOLUTION MUSIC

### CONSERVATORY

1740 Broadway Dr.

Glendale, CA 91208

818-275-3773

**Web:** evolutionmusicconservatory.com

**Notes:** Group lessons, rock band, private lessons, mommy and me

## FIVE STAR SCHOOL OF MUSIC

314 E. Glenoaks Blvd.

Glendale, CA 91207

818-502-1739

**Email:** elleniegalestian@gmail.com

**Web:** fivestarmusicanddance.com

**Program:** One-on-one and group musical instrument instruction.

**Duration:** Varies with individual programs

**Cost:** please call or see web for info

**Notes:** Classes taught in English, Spanish, Armenian and Tagalog (Filipino).

## FOOTHILL COLLEGE

12345 El Monte Rd.

Los Altos Hills, CA 94022

650-949-7016

**Email:** hartwellrobert@foothill.edu

**Web:** foothill.edu/music

**Contact:** Simon Pennington, Dean, Fine Arts & Communication

## GARNISH MUSIC PRODUCTION SCHOOL

7600 Melrose Ave.

Hollywood, CA 90046

347-746-4604

**Web:** la.garnishmusicproduction.com

**Notes:** Learn to produce finished tracks fast from Grammy-winning instructors

## GILMORE MUSIC STORE

1935 E. 7th St.

Long Beach, CA 90813

562-599-1369

**Email:** gilmoremusicstore@gmail.com

**Web:** gilmoremusicstore.com

**Program:** Instruction in drums, classical-jazz-and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.

**Degree:** N/A

**Duration:** 30 min. to 60 min.

**Cost:** call for rates

**Notes:** 24-track digital recording studio on site, beginner packages available.

## GLENDALE COMMUNITY COLLEGE

Music Department

1500 N. Verdugo Rd.

Glendale, CA 91208

818-240-1000

**Email:** pflueger@glendale.edu

**Web:** glendale.edu/music

**Contact:** Beth Pflueger, Music Department Chair

**Program:** Comprehensive program focusing on preparing musicians for university admissions with focus on choral or instr. performance and music history/theory.

**Degree:** certificate, A.A., A.S.

**Duration:** 2 years for A.A/A.S.

**Cost:** please call or see web for info

**Notes:** most classes do not require an audition, but may require a prerequisite

## GLOBE AUDIO RECORDING AND PRODUCTION

110 Caledonia St., Ste A

Sausalito, CA 94965

415-777-2486

**Email:** info@globerecording.com

**Web:** soundhealingcenter.com/love/audio

## GOLDEN WEST COLLEGE

15744 Golden W. St.

Huntington Beach, CA 92647

714-895-8772

**Contact:** Dr. Kay Nguyen, Dean

**Email:** lcamody@qwc.cccd.edu

**Web:** goldenwestcollege.edu/music

**Program:** Music Education Preparation or Music Performance

**Degree:** A.A.

## GRAMMY CAMP

Grammy Foundation

3030 Olympic Blvd.

Santa Monica, CA 90404

310-392-3777

**Web:** grammyintheschools.com

**Program:** This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.

**Cost:** please call or see web for info

## GUITAR MERCHANT, THE

22807 Saticoy St.

West Hills, CA 91304


818-884-5905

**Email:** theguitarmerchant@yahoo.com

**Web:** guitarmerchant.com

**Services:** music lessons all instruments, all ages, band jam programs, live venue - shows nightly guitar sales and service

Dive into your entertainment career  
on the River That Sings  
and the home of the Muscle Shoals Sound.  
Learn more at [una.edu/entertainment](http://una.edu/entertainment).

  
DEPARTMENT OF  
**ENTERTAINMENT  
INDUSTRY**  
COLLEGE OF ARTS AND SCIENCES





**Perform,  
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# Azusa Pacific University School of Music

Music Business | Audio Recording | Music Education | Music & Worship  
Instrumental & Vocal Performance | Arranging & Composing



Scholarships Available  
[apu.edu/music](http://apu.edu/music)

College of the Arts  
CULTIVATING DIFFERENCE MAKERS





## GUITAR SHOWCASE/S.M.I.

3090 S. Bascom Ave.  
San Jose, CA 95124  
408-377-5864  
**Email:** smi.admin@guitarshowcase.com  
**Web:** guitarshowcase.com  
**Instruments:** guitar, bass, keyboards, drums, percussion, saxophone, flute, mandolin, banjo group classes, private instruction, monthly workshops  
**Basic Rate:** Call or see web for info

## HARRISON SCHOOL OF MUSIC

P.O. Box 5068  
West Hills, CA 91308  
818-887-8870  
**Email:** sales@harrisonmusic.com  
**Web:** harrisonmusic.com  
**Contact:** Mark Harrison  
**Program:** keyboard, theory, ear training and composing/arranging, with an emphasis on jazz and pop styles.  
**Degree:** N/A  
**Duration:** flexible scheduling  
**Cost:** please call or see web for info  
**Notes:** The Harrison music education methods are used by thousands of students in over 20 countries worldwide.

## HOLLYWOOD ACADEMY OF MUSIC & ARTS

7469 Melrose Ave., Ste. 34  
Hollywood, CA 90046  
323-651-2395  
**Email:** hollywoodacademyofmusicandarts@gmail.com  
**Web:** hollywoodacademyofmusic.com  
**Program:** Hollywood Academy of Music offers private lessons for piano, keyboard, guitar, voice, drums, violin, bass guitar, flute, clarinet, saxophone and trumpet (other band instruments also available). We also teach a group workshop called "School of Rock-Band 101" and Pre-school Music Classes.  
**Cost:** please call or see web for info  
**Notes:** Hollywood Academy of Music provides Hollywood, West Hollywood, Beverly Hills and surrounding areas of Los Angeles with personable and highly qualified teachers for students of all ages. Our positive, encouraging atmosphere and professional studio environment aid in the development of musical abilities - and our convenient location makes it feasible for students from all different areas of the Los Angeles metro area to attend.

## ICON COLLECTIVE, LLC

100 E. Tujunga Ave. #100  
Burbank, CA 91502  
818-299-8013  
**Email:** info@learn2produce.com  
**Web:** learn2produce.com  
**Program:** The nine-month Digital Music Production Course teaches artists/DJs and beatmakers how to record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

## INTERNATIONAL SCHOOL OF MUSIC

416 E. Colorado St., Ste.A  
Glendale, CA 91205  
818-548-7959  
**Email:** contact@ISMGlendale.com  
**Web:** ismglendale.com  
**Program:** classical; one-on-one instruction in piano, guitar (classical, jazz, flamenco), violin, flute, viola, voice, percussion  
**Degree:** certificate  
**Cost:** please call or see web for info

## JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

310-909-4007  
**Email:** agoldmark@mac.com  
**Web:** johnnovello.com  
**Contact:** Andy Goldmark  
**Program:** complete one-on-one program for training the contemporary keyboardist, composer and singer-songwriter  
**Degree:** N/A  
**Duration:** varies  
**Cost:** please call or see web for info  
**Notes:** all musical styles; piano, Hammond B3, improvisation, music sequencing and music theory

## LONG BEACH CITY COLLEGE

1305 E. Pacific Coast Hwy.  
Long Beach, CA 90806  
562-938-4946  
**Contact:** Anthony Carreiro, Dept. Head & Professor, Theater Arts  
**Email:** acarreiro@lbcc.edu  
**Web:** lbcc.edu/music  
**Program:** Commercial Music Program, Radio and TV Program  
**Degree:** A.A. and/or certificate  
**Duration:** 2 years  
**Cost:** please call or see web for info

## LONG BEACH SCHOOL OF MUSIC

3840 Woodruff Ave., Ste. 109  
Long Beach, CA 90808  
310-918-0439  
**Web:** longbeachschoolofmusic.com  
**Contact:** Mark Fitchett  
**Program:** All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards  
**Degree:** N/A  
**Duration:** varies  
**Cost:** please call or see web for info

## LOS ANGELES CITY COLLEGE

Department of Music  
Herb Alpert Music Center  
855 N. Vermont Ave.  
Los Angeles, CA 90029  
Music Department  
323-953-4000 Ext. 2880  
**Contact:** Christine Park, Dept. Chair  
**Email:** parkcj@lacitycollege.edu  
**Web:** lacitycollege.edu  
**Program:** Commercial and traditional music program to prepare students who wish to transfer to a 4-year university music program, or get their A.A. degree or commercial music certificate in vocal music, instrumental music, piano, orchestration/arranging and electronic music/MIDI. The certificate program is intended for those wishing to enter the recording or film industry. The A.A. degree is intended for students who wish to continue their education and seek a higher degree. Please visit lacitycollege.edu for more complete information.  
**Degree:** A.A. (Associate in Arts) or certificate in commercial vocal, instrumental, piano, orchestration/arranging, electronic music/MIDI  
**Duration:** approx. 2 years  
**Cost:** visit the site for info

## LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.  
Wilmington, CA 90744  
310-233-4000  
**Web:** lahc.edu/classes/music/index.html  
**Contact:** music department  
**Program:** traditional and commercial music courses offered including theory/musicianship, MIDI/electronic music, songwriting and instruments such as voice, guitar and keyboards  
**Degree:** A.A., Commercial music certificates

**Duration:** 16-week semesters  
**Cost:** please call or see web for info  
**Notes:** courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

## LOS ANGELES MUSIC ACADEMY COLLEGE OF MUSIC

300 S. Fair Oaks Ave.  
Pasadena, CA 91105  
626-568-8850  
**Email:** admissions@lacm.edu  
**Web:** lacm.edu  
**Program:** intense programs individualized for drums, guitar, bass, vocal and music production disciplines, professional level  
**Duration:** 3.5, 1.5 and 1 year programs  
**Degree:** Bachelor of Music in Music Performance, Music Production, or Composition, Bachelor of Arts in Music Business after 3.5 years, Associate of Arts Degree in Music Performance or Music Production after 1.5 years or Diploma after 1 year  
**Cost:** please call or see web for info  
**Notes:** fully accredited, financial aid available, emphasis on contemporary music production and performance with daily ensemble workshops, students accompanied by hired professional musicians in an intimate environment

## LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St.  
Los Angeles, CA 90063  
323-262-7734  
**Email:** stayintune@lamusart.org  
**Web:** lamusart.org  
**Contact:** Admissions  
**Program:** Individual instruction offered in piano, guitar, violin, woodwinds, drums and voice.  
**Degree:** N/A  
**Duration:** varies  
**Cost:** please call or see web for info  
**Notes:** a private, non-profit school; voice lessons taught in English and Spanish; financial aid available

## THE LOS ANGELES RECORDING SCHOOL (A DIVISION OF THE LOS ANGELES FILM SCHOOL)

6690 Sunset Blvd.  
Los Angeles, CA 90028  
323-860-0789 (local), 888-688-5277  
**Email:** info@lafilm.edu  
**Web:** larecordingschool.com  
**Contact:** Admissions Department  
**Degree:** Associate of Science in Recording Arts - Program Length - 18 months (on campus); Associate of Science in Music Production - Program Length - 18 months (on campus); Associate of Science in Music Production - Online - Program Length - 18 months (online)  
**Duration:** 18-month programs  
**Cost:** Please call to speak with admissions.  
**Notes:** The Los Angeles Recording School (LARS) has over 33,000 square feet of facilities and classrooms, including over 20 recording labs and studios. Our Associate of Science in Recording Arts provides students with the opportunity to learn about a multitude of aspects of the audio industry, including interactive audio, acoustic principles and sound effect design. Our Associate of Science in Music Production prepares students with courses in music composition, mixing and mastering and music copyright. The Los Angeles Recording School is located in the heart of Hollywood on

Sunset Boulevard, and is a division of The Los Angeles Film School, an institution accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

## LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.  
Van Nuys, CA 91401  
818-938-8418  
**Contact:** Dr. Christian Nova, Chair  
**Email:** LAVCStudentSupport@laccd.edu  
**Web:** lavc.edu/music  
**Contact:** Music department  
**Program:** curriculum is geared toward instrument instruction and performance, with school performance opportunities and a varied course selection available  
**Degree:** A.A.  
**Duration:** approx. 2 years  
**Cost:** please call for tuition and fee information  
**Notes:** weekend/evening music classes offered through Community Services program

## LOS MEDANOS COLLEGE

Recording Arts  
2700 E. Leland Rd.  
Pittsburg, CA 94565  
925-473-7816  
**Email:** FDorritie@losmedanos.edu  
**Web:** losmedanos.edu/recarts/default.asp  
**Programs:** Degrees/Certificate(s) offered: AA, College Skills Certificate, Certificate of Achievement

## Additional Location:

1351 Pioneer Square  
Brentwood, CA 94513  
925-513-1625

## LOYOLA MARYMOUNT UNIVERSITY

1 LMU Dr.  
Burns Fine Arts Center  
Los Angeles, CA 90045-2659  
310-338-2700  
**Email:** mark.saya@lmu.edu  
**Contact:** Dr. Mark Saya, Chair of the Music Program  
**Web:** cfa.lmu.edu/programs/music  
**Program:** classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology and instrumental and choral conducting.  
**Degree:** B.A.  
**Duration:** approx. 4 years  
**Cost:** please call for tuition information  
**Notes:** All music courses are faculty-taught and are limited in size to provide the most personal attention to each student. The program offers a balanced curriculum in musicianship, historical perspectives and music performance. The Bachelor of Arts Degree in Music, often called "the degree of the future" offers the maximum career opportunities following graduation. The B.A. degree also provides an appropriate background for prospective candidates pursuing advanced degrees in preparation for work as musicologists, composers, arts administrators, music educators as well as professional performers.

## MARK FITCHETT'S GUITAR SCHOOL

1712 S. Pacific Coast Hwy.  
Redondo Beach, CA 90277  
310-918-0439  
**Email:** mrfrets@aol.com  
**Web:** theguitarschool.com  
**Contact:** Mark Fitchett  
**Program:** All styles instruction in



guitar, bass and keyboards

**Degree:** N/A

**Duration:** varies

#### MIRACOSTA COLLEGE

1 Barnard Dr., Bldg. OC 2200

Oceanside, CA 92056

760-795-6816

**Email:** [alanger@miracosta.edu](mailto:alanger@miracosta.edu)

**Web:** [miracosta.edu](http://miracosta.edu)

**Contact:** Arlie Langager, Department Chair

**Cost:** please call or see web for info

#### MOREY'S MUSIC STORE INC.

4834 Woodruff Ave.

Lakewood, CA 90713

562-420-9532

**Email:** [info@moreysmusic.com](mailto:info@moreysmusic.com)

**Web:** [moreysmusic.com](http://moreysmusic.com)

**Program:** instruction in guitar, saxophone, flute, violin, larnet, cello, piano

**Degree:** N/A

**Duration:** varies

**Cost:** please call or see web for info

#### MUSICIANS INSTITUTE (MI)

6752 Hollywood Blvd.

Hollywood, CA 90028

866-383-1477, 323-462-1384

**Email:** [admissions@mi.edu](mailto:admissions@mi.edu)

**Web:** [mi.edu](http://mi.edu)

**Program:** fully accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, audio engineering, music business, music video/film and television and guitar craft

**Degree:** instrument certificate, specialized certificate, Associate of Arts, B.M. and encore

**Duration:** instrument certificate

**Program:** 12- and 18-month options, specialized certificate Program:

six-to-nine-month courses in career specialties including: audio engineering,

independent artist development,

music business, guitar craft, music

video/film and television, Bachelor of

Music degrees (bass, guitar, drums,

keyboards and vocals): 4 years;

Associate of Arts degree (bass, guitar,

drums, keyboards and vocals): 2 years;

Encore Programs (bass, guitar, drum

set, keyboards and vocals): 10 weeks;

Encore Express 5-week, full-time

(15 units) or 10-week, part-time (7

units); Extension – individual 10-week

courses; Summer Shot – one-week

courses

**Cost:** please call or see web for info

**Notes:** MI offers a wide range of

educational options for contemporary

musicians, all designed and taught by

professionals who show you first-hand

what a music career is all about. At MI,

students learn how the contemporary

music industry works from the

inside, on the performing stage, in

the recording studio and behind the

scenes.

#### OC RECORDING SCHOOL, THE

3100 W. Warner Ave., Ste. 7

Santa Ana, CA 92704

323-244-9794

**Email:** [Info@ocrecording.com](mailto:Info@ocrecording.com)

**Web:** [ocrecording.com](http://ocrecording.com)

**Contact:** Asaf Fulkas (Engineer,

Producer, Artist, Instructor)

**Program:** Audio Engineering

and Music Production Certificate

Course. Lessons include Recording,

Mixing, Mastering, Advanced Audio

Production, Post Production, etc.

**Duration:** 10, 20, 30, and 40 Week

Options. Available In The Studio or

Remote via Skype, Source Connect

and Zoom. Flexible Scheduling.

**Notes:** Avid Pro Tools Training, Waves

Audio Certification, NI Maschine

Lessons, Asaf's Exclusive Textbook,

One-On-One Instruction, Shadow

Professional Studio Sessions.

**Cost:** Available at [ocrecording.com](http://ocrecording.com) or

email [info@ocrecording.com](mailto:info@ocrecording.com)

Hall, Herrick Chapel, and Thorne Hall, with access to practice rooms, large and small performance venues, a well-equipped electronic music studio, and an outstanding music library.

**Degree:** B.A.

**Duration:** approx. 4 years

**Cost:** please call or see web for info

#### PASADENA CITY COLLEGE

1570 E. Colorado Blvd.

Pasadena, CA 91106

626-585-7216

**Web:** [pasadena.edu](http://pasadena.edu)

**Program:** a program with classes in

music studies, vocal and instrument

instruction.

**Degree:** A.A.

**Duration:** Approx. 2 years

**Cost:** please call or see web for info

**Notes:** evening classes available

#### PEPPERDINE UNIVERSITY

Seaver College

24255 Pacific Coast Hwy.

Malibu, CA 90263

310-506-4462

**Email:** [fineartsrecruit@pepperdine.edu](mailto:fineartsrecruit@pepperdine.edu)

**Web:** [seaver.pepperdine.edu/fine-arts/undergraduate/music](http://seaver.pepperdine.edu/fine-arts/undergraduate/music)

**Program:** undergraduate music

curriculum with emphases in: Applied

(instrumental/vocal performance),

music education and composition.

Special programs incl. the Flora L.

Thornton Opera Program and the

Heidelberg Summer Music Program.

Performing ensembles: orchestra,

wind ensemble, jazz band, chamber

ensembles, choir, opera & musical

prod., and pep band.

**Degree:** B.A.

**Duration:** approx. 4 years

**Notes:** Please see website for

deadline dates to apply

#### POINT BLANK ELECTRONIC MUSIC SCHOOL

Mack Sennett Studios

1215 Bates Ave.

Silverlake, CA

594-8740, +44 20 7729 4884, (INT)

+020 7729 4884 UK

**Web:** [pointblankmusicschool.com/us](http://pointblankmusicschool.com/us)

**Cost:** please refer to website for

individual program costs

**Programs:** Long and short-term music

production, sound design and DJ

classes

**Duration:** varies between program,

flexible

**Notes:** Voted the world's "Best

Electronic Music School" by DJ

Mag readers. Flexible schedules

and all studios complete with the

latest equipment. In partnership with

Abelton, Native Instruments, Pioneer.

#### PYRAMIND

2727 Mariposa St., Suite 200

San Francisco, CA 94110

415-896-9800, x 226

**Email:** [info@pyramid.com](mailto:info@pyramid.com)

**Web:** [pyramid.com](http://pyramid.com)

#### RECORDING CONNECTION AUDIO INSTITUTE

6300 Wilshire Blvd, Suite 640

Los Angeles, CA 90048

323-329-9610, 800-755-7597

**Email:** [recording@rfedu.com](mailto:recording@rfedu.com)

**Web:** [recordingconnection.com](http://recordingconnection.com)

**Notes:** check website for other U.S.

locations

#### RECORDING BOOT CAMP

Pine Mountain Club, CA

310-200-9010

**Contact:** Ronan Chris Murphy

**Web:** [recordingbootcamp.com](http://recordingbootcamp.com)

#### ROSEMARY BUTLER

Sherman Oaks, CA 91403

818-386-8334

**Email:** [vocalstarr@aol.com](mailto:vocalstarr@aol.com)

**Web:** [rosemarybutler.com](http://rosemarybutler.com)

**Program:** Vocal technique, artist

development, performance coaching,

style development

**Notes:** Learn to sing from the best:

Rosemary Butler, the voice who sang

with Jackson Brown, James Taylor,

Linda Ronstadt, Bonnie Raitt & more

#### SAE INSTITUTE OF TECHNOLOGY

7 Music Circle N.

Nashville, TN 37203

800-872-1504, 615-244-5848

**Email:** [nashville@sae.edu](mailto:nashville@sae.edu)

**Web:** [nashville.sae.edu](http://nashville.sae.edu)

**Program:** Audio Technology Program

(Diploma); Electronic Music Producer

(Certificate)

**Duration:** Nine months full-time, 18

months part-time (Audio), six months

part-time (Electronic Music)

**Cost:** Call for more info

**Notes:** SAE Institute was founded

internationally in 1976 and has

since grown to almost 50 locations

worldwide. Courses focus on hands-on

training to prepare graduates for a

career in the audio industry.

#### Additional locations:

215 Peachtree St., Ste. 300

Atlanta, GA 30303

404-526-9366 Fax 404-526-9367

**Email:** [atlanta@sae.edu](mailto:atlanta@sae.edu)

**Web:** [atlanta.sae.edu](http://atlanta.sae.edu)

16051 W. Dixie Hwy., Ste. 200

North Miami Beach, FL 33160

305-944-7494 Fax 305-944 6659

**Email:** [miami@sae.edu](mailto:miami@sae.edu)

**Web:** [miami.sae.edu](http://miami.sae.edu)

6601 Shellmound Street

Emeryville, CA 94608

510-654-2934

**Email:** [expression@sae.edu](mailto:expression@sae.edu)

**Web:** [sae-la.com](http://sae-la.com)

218 W. 18th St., Fl. 4

New York, NY 10011

212-944-9121 Fax 212-944-9123

**Email:** [newyork@sae.edu](mailto:newyork@sae.edu)

**Web:** [newyork.sae.edu](http://newyork.sae.edu)

820 N. Orleans, #125

Chicago, IL 60610

312-300-5685

**Email:** [chicago@sae.edu](mailto:chicago@sae.edu)

**Web:** [usa.sae.edu/campuses/chicago](http://usa.sae.edu/campuses/chicago)

#### SAN FRANCISCO CONSERVATORY OF MUSIC

50 Oak St.

San Francisco, CA 94102-6011

415-503-6271

**Email:** [apply@sfc.edu](mailto:apply@sfc.edu)

**Web:** [sfc.edu](http://sfc.edu)

**Cost:** please call or see web for info

#### SANTA MONICA COLLEGE

1900 Pico Blvd.

Santa Monica, CA 90405

310-434-4323

**Email:** [geller\\_lori@smc.edu](mailto:geller_lori@smc.edu)

**Web:** [smc.edu](http://smc.edu)

**Contact:** Lori Geller, Administrative

Assistant

**Program:** courses taught in

songwriting, theory, voice, and

ear-training, as well as instrument

instruction classes.

**Degree:** A.A.

**Duration:** approx. 2 years

**Cost:** please call or see web for info

**Notes:** extension/evening classes

available

#### SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.

Santa Monica, CA 90404

310-453-1928

**Web:** [santamonicamusic.com](http://santamonicamusic.com)

**Contact:** School Coordinator

**Basic Rate:** please call for info

**Clients:** all levels

#### SCHOOL OF ROCK MUSIC

12020 Wilshire Blvd.

Los Angeles, CA 90025

310-442-7625

**Web:** [westla.schoolofrock.com](http://westla.schoolofrock.com)



**Cost:** varies by class  
**Programs:** Pro Tools Operator Certification, Pro Tools Expert Certification, Music Creation, Audio Production, ICON Mixer Certification, Avid Media Composer.  
**Degree:** Associate Degree, Recording Arts  
**Duration:** varies by program

**UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS**  
 10995 Le Conte Ave.  
 Los Angeles, CA 90024  
 310-825-9064  
**Email:** entertainmentstudies@uclaextension.edu  
**Web:** entertainment.uclaextension.edu  
**Program:** UCLA Extension's Department of Entertainment Studies and Performing Arts is an internationally acclaimed program, providing practical training and instruction in all aspects of the entertainment industry. Students can enroll in individual courses or a comprehensive certificate program in the film scoring, the music business, songwriting, recording engineering, and music technology and production. Our course of study directly addresses the competitive demands of today's industry and prepares professionals with a broad, in-depth background to meet the challenges of the entertainment industry.  
**Degree:** Certificates in Film Scoring and Music Business  
**Duration:** Approx. 1 - 3 years  
**Cost:** varies depending on courses, call for more info  
**Notes:** This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

**UNIVERSITY OF CALIFORNIA, BERKELEY**  
 104 Morrison Hall, #1200  
 Berkeley, CA 94720-1200  
 510-642-2678 Fax 510-642-8480  
**Email:** music@berkeley.edu  
**Web:** music.berkeley.edu  
**Contact:** David Milnes, Professor & Department Chair  
**Degree:** B.A., M.A./Ph.D., and Ph.D.  
**Cost:** please call or see web for info

**UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA) HERB ALPERT SCHOOL OF MUSIC**  
 2520 Schoenberg Music Bldg., Box 951616  
 Los Angeles, CA 90095-1616  
 310-825-4761  
**Email:** admissions@schoolofmusic.ucla.edu  
**Web:** schoolofmusic.ucla.edu  
**Contact:** Neal Stulberg, Chair  
**Program:** A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).  
**Degree:** B.A., M.A., Ph.D., M.M., D.M.A.  
**Duration:** varies  
**Cost:** call for info-see registrar.ucla.edu  
**Notes:** The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1 - 30 for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from

high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student. Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology.

**UNIVERSITY OF THE PACIFIC**  
 Conservatory of Music  
 3601 Pacific Ave.  
 Stockton, CA 95211  
 209-946-2408  
**Email:** rbittin@pacific.edu  
**Web:** pacific.edu/conservatory  
**Contact:** Ruth Brittin, Program Dir. of Music Education  
**Program:** A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.  
**Degree:** B.M., B.A., B.S., M.M., M.A.  
**Cost:** Please call or see website  
**Note:** All majors require an audition or interview, or both. See website.

#### Additional locations:

3200 Fifth Ave  
 Sacramento, CA 95817

155 Fifth St.  
 San Francisco, CA 94103

**USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY**  
 3780 Watt Way  
 Los Angeles, CA 90089  
 213-821-6140  
**Email:** iovine-young@usc.edu, jvernorn@usc.edu  
**Web:** iovine-young.usc.edu  
**Contact:** Jessica Vernon, Admission & Student Services  
**Degree:** The degree requires a total of 128 units, including 56 units in the Core and 32 units in Emphases. Through the Academy's Core, students learn applied skills and gain understanding of the theories, concepts and vocabulary of each field.  
**Duration:** 4 Year  
**Cost:** call

**USC THORNTON SCHOOL OF MUSIC**  
 Los Angeles, CA 90089  
 213-740-6935  
**Contact:** Dr. Robert Cutietta, Dean  
**Email:** music.dean@usc.edu  
**Web:** usc.edu/music  
**Contact:** music admissions  
**Program:** A large department with a wide variety of undergraduate and graduate programs in performance, composition, education, and music industry.  
**Degree:** B.M., B.A., B.S., M.M., D.M.A., Ph.D., M.A., Graduate Certificate.  
**Duration:** varies  
**Cost:** please call or see web for info  
**Notes:** Virtually all programs require a performance audition in order to be considered for admission.

**VISIBLE MUSIC COLLEGE**  
 Atascadero Teaching Site

6225 Atascadero Ave  
 Atascadero, CA 93422  
 901-381-3939  
**Email:** seeyourself@visible.edu  
**Web:** visible.edu  
**Program:** Modern Music Performance, Music Production, Music Business, Creative Leadership (content creation or ministry focus)  
**Degree:** 1 year accredited Certificate, Bachelor of Applied Arts, Master of Arts.  
**Duration:** 1 year certificate, 3 or 4 year bachelors degree, 1 or 2 year masters degree  
**Cost:** please call or see website  
**Notes:** Christian music college with hands-on training from industry professionals. The college is small and intimate with great opportunities to outwork your training in any of our programs. Music is important and we invest in creatives as leaders in their field.

#### Additional locations:

200 Madison Ave  
 Memphis, TN 38103  
 901-381-3939

3404 Lake Street  
 Lansing, IL 60438  
 708-455-1414

2801 Orchid Dr.  
 McKinney, TX 75070  
 901-381-3939

**WALDEN SCHOOL, THE**  
 30 Monterey Blvd., Ste. E  
 San Francisco, CA 94131  
 415-587-8157  
**Email:** info@waldenschool.org  
**Web:** waldenschool.org  
**Cost:** please call or see web for info

#### Additional location:

**Summer Address**  
 P.O. Box 432  
 Dublin, NH 03444  
 603-563-8212

**WEST L.A. COLLEGE**  
 Humanities & Fine Arts Division  
 9000 Overland Ave.  
 Culver City, CA 90230-3519  
 310-287-4571  
**Email:** PetersL@WLAC.edu  
**Web:** westvalley.edu/academics/music  
**Contact:** Laura Peterson, Chairperson  
**Program:** courses in instrument instruction and music studies. piano, voice, music appreciation and fundamentals and jazz band  
**Degree:** A.A.  
**Duration:** approx. 2 years  
**Cost:** please call or see web for info  
**Notes:** evening classes are available

**WEST VALLEY COLLEGE**  
 14000 Fruitvale Ave.  
 Saratoga, CA 95070  
 408-471-4663  
**Email:** lou.delarosa@westvalley.edu  
**Web:** westvalley.edu/academics/fine\_arts/music  
**Contact:** Lou De La Rosa, Dept. Chair

**WHITE HALL ARTS ACADEMY**  
 2812 W. 54th St.  
 Los Angeles, CA 90043  
 424-235-0665, SKYPE (Tanisha\_ whaa)  
**Email:** mail@whitehallacademy.org  
**Web:** whitehallacademy.org, facebook.com/whitehallartsacademy  
**Contact:** any customer service rep.  
**Program:** private one-on-one lessons in voice, piano, strings, guitar, woodwind

**Duration:** Private min. 30/45/60  
**Cost:** Private (\$120/170/210 monthly)

**WOMEN'S AUDIO MISSION**  
 542-544 Natoma St., #C-1  
 San Francisco, CA 94103  
 800-926-1338  
**Web:** womensaudiomission.org  
**Program:** Women's Audio Mission (WAM) is a San Francisco-based nonprofit organization that is dedicated to the advancement of women in music production and the recording arts, a field in which women are critically under-represented (less than 5%). Classes in Audio & Recording Technology.

**ZION MUSIC ACADEMY OF MUSIC**  
 7475 Murray Dr., Ste. 11  
 Stockton, CA 95219  
 209-598-1581  
**Email:** info@thezionacademyofmusic.org  
**Web:** facebook.com/zion.so.music  
**Program:** Instruction for children and adults in piano, organ, flute, clarinet, voice, harp  
**Degree:** certificate  
**Duration:** varies  
**Cost:** please call for info  
**Notes:** special program available for persons with developmental disabilities.

#### COLORADO

**ASPEN MUSIC FESTIVAL AND SCHOOL**  
 225 Music School Rd.  
 Aspen, CO 81611  
 970-925-3254  
**Email:** info@aspenmusic.org  
**Web:** aspenmusicfestival.com  
**Cost:** please call or see web for info

**BROADWAY MUSIC SCHOOL**  
 2555 S. Santa Fe Drive  
 Denver, CO  
 303-725-8058  
**Email:** info@broadwaymusicsschool.com  
**Web:** broadwaymusicsschool.com  
**Cost:** please call or see web for info  
**Services:** quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

**COLORADO CHRISTIAN UNIVERSITY**  
 School of Music  
 8787 W. Alameda Ave.  
 Lakewood, CO 80226  
 303-963-3000  
**Email:** music@ccu.edu  
**Web:** ccu.edu/music  
**Program:** The School of Music at Colorado Christian University currently offers four emphases in music—performance, education, worship arts and sound recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

**DENVER MUSIC INSTITUTE**  
 4195 S. Broadway  
 Englewood, CO 80113  
 303-788-0303  
**Email:** randy@denvermusicinstitute.com  
**Web:** denvermusicinstitute.com  
**Cost:** please call or see web for info

**LAMONT SCHOOL OF MUSIC**  
 2344 E. Iliff Ave.  
 Denver, CO 80208  
 303-871-6973  
**Email:** musicadmission@du.edu  
**Web:** du.edu/lamont  
**Cost:** please call or see web for info



# SWALLOW HILL MUSIC ASSOCIATION

71 E. Yale Ave.  
Denver, CO 80210  
303-777-1003 Ext. 2  
**Contact:** Tyler Breuer  
**Email:** [tyler@swallowhillmusic.org](mailto:tyler@swallowhillmusic.org)  
**Web:** [swallowhillmusic.org](http://swallowhillmusic.org)  
**Cost:** please call or see web for info

## Additional locations:

7653 E. 1st Pl.  
Denver, CO 80230

3131 Osceola St.  
Denver, CO 80212

# UNIVERSITY OF COLORADO

College of Arts and Media  
1150 10th Street  
Suite 177  
Denver, CO 80204  
303-315-7400  
**Email:** [CA@ucdenver.edu](mailto:CA@ucdenver.edu)  
**Web:** [ucdenver.edu](http://ucdenver.edu)

## CONNECTICUT

# THE CONNECTICUT SCHOOL OF MUSIC

1242 Post Rd. E.  
Westport, CT 06880-5427  
203-226-0805  
**Email:** [info@ctschooolofmusic.com](mailto:info@ctschooolofmusic.com)  
**Web:** [ctschooolofmusic.com](http://ctschooolofmusic.com)

**Program:** The Connecticut School of Music offers half hour, 45 minute or hour-long lessons as well as every-other-week lessons and 5 or 10 lesson packages for adults. We also provide group lessons and ensemble lessons.  
**Cost:** please call or see web for info

## Additional locations:

299 Greenwich Ave., 3rd Fl.  
Greenwich, CT 06830  
203-302-9968

# UNIVERSITY OF HARTFORD

The Hartt School  
200 Bloomfield Ave.  
West Hartford, CT 06117-1599  
860-768-4465  
**Email:** [harttadm@hartford.edu](mailto:harttadm@hartford.edu)  
**Web:** [hartford.edu/hartt](http://hartford.edu/hartt)  
**Program:** Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

# UNIVERSITY OF NEW HAVEN

Department of Music  
300 Boston Post Rd.  
West Haven, CT 06516  
203-932-7101  
**Email:** [Ciacobucci@newhaven.edu](mailto:Ciacobucci@newhaven.edu)  
**Web:** [newhaven.edu](http://newhaven.edu)

# YALE UNIVERSITY

Department of Music  
P.O. Box 208310  
469 College St.  
New Haven, CT 06520-8310  
203-432-2985  
**Email:** [ian.quinn@yale.com](mailto:ian.quinn@yale.com)  
**Web:** [yalemusic.yale.edu](http://yalemusic.yale.edu)  
**Contact:** Ian Quinn, Chair

## DELAWARE

# THE MUSIC SCHOOL OF DELAWARE

4101 Washington St.  
Wilmington, DE 19802  
302-762-1132  
**Email:** [mdimarino@musicsschoolofdelaware.org](mailto:mdimarino@musicsschoolofdelaware.org)  
**Web:** [musicsschoolofdelaware.org](http://musicsschoolofdelaware.org)  
**Contact:** Kate M. Ranson, President and CEO  
**Satellite locations:** Pike Creek, Dover, Felton, Lewes, Georgetown

## Additional location:

23 S. Walnut St.  
Milford, DE 19963  
302-422-2043

# UNIVERSITY OF DELAWARE

College of Arts and Sciences  
4 Kent Way  
Newark, DE 19716  
302-831-2793  
**Email:** [deansoffice@art-sci.udel.edu](mailto:deansoffice@art-sci.udel.edu)  
**Web:** [cas.udel.edu](http://cas.udel.edu)

## WASHINGTON D.C.

# AMERICAN UNIVERSITY

Katzen Arts Center, Room 137  
4400 Massachusetts Ave. N.W.  
Washington, D.C. 20016  
202-885-3420  
**Contact:** Richard Paul, Administrative Coordinator  
**Email:** [dpa@american.edu](mailto:dpa@american.edu)  
**Web:** [american.edu/cas/performing-arts/music](http://american.edu/cas/performing-arts/music)

# THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES

12712 Rock Creek Mill Rd.  
Rockville, MD 20852  
301-230-9100  
**Email:** [info@omegastudios.com](mailto:info@omegastudios.com)  
**Web:** [omegastudios.com](http://omegastudios.com)  
\*\*No degree, certificates.

# LEVINE SCHOOL OF MUSIC

Main Campus  
Sallie Mae Hall  
2801 Upton St., N.W.  
Washington, D.C. 20008  
202-686-8000  
**Email:** [LevineNWDC@levinemusic.org](mailto:LevineNWDC@levinemusic.org)  
**Web:** [levineschool.org](http://levineschool.org)  
**Cost:** please call or see web for info  
**Notes:** Levine School of Music, the Washington DC region's preeminent center for music education, is a welcoming community where children and adults find lifelong inspiration and joy through learning, performing, listening to and participating with others in music.

## Additional locations:

Westover Baptist Church  
1125 N. Patrick Henry Dr.  
Arlington, VA 22205  
703-237-5655  
**Email:** [LevineVirginia@levineschool.com](mailto:LevineVirginia@levineschool.com)

Town Hall Education Arts Recreation  
1901 Mississippi Ave. SE, Suite 201  
Washington, DC 20020  
202-4123  
**Email:** [LevineSEDC@levinemusic.org](mailto:LevineSEDC@levinemusic.org)

Silver Spring Library  
900 Wayne Ave., 2nd Floor  
Silver Spring, MD 20910  
301-328-5335  
**Email:** [LevineSilverSpring@levinemusic.org](mailto:LevineSilverSpring@levinemusic.org)

The Music Center at Strathmore  
5301 Tuckerman Lane  
North Bethesda, MD 20852  
301-897-5100  
**Email:** [LevineMaryland@levinemusic.org](mailto:LevineMaryland@levinemusic.org)

## FLORIDA

# CENTER FOR PRO TOOLS

P.O. Box 1393  
Goldenrod, FL 327331393  
407-674-7926  
**Email:** [info@centerforprotools.com](mailto:info@centerforprotools.com)

**Web:** [centerforprotools.com](http://centerforprotools.com)  
**Program:** ProTools Certification

# FROST SCHOOL OF MUSIC

University of Miami  
5501 San Amaro Drive  
Coral Gables, FL 33146  
305-284-2241  
**Email:** [admission.music@miami.edu](mailto:admission.music@miami.edu)  
**Web:** [music.miami.edu](http://music.miami.edu)  
**Program:** Performance, Studio Music and Jazz, Music Education, Music Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production  
**Degree:** B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist  
**Duration:** 4 years

# FSU COLLEGE OF MUSIC

Florida State University  
122 N. Copeland St.  
Tallahassee, FL 32306-1180  
850-644-3424  
**Email:** [musicadmissions@fsu.edu](mailto:musicadmissions@fsu.edu)  
**Web:** [music.fsu.edu](http://music.fsu.edu)  
**Cost:** please call or see web for info

# FULL SAIL

3300 University Blvd.  
Winter Park, FL 32792  
800-226-7625, 407-679-6333  
**Web:** [fullsail.com](http://fullsail.com)  
**Program:** Full Sail offers degrees in Recording Arts, Show Production and Touring, Music Business, and Entertainment Business. Students learn music production, mixing, recording, live sound and event production. Online Education.  
**Duration:** 12-21 months depending on degree program  
**Cost:** please call or see web for info  
**Notes:** Full Sail's other degree programs include Computer Animation, Digital Arts and Design, Film, Game Development and Graphic Design.

# PLAYERS SCHOOL OF MUSIC, THE

375 Seminole Blvd.  
Largo, FL 33770  
727-725-1445  
**Email:** [vfberlin@playersschool.edu](mailto:vfberlin@playersschool.edu)  
**Web:** [playersschool.edu](http://playersschool.edu)  
**Program:** guitar, drums, bass, keyboards  
**Duration:** 1-Week, 4-Week, 10-Week, 1-Year, 2-Year  
**Cost:** Call for more info

# ST PETERSBURG COLLEGE

Music Industry Recording Arts (MIRA)  
P.O. Box 13489  
St. Petersburg, FL 33733  
727-341-4772  
**Email:** [smith.nancy@spcollege.edu](mailto:smith.nancy@spcollege.edu)  
**Web:** [go.spcollege.edu/Music](http://go.spcollege.edu/Music)

# UNITY GAIN RECORDING SCHOOL

1953 Ricardo Ave.  
Fort Myers, FL 33901  
239-332-4246  
**Email:** [admin@unitygain.com](mailto:admin@unitygain.com)  
**Web:** [unitygain.com](http://unitygain.com)  
**Program:** Unity Gain Recording Institute offers two, one year programs to teach the art of professional multi track recording: The Audio Recording Comprehensive Program and Advanced Techniques In Audio Recording.

# UNIVERSITY OF TAMPA

Department of Music  
401 W. Kennedy Blvd.  
Tampa, FL 33606  
813-253-3333  
**Web:** [ut.edu/music](http://ut.edu/music)  
**Degrees:** B.M. in performance, B.M. in Music Education, B.A. in Music, B.A. in Musical Theatre, Minor in Music

# THE VIBE RECORDING INSTITUTE

13750 Treeline Ave., S.  
Fort Myers, FL 33913  
239-415-9912  
**Email:** [info@theviberecording.com](mailto:info@theviberecording.com)  
**Web:** [theviberecording.com](http://theviberecording.com)  
**Duration:** Six months (3-hour classes, bi-weekly)  
\*\*Diploma in Modern Recording Arts

## GEORGIA

# THE ART INSTITUTE OF MUSIC

2875 Breckinridge Blvd., Ste. 700  
Duluth, GA 30096  
770-242-7717  
**Email:** [admissions@aimm.edu](mailto:admissions@aimm.edu)  
**Web:** [aimm.edu](http://aimm.edu)

# CAMP JAM, LLC

Atlanta, GA  
(University TBD)  
800-513-0930  
**Email:** [info@campjam.com](mailto:info@campjam.com)  
**Web:** [campjam.com](http://campjam.com)  
**Program:** At Camp Jam, dedicated musicians ages 7-17 are put through an inspirational, educational and intensive week of their young careers. Day Camp, Ages 11-17, Kidz Camp, Ages 7-10  
**Cost:** please call or see web for info

# GEORGIA ACADEMY OF MUSIC

4200 Northside Parkway Bldg. 4  
Suite 100  
Atlanta, GA 30327  
404-355-3451  
**Email:** [info@gaom.us](mailto:info@gaom.us)  
**Web:** [gaom.us](http://gaom.us)  
**Cost:** please call or see web for info

# GEORGIA SOUTHERN UNIVERSITY

Fred & Dinah Gretsches School of Music  
1850 Southern Drive  
Statesboro, GA 31322  
912-478-2301  
**Contact:** Jennifer Wise  
**Email:** [jwise@Georgiasouthern.edu](mailto:jwise@Georgiasouthern.edu)  
**Web:** [georgiasouthern.edu](http://georgiasouthern.edu)

# GEORGIA STATE UNIVERSITY

School of Music  
P.O. Box 4097  
Atlanta, GA 30302  
404-413-5900  
**Email:** [music@gsu.edu](mailto:music@gsu.edu)  
**Web:** [music.gsu.edu](http://music.gsu.edu)

# KENNESAW STATE UNIVERSITY

School of Music  
Building 31, Room 111, MD 3201  
471 Bartow Ave.  
Kennesaw, GA 30144  
470-578-6151  
**Contact:** Christine Collins, Admission  
**Email:** [ccolli61@kennesaw.edu](mailto:ccolli61@kennesaw.edu)  
**Web:** [arts.kennesaw.edu/music](http://arts.kennesaw.edu/music)

# MUSIC CLASS, THE

Corporate Office  
1875 Old Alabama Rd. Suite 815  
Roswell, GA 30076  
**Email:** [info@themusicclass.com](mailto:info@themusicclass.com)  
**Web:** [themusicclass.com](http://themusicclass.com)  
**Cost:** please call or see web for info  
**Notes:** Childhood Music Education Centers throughout the United States and Canada

# SANDY SPRINGS MUSIC

5920 Roswell Rd., Ste. D-201  
Sandy Springs, GA 30328  
404-250-0406  
**Web:** [sandyspringsmusic.com](http://sandyspringsmusic.com)  
**Basic Rate:** please call for info

## HAWAII

# BANDWAGON INSTITUTE OF THE ARTS

3-2600 Kamuali'i Hwy  
Lihue, HI 96766



808-634-4040  
**Email:** bwmc808@gmail.com

## UNIVERSITY OF HAWAII AT MANOA

Music Department  
 2411 Dole St.  
 Honolulu, HI 96822  
 808-956-7756  
**Web:** manoa.hawaii.edu/music  
**Cost:** please call for info

## KAILUA MUSIC SCHOOL

131 Hekili St., #209  
 Kailua, HI 96734  
 808-261-6142  
**Email:** info@kailuamusicsschool.com  
**Web:** kailuamusicsschool.com  
**Cost:** please call for info  
**Notes:** At Kailua Music School we believe the enjoyment of music, the knowledge of music and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

## KE KULA MELE HAWAII

Alan Akaka School of Hawaiian Music  
 1296 Auwauku St.  
 Kailua, HI 86734  
 808-375-9379  
**Email:** info@KeKulaMele.com  
**Web:** kekulamele.com  
**Cost:** please call for info  
**Notes:** "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

## UNIVERSITY OF HAWAII MAUI COLLEGE

Institute of Hawaiian Music  
 310 Ka'ahumanu Ave.  
 Kahului, HI 96732  
 808-984-3570  
**Web:** mauai.hawaii.edu/music  
**Contact:** Dr. Keola Donaghy

## JUNIOR MUSIC ACADEMY

74-5605 Alapa St., Ste. #105  
 Kailua-Kona, HI 96740  
 808-331-2000  
**Email:** juniormusicacademy@rocketmail.com  
**Web:** juniormusicacademy.com  
**Notes:** Classes meet once a week in a small group where parents actively participate allowing for fun, exciting, and engaging activities for children and parents alike. Ages between birth and 5th grade.

## IDAHO

### UNIVERSITY OF IDAHO

The Lionel Hampton School of Music  
 875 Perimeter Dr., MS 4015  
 Moscow, ID  
 208-885-6231  
**Email:** music@uidaho.edu  
**Web:** uidaho.edu/class/music

### IDAHO STATE UNIVERSITY

Music/School of Performing Arts  
 921 S. 8th Ave., Stop 8099  
 Pocatello, ID 83209  
 208-282-3636  
**Email:** music@isu.edu  
**Web:** isu.edu/music

## ILLINOIS

### AMERICAN MUSIC INSTITUTE

60 55th St.  
 Clarendon Hills, IL 60514  
 630-850-8505  
**Email:** AMI@amimusic.org  
**Web:** amimusic.org  
**Cost:** please see web for info

#### Additional locations:

1032 Maple Ave.  
 Downers Grove, IL 60515

307 Cedar Ave.  
 St. Charles, IL 60174

### CAMP JAM, LLC

Lake Forest Academy  
 1500 West Kennedy Road  
 Lake Forest, IL 60045  
 800-513-0930  
**Email:** info@campjam.com  
**Web:** campjam.com  
**Program:** At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10  
**Cost:** please call or see web for info

### CHICAGO SCHOOL OF MUSIC

900 N. Franklin St.  
 Chicago, IL 60610  
 312-416-0622  
**Email:** info@chicagoschoolofmusic.com  
**Web:** chicagoschoolofmusic.com  
**Cost:** please call for info

### COLUMBIA COLLEGE CHICAGO

1014 S. Michigan, Room 300  
 Chicago, IL  
 312-369-7130  
**Email:** admissions@colum.edu, music@colum.edu  
**Web:** colum.edu  
**Program:** B.A. degrees in Composition; Instrumental Performance; Vocal Performance; Jazz Studies; Instrumental; Jazz Studies: Vocal. Music degrees in Composition; Contemporary, Urban and Popular Music. M.F.A. degree in Music Composition for the Screen.  
**Degree:** Undergraduate and Graduate degrees

### DEPAUL UNIVERSITY

School of Music  
 804 W. Belden Ave.  
 Chicago, IL 60614-3296  
 773-325-7260  
**Email:** musicadmissions@depaul.edu  
**Web:** depaul.edu

### ELMHURST COLLEGE

Department of Music  
 Irion Hall, 114  
 190 Prospect Ave.  
 Elmhurst, IL 60126  
 630-617-3647  
**Email:** music.admission@elmhurst.edu  
**Web:** elmhurst.edu/music  
**Contact:** Gayle Bisesi, Dir. of Music Admission

### FLASHPOINT CHICAGO A Campus of Columbia College Hollywood

430 S. Michigan Ave.  
 Chicago, IL 60605  
 312-506-0600  
**Email:** info@tribecafashpoint.edu  
**Web:** flashpoint.columbiacollege.edu  
**Program:** Founded in 2007 and accredited by ACICS in 2011, Tribeca Flashpoint Media Arts Academy in the heart of downtown Chicago provides a two-year, career-focused alternative to traditional four-year media arts colleges.

### MERIT SCHOOL OF MUSIC

Joy Faith Knapp Music Center  
 38 S. Peoria St.  
 Chicago, IL 60607  
 312-786-9428  
**Contact:** Charles Grode, President & Exec. Director  
**Email:** cgrode@meritmusic.org  
**Web:** meritmusic.org  
**Cost:** please call or see web for info

### MILLIKIN UNIVERSITY

School of Music  
 Perkinson Music Center, Room 103  
 1184 W. Main St.  
 Decatur, IL 62522  
 217-424-6300, 800-373-7733  
**Director:** Brian Justison  
**Email:** bjustison@millikin.edu  
**Web:** millikin.edu/music

### MUSICAL EXPRESSIONS OF ILLINOIS, LLC

602 W 5th Ave. Suite F & E  
 Naperville, IL 60563  
 630-355-1110  
**Email:** info@musicaexpressions.net  
**Web:** musicaexpressions.net  
**Basic Rate:** please call for info

### MUSIC INSTITUTE OF CHICAGO

1702 Sherman Ave.  
 Evanston, IL 60201  
 847-905-1500 Ext. 180  
**Web:** musicinstituteofchicago.org  
**Basic Rate:** please call for info  
**Notes:** locations in Lake Forest, Chicago, Lincolnshire, Downers Grove, Winnetka, Evanston East, Highland Park

### NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

70 Arts Circle Dr.  
 Evanston, IL 60208-1200  
 847-491-7575  
**Email:** musiclife@northwestern.edu  
**Web:** music.northwestern.edu  
**Cost:** please call or see web for info

### SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

Altgeld, Mail Code 4302  
 1000 S. Normal Ave.  
 Carbondale, IL 62901  
 618-536-8742  
**Email:** music@siu.edu  
**Web:** cola.siu.edu/music

### VANDERCOOK COLLEGE OF MUSIC

3140 S. Federal St.  
 Chicago, IL 60616-3731  
 312-225-6288  
**Email:** admissions@vandercook.edu  
**Web:** vandercook.edu

## INDIANA

### BALL STATE UNIVERSITY

School of Music  
 Hargreaves Music Building (MU) 203  
 Muncie, IN 47306  
 765-285-5400  
**Email:** music@bsu.edu  
**Web:** bsu.edu/music

### BUTLER UNIVERSITY

School of Music, Lily Hall, Room 229  
 4600 Sunset Ave.  
 Indianapolis, IN 46208  
 317-940-9246, 317-940-9988  
**Contact:** David Murray, Director of the School of Music  
**Email:** dmurray@butler.edu  
**Web:** butler.edu/music

### INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

1201 E. 3rd St., Merrill Hall 101  
 Bloomington, IN 47405-2200  
 812-855-7998

**Email:** musicadm@indiana.edu  
**Web:** music.indiana.edu  
**Cost:** please call or see web for info

### INDIANA STATE UNIVERSITY SCHOOL OF MUSIC

300 N. 7th St.  
 Terre Haute, IN 47809  
 812-237-2771  
**Email:** isu-music@mail.indstate.edu  
**Web:** indstate.edu/music  
**Cost:** please call or see web for info

## IOWA

### THE UNIVERSITY OF IOWA SCHOOL OF MUSIC

93 E. Burlington St.  
 Iowa City, IA 52242  
 319-335-1603  
**Email:** music-admissions@uiowa.edu  
**Web:** music.uiowa.edu

### UNIVERSITY OF NORTHERN IOWA SCHOOL OF MUSIC

115 Russell Hall  
 Cedar Falls, IA 50614  
 319-273-2024  
**Email:** music@uni.edu  
**Web:** uni.edu/music

## IDAHO

### THE INSTITUTE OF AUDIO ENGINEERING ARTS

1933 N. 10th St.  
 Kansas City, KS 66104  
 913-621-2300  
**Web:** recordingeducation.com  
**Cost:** please call or see web for info

## KENTUCKY

### UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Louisville, KY 40292  
 502-852-6907  
**Email:** gomusic@louisville.edu  
**Web:** louisville.edu/music

## LOUISIANA

### ANDY HYMEL SCHOOL OF MUSIC

505 Kepler St.  
 Gretna, LA 70053  
 504-362-1212  
**Email:** andyhymel@andyhymelschoolofmusic.com  
**Web:** andyhymelschoolofmusic.com  
**Basic Rate:** please call for info

### COVINGTON SCHOOL OF MUSIC

1111 Village Walk  
 Covington, LA 70433  
 985-590-4545  
**Web:** laapa.com  
**Cost:** please call or see web for info

#### Additional locations:

### Mandeville School Of Music

105 Campbell Ave., #3  
 Mandeville, LA 70448  
 985-674-2992

### River Ridge School Of Music & Dance

2020 Dickory Ave., Ste. 200  
 Harahan, LA 70123  
 504-738-3050

### LOYOLA UNIVERSITY

Music and Media  
 6363 St. Charles Avenue  
 Box 8  
 New Orleans, LA 70118  
 504-865-3037  
**Email:** cmfa@loyno.edu  
**Web:** cmm.loyno.edu

### METAIRIE SCHOOL OF MUSIC

901 Veterans Memorial Blvd.



Metairie, LA 70005  
504-837-7731  
**Email:** [vicki@metairiemic.com](mailto:vicki@metairiemic.com)  
**Web:** [metairieschoolofmusic.com](http://metairieschoolofmusic.com)  
**Contact:** Vicki Genova, Owner  
**Services:** guitar, bass, vocals, piano, drums

## MAINE

**THE MUSIC CENTER**  
149 Maine St.  
Tontine Mall  
Brunswick, ME 04011  
207-725-6161  
**Email:** [sales@themusiccenter.net](mailto:sales@themusiccenter.net)  
**Web:** [themusiccenter.net](http://themusiccenter.net)  
**Cost:** please call or see web for info

**NEW ENGLAND SCHOOL OF COMMUNICATIONS**  
Husson University  
1 College Cir.  
Bangor, ME 04401  
207-941-7000  
**Email:** [admit@husson.edu](mailto:admit@husson.edu)  
**Web:** [husson.edu/nescm](http://husson.edu/nescm)  
**Program:** Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

**PORTLAND CONSERVATORY OF MUSIC**  
Woodford's Congregational Church  
202 Woodford St.  
Portland, ME 04103  
207-775-3356  
**Email:** [director@portlandconservatoryofmusic.org](mailto:director@portlandconservatoryofmusic.org)  
**Web:** [portlandconservatoryofmusic.org](http://portlandconservatoryofmusic.org)  
**Cost:** please call or see web for info

**RIVER TREE ARTS**  
35 Western Ave.  
Kennebunk, ME 04043  
207-967-9120  
**Email:** [info@rivertreearts.org](mailto:info@rivertreearts.org)  
**Web:** [rivertreearts.org](http://rivertreearts.org)  
**Cost:** please call or see web for info

**UNIVERSITY OF SOUTHERN MAINE**  
**USM School of Music**  
Main Office, 103 Corthell Hall  
Gorham, ME 04038  
207-780-5265  
**Email:** [usm.music@maine.edu](mailto:usm.music@maine.edu)  
**Web:** [usm.maine.edu/music](http://usm.maine.edu/music)  
**Cost:** please call or see web for info

## MARYLAND

**MUSIC & ARTS CENTERS**  
5295 Westview Dr.  
Suite 300  
Frederick, MD 21703  
301-694-0007, 888-731-5396  
**Email:** [info@musicarts.com](mailto:info@musicarts.com)  
**Web:** [musicarts.com](http://musicarts.com)  
**Note:** Music & Arts has served students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

### Additional locations:

Hagerstown, Germantown, Rockville, Oxon Hill, Laurel, Ellicott City, Hanover, Bowie, Timonium, Severna Park, Bel Air

**THE MUSIC CENTER AT STRATHMORE**  
5301 Tuckerman Ln.

North Bethesda, MD 20852  
301-897-5100  
**Email:** [crs@strathmore.org](mailto:crs@strathmore.org)  
**Web:** [strathmore.org](http://strathmore.org)

**OMEGA STUDIOS**  
12712 Rock Creek Mill Rd., Ste. 14A  
Rockville, MD 20852  
301-230-9100  
**Email:** [info@omegastudios.com](mailto:info@omegastudios.com)  
**Web:** [omegastudios.com](http://omegastudios.com)  
**Degrees:** Certification Program  
**Duration:** Day Students: 10 Months, Night Students: 12 Months  
**Programs:** The Comprehensive Recording Industry Program, The Audio Engineering for the Music Industry Program, The Audio Engineering for Film and Television Program, The Recording Engineering and Studio Techniques Program, The Electronic Music Synthesizers and MIDI Program, The Sound Reinforcement for Live Performance Program, The Audio Production Techniques Program and The Essentials of Music Business and Artist Management Program.

**PEABODY INSTITUTE**  
Johns Hopkins University  
1 E. Mount Vernon Pl.  
Baltimore, MD 21202  
667-208-6500  
**Web:** [peabody.jhu.edu](http://peabody.jhu.edu)  
**Program:** Music Education  
**Degrees:** Bachelor of Music in Music Education, Master of Music in Music Education  
**Duration:** The B.M. program is four-year undergraduate program. Orchestral instrument music education students also qualify for the Performer's Certificate in their performance major area. Coursework for the Performer's Certificate requires additional study beyond the four-year degree for voice majors.  
**Cost:** N/A  
**Notes:** The proficiency level in the major instrument or voice for Music Education undergraduates is the same as for performance majors. The application process includes a performance audition for the applied faculty and an interview with the Music Education faculty. Graduates of the program will be certified to teach music K-12 in the state of Maryland and in all other states with which Maryland shares reciprocity.

**THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS**  
13816 Sunnybrook Rd.  
Phoenix, MD 21131  
800-355-6613, 410-628-7260  
**Email:** [info@sheffielddav.com](mailto:info@sheffielddav.com)  
**Web:** [sheffielddav.com](http://sheffielddav.com)  
**Program:** Audioworks, Videoworks, Techworks, Broadcasting

**UNIVERSITY OF MARYLAND SCHOOL OF MUSIC**  
2110 Clarice Smith  
Performing Arts Center  
College Park, MD 20742  
301-405-5549  
**Email:** [musicadmissions@umd.edu](mailto:musicadmissions@umd.edu)  
**Web:** [music.umd.edu](http://music.umd.edu)  
**Cost:** please call or see web for info

## MASSACHUSETTS

**BERKLEE COLLEGE OF MUSIC**  
Office of Admissions  
1140 Boylston St.  
Boston, MA 02215  
800-BERKLEE (U.S. and Canada), 617-266-1400 (direct and internat'l)  
**Email:** [admissions@berklee.edu](mailto:admissions@berklee.edu)  
**Web:** [berklee.edu](http://berklee.edu)

**Contact:** Director of Admissions  
**Program:** all forms of contemporary music  
**Degree:** BM or Professional Diploma  
**Duration:** 4 years  
**Cost:** please call or see web for info

**BOSTON CONSERVATORY AT BERKLEE**  
8 The Fenway  
Boston, MA 02215  
617-536-6340  
**Email:** [conservatoryadmissions@berklee.edu](mailto:conservatoryadmissions@berklee.edu)  
**Web:** [bostonconservatory.berklee.edu](http://bostonconservatory.berklee.edu)  
**Cost:** please call or see web for info

**BRISTOL RECORDING STUDIOS**  
238 Huntington Ave.  
Boston, MA 02115-3009  
617-247-8689  
**Email:** [info@bristolstudios.com](mailto:info@bristolstudios.com)  
**Web:** [bristolstudios.com](http://bristolstudios.com)  
**Contact:** Kelsey Mack  
**Services:** Audio Recording and Production Courses, Professional Internships

**CELEBRATION SOUND**  
70 Lauren Dr.  
Seelunk, MA 02771  
508-336-0275  
**Email:** [celebrationsound@comcast.net](mailto:celebrationsound@comcast.net)  
**Web:** [celebrationsound.com](http://celebrationsound.com)  
**Programs:** Recording engineer classes

**EMERSON COLLEGE**  
Department of Performing Arts  
120 Boylston St.  
Boston, MA 02116  
617-824-8500  
**Web:** [emerson.edu/performing-arts](http://emerson.edu/performing-arts)  
**Contact:** Melia Bensussen, Chair  
**Degrees:** B.A., B.F.A., M.F.A.

**NEW ENGLAND CONSERVATORY**  
290 Huntington Ave.  
Boston, MA 02115  
617-585-1100  
**Email:** [admissions@necmusic.edu](mailto:admissions@necmusic.edu)  
**Web:** [necmusic.edu](http://necmusic.edu)  
**Cost:** please call or see web for info

**NORTHEASTERN UNIVERSITY**  
Department of Music  
102 Ryder Hall  
360 Huntington Ave.  
Boston, MA 02115  
617-373-3682  
**Contact:** Elizabeth Hudson, Dean  
**Email:** [n.elysse@northeastern.edu](mailto:n.elysse@northeastern.edu)  
**Web:** [northeastern.edu/camd/music](http://northeastern.edu/camd/music)  
**Degrees:** B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

**POWERS MUSIC SCHOOL**  
396 Concord Ave.  
P.O. Box 398  
Belmont, MA 02478-0003  
617-484-4696  
**Email:** [admin@powersmusic.org](mailto:admin@powersmusic.org)  
**Web:** [powersmusic.org](http://powersmusic.org)  
**Cost:** please call or see web for info

**TUFTS UNIVERSITY**  
Department of Music  
Granoff Music Center  
20 Talbot Ave.  
Medford, MA 02155  
617-627-3564  
**Email:** [John.McDonald@tufts.edu](mailto:John.McDonald@tufts.edu)  
**Web:** [as.tufts.edu/music](http://as.tufts.edu/music)  
**Contact:** John McDonald, Depart. Chair

**UNIVERSITY OF MASSACHUSETTS LOWELL**  
Department of Music  
35 Wilder St., Ste. 3

Lowell, MA 01854  
978-934-3850  
**Email:** [music\\_dept@uml.edu](mailto:music_dept@uml.edu)  
**Web:** [uml.edu/FAHSS/music](http://uml.edu/FAHSS/music)

## MICHIGAN

**AXIS MUSIC ACADEMY**  
33030 Northwestern Hwy., 2nd Fl.  
West Bloomfield, MI 48322  
248-799-8100  
**Web:** [axismusic.com](http://axismusic.com)  
**Basic Rate:** please call for info

### Additional location:

283 Hamilton Row  
Birmingham, MI 48009  
248-258-9100

**CENTRAL MICHIGAN UNIVERSITY**  
School of Music  
162 Music Building  
1400 E. Campus Dr.  
Mount Pleasant, MI 48859  
989-774-3281  
**Email:** [musicadmit@cmich.edu](mailto:musicadmit@cmich.edu)  
**Web:** [cmich.edu/colleges/cam/MUS/Pages/default.aspx](http://cmich.edu/colleges/cam/MUS/Pages/default.aspx)  
**Degrees:** B.A.A., B.S., B.A. or B.F.A., M..A.

**CORNERSTONE UNIVERSITY**  
1001 E. Beltline Ave.  
Grand Rapids, MI 49525  
616-949-5300  
**Email:** [info@cornerstone.edu](mailto:info@cornerstone.edu)  
**Web:** [cornerstone.edu/music](http://cornerstone.edu/music)

**INTERLOCHEN CENTER FOR THE ARTS**  
P.O. Box 199  
9900 Diamond Park Rd.  
Interlochen, MI 49643-0199  
800-681-5912, 231-276-7472  
**Email:** [admission@interlochen.org](mailto:admission@interlochen.org)  
**Web:** [interlochen.org](http://interlochen.org)  
**Cost:** please call or see web for info

**MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES**  
28533 Greenfield  
Southfield, MI 48076  
248-557-8276  
**Contact:** Kenneth Glaza  
**Web:** [mirecordingarts.com](http://mirecordingarts.com)

**RECORDING INSTITUTE OF DETROIT**  
14611 E. 9 Mile Rd.  
Eastpointe, MI 48021  
800-683-1743, 586-779-1388  
**Email:** [RIDOffice@aol.com](mailto:RIDOffice@aol.com)  
**Web:** [recording.institute](http://recording.institute)  
**\*\*No degree, but a certificate.**

**UNIVERSITY OF MICHIGAN**  
School of Music, Theatre and Dance  
E.V. Moore Building  
1100 Baits Dr.  
Ann Arbor, MI 48109  
734-764-0583, 734-763-5112  
**Email:** [lauras@umich.edu](mailto:lauras@umich.edu)  
**Web:** [music.umich.edu/index.php](http://music.umich.edu/index.php)  
**Contact:** Laura Hoffman, Associate Dean

**WAYNE STATE UNIVERSITY**  
Old Main  
Department of Music  
4841 Cass, Ste. 1321  
Detroit, MI 48201  
313-577-1795  
**Email:** [music@wayne.edu](mailto:music@wayne.edu)  
**Web:** [music.wayne.edu](http://music.wayne.edu)  
**Programs:** Bachelor of Arts in Music, Bachelor of Music

**WESTERN MICHIGAN UNIVERSITY**  
School of Music  
1903 W Michigan Ave.  
Kalamazoo, MI 49008



269-387-4667  
**Web:** wmich.edu/music

## MINNESOTA

### CHILDREN'S YAMAHA MUSIC SCHOOL

Advent Luther  
 3000 Hamline Avenue  
 Roseville, MN 55113  
 612-339-2255  
**Email:** yamahamusic@cyms.ws  
**Web:** childrensyamaha.com  
**Cost:** please call or see web for info

#### Additional locations:

**Edina Community Center**  
 5701 Normandale Rd.  
 Edina, MN 55424

### THE INSTITUTE OF PRODUCTION AND RECORDING

300 N. 1st Ave., Ste. 500  
 Minneapolis, MN 55401  
 612-351-0631  
**Web:** ipr.edu/admissions

#### Additional location:

4545 W. 77th St.  
 Edina, MN 55435

### MACPHAIL CENTER FOR MUSIC

501 2nd St. S.  
 Minneapolis, MN 55401  
 612-321-0100  
**Web:** macphail.org  
**Cost:** please call or see web for info

#### Additional locations:

14200 Cedar Ave., Suite 102  
 Apple Valley, MN 55124  
 470 W. 78th St.  
 Chanhassen, MN  
 Birch Lake Elementary School  
 1616 Birch Lake Ave.  
 White Bear Lake, MN 55110

### MINNESOTA STATE UNIVERSITY MOORHEAD

Music Department  
 Center for the Arts 102  
 1104 7th Ave. S.  
 Moorhead, MN 56563  
 218-477-2101  
**Email:** spa@mnstate.edu  
**Web:** mnstate.edu/academics/majors/music  
**Contact:** Craig Ellingson, Chairperson

### UNIVERSITY OF NORTHWESTERN

3003 Snelling Ave. N.  
 St. Paul, MN 55113  
 800-692-4020, 651-631-5100  
**Web:** unwnsp.edu/about-us/academics/schools-and-departments/departments-of-music-theatre  
**Degrees/Certifications:** B.S. in Electronic Media Communication with a Recording Arts focus, Minor in Music, Minor in Music Business, Minor in Media Arts

### SAINT MARY'S UNIVERSITY OF MINNESOTA

Music Department  
 150 St. Yon's Hall  
 Winona, MN 55987  
 800-635-5987  
**Email:** nkirk@smumn.edu  
**Web:** smumn.edu/music  
**Contact:** Ned Kirk, D.M.A., Chair Music Department

## MISSISSIPPI

### DELTA STATE UNIVERSITY

Department of Music  
 DSU Box 3256  
 Cleveland, MS 38733  
 662-846-4615

**Email:** music@deltastate.edu  
**Web:** deltastate.edu/artsandsciences/music

## MISSOURI

### LOUIS AUDIO PROJECT

505 Selma Ave.  
 St. Louis, MO 63119  
**Email:** gary@stludio.org  
**Web:** stludio.org

### UNIVERSITY OF CENTRAL MISSOURI

P.O. Box 800  
 Warrensburg, MO 64093  
 660-543-4111, 877-729-8266  
**Email:** admit@ucmo.edu  
**Web:** ucmo.edu

### UNIVERSITY OF MISSOURI

Department of Music 135 Fine Arts Building  
 Columbia, MO 65211  
 573-882-2604  
**Email:** music@missouri.edu  
**Web:** music.missouri.edu

### WEBSTER UNIVERSITY

School of Communications  
 470 E. Lockwood Ave.  
 St. Louis, MO 63119  
 314-246-7800, 800-981-9801  
**Email:** jeffreycarter67@webster.edu  
**Web:** webster.edu/music

## MONTANA

### THE COLLEGE MUSIC SOCIETY

312 East Pine Street  
 Missoula, MT 59802  
 406-721-9616  
**Email:** cms@music.org  
**Web:** www.music.org

### NORTH VALLEY MUSIC SCHOOL

432 Spokane Ave.  
 Whitefish, MT 59937  
 406-862-8074  
**Email:** info@northvalleymusicschool.org  
**Web:** northvalleymusicschool.org

### UNIVERSITY OF MONTANA SCHOOL OF MUSIC

32 Campus Dr.  
 Music Building, Room 101  
 Missoula, MT 59812  
 406-243-6880  
**Email:** griz.music@umontana.edu  
**Web:** umt.edu/music

## NEBRASKA

### NORTHEAST COMMUNITY COLLEGE

Audio/Recording Technology Dept.  
 801 E. Benjamin Ave.  
 Norfolk, NE 68701  
 402-371-2020, 800-348-9033  
**Web:** northeastaudio.org

## NEVADA

### COLLEGE OF SOUTHERN NEVADA

Cheyenne Campus  
 3200 E. Cheyenne Ave.  
 North Las Vegas, NV 89030  
 702-651-4075  
**Web:** csn.edu/programs/music  
**Contact:** Robert Bonora, Chair Fine Arts

#### Additional locations:

6375 W. Charleston Blvd.  
 Las Vegas, NV 89106  
 702-651-5000

700 College Dr.  
 Henderson, NV 89002  
 702-651-3000

### MASTER MIX LIVE

702-947-0877, 877-213-1705  
**Email:** info@mastermixlive.com  
**Web:** mastermixlive.com  
**Duration:** 5 months, 300 hours

## NEW HAMPSHIRE

### ALAN CARRUTH LUTHIER

51 Camel Hump Rd.  
 Newport, NH 03773  
 603-863-7064  
**Email:** alcarruth@aol.com  
**Web:** alcarruthluthier.com  
**Cost:** please call or see web for info

### MUSIC & ARTS CENTERS

18 March Ave.  
 Manchester, NH 03101-2006  
 603-623-0153  
**Email:** customerservice@musicarts.com  
**Web:** musicarts.com  
**Notes:** Serving students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

## NEW JERSEY

### BLOOMFIELD COLLEGE

Division of Creative Arts & Technology  
 467 Franklin St.  
 Bloomfield, NJ 07003  
 973-748-9000  
**Email:** mfa@bloomfield.edu  
**Web:** mfa.bloomfield.edu

### COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.  
 Randolph, NJ 07869  
 973-328-5000  
**Web:** ccm.edu

### MONTCLAIR STATE UNIVERSITY

School of Communication and Media  
 1 Normal Ave.  
 Montclair, NJ 07043  
 973-655-4000  
**Web:** montclair.edu/john-j-cali-school-of-music

### STEVENS INSTITUTE OF TECHNOLOGY

College of Arts and Letters  
 1 Castle Point On Hudson  
 Hoboken, NJ 07030  
 201-216-5000  
**Web:** stevens.edu  
**Degree/Certification:** Bachelor of Arts in Music and Technology

### STUDIO TO STAGE PRODUCTIONS

170 U.S. 9  
 Englishtown, NJ 07226  
 732-617-6530  
**Email:** info@stosp.net  
**Web:** studiotostageproductions.com  
**Program:** Private Lessons

### SUPREME SOUND STUDIO

952 McBride Ave.  
 Woodland Park, NJ 07424  
 973-890-1357  
**Email:** brian@supremesoundstudio.com  
**Web:** supremesoundstudio.com  
**Program:** Private Music Lessons in all instruments, ensemble programs, songwriting courses

### WILLIAM PATERSON UNIVERSITY

Department of Music  
 300 Pompton Rd.

Wayne, NJ 07470  
 973-720-2000

**Email:** musicadmissions@wpunj.edu  
**Web:** wpunj.edu/coac/music  
**Contact:** Dr. Diane Falk-Romaine – Music Chair

## NEW MEXICO

### NEW MEXICO SCHOOL OF MUSIC

136-J Washington St., S.E.  
 Albuquerque, NM 87108  
 505-266-3474  
**Web:** nmschoolofmusic.com

#### Additional location:

10701 Montgomery Blvd., N.E.  
 Albuquerque, NM 87111  
 505-294-4604

### TAOS SCHOOL OF MUSIC

PO Box 2630  
 Taos, NM 87571  
 575-776-2388  
**Email:** tsofm@newmex.com  
**Web:** taoschoolofmusic.com  
 The School is located at the French owned, family style Hotel St. Bernard in Taos Ski Valley, New Mexico. It is 19 miles north of Taos, high in the scenic Sangre de Cristo Mountains of northern New Mexico.

## NEW YORK

### AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE

65-30 Kissena Blvd., Room 203  
 Queens, NY 11367  
 718-997-3800  
**Email:** ACSM@qc.cuny.edu  
**Web:** qccpages.qc.cuny.edu/music  
**Contact:** Michael Lipsey, Director  
**Degree:** B.A., B.M., MS/Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance  
**Cost:** please call or see web for info

### AUDIO ENGINEERING SOCIETY, INC.

132 East 43rd Street, Suite 405  
 New York, NY 10017  
 212-661-8528  
**Web:** aes.org

### BLOOMINGTON SCHOOL OF MUSIC

323 West 108th Street  
 New York, NY 10025  
 212-663-6021  
**Web:** bsmny.org  
**Email:** info@bsmny.org

### THE CITY COLLEGE OF NEW YORK

Music Department, Shepard Hall, Room 72  
 160 Convent Ave.  
 New York, NY 10031  
 212-650-5411  
**Email:** music@ccny.cuny.edu  
**Web:** ccny.cuny.edu/music

### THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas  
 New York, NY 10011  
 212-741-0091  
**Email:** info@thecollective.edu  
**Web:** thecollective.edu  
**Basic rate:** Various  
**Services/Specialties:** long- and short-term intensive courses on drums, bass, guitar, piano and vocals, private lessons, world class faculty of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to five students



216-368-2400  
**Email:** music@case.edu  
**Web:** music.case.edu

**CLEVELAND INSTITUTE OF MUSIC**  
 11021 E. Blvd.  
 Cleveland, OH 44106-1705  
 216-791-5000  
**Email:** admissions@cim.edu  
**Web:** cim.edu  
**Cost:** Call or view online

**CLEVELAND MUSIC SCHOOL SETTLEMENT, THE**  
 11125 Magnolia Dr.  
 Cleveland, OH 44106  
 216-421-5806  
**Email:** info@themusicsettlement.org  
**Web:** themusicsettlement.org  
**Cost:** please call or see web for info

**COLLEGE-CONSERVATORY OF MUSIC**  
 University of Cincinnati  
 Mary Emery Hall  
 P.O. Box 210003  
 Cincinnati, OH 45221-0003  
 513-556-6638  
**Web:** com.uc.edu/music.html  
**Cost:** please call or see web for info

**FIREFLY STUDIOS**  
 Toledo, OH  
 419-350-6454  
**Email:** fireflystudios@firefly419.com  
**Web:** firefly419.com  
**Notes:** We offer guitar, piano, bass and drum lessons

**GROOVE U**  
 5030 Bradenton Ave.  
 Dublin, OH 43017  
 614-291-6122  
**Web:** grooveu.net  
**\*\*No degree, diploma in Music Industry Studies**

**HOCKING COLLEGE**  
 Music Production Business & Performance  
 3301 Hocking Pkwy.  
 Nelsonville, OH 45764  
 740-753-7050  
**Email:** admissions@hocking.edu  
**Web:** hocking.edu/programs/music

**INTERNATIONAL COLLEGE OF BROADCASTING**  
 6 S. Smithville Rd.  
 Dayton, OH 45431  
 855-896-3733  
**Web:** icb.edu  
**Program:** Degrees in Radio/TV, Recording/Voice, Broadcasting I

**MALONE UNIVERSITY**  
 2600 Cleveland Ave.  
 Canton, OH 44709  
 800-668-2476, 330-471-8231  
**Email:** mhaines@malone.edu  
**Web:** malone.edu  
**Contact:** Mary Haines, Admin. Assistant  
**Degree:** B.A. in Music Production

**MEDUSA RECORDING INSTITUTE**  
 2403 South Ave.  
 Youngstown, OH 44502  
 480-213-3327  
**Email:** medusa.school@gmail.com  
**Web:** facebook.com/MedusaRecordingInstitute

**MUSIC & ARTS**  
 Canfield, OH  
 330-533-3600  
**Web:** musicarts.com  
 See website for other locations in Ohio

**OBERLIN COLLEGE CONSERVATORY OF MUSIC**

39 W. College St.  
 Oberlin, OH 44074-1588  
 440-775-8413, 800-622-6243  
**Web:** oberlin.edu/conservatory  
**Cost:** please call or see web for info

**OHIO NORTHERN UNIVERSITY**  
 The Music Department  
 525 S. Main St.  
 Ada, OH 45810  
 419-772-2000  
**Web:** onu.edu/arts\_sciences/music

**OHIO UNIVERSITY**  
 School of Music  
 440 Glidden Hall  
 Athens, OH 45701  
 740-593-4244  
**Web:** ohio.edu/finearts/music

**OWENS COMMUNITY COLLEGE**  
 Fine and Performing Arts  
 30335 Oregon Rd.  
 Perrysburg, OH 43551  
 567-661-6000  
**Web:** owens.edu  
**Contact:** Jeremy Meier, Dept. Chair  
**Programs:** Associate of Applied Science Music Education/Performance, Music Business Technology Certificate, Popular Music Certificate and the Associate Art in Music Education/Performance

**RECORDING WORKSHOP, THE**  
 455 Massieville Rd.  
 Chillicothe, OH 45601  
 800-848-9900, 740-835-4455  
**Email:** office@recordingworkshop.com  
**Web:** recordingworkshop.com  
**Program:** learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid  
**Degree:** certificate  
**Duration:** 5-8 weeks training  
**Cost:** please call or see web for info  
**Notes:** established 1971

**OKLAHOMA**  
**THE HALSEY INSTITUTE**  
 Jim Halsey Company  
 3225 S. Norwood Ave., Ste. 100  
 Tulsa, OK 74135  
 918-628-0400  
**Email:** learn@jimhalsey.com  
**Web:** facebook.com/thehalseyinstitute  
**Notes:** The Halsey Institute is dedicated to providing the best possible specialized education in the Music and Entertainment Business.

**HOLLAND HALL SCHOOL**  
 5666 E. 81st St.  
 Tulsa, OK 74137  
 918-481-1111  
**Web:** hollandhall.org

**OKLAHOMA STATE UNIVERSITY**  
 Department of Music, Room 132  
 Seretean Center for the Performing Arts  
 132 Seretean Center  
 Stillwater, OK 74078  
 405-744-6133  
**Email:** osumusic@okstate.edu  
**Web:** music.okstate.edu

**ORAL ROBERTS UNIVERSITY**  
 7777 S. Lewis Ave.  
 Tulsa, OK 74171  
 918-495-6161, 800-678-8876  
**Email:** music@oru.edu  
**Web:** oru.edu

**OU SCHOOL OF MUSIC**  
 University of Oklahoma  
 500 W. Boyd

Norman, OK 73019  
 405-325-2081  
**Web:** music.ou.edu  
**Cost:** please call or see web for info

**UNIVERSITY OF CENTRAL OKLAHOMA**  
 School of Music  
 100 N. University Dr.  
 Edmond, OK 73034  
 405-974-5686  
**Contact:** Brain Lamb, Director  
**Email:** blamb@uco.edu  
**Web:** uco.edu/cfad/academics/music

**OREGON**  
**AMERICAN SCHOOL OF LUTHERIE**  
 Portland, OR 97225  
 503-292-2385  
**Email:** info@americanschooloflutherie.com  
**Web:** americanschooloflutherie.com  
**Cost:** please call or see web for info

**MUSIC TOGETHER OF PORTLAND**  
 c/o Julie Chiles  
 Portland, OR  
 503-236-4304  
**Email:** julie@musictogether-pdx.com  
**Web:** musictogether-pdx.com  
**Basic Rate:** please call for info

**OREGON MUSIC ACADEMY**  
 Tigard Oregon Music Academy  
 11555 S.W. Durham Rd., Ste. A4  
 Tigard, OR 97224  
 503-616-7161  
**Web:** oregonmusicacademy.com  
**Cost:** please call or see web for info

**OREGON STATE UNIVERSITY**  
 College of Liberal Arts  
 214 Bexell Hall  
 Corvallis, OR 97331  
 541-737-4061  
**Web:** liberalarts.oregonstate.edu/  
 music-oregon-state  
**Degrees:** B.A., B.F.A., M.F.A.

**ROCK 'N' ROLL CAMP FOR GIRLS**  
 P.O. Box 11324  
 Portland, OR 97211  
 503-833-2953  
**Email:** rnr4g@girlsrockcamp.org  
**Web:** girlsrockcamp.org  
**Contact:** Marisa Anderson  
**Program:** The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.  
**Cost:** please call or see web for info

**ROCK 'N' ROLL FANTASY CAMP**  
 888-ROC-BAND, 888-762-2263,  
 323-370-7033, 888-762-2263 ext. 4  
**Email:** tiffany@rockcamp.com  
**Web:** rockcamp.com  
**Program:** Rock 'n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock 'n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!  
**Cost:** please call or see web for info

**SCHOOL OF MUSIC & DANCE UNIVERSITY OF OREGON**  
 1225 University of Oregon  
 Eugene, OR 97403-1225  
 541-346-3761  
**Email:** SOMAFrontDesk@uoregon.edu  
**Web:** uoregon.edu  
**Contact:**

Undergraduate information: audition@uoregon.edu;  
 Graduate Information: gradmus@uoregon.edu; Admissions: gmusadm@uoregon.edu  
**Program:** Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies, Theory, Music Technology, and more including Dance  
**Degree:** B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.  
**Duration:** 4 year bachelor's, 2-3 master's, 4-5 doctoral

**WESTERN OREGON UNIVERSITY**  
 Department of Music  
 Smith Hall  
 345 N. Monmouth Ave.  
 Monmouth, OR 97361  
**Contact:** Julia Fruit, Program & Facilities Coordinator  
 503-838-8461  
**Email:** music@wou.edu  
**Web:** wou.edu/music

**PENNSYLVANIA**  
**ACADEMY OF MUSIC, THE**  
 240 S. Broad St.  
 Philadelphia, PA 19102  
 215-893-1999  
**Email:** info@academyofmusic.org  
**Web:** academyofmusic.org  
**Cost:** please call or see web for info

**CARNEGIE MELLON SCHOOL OF MUSIC**  
 College of Fine Arts  
 5000 Forbes Ave.  
 Pittsburgh, PA 15213-3815  
 412-268-2372  
**Email:** kmheston@cmu.edu  
**Web:** music.cmu.edu  
**Contact:** Katherine Heston, Asst. Dir. of Music Admission  
**Cost:** please call or see web for info

**CURTIS INSTITUTE OF MUSIC, THE**  
 1726 Locust St.  
 Philadelphia, PA 19103  
 215-893-5252  
**Email:** admissions@curtis.edu  
**Web:** curtis.edu  
**Cost:** please call or see web for info

**DREXEL UNIVERSITY**  
 Antoinette Westphal College of Media Arts & Design  
 3141 Chestnut St.  
 Philadelphia, PA 19104  
 215-895-1380, 215-895-2000  
**Email:** westphaladm@drexel.edu  
**Web:** drexel.edu/westphal

**GROVE CITY COLLEGE**  
 Department of Music  
 100 Campus Dr.  
 Grove City, PA 16127-2104  
 724-458-2000  
**Email:** info@gcc.edu  
**Web:** gcc.edu/music

**KUTZTOWN UNIVERSITY**  
 114 Old Main  
 Kutztown, PA 19530  
 610-683-4550  
**Email:** music@kutztown.edu  
**Web:** kutztown.edu

**LEBANON VALLEY COLLEGE**  
 101 N. College Ave. Blair 110  
 Annville, PA 17003  
 717-867-6277  
**Email:** snyder@lvc.edu  
**Web:** lvc.edu/music  
**Contact:** Jeffrey S. Snyder, Professor & Department Chair of Music  
**Degrees:** B.M. in Recording Technology, B.A. in Music Business



# MARLBORO MUSIC

1528 Walnut St., Ste. 301  
Philadelphia, PA 19102  
215-569-4690  
**Email:** info@marlbormusic.org  
**Web:** marlbormusic.org  
**Cost:** please call or see web for info

# MARY PAPPERT SCHOOL OF MUSIC

Duquesne University  
600 Forbes Ave.  
Pittsburgh, PA 15282  
412-396-6000  
**Email:** admissions@duq.edu  
**Web:** duq.edu/academics/schools/music  
**Program:** Music Performance, Music Education, Music Therapy, Music Technology  
**Degree:** Bachelor of Music, Bachelor of Science  
**Duration:** 4 years  
**Notes:** Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

# SETTLEMENT MUSIC SCHOOL

P.O. Box 63966  
Philadelphia, PA 19147-3966  
215-320-2601  
**Web:** smsmusic.org  
**Cost:** please call or see web for info

# TEMPLE UNIVERSITY

School of Media and Communications  
Annenberg Hall  
2020 N. 13th St.  
Philadelphia, PA 19122  
215-204-8422  
**Email:** Kleingraduate@temple.edu  
**Web:** klein.temple.edu

# YORK COLLEGE OF PENNSYLVANIA

Division of Music, Wolf Hall, Room 206C  
441 Country Club Rd.  
York, PA 17403  
715-846-7788  
**Email:** gmuzzo@ycp.edu  
**Web:** ycp.edu  
**Contact:** Grace Muzzo, D.M.A.

# RHODE ISLAND

# THE UNIVERSITY OF RHODE ISLAND

College of Arts and Sciences  
Department of Music  
Fine Arts Center, Ste. E  
105 Upper College Rd.  
Kingston, RI 02881  
401-874-2431  
**Email:** music@uri.edu  
**Web:** uri.edu/music

# SOUTH CAROLINA

# MIDLANDS AUDIO INSTITUTE

209 S. Prospect St.  
Columbia, SC 29205  
803-782-6910  
**Email:** info@midlandsaudioinstitute.com  
**Web:** midlandsaudioinstitute.com

# UNIVERSITY OF SOUTH CAROLINA

School of Music  
813 Assembly St.  
Columbia, SC 29208  
803-777-4281  
**Email:** ugmusic@mozart.sc.edu  
**Web:** music.sc.edu

# SOUTH DAKOTA

# UNIVERSITY OF SOUTH DAKOTA

Department of Music  
Warren M. Lee Center for Fine Arts  
414 E. Clark St.  
Vermillion, SD 57069  
605-658-3466  
**Email:** music@usd.edu  
**Web:** usd.edu/music

# TENNESSEE

# BELMONT UNIVERSITY: MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS

1900 Belmont Blvd.  
Nashville, TN 37212  
615-460-6453  
**Email:** cembadmission@belmont.edu  
**Web:** belmont.edu/cemb  
**Contact:** Natalie Peterson, Admission Coordinator  
**Program:** Music Business, (BBA), Masters in Business Admin, (MBA), Entertainment Industry Studies, (BS, BA), Songwriting, (BS, BA), Audio Engineering Technology, (BS, BA)

# THE BLACKBIRD ACADEMY

2806 Azalea Pl.  
Nashville, TN 37204  
855-385-3251, 615-385-2463  
**Email:** info@theblackbirdacademy.com  
**Web:** theblackbirdacademy.com

# BLAIR SCHOOL OF MUSIC

Vanderbilt University  
2400 Blakemore Ave.  
Nashville, TN 37212  
615-322-7679  
**Contact:** Thomas Crespo, Dir. of Admissions  
**Web:** blair.vanderbilt.edu  
**Cost:** please call or see web for info

# GOSPEL MUSIC ASSOCIATION (GMA)

4012 Granny White Pike  
Nashville, TN 37204  
615-242-0303  
**Email:** info@gospelmusic.org  
**Web:** gospelmusic.org  
**Cost:** please call or see web for info  
**Program:** IMMERSE, 1 - 4 day Christian music training event

# GRO55 SCHOOL OF MUSIC

5436 Oak Chase Drive  
Can Ridge, TN 37013  
412-200-0520  
**Email:** gro55schoolofmusic@gmail.com  
**Web:** gro55schoolofmusic.com

# JAN WILLIAMS SCHOOL OF MUSIC AND THEATRE

500 Wilson Pike Cir., Ste. 104  
Brentwood, TN 37027  
615-371-8086  
**Email:** info@janwilliamsmusic.com  
**Web:** janwilliamsmusic.com  
**Basic Rate:** please call for info  
**Services:** piano, voice, guitar, Kindermusik and Musical Theatre

# KASPER HOME MUSIC STUDIOS, THE

927 Battlefield Dr.  
Nashville, TN 37204  
615-383-8516  
**Web:** kaspermusic.com  
**Basic Rate:** please call for info  
**Services:** Small group and private group lessons for children and adults

# MARK JOHNSON

Nashville, TN  
615-587-2516  
**Email:** markLaneBand@gmail.com

**Web:** facebook.com/marksmusic

**Contact:** Mark

**Rates:** call for rates

**Clients:** All Ages, All Levels (Skype available)

**Styles/Specialties:** All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano

# MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC

Box 47 MTSU  
Murfreesboro, TN 37132  
615-898-2469  
**Email:** angela.satterfield@mtsu.edu  
**Contact:** Angela Satterfield, Music Admissions  
**Web:** mtsu.edu/music/staff.php  
**Degree:** B.M., M.A.  
**Cost:** please call or see web for info

# NASHVILLE JAZZ WORKSHOP

1319 Adams St.  
Nashville, TN 37208  
615-242-JAZZ (5299)  
**Email:** info@nashvillejazz.org  
**Web:** nashvillejazz.org  
**Basic Rate:** please call for info

# NASHVILLE SCHOOL OF ARTS

Magnet School  
1250 Foster Ave.  
Nashville, TN 37210  
615-291-6600  
**Email:** gregory.stewart@mnps.org  
**Web:** schools.mnps.org/nashville-school-of-the-arts-high-school  
**Contact:** Dr. Gregory Stewart Principal  
**Basic Rate:** please call for info

# PELLISSIPPI STATE COMMUNITY COLLEGE

10915 Hardin Valley Rd.  
P.O. Box 22990  
Knoxville, TN 37933  
865-694-6400  
**Email:** gregory.stewart@mnps.org  
**Web:** pstcc.edu  
**Contact:** Dr. Gregory Stewart, Exec. Principal

# RHODES COLLEGE

Mike Curb Institute  
2000 North Parkway  
Memphis, TN 38112  
800-844-5969, 901-843-3786  
**Email:** bassj@rhodes.edu  
**Contact:** John Bass, Dir. of the Mike Curb Institute  
**Web:** Rhodes.edu/academics/majors-minors/music

# SAE INSTITUTE

7 Music Cir. N.  
Nashville, TN 37203  
615-244-5848, 800-872-1504  
**Email:** Nashville@sae.edu  
**Web:** Nashville.sae.edu  
See website for locations in Georgia, California, Florida, Illinois & New York

# SKY STUDIOS

330 Franklin Road, Suite 276B  
Brentwood, TN 37027  
615-371-1661  
**Email:** info@skystudiostn.com  
**Web:** skystudiostn.com  
**Basic Rate:** please call for info

# SHUFF'S MUSIC

118 3rd Ave. N.  
Franklin, TN 37064  
615-790-6139  
**Web:** shuffsmusic.com  
**Basic Rate:** please call for info

# THE UNIVERSITY OF MEMPHIS

Rudi E. Scheidt School of Music  
Music Building, Room 123  
3775 Central Ave.

Memphis, TN 38152

901-678-2541

**Email:** music@memphis.edu

**Web:** memphis.edu/music

# WAVES, INC.

2800 Merchants Dr.  
Knoxville, TN 37912  
865-909-9200  
**Web:** waves.com

# TEXAS

# AUDIO ENGINEERING INSTITUTE

2477 N. Loop 1604 E.  
San Antonio, TX 78232  
210-627-4780  
**Email:** email@audio-eng.com  
**Web:** Audio-eng.com

# THE BLACK ACADEMY

Dallas Convention Center Theater Complex  
1309 Canton St.  
Dallas, Tx 75201  
214-743-2440  
**Email:** info@tbaal.org  
**Web:** tbaal.org  
**Program:** The Black Academy of Arts and Letters, Inc., is a multi-discipline arts institution whose mission is to create and enhance an awareness and understanding of artistic, cultural and aesthetic differences utilizing the framework of African, African American and Caribbean Arts and Letters. Additionally, its purpose is to promote, cultivate, foster, preserve and perpetuate the African, African American and Caribbean Arts and letters in the Fine, Literary, Visual, Performing and Cinematic Arts.

# CAMP JAM, LLC

Texas A&M University  
2200 Campbell St.  
Commerce, TX 75429  
800-513-0930  
**Email:** info@campjam.com  
**Web:** campjam.com  
**Program:** At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10  
**Cost:** please call or see web for info

# DALLAS BAPTIST UNIVERSITY

3000 Mountain Creek Pkwy.  
Dallas, TX 75211  
**Contact:** Cindy Gaskill, Auditions Coordinator  
214-333-5316, 214-333-5311  
**Email:** cindyg@dbu.edu  
**Web:** dbu.edu

# DALLAS SCHOOL OF MUSIC, INC.

14376 Proton Road  
Dallas, TX 75244  
972-380-8050  
**Email:** lessons@dsminfo.com  
**Web:** dsminfo.com

# DEL MAR COLLEGE

Department of Music  
Fine Arts Center  
101 Baldwin Blvd.  
Corpus Christi, TX 78404  
361-698-1211  
**Email:** music@delmar.edu  
**Web:** delmar.edu/music

# FRISCO SCHOOL OF MUSIC

9255 Preston Rd.  
Frisco, TX 75034  
214-436-4058  
**Email:** music@fsmfspa.com  
**Web:** fsmfspa.com  
**Basic Rate:** please call for info



**INSTITUTE FOR MUSIC RESEARCH**

UTSA Department of Music  
One UTSA Circle  
San Antonio, TX 78249  
210-458-4354  
**Email:** ApplyMusic@utsa.edu  
**Web:** music.utsa.edu  
**Cost:** please call or see web for info

**LONESTAR SCHOOL OF MUSIC**

4301 W. William Cannon  
Austin, TX 78749  
512-746-7528, 512-712-5187  
**Web:** lonestarschoolofmusic.com  
**Cost:** please call or see web for info

**Additional locations:**

915 Ranch Road, 620 South  
Lakeway, TX 78734  
512-808-9371

12010 Hwy 290 West #230  
Austin, TX 78737  
512-515-1214

**MEDIATECH INSTITUTE**

13300 Branch View Ln., Ste. 135  
Dallas, TX 75234  
866-498-1122, 972-869-1122  
**Email:** dallas@mediatech.edu  
**Web:** mediatech.edu

**Additional locations:**

3324 Walnut Bend Ln.  
Houston, TX 77042  
832-242-3426  
**Email:** houston@mediatech.edu

**MOORES SCHOOL OF MUSIC**

(MSM)  
University of Houston  
3700 Cullen Blvd. Rm 120  
Houston, TX 77204-4039  
713-743-3019  
**Email:** musicadmissions@uh.edu  
**Web:** uh.edu/kgmca/music  
**Cost:** please call or see web for info

**SHEPHERD SCHOOL OF MUSIC,  
THE**

Rice University  
6100 Main MS-532  
Houston, TX 77005  
713-348-4854, 713-348-4347  
**Contact:** Robert Yekovich, Dean and  
Professor of Music  
**Email:** yekovr@rice.edu  
**Web:** music.rice.edu

**STEPHEN F. AUSTIN STATE  
UNIVERSITY**

School of Music  
Box 13043, SFA Station  
Nacogdoches, TX 75962  
936-468-4602  
**Web:** music.sfasu.edu  
**Contact:** Gary T. Wurtz, Director

**TEXAS STATE UNIVERSITY SAN  
MARCOS**

School of Music  
601 University Dr.  
San Marcos, TX 78666  
512-245-2651  
**Email:** music@txstate3.edu  
**Web:** music.txstate.edu

**UNIVERSITY OF TEXAS AT AUSTIN**

Sarah and Ernest Butler School of  
Music  
2406 Robert Dedman Dr., Stop E3100  
Austin, TX 78712  
512-471-7764  
**Web:** music.utexas.edu

**UNIVERSITY OF TEXAS AT  
ARLINGTON**

700 W. Greek Row, Rm 101  
Arlington, TX 76010

817-272-3471

**Email:** music@uta.edu  
**Web:** uta.edu/music

**UNIVERSITY OF NORTH TEXAS**

1155 Union Circle #311637  
Denton, TX 76203  
940-565-2791  
**Email:** music.information@unt.edu  
**Web:** music.unt.edu

**UTAH**
**BRIGHAM YOUNG UNIVERSITY**

C-500 Harris Fine Arts Center  
P.O. Box 26410  
Provo, UT 84602  
801-422-8903  
**Email:** music@byu.edu  
**Web:** music.byu.edu

**THE UNIVERSITY OF UTAH**

School of Music  
1375 E. Presidents Cir.  
Room 204  
Salt Lake City, UT 84112  
801-581-6762, 801-581-6765  
**Email:** m.chuaqui@utah.edu  
**Web:** music.utah.edu  
**Contact:** Miguel Chuaqui, Dir. School  
of Music

**VOX FOX STUDIOS**

Becky Willard  
1852 N 400 E  
Orem, UT 84097  
801-874-5112  
**Email:** voxfox2@gmail.com  
**Web:** voxfoxstudios.com, facebook.  
com/voxfoxstudios  
**Contact:** Becky Willard  
**Styles:** covers, pop, rock, indie,  
singer/songwriter, folk, rap, vocal  
**Notable Projects:** Madilyn Paige,  
Timyra-Joi, Maddie Wilson, Shadow  
Mountain Records, BYU A Cappella  
Club, Colby Ferrin, Monica Moore  
Smith

**VERMONT**
**VERMONT COLLEGE OF FINE  
ARTS**

36 College St.  
Montpelier, VT 05602  
866-934-VCFA  
**Contact:** Carol Beatty, Program  
Director  
**Email:** Carol.Beatty@vcfa.edu  
**Web:** vcfa.edu/music-comp

**VIRGINIA**
**ACADEMY OF MUSIC**

P.O. Box 11146  
Norfolk, VA 23517  
757-627-0967, 757-215-8633  
**Web:** aomva.org  
**Cost:** please call or see web for info  
**Notes:** 3 locations in the Norfolk area

**CONTEMPORARY MUSIC CENTER**

14155 Sullyfield Cir.  
Chantilly, VA 20151  
703-817-1000  
**Email:** info@  
contemporarymusiccenter.com  
**Web:** contemporarymusiccenter.com  
**Cost:** please call or see web for info  
**Notes:** Our facilities have 27 private  
instruction studios. Our teaching  
staff, who are the finest in the  
area, are motivated and dedicated  
professionals. All are active within the  
music community and bring energy  
and enthusiasm to the educational  
process. Along with innovative  
teaching techniques, our staff prides  
itself on the ability to draw upon a  
wealth of practical knowledge and  
exp.

**Additional location:**

4410 Costello Way  
Haymarket, VA  
571-261-5000

**CUE STUDIOS CENTER FOR AUDIO  
ENGINEERING**

109 Park Ave.  
Falls Church, VA 22046  
703-532-9033  
**Email:** school@cuerecording.com  
**Web:** centerforaudioengineering.com

**JAMES MADISON UNIVERSITY**

School of Music  
880 S. Main St., MSC 7301  
Harrisonburg, VA 22807  
540-568-66197  
**Contact:** Dr. John Allemeier  
**Email:** allemejm@jmu.edu  
**Web:** jmu.edu/music

**LIBERTY UNIVERSITY**

1971 University Blvd.  
Lynchburg, VA 24515  
434-592-6568  
**Email:** som@liberty.edu  
**Web:** liberty.edu/academics/music

**NATIONAL ASSOCIATION OF  
MUSIC EDUCATION**

1806 Robert Fulton Drive  
Reston, VA 20191  
800-336-3768, 703-860-4000  
**Web:** nafme.org

**NORTHERN VIRGINIA COMMUNITY  
COLLEGE**

1000 Harry Flood Byrd Hwy.  
Sterling, VA 20164  
703-845-6026  
**Email:** jkolm@nvcc.edu  
**Web:** nvcc.edu/programs/music/index.  
html  
**Contact:** Dr. Jonathan Kolm

**OLD DOMINION UNIVERSITY**

2123 Diehn Center for the Performing  
Arts  
1339 West 49th St.  
Norfolk, VA 23529  
757-683-4061  
**Email:** music@odu.edu  
**Web:** odu.edu/musicdept  
**Degrees:** Music Production, Music  
Business, and Music Business/  
Production.

**RADFORD UNIVERSITY**

103 Covington Center  
P.O. Box 6968  
Radford, VA 24142  
**Contact:** Dr. Timothy L. Channell, Chair  
540-831-5177  
**Email:** tchannell@radford.edu  
**Web:** music.asp.radford.edu

**UNIVERSITY SHENANDOAH  
CONSERVATORY**

1460 University Dr.  
Winchester, VA 22601  
540-665-4581  
**Email:** admit@su.edu  
**Web:** su.edu/conservatory  
**Program:** Music, Recording,  
Composition, Sound Reinforcement,  
MIDI and Music Production

**VIRGINIA TECH DEPARTMENT  
OF MUSIC**

School of The Performing Arts  
195 Alumni Mall (0141)  
Henderson Hall, Room 247  
Blacksburg, VA 24061  
**Contact:** Jason Crafton  
540-231-6713  
**Email:** Jcrafton@vt.edu  
**Web:** vt.edu/academics/majors/music.  
html  
**Cost:** please call or see web for info

**WASHINGTON**
**BELLEVUE SCHOOL OF MUSIC**

2237 140th Ave., N.E.  
Bellevue, WA 98005  
425-401-8486  
**Web:** bellevueschoolofmusic.com  
**Contact:** Robert H. Wilson, Director  
**Basic Rate:** please call for info

**EVERGREEN STATE COLLEGE**

2700 Evergreen Pkwy. N.W.  
Olympic, WA 98505  
360-867-6000  
**Email:** admissions@evergreen.edu  
**Web:** evergreen.edu/performingarts

**JACK STRAW PRODUCTIONS**

4261 Roosevelt Way, N.E.  
Seattle, WA 98105  
206-634-0919  
**Email:** workshops@jackstraw.org  
**Web:** jackstraw.org  
**Contact:** Joan Rabinowitz, Exec. Dir.

**JAM ACADEMY MUSIC SCHOOL**

17802 134th Ave. N.E., Ste. 19  
Woodinville, WA 98072  
425-906-4766  
**Email:** Schedule@JamAcademy.com  
**Web:** jamacademy.com

**MIRROR SOUND STUDIOS**

301 N.E. 191st St.  
Seattle, WA 98155  
206-440-5889  
**Email:** info@mirrorsound.com  
**Web:** mirrorsound.com  
**Programs:** Audio Recording Course,  
8-week program.

**MUSIC CENTER OF THE  
NORTHWEST**

901 N. 96th St.  
Seattle, WA 98103  
206-526-8443  
**Email:** office@mcnw.org  
**Web:** musiccenternw.org  
**Cost:** please call or see web for info

**MUSIC WORKS NORTHWEST**

1331 118th Ave. S.E., Ste. 400  
Bellevue, WA 98005  
425-644-0988  
**Email:** registration@musicworksnw.org  
**Web:** musicworksnw.org  
**Basic Rate:** please call for info

**SEATTLE DRUM SCHOOL**

12729 Lake City Way N.E.  
Seattle, WA 98125  
206-364-8815  
**Email:** info@seattledrumschool.com  
**Web:** seattledrumschool.com  
**Basic Rate:** please call for info

**Additional location:**

1010 S. Bailey  
Seattle, WA 98108  
206-763-9700

**SHORELINE COMMUNITY  
COLLEGE**

Music Department, Bldg. 800  
16101 Greenwood Ave. N.  
Shoreline, WA 98133  
206-546-4687  
**Email:** advising@shoreline.edu  
**Web:** shoreline.edu/music

**WEST VIRGINIA**
**WEST VIRGINIA UNIVERSITY**

School of Music  
1436 Evansdale Dr.  
PO Box 6111  
Morgantown, WV 26506  
304-293-5511  
**Email:** music@mail.wvu.edu  
**Web:** music.wvu.edu



**MOUNTAIN MUSIC FESTIVAL**  
Ace Adventure Resort  
Concho Road  
Oak Hill, WV 25901  
877-382-5893  
**Email:** [info@mountainmusicfestwv.com](mailto:info@mountainmusicfestwv.com)  
**Web:** [mountainmusicfestwv.com](http://mountainmusicfestwv.com)

#### WISCONSIN

**LAWRENCE UNIVERSITY  
SCHOOL OF MUSIC**  
711 E. Boldt Way  
Appleton, WI 54911  
920-832-7000  
**Web:** [lawrence.edu/conservatory](http://lawrence.edu/conservatory)  
**Cost:** please call or see web for info

**UNIVERSITY OF WISCONSIN-  
MADISON, SCHOOL OF MUSIC**  
3561 Moose Humanities Bldg.  
455 N. Park St.  
Madison, WI 53706  
608-263-1900  
**Email:** [music@music.wisc.edu](mailto:music@music.wisc.edu)  
**Web:** [music.wisc.edu](http://music.wisc.edu)  
**Cost:** please call or see web for info

**WISCONSIN CONSERVATORY OF  
MUSIC**  
1584 N. Prospect Ave.  
Milwaukee, WI 53202  
414-276-5760  
**Email:** [info@wcmusic.org](mailto:info@wcmusic.org)  
**Web:** [wcmusic.org](http://wcmusic.org)  
**Cost:** please call or see web for info

#### Additional locations:

333 W. Brown Deer Rd., Ste. 2  
Bayside, WI 53217

3270 Mitchell Park Dr  
Brookfield, WI 53045

11550 W North Ave.  
Wauwatosa, WI 53226

Kettle Moraine High School  
North Oak Crest Drive  
Wales, WI

Homestead High School  
West Mequon Road  
Mequon, WI

**UNIVERSITY OF WISCONSIN  
OSHKOSH MUSIC DEPARTMENT**  
800 Algoma Blvd.  
Oshkosh, WI 54901  
920-424-4224  
**Email:** [music@uwosh.com](mailto:music@uwosh.com)  
**Web:** [uwosh.edu/music](http://uwosh.edu/music)  
**Degree:** B.M. in Recording Technology

#### WYOMING

**CASPER COLLEGE**  
School of Music  
125 College Dr.  
Casper, WY 82601  
307-268-2537  
**Contact:** Eric Unruh, Dean  
**Email:** [unruh@caspercollege.edu](mailto:unruh@caspercollege.edu)  
**Web:** [caspercollege.edu/music](http://caspercollege.edu/music)  
**Contact:** Eric Unruh, Dean, School of Fine Arts & Humanities

**UNIVERSITY OF WYOMING**  
Department 3037  
Fine Arts Center, Rm 258  
1000 E. University Ave.  
Laramie, WY 82071  
307-766-5242  
**Email:** [musicdpt@uwyo.edu](mailto:musicdpt@uwyo.edu)  
**Web:** [uwyo.edu/music](http://uwyo.edu/music)

#### INTERNATIONAL

**BERKLEE COLLEGE OF  
MUSIC CAMPUS AND SUMMER  
PROGRAMS**

Palau de les Arts Reina Sofia – Anexo Sur  
Avenida Profesor Lopez Pinero, 1  
46013 Valencia (Spain)  
+34 963-332-802  
**Email:** [admissionsvalencia@berklee.edu](mailto:admissionsvalencia@berklee.edu)  
**Web:** [valencia.berklee.edu/contact-us](http://valencia.berklee.edu/contact-us)  
**Degree:** B. M. or M. A.

**THE BANFF CENTRE**  
107 Tunnel Mountain Dr., Box 1020  
Banff, Alberta, Canada T1L 1H5  
403-762-6100  
**Web:** [banffcentre.ca](http://banffcentre.ca)

**CONSERVATOIRE DE PARIS**  
209 Ave. Jean Jaurès  
75019 Paris, France  
+33 1 40 40 45 45  
**Web:** [conservatoiredeparis.fr](http://conservatoiredeparis.fr)

**GUILDHALL SCHOOL OF MUSIC &  
DRAMA**  
Silk Street, Barbican  
London EC2Y 8DT, United Kingdom  
+44 20 7628 2571  
**Web:** [gsmd.ac.uk](http://gsmd.ac.uk)

**HARRIS INSTITUTE**  
118 Sherbourne St.  
Toronto, Ontario, Canada, M5A 2R2  
416-367-0178, 800-291-4477  
Fax 416-367-5534  
**Email:** [info@harrisinstitute.com](mailto:info@harrisinstitute.com)  
**Web:** [harrisinstitute.com](http://harrisinstitute.com)  
**Degree offered:** Diploma  
**Cost:** please call or see web for info  
**Program:** The program names have changed. Producing/Engineering Program is now "Audio Production Program (APP)" and Recording Arts Management is now "Arts Management Program (AMP)"  
**Notes:** The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

**THE INSTITUTE OF  
CONTEMPORARY MUSIC  
PERFORMANCE**  
Foundation House  
1A Dyne Rd.  
London NW6 7XG  
+44 (0) 207 328 0222  
**Email:** [enquiries@icmp.co.uk](mailto:enquiries@icmp.co.uk)  
**Web:** [icmp.co.uk](http://icmp.co.uk)  
**Cost:** please call or see web for info  
**Program:** With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry.

**MCGILL UNIVERSITY**  
Schulich School of Music  
Strathcona Music Building  
555 Sherbrooke St., W.  
Montreal, Quebec, Canada H3A 1E3  
514-398-4535  
**Web:** [mcgill.ca/music](http://mcgill.ca/music)

**MOSMA**  
Mid-Ocean School of Media Arts  
1588 Erin St.  
Winnipeg, Manitoba R3E 2T1,  
Canada  
204-775-3308  
**Email:** [info@midoceanschool.ca](mailto:info@midoceanschool.ca)  
**Web:** [midoceanschool.ca](http://midoceanschool.ca)

**NIMBUS RECORDING**  
258 2nd Ave. E.  
Vancouver, Canada V5T 1B7  
604-875-8998  
**Email:** [info@nimbusrecording.com](mailto:info@nimbusrecording.com)  
**Web:** [nimbusrecording.com](http://nimbusrecording.com)  
**Program:** one-year Diploma Programs

**OIART**  
Ontario Institute of  
Audio Recording Tech.  
500 Newbold St.  
London, Ontario N6E 1K6  
519-686-5010  
**Email:** [inquiry@oiart.org](mailto:inquiry@oiart.org)  
**Web:** [oiart.org](http://oiart.org)

**RECORDING ARTS CANADA**  
1207 Rue Saint-Andre  
Montreal, Quebec  
514-286-4336  
**Email:** [montreal@recordingarts.com](mailto:montreal@recordingarts.com)  
**Web:** [recordingarts.com](http://recordingarts.com)

#### Additional location:

111 Peter St., Ste. 706  
Toronto, Quebec  
516-977-5074  
**Email:** [toronto@recordingarts.com](mailto:toronto@recordingarts.com)

**ROYAL COLLEGE OF MUSIC  
(LONDON)**  
Prince Consort Rd.  
London SW7 2BS, United Kingdom  
+44 20 7591 4300  
**Email:** [info@rcm.ac.uk](mailto:info@rcm.ac.uk)  
**Web:** [rcm.ac.uk](http://rcm.ac.uk)  
**Degree:** Bachelor's degree

**TREBAS INSTITUTE**  
543 Yonge Street Suite 300  
Toronto, Ontario, M4Y 1S5, Canada  
416-966-3066  
**Web:** [Treas.com](http://Treas.com)  
**Programs:** Audio Engineering, Entertainment Management, Event Venue Management, Film TV production

#### Additional location:

Montreal English, Montreal Francais  
550 Sherbrooke St. W., Ste. 600  
Montreal, Quebec, H3A 1B9  
514-845-9610  
**Programs:** DJ Arts Tech., Film TV Prod., Music Business Admin., Sound Design, Studio Recording Live Sound

**SAE INSTITUTE OF TECHNOLOGY**  
Melbourne, Australia  
235 Normanby Rd.  
South Melbourne, VIC 3205  
+61 (0)3 8632 3400  
**Fax:** +61 (0)3 8632 3401  
**Email:** [melbourne@sae.edu](mailto:melbourne@sae.edu)  
**Web:** [sae.edu.au/campuses/melbourne](http://sae.edu.au/campuses/melbourne)

#### Additional locations:

**Australia**  
Sydney, Brisbane, Byron Bay,  
Adelaide, Perth

**United Kingdom**  
SAE House  
297 Kingsland Rd.  
E8 4DD London  
+44-(0)3330-112-315  
**Email:** [enquiries@sae.edu](mailto:enquiries@sae.edu)

**Web:** [sae.edu/gbr](http://sae.edu/gbr)  
Oxford, Liverpool, Glasgow

**France**  
Honey Street  
Building 229  
9330 Aubervilliers  
+33 (0)148 11 96 96  
**Email:** [paris@sae.edu](mailto:paris@sae.edu)  
**Web:** [sae.edu/fra/fr](http://sae.edu/fra/fr)

**Germany**  
Homburger Landstr. 182  
60435 Frankfurt/Main  
49-069 57 70 16 40  
**Email:** [frankfurt@sae.edu](mailto:frankfurt@sae.edu)  
**Web:** [sae.edu/deu/de](http://sae.edu/deu/de)  
Hannover, Stuttgart, MAnchen,  
Leipzig, Hamburg, Kln, Bochum,  
Berlin

**UNIVERSITE BLAISE PASCAL**  
34, Ave. Carnot BP 185  
63006 Clermont-Ferrand CEDEX  
France  
+33 (0)4 73 40 63 63 (standard)  
Fax +33 (0)4 73 40 64 31  
**Email:** [ri@univ-bpclermont.fr](mailto:ri@univ-bpclermont.fr)  
**Web:** [univ-bpclermont.fr/rubrique10.html](http://univ-bpclermont.fr/rubrique10.html)  
**Degree:** AA protocols certification  
**Cost:** Less than \$10,000 per year including accommodations program and facilities: two & three year university program taught in a 2500 ft. professional studio. The best engineers and producers will be teaching you their craft while acousticians, micro-electronic and physics teachers will take you deeper into how things work.

**UNIVERSITE DE MONTREAL'S  
FACULTY OF MUSIC**  
200 av. Vincent-d'Indy, bureau B-301  
Montreal (Quebec) H2V 2T2  
514-343-6427  
**Email:** [musique@umontreal.ca](mailto:musique@umontreal.ca)  
**Web:** [musique.umontreal.ca](http://musique.umontreal.ca)  
**Degrees:** Major in Digital Music, Minor in Digital Music, Bachelor in Electroacoustic Music, Bachelor in Mixed Electroacoustic Music

**UNIVERSITY OF TORONTO**  
Faculty of Music Admission Office -  
Room 145  
Edward Johnson Building  
80 Queen's Park  
Toronto, Ontario, Canada M5S2C5  
416-978-3750  
**Web:** [music.utoronto.ca](http://music.utoronto.ca)  
**Degree:** Two-year Master's in Music Technology and Digital Media

#### ONLINE

**BERKLEE ONLINE**  
1-617-747-2146  
**Email:** [advisors@online.berklee.edu](mailto:advisors@online.berklee.edu)  
**Web:** [online.berklee.edu](http://online.berklee.edu)

**FULL SAIL UNIVERSITY**  
800-226-7625  
**Web:** [fullsail.edu/campus-and-online/online-degrees](http://fullsail.edu/campus-and-online/online-degrees)  
See Florida listing for details

**SAVVY MUSICIANS ACADEMY**  
**Web:** [savvymusicianacademy.com](http://savvymusicianacademy.com)





Whether you're a novice or pro singer, this one-of-a-kind MC list enables you to connect with experts who can address your special needs as either a live singer or recording artist. The following information has been verified by the listees.

## ALEX VARDEN

Los Angeles, CA  
323-876-ALEX (2539), SKYPE  
Email: vardenmusic@yahoo.com  
Web: vardenmusic.com

**Contact:** Alex Varden  
**Basic Rate:** call for rates  
**Clients:** Star Search, Miss Universe, Jazz, R&B, Broadway, Pop, Opera, Country stars. 20 years experience (Europe-USA).  
**Services:** All styles, levels, technique, performance, confidence.  
**Notes:** Hi-tech studio, arrangements, vocal demos

## ANGEL DIVA MUSIC

Jan Linder Koda  
Los Angeles, CA  
818-888-5885, SKYPE  
Email: jan@angeldivamusic.com  
Web: angeldivamusic.com

**Basic Rate:** please call for info  
**Clients:** Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.  
**Notes:** Author of the book Once More With Feeling. Grammy-nominated singer-songwriter. Consultation will include pin-pointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor-performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

## APPELL VOICE STUDIO

#1 Pegasus Dr.  
Trabuco Canyon, CA 92679  
949-382-5911, SKYPE  
Email: vocalcoach.tea@gmail.com  
Web: appellvoicestudio.com

**Contact:** Thomas Appell  
**Services:** vocal coaching, record production, songwriting, video production, photography  
**Notes:** Author of Can You Sing a HIGH C Without Straining?

## ARTIST VOCAL DEVELOPMENT

West Hills, CA  
818-430-3254  
Email: sbensusen@social.rr.com  
Web: stievbensusen.com (click on Artist Vocal Development)

**Basic Rate:** Please call for rates  
**Clients:** Jordan Knight (New Kids On The Block), Nichole Cordova (Girlicious), Candice Craig (Nicki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, A1, Skyler Stecker, Indiana Massara  
**Services:** Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has vocal produced the above artists and others. With a unique approach, Stevie develops singers in the recording studio and in live performance rehearsals whose goals are to make records, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

## AUDREY BABCOCK

Los Angeles, CA  
212-567-7670  
Singer-Songwriter, Jazz, Classical, World, Musical Theatre  
Email: dearchuleta@ada-artists.com  
Web: audreybabcock.com  
**Notes:** As a teacher and coach, Ms. Babcock has worked extensively with Emerging Artists all over the globe for the last 10 years. From Opera to Broadway, World Music to Singer-Songwriter and Jazz. She has also worked with actors and public speakers to bring out the full range of what they can convey through the voice. She uses a technique firmly rooted in the classic teachings of Bel Canto, but gives singers the tools to use their instrument in a satisfying, powerful, and healthy manner, across the board in any style they choose.

## BEVERLY BREMERS' VOICERCISE

P.O. Box 333  
Lake Forest, CA 92609  
949-874-0616, SKYPE  
Email: bev@voicercise.net  
Web: voicercise.net  
**Basic Rate:** \$50/hr. for private instruction, classes also available  
**Clients:** all levels - adults and children

## BOB AND CLAIRE CORFF VOICE STUDIOS

323-387-9267 (Bob), 323-387-9276 (Claire)  
Email: corffvoice@gmail.com  
Web: corffvoice.com  
**Basic Rate:** please call for info  
**Clients:** Film TV & Stage Personalities, Sports Broadcasters

## BOB GARRETT

Studio City, CA  
818-506-5526, SKYPE, Facetime  
Email: bobgarrett5@gmail.com  
Web: bobgarrett.net  
**Basic Rate:** call  
**Clients:** Vanessa Hudgens, Channing Tatum, Katy Perry, Garrett Clayton, Elle Fanning, American Idol, The Voice, Drew Barrymore, Jessica Lange, Gerard Butler, Janet Jackson, Brian Stokes Mitchell, Evan Peters, Sarah Paulson, Kathy Bates, Judy Davis, et al.

## BRAD CHAPMAN

Vocal Coach  
310-405-9162  
Email: bradchapmanvocals@gmail.com  
Web: bradchapmanvocals.com  
**Contact:** Brad Chapman  
**Basic Rate:** Please ask

**Services:** "I have been doing vocal pre-producing for over 45 years, and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khane and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist."

**Clients:** Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita

Baker, Tia Carrere, REO Speedwagon, Exposé... Grammy voting member and P&E Wing member

## BRECK ALAN

Nashville, TN  
SKYPE or Face Time  
Email: breck@breckalan.com  
Web: bodysinging.com  
**Contact:** Breck Alan  
**Basic Rate:** call or email for rate, SKYPE  
**Clients:** Rachel Platten, Andy Grammer, Baby Ariel, Drake White, Ryan Hurd, OAR, String Cheese Incident, Sally Taylor, Steve Aguirre, Brazilian Girls and many more.....

## BRISTOL RECORDING STUDIOS

238 Huntington Ave.  
Boston, MA 02115  
617-247-8689, 800-603-0357  
Email: info@bristolstudios.com  
Web: bristolstudios.com  
**Contact:** Jason Blasko  
**Basic Rate:** call for info  
**Services:** Audio recording and production courses, professional internships

## CCVM/CARI COLE VOICE & MUSIC CO.

Celebrity Voice Coach, A&R, and Label Services  
401 E. 34th St., Ste. #N19K  
New York, NY 10016  
212-532-0828  
Email: info@caricole.com  
Web: caricole.com  
**Basic Rate:** please visit website and download application for info  
**Services:** Online programs, Private Consulting: Vocal Technique & Arranging, Songwriting, A&R, Branding, Management, Marketing, Artist & Music Career Development. White Glove Label Services: Branding, Styling Team, CCVM Songwriting Team (with hit songwriters), A&R, Record & Productions Services.

## CAROL TINGLE

Santa Monica, CA  
310-828-3100  
Email: info@caroltingle.com  
Web: caroltingle.com  
**Basic Rate:** please call for info  
**Clients:** available on request

## COVINGTON SCHOOL OF MUSIC

1111 Village Walk  
Covington, LA 70433  
985-590-4545  
Web: laapa.com  
**Basic Rate:** please call for info

## Additional locations:

105 Campbell Ave. #3  
Mandeville, LA  
985-674-2992

2020 Dickory Ave., Ste. 200  
Harahan, LA  
504-738-3050

## CYDNEY WAYNE DAVIS VOCAL ARTS STUDIO/HAPPNIN' HOOKS MUSIC PRODUCTIONS

171 N. La Brea Ave. Ste. 200  
Inglewood, CA 90301  
424-261-2393  
Email: cydneywaynedavis@gmail.com

Web: cydneywaynedavis.weebly.com  
**Basic Rate:** Private Voice/Performance Coaching - \$85 an hour; Small Group Classes (6-week series/One day workshops) - \$25 per class  
**Services:** Private Vocal coaching for singers and actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/Music Theatre/Stage Performance

## DANIEL FORMICA VOCAL LESSONS

Morro Bay and Arroyo Grande Area  
310-213-0700, SKYPE  
Email: yourvocalteacher@gmail.com  
Web: yourvocalteacher.com  
**Contact:** Daniel Formica  
**Services:** specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

## DANIEL KNOWLES VOICE STUDIO

West Hollywood Speech-Language Pathology/Voice Center  
971 N. La Cienega Blvd., Ste. 209  
West Hollywood, CA 90069  
310-927-1079, SKYPE  
Email: daniel@danielknowles.com  
Web: danielknowles.com  
**Contact:** Daniel Knowles, MAMuEd., MA CCC-SLP  
**Basic Rate:** \$125 an hr., \$575 block of 5 lessons, \$1100 block of 10 lessons  
**Services:** Licensed Speech-Language Pathologist/Voice Therapy/Singing Voice Specialist/Singing Teacher. Voice rehabilitation for speech and singers. Professional vocal technique for singers from beginners to professionals.  
**Clients:** Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

## DARCI MONET VOCAL STYLE STUDIO

Van Nuys, CA  
818-209-6432, ZOOM/SKYPE  
Email: minxmusic@aol.com  
Web: singlikeyoumeanit.com  
**Rates:** see website  
**Services:** Elite Level intuitive private voice, performance, songwriting and career coaching using Darcy Monet's own "Tech and Truth Method" for vocals with integration of mindset and self-development techniques. All contemporary styles. Vocal group coaching, recording session coaching/production, audition and tour prep also available. Ages five and up. Casual, fun, safe and positive environment! #SingLikeYouMeanIt  
\*\*Mention this listing for a special discount

## ART OF SINGING

Studio City, CA  
818-980-2840  
Email: Darlene@ArtOfSinging.com  
Web: darlenekoldenhoven.com, artofsinging.com  
**Contact:** Darlene Koldenhoven  
Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training, stage/audition/studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype/Zoom. Author of "Tune Your Voice:



Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs or downloads (\$49.95) endorsed by faculty from Berklee, Juilliard, NYU and more, available at [TuneYourVoice.net](http://TuneYourVoice.net) or in retail music stores. For more info on Darlene, see her website.

**Degree:** N/A  
**Duration:** 30/45/60 min. lessons.

#### DAVID BABICH STUDIO

Burbank, CA 91501  
818-643-1604  
**Email:** david@voicelosangeles.com  
**Web:** voicelosangeles.com  
**Contact:** David Babich, B.A. Voice, UCLA 1992 – Has trained with 11 voice teachers and counting  
**Basic Rate:** \$120 an hr. (Discount Packages Available)  
**Services:** Vocal Technique and Performance Coaching for Pop, Rock, R&B, Jazz, Folk, Musical Theater -- 20 plus Years Teaching Exp.  
**Clients:** David has taught local, national and international performers and recording artists.

#### DAVID COURY

**Email:** info@davidcoursy.com  
**Web:** davidcoursy.com  
**Basic Rate:** please call for info  
**Notes:** Singing and Speech for Actors

#### DEBORAH ELLEN VOCAL STUDIO

Simi Valley, CA and via video conferencing  
310-422-9166, SKYPE  
**Web:** deborahellen.com  
**Basic Rate:** please call for info  
**Notes:** Extraordinary vocal technique. Artist Development Opportunities. Many successful placements of student vocals in film/TV.

#### DIAMANTE VOCAL STUDIO

605 N. Beachwood Dr.  
Los Angeles, CA 90004  
323-466-7881  
**Email:** diamantesings@yahoo.com  
**Web:** facebook.com/eduardo-diamante.31  
**Basic Rate:** please call for info  
**Clients:** all levels  
**Style:** Seth Riggs/S.L.S

#### DIVAS IN TRAINING

Hollywood--Las Vegas  
888-340-7444, 01-702-900-5621  
**Email:** premierwest@earthlink.net  
**Web:** divasintraining.com  
**Basic Rate:** Varies. Industry package discounts.  
**Clients:** Beginners and pros (we don't name drop publicly, but ask us in private).

#### DRAGON II ENTERTAINMENT

San Dimas, CA 91773

909-599-6005

**Web:** dragon11entertainment.com  
**Email:** doug@douganthony.com  
**Basic Rate:** please call for info  
**Clients:** all levels, now including voiceover clients  
**Services:** visit the website for all the details and more information.

#### ELISABETH HOWARD

Director, Vocal Coach  
800-829-SONG, (7664)  
**Email:** ElisabethHoward@gmail.com  
**Web:** vocalpoweracademy.com, vocalpower.com  
**Clients:** Vocal coach for America's Got Talent, STING, the Police, Lionel Richie, Priscilla Presley, Vocal Power Instructors throughout LA;  
**Author:** Vocal Power Singing Method Toolkit for Singers at vocalpower.com  
**Rates:** Call for rates  
**Notes:** BS, MS - Juilliard School of Music  
**Locations:** Los Angeles, Santa Clarita, Las Vegas, Houston, Dallas, throughout Italy.

#### ELLEN JOHNSON/VOCAL VISIONS

Near Grass Valley/Nevada City and Yuba, Placer & Sacramento County Area, CA  
Online Lessons Available  
**Email:** vocalvisions@gmail.com  
**Web:** vocalvisions.net  
**Basic Rate:** Go to website for info  
**Clients:** Private lessons for all style, recording studio coaching, audition preparation, improvisation, master classes, and jazz workshops.  
**Note:** Author of The Vocal Warm Up CD/Download, Vocal Builders, You Sing Jazz and Jazz Child: A Portrait of Sheila Jordan

#### ELLEN SMITH STUDIO

18565 E. Berry Drive  
Aurora, CO 80015  
303-400-3657  
**Email:** ellen@smithcoach.com  
**Web:** ellensmithvoice.com  
**Basic Rate:** please call for info

#### EVELYN HALUS

Los Angeles, CA 90036  
323-935-4420, SKYPE  
**Email:** evelynhalus@aol.com  
**Web:** EvelynHalus.com  
**Basic Rate:** call for info  
**Clients:** Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and many Broadway vocalists, etc.  
Accepting new students of all levels.

#### FAIRBANKS SUMMER ARTS

**FESTIVAL, INC., THE**  
600 University Avenue  
Fairbanks, AK 99708  
907-474-8869  
**Email:** info@fsaf.org  
**Web:** fsaf.org  
**Basic Rate:** please call for info

#### FAITH RUMER

**THE ARTIST FIRST**  
Burbank, CA  
310-948-4335  
**Email:** Transform@TheArtistFirst.com  
**Web:** theartistfirst.com  
**Basic Rate:** please call for info  
**Clients:** all levels, teaches Grammy-winning recording artists, over 30 years coaching, Masters Degree in voice therapy.

#### GFIRE STUDIOS

Austin, TX 78723  
512-350-6181, SKYPE (dijfire), Facetime, Zoom, Google Meet  
**Email:** gfiremusic@gmail.com  
**Web:** gfiremusic.com  
**Contact:** gfire  
**Basic Rate:** \$80/hr., \$40/half-hr.  
**Services:** Full vocal training and coaching, 24 years professional singing and piano teaching, currently teaching "Yoga For the Voice," a unique and fun system of applying the science of voice with ancient yoga breathing techniques to truly realize one's full vocal capabilities. Lessons in person or over the phone or the Internet via Skype, Facetime, Zoom, or Google Meet  
**Clients:** My students have performed in internationally touring bands, on the stage of the Grand Ole Opry, made records in R&B, rock, country, singer-songwriter, pop and other styles, performed excellently in American Idol and other auditions, including musical theater auditions, learned to go from zero to karaoke in as little as three weeks, gone from being "tone deaf" to having full sets of repertoire in which they sing easily and in tune.

#### GILMORE MUSIC STORE

1935 E. 7th St.  
Long Beach, CA 90813  
562-599-1369  
**Email:** gilmoremusicstore@gmail.com  
**Web:** gilmoremusicstore.com  
**Basic Rate:** please call for info

#### GOODRICH VOCAL STUDIO

4001 W. Magnolia Blvd.  
Burbank, CA 91505  
818-216-3944, SKYPE  
**Email:** mike@theinnersinger.com  
**Web:** theinnersinger.com  
**Basic Rate:** please call for info

#### GUITAR MERCHANT, THE

22807 Saticoy St.  
West Hills, CA 91304  
818-884-5905  
**Email:** theguitarmerchant@yahoo.com  
**Web:** guitarmerchant.com  
**Contact:** Phil St. Germaine  
**Services:** vocal lesson all ages and styles

#### GUITAR SHOWCASE/S.M.I.

3090 S. Bascom Ave.  
San Jose, CA 95124  
408-377-5864  
**Email:** smi.admin@guitarshowcase.com  
**Web:** guitarshowcase.com  
**Contact:** Jim Brunom Amanda Dieck  
**Styles:** all vocal styles  
**Basic Rate:** call for info

#### HERNAN PELAYO

13046 Ebell St.  
North Hollywood, CA 91605  
818-988-2387  
**Basic Rate:** please call for info  
**Clients:** many singers from Spanish mariachi groups to L.A. opera chorus members, i.e. Tatiana Bolanos, singers from Mariachi's Sol de Mexico, Los Camperos

#### HOWARD AUSTIN'S VOCAL POWER

**SCHOOL**  
North Hills, CA 91343  
818-903-1980  
**Email:** provoice777@icloud.com  
**Web:** borntosing.com  
**Contact:** Howard Austin  
**Basic Rate:** please call for info  
**Services:** vocal technique, personal style, Acting / performance, keyboard basics for songwriting and self-accompaniment - all levels, ages, styles. Howard Austin is the author of the Born To Sing Master Course. Also available on Flash Drive or Single Interactive DVD

#### INGRID PRANIUK

Vocal Instructor/Coach/Piano Instructor  
Citrus College  
1000 W. Foothill Blvd.  
Glendora, CA 91741

**VOICE LESSONS**

- MIGUEL • RIHANNA • GWEN STEFANI • DEMI LOVATO •
- ALL-AMERICAN REJECTS • COURTNEY LOVE •
- BRYSON TILLER • BRITNEY SPEARS • COLBIE CAILLAT •
- PUSSYCAT DOLLS • JACK BLACK • KALI UCHIS •

*lis lewis*

**213.880.5123**

[www.TheSingersWorkshop.com](http://www.TheSingersWorkshop.com)

SKYPE LESSONS

**MICAH PRO VOCALS**

**"Best Voice Lessons in LA"**

- CBS NEWS LOS ANGELES

for booking + inquiries please email  
[scheduling@micahprovocals.com](mailto:scheduling@micahprovocals.com)

for more info: [www.micahprovocals.com](http://www.micahprovocals.com)



626-914-8580, SKYPE (ingrid.praniuk)  
**Web:** citrusarts.org/faculty

**Basic Rate:** please call for info

**Clients:** The privacy of the client is respected; no name is ever listed nor mentioned. Major label artists/major movie industry actors.

**Services:** Private voice instructor at Citrus College, member of the Voice Foundation. Certified private vocal instructor/vocal coach in all genres (rock, pop, electronica, hardcore metal/industrial/screaming, classical, musical theatre).

Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech.

Specialized and Certified in Vocal Health and in Holistic Health.

**INTERNATIONAL SCHOOL OF MUSIC  
THE ARMENIAN FOLK CULTURAL CENTER**

416 E. Colorado St. A  
Glendale, CA 91205  
818-548-7959

**Email:** contact@ismglendale.com

**Web:** ismglendale.com

**Basic Rate:** please call for info

**JAMES LUGO'S VOCAL ASYLUM**

615-540-9108, SKYPE

**Email:** james@jameslugo.com

**Web:** jameslugomusic.com

**Contact:** James Lugo

**Basic Rate:** please call for info

**Services:** Specializing in rock and pop

vocals. Pro Tools studio on premises.

**Clients:** A Fine Frenzy, the Veronicas, 311, the Smashing Pumpkins, MTV, VH1

**JAIME BABBITT**

Nashville, TN

Los Angeles, CA

917-697-0800, SKYPE (jaime babbitt)

**Email:** jaime@workingwithyourvoice.com

**Web:** workingwithyourvoice.com

**Contact:** Jaime Babbitt

**Basic Rate:** email about rates

**Clients:** Disney, private clients

**Services:** pop, rock, country, R&B, jazz voice coaching, mentoring for artists and singer/songwriters. Live performance, recording studio coaching and in-studio vocal production for CD projects, etc.

**Notes:** 25+ years pro. singing and performing experience in NYC, L.A., Nashville and on USA/international tours, 10+ years coaching experience. Instructs students 14 and older to become better singers, performers and recording artists with emphasis on "real world" application.

**JOHN DEEVER**

North Hollywood, CA

818-985-3511

**Email:** vocalcoach1@gmail.com

**Web:** johndeever.com

**Basic Rate:** please call for info

**Clients:** All levels. Sara Bareilles, Daniel Powter, Cher, Brendan Fraser, Heather Graham, Kimiko Kasai, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

**JOHN FLUKER VOCAL STUDIOS**

P.O. Box 922616

Sylmar, CA 91392-2616

747-500-9770

**Email:** johnfluker@mac.com

**Web:** johnfluker.com/contact

**Basic Rate:** please call for info

**Clients:** Jennifer Lopez, Roselyn Sanchez, Kim Fields, Nolan Sotillo, Darren Romeo, served as MD for Gladys Knight, all levels.

**KAREN JENNINGS**

2019 Hyperion Ave.

Los Angeles, CA 90027

319-621-4302, Zoom, FaceTime, Skype

**Email:** Karen.Jennings@csun.edu

**Basic Rate:** please call for info; sliding scale available

**Services:** Expert instruction in vocal technique for contemporary/non-classical singing styles (pop, rock, R&B, jazz, country, etc.), including breath control, chest mix techniques, range extension, techniques to increase strength/stamina and improving vocal technique without changing the singer's style.

Certified instructor of the Dante Pavone Vocal Method. Also, voice therapy and singing voice rehabilitation, rehabilitative and corrective vocal techniques for damaged/problematic voices (licensed voice/speech therapist). All levels of singers welcome.

**Clients:** Artists with Warner Bros., Sony, RCA, Interscope, Black Top Records, Hollywood Records, Restless Records, Universal, Mercury, Quincy Jones Music and more.

**LB MUSIC SCHOOL**

243 Central Avenue

Medford, MA 02155

781-874-1813

**Web:** lbmusicsschool.com

Locations in Medford & Wakfield

**LEANNE SUMMERS**

All Things Voice!

Sherman Oaks, CA

818-780-1070, SKYPE

**Email:** info@leannesummers.com

**Web:** leannesummers.com

**Basic Rate:** hourly & discount packages + initial consult special

**Clients:** All ages and styles - beginners to Grammy/Tony/Emmy award winners; Indie & major label artists; Feature film & TV Actors; Broadway performers; College vocal scholarship recipients; Performers & winners on Star Search, America's Most Talented Kids, American Idol, America's Got Talent and more...

40+ years as a pro singer/vocal coach/producer. Private training includes: Vocal technique w/ custom exercises; Live performance, Touring and audition prep;

Artist development and vocal demos; Recording, microphone and studio techniques; College prep.

**LEE LONTOC**

5478 Wilshire Blvd., Ste. 215

Los Angeles, CA 90036

310-717-6578

**Email:** info@hollywoodvocalcoach.com

**Web:** hollywoodvocalcoach.com

**Basic Rate:** please call for info

**Services:** vocal coach and trainer specializing in rock, R&B, pop and musical theater.

**LISA POPEIL'S VOICEWORKS**

Sherman Oaks, CA 91423

818-634-3778, SKYPE/ZOOM

**Email:** lisa@popeil.com

**Web:** facebook.com/Voiceworks,

popeil.com,

**Basic Rate:** please call for info

**Clients:** all levels, technique expert and performance coach, songwriting/recording.

**Notes:** MFA in Voice, creator of "The Total Singer" instructional program.

**LIS LEWIS**

The Singers Workshop

Valley Village, CA 91607

213-880-5123

**Email:** lis@thesingersworkshop.com

**Web:** TheSingersWorkshop.com

**Basic Rate:** please call for info; Skype and FaceTime lessons available

**Clients:** Rihanna, Miguel, Demi Lovato, Gwen Stefani, Britney Spears, Courtney Love, the Pussycat Dolls, All American Rejects, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Bryson Tiller, Iggy Azalea and Kali Uchis

Vocal technique - all pop styles; performance coaching.  
**Notes:** author of the books The Singer's First Aid Kit, and The Pop Singer's Warm-Up Kit, which both include warm-up CD's — available on Amazon.

**LOS ANGELES MUSIC & ART SCHOOL**

3630 E. 3rd St.

Los Angeles, CA 90063

323-262-7734

**Email:** stayintune@lamusart.org

**Web:** lamusart.org

**Basic Rate:** 30-minute private music lesson for a child (17 and under): \$18 30-minute private music lesson for an adult (18 and over): \$20

**Services:** Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

**LOYOLA MARYMOUNT UNIVERSITY**

College of Communication and Fine Arts

1 LMU Dr.

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310-338-5853



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**Web:** [pamela.wimberly-willis@lmu.edu](mailto:pamela.wimberly-willis@lmu.edu)  
**Basic Rate:** please call for info

**MANDEVILLE SCHOOL OF MUSIC**  
 105 Campbell Ave. #3  
 Mandeville, LA 70448  
 985-674-2992  
**Web:** [laapa.com](http://laapa.com)  
**Basic Rate:** please call for info

**MARK BAXTER VOCAL STUDIOS**  
 145 Lynway  
 Point of Pines, MA 02151  
 800-659-6002  
**Email:** [mbaxter@voicelesson.com](mailto:mbaxter@voicelesson.com)  
**Web:** [voicelesson.com](http://voicelesson.com)  
**Basic Rate:** please call for info  
**Clients:** all levels. Aerosmith, Journey, Buckcherry, Velvet Revolver, Vampire Weekend, 3OH!3, Goo Goo Dolls, Van Halen, Jonny Lang, Tonic, Lewis Del Mar, members of the RENT cast and Trans-Siberian Orchestra, Aimee Mann, the Dresden Dolls. Author of The Rock-N-Roll Singer's Survival Manual, instructional video: The Singer's Toolbox, and instructional CD, Sing Like an Idol.

**Additional locations:**

10852 Burbank Blvd.  
 North Hollywood, CA

131 W. 72nd St.  
 New York, NY

**MARK JOHNSON**  
 Nashville, TN  
 615-587-2516  
**Email:** [MarkLaneBand@gmail.com](mailto:MarkLaneBand@gmail.com)  
**Web:** [MarkLaneBand.com](http://MarkLaneBand.com)  
**Contact:** Mark  
**Rates:** call for rates  
**Clients:** All Ages, All Levels (Skype & Zoom)  
**Styles/Specialties:** Guitar lessons, All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano,

**MARTA WOODHULL**  
 Singing For a Living  
 808 N. Spring St., #707  
 Los Angeles, CA 90012  
 818-752-0833, SKYPE  
**Email:** [marta@singingforaliving.com](mailto:marta@singingforaliving.com), SKYPE  
**Web:** [singingforaliving.com](http://singingforaliving.com)  
**Basic Rate:** Private lessons, \$150/hr, package rates available. Specializing in double and triple threats, actors, dancers, singer-songwriters. Vocal technique, vocals for film, stage choreography, studio production and recording. Grammy-nominated arranger, educated in New York, Ms. Woodhull is one of Hollywood's most respected coaches.

Clients have won Tonys, Emmys, Grammys, Oscars.  
**Clients:** Lea Salonga, Paula Abdul, Katharine McPhee, Anna Nalick and more.

**MICHAEL LAVINE**  
 165 W. 66th St., Ste. 3U  
 New York, NY 10023  
 917-826-2116, SKYPE. Zoom  
**Email:** [broadwaymhl@aol.com](mailto:broadwaymhl@aol.com)  
**Web:** [MichaelLavine.net](http://MichaelLavine.net)  
**Basic Rate:** email for info  
**Notes:** Coaches on both coasts

**MICAH'S PROFESSIONAL VOCAL COACHING**  
 849 S. Broadway  
 Los Angeles, CA 90014  
 323-273-3532  
 SKYPE (Micah\_Plissner)  
**Email:** [scheduling@micahprovocals.com](mailto:scheduling@micahprovocals.com)  
**Web:** [micahprovocals.com](http://micahprovocals.com)  
**Services:** After 25 years of professional music industry experience Also specializes in Television, Film. All ages, all levels, all styles. Online, national and international vocal lessons.  
**Clients:** Please visit website for client list, rates and info

**MONICA MARGOLIS**  
 Vocal Coach/Singing Instructor  
 San Fernando Valley, CA  
 818-599-5297, SKYPE  
**Web:** [monicamargolis.com](http://monicamargolis.com)  
**Email:** [info@monicamargolis.com](mailto:info@monicamargolis.com)  
**Notes:** Monica has been teaching vocal mechanics to singers, actors, dancers and speakers for over 20 years. She has worked in theater and film, appeared in variety shows, worked as a voiceover artist and was chosen as Musical Director for the West Coast Dance Theater. Monica specializes in teaching her vocal method to artists at every level of their career, from the young beginner to major label artist. The Monica Margolis Vocal Arts Studio offers lessons in voice, songwriting, acting, guitar, piano, bass and drums. Private and group lessons are available at our place or yours. Be sure to YouTube Monica Margolis's interview with American Idol's "Idol Chat"

**MUSICIANS INSTITUTE**  
 Vocals Program  
 6752 Hollywood Blvd.  
 Hollywood, CA 90028  
 323-462-1384, 866-382-7023  
**Email:** [admissions@mi.edu](mailto:admissions@mi.edu)  
**Web:** [mi.edu](http://mi.edu)  
**Basic Rate:** please call for info  
**Clients:** Certificate and degree programs designed for intermediate to pro level.  
**Services:** Entrance audition required.

Private lessons included for Bachelor, AA, Certificate and Encore programs.

**PATRICIA SHANKS VOICE STUDIO**  
 23011 Moulton Parkway, unite E-9  
 Laguna Hills, CA 92653  
 949-723-4473, SKYPE  
**Email:** [pshanks@studioshanks.com](mailto:pshanks@studioshanks.com)  
**Web:** [studioshanks.com](http://studioshanks.com)  
**Contact:** Patricia Shanks

**Additional location:**

Neal Music Instruction  
 430 S. Anaheim Hills Road, STE A  
 Anaheim, CA 92807

**PEISHA MCPHEE**  
 Studio City, CA  
**Email:** [peisha@peishamcphree.com](mailto:peisha@peishamcphree.com)  
**Web:** [peishamcphree.com](http://peishamcphree.com), [twitter.com/PeishaMcPhee](https://twitter.com/PeishaMcPhee), [instagram.com/peisha.mcphree](https://www.instagram.com/peisha.mcphree)  
**Basic Rate:** please email for information  
**Clients:** from amateurs to professional actors and singers  
**Services:** the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate placement. Peisha McPhee is a celebrity coach who's worked for American Idol, and on Disney's *Moviefest*. Owner of McPhee International vocal studios in Studio City. Mother of NBC *Smash* and Broadway's *Waitress*, Katharine McPhee, and American Idol vocal coach, Adriana McPhee.

**PHILIP PELKINGTON VOCAL STUDIO**  
 212-879-0229  
 New York/LA Studios  
**Email:** [Info@philippelkington.com](mailto:Info@philippelkington.com)  
**Web:** [philippelkington.com](http://philippelkington.com)

**Contact:** Philip Pelkington  
**Basic Rate:** contact by email for rates  
**Services:** Professional vocal technique for singers from beginners to professionals. Specialty, working with and mentoring children and teens. Will do Skype lessons. Pop, R&B, cabaret, Broadway, live performance, recording studio coaching and in-studio vocal production for CD projects, etc.  
**Clients:** Lilla Crawford, Bea Miller, Abigail Dylan Harrison, Brianna Mazzola and Dana Gaier. Children performing on Broadway and National Tours, as well as film, tv and recording.

**DIANE POSTELL**  
 8 Sunny Meadow Ct.  
 Baltimore, MD 21209  
 443-803-0545  
**Email:** [dmpostell@gmail.com](mailto:dmpostell@gmail.com)  
**Web:** [postellproductions.com](http://postellproductions.com), [dianepostell.com](http://dianepostell.com)  
**Services:** Vocal coaching, pre-production vocals, auditioning, vocal arrangements, solid vocal technique, lyric writing/songwriting, vocal repair for pro and semi-pro, teens, young artists, vocal producers, special needs teens. Also teach piano and guitar lessons. Teach by SKYPE anywhere.

**PRO LESSON BY FAWN**  
 Los Angeles, CA 90068  
 323-496-8704  
**Email:** [pianovoicelessons@yahoo.com](mailto:pianovoicelessons@yahoo.com)  
**Web:** [Fawn.rockz.com](http://Fawn.rockz.com), [Facebook.com/ProMusicLessons](https://www.facebook.com/ProMusicLessons)  
**Basic Rate:** Please visit website. Lessons: 4x or 2x a month. 30 min, 45 min, 60 min, 90 min, 120 min. sessions.  
**Services:** International private vocal,

# STEPHANIE SPRUILL

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piano, songwriting, vocal rehabilitation and speech coach. In person lessons held at Terrace Studios, a recording studio located near Universal Studios. All ages accepted and styles range from Pop, Opera, Classical, Broadway, Jazz, Rock, R&B, Hip-Hop, Rap, Ragtime, Folk, Big Band and Movie Scoring. Vocal Production and Editing in Logic; Body Programming/Seth Riggs/Fawn's techniques. Singing, Speaking Voice, Speech, Vocal Rehabilitation, Rap, Sales Presentation, Motivational Speaking, Performance, Proper Vocal Placement, Music Theory, Ear Training, Lyric Writing, Composing, Melody Writing, Classical, Pop and Jazz Piano. Over 20 years experience. The Voice, America's Got Talent, Idol, X Factor, Grammy, Oscars, more. ASCAP and Grammy member.

## RENEE GRANT-WILLIAMS

617 Palisades Court  
Brentwood, CA 37027  
615-244-3280, SKYPE  
**Email:** MyVoiceCoach@comcast.net  
**Web:** myvoicecoach.com  
**Basic Rate:** please call for info  
**Services:** all styles, aspiring performers and celebrities, "Tricks of the Trade" that can help anyone improve.

## ROBERT LUNTE & THE VOCALIST STUDIO

Belting & Head Voice Training Specialist  
425-444-5053  
**Email:** robert@thevocaliststudio.com  
**Web:** thevocaliststudio.com  
**Contact:** Robert J. Lunte  
**Basic Rate:** see website for rates  
**Clients:** The TVS Method specifically focuses on training techniques designed to build the strength and motor skills for register bridging and belting in the head voice. TVS is an internationally recognized voice training school for singing vocal techniques, public speaking, teacher training and vocal related events. Robert is also the author and producer of the critically acclaimed vocal instruction training online course and book, "The Four Pillars of Singing" and nine online courses for singers. The TVS Method is practiced in 175 countries world-wide and 100,000+ students. Protege of the late Maestro David Kyle who trained Ann Wilson (Heart), Layne Staley (Alice in Chains), Geogg Tate (Queensryche), Chris Cornell (Soundgarden), Ronny Munroe (Metal Church), including: Classical training Dr David Alt, Estill Training with Peter Egan, Phonetics and Formants with Steve Fraser.

## ROGER BURNLEY

Los Angeles, CA 90038  
323-848-4058  
**Email:** info@rogerburnley.com  
**Web:** rogerburnley.com  
**Basic Rate:** call or see website for rates  
**Clients:** all levels, especially good with beginners. Client list available on request.  
**Notes:** also specializes in vocal repair and rehabilitation

## ROSEMARY BUTLER

818-386-8334  
**Email:** vocalstarr@aol.com  
**Web:** rosemariybutler.com  
**Basic Rate:** please call for info  
**Clients:** all levels, kids welcome. Celebrity clients include Linda Ronstadt, Jackson Browne, CSNY, Bruce Willis, Oasis, Hilary Duff, Celine Dion, Bonnie Raitt, James Taylor, Bruce Springsteen, Bob Seger, Sara Brightman, Julio Iglesias, Vanessa Williams, Joni Mitchell, Tina Turner, Andrea Bocelli and Eagles. Notes: Free lessons with package deal

## SALLY MORGAN

New York, NY  
**Email:** SingLikeYouSpeak@gmail.com  
**Web:** singlikeyouspeak.com  
**Basic Rate:** see website  
**Services:** Private/Online Lessons, Training Products; Singing so simple and natural it feels like talking to your BFF!

## SING WITH POWER VOCAL STUDIOS

Houston, TX  
281-222-1092,  
**Web:** singwithpower.com  
**Basic Rate:** please call for info

## STEPHANIE SPRUILL

Spruill House Music, School of Voice and Artist Development  
P.O. Box 92832  
Pasadena, CA 91109  
626-797-2429, SKYPE classes are available  
**Email:** spruillhouse@aol.com  
**Web:** spruillhousemusic.com, facebook.com/StephanieSpruill, twitter.com/Stephaniespruill  
**Basic Rate:** please call for rates  
**Clients:** Julio Iglesias, Michael Jackson, Whitney Houston, Placido Domingo, Elton John, Aretha Franklin, Mariah Carey, Enrique Iglesias  
**Notes:** My book and Ebook is 17 Points To Longevity In Show Business

## SUE FINK

P.O. Box 642118  
Los Angeles, CA 90064  
310-943-9231, SKYPE  
**Email:** winifredneisser@angelcitychorale.org  
**Web:** angelcitychorale.org  
**Basic Rate:** please call for info  
**Clients:** all levels, singing lessons, workshops, showcasing, group classes at McCabes; also call for auditions for the Angel City Chorale.

## SUSAN ANDERS

Zanna Discs  
P.O. Box 160965  
Nashville, TN 37216  
800-787-2647  
**Email:** zannadiscs@bellsouth.net, susan@susananders.com  
**Web:** susananders.com  
**Basic Rate:** \$70/hr.  
**Clients:** Contact Susan for client list. 25+ years exp. teaching beginners to pros. Creator of the No Scales, Just Songs Vocal Workout Volumes 1 and 2 (singersworkout.com), and Harmony Singing By Ear (harmonysinging.com).

## ACADEMY OF DIVA ARTS - DIVAS IN TRAINING

Susan Diane Howell, Coach and Career Consultant  
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888-340-7444, 818-231-1491,  
01-702-900-5621  
**Email:** premierwest@earthlink.net  
**Web:** divasintaining.com  
**Basic Rate:** Varies. Industry package discounts.  
**Clients:** Transitioning and Industry Pros. (We don't name drop publicly, but ask us in private.)

## SUSAN HYATT VOCAL COACHING

Nashville, TN  
310-774-6254  
**Email:** Susan@susanhyattmusic.com  
**Web:** susanhyatt.net  
**Vocal&MusicCoaching**  
**Basic rate:** \$75 an hour  
**Clients:** Dev and the Cataracs, Youngblood Hawke, Pussycat Dolls, Burlesque, Universal Records Republic, Annika Rose  
**Styles:** Rock, Pop and Musical Theater

## SUZANNE KIECHLE

Studio City, CA

818-769-5880

**Email:** skiechle@aol.com, SKYPE  
**Web:** suzannekiechle.com  
**Basic Rate:** please call or see website for info  
**Clients:** all levels, recording artists and Broadway, film performers for vocal coaching and repair. Film and Television.

## TAMARA ANDERSON

Progressive Voice Studio  
424 Meadow Hill Ln.  
Round Lake Beach, IL 60073  
847-533-5548, 847-546-5548, SKYPE  
**Email:** voxdoc@comcast.net  
**Web:** tamaraanderson.com  
**Basic Rate:** Check website or call  
**Services:** pop, rock, country, blues, jazz and musical theater

## Additional locations:

Chicago School of Music  
900 N. Franklin Ave.  
Chicago, IL 60610

## TANISHA HALL

White Hall Arts Academy  
2812 W. 54th St.  
Los Angeles, CA 90043  
424-235-0665, SKYPE (Tanisha\_whaa)  
**Email:** mail@whitehallacademy.org  
**Web:** whitehallacademy.org, facebook.com/whitehallartsacademy  
**Basic Rate:** \$35 and up  
**Clients:** Tanisha Hall founded the White Hall Arts Academy - a contemporary performing arts academy located in South Los Angeles. Through the White Hall Arts Academy, Tanisha has reached thousands through individual music lessons, group classes and community programs. Some of Tanisha's students have been featured on The Voice, American Idol, America's Got Talent, major network and Netflix series as well as many other movies, series and commercials. Prior to launching WHAA, Tanish enjoyed a career working in many aspects of the music industry. In 2013, Shanice released the single "Tomorrow," a song co-written by Shanice and Tanisha.  
\*B.M. in Voice and Music Business Management - Berklee College of Music.

## TERI DANZ

YouWorld Music/Bleach Records  
West Los Angeles  
310-283-9688  
**Email:** vocalcoach@teridanz.com, SKYPE teri.danz Instagram: teri.danz  
**Web:** teridanz.com  
**Basic Rate:** call for info, packages available  
**Clients:** artists, bands, singer-songwriters, vocalists, actors - for pop vocal technique, performance coaching, artist development, studio vocal recording/producing. 3 students in the Billboard Top 20 in 2019.  
**Credits:** Winner - Global Excellence Awards 2020 - Vocal Coach of the Year (West Coast USA). Named a Top Vocal Coach by Backstage Magazine, and a 2018 Best Singing Teacher by Lessons.com, 3 students in the Billboard Top 20 in 2019, club hit recording artist, national press (Women Who Rock), industry and student testimonials, nominated Best Female Vocalist All Access Music Awards. Author of music/vocal articles, book: Vocal Essentials for the Pop Singer: Take Your Singing from Good to Great (Hal Leonard Corp.).

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907-474-7021, 866-404-7021

**Email:** summer@alaska.edu  
**Web:** uaf.edu/summer  
**Basic Rate:** please call for info

## VALERIE FAHREN PRODUCTIONS

The L.A. Valley Area, CA  
818-815-8584  
**Email:** ValerieFahren@aol.com  
**Web:** valeriefahren.com  
**Contact:** Valerie Fahren  
**Basic rate:** different packages available, please call for info  
**Clients:** Sabrina Bryan (Cheetah Girls), Juliette Lewis, Alison Sudol, Erika Christensen

## VOCAL INTEGRATION CONCEPTS

578 Washington Blvd., PMB 235  
Marina del Rey, CA 90292  
310-281-1845  
**Web:** vocalintegration.com  
**Contact:** William Hanrahan  
**Basic Rate:** please call for info  
**Clients:** all levels, all styles

## VOCAL STYLINGS

Culver City, CA  
310-737-9387  
**Email:** info@vocalstylings.com  
**Web:** vocalstylings.com  
**Contact:** Lisa Cushing  
**Basic Rate:** please call for info  
**Clients:** Private lessons, group sessions, in studio vocal coaching for R&B, rock, pop, blues, etc.

## VOICE LESSONS HOUSTON

13505 Westheimer Rd.  
Houston, TX 77077  
713-291-6373  
**Email:** winnie@voicelessonshouston.com  
**Web:** voicelessonshouston.com  
**Basic Rate:** please call for info

## VOICE MECHANIC, THE

6330 Hollywood Blvd.  
Los Angeles, CA 90028  
323-937-2565  
**Email:** thevoicemechanic@hotmail.com  
**Web:** voicemechanic.com, melrosestudios.us  
**Contact:** Sean Lee  
**Basic Rate:** please call for info  
**Clients:** Chris Slade (AC/DC), Chris "Mississippi Burning" Gerolmo, Gary Ballen - (NWA, Bonethugs, Eazy E), Bruce Buffer (UFC Ring Announcer), Fat Lip of the Pharcyde etc. etc. Actors and singers: "Voice Projection" and "repair." All styles (rock, pop, R&B, heavy metal etc.). Featured on Asahi TV (Japan) and Oprah's Oxygen Network (Worldwide). Also full (Sony endorsed) Recording Studio, Music Videos/Green Screen Studio and guitar lessons.

## ZION ACADEMY OF MUSIC

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Stockton, CA 95210  
209-598-1581  
**Email:** info@thezionacademyofmusic.org  
**Web:** facebook.com/ZionAcademyfanpage  
**Basic Rate:** please call for info





# Who reads Music Connection?



## THE INDIE ARTIST

*"Music Connection is an excellent tool for Indie Artists. With the articles and opportunities, there is so much information to learn from, as well as action steps to step up your careers and move the needle forward!"*

– Rachel Troublefield



## THE EDUCATOR

*"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"*

– Chris Sampson, Vice Dean for Contemporary Music, USC Thornton School of Music



## THE MUSIC CONSULTANT

*"Music Connection is on another level! They quickly and accurately promoted my composition competition, which led to a number of submissions. As the owner of a music consulting business that helps musicians compose their careers, this type of service is essential when I want to send out content that benefits artists."*

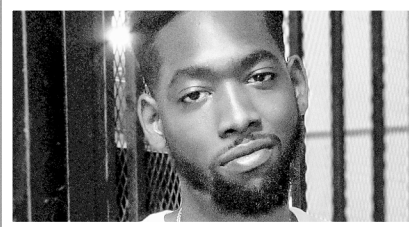
– Jessica Muñoz-Collado, Founder/CEO - Nizco Music



## THE STUDIO OWNER

*"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well, the first thing you should do is check out Music Connection.'"*

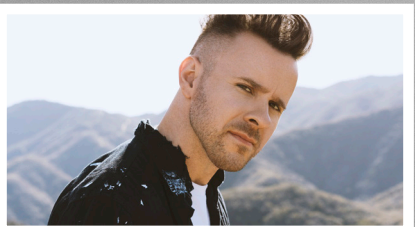
– Kathleen Wirt, Owner, 4th Street Recording



## THE INDIE ARTIST

*"Music Connection has been a reliable home to get absolute honest and reliable feedback on my reviews. I felt like they really gave my songs a chance and gave helpful feedback to assist in elevating my game as a recording artist and entertainer."*

– Chevy Chase



## THE GRAMMY WINNER

*"I never, ever miss an issue of Music Connection!"*

– Ricky Reed, (Lizzo, Twenty One Pilots)

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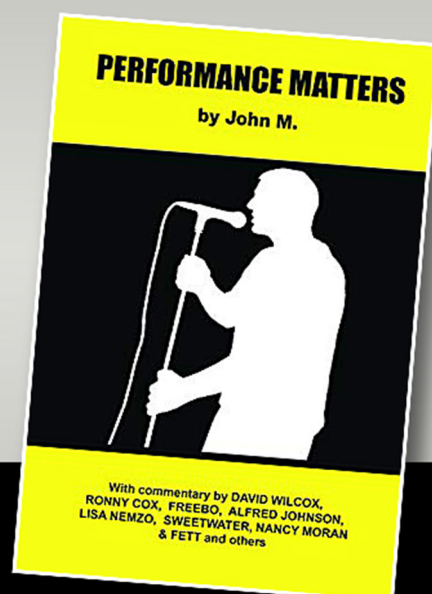
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# What is the Minimum Number of Systems I Should Check My Mix Through?

**Y**ou've just completed your mix. You spent countless hours on refining and re-refining every detail. Now it's perfect. Or is it? It sounds incredible when played back on your own listening system, with dialed-in monitors specially selected to work optimally in your space. But that doesn't necessarily mean it will sound just as amazing everywhere else. The reality every mixing engineer faces at some point is that their sound system is not representative of the listening environment the average person uses. So, how do you address this conundrum? Simple. You

can listen to your mix through several different systems to get an idea of what it sounds like in any situation, and thus make any necessary adjustments to ensure the best possible sound presentation across all devices.

But, let's be honest, you can't possibly check it in every single type of listening system and environment scenario in existence. There are too many different combinations of possibilities being used regularly by music listeners these days for that to be realistic. What you need to do is limit yourself to a reasonable number of representative listening scenarios that will provide a solid foundation upon which to make your decisions regarding the overall viability of your sound across all devices and environments.

So what exactly is the minimum number of systems you should check your mix on to ensure fidelity of sound? To answer this question, you need to think about all the different types of listening systems available and then sort them into a few major categories that cover most common situations. Then as long as you utilize at least one listening system from each one of these major categories, you will have achieved sufficient fidelity in believing what you're hearing.

## Major Category #1: Home Stereo

The first major category is home stereo systems. While not the staple of every technophile home it once was, it's still fairly common to find many homes with some form of home-based audio playback system intended for casual listening for individuals or small groups. Today's home stereo systems are often also now multipurpose systems providing home theater sound to accompany a video screen, so they are usually set up to complement the video viewing space. Any listening system that would fall within the category of a multipurpose sound system, built around a video screen for multiple people to watch and listen, will meet this category of sound playback. Particular things to listen for in this category would be: spatially accurate sound fidelity at different locations within the room and reasonable sound reproduction with unusually wide or narrow speaker separation or more than two speakers being used.

## Major Category #2: Mobile Devices

The ubiquity of mobile phones and tablets has made this type of listening

system an essential part of an engineer's testing grounds. While most engineers consider mobile devices to provide less than ideal sound reproduction, the technology has improved in recent years with lossless audio formats, improved file storage capacity, and better audio engines built into the devices. It may feel like a far cry from a properly aligned stereo sound system, but no matter how you slice it, the reality is that a huge number of people now turn to their mobile phone or tablet as their primary device to listen to music and other sound recordings. If you truly

want to have a full representation of your mix, you simply must include playback through some type of mobile device, listening at least through ear buds, but also considering sound playback from the device's built-in speakers as well. Of note to pay attention to in this category are: overly tinny sounds and/or missing bass sounds.

## Major Category #3: Vehicle Sound System

This one shouldn't be a surprise. Doing the final "car check" of your album's mix before calling it finished has been an integral part of the independent musician's recording process for decades. The unusual distribution and location of speakers in a car sound system are bound to produce a different type of sound than you would hear in either of the other categories. Some advanced vehicle sound systems have corrective digital signal processing that attempts to adjust the stereo image to optimize it better for the driver, who is going to be located much closer to some of the speakers in the vehicle and farther from others. Also, many car sound systems have smaller speakers located in the front half of the vehicle and larger speakers located in the back half of the vehicle, potentially causing a separation in the bass and treble sounds. When checking your mix in this category, listen for: a reasonable stereo image in multiple seats in the vehicle, not overly boomy sounding in the back of the car or overly crispy sounding in the front of the car.

Once you have noted any corrections you feel you should make to your mix, based on what you heard in your example setups for each of these categories, you can now return

to your original mixing system and apply changes to the sound that you anticipate will address the needs for each category. So, in essence, (and including your own studio's listening system) you need four total listening systems to achieve solid, reliable sound reproduction for most any situation.

When making your final corrections, it is best to do so with a gentle touch. It is possible some of the adjustments you make that help optimize the sound for one category could potentially deteriorate the sound in another category. By being conservative in your corrections you can avoid this possible pitfall while still helping to improve the sound for multiple playback situations.

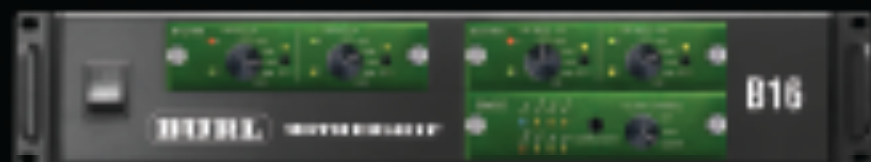


*"The reality every mixing engineer faces at some point is that their sound system is not representative of the listening environment the average person uses."*

**ERIK VEACH** is the owner and lead audio engineer at Crazy Daisy Productions, providing mixing, mastering, and sound editing services since 2001. He is the original pioneer of automated intelligent mastering systems, introducing them for use in professional music production in 2003.



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