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Music Connection chats with the synth-pop icons about the past, present, and future, while digging into their mega-show at the Hollywood Bowl.

Photos: Perou

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FAME Recording Studios

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Living Legacy, Daily Fight: As the son of Rick Hall, founder of FAME Recording Studios and a central architect of the Muscle Shoals sound, Rodney Hall carries one of American music's most storied legacies—but he's quick to emphasize that FAME isn't a museum. It's a working, breathing studio that honors history without being confined by it. Built on the foundation of soul music, the studio continues to host sessions across blues, rock, country, gospel, and beyond, unified by an unmistakable thread of soul. That spirit is driven as much by people as place, with generations of musicians, songwriters, and engineers collaborating in real time, often blending legendary players with younger talent. It's about capturing the human element: musicians in a room together, feeding off each other in ways that technology alone can't replicate. That philosophy, along with FAME's fiercely independent ethos, has sustained the studio for more than six decades in an industry where even iconic rooms regularly disappear.

Studio A & B, Then and Now: At the heart of FAME's enduring appeal are its two primary rooms, each offering a distinct bridge between the past and present. Studio A, the original space built in 1961, remains the crown jewel where countless classic recordings helped define modern soul music. Today, it pairs its historic acoustics with a Neve 8232 console and a meticulously restored echo chamber that played a crucial role in shaping the sound of iconic hits from the '60s and '70s. Studio B, added in 1967 and recently reimagined along with FAME partner/producer Glenn Rosenstein, reflects FAME's forward momentum: an SSL 6000E console anchors a fully modernized control room, complemented



by a rebuilt vintage Universal Audio desk used as a sidecar. Both rooms are revered for their exceptional drum sounds and versatility, allowing artists to track in one space and mix in another. With the addition of a Dolby Atmos room and an extensive collection of vintage instruments and microphones—many used on historic sessions—FAME seamlessly merges analog heritage with cutting-edge production capabilities.

Incentives and the Future: While legacy draws artists to Muscle Shoals, innovation—and opportunity—keeps them coming back. One of the studio's most compelling modern advantages is a state-supported incentive program developed with the Shoals Economic Development Authority and the state of Alabama. Artists can receive up to 60 percent of their expenses back as a rebate for recording at FAME, with coverage extending to studio time, musicians, travel, lodging, and meals. Launched in late 2025, the initiative has already attracted a diverse range of projects, from independent artists to major-label sessions. Combined with FAME's expanded ecosystem—including publishing, songwriting, and a growing tourism presence that attracts thousands of annual visitors—the program reinforces the studio's ongoing relevance. More than a historic landmark, FAME remains a dynamic creative hub, committed to evolving with the industry while staying true to the spirit that built it.

Contact FAME Studios, 256-381-0801



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David Ryan Harris

VP, A&R
Spirit Music

Spirit Music has welcomed renowned singer, songwriter, and musician **David Ryan Harris** to its global family, joining as VP, A&R and as a songwriter and a JV partner with his company Peace Pourage, Inc. Harris will amplify his work in the coming years with a focus on mentoring other artists in his new role at Spirit Music to further the mission of the boutique music publisher. "I look forward to using my years of experience writing, touring, playing, and making authentic connections in the business and the world at large to bring value and new perspectives to the amazing team at Spirit," said Harris. For more, contact cindy.hunt@monarchpublicity.com.



Chase Armstrong

Director of Sales and Marketing
The Listening Room

The Listening Room recently announced the appointment of **Chase Armstrong** as Director of Sales & Marketing. As part of the leadership team, he will oversee sales and marketing efforts to protect and elevate one of Nashville's most respected live music brands. "I'm excited to return to The Listening Room and step into this new role," said Armstrong. "This iconic venue has always been special to me, not only for the music, but for the invaluable connections it creates between songwriters and audiences from around the world. For more, contact chase@listeningroomcafe.com.



Alex Bellissimo

Vice President, Marketing
LyricFind

LyricFind, a lyric licensing and data solutions company, has hired **Alex Bellissimo** as Vice President of Marketing. Reporting to LyricFind's Founder and CEO, Darryl Ballantyne, Bellissimo joins the team with nearly 15 years of experience at Warner Music Group. Based in Toronto, she will lead LyricFind's global marketing strategies across both lyric licensing and creative products, driving growth in B2B and B2C markets. "Alex will be a valuable leader as LyricFind continues to grow globally," said Ballantyne. For more, contact laurie@jaybirdcom.com.



Jennifer Hatton

President of Music and Arts
Guitar Center

Guitar Center has named **Jennifer Hatton** President of Music & Arts, the company's school music division. Hatton brings nearly three decades of education sector leadership, most recently as Chief Growth Officer at Aramark Collegiate Hospitality. Her appointment positions Music and Arts to accelerate growth across its school music, rental, and lessons businesses. "Jennifer has spent her career serving the education sector while building scalable operations, and that's exactly what Music & Arts needs to keep growing," said Gabe Dalporto, CEO of Guitar Center. For more, contact media@guitarcenter.com.



Geoff Smith

Chief Financial Officer
Taylor Guitars

Taylor Guitars has announced the appointment of **Geoff Smith** as Chief Financial Officer. Smith previously served as the company's Controller. As Chief Financial Officer, Smith oversees the global financial strategy and operations of Taylor Guitars, supporting the company's long-term vision while helping preserve the values, craftsmanship and culture that define the brand. He works closely with CEO, President and Chief Guitar Designer Andy Powers and Taylor's executive leadership team. For more, contact taylorguitars@jessuppr.com.



Roslyn Pineda

President, Asia
Sony Music Publishing

Sony Music Publishing (SMP) announced the appointment of **Roslyn Pineda** to President, Asia, effective immediately. As President, Pineda will be responsible for overseeing creative and business operations across multiple territories in Asia. Pineda will be based out of Hong Kong and will report directly to Sony Music Publishing President, International, Guy Henderson. "I am thrilled to take on this leadership role at Sony Music Publishing Asia during such an exciting time for our industry and our region," said Pineda. For more, contact katie.mcclenny@sonymusicpub.com.



Michelle Garramone

Head of Strategic Partnerships
Symphonic

Symphonic has hired **Michelle Garramone** as Head of Strategic Partnerships. In this role, she will lead the company's expansion into catalog acquisitions and drive strategic partnerships that unlock new growth opportunities for its artists and partners. As Head of Strategic Partnerships, Garramone will oversee relationships with catalog owners, investment funds, brand partners, and other strategic collaborators worldwide, further expanding Symphonic's ability to support independent music businesses in a rapidly evolving market. For more, contact laurie@jaybirdcom.com.



Chase B

Creative Director
Lids

Global sports retailer Lids announced that DJ, producer, and cultural tastemaker **Chase B** has been named the brand's new Creative Director. As a leading voice across music, fashion and streetwear, Chase B will help guide the next chapter of Lids' creative direction, bringing his distinctive creative perspective to the brand's product design, collaborations and storytelling. "Stepping into the Creative Director role means we can take those ideas even further and bring together products and experiences that really connect with the culture," said Chase B. For more, contact bconannon@fyibrandgroup.com.



QSC CB 10 BATTERY-POWERED PORTABLE PA SPEAKER

QSC is a well-known manufacturer of PA and monitor speakers for mid and small-sized venues, with experience dating back to the 1960s. QSC WideLine line arrays are commonly used in smaller arenas, amphitheatres, and regional concert series. QSC is a leader in portable, active loudspeakers often used by support acts, in clubs, or as fill speakers. Taking that experience to an individualized PA solution, the CB10 Compact Battery-Powered Loudspeaker is a portable system that integrates loudspeaker, amplification, and power management into a single enclosure. The CB10 is designed for use by AV Rental/Event Productions and as a Portable PA System for DJs, mobile entertainers, musicians, bands, and any application where a small footprint powerful sound reinforcement system is needed.

The CB10 features a 10-inch LF driver, and a 1-inch compression driver housed in a 29.6 lb. enclosure that measures 18.3 x 12.3 x 11.3



inches and can be carried by one person. Power is handled by a Class D amplifier that pushes a clean 440 Watts peak for 127 dB at 1 m (peak SPL). An integrated 3-channel mixer on the rear panel allows for easy connections of microphones and instruments, as well as the option to stream Bluetooth music. Channels A and B have combo connectors with an XLR-F and 1/4" input capability. Channel A is tailored for vocals and

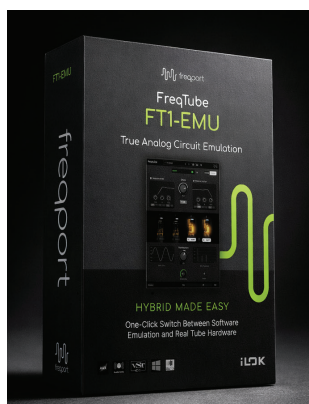
channel B differs in that it has a preset voiced for acoustic guitar. But either channel is versatile enough that they can be used for either purpose. Channel C has a 1/8 stereo mini plug input for direct music playback, as well as a Bluetooth button that enables both streaming and remote control via the QSC Loudspeaker Control app. The QSC app runs on iOS and Android platforms.

Channel A has a 6-position preset dial with Custom (App), Default, Dance, Speech, Speech (Ducker) and Vocal presets voiced for those functions. The handy Speech (Ducker) preset will automatically turn down music playing via channel 3 C when a voice activates channel A, a very handy function for addressing audiences at functions. Channel B also has a 6-position preset dial with Custom (App), Default, Dance, Acoustic Guitar, Speech and Vocal voicings. Setting any channel to control via the app unlocks EQ and Reverb features not found on the back panel. On plugging an acoustic guitar in to channel B and setting it to Default and on the Acoustic Guitar presets, the sound was clean but had too much bottom and was dry. This tone was quickly enhanced by accessing the app's 3 band EQ, trimming the LF band and raising the treble. Reverb also gave life to the tone and is available in three size settings and a blend control. Control via the app is essential to get the full capability of the CB10.

The CB10 can be powered by AC or an internally mounted user swappable supplied battery. The battery slides easily into the bottom of the CB10 and is secured by two captive thumbscrews. Weighing under 3 lbs., the 22.2V 98Wh Li-Ion battery is available separately if extra batteries are needed for \$119.99. The CB10 can be mounted on a loudspeaker stand or deployed on the floor via its tilt-back 30-degree angle.

The CB10 is a versatile, reliable, and powerful portable PA for small and medium size venues for both fixed installations and temporary events or busking. Multiple CB10 units can be controlled via Bluetooth for stereo installations, and programmable room delay makes the CB10 useful as a system extension for distributed PA deployments. CB10 is backed by a six-year warranty with product registration within 30 days of purchase (one-year warranty on battery). \$799

qscaudio.com



FREQPORT FREQTUBE FT1 EMU TUBE PREAMP EMULATION PLUGIN

Following the 2022 release of the highly innovative and unique Freqport Freqtube FT1 USB Hardware Tube Preamp, Freqport has unveiled an emulation plugin of their FT1 analog hardware. The original Freqport Freqtube FT1 features four analog tubes, (2) E83CC and (2) 12AT7, that operate as 4 mono or 2 stereo tube preamp channels. The

FT1 connects to your DAW via USB and is controllable with full recall from their plugin software. Two of these units per DAW can be used to provide a maximum of eight real tube channels.

The new Freqtube FT1 EMU Tube Preamp Emulation Plugin provides the closest possible emulation of the real tube hardware experience and is controllable via the exact same software that controls the original FT1. If you own both the FT1 USB device, a toggle in the software allows you to switch between the analog and digital version for true hybrid operation.

Controls on the FT1 EMU include Drive (saturation), Harmonics (odd/even mix), Wet/Dry Mix, and Output Gain. It includes dual-path multimode filters (Primary and Parallel) with frequency, Q, and gain settings, alongside phase inversion for complex tone shaping. Drive controls the analog tube drive level, offering up to +18dB of overdrive for saturation. Harmonics adjusts the mix between odd and even harmonics to change the distortion character. The even harmonics emphasize the root of your chord and create warmth and richness and odd harmonics are harsher for a more in your face distortion. Mix blends between the processed wet tube signal and the unprocessed dry original signal. Primary/Parallel Filters are dual digital filter sets to process the wet and dry paths separately (HPF, LPF, Peaking, Bandpass with switchable 12/24dB slope). Tube Assignment allows selecting which of the four tubes (E83CC or 12AT7) are used in that specific plugin instance. Gain/Phase allow for output gain trim and phase inversion for parallel path alignment.

The FT1 EMU was designed to be as close as possible to the original FT1 using SPICE modeling. SPICE (Simulation Program with Integrated Circuit Emphasis) modeling is the process of creating mathematical, text-based representations of electrical components, such as transistors, diodes, and resistors to simulate circuit behavior before physical prototyping. These models enable software to predict voltage, current, and power dissipation. According to Freqport, this SPICE modeling approach provides the following benefits: True Tube Character: It captures genuine tube saturation, rich harmonics, and natural dynamic behavior, rather than just approximating the sound. One distinct feature of the EMU digital only version is that your only limitation on the number of FT1 EMU plugins you can use on your session is how much CPU processing your computer has—which with the power of computers these days means that you can most likely use as many as you want, as the FT1 EMU is highly efficient. Another plus is the function of portability. With the original FT1, if you open your session in a location where your FT1 hardware is not present, your channel will be muted until you either de-instantiate the plugin or remove it. With the new FT1 EMU, you simply toggle from analog to digital, and you can continue working with the digital version. While the analog version does have somewhat more size, depth, and a bigger bottom than the FT1 EMU, in most cases you will find them close enough to work successfully and to mix a final master should your hardware remain unavailable. Hence a truly hybrid workflow where the plugin works as a standalone tool, but seamlessly integrates with the physical FreqTube FT1 hardware, allowing users to switch to real analog processing in one click while retaining the same settings.

There are dozens of plugins that emulate tube processing effects for saturation and distortion. Freqtube products are in a league of their own, enabling real tube processing in a recallable transparent environment, and now with the addition of the FT1 EMU, have become even more powerful and versatile creating a hybrid system. \$99

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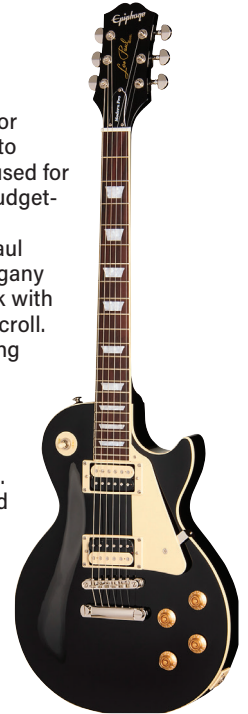
In the 1930s, Epiphone and Gibson were fierce rivals with both companies making archtop guitars. Financial difficulties for Epiphone enabled Gibson to purchase the company in 1957, and Gibson moved Epiphone manufacturing from New York to Kalamazoo, Michigan. Gibson continued the brand using the same equipment and craftsmen as Gibson Guitars. Initially used for competing in the bass market and broadening distribution, in 1970 Epiphone transitioned into Gibson's primary import, budget-friendly brand, producing Asian made accessible alternatives to classic Gibson designs.

At first glance, the Epiphone Les Paul Modern Pro contains all the elements that you would expect of the classic Les Paul Standard design. Featuring all the same tonewoods as a premium Gibson Les Paul, the Les Paul Modern Pro has a mahogany body with an arched maple cap. The neck is also mahogany and features a 12" radius 1960s style C-profile slim taper neck with a rosewood fretboard. The headstock has the larger Kalamazoo style Epiphone design that is reminiscent of the Gibson scroll. Tuning machines are Grover kidney bean, which is a huge plus on an entry level guitar, as these are among the best tuning machines made.

Playability is good, with our sample having consistently low action all the length of the neck. The guitar does not have quite the same ring and sustain as a premium Gibson, but this guitar is priced considerably lower. Our sample weighed in at 8.8 lbs., which is about as light as a Les Paul gets. The weight felt a little unbalanced, with the weight relieved body claiming most of the heft. String bends of a whole step and greater would choke a bit, most likely due to the flat fretboard. That said, this type of thing will vary from guitar to guitar, and considering the price point of the guitar, it is fun to play and a lot of bang for the buck.

Pickups are a handsome looking pair of zebra striped uncovered ProBucker 2 (neck) and ProBucker 3 (bridge) humbucker pickups. This is where the modern comes in. The pickups are designed to emulate classic PAF tones while providing modern clarity but also feature push/pull coil-splitting and phase switching via the knobs. This is a feature that players have come to expect on modern Les Pauls and massively increases versatility and tonal option by incorporating single coil tones.

A Gibson licensed workhorse entry level guitar, the instrument is excellently suited for beginners or working musicians seeking the classic Les Paul sound and feel in an affordable package. Epiphones use different, more cost-effective wood, electronics, and hardware compared to Gibson's premium components but deliver a very effective and useful instrument for the money. Available in Ebony, Metallic Gold, Pacific Blue, and Wine Red. Made in Indonesia. \$599



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BEYERDYNAMIC M 88



Celebrating over 100 years of superior and historic audio achievement in 2024, Beyerdynamic was founded in Berlin in 1924 by Eugen Beyer. Beyerdynamic pioneered cinema loudspeakers before launching the world's first dynamic headphones, the DT 48, in 1937. Relocating to Heilbronn after World War II, the company became a global leader in professional studio headphones and microphones, with a century-long dedication to handmade German-engineered audio innovation. Beyerdynamic released its first studio-grade dynamic microphone, the M 19 in 1939. The M 19 was lauded by the audio industry the best of the first studio-ready dynamic microphones. Featuring an omnidirectional moving coil with an aluminum diaphragm it gained immense popularity for radio reporting, with a robust metal-cased version built to withstand tough field conditions, including being tested by being dropped from the second floor of the Berlin broadcasting center.

Cut to the M 88. Introduced in 1962, M 88 Dynamic Microphone has been in continuous production ever since. A hand-made hyper cardioid dynamic microphone renowned for its wide frequency response of 30Hz-20kHz, high sound pressure level (SPL) handling exceeding 150dB, and pronounced proximity effect, it was initially designed for speech but quickly became a studio standard for high SPL applications like brass and bass drums. The M 88 gained notoriety when it received a Royal Endorsement in 1963. Chosen exclusively for Queen Elizabeth II's visit to Australia, its reputation for voice clarity was solidified on the world stage.

The M 88 has a detailed, smooth treble up to 20 kHz, capturing high-frequency harmonics without harshness. It's generally flat in the low midrange, with a slight, broad boost starting around 1 kHz and extending through the high frequencies. The M 88 has a greater frequency response when compared to

most dynamic microphones and can handle any task for which a dynamic mic is the right choice. The M 88 is one of the few microphones equally suited for both the rigors of touring as well as the studio. The M 88 TG was introduced in the late 1980s as part of the "Tour Group" series. This version updated the mic for live sound with a reinforced, coarse-meshed black basket and foam pop filter to protect the capsule. 2000 saw a limited-edition reissue of the original silver, high-end design, technically similar to the TG model called the M 88 Classic.

The M88 was upgraded from a ceramic alnico magnet to a much more powerful rare earth neodymium magnet in 2003. This engineering change allowed for an output increase of over +5dB, while still retaining the character of the sound and frequency response that the M 88 is known for. This increased output reduces the need for extreme preamp gain, thus keeping system-level noise low and the microphone itself has virtually no self-noise. The M 88 contains an integrated "hum-buck" coil, which reduces magnetic hum interference by as much as -20dB.

Often called "The Phil Collins mic," the M 88 was famously used by Collins for both vocals and drums, as well as by David Bowie and The Beatles. The M 88 of today is the continuation and culmination of 64 years of continuous hand-made manufacture, and the perfection of the M 19 from 1939. Since the microphone was great from its inception, the refinements over the years have been minimal, but significant. The M 88 is considered one of the very finest dynamic microphones ever made. A top-notch microphone for stage and studio. \$549.99

beyerdynamic.com

Michael Stern, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including Iron Man 2, Sex And The City 1 and 2, The Notebook, and Borat Subsequent Moviefilm. He has also worked with the artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, and Rob Morrow. He can be reached at newtoys@musicconnection.com.

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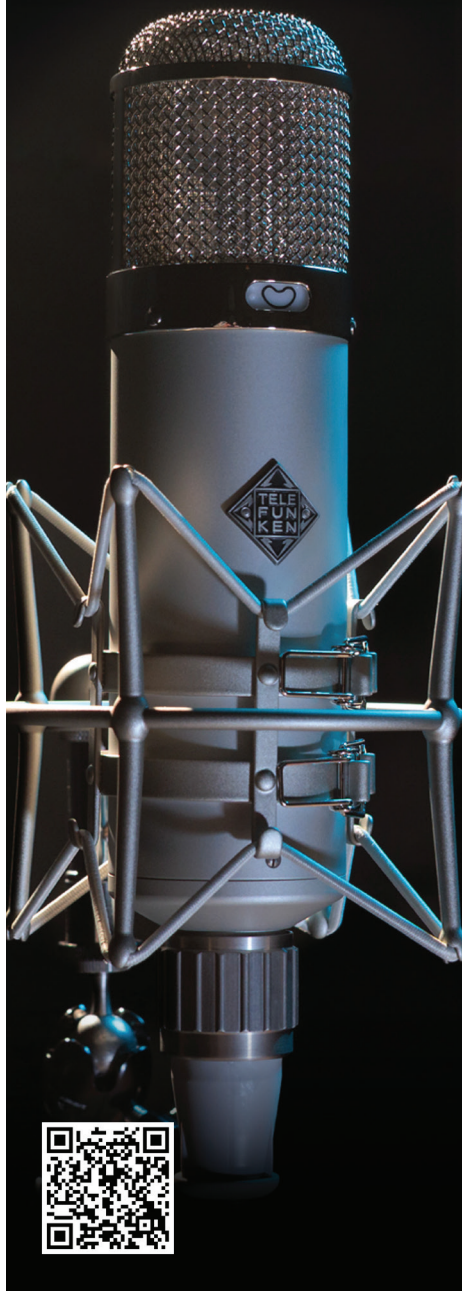
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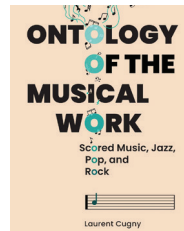
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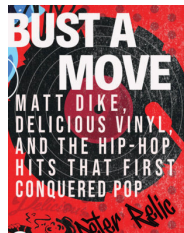
By Laurent Cugny
(paperback) \$35



Musician, musicology, and jazz specialist Laurent Cugny has penned an exhaustive study of the definition of a “musical work,” which has been published in English for the first time (translated from French by Bérengère Mauduit). That must have been quite the undertaking for Mauduit; this is a deeply academic read. That said, Cugny does a great job of keeping the reader focused and fascinated. “This book introduces a new theory of music production—one distinct from the conventional paradigms of writing and orality,” the sleeve notes read. That about nails it.

Bust a Move: Matt Dike, Delicious Vinyl, and the Hip-Hop Hits That First Conquered Pop

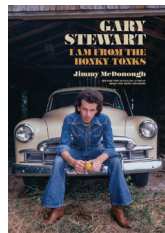
By Peter Relic
(hardcover) \$29



Author Peter Relic has been writing about hip-hop for publications such as *Vibe*, *XXL* and *Rap Pages* for about a quarter of a century, so he's perfectly placed to dig into the story of Delicious Vinyl, and the rap tunes that propelled the label, and indeed the genre, into the mainstream public's eye. Relic looks at Tone Loc's “Wild Thing” and “Funky Cold Medina,” and Young MC's “Bust a Move”—songs that placed hip-hop music firmly on the charts, gaining mass radio airplay in the process. It's about time these guys, and Delicious Vinyl, got their props.

Gary Stewart: I Am from the Honky-Tonks

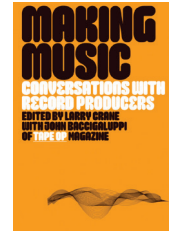
By Jimmy McDonough
(hardcover) \$40



Jimmy McDonough has written well-reviewed books about Neil Young, Tammy Wynette, and Al Green, all in his trademark “two-fisted” style. He has a reputation for writing biographies with the punch, panache, and flash of a pulp fiction novelist, and he puts that to work here as tells the story of late, great honky-tonk legend Gary Stewart. While his name might not be household, Stewart is considered one of music's great unsung heroes, and McDonough takes us through his hits and his eventual disappearance from the scene.

Making Music: Conversations With Record Producers

By Larry Crane and John Baccigaluppi
(paperback) \$18.95



Larry Crane was a member of the gloriously named band Vomit Launch, before moving to Portland and founding *Tape Op* magazine, as well as opening a studio. So, he's perfectly placed to put this book together, with the help of colleague Baccigaluppi, which compiles “interviews with people who have made records with some of the biggest names in music.” Those included have worked with artists as prestigious as U2, the Beatles, Bob Dylan, Johnny Cash, Amy Winehouse, and Doja Cat. The info and advice they impart is fascinating, informative, and valuable.

Almost Grown: A New York Memoir

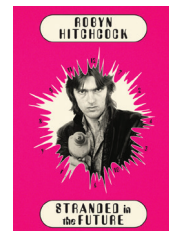
By Jesse Malin and Debra Devi
(hardcover) \$28.95



As the frontman and guitarist with hardcore band Heart Attack, and rash-punks D-Generation, as well as an accomplished solo artist, New Yorker Jesse Malin has lived a life. “Gritty” is a word that's often used in association with Malin, partly due to his “musical troubadour” vibe. He's worked with Springsteen, Ryan Adams, and Billie Joe Armstrong in the past, highlighting the respect with which he's held. But there's a lot more to him too. “*Almost Grown* is a raw, honest, and often funny account of how a hyperactive kid from Queens made his dreams come true—and the hustlers, sweethearts, misfits, and lifelong friends he met along the way,” they say. Accurate!

Stranded in the Future

By Robyn Hitchcock
(hardcover) \$24.95



Former Soft Boys man Robyn Hitchcock remains a force. Catch him live anywhere around the globe and you'll see a show that seamlessly blends paisley hippiness with new wave quirk. The man can pen a tune and, as it turns out, he's quite the author too. This is his second memoir, and this writer admits to not having read the first, though it doesn't matter. “Spanning from 1968 to 1978, it takes in the mythology surrounding Pink Floyd's Syd Barrett (though it doesn't name him) and hinges on Robyn Hitchcock's teenage girlfriend (she isn't named either),” they say.

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New Vision, Same Sonic DNA: A respected boutique brand long revered for its handcrafted ribbon microphones, Burbank, CA-based Royer Labs is entering a dynamic new chapter following its recent acquisition by Sounds Great Holdings, an investment group focused on acquiring pro audio brands with great intellectual property. Dave Hetrick, a recording engineer, drummer, and serial entrepreneur with a track record of scaling pro audio companies into global forces, Hetrick brings both technical credibility and strategic vision to the role of President and Chief Revenue Officer. Having previously led transformative growth at Event Electronics, KRK Systems, and ADAM Audio, he now turns his focus to Royer—an innovative, technical GRAMMY-winning brand where he had consulted with for over two years. His mission is clear: preserve Royer's uncompromising sonic identity while expanding its reach. "I've always believed Royer's growth potential was limitless," he says, emphasizing that the company's originality, along with its refusal to chase trends or clones, makes it uniquely positioned to grow. Under the new umbrella, which also includes Undertone Audio, Royer gains access to broader marketing, global distribution, and operational infrastructure, allowing it to scale without sacrificing its core ethos.

Expanding the Conversation: While Royer's flagship R-121 mic helped redefine ribbon microphones and remains a go-to for electric guitar cabinets, Hetrick is focused on widening the narrative around the brand's full product line. Central to that effort is the newly introduced R-12 active ribbon microphone, which he describes as "the single best mic I've ever heard on acoustic guitar." He notes its ability to combine the classic warmth of ribbon design with enhanced top-end articulation. That balance comes from its active circuitry, which increases output and preserves detail, making it equally effective capturing delicate acoustic instruments as well as high-SPL sources like drums. Built around the same 2.5-micron ribbon element as the R-121, the R-12 delivers exceptional headroom, sonic accuracy and versatility, positioning it as a new cornerstone product. Hetrick sees the model as a symbol of Royer's broader potential. Supporting that expanded vision is a multi-year product roadmap, including future designs that aim to further redefine expectations of ribbon microphones in modern recording environments.

Legacy Meets Innovation: Royer's foundation remains rooted in the pioneering work of founder David Royer, whose original R-121 helped reintroduce ribbon technology to a new generation of engineers. That spirit of innovation continues in products like the SF-12 stereo ribbon microphone, a studio staple known for its exceptional stereo imaging and natural, "you-are-there" realism. Utilizing a classic Blumlein configuration, the SF-12 captures both source and space with remarkable clarity, making it a favorite for drum overheads, orchestral recording and ambient capture. Hetrick's broader strategy is to ensure that tools like these are not only preserved, but more widely understood and utilized. With new investment, expanded resources, and a renewed commitment to storytelling, Royer Labs is poised to evolve into a globally recognized leader. Continuing to build every microphone by hand in Burbank, the company maintains the craftsmanship and musical integrity that has defined it for nearly three decades.

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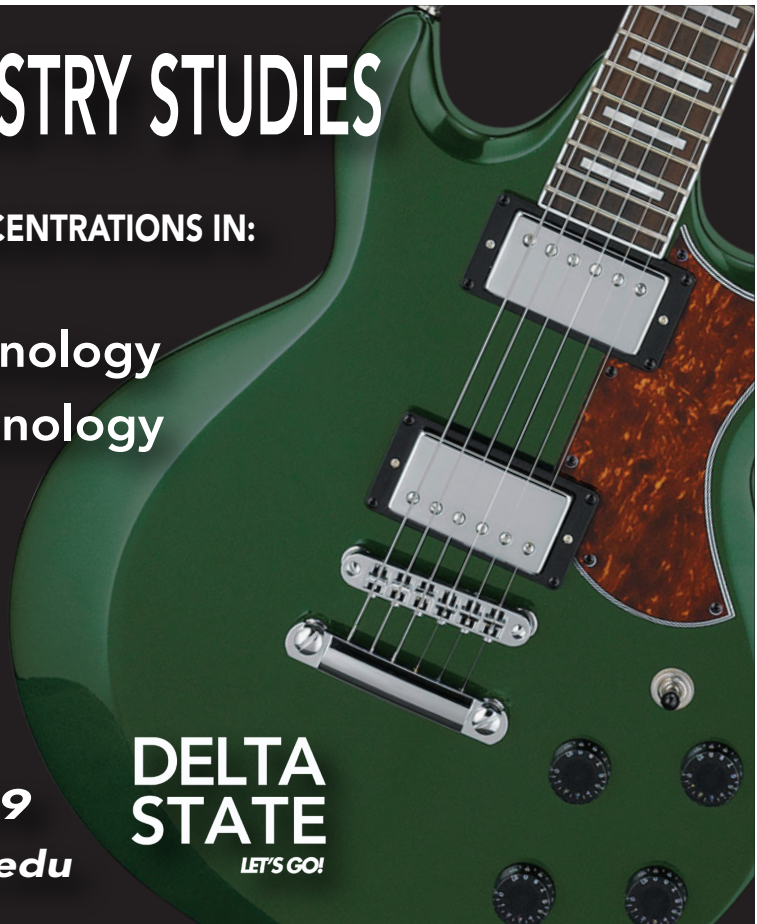
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▲ CHRISTOPHER ARDRA ANNOUNCES *SAW IT IN A DREAM* WITH REFLECTIVE NEW SINGLE "REASONS"

New York songwriter Christopher Ardra previews his sophomore album *Saw It in a Dream* (out June 5) with the introspective single "Reasons." Written after the end of his band Station, the track marks a personal turning point, setting the tone for a self-produced, multi-instrumental project that explores identity, catharsis, and the search for clarity.



▲ ANGÉLIQUE KIDJO AND AYRA STARR CELEBRATE CONNECTION ON "AYE KAN"

Angélique Kidjo and Ayra Starr unite for "Aye Kan (Are You Coming Back?)," a warm, intimate collaboration brought to life in a candlelit video filmed at New York's Power Station studio. The track, a love-as-wealth anthem, previews Kidjo's upcoming album *HOPE!!*, blending personal history, cross-generational inspiration, and a message of connection and resilience.



▲ EASY HONEY SETS THE MOOD WITH "BASEMENT KISSING" AHEAD OF *PLAID* EP

Charleston indie-rockers Easy Honey return with "Basement Kissing," a hazy, late-night single previewing their EP *Plaid*. Written during a rapid cabin session in Colorado, the project finds the band expanding their sound while staying rooted in nostalgic hooks, as they gear up for a 25+ date North American headline tour.



▲ TAJ MAHAL PREVIEWS *TIME* WITH BREEZY NEW SINGLE "WILD ABOUT MY LOVIN"

Taj Mahal returns with "Wild About My Lovin," a swinging new single from his album *Time* (out now). Featuring longtime collaborators, the project blends blues, reggae, and soul, and includes a rare Bill Withers composition. The release arrives alongside a special GRAMMY Museum event, highlighting Mahal's enduring, genre-spanning legacy.

PRODUCER PLAYBACK

"One of the most important aspects of recording is the psychology of it... Some people perform better when you're their bud and there's camaraderie, others work better when you challenge them. You have to feel out the artist at the beginning of the session." - JOHNNY K





▲ BROOKSPEARE MUSIC UPGRADES STUDIO WITH SSL ORIGIN CONSOLE

U.K.-based Brookspear Music has enhanced its remote recording studio with a Solid State Logic ORIGIN analogue console and UF8 DAW controller. Specializing in string sessions for film, TV, and games, the studio benefits from the setup's flexibility and hybrid workflow, allowing seamless integration between analogue warmth and digital precision while supporting a wide range of recording projects.



▲ OSCAR SCHELLER SCORES GLOBAL HIT WITH "STATESIDE" REMIX

U.K.-born producer Oscar Scheller lands a global breakthrough with his remix of PinkPantheress' "Stateside" featuring Zara Larsson, which topped the *Billboard* Global 200. Reimagined from vocal stems into bouncy electropop, the track gained further momentum after its spotlight at the 2026 Olympics, underscoring Scheller's growing influence behind some of pop's biggest names.



▲ WEIR BROTHERS LAUNCH NEW STUDIO CITY SOUND ERA WITH MICHAEL DAMIAN PROJECT

Studio City Sound has a new home, and the brothers Weir are putting the finishing touches on a new Michael Damian album there. Seen left to right: Producer Larry Weir who also runs National Record Promotion, recording artist, actor, and film director Michael Damian (Weir), producer, engineer, and Studio City Sound CEO Tom Weir. The new Michael Damian album is slated to drop this summer.

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COLIN LEONARD

Like many behind-the-glass gladiators, Atlanta, GA-based mastering engineer Colin Leonard got his start as a musician. Beginning with piano, he moved on to drums and as a high school freshman graduated to guitar. He studied classical guitar at California's University of the Pacific before earning an audio engineering degree from Full Sail in 1998. A three-time GRAMMY winner, Leonard has become the go-to engineer for major artists including Bad Bunny, Beyoncé, and Paul McCartney.

In 2012, he launched his commercial mastering service SING Mastering. "I'd started mastering my band right after I graduated from Full Sail," Leonard recalls. "We'd recorded a demo on two-inch tape and mixed it on an SSL 9000. I should've realized then that mastering was my thing, but I had such a lack of equipment—I was using Sony's Sound Forge—that I didn't. Then I started to produce music for underground rappers and began to write theme music for TV shows. We're still in our original location."

Leonard often confers with mix engineers before they send him their files. The network he's built has proven indispensable. "Part of what's important about what I do is the relationships I have with the mix engineers," he explains. "That's a big part of my success. Having experience through the whole production process allows me to have conversations on the same level with everyone."

Among the biggest challenges he encounters is when a recording is crowded with plugins. "Certain types of distortion, such as clipping from too many plugins, are frustrating," he observes. "It's not there for an artistic reason. It's there because they put three clippers on it to make it loud and now, they've listened to it a thousand times and don't want to change it. Distortion can be cool when it's done in a way that enhances the recording. But often it degrades it, which is rarely the mixer's fault. Don't listen to the rough too much because you'll expect to hear it that way every time."

"Another challenge is always trying to make sure that the feel of the music isn't compromised," he continues. "That's the biggest thing I hear that goes wrong. People don't focus on the feel of the project as much as they should. It's important for the dynamic impact of elements like drums to stay intact."

Gear is crucial to any engineer. But to Leonard, he prizes his in-built equipment highest. "My ears and my EQ are the most important tools I have," he asserts. "It's amazing how the right decisions at half a dB in the right places make all the difference. There are producers I work with often and they'll see me adjust half a dB and they don't hear it. But then they listen to the before and after and [they hear] that all those things added up to a big difference in the final product."

Recently Leonard has been busy with projects including Jack Harlow's *Monica* as well as records with reggaeton artist J Balvin and rapper Meek Mill. Work on his two-year project to migrate his studio onto his home property is also underway. Lastly, he urges aspiring engineers to trust their ears above any gear or visual tools such as meters.

Contact singmastering.com, Instagram @colin_m_leonard

THE 3 MOST IMPORTANT

lessons he's learned as an engineer are:

- Listening is the most essential thing.
- Having your monitoring on point is often overlooked.
- Enjoy music. I often draw inspiration from older records because they remind me of a feeling.

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Notable Users: Willy Porter, Justin Gray

BACKGROUND

Adrian Weidmann believes immersive audio is the future. Despite his faith in the format, he noticed nobody was capturing audio at its source to create immersive recordings. Thus, he invented the 7.0.4 Immersive Array, now on sale through his startup, Immersive Design Labs. Accessories and product improvements are in the works.

Testing, Testing

When I started in this field, I was in charge of remote recording at Wisconsin Public Radio. This would've been the late '70s, early '80s. We did a remote weekly radio show at one of the clubs, and another out of a liberal arts museum. Subsequently, I was studying mechanical engineering and was interested in the technical side. The audio guru in the engineering program at University of Wisconsin-Madison at the time was Professor Greiner. In his graduate program, I got exposed to Brüel & Kjær test and measurement equipment. They were and still are the gold standard in sound and vibration testing, and measurement equipment.

At the [radio] studio, we got all the trade journals. There was one magazine published out of London called *Studio Sound*. I answered a classified ad in the back for Brüel & Kjær to be the chief cook and bottle washer for a line of recording microphones that emerged out of the test and measurement field. Off I went to Copenhagen and spent almost 10 years with the company. I was able to travel the world and be the ambassador/advocate of these new omnidirectional microphones. Shortly after I left, the company spun that off into a new company known as DPA Microphones.

Like a Rolling Stone

I got to meet amazing people—artists, producers, and such. One of these gentlemen was on a Prince tour when they came through Copenhagen. He subsequently was the stage manager when The Rolling Stones went out on their Steel Wheels tour. I was back in the States sitting in our office in Massachusetts when I got a call. To this day, I only know him by his stage name, Cowboy. He said, "I'm with The Stones. We're at Foxborough [Stadium]. The band wants to do a video shoot, but we cannot get the sound of Charlie Watts' drum kit. Could you come down?"

I miked up Charlie Watts' drum kit with these Brüel & Kjær microphones. I said to the sound guy, "Be careful. These are not what you're used to." And the reaction was, "Are you kidding? Those are omnis..." The drum tech comes out and cracks down on the snare. It was like a stick



"The killer application for immersive listening is the car. That is where this experience will take off, because it's a controlled environment."

of dynamite went off. It sounded amazing.

Fully Immersed

I moved back to the states and went to Neve. I was at AMS Neve for six or seven years. Then I moved back to Minneapolis and got into a completely different business up until about two to two-and-a-half years ago. There's another test and measurement company that followed what DPA had done. They approached me and said, "Let's see if we can launch something."

The challenges I had back in the day came flooding back. I remembered taking advantage of that transition from analog to digital, and [thought]—"what's that transition today?" It immediately took me to the immersive world. Nat King Cole, Frank Sinatra, Patsy Cline... Those records hold up. They were made when the technology was simple. It was all about mike placement, and musicians that could play a song. I said, "Let's revisit that." I started learning about immersive and found that the lion's share of what's being done in immersive is mixing. They go back to those old recordings and turn that into an immersive mix. And I thought, nobody seems to be doing immersive capture. There's an opportunity there.

Preparation

When you do immersive capture, you first have to think of the song. The song has to exist. It needs to be rehearsed. The preproduction is critical. Nowadays, you have limitless tracks. You have plug-ins. The music is built track by track-by-track. In many cases, the song doesn't even exist when you start recording. "This is the drum track I'd love to build on." Or, "Here's the rhythm track." If you want to do immersive capture, that song and the story you want to tell need to be thought through beforehand. That's a huge difference.

Designing the Array

When I got into this, the apparent leader in the field was Dolby Atmos. I was familiar, because it's a cinematic format and that's a market we addressed at Neve. I said, "How can we combine the sensibilities of the physics of sound and accurately capturing a sound field with Dolby Atmos?" So I educated myself on the format. I said, "Instead of virtual objects, let's position the microphones into that array and capture that three-dimensional sound field."

We designed the array by looking at what's out there. [Others are] using aluminum and they get heavy. We made our array out of carbon fiber, so it's very light. The microphones are made out of titanium so they're light, as opposed to a [microphone with a] metal or brass housing.

Showcases

When we did our first showcase at AES in October of '24, I had a handful of prototypes. I booked Power Station in New York. Nobody wanted to see another microphone manufacturer, but I figured if we're doing it at Power Station maybe that'll be a nice draw. As we're planning the event, Willy [Porter] calls and says, "I'd like to introduce you to a friend of mine." This friend happened

to be Neil Dorfsman of Dire Straits' *Brothers in Arms* fame. That event turned into Willy playing and Neil engineering in that studio. The folks at loudspeaker design firm Ex Machina Soundworks came in and set up their Atmos playback system in the control room. That set the tone.

We then replicated that as part of NAMM '25. We booked EastWest Studios, another iconic room. And we had Matt Wallace and Will Kennedy engineer that session. The folks at Kali Audio were kind enough to bring in their system. We recorded through the day, and in the evening had guests come in to listen and so forth. That spurred us to replicate [the idea] in Nashville.

Car Talk

The killer application for immersive listening is the car. That is where this experience will take off, because it's a controlled environment. And we're quickly moving towards autonomous driving vehicles, so the car will essentially become a rolling entertainment center. I was at a recent NAMM show and ran into a gentleman from Dolby. I told him what I was doing and said, "I'm working with this artist, Willy Porter. We've got this record, *Humans In A Room*." He goes, "I know that record. Come with me right now." He takes me to the Pioneer [Electronics] booth. "This is Adrian. Could you squeeze him in on a demo?" We get in a Toyota SUV, and the gentleman from Dolby says, "Pull up Willy Porter." It sounded amazing.

The product that Pioneer was showing is the first after-market box that slides into the radio slot on the dash that plays back Dolby Atmos in a car with a four-speaker conventional array. That's going to change the perception of immersive capture for consumers but also record labels.

Just Breathe

When you're recording, let your instrument breathe. For so many years, we have been trying to isolate. The more you isolate, the more you're squeezing the emotion out of the performance. It needs air. It needs to breathe. That acoustic instrument needs air around it. Move that microphone off by two feet. That's a simple thing to do. And try using two microphones, because that's how we hear. Put two microphones out there the width of your ears. The results are stunning.

Amadour's Orchestral Maneuvers in the Light

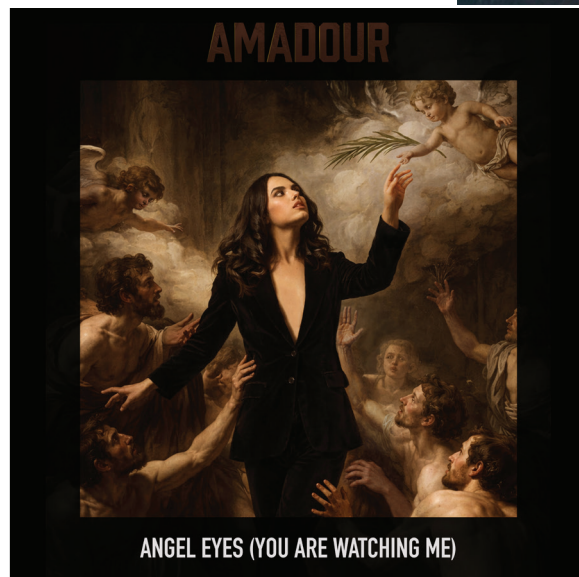
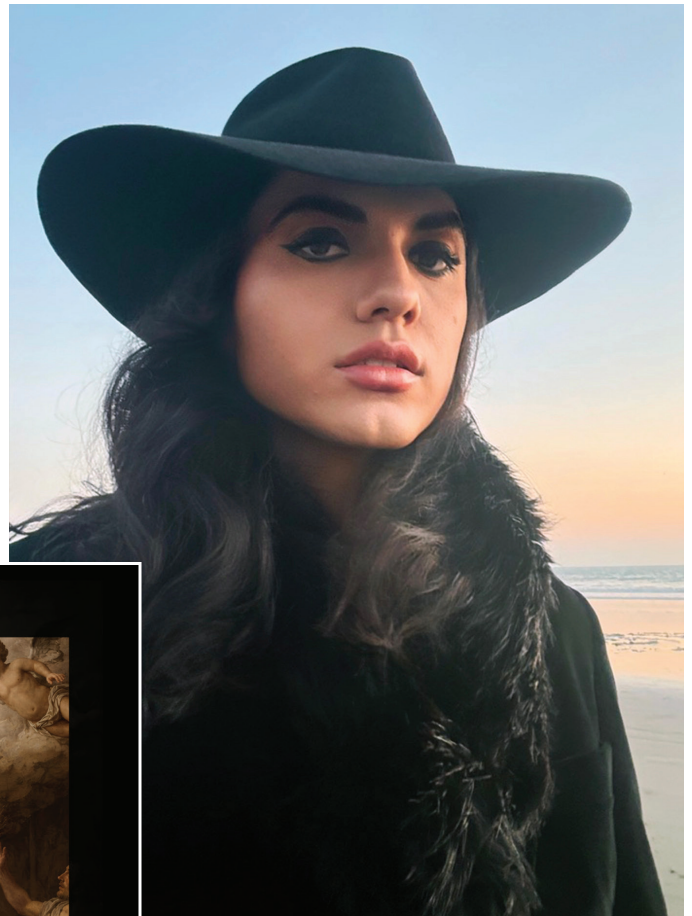
Across a sweeping multidisciplinary practice, Amadour uses visual art and architectural history as a structural blueprint for an intimate, world-building sound—a transified, technicolor, high desert latter-day Jean Cocteau, whose expansive vision is both born from and continually returning to the specific surrealism of the American West.

It is this intersection which Amadour triangulates in their new single, "Angel Eyes (You Are Watching Me)." Releasing in June, the track is the first element in a cinematic, literally orchestral pop epic that functions as a bridge between Amadour's personal ancestry and a vast, multidisciplinary mythology. Recorded at the Noise Floor studio in Canada—the same environment that birthed Orville Peck's mythic *Pony*—the single features a 60-piece orchestral arrangement performed by the Pannonia Film Orchestra in Budapest, a fantastical scenario which Amadour describes as "a dream come true."

Amadour's visual components are equally dreamlike, both intimate and ambitious, and increasingly exist in fusion. On the one hand, "Angel Eyes (You Are Watching Me)"'s self-designed cover art translates the song's gravity through Caravaggio-inspired chiaroscuro, yet balances the weight of grief with "Nevada-coded" humor and casino camp. This fusion of high art and regional kitsch is the hallmark of Amadour's vibe; from the impossibly poetic hard-edge paintings filled with delicate patterns, flossy atmospherics, gold leaf, and architectural precision, to photography-forward impressions and sculptural installation systems. "I don't work in any single medium necessarily," says Amadour, "but I think my medium would be perception—building this world through perception, regardless of if it ends up visual or sonic."

Rooted in a hardcore academic background studying under Mary Kelly and Barbara Kruger at UCLA, that education oriented and expanded their sense of what art could be—what it could contain. Now looking toward a major solo exhibition at the Nevada State Museum in 2027, Amadour is scaling this vision into *The Mapes Suite*, an installation recreating Marilyn Monroe's suite from the demolished Mapes Hotel as a stage for a new orchestral suite. "Everything is my home," says Amadour. "I will forever only make work that relates to Nevada. It doesn't have many voices that understand it—it's vast and beautiful and delicate...and I feel that's my calling as a steward of culture for my state."

amadour.com



ANGEL EYES (YOU ARE WATCHING ME)



QUILL

From the opening bars of her song "Tightrope," it's clear that there's a magic about alt-rock Quill. Not in a cheesy, sword-and-sorcery sort of way, but rather a magic steeped in gothic majesty. With a tip of the hat to Poe, as well as the likes of Nick Cave, Quill works in the darkness to create poetic, crunchy songs that then burst into the light. Evanescence is an obvious reference, though Quill is very much her own artist.

Quill can't remember a time when she wasn't singing. "My mom used to call me Ethel Merman, because I would sing opera in our living room (or try to)," she says. "It was one of those things I always gravitated toward when I started playing piano at five. I always wanted to sing my favorite songs. Writing came from a more private place. I think I started writing because there were things I felt too deeply to say plainly, and songs gave me somewhere to put all of that."

Initially her focus was on poetry, using it "as a way to put words to feelings I couldn't understand." When she graduated high school, she picked up a keyboard at 21 and was drawn back into music. "That's when it shifted from 'I want to do music' to 'this is what I'm building my life around,'" she says.

Quill describes her sound as "prunge metal"—sometimes grunge, sometimes nu-metal, always poetic. "I'm really drawn to music that feels dramatic, repressed, and a little dangerous," Quill says. "Artists like Evanescence, Deftones, SleepToken, etc. They inspire me. There's darkness in my music, but I wouldn't describe it as dark just for the sake of being dark. It's more romantic, emotional, and theatrical. I like tension: repressed rage, hidden imperfections, vulnerability. I like flaws. The uglier, the better."

All of that can be heard on her recent EP *Diary of a Wannabe*, which Quill describes as "probably the most personal thing I've made so far." It's an impressive piece of work, only possible because of her admirable work ethic.

"DIY means doing the work," Quill says. "It means believing in yourself enough to create the vision, even when no one else sees it yet. You make the song, you plan the shoot, you build the visuals, you post the content, you figure out the rollout, you answer the emails, you fund what you can, and you keep going even when it feels like you're building something huge with very limited resources."

2026 will see Quill "expanding the world of *Diary of a Wannabe*," and we're looking forward to seeing where that takes her.

Visit quillmusic.org
Photo by Anna Haas



THE LEGAL BEAT

BY GLENN T. LITWAK



A Federal court jury in New York recently held that Live Nation and its subsidiary, Ticketmaster, had an illegal monopoly on concert ticket sales. Live Nation/Ticketmaster used its dominant position in the market to make things more difficult for its competitors.

The witnesses in the trial included Live Nation head Michael Rapone and Ben Lovett from the group Mumford & Sons.

Over 30 states sued Ticketmaster, claiming that it dominated major concert venue sales and maintained high prices with their anticompetitive practices in large entertainment venues.

COURT HOLDS LIVE NATION MONOPOLIZED THE MARKET FOR CONCERT TICKETS

Concert goers have long complained about exorbitant ticket prices. This recent verdict in the antitrust trial against Live Nation could mean lower ticket prices in the future but it does not appear it will happen immediately.

One week after the trial began on March 2, the federal government entered into a \$280 million settlement. Some states agreed to participate in the settlement which must still be approved by the judge. However, over 30 states decided to continue with their lawsuit in court.

The jury concluded that Ticketmaster overcharged \$1.72 per concert ticket in 21 states and Washington D.C. due to Live Nation's anticompetitive actions.

The acting assistant attorney general for the Justice Department's antitrust division, Omeed Assefi, stated the verdict was "a fantastic outcome for the American people... DOJ and some states settled their cases and got instant relief. The remaining states received a liability finding and will now move on to the next phase of a remedies trial. Everyone but Live Nation wins with this scenario."

The judge in the case, Arun

Subramanian, will be the person who decides what the remedies are. It could be divestments by Live Nation of some of its companies or ordering Live Nation and Ticketmaster (they merged in 2010) to separate. Live Nation will also be required to pay back millions of dollars in overcharges.

During the trial, Live Nation argued that it was not a monopoly and stated that the jury's verdict "is not the last word on this matter" as there are motions pending which may decide whether the rulings on liability and damages will stand. Live Nation also stated that it should not have to pay over \$450 million in damages.

Ticketmaster is the largest ticketer of live events in the world. During the trial, Jeffrey Kessler, an attorney for the states, testified that Ticketmaster has an 86 percent share of the ticket sales market at "major concert venues" which he said are the 250 U.S. amphitheatres and arenas that can accommodate 8,000 people and have more than 10 concerts a year. Live Nation contends that their market share is only

44 percent if smaller venues are considered.

Ticket prices have skyrocketed in the last few decades. According to Bloomberg, as Streaming income became a less profitable source of income for musicians, artists have turned to touring and are charging a higher base cost. In addition, live events boomed after the pandemic.

GLENN T. LITWAK is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, music producers and hit songwriters, as well as 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 SXSW and the *Billboard* Music in Film and TV Conference. Glenn has been selected as a "Super Lawyer" by *Super Lawyer Magazine* for 2022-2026. Email Glenn at gtllaw59@gmail.com or check out his website at glennlitwak.com

The above is a brief overview of the subject and does not constitute legal advice.

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COLE BERLINER

Date Signed: October 2025
Label: Drag City
Type of Music: Folk, Jazz, Classical
Management: Self-managed
Booking: Black Rice Booking (Europe)
Publicity: Drag City Publishing
Web: coleberliner.com

After making his name as a member of the bands Kamikaze Palm Tree and Sharpie Smile, Cole Berliner has gone solo and *The Black Door* is his debut solo full-length. It also marks his debut for the Drag City Label, though it's been a long time coming.

"I have been performing since I was a kid, through after school music programs and also through school," Berliner says. "My first ever band performance that I can remember was in 2nd grade at my school talent show. We were called The Out of Control Fireball Psychics. Fast-forward, I began writing and playing in bands with friends as a high school teenager, and it was around this time that I started experimenting and recording songs and guitar pieces of my own. Around this time/post high school I actually had self-released a couple albums on Bandcamp under the moniker Tongue Splitter."

The artist says that his sound is based on taking lots of different things and bringing them together. "My sound is kind of a result of this, an amalgamation of everything I've been a part of musically or listened to over the course of my life, trying to give each one its place in the music while

"I think it's safe to say that I have always liked things with a bit of edge."

still following the inner light of self-identity," Berliner says.

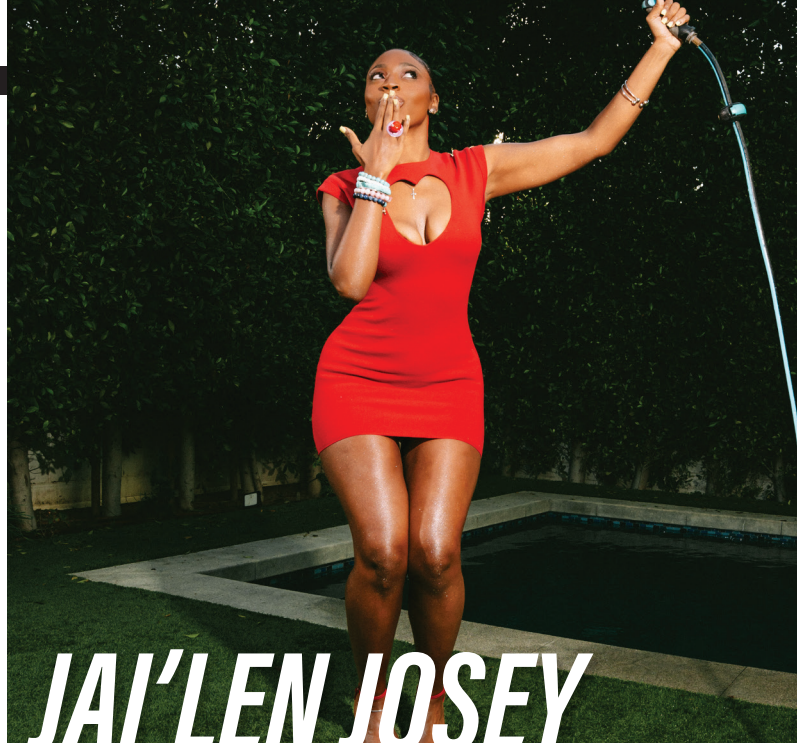
"I think it's also safe to say that I have always liked things with a bit of edge," he continues. "Even if it's meant to be soft and beautiful, there has to be some sort of hardness, imperfectness, or sadness."

While *The Black Door* is Berliner's solo debut for Drag City, he's been working with the label since his band Sharpie Smile signed with them back in 2020.

"My bandmate Dylan and I had met Dan Koretzky in L.A. because we happened to be playing some west coast shows when he was in town," he says. "Dylan and I both played in White Fence for a while, and I think Tim Presley was the one who connected the dots with us and Dan—Dan ended up coming to a pretty random but awesome show at a strip mall in Santa Ana, and we started talking after that."

Berliner has had the songs from *The Black Door* kicking around for a while, but they came to life when he re-started playing them acoustically.

"Somehow, the steel string guitar shifted my perspective back to its original feeling from when I first started writing," he says. "It was 'winter' in L.A., it was foggy and mysterious, lush-green and beautiful." - **Brett Callwood**



JAI'LEN JOSEY

Date Signed: March 2026
Label: Def Jam Recordings
Type of Music: R&B, Soul-Pop
Management: Taryn Anchrum - Top Ten Management; Al Branch - The Blueprint Group; Anastasia Wright - Imperial Marketing Group
Booking: Michelle Martinez, Josh Sanchez - WME
Legal: Dorna Taylor
Publicity: Bryan Pierce, Humbert Luna, Becky McElrath - 1964 Agency
A&R: Drew Corria - Def Jam; Lurne Munroe - Sony Music Publishing; Taryn Anchrum - Top Ten Management LLC
Web: jaijenjosey.com

Jai'Len Josey is a force to be reckoned with. Being a triple threat — songwriter, singer, and actress—made her a desirable asset. Cynthia Erivo became aware of the Broadway star while producing a stage show in which Josey was performing. Erivo subsequently became a mentor. Josey knew about Erivo getting into music, so she voiced her desire to make similar waves.

As luck would have it, Erivo was friends with screenwriter Lena Waithe. The creator of Showtime's *The Chi* had a label with Def Jam, Hillman Grad Records, a perfect fit for the diva in the making. Josey signed with them in June 2021.

Two years later, the label dissolved. "Long story short, they took me straight under Def Jam," says the R&B powerhouse hailing from Atlanta.

"I was proving myself, to where they had no other choice but to believe what others were saying."

While signed to Hillman Grad, she went on tour with recent *MC* cover artist Ari Lennox. That stint allowed Josey to prove her mettle, thus instilling faith in Def Jam that she has what it takes. "I was proving myself," Josey proclaims, "to where they had no other choice but to believe what others were saying." A songwriting deal with Sony Music Publishing, plus a management deal with WME, also came to fruition.

Before all this, a producer she felt close to did her dirty. Josey was therefore cautious when it came to signing anything. Fortunately, her mother has a music industry background, so she always had someone with insider experience to help guide her through the process.

Josey remains content that things took longer than expected to fall into place. She'd rather shine bright for years than merely come and go like a shooting star. "I don't want to be microwavable," she cheekily suggests. "I want to be a pot roast. And I want to be a pot roast that tastes really good."

Serial Romantic, Josey's major label debut executive produced by Tricky Stewart, made its initial splash in April. - **Andy Kaufmann**



ISAIA HURON

Date Signed: December 2025
Label: RCA Records/Slang
Type of Music: R&B
Management: Jaha Johnson, November Yellow
Booking: The Team (formerly Wasserman)
Publicity: Amanda Zimmerman - RCA Records
Web: isaiahuron.com

The ink is barely dry on the contract, but Isaia Huron is already onto the next thing. In an industry that loves a long-winded origin story, the Greenville, SC native is refreshingly, almost surgically, brief. When asked when his musical journey actually got serious, he doesn't cite a childhood dream or a viral moment. "It got serious around yesterday or so," he quips.

That "yesterday" has actually been years in the making. From a childhood steeped in gospel—raised by a pastor and a choir leader—to teaching himself Ableton on a cruise ship in 2018, Huron has been quietly building a sonic architecture that defies easy categorization. It's a blend of R&B, alternative soul, and indie textures that feels both intimate and expansive.

Now, Huron has officially leveled up, announcing his signing to RCA Records in conjunction with Slang. The partnership arrives alongside his latest single, "W.T.A." (Way Too Attached), a self-produced, slow-burn track that serves as the first transmission from his upcoming era: *Mr. Lovebomb*.

While his debut album, *CONCUBANIA*, was a three-act play exploring the wreckage of heartbreak, *Mr. Lovebomb* promises to dive into the "messiness" of life. Despite the high-stakes backing of a major label, Huron's process remains decidedly lo-fi and intensely personal. While most artists head to high-end studios in L.A. or London the moment they

"Where do thoughts come from? We don't really know, so it's hard to say exactly how I am inspired."

get a budget, Huron stayed close to home. "I recorded and produced those songs and the entire album right after we shot the visuals for *CONCUBANIA*, right outside on my parent's back deck by myself. And yes, it's conceptual, the album," he says.

Following a breakout COLORS performance that continues to rack up views, he has found that the most rewarding part of the grind isn't the contract, but the reception. "Watching people like it. Very strange, but wholesome feeling," he says.

As for what the rest of 2026 holds under the RCA/Slang banner? His goals are as minimalist as his production: "Doing music" and "Tour." For the aspiring musicians looking for a roadmap to follow in his footsteps, Huron offers no clichés or "10 steps to success" manifestos. "Not really, no," he says when asked if he has any advice. - **Ruby Risch**



FAMILY STEREO

Date signed: April 2026
Label: Bella Union
Type of Music: Singer-songwriter
Management: Northern Lights Management
Booking: Free Trade Agency
Publicity: Charm School Media
A&R: Simon Raymonde
Web: familystereo.net

The end of July will see Family Stereo, AKA singer-songwriter Blake Watt, release his debut album *The Thread*, a fact that was announced recently by the label which is his new home, Bella Union. "An album of folk-tinged and brush-stroked reflections on distance and connection, *The Thread* is both dynamic and subtly cinematic, its artfully crafted precision the work of a fast-maturing talent," a statement by the label reads.

There is, therefore, a lot to celebrate for Family Stereo in 2026. But this is no overnight success story. Watt has worked hard to get to this point."

"I've been writing and releasing music as Family Stereo since I was about 17 years old," he says. "I went off to university and studied drama, and then when I got back decided that I wanted to pursue music properly. I wouldn't say it got 'serious' until we signed with Bella and started working on the first LP."

The Family Stereo sound was initially centered around fast-paced indie

"I was just trying to replicate the energy of Joy Division, and the poetic writing and singing style of Morrissey."

pop. "I grew up listening to Joy Division and The Smiths, so I was just trying to replicate the energy of Joy Division, and the poetic writing and singing style of Morrissey," Watt says. "I basically learnt to sing by listening to him. But then I got much more into American indie-folk singer-songwriters at university, people like Elliott Smith and Adrienne Lenker, and they turned my head completely, and I haven't really looked back since."

Watt's deal with Bella Union came when Simon Raymonde (label founder and member of the Cocteau Twins) heard the Family Stereo song "Matter" from the first EP.

"We started emailing back and forth," he says. "He liked the track but was a bit tied up at the time with other stuff. I kept pestering him though, and after about a year we met up and he offered me a deal for the first LP."

According to a statement, *The Thread* arrives in the aftermath of a string of singles from the 25-year-old Blake, son of Everything But The Girl's Tracey Thorn and Ben Watt."

"I recorded it with my bandmate and producer Sam Hodder-Williams at his studio in North London," Watt adds. "We started recording in September 2024 and finished in July 2025."

As Family Stereo gets prepared for the release of *The Thread*, Watt is also steadying himself for a busy 2026.

"We're working on the follow up currently, and I'm just trying to keep writing as much as I can," he says. "I've written about five songs I really like. I'm also going off on tour with someone for a few dates next week, so it'll be nice to play some of the songs off the upcoming record. We're going back into the studio over summer so that'll be a good incentive to write some more stuff." - **Brett Callwood**



▲ ROSALÍA'S IVOR AWARD

Singer-songwriter ROSALÍA is The Ivors' International Songwriter of the Year. *El Mal Querer* (2018) reimagined flamenco, she wrote/performed/recorded/produced 2022's *MOTOMAMI* (global No. 1 debut), and 2025's *LUX* (in 13 languages) included hits "La Perla," "Berghain," "Reliquia," "Sexo, Violencia y Llantas."



◀ PERRY'S INTERNATIONAL AWARD

The Ivors Academy honors Linda Perry with The Ivors w/ Amazon Music 2026 Special International Award for significant influence on U.K. music, with songs including "Beautiful" (Christina Aguilera), "What's Up?" (4 Non Blondes), and "Get The Party Started" (P!nk). Her first solo album in 25 years, *Let It Die Here*, is out now.



▲ SEEKER MUSIC'S NU SHOOS

Oregon Music Hall of Fame inductee, synthpop group Nu Shooz (John Smith, Valerie Day), has sold their master and publishing rights to Seeker Music, in a catalog deal that includes hit "I Can't Wait" (made famous by the DJ Peter Dinklage remix, now celebrating its 40th anniversary and still a popular dance track). [L-R: Steven Melrose (Chief Creative Officer, Seeker Music), John Smith (Nu Shooz), Valerie Day (Nu Shooz), and Evan Bogart (CEO Seeker Music)]

French Regulatory Leadership

SNEP, SACEM, and 79 other French organizations in film, music, and other sectors, are working hard to institute a bill to penalize gen A.I. for infringement and compel A.I. developers to scale back or cease operating in France completely. Achieving unanimous passage in France's senate in April, and including a petition with over 25,000 signatures, the National Assembly has yet to get on board.

The latest development comes just before the enforcement deadline for the EU's A.I. Act, which includes mandatory labelling to identify A.I. outputs 'artificially generated or manipulated.'

MLC Catalog Webinars

Need help navigating your royalty statements? Have catalog administration questions? The MLC has regular webinars to help with all of your royalty, administration, and general MLC inquiry questions. More information and registration at bit.ly/42rOrr3.

Durango Early Bird

The Durango Songwriter Conference returns to Colorado October 8-10, with special early bird pricing available now. For over 30 years, the expo has provided an opportunity for songwriters of all levels to connect with resources to help propel their songwriting



▲ LAUFHEY'S ASCAP HONOR

2x GRAMMY-winning singer-songwriter-composer Laufey's unique fusion of pop/jazz/classical, seven billion streams, 25+ million social media audience, biggest historical Spotify jazz debut, *Forbes* 30 Under 30 and *TIME*'s 2025 Women of the Year designee, Laufey Foundation work earned her 2026's ASCAP Creative Voice Award.

journey, with listening sessions, expert panels, performer showcases, and plenty of time to network and collaborate. With industry professionals to help provide insight into navigating the business of music, the event is limited to 200 attendees to provide the best possible experience. Full details and registration at durangosong.com

Jessie Jo's Triple

Congratulations to SESAC's Jessie Jo Dillon, who has set a new bar and made history with her third consecutive Academy of Country Music Songwriter of the Year win, and one of only three women to ever claim the honor. The latest accolade follows her CMA Triple Play Award for three No. 1 songs in a single year. Morgan Wallen's "Lies, Lies, Lies," Russell Dickerson's "Happen to Me" (which earned an American Music Award nomination for Best Country Song), and her Megan Moroney co-write on "Am I Okay?" (which earned an ACM Song of the Year Nomination). Dillon's Gatsy Records (MCA imprint) recently earned its first ACM nomination for Carter Faith's debut album, *Cherry Valley*, and Dillon's "Lighter" co-write for Carin León and Jelly Roll was selected as the official song of the FIFA world cup. Credits include "Beautiful Things," "Medicine," and nine tracks from *Cloud 9* (all Megan Moroney), "Wish You Well" (Vincent Mason), "Baggage" (Kelse Ballerini), "Friday Night Heartbreaker" (Jon Pardi).

Angry/AM2 Songwriters

Independent music publisher Angry Mob Music has signed artist-songwriter AIKO to handle her catalog administration, as well as a co-publishing deal. The Admin+Co-Pub agreement is a new hybrid format, allowing Angry Mob to represent the writer's past works under their administration deal terms, with any future works stemming from collaborations brokered by Angry Mob falling under a co-publishing agreement. Angry Mob's sync arm—AM2—has signed Ava Della Pietra, Jordan Seigel, and Siv Jakobsen to handle future catalog sync deals and custom sync work.

Giddens' Biscuits & Banjos

Rhiannon Giddens has announced a new nonprofit to celebrate the music, literature, food, and community of the African diaspora in America. Picturing a world where the full story of American music, literature, food, and culture is told, with respective foundational communities being

resourced, visible, and thriving, the Foundation follows on the one-year anniversary of North Carolina's three-day-long Biscuits & Banjos festival (founded to commemorate the 20th anniversary of the Black Banjo Gathering). The organization will serve as a long-term home for the cultural work that has defined Giddens' career, by investing in Black-led traditions and art, cultural leaders, educators, and the communities supporting them. Giddens is on tour through November. More at biscuitsandbanjos.com

SMP Signs Saghi

Sony Music Publishing Nashville has partnered with Ace High Music to sign Jake Saghi to global publishing. The multi-instrumental songwriter-producer has worked with Kidd G, Redferrin, Dom Ellis, Cassadee Pope, Abby Anderson, Rodney Atkins, Lakeview, Sacha, etc. and is quickly becoming a sought-after collaborator. Credits to date include Redferrin's "Jack and Diet Coke" and Sacha's "Hey Mom I Made It" (Top 10 on Canadian Country Radio and nominated for Songwriter(s) of the Year at the 2024 Canadian Country Music Awards), Saghi also produced Redferrin's "Just Like Johnny" (Top 30 on *Billboard's* Hot Country Songs chart). Recent cuts include "If I Was California" (Redferrin), and "Probably Shouldn't Drive" (Kidd G).

2026 WCS Conference

The Los Angeles College of Music (LACM) presents this year's West Coast Songwriters Conference, this coming October (early bird tickets available now). Now in its 46th year, the event includes workshops, industry panels, priceless networking, and pitch opportunities. Details and registration at bit.ly/4nprRJ.

AIMP Annual Summit

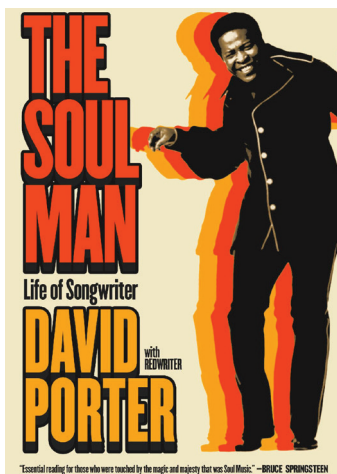
The Association of Independent Music Publishers (AIMP) hosts their annual Global Music Publishing Summit this month with songwriter-producer Glen Ballard as the headliner, joining Tom DeSavia (Concord Music) to discuss stories behind his decades-long career works, songwriting craft, and the evolution of music publishing. This year's Summit will also include a full day of panel discussions and additional guest speakers and will be preceded by the AIMP New York Chapter's Young Professionals Committee. Details at aimp.org/event/aimp-global-music-publishing-summit-2026.

Enescu International Applications

Applications are now open for the 20th biennial George Enescu International Composition being held in Bucharest, Romania, August 23 through September 19, 2026. While the cello, violin, and piano divisions have already closed, the composition division and masterclasses remain open through June 30. Open to all nationalities born after August 1, 1991, with cash prizes and future performance opportunities available to winners. To enter, musicians need to fill out an entry form, with online pre-section being based on performance videos submitted. Selected participants will proceed to perform in Bucharest, with winners receiving prizes totaling \$150,000 across four divisions, as well as promotion and artistic launch.

Info at festivalenescu.ro/en.

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



DAVID PORTER'S SOUL MAN

After 60+ years (with 1,700+ credits), GRAMMY-winning David Porter has written and produced the best of Memphis sound. Releasing memoir *The Soul Man: Life of Songwriter David Porter*, he reveals his life, career, and insights behind Stax Records, and more. Paperback and audio read by author at bit.ly/3R4sThJ.



PAUL ANKA: ICON

BMI Congratulates Paul Anka on receiving 2026's BMI Icon Award honoring his legendary career, with 70 years of *Billboard* charting music, and a 900+ song catalog, including "Diana" (at just 15), "My Way," "Times of Your Life," and more. For a full list of BMI's Pop Awards for 2026, visit bmi.com/events/entry/595884.



FOGERTY'S NEW RECORDS

As the only artist inducted into the Baseball Hall of Fame, John Fogerty's remastered *Centerfield (Hall of Fame Edition)* is out soon, with live recordings of "Centerfield," "Rock and Roll Girls," "Old Man Down the Road." Fogerty is receiving the SHOF Johnny Mercer Award this month and is on tour through October.



KOBALT SIGNS THE WAVYS

The Wavys (Jack Brady/Jordan Roman) sign to Kobalt. With 4+ million global streams (Ambar Lucid, Gus Dapperton, G-Eazy, etc.), JIS00's "Earthquake" (Amortage) debuted No. 1 on *Billboard's* World Digital Song Sales, No. 47 on *Billboard's* Global 200, and Top 10 in Malaysia, Hong Kong, Singapore, Taiwan, Vietnam.



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MIIST

15 Second Impact



Having never written a song before 2022 to writing 70 pieces over two years, multilingual singer-songwriter Miist's journey has been anything but conventional. Abandoned at age five by her father, and surviving a terminal diagnosis at age 28, her professional journey began at age 34 after inadvertently discovering her gift for songwriting. Her mission ever since has been to inspire and uplift others, encouraging them to believe in themselves.

Born and raised in China, Miist taught herself the ukulele while navigating her cancer journey. During COVID, she began watching YouTube videos to learn simple chords on the piano. Her husband became frustrated, feeling she had a natural talent that might be altered by following others. To prove him wrong, she sat down to play. The result was her first three songs. "All the emotions I used to keep inside feel safe enough to express finally," says Miist. "The emotions turned into melodies and I started writing like crazy. Everything that's creative has always been in me, but the first 34 years of my life I somehow convinced myself I'm not creative. Both of my parents studied math, so I thought I'm just a left-brained person [and] became an accountant." Adds Miist, "It felt threatening to challenge everything I've known."

Miist admits there was a little magic involved. At a house showing, the realtor was a musician who, after exchanging music, forwarded Miist's work to a friend—who just happened to work for songwriter-producer Narada Michael Walden (Whitney Houston, Aretha Franklin, Mariah Carey). Walden went on to produce Miist's first album, *The Songs From The Living Room*, hitting No. 21 (with "It's Too Late To Love You," a duet with Walden) and No. 26 on *Billboard's* Pop/Adult Contemporary Chart, earning No. 1 Indie Adult Contemporary song for 2024 ("Move Your Body Slowly"), and reaching No. 11 on the Indie Top 40. Miist is the first Chinese artist to land a Top 25 *Billboard* Pop/Adult Contemporary hit in America. Her fan base has grown to 181 countries. "I didn't have the experience to understand," admits Miist, "but every once in a while I realize I'm still learning from Narada. We still talk very regularly."

Hearing of a young Tokyo man dying alone in his apartment, Miist wanted to encourage people to smile at strangers, releasing "Could You Lend Me a Smile" in 2025. The Smile Project followed, including GRAMMY winners and nominees, 15 music videos, 14 artists, award-winning producers, and spanning five continents in 15 languages. Launching her podcast (*Make Me Smile With Miist*) in the spring of 2025, Miist encourages 15-second steps towards healing. It hit No. 13 in the Mental Health category.

For 2025's GRAMMY Awards, Miist invited fans to share stories of what music means to them for a chance to join her. 2026 brought "The Love Project," with Miist including her fans again. "Being able to share this experience with them and give back a little and help other people's dream is amazing. It touched me so much. To me, that's a better experience than going to the GRAMMY Awards itself."

Self-conscious about her writing (usually starting alone in her closet or bathroom with a phone to record), her songs begin around her own journey. "I write down the stories I have to tell of my own," says Miist. "When I've processed most of my heavy and dark emotions, the lighter stuff starts to come out. I explore new things." Sometimes it's a story, sometimes a musical element, but she needs complete isolation before sharing ideas with her 'accidental manager' husband (who usually adds the lyrics).

"I use my own experiences along with science," says Miist. "I'm not an expert in any way. I'm just a person who struggles as much as everyone else, and it's okay. It's just the way humans are, and life is. If we can learn something from it, then we can better live with it, and still have a peaceful life and be happy." Miist's first book, *Make Me Smile* is out now, as is "Love Will Show Us Our Way" (co-written/produced by Mauro Malavasi, Andrea Bocelli's *Romanza*).

Contact Jon Bleicher, Prospect PR - jon@prospectpr.com
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Reverend Guitars Continues to Inspire Religious Devotion Among Players

Built right, guitars are like extensions of a musician's soul. The performer and instrument become one, both working in synchronicity to express an artistic vision. Few understand this better than Joe Naylor. His fiercely independent company, Reverend Guitars, remains humble, yet its origins are even humbler. A graduate of the Roberto-Venn School of Luthiery, he built his first guitars inside a garage behind a bicycle shop in East Detroit. He also fixed amps in those days, but it was his eye-catching, retro axe designs that began stirring notice.

One early endorser was Ken Haas. "His product was unlike anything I'd played to that point," praises the former punk rocker. He was such a fan that he started hanging out with the rising craftsman. One day in the summer of '99, Naylor asked whether Haas would come with him to NAMM. "I didn't even know what that was," Haas confesses regarding the annual trade association for merchants of all things music. But he said yes. Being there was like being struck by lightning; Haas suddenly realized he'd been pursuing the wrong career. This was where he wanted to be.

As chance would have it, Haas struck up a conversation with Will Ray of The Hellecasters. His enthusiasm for Reverends resulted in selling multiple guitars to Ray. Impressed, Naylor began taking Haas with him to events to assist with moving product. Wife Penny came along too, so she could help in an unofficial capacity.

Naylor eventually hired Haas as sales director. By 2009, Reverend Guitars had grown to the point that the founder was spending all his time in the office dealing with the minutiae of running a startup, which made him increasingly unhappy. Haas saw an opportunity. He offered to buy the company from Naylor and immediately hire him back. That way, the designer could focus fulltime on what he does best—making guitars (and basses, too). Haas became Reverend's CEO and Penny the COO.

As design director, Naylor continues to create elegant instruments that blend a throwback aesthetic with forward-thinking ingenuity. A number of factors set Reverend guitars apart. One is the Bass Contour Control knob featured on every instrument. Twisting it alters the tone with extra precision. Another differentiator is that, while most guitars today are constructed with maple, spruce, alder, rosewood, or mahogany, Reverend Guitars uses korina, a West African hardwood. "It's lightweight, but also resonant with a strong midrange," explains Haas. "It's a very renewable resource that, because of its association with 1950s guitars, a lot of manufacturers demand a premium for."

Reverend guitars have wormed their way into the hearts of many, from legacy musicians such as Fleetwood Mac's Rick Vito and Ron Asheton of The Stooges to greener players like Frank Blatton of indie trio Leisure Hour. "Reverend seems to be hitting something with Gen Z at



the moment," attests Haas. "You can't buy that. We're lucky to have cultivated this younger crowd." Other notable aficionados include Living Colour's Vernon Reid, The Cure's Reeves Gabrels, and Robin Finck of Nine Inch Nails. Arguably most famous is Billy Corgan, front man for The Smashing Pumpkins.

Reverend partners with many of their most recognizable customers to craft signature instruments. On some occasions, Reverend simply accommodates a few simple requests and then makes the exact same item available to the public. Other times, musicians have extensive conversations with Naylor to determine what they want. "Billy [Corgan] used a lot of references to other guitar players and things he liked about their tones," recalls Haas. "[Joe Naylor] was able to listen to Billy describe this midrange presence he was looking for and design a set of pickups that worked." The signature models are identical to the ones the artists themselves play. Nothing gets downgraded for the sake of saving a buck. The fact that anyone can pick up the same instrument as one made for a major star at a reasonable price reflects Reverend's DIY history and punk rock attitude.

Haas recommends the Charger 290 or the Charger H90 for novices, suggesting someone starting out might not want to mess around with a floating tremolo. "But maybe they do," he counters, rethinking his position. "I did, when I was beginning."

Coming soon is a model built in conjunction with Machine Gun Kelly's touring guitarist, Justin Lyons. "He has a really cool idea for a guitar, so we're putting that together," says the CEO. Recent changes include adding the names of their guitars onto headstocks, as well as taking a cue from the car industry and offering a rainbow's worth of shiny colors. Anyone desiring a Reverend guitar should consult the dealer list on their website or be prepared to buy online.

Despite thriving, Reverend Guitars remains relatively unknown. Haas points out how frustrating it can be when someone at an expo has no idea who they are. "And then the other part of me is—kickass! We're nowhere near the saturation point. If people are asking that question, that means we still have work to do, and we're making a difference."

Visit reverendguitars.com

DROPS

The Alarm recently released "Live Today," the final music video featuring the late Mike Peters, who passed away in April 2025 following a 31-year battle with cancer. Filmed on a beach in northern England just days before Peters underwent CAR-T therapy in a last effort to fight an aggressive form of lymphoma, the video captures him performing with energy and optimism. The single was taken from the band's new album *Transformation*, which dropped in May via Twenty First Century Recordings/Virgin Music Group. The record was completed the night before Peters began his final treatment. For more information, contact Nikki Esposito at nikki@reybee.com.

WaterTower Music has released the *Mortal Kombat II Original Motion Picture Soundtrack* on all major digital streaming platforms. The album features an original score by Benjamin Wallfisch, including a reimagined version of the franchise's "Techno Syndrome" with vocals from *Mortal Kombat* co-creator Ed Boon, and it's accompanied by a music video. Deluxe, double LP releases are also out for both *Mortal Kombat* (2021) and *Mortal Kombat II* soundtracks on themed colored vinyl. Additional releases included "Mortal Kumbia," a cumbia-inspired take on "Techno Syndrome"

by composer David Fleming is available now via Milan Records. The album showcases Fleming's original orchestral score for the Apple TV+ horror comedy series starring Matthew Rhys, blending atmospheric tension with the show's mixture of scares and dark humor. Created by Katie Dippold and directed by Hiro Murai, *Widow's Bay* follows a small New England island mayor navigating superstitious locals, a possible ancient curse and his reputation as the town's unpopular leader. The series made its global debut this spring with new episodes releasing weekly on Apple TV+. Contact Sarah Roche at sarah@whitebearpr.com for more information.

Saxophonist, activist, singer/songwriter, and poet-philosopher Alabaster DePlume's track "Honeycomb" was recently featured in *Portraits of Palestine*, a 16mm film by director Skyler Carrico. The film drew on footage Carrico shot in the occupied West Bank in spring 2024,

during the same period DePlume was completing an artist residency there that inspired the track. Though the two never crossed paths in Palestine, their work converged in the film, which Carrico described as a project that found its musical direction organically through DePlume's recordings made nearby at the time. DePlume also recently released *Dear Children of Our Children, I Knew: Epilogue*, the final installment in a four-part series rooted in the artist's experiences in Palestine. For further details, contact Sam Ford at sam@twntythree.com.

The Devil Wears Prada 2 Original Score Soundtrack, featuring music by two-time Emmy-winning composer Theodore Shapiro, is out now alongside the highly anticipated film's

release. Returning nearly two decades after scoring the beloved 2006 original, Shapiro offers up a score that updates the film's original electronic-tinged sound. The sequel reunited Meryl Streep, Anne Hathaway, Emily Blunt, and Stanley Tucci alongside director David Frankel and writer Aline Brosh McKenna, and added



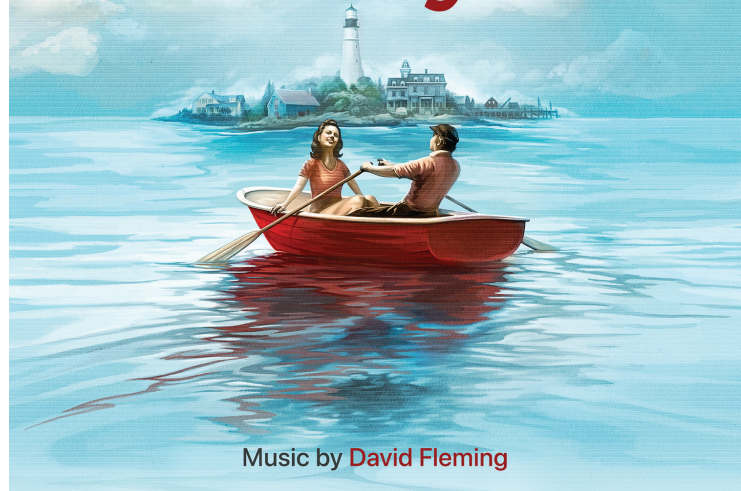
MUSIC BY THEODORE SHAPIRO

by Amantes del Futuro, and an interactive playlist generator that lets fans select a fighter and compete in a "Test Your Might" mini game. For more information, contact Christian Endicio at christian@whitebearpr.com.

Widow's Bay (Apple Original Series Soundtrack)

Apple Original Series Soundtrack

Widow's Bay



Music by David Fleming

to the all-star cast Kenneth Branagh, Lucy Liu, Pauline Chalamet, B.J. Novak, and more. Contact Sarah Roche at sarah@whitebearpr.com for more information.

OPPS

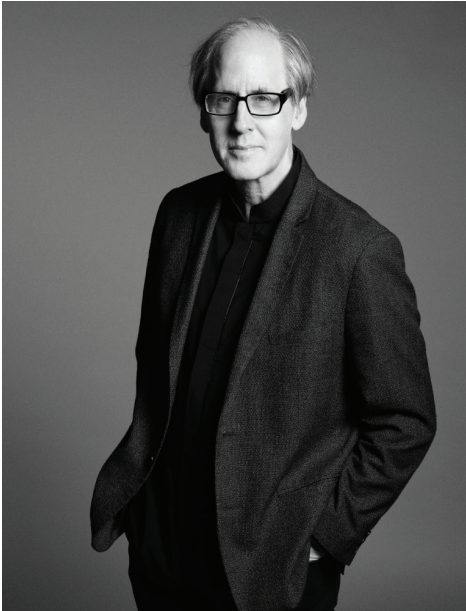
July 30 is the deadline to submit your work (the registration deadline is July 24) to the Indie Film Music Contest, a competition that focuses on musical storytelling without giving consideration to sound quality, so beginners have a fair chance. The winner will be announced September 18. This international competition is open to amateur composers of all ages who will have the chance to get feedback on their work from professionals in the field. Learn more at indiefilmmusiccontest.com.

Though applications for professionals are closed, pre-professional dancers can still video audition until June 15 for the Laguna Dance Summer Stage Festival, August 7-9. Video submissions will be fully reviewed by the Laguna Dance Artistic Team and stand an equal chance as live auditions. Laguna Dance is a nonprofit arts organization that offers world-class dance performances across theaters, film, and public spaces. Apply at lagunadance.org/about.

The Small Plates Choreography Festival, open to both emerging and seasoned choreographers, will accept applications until August 1. The November 13 and 14 event in New York entails a series of two curated dance performances with facilitated dialogue between the artists and audience. Learn more about this unique festival and how to apply by visiting smallplatesdance.com/performances/nyc.

PROPS

A live audience recording of *Experiencing the*



Dream: MLK the Musical recently took place this spring at Greater Emmanuel Temple in Lynwood, California. Written by Kesha L. Ealy and co-written and composed by Marcus S. Mason, the 26-song production featured a 27-piece orchestra and explored the less-public side of the lives of Dr. Martin Luther King Jr. and Coretta Scott King from their courtship through the civil rights movement. Rather than focusing solely on King's legacy, the musical takes a look at the fear, love, and personal sacrifice in his private life, inviting audiences to see his story as an unfinished, living call to purpose. For more information, contact Tim Choy at t.choy@dcpublicity.com

Mega Ran, the GRAMMY-nominated rapper and educator known for pioneering nerdcore hip-hop and bringing the worlds of videogames and music closer together, returned to Morocco for a second national tour this spring. He was joined by rapper and gaming culture innovator Richie Branson, for a cross-country tour that brought the duo's unique blend of hip-hop and video game culture to 12 cities. Through a partnership with the American Cultural Association and the American Language Centers, the tour was able to engage students and adults through live shows, workshops, and creative sessions focused on hip-hop fundamentals and game design for beginners. Together, the artists are using music and gaming as vehicles for storytelling, creative expression, and cross-cultural connection. Contact Jeff Moses at management@megaran.com for more information.

Five-time Emmy-winning composer Jeff Beal brought a newly imagined score for Fritz Lang's landmark 1927 silent film *Metropolis* to the stage at the Karlín Musical Theatre in Prague this past April. Conducting the Czech National Symphony Orchestra in a live-to-picture performance, Beal wove electronic sound design into the orchestral presentation to create a fully immersive experience for the audience. The event served as a highlight of the 5th Edition of Composers Summit Prague, an international gathering of leading film, television, and video game music composers. Beal drew on the film's themes of wealth inequality, artificial intelligence, and humanity's relationship with technology to connect Lang's vision to the modern age. For further details, contact Rebekah Alperin at ralperin@costacomm.com.

Orchestral Soundtracks, a San Diego-based community orchestra devoted to video game and anime music, teamed up with Scarlet Moon recently to present their free 2026 Spring Concert at Canyon Crest Academy. Founded in 2023 by volunteer musicians from across San Diego County, the group offered free admission on a first-come, first-served basis. The program featured arrangements drawn from popular titles and series including *Xenoblade Chronicles*, *Genshin Impact*, *Frieren*, *Arcane* and *Beastars*, among others. San Diego game music labels Scarlet Moon Records and Streaming Arrow Records also participated in the event. The orchestra was created by musicians with a shared passion for soundtrack music and a desire to keep performing together after college. Contact Jayson Napolitano at jayson@scarletmoonpromotions.com for further details.

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.

OUT TAKE



Högni Egilsson

Composer

Website: hogni.net
Most recent: *Apex*

Högni Egilsson's career is vast. It has included playing in bands (like indie rock act Hjaltalín and electronic group GusGus), composing concerts (his *Symphony No. 1* was premiered by the Icelandic Symphony Orchestra), songwriting solo (including the Nordic Music Prize-nominated album *Two Trains*), and scoring a growing body of television and films. To write the music for the recent Netflix thriller *Apex*, Egilsson spent two months on location in Australia's Blue Mountains. As soon as his family landed in Sydney, he said he was immediately inspired by the sounds of the country. "The moment I stepped out, I heard the sounds of birds and insects in the trees. The fauna is totally different from Europe and America. You start to imagine what the film's characters hear," he says. "These sounds of the forest and wild haunt you, and I wanted to orchestrate it and bring it into the symphonic language."

The resulting score balances two contrasting musical worlds; one of melodic themes for the human characters and animalistic chaos for the wilderness, which created an interplay that inspired Egilsson. "I always thought going into the woods was a magical endeavor, and I used sounds and tones to bring out the gothic magic for the lead character when she first enters the forest. Then, when things start to unravel and the suspense starts building, the music takes on the character of the wilderness. I wanted to emphasize this dream-like quality, almost like Alice chasing the rabbit down a hole."

Egilsson's advice to aspiring composers is: "You can never underestimate the power of study and curiosity and the real result that gives you. If you love music and are fascinated by it and you hear something and try to understand what it is, it will always remain a mystery and result in creative output." And he adds that the quality of writing is any artist's biggest asset. "I don't think the answer is getting to know anybody specific, or going to a panel of composers—not to talk badly about that," he says. "But I really think the music you make is your passport in your career."

▶ **LEENA PUNKS TEAMS UP FOR RETRO-TINGED SINGLE "HOLD ON ME"**

Leena Punks joins forces with REYUS and Lauren L'Aimant on "Hold On Me," a cinematic progressive house track infused with '80s-inspired synthwave textures. Released via Interstellar Recordings, the collaboration blends euphoric production with a striking vocal performance, as the rising London-based artist continues to build momentum with support from major electronic tastemakers.



▲ **LA ZORRA ZAPATA REIMAGINES A CLASSIC WITH "PALOMA"**

Peruvian artist La Zorra Zapata unveils "Paloma," a haunting reinterpretation of the classic "Cucurucucú Paloma," marking the first release from her upcoming covers album. Now based in Mexico City, she reshapes the beloved song into an atmospheric, introspective piece, reflecting her personal journey across cultures and her evolving connection to Latin American musical traditions.



◀ **ZHU RETURNS TO HIS ROOTS WITH CINEMATIC NEW ALBUM BLACK MIDAS**

ZHU unveils *BLACK MIDAS*, a 14-track return to his club-focused origins, shaped by a year spent rebuilding and creating on the road after the Southern California wildfires. Blending deep house and melodic techno, the album features collaborations with Joyia, HNTR, and others, alongside his evolving BLACKLIZT concept and immersive global live performances.



◀ **GLOBAL POP ARTIST PARIS WYA DEBUTS NEW EP MANNEQUIN**

Globally raised pop artist Paris WYA has released her new EP *MANNEQUIN*, a trilingual, emotionally charged project exploring identity, pressure, and self-reclamation. Created with Adrian Cota and Morgan Taylor Reid, the EP reflects her upbringing across Shanghai, Paris, and New York, blending ethereal pop production with diaristic songwriting as she steps into a new creative chapter.

Tidbits From Our Tattered Past

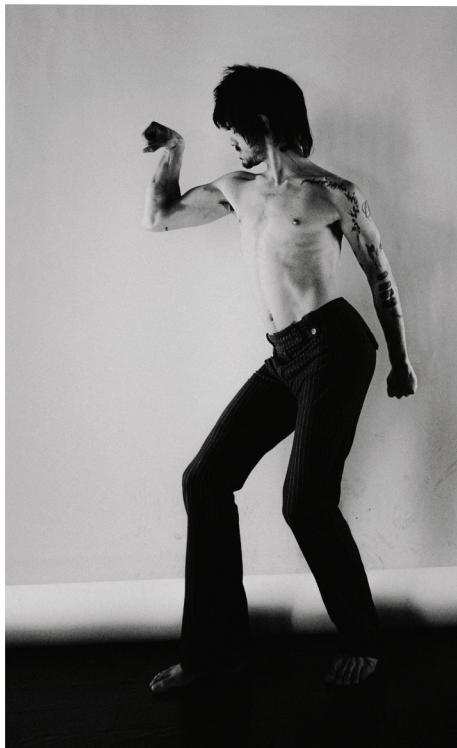


▲ THUNDERCAT RETURNS WITH DISTRACTED

Six years after his last LP, Thundercat has released *Distracted* via Brainfeeder. Blending humor with introspection, the album explores modern distraction and connection, with contributions from A\$AP Rocky, WILLOW, and Tame Impala, alongside a previously unreleased collaboration with Mac Miller.

▶ KOKO LOVE RECLAIMS HIS NARRATIVE WITH THE COST OF FREEDOM

Montreal-born artist Koko Love reemerges with *The Cost of Freedom*, a debut album shaped by reinvention and intention. After shedding his former moniker and keeping the project off streaming for a year, he built momentum through live shows and word of mouth. Now arriving widely, the album reflects his commitment to authenticity, connection, and redefining the path to alternative success.



◀ SOMBR BUILDS MOMENTUM WITH NEW SINGLE AND ARENA TOUR

Fresh off a breakout Coachella debut, SOMBR shares his new single "Potential" alongside a cinematic video and announces a 39-date North American arena tour. The self-written track follows a string of chart successes, as the rising artist continues to blend indie rock and pop while expanding his global reach after a landmark year of performances and accolades.



1984 - The Three O'Clock - #8

1984 saw L.A.'s Three O'Clock on *MC*'s cover—and the band had plenty to say. Part of the budding Paisley Underground scene, the four-piece were proud '60s revivalists who refused to be put in a box. Drummer Danny Benair said it best: "Sixties songwriting has been dead for a while, and we're trying to bring it back, simply because that's what we like. Simplicity is great." Guitarist Louis Gutierrez was even more fired up, delivering what may be the most quotable exit line in *MC* history: "We're going to the top and nobody's gonna stop us—we have so much confidence it's pathetic!"



2000 - Limp Bizkit - #16

In 2000, rap-rock juggernauts Limp Bizkit graced the cover of *MC*—and the interview did not disappoint. Fresh off *Significant Other* selling six million copies, the Jacksonville five-piece were unapologetic about who they were and where they were headed. Drummer John Otto captured the band's ethos perfectly: "I think [our style] is defining a music generation." Frontman Fred Durst, meanwhile, was unbothered by the Napster controversy swirling around the industry—while Metallica sued, he shrugged: "We don't find a problem in Napster anyway. They're causing a lot of awareness for our band."

Limited back issues available to order at musicconnection.com

THE HUMAN

LEAGUE

***STILL FEELING
FASCINATED***

By Brett Callwood



U E



Since their formation in 1977, British synth-pop/new-wave outfit The Human League has been one of the more forward-facing, ingenuitive, and imaginative bands of its type. More than just a nostalgia-based pop act, The Human League has always offered listeners a glimpse into the future—both thematically and artistically.

Simultaneously, the group has, during its lifespan, been a hit machine, and they've never shied away from that. Rather than do that awkward thing of not playing the singles and only performing songs from whatever the latest release happens to be, The Human League happily embrace their previous successes while focusing on putting on a killer show. Combine those things, an effective balance of the past, present, and future, and The Human League of 2026 is a potent beast.

Again, it's always been that way. For the '79 album *Reproduction* and then *Travelogue* the following year, the lineup consisted of Philip Oakey, Martyn Ware, and Ian Craig Marsh, plus visuals man Philip Adrian Wright. By '81's classic *Dare*, the lineup had changed almost entirely. Oakey and Wright remained, while Jo Callis (The Rezillos), among others, came in to help Oakey fill the synth-shaped holes. Key to the new Human League was the addition of singers Susan Ann Sulley and Joanne Catherall, both of whom Oakey discovered dancing in a Sheffield, U.K. nightclub. Oakey, Sulley, and Catherall are, to this day, the voices and faces of The Human League.

On June 4, The Human League will play at the Hollywood Bowl as part of their Generations tour. Also performing are Soft Cell and Alison Moyet, making for a monstrously stacked bill.

"We'll be doing what we do, really," says Oakey. "I think for quite a long time now, we have been ambassadors from a glamorous past. And that's what we do. We march out, we don't have any tricks. We don't have any cars or glass spiders or anything. We go out and we do our best to sing the songs in tune and not collapse while we're on stage at our great age."

"We just got to put on a show," agrees Sulley. "That's what we do, and I'm sure it's going to be great. We've played at the Hollywood Bowl a few times before, and it's such an iconic venue and a great venue. When you're on the stage, if you turn around, you see the sign, and it's like, wow, you know, I still can't believe that. The 17-year-old girl from Sheffield is still playing in places like this, so that's always a bit of a surprise. But, yeah, we're just putting on a good show."

Oakey and Sulley are big fans of Marc Almond's Soft Cell, and Alison Moyet. Both, in fact, appear as excited about the lineup as the fans are.

"We have hit so lucky this time," Oakey says. "I mean, I like a lot of the bands from our era. We play all the time and we see them, but both of those have got a really special place in our heart, and we are very, very lucky to be traveling around, working on the same stage with them. I love them both."

"You know what? In all these years, I have never, ever met Alison, or if I have, I don't really remember," adds Sulley. "But her voice is fantastic. We're all slightly nervous when it was put to us, because we thought, 'Oh God, we can't sing like Alison can sing. We're going to be awful.' But I know Marc really well. I've known Marc for a very, very long time. A fabulous bloke. So yeah, it's gonna be great."

The Generations tour starts in San Diego on June 2 and ends a month later in Ohio. Naturally, the historic Hollywood Bowl show will be a highlight.

"We have we played it a couple of times before," says Oakey. "It's big news to us. I'm afraid

I'm a bit of a fan of Los Angeles. I've just come back from Los Angeles actually—my girlfriend's sister lives there. I mean, it sounds a bit daft as a dour, miserable northerner from England, but Los Angeles suits me. If anyone would let me, I'd go and live there. The ties that bind—I'm like Gulliver in Lilliput, with a load of guys tying me down with little cotton strings."

Sulley and Oakey agree that it's important to put a setlist together that pleases their fans, especially on the sort of '80s package tour that Generations is. The Human League being the band that it is though, they'll always find ways to keep things fresh. But making their fans happy is a priority.

"I think we're only on for about an hour and 10 minutes or something, so it's predominantly just going to be all the songs that everyone's expecting and that everyone knows," Sulley says. "We don't have time to put a lot of the not-so-well-known songs, and we'd be daft doing that, especially on a bill with Alison and Soft Cell. We don't want to go out there and be one of those groups that plays weird stuff that no one wants to hear. You will be getting what you expect. There'll be 'Fascination' and 'Love Action' and 'Don't You Want Me,' obviously. So yeah, I don't think we'll let you down from a song point of view."

"Things get swapped in and out," adds Oakey. "To be honest, we sort of lean towards the hits.

We try to give the people what they want, and then we slot the other ones in, the ones we like."

That means you're less likely to hear songs from 2011's *Credo* (still the most recent album) or even 2001's *Secrets*, despite that both of those are very strong collections of songs. It just happens to be the case that neither boasts a monster single.

"I think that the great debate with us was whether we were an innovative band or whether we were a synth band, because when we started, we were both," Oakey says. "We still tend a lot towards the synths I still buy. I'm afraid I still spend way too



much money on synths. So we do go in that direction."

"You have to come to see a show of just ours," adds Sulley. "When you play festivals, or a bill like this, you have to remember what the audience is coming to see. There might be people that are literally just coming to see Alison, or just coming to see Marc, and so we're like an afterthought, and it's like when you do a festival, you never know who's going to come and see you. You don't know, they might have come to see you, but they've come really to see somebody else. So you have to play your best bits, or you'd be a bit gassed if you didn't."

Philip Oakey is a wonderful human being to have a conversation with, even when it's simply a phone convo (as necessity dictated for this interview). Sharp, warm, intelligent, and open, Oakey proved to be good company. Exactly the same can be said for Sulley, who regularly describes herself as "a girl from Sheffield." No overblown ego, no air or graces, talking to Sulley felt very natural. Lest we forget, an entire generation of female pop singers were influenced by Sulley as well as Catherall. Importantly, the trio still love performing together.

"Really, it's our way of life," Oakey says. "We've been adapted into that way of life. Of course, none of us were musicians at all. We were all very amateurish right from the start, and it was quite a challenge. You know, I'm quite a shy guy myself, and we desperately wanted to be part of pop music, which I think maybe looks pretty naive now, but I think we used to look at the TV and we'd go, 'Oh, if only I could be a little bit like Bryan Ferry, or a little bit like, Brian Connolly (I



love The Sweet). Marc Bolan has got a very big place in my heart, and that's what we wanted to do. And by sort of persisting and rehearsing a lot and really trying we get, we got a little bit near it."

"I don't like staying up late when I'm at home," adds Sulley. "I'm tucked up in bed by 9 p.m. most nights, but I get up at six to go to the gym. But we just love playing live. We spend maybe half the year not working out of choice, which we can do. And then this summer is absolutely mad, full-on. We've got shows in England and Ireland, and we're going to South Africa in a couple of weeks, and then five and a half weeks in the States. Then we come home, and we've got about one day off at home, and then we start work again. We just love playing live. It's the immediacy, isn't it? When you put out albums or music for people to stream, you don't get the immediacy of actually seeing someone looking at you and

going, 'Oh God.' You can tell how much they love it. When we the tour just after COVID, which was possibly the hardest tour we've ever had to do just because of the protocols, etc. that everyone had to go through, but the I cried every single night on that tour because the joy on people's faces, and it wasn't just about seeing us, it was getting out of the house and doing something social and being able to sing and dance around and stuff."

The current touring lineup of The Human League is rounded out with David Beevers, Rob Barton, Ben Smith, and Nick Banks.

"Robert, our drummer, has been with us for ages and ages," Oakey says. "He's just a very dedicated, terrific drummer, and one of the few drummers who can play against a click track as a sort of sequence beat and be as good. He's the perfect drummer for us. Ben, our keyboard player, is an incredibly talented guy from Manchester. He's got, like, two music degrees. He lives music. Our guitarist [Banks] now lives in Portugal, which makes life interesting trying to get him anywhere. But again, a young guy who's just got music flooding through him. It's the way that he presents himself somehow. It's all he thinks about. He plays loads and loads of instruments. He started as a trumpet player, I think, but now covers keyboards and guitars with us, and he's brilliant. Musicians are better than they were. The new generation of musicians, all they want to do is a good job, and they work so hard at it. They're all nice guys, by the way. Getting on the bus with them, they're easy to be with."

As mentioned, 2011's *Credo* remains the most



recent Human League album, and that's now 15 years old. It made sense, therefore, to ask the pair about the possibility of new music.

"I never stop," says Oakey. "I've got a computer full of half-baked ideas. The biggest problem is production. I have never been a producer. I just cannot. I can't even balance tracks out, you know? And it gets harder and harder to find producers, because the system is different, because the money doesn't flow in the same way from recordings. Producers now want to be writers as well. We worry a little bit about our ideas getting radically changed. Many producers now want to take away your top lines, and come back with something totally different. And we would like to hear a finished version of what we tried to do. It's all up in the air. There will be a 10th album, somehow. We'll get A.I. to produce it."

"We have a big studio in Sheffield, and Philip's got a home studio," adds Sulley. "And I know he writes, he does stuff all the time, but I think he's sort of doing it for himself and no one else to listen to at the moment. I think that's fair enough. I know he still loves going on stage, and I think when Philip feels like it's time to put something out there, he'll indicate to Joanne and I that that's what he's thinking. And we'll be happy, but we love what we do. We can keep doing what we do now. And if Philip doesn't want to write, then that's up for him."

Whether he wants to write or not, Oakey does concede that the model for releasing albums and, God forbid, making some money from new music, has completely changed, certainly since their heyday.

"I think you have to take on a completely different model the music industry turned on its head sometime between about the end of the '90s and the middle of the 2000s," he says. "Our income came from people buying solid things in shops, and now your income comes from playing live. It's got to be said though, that if, when we do a new album, we get a chance to play more places, it broadens your reach. Really, you're doing it because you want to do it nowadays."

The Human League certainly wants to do it. Their drive to keep performing is tangible when

speaking with Oakey and Sulley. But you just get the sense that Oakey needs to keep the creative furies burning.

"We've been going through a few things with the guys in the group lately," he says.

"Just seeing where they go. I enjoy the initial bits a lot, but then it comes to the time when you've got to write the top line and the lyrics, that gets a little bit tougher. I come up with an idea, and I think I've got two rhymes, but I need four rhymes. I get out the rhyming dictionary, and I go, 'Oh no, I've looked at this this bit before,' so that's difficult. You don't want to be doing the same things again. I think it would be a bit sickly for a 70-year-old to be writing love songs, so that cuts out a wedge of the sort of things that you do. But it goes on."

When it comes to gear, Sulley says that she's happy to use whichever microphone she's given. For Oakey meanwhile, "reliable" is the buzzword.

"It's not happened for quite a long time, but at one stage we had a very complicated setup between computers and MIDI," Oakey says.

"We used to sometimes go out in front of 5,000 people, and things didn't work, and that was no good. So we have the most reliable workstation, with maybe a few quirky little keytars and things like that. I mean, at home, I'm still buying a lot of Eurorack stuff. I'm amazed, as digital has crept into Eurorack. The idea at first was sort of an analog revival. But now, you can tell it what chords and keys you want. It's exactly the reason that I got synths in the first place, which was sequences and to have the stuff whizzing round and some crazy stuff happening, but then suddenly something comes and stamps on it and makes it in tune, and that's where I am now. So just loads and loads of Eurorack stuff, I suppose. I got the Melbourne, not the NINA—the synth with recordable knobs. NINA was the first one that Melbourne did, and I got the second one that didn't have a keyboard. I always thought that was a place that synths should go. If you get a patch, you want the knobs and sliders to be exactly where they were, so you can do a little bit of tweaking."

For now, we'll have to content ourselves with enjoying that tweaking on a stage, rather than in a studio while recording new songs. Despite the fact that, as he mentioned, Oakey is now 70, he and the band still enjoy the process of touring.

"I think we largely sit there with our mouths open, watching the landscape go by," Oakey

says. "Joanne and Susan aren't very fond of films, and I don't think we ever really play records. So the guys tend to go upstairs, and I tend to sit downstairs with Joanne and Susan reading, doing more reading than I used to. Obviously, I'm a little bit science fiction-y. I've been catching up on stuff. I'd never read *The Man Who Fell to Earth*, and I just did it. Also, *Roadside Picnic* [by Arkady and Boris Strugatsky]. I always wanted to read that, and I read recently. I'm just kind of trying to cram it in some lyrics at the moment."

Sulley, meanwhile, just keeps pinching herself, unable to believe the life that she's been afforded. She might be a "girl from Sheffield," as she keeps telling us and herself, but she's being humble. The style, charisma and, yes, the voices that Sulley and Catherall gave to The Human League, in sync with Oakey's, created magic.

Sulley remains remarkably humble.

"I always feel like that, because it was never on my agenda to be in music as I grew up," she says. "It was never what I expected to do. The first time I came to New York, we had a late-night flight. I remember I was asleep, laid in a big, fancy limousine, and our manager woke me up, and I saw the skyline, the one that you see every New York film. The Twin Towers were obviously there then, and I cried my eyes out. I cry a lot, but I cried because it was like, 'I can't believe that I'm that girl from Sheffield that is actually even here, let alone being able to do the job that I'm doing.' Whatever you do in life, if you get complacent about it, then it doesn't bring you joy. And I think that I work in an industry where it can be very joyless. Sometimes it doesn't. But then driving and seeing Sydney Harbor Bridge, and getting to Los Angeles and getting off a plane and thinking, 'I'm in L.A.'—all those things, they still excite me after all these years."

Eventually, The Human League will come to an end. We hope that doesn't happen for a long time, but eventually it will. We asked Oakey and Sulley how they want their band to be remembered.

"I think the continuity of it more than anything," Oakey says. "Really, it shouldn't have lasted, and we've been through such hard times. I'm really proud that the three of us have managed to continue the whole the whole thing."

"The songs are what have kept us here after all this time," adds Sulley. "If it wasn't for the songs, then we'd be nowhere. But what am I proud of the most? I think the fact that we've managed to stay together for all these years, which I think in the world of pop music, is highly unusual. We've not killed each other, or anything like that. We're all pretty normal, levelheaded people that just sort of coast along with our lives and stuff, and I hope that along the way, we've brought smiles to people's faces. That's all I really ever wanted to do from joining this group, was to make people happy."

Job done!

thehumanleague.co.uk

SINGERS SOUND OFF 2026

By Eric Harabadian



Welcome to *Music Connection's* annual artist roundtable where we shine the spotlight on five diverse vocalists from a host of musical genres. We always try to bring the best of emerging talent as well as name performers. And this year is no exception, with Gulf Coast Records blues-rock singer-songwriter Kelli Baker, Oklahoma-based indie country star Krislyn Arthurs, modern roots-based soul stirrer Lamont Landers, Femme Fatale and former Vixen frontwoman Lorraine Lewis, and Rock and Roll Hall of Famer and singer-songwriter/keyboardist for perennial hit makers The Rascals, Felix Cavaliere.

Kelli Baker

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Kelli Baker is a Phoenix-born blues-rocker that has recently signed with award-winning artist Mike Zito's Gulf Coast Records. The now New York-based Baker has toiled in the trenches for many years. But she is steadily earning much deserved attention and respect from modern blues royalty such as Christone "Kingfish" Ingram and Samantha Fish, having recently toured with both. Baker's accolades also include winning first place in Nashville's "Blues Revival 615," winning the Long Island/Brooklyn/Queens division of the international Blues Challenge and headlining major festivals such as Women of the Blues Fest in McIntosh, MN and Paxico Blues Fest in Paxico, KS. Baker's debut EP for Gulf Coast Records is called *Granite*.

Early Influences and Career Beginnings

"I went to a Christian high school, and we had a big choir and choral group. That was a big influence on me that you'll find in my writing too. A lot of those references can be so deep and interpreted in different ways. And then the grunge scene came in, and by the time I was out of high school I was with a hard rock band. After that I did like a singer-songwriter thing and then I had a really bad experience at an open mic and bombed. I was playing guitar for the first time. I was teaching myself guitar and it went so awfully that I swore I'd never play in public again. And I didn't for 10 years."

Taking Care of Your Voice

"I was fortunate enough to find this great vocal coach whose name is Greg Drew. He has been instrumental in the protection of my voice. And he specifically deals with artists that have these big voices. He has been phenomenal. There is a lot of daily work that I have to do, and then there's some warm-ups that I have to do, and then I have to cool down every time after a show too. That's how I'm able to do show after show after show. I try drinking enough water too."

Specific Vocal Tips

"I work through a bunch of different intervals. It's not dissimilar from, like if you're listening to jazz music and how they go into these weird spaces. I move my voice around in those weird spaces that are not traditional movements, but there's a physical aspect to it. I focus on really opening my throat up, being cautious of how



I'm enunciating and how I'm saying certain vowel sounds and consonants. All that matters into the strain you're putting on your vocal cords."

Being a Modern Blues Artist

"You know, what's so interesting is that blues is such a universal language. Like when I go to some of these jams, everyone is playing blues there. It's a language that a lot of musicians speak. There's just something about it. I'm moved by all different genres of music. But I have to say a live blues show just really does something to you. It's very impactful."

Being True to Your Career Path

"I spent a lot of time trying to figure out who I was. I took that open mic experience where I bombed, and there was a whole lot of things I wanted to do with my life before I got back into music. I was running restaurants and clubs, and I was good at it. But I never felt purposeful. And it wasn't until I did what I think I was supposed to that everything clicked. And I think it's never too late to be who you are. I was 25 years old, and I thought that I had aged out. I was a young mother, and I thought I missed my shot. But I took baby steps. Nobody has to jump off a cliff immediately. But it's interesting that my daughter saw that transition in me to get back to playing music. She saw me do that a little later in the game but, even against the odds, it's always possible."

Krislyn Arthurs

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Krislyn Arthurs is a proud independent country singer-songwriter from Medford, OK. In over a decade of performing she's played just about every honky tonk, watering hole and music festival throughout the Great Plains Region of the United States. Her latest album is called *Honky Tonk PhD* and features songs about

crooked politicians, dirty preachers, cheating beauty queens and psycho girlfriends. As her press material states: "Combined it all sounds like a Quentin Tarantino film. But if you ask Krislyn, she will tell you it's 90 percent autobiographical. The other 10 percent? Well, some of those are the 'what could have beens' had a wiser head not prevailed."

First Public Performance

"I used to do a bit of singing at school. I had severe stage fright, so I never actually did a lot of solo things until after I had graduated. I taught myself to play guitar when I was 19. I was a senior in high school. I actually didn't start writing my own music until I was probably 20 or 21. Then I played my first gig not too long after that. My first actual paid professional gig was when I was 21 years old about 10 years ago. It was at a place called The Bump in Pond Creek, OK."

The Songwriting Process

"I don't have any kind of formula. Everybody does it a little bit different. But I feel like if I'm having a moment in my life where I feel like I might need to say something, but I don't have the courage to say it, I sit down and I kind of piddle around with my guitar. I like to find maybe a chorus I like or the melody first. A lot of times I start to build my chorus and then build my verses around my chorus. The last few songs I've written I've started from the very first verse and then work my way down. So, my process is kind of chaotic, it's never really the same. Sometimes I have to move things around if I start to feel like they might fit better at the first verse, bridge or things like that. So, I don't have a lot of structure when I write. It kind of works like my brain; it's a little chaotic in there."

Taking Care of Your Voice

"My number one thing is to try and get a seasonal steroid shot. I have really, really bad allergies and, being in Oklahoma, it's always allergy season. In 2020 I got vocal nodules so that taught me how important my vocal health

was. I was on 12-week vocal rest and thought my career was over. So, I really like to do hot tea with peppermint. I do a little bit of Throat Coat, but I really prefer the peppermint or eucalyptus. I feel like it just soothes the vocal cords a little bit more. And then I also have a little saline nebulizer that I use. I probably don't do vocal warm-ups as often as I should, but I just try to really focus on keeping my voice healthy before shows and am aware of recovery after a show too."

Memorable Stage Experience

"There have been many, but I remember a time when we were ten hours from home doing a show. I looked out in the crowd and there were people singing our songs. And there were a lot of people that hadn't had the opportunity to see us live before. But they had learned the music before the show and knew every word. And it just brought tears to my eyes to see how my music had resonated with people. And these were young people too. I felt like I was becoming a role model for these younger people."

Best advice You've Gotten

"You can't control what happens in the music industry. You've gotta stop stressing about it and you've gotta learn to roll with the punches. And once I stopped trying to control all my environment and the situations that are happening around me the easier, I felt like each show would go. Also, don't ever get too big for your britches. Always remember where you came from and stay humble."

Lamont Landers

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Lamont Landers is a southern gentleman from Decatur, AL who is young but possesses the spirit of classic and vintage funk and soul every time he opens his mouth. He was raised on Southern rock staples like the Allman



Brothers Band, Lynyrd Skynyrd, and Stevie Ray Vaughan, with a heavy helping of Al Green, Bill Withers, Marvin Gaye, and Ray Charles served on his plate as well. Landers gained nearly instant notoriety with appearances on *America's Got Talent* and *Showtime at the Apollo*. But a pivotal moment happened when Ahmir "Questlove" Thompson of The Roots reposted Landers' online version of The Spinners' "Rubber Band Man." It caught the ear of GRAMMY award-winning producer Dave Cobb who, appreciating Landers' undeniable vocal phrasing and talent, offered him the opportunity to record for his Republic Records imprint, Lucille. Several more viral videos and public appearances led to his current full-length debut for Lucille entitled *Introducing... Lamont Landers* which is out now.

First Public Performance

"I was probably 19 years old, and I was playing guitar at my buddy Christian's house. And this guy named Tyler Smith was one of my friend's older brothers. He was six years older than me and liked the way I sounded. He asked me if I wanted to come with him and play at this Irish bar called O'Dailiey's Pub in Mobile, AL. I was underage and played for 50 bucks and some beer. Being underage I thought that was the coolest thing in the world."

Taking Care of Your Voice

"Well, I'm not very kind to it. I'm sitting here

and I've got this vape and I'm vaping. I know I need to quit this shit. I was a cigarette smoker for a long time and I quit that. You get on these vapes and I'm just trying to satiate those cravings without damaging my voice. But I have this thing when I'm on the road called a vocal mist. It's like a little humidifier that you fill with saline water for your vocal folds. It helps. I'm trying to figure it out, man. There are some months where it's super strong and some months where I'm like, I don't have it anymore. It's a crap shoot trying to figure out what works and what doesn't. You know, it's weird. So many people consider me a singer, and I suppose I am, and that's how I make my living. But I've always just considered myself a musician. So, I kind of roll my eyes a bit when I see singers doing the warm-ups and eccentric things that a lot of singers tend to do. But maybe I should do it. I don't know. But, yeah, I'm figuring it out. Sleep is key. I try to get as much sleep as I can. I have a four-year-old daughter so sometimes that works and sometimes it doesn't. But I am drinking more water than I've ever drunk in my life so that helps."

Constructing a Song

"A lot of people write different ways. Sometimes I'll have lyrics and I'll try to put melody and chorus to the lyrics and the songs that I end up liking the best are always the ones where I have the melodies first and it's

just a bunch of nonsense. I'm just singing syllables, and the chords are there and then I come up with the lyrics after the fact. That's always easiest for me, finding a feeling first and then filling in the gaps with words versus having the lyrics and trying to formulate something around it."

Best Advice You've Given

"I tell everybody just don't quit. If you really believe you've got it and this is what you want to do for the rest of your life, don't quit. Otherwise, it's like feast or famine a lot of times with this stuff. You gotta be comfortable being uncomfortable. And there might be times when you have nothing to your name, and there might be times where you have everything going on in the world. But the point is, regardless of what is going on, you have to just keep on plugging away. Because the only way you lose is if you quit. If you don't quit, you never lose. So, trust yourself and just keep going."

Lorraine Lewis

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Lorraine Lewis is a force of nature. She exudes positive energy and tries to infuse that into everything she does. She originally cut

her teeth fronting Sunset Strip rockers like Femme Fatale and, later, Vixen. But she has also reinvented herself in so many other ways as, not only a lead singer, but a podcaster, television producer, and a TV and film casting director. It's that sense of adventure, diversity and commitment to excellence that keeps her fresh and in demand for all aspects of audio and visual entertainment. Her latest single on Cleopatra Records is called "Living Like There's No Tomorrow."

Early Career Beginnings

"I'm originally from Albuquerque, NM, and before I moved to L.A. to get the ever-elusive record deal, I was in a Top 40 band. My first band was called West Wind, and I was 17 years old singing Linda Ronstadt covers. Then I was in a band called Babe Ruthless and we did all the Top 40 hits from Toni Basil to Missing Persons. We started doing Van Halen and then Van Halen came to town. I saw David Lee Roth on stage with Van Halen and I wanted to be David Lee Roth."

On Stage Highs and Lows with Femme Fatale and Vixen

"One of the highlights with Femme Fatale was getting a record deal with MCA Records and doing a big showcase gig for the fans at the Roxy Theatre. And then we went out on tour with Cheap Trick. When I was with Vixen, we played the Wacken Festival in Germany for 65,000 people and I crowd surfed in 2023 making the front page of the German newspaper. I was fearless and not afraid to be belly to belly with people. Now I've definitely had some wardrobe malfunctions in the past. When we were on the Monsters of Rock Cruise my top kind of flipped off and I was exposed. But luckily I was wearing pasties over my boobs just in case. But, yeah, that definitely happened!"

Taking Care of Your Voice

"I work every day with vocal tapes by the late great vocal coach Ron Anderson. I sing every day to stay in shape. When I'm on tour I do my best to not speak during the day. That's something I learned from Robin Zander when we toured with Cheap Trick. I figured if he could keep his mouth shut during the day then so can I. But as lead singers we're expected to do PR and press interviews. And that can really, really wear you out vocally. When I'm in the studio I drink Throat Coat tea with honey, and I do my vocal warm-ups. I also try to stay happy because stress can really F with your voice as well. I also stay away from alcohol before shows and coffee too. And proper sleep can be hard on the road, but that's important."

Personal Mantra and Credo

"I'm here to entertain. I'm here to lighten people up and to lighten people's loads and to just have people feel good about looking at me. You can say whatever you want about me and you can have an opinion about me, but at the end of the day, you know I'm a lover of life and I don't talk bad about people. I have my feet on the ground, and I know who I am. I'm the same, but different than I was on stage in 1988. You're still gonna see me rocking and rolling and never stopping."

Felix Cavaliere

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"Groovin,'" "Good Lovin'," "How Can I Be Sure," "People Got To Be Free," and "A Beautiful Morning" are just some of the hits by Felix Cavaliere and The Rascals that defined the '60s. Cavaliere, along with Eddie Brigati, Gene Cornish, and Dino Danelli collectively created a cadre of songs that met the moment and have resonated for generations. As a member of The Rascals, Cavaliere has received well



deserved accolades from just about every prestigious pillar of society you can imagine, including The Rock & Roll Hall of Fame, Musicians Hall of Fame, GRAMMY Hall of Fame, Songwriters Hall of Fame, Vocal Group Hall of Fame, *Hit Parader* Hall of Fame, and Hammond Hall of Fame. Presently, Cavaliere is still performing and going strong single-handedly keeping The Rascals name alive in the wake of guitarist Gene Cornish's recent retirement.

First Performances and Career Beginnings

"I started when I was five years old on the piano. My mom wanted me to be a classical pianist so I would play these recitals. I started off really young, playing in front of people, and I kind of got used to it. In junior high I got into rock, and we'd play proms and parties. When I got to college, I started playing bars which

led to forming The Rascals where we played venues."

Some Career Highlights

"One of the first things we did was play *The Ed Sullivan Show*. That's where people first saw The Beatles, The Stones, and Elvis Presley. So that was like, wow we're here, you know! We actually played for Uncle Ed six times total on his show. So, after that we put out our second record "Good Lovin'" which was number one. There's no way you can plan that. So, when that happened, I remember going to the West Coast on the Sunset Strip to play the *Whiskey a Go Go*. We actually broke attendance records out there. Another highlight was when we went to Hawaii. We were kind of like The Beatles in Hawaii. We were very successful there. And when Martin Luther King passed, we did a phenomenal concert at Madison Square Garden in his remembrance. All the Atlantic Records stars were there like Sam and Dave and Aretha Franklin. Jimi Hendrix was in attendance and that's one of the last times I saw him."

Taking Care of Your Voice and Health

"I started studying yoga when it was popular in the '60s. It was very popular with George Harrison and all those guys, and they turned me on to it. It keeps your body, mind and soul healthy and that makes it easier to sing. Polluting your body with drugs, alcohol and bad food just makes it more difficult to use your instrument."

The Rascals on Broadway

"In 2013 The Rascals did a Broadway show that was produced by Steven Van Zandt. This was a whole different thing where I had to sing 28 songs a night. I knew that many of the Broadway stars

can do this and I needed help from a vocal coach. I wanted to know how I could do that every night without getting hoarse. My coach listened to me and told me I did a lot of things right, but I didn't know why. I learned when a lot of people sing in a studio they take a big breath first. But she told me I didn't need all that air. She told me just to take a sip of air and count to 10. It's all about smaller breaths when you sing. That was fascinating to me."

Transitioning From Piano to Organ

"I was about 15 years old, and I got invited to this club in a black neighborhood. And I saw this organ trio, and it blew my mind. This guy was playing bass with his feet, he's playing rhythm with his left hand, he's playing lead with his right and he's singing. I said, man, I gotta learn that thing! It was magic, you know, and it just captured me."

SingFit Merges Music with Technology to Improve the Lives of People Facing Cognitive Challenges

Music is powerful. It brings us together and offers hope when all seems lost. Many credit a song with saving their lives. Though much of the mind's inner workings remain a mystery, the link between music and cognitive health is undeniable. Siblings Andy Tubman and Rachel Francine have long been aware of this mystical bond.

Their unconventional father, Lou Tubman, adored opera. Serving in the armed forces during the '60s, he would sneak off base for operatic singing lessons. He also spent time as a live prompter, assisting performers with cues and lyrics mid-show while hidden away onstage. He similarly possessed a love for technology. Francine refers to him as a "crazy inventor" before casually mentioning that he once owned a beanbag factory. Instead of going to the beach every year, he would drag the family to CES, the prominent tech convention. "He was never 100 percent wrong about something," his daughter insists, "no matter how absurd the idea."

Their dad's influence manifested in numerous ways. As teenagers, the brother and sister earned money running Philadelphia's first karaoke sessions. That set the stage for Francine to enter the high-tech industry, where she helped roll out numerous Web 1.0 companies. Andy, on the other hand, inherited his father's passion for music and played in high school bands. While in college, one of his bandmates was in a car wreck and fell into a coma. He dutifully played Elvis songs by the friend's bedside night after night, hoping it would help. The patient awoke months later mouthing the words to the King of Rock and Roll's "I Miss You." While visiting his buddy in physical rehab, someone suggested that Andy become a music therapist, an occupation he decided to pursue.

One day, Andy called Rachel with a revelation. Did she remember their father's concept of using technology to assist singers? He'd learned there was hard evidence behind music therapy helping to restore speech after a traumatic brain injury. These interrelated notions made their mission obvious, and they joined forces to create Music Health Technologies.

The venture's flagship product became SingFit, an app that brings the joy and benefits of singing to individuals facing various forms of cognitive decline such as dementia and Alzheimer's. First introduced to the public 12



Rachel Francine

years ago, SingFit guides sufferers and their caregivers through a rotating collection of songs, prompting them line-by-line for a stress-free experience. Trivia, movement, and more assist in stimulating the body and soul.

There are three versions of SingFit tailored to different needs. SingFit PRIME is designed for activity directors working within group settings like

long-term care facilities. SingFit STUDIO Pro has been built to meet the requirements of speech language pathologists and occupational therapists. SingFit STUDIO Caregiver, their newest, is for one-on-one scenarios, a prime example being childcaring for an ailing parent.

The latter situation is something with which SingFit's creators have first-hand experience. Their mother, Sandy, struggled with dementia beginning around the time SingFit came into development. As such, she became one of the app's first product testers. Caring for her helped the duo realize the critical need for assistance in the dementia space. "I think there's been four dementia drugs approved by the FDA over the last 30 years," says Francine. "And there have been hundreds for cancer."

Still, research continues to support the notion that music is medicine. SingFit has been proven to significantly elevate people's moods, and their website references a gaggle of peer-reviewed research papers to rebuff naysayers. Francine

points out that simply listening to music can have a positive impact. Yet because singing is active, its benefits are greater. "No matter what you sing, you're getting a full brain workout," she says. "You're getting a respiratory workout, and a neurochemical alignment."

SingFit uses songs people 65 and up would most likely want to hear. Etta James and Frank Sinatra are two representative artists on tap. One imagines that future iterations could be filled with hip-hop and metal instead of "At Last" and "New York, New York." Francine personally plays a role in dreaming up the themes for the playlist bundles they release quarterly. "We've done two or three VH1 and MTV playlists that kind of hurt my heart," she says with a sigh.

It bears mentioning that SingFit is not music therapy, even though music therapists helped to build it. SingFit offers group activities directors one hour-and-a-half training session on how to implement their software. Music therapists must undergo rigorous instruction from an AMTA-approved program, complete a supervised internship, and earn board certification. Regardless, the shared objective between SingFit and licensed music therapists means Francine wants to forge more relationships with professionals in the field.

Expect future versions to make greater use of A.I. and expand the number of conditions it treats. The CEO also aims to work closer with musicians and singers, believing they would derive immense satisfaction from knowing they're having a positive impact. "Think about a musician or songwriter using their music to increase health, reduce depression, all these things," says Francine, marveling at the unique relationship between music creators and their listeners. "That's a special connection."

singfit.com

Marc Almond, Soft Cell, and Danceteria

At the start of June, just before summer officially kicks in, Marc Almond's Soft Cell will be performing at the Hollywood Bowl with this month's cover stars The Human League, plus Alison Moyet. The last time this writer caught Soft Cell, they were playing the Kia Forum with Simple Minds. In the months since, the world lost David Ball (the other half of Soft Cell) when he died in his sleep in October at the far-too-young age of 66.

Naturally, Almond and the Soft Cell family are still grieving. The Hollywood Bowl show, the current tour overall, and forthcoming album *Danceteria* (Ball's last recorded output), do at least offer the group and its fans the chance to pay tribute, and to revel in the music that Ball part-created.

"I love playing in L.A., and California audiences have always been supportive to Soft Cell and to me," Almond says. "To play the Hollywood Bowl is a dream come true! I've always wished I could play there. It's a legendary venue."

The tour also offers Almond the chance to catch up with old friends. "The Human League were an inspiration to Soft Cell in the very early days," he says. "We were both part of a Northern Britain flourishing electronic music scene. Soft Cell was inspired by their minimal electronic sound and Philip Oakey's singing style. Both David Ball and I (being art students) loved their use of visuals in their shows, screens and projections. No one else was doing that then. It's wonderful to be touring with them all these years later, and it will be such an amazing unmissable evening. Alison Moyet is a fantastic singer and was also part of the U.K. electronic music scene. It's a great line up to be touring with."

It is an extraordinary bill discussed in greater depth in the cover feature. From Soft Cell's perspective, three bands means a shorter set time, but Almond intends to use that time wisely.

"We keep it to the most popular songs that will be familiar to a U.S. audience and will be immediate to those who aren't so familiar with us," he says. "We'll also nod towards our new album *Danceteria* which is out in September. A cover of Was Not Was' 'Out Come The Freaks' from the album is already available."

Almond and Ball met at Leeds Polytechnic in 1977 and formed Soft Cell the following year. That's 48 years of incredible music, starting with 1981's dark masterpiece *Non-Stop Erotic Cabaret*—the album that gave us Soft Cell's cover of Gloria Jones' "Tainted Love," as well as subversive gems like "Sex Dwarf" and "Seedy Films." As launchpads go, the album was sublime. Nearly five decades later, Almond still gets a kick out of getting up on stage.

"Each time performing live is a new experience whether it's a familiar or a new audience," he says. "It's direct contact with your



fans. On this tour, we get to perform to a lot of new people and that's a challenge too."

That said, this year has been undeniably difficult. "We're still coming to terms with the loss of David Ball," Almond says. "His role has been more of a studio role in the past few years. He performed only on occasions and usually just in the U.K. as he was not able to travel much. It's his music people hear on stage, as well as co-writing all the songs he prepared and programmed all the shows. Philip Larsen has been a part of Soft Cell for a while now onstage and in the studio, working as Dave's co-producer, mixer and keyboard player. He adds live parts to David's music. There will be no more future Soft Cell studio recordings after *Danceteria*. I wouldn't record as Soft Cell without David, but the music we've done, I will keep alive with shows and tour."

Ball is clearly irreplaceable. However, Philip Larsen has been a member of the Soft Cell family for a few years now, working alongside Ball. Larsen will be up on stage with Almond on this tour.

"He's been a big part of our previous album *Happiness Not Included* and the new album *Danceteria*," Almond says. "He's great to work with and adds great textures to the Soft Cell sound."

As Almond said, *Danceteria* will be Soft Cell's final album. Thankfully, he's delighted with the way it turned out.

"Dave worked on the initial back tracks and ideas at home in his studio then worked with Philip Larsen to develop the song and production and mixes," he says. "I wrote the lyrics, and then did my vocals separately with my vocals engineer and then worked with the backing singers on the arrangement. Dave only

heard the finished playback of *Danceteria* for the first time two days before he died. We had talked about how excited we were about this record and it gave him a boost. We had planned a big U.K. tour this year, but he was only able to perform in the U.K. due to his health restrictions. We knew this may be the last record due to his health but we'd said this before and we were able to make another. It made his death all the more hard to take in."

Thematically, the frontman says that the albums revisit the New York of 1982, where Soft Cell recorded *Non-Stop Erotic Cabaret*.

"The album *Danceteria* is a love letter to New York, to the America of those times, and the creativity we experienced and how it shaped us, bringing it all full circle," Almond says. "When we started back then, we played live on the West Coast and they welcomed us more than the East Coast. In those times, we felt both a spiritually American band as well as a British band. The album *Danceteria* is of course named after the early '80s night club, which was a hedonistic hub of music styles and performance like nowhere else. We launched our first album there."

Regarding gear, Almond admits that it's more Ball and Larsen's area. "We always preferred analogue sounds to digital," he adds. "We always liked to nod back to the lo-fi days of the early '80s when we went on stage with a Korg synthesiser and a revox tape machine and tried to keep some of that spirit."

Almond will spend the remainder of 2026 focusing on the release of *Danceteria*, and the forthcoming Generations tour. There might be some U.S. headline shows later in the year. "But most of all, I am so excited about the Hollywood Bowl," he says, "It will be quite something."

Pacific Electric

Setting A New Standard



Breathing new life into Los Angeles' historic Naud Warehouse, at the intersection of Mission Junction and Chinatown between the Los Angeles river and east-side train tracks (at 1729 Naud Street), the team at TVG Hospitality are raising the bar, with an unmatched experience for both artists and guests. The hope for Pacific Electric is to foster a hub for creatives and fans to connect and celebrate food, beverage, and culture.

Senior General Manager Stacey Levine (who has run operations at landmark Los Angeles venues over the years, including the Wiltern and Hollywood Palladium) shares, "We are learning and changing little things every day to fine-tune the experience, but we're getting great feedback from fans, from bands, from tour managers. I couldn't be happier."

As a 750-person venue designed and built for unforgettable moments, the newly opened space will serve as a meeting spot for artists and fans, partnering with independent promoters for genre-spanning headline acts, underplays, club nights, and special events. "When people walk in, they have the option of going out to the garden, getting a snack, having a drink out there. It's really great," adds Levine. "We've had a show with six bands and, between each act, people were outside really enjoying the space."

With a name that pays homage to the company that operated Los Angeles' iconic 'red cars' that shuttled people between communities from the 1920s-60s, Pacific Electric is about creating an ethos of community and bringing everyone together for a great experience. As the smallest club in TVG's portfolio (and the first in Los Angeles), Pacific Electric still has the most moving parts. Shares Levine, "I watched it getting built for a year and a half, theorizing and planning, seeing how it really goes, and then fine-tuning. I had a lot of excitement and expectation about what it was going to be like

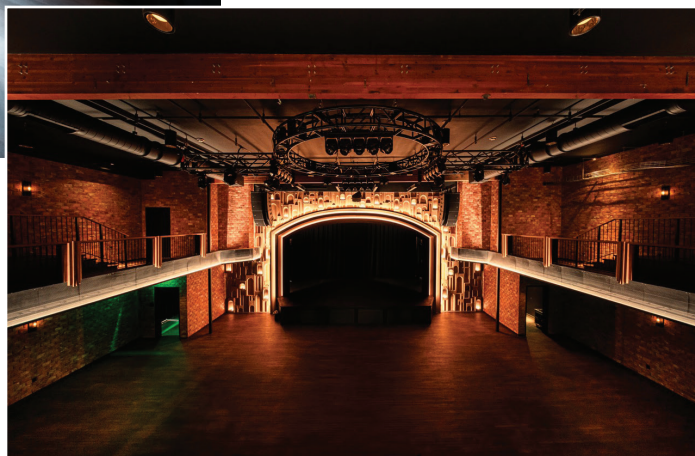
and what we wanted it to be. My expectations were high, and we are hitting them all. Being in the space and seeing what it really is now is even more rewarding because it's everything we thought it would be."

From stunning sound (from L-Acoustics) and full LED lighting design, an inviting courtyard gathering space, a merch room area, collaborations with Indian street food specialist BADMAASH (with items like Chicken Tikka Poutine or BADMAASH Street Tacos) and retro cocktails (revisiting '90s themes with piles of fresh ingredients), to top-notch artist greenrooms (serving as mini-apartments should headliners wish to stay overnight), the team has left nothing out. "Our very first show was with Dawes. They were so happy, they love the space," says Levine. "I'm hoping to get them back." The courtyard garden entryway has been a big hit, and a show with Yonder that had patrons locking phones up, included a designated area for everything to be set up and simplified. "We've done merch in different areas that were right in front so people can see everything when they come in," continues Levine. "The way that we wanted the venue to flow, it's happening that way. People are enjoying a drink, they're going into the show, and when the act is on, almost everybody is in there watching the show—but we still have the bar on the outside serving drinks too. It's really nice to have so many options in one space, with many different experiences in one night."

There is also rotating artwork showcased throughout the building, currently showcasing work from Christian Letts (of Edward Sharpe &

The Magnetic Zeros) and guests can gather at MITSU for cocktails on the second floor before or after shows (open until 2 a.m. on Friday and Saturday). Adds Levine, "There's so much to do here. There's Apotheke on the corner and Majordomo, and we're really close to the train line. People are really enjoying the space. It's easy to get to."

Having wrapped the *Netflix Is A Joke* comedy series (with two shows a night for five nights straight), and headline shows including Dawes, Norah Jones, Voxtro, and Alexander Stewart, this month's events include Pomplamoose and Kim



Gordon. (Full calendar updates at pacificelectric.la/whats-on.)

Founded by GRAMMY-winner and entrepreneur Ben Lovett (of Mumford & Sons) in 2016, TVG is all about community and elevating the live music experience and creating the best possible experience at the intersection of live performance and hospitality. Developing, designing, and operating superior iconic venues, they see music as a catalyst for socioeconomic change and a way to build a sense of community. With previous projects in London, England (Omeara, The Social, Lafayette), and Huntsville and Birmingham, Alabama (The Orion, Saturn, The Lumberyard), TVG has further high-profile projects underway across the United States.

*The Los Angeles 'red cards' were electric streetcars that connected Los Angeles to Orange, San Bernadino and Riverside counties and helped with regional growth in the 1920s. Covering over 1,100 miles of track in their heyday, the network covered long-distance suburban routes and were especially popular during WWII. The system was dismantled in favor of personal vehicles in the 1950s and '60s.

Visit pacificelectric.la
Contact Mike Jones, Shore Fire Media - mjones@shorefire.com

Slayyyter

Worst Girl in America

RECORDS/Columbia Records

Producers: Slayyyter, Valley Girl, Austin Corona, Wyatt Bernard, Hamish, Yakob, Owen Jackson



Slayyyter's been kicking around since 2018, dropping killer tracks like "BFF" and "Hello Kitty," and eventually the 2021 album *Troubled Paradise* and the 2023 follow-up *Starfucker*. And yet it feels very much like this is her time. Right fucking now!

Her third album, *Worst Girl in America*, is a start-to-finish riotous, debauched, genre-defying beast of a record. Not one second is wasted. Every opportunity to rub quality alt-pop in the face of the collective is grabbed with eager mitts.

Slayyyter's recent Coachella performances saw a lot of these songs "slayyy" in front of a rabid, afternoon festival crowd, and one can only imagine a huge year from here. Any one of these tunes could be a single, from the industrial-tinged, guttural glory of "HEY GODDD" to the sultry, kitten-esque joy of "Unknown Loverz."

"I'm Actually Kinda Famous" is the sort of satirical, upbeat-cynical look at the celebrity party life that one can easily imagine dropping hard at the clubs. If Slayyyter is indeed the worst girl in America, we want to be down there with her. - **Brett Callwood**

MUNA

Dancing on The Wall

Saddest Factory Records

Producer: Naomi McPherson



MUNA has a lot to say and are not afraid to spill it out on their fourth studio album *Dancing on The Wall*. The track opener "It Gets So Hot," sets the scene for the album's cohesive '80s synthpop production. The Los Angeles-based trio tackles sensitive topics head-on with their fiery songwriting. "Big Stick" is an unfiltered call-out track of the government corruption and genocide in Gaza. "Wannabeher" is an earworm anthem of unhinged thoughts of wanting to become someone else. Meanwhile "Mary Jane" alludes to a relationship going up in flames due to substance abuse. It's an album that keeps you on your toes. - **Jacqueline Naranjo**

Mitch Ryder

Songs From the Road

Ruf Records

Producer: Thomas Ruf



Having seen Mitch Ryder a few times over the years, this is, by far, one of the best bands he's ever had. And this CD/DVD package captures two very similar, yet different experiences in a live setting. Recorded in Germany in 2025 you've got the audio CD portion from March, which is somewhat edited and straight forward. And then you have the visual DVD from February, which is more detailed, with Ryder engaged with the crowd and band. Both contain new songs, deep cuts, and Ryder singing and testifying in his signature style. - **Eric Harabadian**

Big D and the Kids Table

The Good Ole American Saturday Night

SideOneDummy Records

Producers: Joe Gittleman, Matt Appleton



Here's proof a recording can still deliver unsaturated smiles. There's everything an urban rubeboy could want. Irresistible ska rhythms for the unwashed masses? Check. Punchy horns and full-flavored guitars that deliver goose bumps? Check. Sturdy lyrics with punk rock attitude to inspire reckless stage diving? Double check. This album's got a message, too—those mosh pit bruises are going to heal, but the memory of a peak evening out clubbing will last a lifetime. - **Andy Kaufmann**

Tori Amos

In Times of Dragons

Universal/Fontana

Producer: Tori Amos



Tori Amos' 18th album sees the alt-pop veteran in full myth-maker mode, spinning political dread into fire-breathing allegory, where tyrants lurk like serpentine villains and hope flickers stubbornly underneath. It's a sprawling 76-minute velvet coup that demands total surrender to its intricate, moss-covered melodies and, despite the record's sheer density and occasional self-indulgence, it impressively navigates that tension between ancient folklore and modern chaos. In essence, it's shadowy and just unhinged enough to remind us why she remains a high priestess of the avant-garde. Few artists could craft a campfire story for the end of the world that feels quite this essential. - **Ruby Risch**

Kacey Musgraves

Middle of Nowhere

Lost Highway Records

Producers: Kacey Musgraves, Daniel Tashian, Ian Fitchuk



Kacey Musgraves pays homage to her Texan roots with her seventh studio album *Middle of Nowhere*. The album does a good job at showcasing Musgraves' magnetic personality through her witty humor and tongue-in-cheek songwriting, especially on tracks like "Dry Spell" and "Mexico Honey." The album also has its somber moments as it follows Musgraves' experiences of solitude and the complexities of maturing as seen in "Loneliest Girl." The album features Texan artists like Willie Nelson and Miranda Lambert with references to western swing, bluegrass, and traditional Mexican influences. Who knew country could be so fun! - **Jacqueline Naranjo**

Thundercat

Distraction

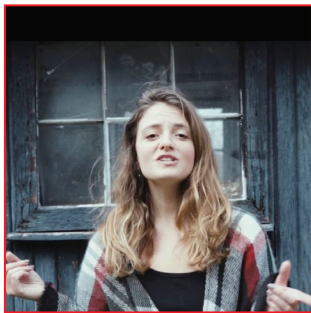
Brainfeeder Records

Producers: Greg Kurstin, Flying Lotus, Kenneth Blume



Any album that leans into intergalactic detours and *Star Wars* nods is bound to be both nerdy and cool as hell. *Distraction*, Thundercat's fifth album, fully commits, unfolding as a dreamy expanse of futuro-jazz-funk threaded with a constant undercurrent of soul—and it might be the most geek-chic record to land in recent years. The features land with real weight and personality: a Tame Impala collaboration that feels effortlessly innate, a playful and irresistible Lil Yachty moment, and a poignant posthumous appearance from Mac Miller all play their part gloriously. At its core, *Distraction* captures a season of loneliness, balancing humor, heartbreak, and sonic exploration in a way only he can. - **Ruby Risch**

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.



Adrienne Leska

Contact: leskaadrienne@gmail.com
Web: adrienneleska.com
Seeking: Film/TV, Playlist
Style: Folk, Pop, Indie

In her online bio, singer-songwriter, artist, and teacher Adrienne Leska describes her folk-pop as having a "deep and whimsical twist." That's a wonderful and welcome quirk which is apparent on the song "Someone Like You" (with the line "how could someone like me end up with someone like you," which could be super-modest or brimming with self-belief, depending on the angle you come at it from). "Never Gets Old," a song dedicated to Leska's grandfather, is an upbeat little gem, while "Mirrors" tackle self-reflection (pun intended?). Ultimately, there's a lot to admire here.

- Production 8
- Lyrics 8
- Music 7
- Vocals 7
- Musicianship 7

SCORE 7.4



The New Music Sculptors

Contact: crj@newmusicsculptors.com
Web: newmusicsculptors.bandcamp.com
Seeking: Review
Style: Freak Rock, Punk

Who are the New Music Sculptors? "A group of sonic sculptors with over a century of combined musical wherewithal," is what they say. A song like "Doom" would suggest that this is a band of skilled, experimental musicians, happy to dispel the notion that a group needs to be tied down by genres and labels. It's jazz-like in its desire to deconstruct traditional song structure. Fans of Zappa and Captain Beefheart will love the freedom and whiff of chaos with which these guys play. But the songs are there. Like Zappa, or perhaps Primus, you just have to dig a little.

- Production 7
- Lyrics 7
- Music 8
- Vocals 7
- Musicianship 7

SCORE 7.2



Liz Nash

Contact: liznash667@gmail.com
Web: liznash.org
Seeking: Film/TV, Booking
Style: Indie Folk, Progressive Folk

Florida-based Liz Nash builds a whimsical world populated by gators, frogs, and flying ducks, turning the Sunshine State into a storybook. Tracks like "Nana and the Gator" and "Ducks Fly to Florida" lean heavily into that narrative charm, but the musical side struggles to keep pace. Her vocals often sit in a narrow, repetitive range that makes even the most imaginative lyrics feel flattened over time. There's a clear storyteller at work here, but the songs rarely develop beyond sing-song simplicity. To evolve past the nursery-rhyme aesthetic, she needs to find her vocal range and commit to the grit that lies beneath the Florida swamp water.

- Production 6
- Lyrics 6
- Music 7
- Vocals 6
- Musicianship 7

SCORE 6.4



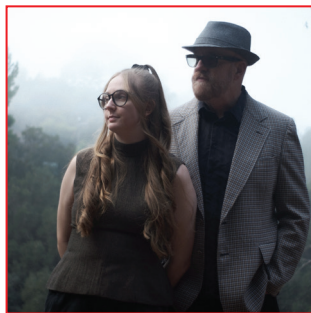
Angie Hartley

Contact: angie.hartley89@gmail.com
Web: samply.app
Seeking: Label, Booking, Film/TV, Distribution
Style: Power-Pop, Pop-Rock

Straight away, when listening to the songs "How Do You" and "Are You Lonely," it's clear that Detroit artist Angie Hartley has the potential to bring in a mainstream audience. The tunes are there, the songwriting is on point, and the musicianship is exemplary. In addition, and as is the norm for Motor City artists, there's an edge that makes the music all the more attractive. In this case, that edge takes the form of a hint of spit 'n' thunder rockability. Just enough to introduce a necessary element of danger. There's a touch of Gwen Stefani about Hartley's vocals too. Check it out!

- Production 8
- Lyrics 8
- Music 9
- Vocals 8
- Musicianship 8

SCORE 8.2



Meteor Street

Contact: meteorstreetmusic@gmail.com
Web: meteorstreetband.com
Seeking: Love, Success
Style: Rock

"Meteor Street are here to bring the world the dulcet, chaotic sounds of literary rock," reads the duo's bio, and it sure is indulgent. There's a scrappy intelligence to their sound, especially on "Likewise," where slightly unpolished vocals add character rather than distraction. "I Need A Vacation" kicks off with an operatic flourish before diving into a relatable, high-energy romp. It's witty, charming music that catches you by surprise—and even though it's still early, they've managed to carve out a sonic identity that feels entirely their own. With a few more miles on the odometer, this duo could easily become a staple for fans of smart, melodic indie.

- Production 7
- Lyrics 8
- Music 7
- Vocals 7
- Musicianship 8

SCORE 7.4



Levi Petree

Contact: levipetree@gmail.com
Web: levipetree.com
Seeking: Label, Booking, Film/TV, Publishing
Style: Singer-Songwriter

There's a warm authenticity about Levi Petree's Americana-roots songwriting and delivery, that is actually quite refreshing. On a song like "I Told the River," Petree tells his simple but effective love story with emotive honesty and a touch of wit. The listener is immediately enthralled, and ready for more musical life-lessons. "Country at Heart" is another little gem, with Petree explaining that he's not into the cowboy boots or trucks, but he's ultimately a country guy. We can relate to an appreciation for the music but not the trappings. It's the sort of self-reflection that makes Petree a lot of fun.

- Production 8
- Lyrics 9
- Music 8
- Vocals 8
- Musicianship 8

SCORE 8.2

Music Connection critics rate recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. *MC* can only guarantee that a review will be fair and honest. For more information, see Submission Guidelines on the next page.



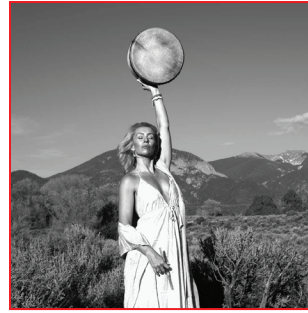
David Perry

Contact: dmperrymusic@gmail.com
Web: dmperrymusic.com
Seeking: Booking, Sync Opportunities
Style: Americana, Folk, Blues

West Virginia native David Perry leans into earnest, folksy songwriting, flirting with charm that occasionally stumbles into cringy. On "Don't Fall In Love At All," Perry delivers the punny line, "Don't fall in love with a bakery chef 'cause you might get desserted," which lands with more grin than gut punch. Still, there's a sincerity in his delivery that keeps things grounded, especially when paired with a female counterpart whose soulful vocals often elevate the material. The issue isn't effort, but distinction; it's heartfelt, if not groundbreaking, missing that final sonic "click" to separate him from the rest of the Americana herd.

- Production 7
- Lyrics 6
- Music 6
- Vocals 7
- Musicianship 7

SCORE 6.6



Andrea Magee

Contact: lauren@beachwood.la
Web: andreamagee.com
Seeking: Label, Booking, Film/TV Placement, Distribution
Style: Indie-Folk, Singer-Songwriter

The fact that she was raised in Belfast and has been based in Austin, TX since 2014 makes a lot of sense when listening to Andrea Magee's new album *Wild Woman*. That blend of traditionally Irish (in this case Northern Irish) Celtic singer-songwriter fare and dusty Americana makes for a heady brew. Songs such as "Do it For Love" and "Keep Falling" are blessed with a joy for life, healthily tempered by a road weariness. As such, it all feels very real. On top of it all, Magee has a stunning voice—genuinely beautiful, and well capable of carrying a life story or two.

- Production 8
- Lyrics 8
- Music 8
- Vocals 9
- Musicianship 8

SCORE 8.2



Betty Moon

Contact: bob@bradleypublicity.com
Web: bettymoon.com
Seeking: Film/TV
Style: Indie, Pop

Betty Moon is apparently keen for her music to be licensed for film and TV, though she has already had songs featured on shows as successful as *Californication*, *Dexter* and, umm, *Teen Mom*. It does make sense though; a song like the hair-raising "Last Night" and the sultry "Taxi Ride" feel like perfect plot-drivers. When you learn that Moon also works as a film producer, it starts to add up. She also operates Evolver Music out of Los Angeles. So Moon has a lot going on, and thankfully she has the chops to back it all up.

- Production 8
- Lyrics 7
- Music 8
- Vocals 8
- Musicianship 7

SCORE 7.6



Kem 'Yah

Contact: kemyahmusic@gmail.com
Web: kemyah.bandcamp.com
Seeking: Review
Style: Afro-Futuristic, Hip-Hop, R&B

Kongolese-Toronto native Kem 'Yah offers a textured, often hypnotic sonic palette. "Seven Powers" stands out as the most immersive, while other tracks follow a more predictable structure that slightly blunts the impact. Lyrically, Kem 'Yah takes a bold, if divisive, stance in a way that feels unnecessarily abrasive—"We ain't got no time for you to make excuses for your weak ancestors, in fact, we ain't even got time to make excuses for being a weak ancestor," he chants on "The One," and it's a turn off. There is a clear talent for rhythm and atmosphere here, but a lighter touch—both in vocal effects and in lyrical gatekeeping—might help his message resonate more clearly.

- Production 7
- Lyrics 6
- Music 6
- Vocals 6
- Musicianship 7

SCORE 6.4



Ketsyha

Contact: info@ketsyha.com
Web: ketsyha.com
Seeking: Label, Booking
Style: Latin, R&B, Soul

Puerto Rico-born Ketsyha is at her best when she trusts simplicity. On "Capicú" the a cappella opening hits the mark, highlighting both her control and charisma before the track blooms into something genuinely engaging. "Bueno Pa' Bailar" also lands well, leaning into bright, danceable electronic textures. But elsewhere, things feel less assured—"I Am Ready" in particular leans on a generic beat that dulls her vocal presence rather than enhancing it. There's clear DIY spirit here, but it occasionally translates into safer sonic choices. The question isn't talent—it's differentiation. Right now, she may blend into the crowd more than she stands apart.

- Production 7
- Lyrics 7
- Music 7
- Vocals 7
- Musicianship 7

SCORE 7.0



Halo Kitsch

Contact: byron@urbzlyfe.com
Web: halokitsch.com
Seeking: Label, Booking
Style: Alt-Rock

Claiming you're "underrated" in your bio is a high-stakes gamble, but Halo Kitsch has the receipts. Tracks like "american medicine" strike a modern alt-pop chord, finding a perfect balance between melodic hooks and a glorious, essential fuzz. She shifts gears effortlessly on "losttime," revealing a pensive, engulfing side that proves she isn't just a one-trick pony. There is an inner growl to her work—especially on "arsenic"—that makes her feel like a genuine discovery. It seems there is already a cohesive artistic vision in place, one that feels immersive without being overproduced. If there's any justice, Halo Kitsch won't be able to use that "underrated" tag for much longer.

- Production 8
- Lyrics 9
- Music 8
- Vocals 9
- Musicianship 8

SCORE 8.4

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique.

To be considered please go to musicconnection.com/reviews/get-reviewed. All submissions are randomly selected and reviewed by MC staff.

The Orpheum Theatre Los Angeles, CA
Web: lilyallenmusic.com

THE NOISE SURROUNDING LILY ALLEN'S incredible 2025 comeback album *West End Girl* has been close to deafening. Justifiably so, because this is so much more than a regular album. *West End Girl* recalls, in excruciating detail, a chapter of Allen's life that could diplomatically be referred to as difficult. Moreover, it's a vitally important opus because it lends a voice to other women in an abusive situation.

We knew, going into the first of Allen's two nights at the Orpheum, that the album is essentially about her marriage to actor David Harbour which lasted from 2020 to 2025. We knew that there was a definite "ick" element about the whole concept of essentially being pushed into an open marriage. From the day of the record's release, that felt like a very specific form of hell: wanting a loving, committed, monogamous marriage but being faced with the choice of "open or nothing" and choosing the former in order to keep the family together.

It's also true that, while with Harbour, Allen didn't release an album. Her last one prior to *West End Girl* was 2018's *No Shame*. The fact that Harbour sent Allen a sinister note with "bad luck flowers" when she appears in the play 2:22 *A Ghost Story* in 2021 naturally makes one wonder just how controlling he was over her career.

Regardless, Allen is back now, the album is pure brilliance, and her one woman show at the Orpheum was a celebration of those things. Still, it remains a fact that we weren't ready for the emotions that this album, performed start-to-finish on this tour, would stir in the live environment. Seeing Allen, alone on stage and utterly vulnerable, singing these beautiful, strong, devastating songs was an undeniably powerful experience.

It's worth mentioning that, as an opening act, the Dallas Minor Trio is a group of cellists who

play songs from Allen's prior albums, while a screen beams out the lyrics so that the crowd can sing along. Tons of fun to be had there, and it highlights the fact that Allen is the focus here.

Again, the album was performed in its entirety and in order, so Allen's set list offered no surprises. The title track kicked off the *West End Girl* show, a song that immediately introduced the toxicity that plagued Allen's marriage: "You were pushing it forward, Made me feel a bit awkward." The songs also dip into the aforementioned play (gifting the album and song

its title): "That's when your demeanor started to change, You said that I'd have to audition, I said, 'You're deranged.'"

With the stage set, Allen moved straight into "Ruminating," a song that any human can relate to. Her husband is out and about, sleeping with other people, and Allen is lying awake at night unable to exorcise the mental image. Pure, vicious agony!

"Sleepwalking" is nothing short of a musical plea. "Tennis" and then "Madeline" awkwardly introduce the begrudged rules of their "open marriage." Jesus fucking Christ, it's all so unpleasant. "Pussy Palace" follows, and then "4chan Stan," with the refrain "What a sad, sad man, It's giving 4chan stan."

"Nonmonogamummy" is the best song on the album, and of the night. Structurally, it's an upbeat pop song with a '60s go-go vibe, plus additional vocals by reggae man Specialist Moss. But, unsurprisingly given this album, the lyrics touch all the feels: "I've been trying to be open, I just want to meet your needs, and for some reason, I revert to people pleasing, I'll be your Nonmonogamummy." Just ouch!

"Dallas Major" gets its name from the moniker Allen used on the dating apps that she didn't want to be using. Through it all, she poured her heart out for Los Angeles, and the crowd reacted in kind. This wasn't just a concert, or even a regular one-woman theatrical performance. This was and is a giant therapy session. It's also a display of strength, of resilience, and yes, of love.

Musically, the songs are dazzling; 14 pop gems ending with the ultimately affirming "Fruityloop." Allen's voice is on point throughout and, when she took her flowers at the show's conclusion, it would be tough to imagine that any artist has earned them more. - **Brett Callwood**



Photos by Christina Bryson (@averagecowgirl)



Belasco Los Angeles, CA

Web: gwar.net

Contact: freeman@freemanpromotions.com

Players: Blöthar the Berserker, vocals; Sawborg Destructo, vocals; Balsac the Jaws of Death, guitar; Bonesnapper, backing vocals; Beefcake the Mighty, bass; Grodius Maximus, guitar; Jizmak Da Gusha, drums

REVIEWING A GWAR PERFORMANCE as if it's just a regular gig is practically impossible. GWAR is many things: theater, satire, slapstick, puppetry, and, yes, a great metal band too. The band's musical prowess, their collective chops, often gets lost in an avalanche of prosthetic limbs and a sea of bodily fluids. But make no mistake, these costumed beasts can play.

The show at the Belasco in L.A. was opened by Australian grind band King Parrot (great music, silly name) and Soulfly (featuring Sepultura, Nailbomb man Max Cavalera). Both were solid; Soulfly has bangers like "Eye for an Eye" to pull out of the ammo sack, genuine crowd-pleasers that got the Belasco bouncing early.

But nobody steals GWAR's thunder, not even a metal icon like Cavalera. From the second that GWAR walked on stage and smashed into "Fuck This Place" from 2017's *The Blood of Gods* (their first album without deceased frontman Dave "Oderus Urungus" Brockie), the Belasco was awash with chaos. "Crack in the Egg" from the '92 semi-classic *America Must Be Destroyed* was next, a song



that results in the birth of GWAR's dinosaur buddy Gor-Gor.

A giant red dinosaur is just the start of the shenanigans. During "Have You Seen Me?," an ICE agent was revealed to be a massive, walking penis and then chopped in half with a chainsaw. "I'm in Love (With a Dead Dog)" saw the blood of Kristi Noem's shot dog sprayed over the crowd, before Noem herself was dispatched. During "El Presidente," Trump (renamed "Fatass Orange President" here) got his torso ripped off. And "Mother Fucking Liar" saw Bill Clinton decapitated while reading from the Epstein files. Nobody is safe.

But again, the music shouldn't be forgotten.

"Hate Love Songs" from 1997's underrated *Carnival of Chaos* showcased GWAR's punkier side. The aforementioned "I'm in Love (With a Dead Dog)" is from the '88 debut *Hell-O*, and it remains a set highlight, as does "Sick of You" from 1990's brilliant *Scumdogs of the Universe*.

While a GWAR show is a gore-soaked affair (literally—getting covered in fake blood makes for a good night for GWAR fans), this really is all about silly fun. It's like going to see *Evil Dead: The Musical* (although GWAR predates that production by many years).

You just have to enjoy the carnage, and laugh. Or don't—GWAR doesn't give a shit.

— **Brett Callwood**

LA Opera at the Dorothy Chandler Pavilion
Los Angeles, CA

Web: laopera.org

Contact: customerservice@laopera.org

Players: James Conlon, conductor; Shawna Lucey, director; Craig Colclough (bass-baritone) as Sir John Falstaff; Nicole Heaston (soprano) as Alice Ford; Ernesto Petti (baritone) as Ford; Hyona Kim (mezzo-soprano) as Mistress Quickly; Deanna Breiwick (soprano) as Nannetta; Sarah Saturnino (mezzo-soprano) as Meg Page; Anthony León (tenor) as Fenton; Nathan Bowles (tenor) as Dr. Caius

IN RECENT MONTHS, *Music Connection* has been to the LA Opera three times. All have been very different productions, and all have been spectacular experiences. At the end of 2025, we enjoyed Puccini's *La Bohème*. That was followed, a couple of months later, by Philip Glass' modern masterpiece *Akhmaten*. And again, in terms of the music and the spectacle, Verdi's *Falstaff* is an entirely different beast.

After the Sunday afternoon performance that we attended, English comedian, actor, and writer (among other things) Stephen Fry sat with conductor James Conlon to talk about the history of the character of Sir John Falstaff (Shakespearean, for those new to the opera), and the historical context through which he was created. That proved to be a treat, a real cherry on the cake that had come before it, though it really was just a bonus. The performance was more than enough.

Falstaff tells the story of the bumbling



knight that gives the opera its name. Falstaff, as the rest of the characters often tell us, is an overweight, slovenly, narcissistic buffoon of a man. Somehow, he believes that he's God's gift to women—a charmer and a playful rogue. In fact, those around him take great joy in pranking Falstaff. It would be bullying, if Falstaff wasn't such an odious creature.

The Alice Ford and Meg Page characters manage to convince Falstaff that they're both in love with him at the same time, with the help of a third female character called Mistress Quickly. This news doesn't seem to surprise Falstaff at all; rather, he takes it with a "but of course" demeanor. The comedy continues from there.

The orchestra, conducted by the beloved Conlon, puts in an exemplary performance,

and the cast was extraordinary. In the title role, Colclough was perfect. Playing Falstaff requires effect timing, while appearing ridiculous. For both an actor and a singer it must be so much fun.

In the respective roles of Alice Ford, Mistress Quickly and Meg Page, Nicole Heaston, Hyona Kim and Sarah Saturnino are simply incredible. Their voices soar, though the real magic happens when they're in sync.

Special mention must go to soprano Deanna Breiwick in the role of Nannetta, as she too is mesmerizing. By the time the opera reaches its famous concluding line—"All the world's a joke, man is born a joker, and he who laughs last laughs best," we were utterly spellbound. — **Brett Callwood**

Oxnard Performing Arts Center Oxnard, CA

Web: gipsyking.com

Contact: heather@reybee.com

Players: Tonino Baliardo, leader; Benji Baliardo (Cosso), guitar; Mikael Baliardo, guitar, percussion, vocals; Jean-Claude Villa (Mounin), lead vocals, guitar; Jean Samuel Rey, lead vocals; Jean Michel Kerwich (Miguel), vocals, guitar; Cyril Serguy, keyboard; Thomas Potrel, bass; Sebastian Contreras, drums, percussion

FIERY RUMBA FLAMENCA GROUP the Gipsy Kings brought their charismatic, passionate energy to the stage for an engaged, packed house. With effortless communication between musicians, and a combination of rich vocals and fabulous percussive sound, even reserved audience members were compelled to move their bodies.

Founded in 1979 in France, the band is of Catalan heritage, performing a blend of Catalan rumba, flamenco, salsa, and pop. Singing mostly in Spanish, they often mix in Catalan, French, and Occitan. Opening with the title track from their latest (19th) album, "Historia" brought instant crowd participation, with trademark flamenco sound inspiring dancing and singing throughout the evening. "La Dona" followed, before conga stylings and high-register vocals kicked off on "Djoba Djoba." Clapping and growing enthusiasm



ensued on "La Quiero."

Second new, "Seniorita" added a delicious guitar intro and softer ballad feel, highlighting the strong lead vocals and beautiful group harmonies. Phenomenal vocal control and tremendous band cutoffs added intensity to the show. Engaging the audience with their humble invitational exchange between songs, "Un Amor" had the crowd singing along the round, full guitar stylings and vocal flourishes dancing over a percussive backdrop. "Pasajero" followed with more chanting, then "Sin Ella," "Chiribi," and more. Rounding out the evening with "Bem, Bem, Maria," "My Way" (originally recorded and performed by Claude François in 1967—with French lyrics by Gilles

Thibault, made famous by Frank Sinatra in 1969), "Baila Me," and "Todos Olé" (with the crowd chanting "Olé!"), and "Bamboleo," the room was on its feet singing and dancing along.

The closing encore of "Volaré" can only be described as a beautiful dance fest and sing-along. Following a bow and "thank yous" from the stage, the audience was led in a few beautiful rounds of call-and-response chorus refrain. Between unison guitar sections, heart-wrenching quejíos, enticing dance moves on the stage, and intoxicating conga, cajon rhythm and syncopated rock, the show delivered musical intrigue and spellbinding joyful sound. *Historia* is out now. - **Andrea Beenham**

The Cutting Room New York, NY

Web: michaelgilasmusic.com

Contact: sotthuggermusic@gmail.com

Players: Michael Gilas, lead vocals; Allan Phillips, musical director, keyboards, guitars; Natalya Phillips, guitars, background vocals; Daneen Wilburn, background vocals; Draeh Jirnae, background vocals; Shirley Ace, drums; Angelica Yamada, bass; Brian Kennedy, keyboards

IT'S HARD TO PUT A period on Michael Gilas' music. His influences run the gamut from legendary artists like The Eagles, Fleetwood Mac, Carole King, and Steely Dan to as current as Billie Eilish. Those influences run through the set which was comprised of songs from his current release, *231 Kensington Road*.

Pouring all that musical diversity into the show, Gilas delivers a blend of mostly up-tempo, groove-laden songs staying in an adult contemporary lane, with his seven-piece band (including three backup singers) rounding out the sound.

He kicks off the set with "Convenience Store," a clever comparison between his open heart and a store that never closes: "There's something 'bout that neon glow/I can see so through ya/I can't say no to ya/You go and get what you need/anytime you need it/my heart's open 24/7."

In "Sigmund Freud Girlfriends," we hear tongue-in-cheek quips about past girlfriends dissecting their relationships and why they failed: "Tell all your Sigmund Freud girlfriends the damage, the savage/there's always another chapter about the baggage we never



unpacked...cheaper than a couch confession/ I'll even pick up the tab for the session."

Gilas surrounds himself with a coterie of excellent musicians and background singers. Though they offer strong support, an interlude or two of an instrumental breakdown, putting Gilas further out front would have given us the chance to hear more of his voice unfettered by the size of the band.

At the start of the show, a woman stepped up to the mic with a brief but cryptic comment alluding to the bravery of the performer we were about to witness. We never find out what that comment meant but what it most likely amounted to was a missed opportunity for Gilas to connect more profoundly with the audience. After a life-altering horseback

riding accident that left him with a broken neck, unable to walk and limited use of his hands he took stock of his life. "Music became my therapy, my escape, and my way forward. I wrote song after song from my bed, never knowing they'd turn into my first album." So, the question is how did this near-tragic event fuel the songs on the album? Audiences love to know these backstories.

Still, the show was entertaining with all its bells and whistles, though Gilas unfortunately omitted sharing these songs shaped by his life experiences, most notably, the riding accident. While many of us have been in a dark place at some point in our lives, we welcome hearing how others have overcome insurmountable obstacles. - **Ellen Woloshin**

The Loft at City Winery *New York, NY*

Web: nazy.hiphop

Contact: press@nazy.hiphop

Players: Nazy the Mic, vocals

ON A RAINY MARCH NIGHT at The Loft at City Winery, actor Orlando Jones ended his stand up set in an unexpected way. Instead of simply taking a bow, he invited up-and-coming Philadelphia rapper Nazy the Mic onstage to close the show. At only 21, Nazy has been tenaciously pursuing her rap career for six years. She released her debut track, "Last Scar," at age 15, and has followed up with at least one EP or album every year. After signing Nazy to his label, GangStir Rock Music (GSR), Jones helped usher in her 2025 album, *I am Nazy*.

For her New York City debut, Nazy delivered her signature style—raw, vulnerable flows over stripped-back production. Honesty has always been central to her lyricism, laying her heart and soul out bare for the audience. That openness and relatability draw listeners in, inviting them to process their own experiences alongside Nazy.

The beat dropped as Nazy took to the stage, immediately capturing the crowd's attention. Nazy opened the show with one of her more laidback tracks, "Come Over." She kept her voice soft but clear, unfiltered emotions pouring from her words. Gentle guitar paired with unyielding beats played



NAZZY THE MIC

through the speakers, giving Nazy space to showcase her melodies. Even though the audience had come to the venue for a stand up show, they remained seated, fully locked into the performance onstage.

Nazy kept the show stripped back, performing solo on stage for her set. She moved fluidly around the stage, commanding as much space as she could. Throughout the show, Nazy highlighted different facets of her vocal range. At times her voice was almost strained with emotion, before easing back into a chill, melodic flow. Supported by syncopated,

pounding bass and twinkling piano, the lyrics washed over the crowd.

Before bringing her onstage, Jones took a minute to tell the crowd a bit about Nazy's accomplishments and explain why he was so eager to work with her. She's relentless, putting out albums in December 2025 and February 2026, and recently secured her own Pandora channel. Although she hasn't announced any official tours or shows, fans can get their fill through her prolific catalog and music videos. She's only just getting started. - *Emily Mills*

Ro Cham Beau *Detroit, MI*

Web: sheilalandis.com

Contact: shelandis@gmail.com

Players: Sheila Landis, vocals, percussion, kazoo; Rick Matle, 7-string guitar; John Hill, drums

ONE OF DETROIT'S NEWEST live jazz music rooms is the sleek and acoustically perfect Ro Cham Beau. The veteran duo of Sheila Landis and Rick Matle recently made their maiden voyage there, one for the books. They were joined by trusty sideman John Hill who embraced their swinging groove like a hand in glove.

The evening's theme was a journey through the decades, taking pages from the Great American Songbook through standard blues and pop. But you quickly realize that nothing by this ensemble is by rote. Each song is meticulously crafted where the ensemble stays faithful to the music's essence while taking liberties at the same time.

First popularized by Eddie Cantor during the heyday of vaudeville, Landis immediately captivates the crowd with the perennial "Makin' Whoopee." From the outset, she engaged the audience in joining her on the chorus as she dramatically "talk-sang" the lightly provocative and coquettish lyrics. Matle's seamless blend of melody and walking bass establishes a comfortable rapport with Hill's delicate drumming. "It Don't Mean a Thing (If It Ain't Got That Swing)" was a popular quote and classic from Duke Ellington. It came to life here via Landis' outrageous kazoo soloing, bongo playing and Hill's cue to step out. Landis kept a friendly



SHEILA LANDIS & RICK MATLE

rapport going with the crowd and dedicated the standard "Fly Me to the Moon" to the Artemis II astronauts. With a breathy Billie Holiday quality to her voice the lead chanteuse soared wistfully over a silky Latin rhythm. "The Lady is a Tramp" was appropriately swinging and edgy which transitioned to the sweet and seductive "Besame Mucho." Hill and Landis provided dense percussion as Matle subtly blended looping chords and deftly placed lead lines. The first set concluded with the perennial upbeat "When You're Smiling." Landis' spirited kazoo honks and Hill's call and response drumming were a highlight.

Set two began with the Bacharach/David classic "I'll Never Fall in Love Again." It featured Landis on shakers as she supported a smooth samba-like vibe. Matle took some nice solos here as well. Another instrumental piece was the moody and noir-ish "Harlem Nocturne."

A devotee of the late great jazz vocalist

Betty Carter, Landis evokes that same spirit and charm into everything she does. And you could even include elements of Sarah Vaughan and Nina Simone into her vocal oeuvre as well. Her style blends the sublime with the slightly dramatic and absurd for a performance that is inviting, yet one of a kind. She fuses humor and reflection at the drop of a hat, with all the skill of a Broadway diva. Matle stands alone as one of the best 7-string guitarists on the scene. His ability to blend melody, chords and bass lines simultaneously is a joy to be had. And his encyclopedic trick bag of Wes Montgomery, Jim Hall, Barney Kessel, and Jimi Hendrix-type styles just adds to the versatile nature of their music. John Hill is equally comfortable laying down a solid pocket or adding subtle brush work. Whether they are doing classic cover material or a bevy of their well-crafted original songs, Landis and Matle always deliver and leave you wanting more. - *Eric Harabadian*

This national list from Music Connection will enable you to connect with the schools that suit your needs and budget. Whether you're looking for a university, a technical school, a music camp or online course, this updated 2026 list will make your search easier.

ALABAMA

ARS NOVA, INC.
2828 Drake Ave., S.W.
Huntsville, AL 35802
Mailing: P.O. Box 14248
Huntsville, AL 35815 256-883-1105
Email: info@arsnovahs.com
Web: arthuntsville.org/listing/ars-nova
Cost: please call or see web for info

UNIVERSITY OF ALABAMA
810 Second Ave.
Tuscaloosa, AL 35247
205-348-7110
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 ALABAMA AT BIRMINGHAM DEPARTMENT OF MUSIC/COLLEGE OF ARTS & SCIENCES
950 13TH Street South
Birmingham, AL 35294
Web: uab.edu/cas/music
Email: uabmusic@uab.edu
Contact: Craig Brandwein, Assistant Professor of Music Technology

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

ARIZONA MUSIC PROJECT
260 E. Comstock Dr., #1
Chandler, AZ 85225
602-819-6400
Email: sing@azmusicproject.com
Web: azmusicproject.com

ARIZONA STATE UNIVERSITY Herberger Institute for Design and the Arts The Sidney Poitier New American Film School
1001 S. Forest Mall
Tempe, AZ 85281
855-278-5080
Web: film.asu.edu

BILL KEIS MUSIC, INC.
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Goodyear, AZ 85338
(623) 234-1787
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Web: billkeis.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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Main Facility: 2300 E. Broadway Rd
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480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400, 888-930-1991
Web: cras.edu
Degrees/Certificates Offered:
Master Recording Program II.
Program and Facilities Description: MRP-II is a 42-week program with classes limited to 12 students. It is the only program that secures

and requires an internship for graduation. Every student receives an Apple Laptop, M-Audio Audio Interface, Pro Tools M-Powered, Sennheiser microphone and headphones, Apple Logic Pro and Waves plug-ins. Students have access to our exclusive CRAS Connect, computer-based learning system. Our 40,000-sq. ft. facility includes: (8) control rooms, (5) studios, (2) Pro Tools labs, (2) digital audio labs, (2) mix labs and a 6000-sq. ft. live sound classroom. Gear includes SSL, Neve, Studer, Otari, Korg, Alesis, Yamaha, Manley and Neumann, among others. Students are offered a 7-tier certification on Pro Tools and manufacturer certifications on the TC System 6000, Waves plug-ins, EAW Smaart, L-Acoustics Kudo and SoundVision plus Auto-Tune 5. Financial aid available to those who qualify.

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1833 W. Southern Ave.
Mesa, AZ 85202
480-461-7000
Web: mesacc.edu/departments/music
Program: Audio Production Technologies

Additional locations:
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145 N. Centennial Way Mesa, AZ 85201 480-461-6220

PHOENIX COLLEGE COMMERCIAL MUSIC
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Phoenix, AZ 85013
602-285-7777
Email: jamison.weddle@phoenixcollege.edu
Contact: Jamison Weddle, Coordinator of Commercial Music Studies
Web: phoenixcollege.edu

ROBERTO-VENN SCHOOL OF LUTHIERY
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Phoenix, AZ 85007
800-507-3738, 602-243-1179
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Web: roberto-venn.com
Cost: please call or see web for info

SCOTTSDALE COMMUNITY COLLEGE
9000 E. Chaparral Rd.
Scottsdale, AZ 85256
Music Building
MUS-139
480-423-6333, 480-423-6723
Email: music@scottsdalecc.edu
Web: scottsdalecc.edu
Contact: Eric Rasmussen, Dept. Chair

UNIVERSITY OF ARIZONA
School of Music/Recording Studio
College of Fine Arts
P.O. Box 210004
1017 N. Olive Rd.,
Music Bldg. Rm. 11
Tucson, AZ 85721
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ARKANSAS

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Department of Music,
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Fayetteville, AR 72701
479-575-4701
Email: music@uark.edu
Web: music.uark.edu

UNIVERSITY OF ARKANSAS AT LITTLE ROCK
2801 S. University
Little Rock, AR 72204-1099
501-569-3294
Email: vrind@uair.edu
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Contact: Vicki Lind, Admin Assistant

CALIFORNIA

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8729 Aviation Blvd, Ste 1
Inglewood, CA 90301
(310) 981-7007
Web: facebook.com/1500soundacademy
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Course Offered: Diploma in Music Production and Sound Engineering

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Program: Music Production & Sound Design for Visual Media

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Web: adamsmusic.com
Contact: Adam
Program: one-on-one instruction in all instruments and voice
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals and expert instrument repairs.

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Basic Rate: \$697 - \$1,997 per course
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Duration: 30/45/60 min. lessons.

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Contact: Kan Caillat, Bridge Gardiner
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415-752-0701
Email: audioinst@earthlink.net
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Note: Recording Engineer, Music Producer School

AZUSA PACIFIC COLLEGE OF THE ARTS
Warren Music Center, Room 100
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Azusa, CA 91702
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Contact: Kristie Hawkins, Director of Prospective Student Engagement
Email: schoolofmusic@apu.edu
Web: apu.edu

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Basic Rate: please call for info

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Duration: depending on individual student progress
Cost: please call or see web for info

BIOLA UNIVERSITY/ SNYDER SCHOOL OF CINEMA & MEDIA ARTS
13800 Biola Ave.
La Mirada CA 90639
562-903-6000, 562-777-4052
Web: biola.edu
Email: cma@biola.edu

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
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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: mriely1@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: mrlley1@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.

CADENZA MUSIC ACADEMY

161 Fashion Ln # 101
Tustin, CA 92780
Email: info@cadenzamusicacademy.com
Phone: (949) 416-2355
Website: cadenzamusicacademy.com
Programs: We teach piano, violin, viola and voice. We offer a wide range of music lesson times that are convenient for everyone. Our music studio is open Monday through Friday from 11 AM to 7 PM and Saturday from 8 AM to 1 PM. We understand that your schedule may be hectic, which is why we offer flexible lesson times that fit your busy lifestyle.

CALAVERAS ARTS COUNCIL

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San Andreas, CA
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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
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Contact: F. Scott Moyer
Services: Music (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: Zoom classes: 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

CALIFORNIA COLLEGE OF MUSIC

42 S. Catalina Ave.
Pasadena, CA 91106
626-577-1751
Email: info@ccmccollege.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
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Email: musicinfo@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 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 STATE POLYTECHNIC UNIVERSITY, POMONA

3801 W. Temple Ave.,
Bldg. 24-141
Pomona, CA 91768
909-869-3548
Email: dfkopplin@cpp.edu
Web: cpp.edu
Contact: David Kopplin, Interim Department Chair
Degree: B.A.

CALIFORNIA STATE UNIVERSITY, CHICO

MUTA
Performing Arts Center Room 106
Chico, CA
530-898-5351
Email: muta@csuchico.edu
Web: csuchico.edu/
Program: B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

Department of Music
La Corte Hall, E-303
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
Notes: accredited undergraduate college curriculum; extension courses available

CALIFORNIA STATE UNIVERSITY, FULLERTON

P.O. Box 6850
Fullerton, CA 92834
657-278-3511
Email: ragoldberg@fullerton.edu
Web: fullerton.edu/arts/music
Contact: Randall Goldberg, 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/colleges/cota/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: cpace.csulb.edu/about-cpace
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, MONTEREY BAY

5108 Fourth Avenue
Marina, CA 93933
Web: csumb.edu

CALIFORNIA STATE UNIVERSITY, NORTH-RIDGE

1811 Nordhoff St.
Northridge, CA 91330
818-677-3181
Contact: Dr. John Roscigno, Dept. Chair
Email: john.roscigno@csun.edu
Web: csun.edu/mike-curb-arts-media-communication/music_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 7908
Berkeley, CA 94707
510-527-7500
Email: info@cazfamylcamp.org
Web: cazfamylcamp.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 92686
714-997-6871
Email: music@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

2417 N. Sepulveda Blvd,
Manhattan Beach, CA 90266
310-372-4753
Email: coastmusicstaff@gmail.com
Web: coastmusicrocks.com
Basic Rate: please call for info
Clients: all levels

COAST TO COAST MUSIC/MUSICBIZ MENTORS

Contact: Chris Fletcher, Manager, Coach & Mentor
Artist Development, Music Biz Education & Touring
Encino, CA
818-376-1380 (please email us first)
Email: musicbizmentors@gmail.com
Web: musicbizmentors.com, coast2coastlive.com
Clients: Harold Payne, Gravity 180, Anna Beatriz, Darius Lux
Styles: All
Services: Management, Promotions and Booking expert
*Email for permission to send your materials

CORNERSTONE MUSIC CONSERVATORY

3030 Nebraska Ave #207
Santa Monica, CA 90404
310-775-0459
Email: cornerstonemusician@gmail.com
Web: cornerstonemusicconservatory.org
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).

DREAM MUSIC STUDIOS

Simi Valley, CA
805-558-1760
Email: dmsmusicrecruiter@gmail.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

EL CAMINO COLLEGE

16007 Crenshaw Blvd.
Torrance, CA 90506
310-532-3670
Web: elcamino.edu
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

4543 Artesia Blvd, Suite B
Lawndale, CA 90260
424-350-7027
Web: thearts-ecma.org
Program: music degree program with a focus on performance
Degree: certificate
Duration: varies
Cost: please call for info

EVOLUTION MUSIC CONSERVATORY

3547 Ocean View Boulevard,
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: fsmusicanddance.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: harteowellrobert@foothill.edu
Web: foothill.edu/music
Contact: Ron Herman, Division Dean

GARNISH MUSIC PRODUCTION SCHOOL

12435 Oxnard St.
North Hollywood, CA 91606
323-348-1289
Web: la.garnishmusicproduction.com
Notes: Learn to produce finished tracks fast from Grammy-winning instructors
Studio locations: Brooklyn, NY, Miami, FL, Brentwood, TN, London, Hong Kong, Berlin

GILMORE MUSIC STORE

1935 E. 7th St.
Long Beach, CA 90813
562-542-0524
Email: gilmoremusicstore@gmail.com
Web: facebook.com/gilmoremusicstore
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, music@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: globerecording.com, soundhealingcenter.com/globe-institute

GOLDEN WEST COLLEGE

15744 Golden W. St.
Huntington Beach, CA 92647
714-895-8772
Contact: Dr. Kay Nguyen, Dean
Email: goldenwestcollege.edu/music/index.html
Web: goldenwestcollege.edu/music
Program: Music Education Preparation or Music Performance
Degree: A.A.

GRAMMY CAMP

Grammy Foundation
800 W Olympic Blvd.
Los Angeles, CA 90015
310-581-8668
Email: grammycamp@grammymuseum.org
Also: Recording Academy: communications@recordingacademy.com
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 Satcoy 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

GUITAR SHOWCASE/S.M.I.

3058 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: smi.admin@guitarshowcase.com, contact@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
818-618-1453
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: hollywoodacademyofmusicandarts.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
Web: facebook.com/iconcollective
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

662 West Broadway Unit A
Glendale, CA 91205
818-548-7959
Email: contact@ismglendale.com, contact@ismglendale.com, interschoolofmusic@gmail.com
Web: facebook.com/ismglendale, crescendola.facebook.com/ismglendale
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

LEARN PRO RECORDING

Los Angeles, CA
747-207-2100
Email: info@learnprorecording.com
Web: learnprorecording.com
Program: Learn basic recording / Audio Engineering / Music Production / Studio Business
Duration: Online lessons - At your own pace
Notes: Learn from working professional audio engineers / Producers / Studio Owner - Live one-on-one remote coaching available.

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
(562) 627-0464
Web: longbeachschoolofmusic.org
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
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: parkc@lacitycollege.edu
Web: lacitycollege.edu/departments/music/department-home
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.
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 COLLEGE OF MUSIC - LACM

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 HARBOR COLLEGE

1111 Figueroa Pl.
Wilmington, CA 90744
310-233-4429
Email: rainesjw@lahc.edu
Web: lahc.edu
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 & 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.
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
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
818-947-2346
Contact: James Grude, Instructional Assistant
Email: grudejw@lavc.edu
Web: lavc.edu
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
925-439-2181
Email: anakaji@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
310-338-5154
Email: caeli.koizumi@lmu.edu (admissions)
Contact: Mark Saya, Ph.D., Interim Chair, Professor
Web: cfa.lmu.edu/programs/music
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomu-

sicology 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.

MLT INDUSTRIES

7041 Owensmouth Ave.
Canoga Park, Ca 91303
310-871-3604
Email: info@mltind.com
Web: mltind.com
Program: AVID Learning Partner offering all levels of Pro Tools certification: Specialist (PT101-110), Professional (200-level Music & Post), Expert (300-level Music), and Game Audio. Courses also in Logic, mixing, production, and Dolby Atmos mixing. One-on-one and group classes, with accelerated options for professionals.
Duration: varies
Cost: please call or see web for info
Notes: All levels, beginning to expert. AVID Certified Expert Instructors.

MARK FITCHETT'S GUITAR SCHOOL

3993 E. Pacific Coast Hwy.
Torrance, CA 90505
310-918-0439
Email: mrfrets@aol.com
Web: theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass and keyboards

MENDOCINO COLLEGE

Gary Gottlieb
1000 Hensley Creek Rd.
Ukiah, CA 95482
707-468-3000
Email: gg@aes.org
Web: mendocino.edu

MIRACOSTA COLLEGE

1 Barnard Dr, Bldg. OC 2200
Oceanside, CA 92056
760-795-6816
Email: storok@miracosta.edu
Web: miracosta.edu
Contact: Steve Torok, 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
Web: moreysmusic.com
Program: instruction in guitar, saxophone, flute, violin, clarinet, cello, piano
Duration: varies
Cost: please call or see web for info

MOUNT SAINT MARY'S UNIVERSITY FILM & MEDIA SCHOOL

1202 Chalton Road
LA, CA 90049
213-477-2799
Web: msmu.edu/departments/film-media-and-communication
Email: lafflores@msmu.edu
Contact: Luis Flores

MUSICIANS INSTITUTE (MI)

6752 Hollywood Blvd.
Hollywood, CA 90028
866-405-8748, 323-462-1384
Email: admissions@mi.edu
Web: 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
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 firsthand 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.

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

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

OC RECORDING SCHOOL, THE

3100 W. Warner Ave., Ste. 7
 Santa Ana, CA 92704
 323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulks (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

OCCIDENTAL COLLEGE

1600 Campus Rd.
 Los Angeles, CA 90041
 323-259-2785
Email: kasunic@oxy.edu
Web: oxy.edu/academics/areas-study/music
Contact: David Kasunic, Dept. Chair
Program: Students majoring in music develop an integrated understanding of music in performance, creative work, and as cultural and historical expression. Through its curriculum, concerts and recitals, master classes, guest lectures, residencies and other public events, the music department leads the discourse that enriches College and community life. Students study, practice, and perform in Booth 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

PASADENA CITY COLLEGE

1570 E. Colorado Blvd.
 Pasadena, CA 91106
 626-585-7216
Web: pasadena.edu
Program: a program with classes in music studies, vocal and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Notes: evening classes available

PEPPERDINE UNIVERSITY

Seaver College
 24255 Pacific Coast Hwy.
 Malibu, CA 90263
 310-506-4861
Email: fineartsrecruit@pepperdine.edu
Web: seaver.pepperdine.edu
Program: undergraduate music curriculum with emphases in: Applied (instrumental/vocal performance), music education and composition. Special programs include 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: See website for deadline dates to apply

POINT BLANK MUSIC SCHOOL

1035 S. La Brea Ave
 Los Angeles, CA 90019
 323-594-8740
Web: pointblankmusicschool.com/courses/la
Cost: Visit 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

1355 Bush St.
 San Francisco, CA 94103
 415-417-7543
Email: info@pyramind.com
Web: pyramindsound.com

RECORDING BOOT CAMP

Pine Mountain Club, CA
 310-200-9010
Contact: Ronan Chris Murphy
Web: recordingbootcamp.com

RECORDING CONNECTION AUDIO INSTITUTE

6300 Wilshire Blvd, Suite 640
 Los Angeles, CA 90048
 323-329-9610, 800-755-7597
Email: recording@rffedu.com
Web: recordingconnection.com
Notes: check website for other U.S. locations

SAN FRANCISCO CONSERVATORY OF MUSIC

50 Oak St.
 San Francisco, CA 94102-6011
 415-503-6271, 415-864-7326
Email: apply@sfc.edu
Web: sfc.edu
Cost: please call or see web for info

SANTA MONICA COLLEGE

1900 Pico Blvd.
 Santa Monica, CA 90405
 310-434-4323
Email: driscoll_brian@smc.edu
Web: smc.edu
Contact: Dr. Brian S. Driscoll, Dept.Chair
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
Email: lessons@santamoniamusic.com
Web: santamoniamusic.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
Program: School of Rock Music is the original performance-based, interactive music school founded in 1998 in Philadelphia. Our goals at the Paul Green School Of Rock Music are: to help our students realize their potential as artists, to put them on stage in front of as many people as possible, and to help foster a new generation of incredible musicians.
Cost: please call for info
Notes: Schools all across the country, check website for additional locations

SILVERLAKE CONSERVATORY OF MUSIC

4652 Hollywood Blvd.
 Los Angeles, CA 90027
 323-665-3363
Email: reception.scm@outlook.com
Web: silverlakeconservatory.org
Cost: please call or see web for info

THE SONGWRITING SCHOOL

4632 W. Magnolia Blvd.
 Burbank, CA 91505
 818-848-7664
Email: info@thesongwritingschool.com
Web: thesongwritingschool.com

SOUTH BAY SCHOOL OF MUSIC

1710 S. Pacific Coast Hwy
 Redondo Beach CA 90277
 310-540-6767
Web: facebook.com/southbayschoolofmusic
Program: All styles instruction in guitar, bass, drums, voice, woodwinds, brass and keyboards.
Duration: varies
Cost: please call or see web for info

Additional location:

Long Beach School of Music
 3840 Woodruff Ave., Ste. 109
 Long Beach, CA 90808 565-627-0464

STUDIO WEST

11021 Via Frontera, Ste. A
 San Diego, CA 92127
 858-592-9497
Email: info@studiowest.com
Web: studiowest.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 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 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 Dept. of Music

104 Morrison Hall, #1200
 Berkeley, CA 94720-1200
 510-842-2678 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 951657
 Los Angeles, CA 90095-1657
 310-825-4761
Email: uclaalpert@schoolofmusic.ucla.edu
Web: schoolofmusic.ucla.edu
Contact: Travis Cross, 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.). New degree: Bachelor of Arts-Music Industry/la school
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
 209-946-2211
Email: rbrittin@pacific.edu, admissions@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
Notes: 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

3200 Fifth Ave.
 Sacramento, CA 95817
 916-739-7105

UNIVERSITY OF SILICON VALLEY (Cogswell College)

191 Baypointe Parkway
 San Jose, CA 95134
 800-264-7955
Email: admissions@kogswell.edu
Web: usv.edu
Program: Audio & Music Production

USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY

3780 Watt Way
 Los Angeles, CA 90089
 213-821-6140
Email: iovine-young@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

USC THORNTON SCHOOL OF MUSIC

Los Angeles, CA 90089
 213-740-6935
Contact: Jason King, Dean
Email: uscmusic@usc.edu
Web: music.usc.edu
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

7 Joost Avenue, Suite 204
 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

THE WATTS CONSERVATORY OF MUSIC

1100 S Central Avenue
 LA, CA 90059
 707-845-1611
Web: wattscollervatory.org
Programs: We offer free music lessons to anyone in the community that wants to learn. Our professional teachers offer guitar, bass, piano and drums. We also work on developing small ensembles focusing on teamwork, timing and working with others to make one sound.

WEST L.A. COLLEGE
Humanities & Fine Arts Division
9000 Overland Ave.
Culver City, CA 90230-3519
310-287-4565
Email: forierem@wla.edu
Web: wla.edu
Contact: Elise Forier Edie, 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/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

WOMEN'S AUDIO MISSION
542-544 Natoma St., #C-1
San Francisco, CA 94103
800-926-1338
Email: education@womensaudiomission.org
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.

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@broadwaymusicschool.com
Web: broadwaymusicschool.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.

COLORADO STATE UNIVERSITY GLOBAL
555 17th St. Ste. #1000
Denver, CO 90202
800-920-6723
Web: csuglobal.edu
Email: admissions@csuglobal.edu

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: lamontmusic@du.edu
Web: liberalarts.du.edu/lamont/faculty-staff
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: info@swallowhillmusic.org
Web: swallowhillmusic.org
Cost: please call or see web for info

UNIVERSITY OF COLORADO
1250 14th Street
Denver, CO 80204
303-315-5969
Email: uca@ucdenver.edu, meis.dept@ucdenver.edu, cam@ucdenver.edu
Web: ucdenver.edu

CONNECTICUT

THE CONNECTICUT SCHOOL OF MUSIC
155 Post Rd. E., #15
Westport, CT 06880
203-226-0805
Email: info@ctschoolofmusic.com
Web: ctschoolofmusic.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 JKL;

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

UNIVERSITY OF HARTFORD
The Hart School
200 Bloomfield Ave.
West Hartford, CT 06117-1599
860-768-4465
Email: hartadm@hartford.edu
Web: hartford.edu/hart
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
203-932-7000, 800-342-5864
Email: cdaddabbo@newhaven.edu
Web: 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.edu
Web: yalemusic.yale.edu
Contact: Ian Quinn, Chair

DELAWARE

THE MUSIC SCHOOL OF DELAWARE
4101 Washington St.
Wilmington, DE 19802
302-762-1132
Email: frontdesk@musicsofdelaware.org
Web: musicsofdelaware.org
Satellite locations: Pike Creek, Dover, Felton, Lewes, Georgetown

Additional location:
23 S. Walnut St.
Milford, DE 19963
302-422-2043
Email: mbfrontdesk@musicsofdelaware.org

UNIVERSITY OF DELAWARE
College of Arts and Sciences
4 Kent Way
Newark, DE 19716
302-831-2793
Email: deanoffice@art-sci.udel.edu
Web: cas.udel.edu

D.C. (DISTRICT OF COLUMBIA)

AMERICAN UNIVERSITY
Katzen Arts Center, Room 137
4400 Massachusetts Ave. N.W.
Washington, D.C. 20016
202-885-3420
Contact: Richard Paul, Admin. Coordinator
Email: dpa@american.edu
Web: american.edu/cas/performing-arts/music

LEVINE SCHOOL OF MUSIC
Main Campus
Sallie Mae Hall
2801 Upton St., N.W.
Washington, D.C. 20008

202-686-8000
Email: levinewdc@levinemusic.org
Web: 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

Town Hall Education Arts Recreation
1901 Mississippi Ave. SE, Suite 201
Washington, DC 20020
202-4123
Email: levinesdc@levinemusic.org

Silver Spring Library
900 Wayne Ave., 2nd Floor
Silver Spring, MD 20910
301-328-5335
Email: levinesilverspring@levinemusic.org

The Music Center at Strathmore
5301 Tuckerman Lane
North Bethesda, MD 20852
301-897-5100
Email: levinemaryland@levinemusic.org

Adjacent to Oak Street Elem. School
601 S. Oak Street
Falls Church, VA 22046
703-237-5655
Email: levinevirginia@levinemusic.org

Virtual Campus
Email: sservices@levinemusic.org

FLORIDA

CENTER FOR PRO TOOLS
P.O. Box 1393
Goldenrod, FL 32733
407-674-7926
Email: info@centerforprotools.com
Web: centerforprotools.com
Program: ProTools Certification

FLAGLER COLLEGE
74 King St.
St. Augustine, FL 32084
904-829-6481
Web: flagler.edu/academics/degrees-programs/performing-arts/music-minor
Email: admissions@flagler.edu

FROST SCHOOL OF MUSIC
University of Miami
5501 San Amaro Drive
Coral Gables, FL 33146
305-284-2241
Email: admission.music@miami.edu
Web: 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
Web: 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
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
P.O. BOX 793
Safety Harbor, FL 34695
727-725-1445, Text: 727-687-5172
Email: vbertin@playerschool.edu, admissions@

playerschool.edu
Web: playerschool.net
Program: guitar, drums, bass, keyboards
Duration: 1-Week, 4-Week, 10-Week, 1-Year, 2-Year

ST PETERSBURG COLLEGE
Music Industry Recording Arts (MIRA)
P.O. Box 13489
St. Petersburg, FL 33733
727-341-4772
Web: go.spcollege.edu/music

UNITY GAIN RECORDING SCHOOL
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Web: 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
813-332-3333
Web: 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

GEORGIA

THE ART INSTITUTE OF MUSIC
2875 Breckinridge Blvd.,
Ste. 700 Duluth, GA 30096
770-242-7777
Email: admissions@aimm.edu
Web: aimm.edu

GEORGIA ACADEMY OF MUSIC
4200 Northside Parkway Bldg. 4 Suite 100
Atlanta, GA 30327
404-355-3451
Email: musicgam@bellsouth.net
Web: gaom.us
Cost: please call or see web for info

GEORGIA SOUTHERN UNIVERSITY
Fred & Dinah Gretsch School of Music
P.O. Box 8052
Statesboro, GA 30460
912-478-5396
Email: music@georgiasouthern.edu
Web: cah.georgiasouthern.edu/music

GEORGIA STATE UNIVERSITY
School of Music
P.O. Box 3993
Atlanta, GA 30302
404-413-5900
Email: music@gsu.edu
Web: music.gsu.edu

KENNESAW STATE UNIVERSITY
School of Music
Building 31, Room 111, MD 3201
471 Bartow Ave.
Kennesaw, GA 30144
470-578-5064
Email: pfieldin@kennesaw.edu
Web: arts.kennesaw.edu/music

MUSIC CLASS, THE
Corporate Office
1875 Old Alabama Rd. Suite 815
Roswell, GA 30076
770-645-5578
Email: info@themusicclass.com
Web: 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
Basic Rate: please call for info

HAWAII

BANDWAGON INSTITUTE OF THE ARTS
3-2600 Kamualii Hwy
Lihue, HI 96766
808-634-2962
Web: bandwagonstudios.com/
Email: bwmc808@gmail.com

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.

KAILUA MUSIC SCHOOL
131 Hekilili 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 96734
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 AT MANOA
Music Department
2411 Dole St.
Honolulu, HI 96822
808-984-3570
Web: manoa.hawaii.edu/music
Cost: please call for info

UNIVERSITY OF HAWAII MAUI COLLEGE
Institute of Hawaiian Music
310 Ka'ahumanu Ave.
Kahului, HI 96732
808-984-3570
Web: mau.hawaii.edu/music
Contact: Dr. Keola Donaghy

IDAHO

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

UNIVERSITY OF IDAHO
The Lionel Hampton School of Music
1012 S. Deakin St.
Moscow, ID 83843
208-885-7254
Email: music@uidaho.edu
Web: uidaho.edu/class/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

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
630-617-3524
Email: admit@elmhurst.edu
Web: elmhurst.edu/music

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

MUSIC INSTITUTE OF CHICAGO
St James Cathedral
65 East Huron Street
Chicago, IL 60211
847-847-448-8319
Web: musicinstituteofchicago.org
Basic Rate: please call for info

Additional location:

Gratz Center
Fourth Presbyterian Church
126 East Chestnut Street
Chicago, IL 60611

MUSICAL EXPRESSIONS OF ILLINOIS, LLC
602 W 5th Ave. Suite F & E
Naperville, IL 60563
630-355-1110
Email: info@musicalexpressions.net
Web: musicalexpressions.net
Basic Rate: please call for info

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: cmfa@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)
1810 W Riverside Ave
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
Contact: David Murray, Director of the School of Music
Email: dmurray@butler.edu, music@butler.edu
Web: butler.edu/music

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

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

IOWA

THE UNIVERSITY OF IOWA SCHOOL OF MUSIC
93 E. Burlington St.
Iowa City, IA 52242
319-335-1603
Email: music@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

KENTUCKY

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC
Louisville, KY 40292
502-852-6907
Email: music@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
4438 Chalfant Dr.
Metairie, LA 70005
504-421-8811
Email: metairiemusicacademy@gmail.com
Web: metairiemusicacademy.com
Contact: Vicki Genova, Owner
Services: guitar, bass, vocals, piano, drums

SOUTHERN UNIVERSITY MUSIC SCHOOL
801 Harding Blvd.
Baton Rouge, LA 70807
225-771-4500
Web: subr.edu
Contact: Harry Anderson

TULANE UNIVERSITY Newcomb Department of Music
102 Dixon Hall
New Orleans, LA 70118-5683
504-865-5267
Email: music@tulane.edu
Web: liberalarts.tulane.edu

MAINE

THE MUSIC CENTER
49 Topsham Fair Mall Road, 2
Topsham, Maine 04086

207-725-6161
Email: sales@themusiccenter.net
Web: 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
Web: husson.edu/nescom
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC
28 Neal St.
Portland, ME 04102
207-775-3356
Email: info@portlandconservatoryofmusic.org
Web: 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
Web: rivertreearts.org
Cost: please call or see web for info

UNIVERSITY OF SOUTHERN MAINE USM Osher School of Music
Main Office, 103 Corthell Hall
13 University Way
Gorham, ME 04038
207-780-5265
Email: usm.music@maine.edu
Web: usm.maine.edu/music
Cost: please call or see web for info

MARYLAND

MUSIC & ARTS CENTERS
7820 Wormans Mill Rd Suite K
Frederick, MD 21701
301-620-2015, 888-731-5396
Email: info@musicarts.com
Web: stores.musicarts.com/md/frederick
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 beginning and student musicians. Music & Arts now has over 100 retail locations in 19 states.

THE MUSIC CENTER AT STRATHMORE
5301 Tuckerman Ln.
North Bethesda, MD 20852
301-897-5100
Email: strathmore@strathmore.org
Web: strathmore.org

THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES
(**No degree; certificates.)
12712 Rock Creek Mill Rd., Ste. 14A
Rockville, MD 20852
301-230-9100
Email: info@omegastudios.com, admissions@omegastudios.com
Web: 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. Mt. Vernon Pl.
Baltimore, MD 21202
Web: peabody.jhu.edu
CONSERVATORY ADMISSIONS
Phone: 667-208-6600
Email: admissions@peabody.jhu.edu
PREPARATORY ENROLLMENT
Phone: 667-208-6640

Email: peabodyprep@jhu.edu
Cost: please call or see web for info

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS
13816 Sunnybrook Rd.

Phoenix, MD 21131
800-355-6613, 410-628-7260
Email: info@sheffieldav.com
Web: sheffieldav.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
Web: 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 internet)
Email: admissions@berklee.edu
Web: 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
Web: 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
Web: bristolstudios.com
Contact: Kelsey Mack
Services: Audio Recording and Production Courses, Professional Internships

CELEBRATION SOUND
70 Lauren Dr.
Seekonk, MA 02771
508-336-0275
Email: celebrationsound@comcast.net
Web: 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
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
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: Chair of the Department of Music, Hillary Poriss
Email: h.poriss@northeastern.edu
Web: camd.northeastern.edu, music@northeastern.edu
Degrees: B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

POWERS MUSIC SCHOOL

160 Lexington Street
P.O. Box 398
Belmont, MA 02478-0003
617-484-4696
Email: office@powersmusic.org
Web: 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: musicadmin@tufts.edu
Web: 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
Web: uml.edu/fahss/music

MICHIGAN

CENTRAL MICHIGAN UNIVERSITY

School of Music
162 Music Building
1400 E. Campus Dr.
Mount Pleasant, MI 48859
989-774-3281
Email: musicadmit@cmich.edu
Web: cmich.edu/program/music
Degrees: B.A.A., B.S., B.A. or B.F.A., M.A.

CORNERSTONE UNIVERSITY

1001 E. Bellline Ave.
Grand Rapids, MI 49525
616-949-5300
Email: info@cornerstone.edu
Web: cornerstone.edu/music

INTERLOCHEN CENTER FOR THE ARTS

4000 J Maddy Pkwy
Interlochen, MI 49643-0199
231-276-7200
Email: education@interlochen.org, admission@interlochen.org
Web: 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

RECORDING INSTITUTE OF DETROIT

14611 E. 9 Mile Rd.
Eastpointe, MI 48021
800-683-1743, 586-779-1388
Email: ridoffice@aol.com
Web: 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: smtd.admissions@umich.edu
Web: music.umich.edu/index.php
Contact: Laura Hoffman, Associate Dean

WAYNE STATE UNIVERSITY

Old Main, Department of Music
4841 Cass, Old Main, Ste. 1321
Detroit, MI 48201
313-577-1795
Email: music@wayne.edu
Web: music.wayne.edu
Programs: Bachelor of Arts in Music, Bachelor of Music

WESTERN MICHIGAN UNIVERSITY

Irving S. Gilmore 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.wv
Web: msp.kidsoutandabout.com/content/childrens-yamaha-music-studio-roseville
Cost: please call or see web for info

Additional locations:

Edina Community Center
5701 Normandale Rd.
Edina, MN 55424
612-351-0631

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

SAINT MARY'S UNIVERSITY OF MINNESOTA

Music Department
700 Terrace Heights #1447
Winona, MN 55987
507-457-1598
Email: jheukesh@smumn.edu
Web: smumn.edu
Contact: Ned Kirk, D.M.A., Chair Music Department

UNIVERSITY OF NORTHWESTERN

3003 Snelling Ave. N.
St. Paul, MN 55113
800-692-4020, 651-631-5100
Web: unwnsp.edu/program/music
Degrees/Certifications: B.S. in Electronic Media Communication with a Recording Arts focus, Minor in Music, Minor in Music Business, Minor in Media Arts

MISSISSIPPI

DELTA STATE UNIVERSITY

Department of Music
DSU Box 3256
Cleveland, MS 38733
662-846-4615
Email: music@deltastate.edu
Web: deltastate.edu/artsandsocieties/music

MISSOURI

UNIVERSITY OF CENTRAL MISSOURI

P.O. Box 800
Utt202E
Warrensburg, MO 64093
660-543-4909
Contact: David Aaberg, Chair of Music
Email: musicoffice@ucmo.edu, admit@ucmo.edu
Web: ucmo.edu

UNIVERSITY OF MISSOURI

School of Music
20 Sinquefield Music Center
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: music.org

NORTH VALLEY MUSIC SCHOOL

1998 River Lakes Parkway
Whitefish, MT 59937
406-862-8074
Email: info@northvalleymusicschool.org
Web: northvalleymusicschool.org
Services: Music lessons, group classes, ensembles, summer camps, public concerts. Serving all ages and abilities. Scholarships available.

UNIVERSITY OF MONTANA SCHOOL OF MUSIC

32 Campus Dr.
Music Building, Room 101
Missoula, MT 59812
406-243-6881
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
Email: help@northeast.edu
Web: northeast.edu

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

NEW HAMPSHIRE

ALAN CARRUTH LUTHER

51 Camel Hump Rd.
Newport, NH 03773
603-863-7064
Email: alcarruth@aol.com
Web: newenglandluthiers.org/contents/members/alancarruth.html
Cost: please call or see web for info

MUSIC & ARTS CENTERS

18 March Ave.
Manchester, NH 03101-2006
603-851-2026, 888-731-5396
Email: customerservice@musicarts.com
Web: stores.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 beginning and student musicians. 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: admission@bloomfield.edu
Web: 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/school-of-communication-and-media

RIDER UNIVERSITY

2083 Lawrenceville Road
Lawrenceville, NJ 08648
609-896-5000
Web: rider.edu

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: studiostageproductions.com
Program: Private Lessons

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: info@taoschoolofmusic.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: qc.cuny.edu/academics/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.
 697 3rd Avenue Suite 405
 New York, NY 10017
 212-661-8528
Web: aes2.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

CLIVE DAVIS INSTITUTE OF RECORDED MUSIC
 370 Jay Street
 Brooklyn, NY
 212-992-8400
Email: tisch.recorded.music@nyu.edu
Web: tisch.nyu.edu/clive-davis-institute
Program: Through courses in business, musicianship and performance, production and writing, history and emergent media, our undergraduate curriculum focuses on developing the creative entrepreneur.
Degree: BFA in Recorded Music **Duration:** 4 years

THE COLLECTIVE SCHOOL OF MUSIC
 28 Broadway
 New York, NY 10004
 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 in order to make sure all students get personal attention.

COLUMBIA UNIVERSITY NEW YORK
 The Department of Music
 621 Dodge Hall
 2960 Broadway
 New York, NY 10027
 212-854-3825, 212-854-9862
Contact: Professor Chris Washburne, Dept. Chair
Email: c.washburne@columbia.edu
Web: music.columbia.edu

EASTMAN SCHOOL OF MUSIC
 University of Rochester
 26 Gibbs St.
 Rochester, NY 14604-2599
 585-274-1000
Email: admissions@esm.rochester.edu
Web: esm.rochester.edu
Cost: please call or see web for info

FINGER LAKE COMMUNITY COLLEGE
 State University of New York
 3325 Marvin Sands Dr.
 Canandaigua, NY 14424
 585-394-FLCC
Email: admissions@flcc.edu
Web: flcc.edu/academics/music

FIVE TOWNS COLLEGE
 305 N. Service Rd.
 Dix Hills, Long Island, NY 11746
 631-206-5537
Email: admissions@ftc.edu
Web: ftc.edu
Contact: Admissions Office
Programs: Undergraduate: Performance Program (A.A.S., Mus.B.); Bachelor of Music (Mus.B.) concentrations in Audio Recording Technology, Composition, Music Entertainment Industry Studies, Performance, Songwriting; (Mus.B.) Music Teacher Education concentrations in Instrumental and Vocal/Piano/Guitar. Graduate: Masters of Music (M.M.) in Music Technology, Composition, Performance, Music History, Music Education; Doctor of Musical Arts (D.M.A.) in Composition & Arranging, Music History & Literature, Music Performance, Music Education; Doctoral and Fellowship Performance. NEW Grad program in Sound Recording Technology (M.P.S.).
Cost: Contact Admissions
Degree: A.A.S.; Mus.B.; M.M.; D.M.A.
Duration: 2 years, 4 years, 1 to 4 years for Masters/Doctoral

GREENWICH HOUSE, INC.
 46 Barrow St.
 New York, NY 10014
 212-242-4770
Email: music@greenwichhouse.org
Web: greenwichhouse.org
Contact: Samir Hussein, Chair

HOFSTRA UNIVERSITY
 101 Joseph G. Shapiro Family Hall
 1000 Hempstead Tpke.
 Hempstead, NY 11549-1000
 516-463-5490
Contact: Philip Stoecker, Dept. Chair
Email: philip.s.stoecker@hofstra.edu
Web: hofstra.edu/music

HOUGHTON COLLEGE
 Greatbatch School of Music
 One Willard Ave.
 Houghton, NY 14744
 585-567-9200, 800-777-2556 Ext. 4000
Email: admission@houghton.edu
Web: houghton.edu/music

ITHACA COLLEGE SCHOOL OF MUSIC
 953 Danby Road
 Whalen Center for Music
 Ithaca, NY 14850
 607-274-3343
Email: musicassocdean@ithaca.edu, social-media@ithaca.edu
Web: ithaca.edu/music
Contact: Ivy Walz, Associate Prof.

JUILLIARD SCHOOL, THE
 60 Lincoln Center Plaza
 New York, NY 10023-6588 212-799-5000
Email: admissions@juilliard.edu
Web: juilliard.edu
Cost: please call or see web for info

MANHATTAN SCHOOL OF MUSIC
 130 Claremont Ave.
 New York, NY 10027
 212-749-2802
Email: admission@msmny.com
Web: msmny.com
Program: We offer degree and diploma programs at the undergraduate, graduate and doctoral levels, with majors in all orchestral instruments, voice, piano, accompanying, composition, saxophone, guitar, organ, conducting and jazz.
Cost: please call or see web for info

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC
 66 W. 12th St.
 New York, NY 10011
 212-580-5150, 800-292-3040
Email: admissions@newschool.edu
Web: newschool.edu/mannes
Cost: please call or see web for info

MERCY COLLEGE
 Music & Fine Arts Department 555 Broadway
 Dobbs Ferry, NY 10522
 914-674-7600
Web: mercy.edu/campus-locations/dobbs-ferry-campus
Degrees: B.S. in Music Industry and Technology

NEW YORK UNIVERSITY
 The Steinhardt School/Music
 35 W 4th Street, 2nd Floor

New York, NY 10012
 212-998-5424
Web: steinhardt.nyu.edu/music
Degree: B.S., B.A., B.M., M.A., M.M., Ph.D., D.A., Ed.D., Music Performance, Composition, Technology, Business, Education, Therapy
Cost: please call or see web for info

PERLMAN MUSIC PROGRAM, THE
 19 W. 69th St., Ste. 1101
 New York, NY 10023
 212-877-5045
Email: info@perلمانmusicprogram.org
Web: perلمانmusicprogram.org
Contact: Anna Kaplan, Director of Programs
Cost: please call or see web for info

THE COLLEGE OF SAINT ROSE
 Music Department
 432 Western Ave.
 Albany, NY 12203
 800-637-8556
Web: facebook.com/saintroseprecollege

SELECT SOUND STUDIOS
 2315 Elmwood Ave.
 Kenmore, NY 14217
 716-873-2717
Web: selectsound.com
Program: Recording Technologies Audio Engineering Program

STATE UNIVERSITY OF NEW YORK
 College at Oneonta
 Music Department
 115 Fine Arts Center
 Oneonta, NY 13820
 607-436-3415
Email: moira.rouggy@oneonta.edu
Web: suny.oneonta.edu/music-department

SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC
 208 Crouse College
 Syracuse, NY 13244
 315-443-2769
Email: admissu@syr.edu
Web: vpa.syr.edu/academics/music

THIRD STREET MUSIC SCHOOL SETTLEMENT
 235 E. 11th St.
 New York, NY 10003
 212-777-3240
Email: info@thirdstreetmusicsschool.org
Web: thirdstreetmusicsschool.org

UNIVERSITY OF ALBANY
 College of Arts and Sciences
 1400 Washington Ave.
 Albany, NY 12222
 518-442-4187
Email: musinfo@albany.edu
Web: albany.edu/music

WILLIE MAE ROCK CAMP FOR GIRLS
 540 President Street
 Suite 2H
 Brooklyn, NY 11215
 646-726-0247
Email: info@williemaerockcamp.org
Web: williemaerockcamp.org, facebook.com/williemaerockcamp
Program: Willie Mae Rock Camp for Girls is a non-profit music and mentoring program for girls and women. The organization offers a summer day camp, after school programs, youth and adult lessons, and community events in New York City. Instruments include drums, bass, guitar, keyboards, vocals and DJ/ turntables. All programs offered with sliding scale tuition.
Cost: please call or see web for info.

NORTH CAROLINA

APPALACHIAN STATE UNIVERSITY
 Hayes School of Music Broyhill Music Center
 813 Rivers St.
 Boone, NC
 828-262-3020
Email: music@appstate.edu
Web: music.appstate.edu

BARTON COLLEGE
 P.O. Box 5000
 Wilson, NC 27893
 800-345-4973, 252-399-6317
Email: enroll@barton.edu
Web: barton.edu/cultural-arts
Degrees: B.S. in Communication with a concentration in Audio Recording Technology

BREVARD MUSIC CENTER
 349 Andate Ln.
 Brevard, NC 28712
 828-862-2100
Web: brevardmusic.org
Contact: Dorothy Knowles, Dir. Of Admissions
Notes: A summer institute and festival

CATAWBA COLLEGE
 2300 W. Innes St.
 Salisbury, NC 28144
 704-637-4476, 1-800-CATAWBA
Email: jtittle@catawba.edu
Web: catawba.edu/music
Degree: Degrees: BA - Music Business, Popular Music, Music Education, and Worship Music/ Production.
 BS - Entertainment Industries
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE
 Mary Duke Biddle Music Bldg.
Duke University
 9 Brodie Gym Dr.
 Durham, NC 27708-0667
 919-684-8111
Email: nonoko.okada@duke.edu
Web: stringsschool.duke.edu
Cost: please call or see web for info

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC
 102 A. J. Fletcher Music Center
 Greenville, NC 27858-4353
 252-328-6851
Email: music@ecu.edu
Web: music.ecu.edu
Cost: please call or see web for info

ELON UNIVERSITY
 Department of Music
 100 Campus Dr.
 Elon, NC 27244
 336-278-2000
Web: elon.edu/u/academics/arts-and-sciences/music

KAREN KANE MUSIC PRODUCTIONS
 Wilmington, NC
 910-599-6921
Email: karenkane@mixmama.com
Courses: Audio Classes (Intro to Audio Engineering, Intro to Pro Tools)

UNIVERSITY OF NORTH CAROLINA
 UNC Department of Music
 CB# 3320, 105 Hill Hall
 145 E Cameron Ave.
 Chapel Hill, NC 27599
 919-962-1039
Email: music.dept@unc.edu
Web: music.unc.edu

UNIVERSITY OF NORTH CAROLINA SCHOOL OF ARTS
 1533 S Main Street
 Winston Salem, NC 27127
Email: admissions@unca.edu
Web: unca.edu

NORTH DAKOTA

UNIVERSITY OF NORTH DAKOTA MUSIC ARTS & SCIENCES
 Hughes Fine Arts Center, Room 110
 3350 Campus Rd., Stop 7125
 Grand Forks, ND 58202
 701-777-2644
Email: und.music@und.edu
Web: arts-sciences.und.edu/academics/music

OHIO

BALDWIN-WALLACE COLLEGE
 275 Eastland Rd.
 Berea, OH 44017-2088
 440-826-2900
Email: info@bw.edu
Web: bw.edu/schools/conservatory-music
Contact: Susan VanVorst, Dean Conservatory of Music
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC
 10633 Fitzwater Rd.
 Brecksville, OH 44141
 440-526-1004
Email: info@brecksvillemusicstudio.com
Web: brecksvillemusic.com
Basic Rate: please call for info

CAPITAL UNIVERSITY
 1 College and Main
 Columbus, OH 43209
 614-236-6011
Email: admission@capital.edu
Web: capital.edu/conservatory
Degrees: B.M. in Music Technology, B.A. in Music Technology

CASE WESTERN RESERVE UNIVERSITY
 Department of Music
 11118 Bellflower Rd.
 Cleveland, OH 44106
 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

HOCKING COLLEGE
Music Production Business & Performance
3301 Hocking Pkwy.
Nelsonville, OH 45764
740-753-7050
Email: admissions@hocking.edu
Web: hocking.edu/music-management

MALONE UNIVERSITY
2600 Cleveland Ave.
Canton, OH 44709
800-521-1146, 330-471-8381
Email: ihamilton@malone.edu
Web: malone.edu
Contact: Linda Hamilton, Admin. Assistant
Degree: B.A. in Music Production

MEDUSA RECORDING INSTITUTE
2403 South Ave.
Youngstown, OH 44502
480-213-3327
Email: mandrakerocks@yahoo.com
Web: medusa-school.weebly.com

**BERLIN 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
497 Glidden Hall
Athens, OH 45701
740-593-4244
Email: music@ohio.edu
Web: ohio.edu/finearts/music

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Rd.
Perrysburg, OH 43551
567-661-6000
Web: owens.edu/fpa/music

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

OKLAHOMA

HOLLAND HALL SCHOOL
5666 E. 81st St.
Tulsa, OK 74137
918-481-1111
Web: hollandhall.org

OKLAHOMA STATE UNIVERSITY
Michael and Anne Greenwood School of Music
102 Greenwood School of Music
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

**UNIVERSITY OF CENTRAL
OKLAHOMA**
School of Music
100 N. University Dr.
Edmond, OK 73034
405-974-5686
Contact: Brian 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
541-737-0561
Web: liberalarts.oregonstate.edu
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: info@girlsrockcamp.org
Web: facebook.com/girlsrockpdx
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: taylor@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

**UNIVERSITY OF OREGON
SCHOOL OF MUSIC & DANCE**
1225 University of Oregon
Eugene, OR 97403-1225
541-346-5268
Email: SOMAFrontDesk@uoregon.edu
Web: music.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: Laura Killip, Program & Facilities Coordinator
503-838-8461, 503-838-8340
Email: killipl@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: ensembleartspshilly.org/plan-your-visit/venues/academy-of-music
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: music-office@andrew.cmu.edu
Web: music.cmu.edu
Contact: Katherine Heston, Asst. Dir. of Music Admission

CURTIS INSTITUTE OF MUSIC, THE
1726 Locust St.
Philadelphia, PA 19103
215-893-5252
Email: admissions@curtis.edu
Web: curtis.edu

DREXEL WESTPHAL COLLEGE
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
717-867-6373
Email: gramm@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@marlboromusic.org
Web: marlboromusic.org

MARY PAPPERT SCHOOL OF MUSIC
Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282
412-396-6000
Email: admissions@duq.edu
Web: duq.edu/academics/colleges-and-schools/music/index.php
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

THE HALSEY INSTITUTE
Jim Halsey Company
161 Calhoun Street
Charleston, SC 29401
918-628-0400
Email: halsey@cofc.edu
Web: halsey.cofc.edu/visit
Notes: The Halsey Institute is dedicated to providing the best possible specialized education in the Music and Entertainment Business.

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, 615-385-2423
Email: info@theblackbirdacademy.com
Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
Vanderbilt University
2400 Blakemore Ave.
Nashville, TN 37212
615-322-7311
Contact: Molly Jewell, Dir. of Admissions
Web: blairvanderbilt.edu

**DARK HORSE INSTITUTE
Music School**
230 Franklin Road, Bldg.#14A
Franklin, TN 37064
615-791-7020
Web: darkhorseinstitute.com

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 jayna-grossmusic@gmail.com
Web: jaynagross.com

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: theboardfoundation.com
Contact: Mark
Rates: call for rates

Clients: All Ages, All Levels (Zoom available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/ Vocals, Bass, Piano, Guitar

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC
 Box 47 MTSU
 Murfreesboro, TN 37132
 615-898-2469
Email: askmusic@mtsu.edu
Contact: Angela Satterfield, Music Admissions
Web: mtsu.edu/music/staff.php
Degree: B.M., M.A.

MUSIC LAB NASHVILLE
 500 Wilson Pike Cir, Ste. 104
 Brentwood, TN 37027
 615-371-8086
Email: nashville@musiclab.co
Web: nashville.musiclab.co
Basic Rate: please call for info
Services: piano, voice, guitar, Kindermusik and Musical Theatre

NASHVILLE JAZZ WORKSHOP
 1012 Buchanan Street
 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: nsa@mnpns.org
Web: nsa.mnpns.org
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: startstrong@pstcc.edu
Web: pstcc.edu

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 OF TECHNOLOGY
 7 Music Circle N.
 Nashville, TN 37203
 800-872-1504, 615-244-5848
Email: nashville@sae.edu
Web: 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)
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
 404-526-936

6 Fax 404-526-9367
Email: atlanta@sae.edu
Web: atlanta.sae.edu
 16051 W. Dixie Highway, Suite 200
 North Miami Beach, FL 33160
 305-944-7494
Email: miami@sae.edu
Web: miami.sae.edu

218 W. 18th St., Fl. 4
 New York, NY 10011
 212-944-9121 Fax 212-944-9123
Email: newyork@sae.edu
Web: newyork.sae.edu

820 N. Orleans, #125
 Chicago, IL 60610
 312-300-5685
Email: chicago@sae.edu
Web: usa.sae.edu/campuses/chicago

SHUFF'S MUSIC
 118 3rd Ave. N.
 Franklin, TN 37064
 615-790-6139
Web: shuffsmusic.com
Basic Rate: please call for info

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

THE UNIVERSITY OF MEMPHIS
 Rudi E. Scheidt School of Music
 Music Building,
 3800 Central Ave.
 Memphis, TN 38152
 901-678-3766
Email: musicadmissions@memphis.edu
Web: memphis.edu/music

UNIVERSITY OF TENNESSEE
 Knoxville, Tennessee 37996
 865-974-1000
Web: utk.edu/academics/art-performance-programs
W.O. SMITH MUSIC SCHOOL
 1125 8th Ave. S.
 Nashville, TN 37203
 615-255-8355
Web: wosmith.org
Email: info@wosmith.org

WAVES, INC.
 2800 Merchants Dr.
 Knoxville, TN 37912
 865-909-9200
Web: waves.com

TEXAS

AUDIO ENGINEERING INSTITUTE
 555 Abe Lincoln Rd.
 San Antonio, TX 78240
 San Antonio, TX 78213
 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.

DALLAS BAPTIST UNIVERSITY
 3000 Mountain Creek Pkwy.
 Dallas, TX 75211

214-333-5316, 214-333-5311
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 75033
 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

LONESTAR SCHOOL OF MUSIC
 4301 W. William Cannon
 Austin, TX 78749
 512-598-4171
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
 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,
 Room 120
 Houston, TX 77204-4039
 713-743-5934
Email: musicadmissions@uh.edu
Web: uh.edu/kgmca

SHEPHERD SCHOOL OF MUSIC, THE
 Rice University
 6100 Main MS-532
 Houston, TX 77005
 713-348-3578
Contact: Phyllis Smith, Music Admissions
Email: pws2@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: sfasu.edu/music
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 ARLINGTON
 700 W. Greek Row, Room 101
 Arlington, TX 76010
 817-272-3471
Email: music@uta.edu
Web: uta.edu/music

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 NORTH TEXAS
 1155 Union Circle #311637
 Denton, TX 76203
 940-565-2791
Email: music.information@unt.edu
Web: music.unt.edu

UTAH

BRIGHTON 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. President's Cir.
 Room 204
 Salt Lake City, UT 84112
 801-581-6762
Email: m.chuaqui@utah.edu
Web: music.utah.edu
Contact: Miguel Chuaqui, Dir. School of Music

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
 1709 Colley Ave, Ste 392
 Norfolk, VA 23517
 757-627-0967, 757-215-8633
Web: aomva.org/wp
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
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
 540-568-6714
Contact: Dr. John Allemeier
Email: schoolofmusic@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
 585 Grove Street
 Ste 145 #711
 Herndon, VA 20170
 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
Contact: Dr. Jonathan Kolm

OLD DOMINION UNIVERSITY
 2123 Diehn Center for the Performing Arts
 1339 West 49 St.
 Norfolk, VA 23529
 757-683-4061
Email: music@odu.edu
Web: odu.edu/music
Degrees: Music Production, Music Business, and Music Business/ Production.

RADFORD UNIVERSITY
 801 E. Main St.

Radford, VA 24142
Contact: Dr. Timothy L. Channell, Chair
 540-831-5177
Email: tchannell@radford.edu
Web: 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
 251B Henderson Hall
 Blacksburg, VA 24061
Contact: Jason Crafton
 540-231-6713
Email: jcrafton@vt.edu
Web: vt.edu/academics/majors/music.html

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.
 Olympia, WA 98505
 360-867-6000
Email: admissions@evergreen.edu
Web: evergreen.edu

JACK STRAW PRODUCTIONS
 4261 Roosevelt Way
 N.E. Seattle, WA 98105
 206-634-0919
Email: jsp@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: info@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@musiccenternw.org
Web: musiccenternw.org

MUSIC WORKS NORTHWEST
 1331 118th Ave. S.E., Ste. 400
 Bellevue, WA 98005
 425-644-0988
Email: registration@musicworksnw.org
Web: musicworksnw.org

SEATTLE DRUM SCHOOL
 12729 Lake City Way N.E.
 Seattle, WA 98125
 206-364-8815
Email: georgetown@seattledrumschool.com
Web: seattledrumschool.com

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
 206-546-7632
Email: tegggers@shoreline.edu
Web: shoreline.edu

WEST VIRGINIA

MOUNTAIN MUSIC FESTIVAL
 Ace Adventure Resort Concho Road
 Oak Hill, WV 25901
 877-382-5893
Email: info@mountainmusicfestwv.com
Web: mountainmusicfestwv.com

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

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC
 711 E. Boldt Way
 Appleton, WI 54911
 920-832-7000
Web: lawrence.edu/conservatory

**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
Web: music.wisc.edu
Cost: please call or see web for info

**UNIVERSITY OF WISCONSIN OSHKOSH
 MUSIC DEPARTMENT**
 800 Algoma Blvd.
 Oshkosh, WI 54901
 920-424-4224
Email: music@uwosh.com
Web: uwosh.edu/music
Degree: B.M. in Recording Technology

**WISCONSIN CONSERVATORY
 OF MUSIC**
 1584 N. Prospect Ave.
 Milwaukee, WI 53202
 414-276-5760
Email: info@wcmusic.org
Web: wcmusic.org
Cost: please call or see web for info

WYOMING

CASPER COLLEGE
 School of Music
 125 College Dr.
 Casper, WY 82601
 307-268-2537
Contact: Eric Unruh, Dean
Email: unruh@caspercollege.edu
Web: 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: musicdept@uwyo.edu
Web: uwyo.edu/music

INTERNATIONAL

BANFF CENTRE, THE
 107 Tunnel Mountain Dr.,
 Box 1020
 Banff, Alberta, Canada T1L 1H5
 403-762-6100
Web: banffcentre.ca

**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
Web: valencia.berklee.edu/contact-us
Degree: B. M. or M. A.

CONSERVATOIRE DE PARIS
 209 Ave. Jean Jaurès
 75019 Paris, France
 +33 1 40 40 45 45
Web: conservatoiredeparis.fr

GUILDHALL SCHOOL OF MUSIC & DRAMA
 Silk Street, Barbican
 London EC2Y 8DT,
 United Kingdom
 +44 20 7628 2571
Web: 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
Web: 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 Record-
 ing Arts Management is now "Arts Management
 Program (AMP)"
Notes: The Faculty of 67 leading industry profes-
 sionals is complemented by a wide range of mu-
 sic industry guest lecturers. Full-time programs
 are followed by Internship Placements at compa-
 nies throughout the music industry and
 start in March, July and Nov.

**INSTITUTE OF CONTEMPORARY
 MUSIC PERFORMANCE, THE**
 Foundation House
 1A Dyne Rd.
 London NW6 7XG
 +44 (0) 207 328 0222
Email: enquiries@icmp.ac.uk
Web: icmp.ac.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 edu-
 cation in the country, leading the way with inno-
 vative courses and services. Home of the legend-
 ary Guitar Institute, we are respected throughout
 both the music education sector, as well as by the
 music industry!

**MCGILL UNIVERSITY
 MUSIC DEPARTMENT**
 Strathcona Music Building
 555 Sherbrooke St., W.
 Montreal, Quebec, Canada H3A 1E3
 514-398-4535
Web: 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
Web: midoceanschool.ca

OIART
 Ontario Institute of Audio Recording Tech.
 500 Newbold St.
 London, Ontario N6E 1K6
 519-686-5010
Email: inquiry@oiart.org
Web: oiart.org

RECORDING ARTS CANADA
 1207 Rue Saint-Andre
 Montreal, Quebec
 514-286-4336
Email: montreal@recordingarts.com
Web: recordingarts.com

Additional location:
 111 Peter St., Ste. 706
 Toronto, Quebec
 416-977-5074
Email: toronto@recordingarts.com

ROYAL COLLEGE OF MUSIC (LONDON)
 Prince Consort Rd.
 London SW7 2BS, United Kingdom
 +44 20 7591 4300
Email: info@rcmac.uk
Web: rcmac.uk
Degree: Bachelor's degree

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
Web: 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)330-112-315
Email: enquiries@sae.edu
Web: sae.edu/gbr
 Oxford, Liverpool, Glasgow

France
 Honey Street
 Building 229
 9330 Aubervilliers
 +33 (0)148 11 96 96
Email: paris@sae.edu
Web: sae.edu/tra/fr

Germany
 Homburger Landstr. 182
 60435 Frankfurt/Main
 49-069 57 70 16 40
Email: frankfurt@sae.edu
Web: sae.edu/deu/de
 Hannover, Stuttgart, Munchen, Leipzig, Hamburg,
 Bochum, Berlin

TREBAS INSTITUTE
 543 Yonge Street Suite 300
 Toronto, Ontario, M4Y 1S5, Canada
 416-966-3066
Web: trebas.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 Record-
 ing Live Sound

UNIVERSITÉ 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
Web: uca.fr
Degree: AA protocols certification
Cost: Less than \$10,000 per year including ac-
 commodations program and facilities: two &
 three year university program taught in a 2500 ft.
 professional studio.

**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
Web: 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 Administration Office - Room 145
 Edward Johnson Building
 80 Queen's Park
 Toronto, Ontario, Canada M5S2C5
 416-978-3750
Web: 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
Web: online.berklee.edu

EDDIE HADDAD
 Lead Guitar Instructor
 Guitar Mastery Method
 832-360-6851
Email: eddie@guitarmasterymethod.com
Web: guitarmasterymethod.com

FULL SAIL UNIVERSITY
844-706-0683
Web: fullsail.edu/campus-and-online/online-
 degrees
 See Florida listing for details

SAVVY MUSICIANS ACADEMY
Web: savvymusicianacademy.com
 Leah McHenry

SCHOOL OF SONG
Web: schoolofsong.org
Email: jaclynu@grandstandhq.com

YOUSICIAN
 Music singing and instrument lesson app with
 celebrity collaborators.
Web: yousician.com
Email: partnerships@yousician.com
Services: Unleash your inner musician with You-
 sician. The first step of learning to play an instru-
 ment? Wanting to play. Explore your love of music
 with us, whether you're a complete beginner or a
 seasoned pro. Let's play!



Whether you're a novice or a 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.

AMAZING SINGING AND VOICE COACHING

818-445-3969
Los Angeles, CA 91342
Web: marquitawaters.com
Email: marquita@marquitawaters.com
Duration of Sessions: Sessions can be as short as 30 minutes to an hour or longer for recording artists.
Rates: call for info
Notes: I specialize in correcting and eliminating straining. You will know how to keep your voice healthy and strong and perform with excellence from what I share with you. It's time to bring out your talent and abilities, your dynamics on stage and in the studio, to break through any fears you may have. With decades of experience on stage and recording I know what you go through with your voice and talent. I've experienced the problems you may run into like getting hoarse or losing your voice. We will do the work that eliminates that as I've done with many singers.

You deserve to continue the joy of singing throughout your life. To flourish as a singer. I'd love to help you so contact me. Author of *I Will Not Grow Weary: Survival and Success - A Singer's Guide to Singing*

ANGEL DIVA MUSIC

Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com, angeldivamusic@gmail.com
Web: [facebook.com/p/jan-linder-koda-angel-diva-music-100063496905042](https://www.facebook.com/p/jan-linder-koda-angel-diva-music-100063496905042)
Basic Rate: please call for info

Clients: Holly Robinson-Pete, Tim Fagan, David Haselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord, Pia Zadora, Robert Guillaume, and 22 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 the 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.
Coto De Caza, CA 92679
949-382-5911, SKYPE
Email: thomas@appellvoicestudio.com
Web: appellvoicestudio.com
Contact: Thomas Appell
Services: vocal coaching, record production, music production songwriting, video production
Notes: Author of *Can You Sing a HIGH C Without Straining?*

ART OF SINGING

Studio City, CA
818-378-7841
Email: darlene@artofsinging.com, info@timeart.us
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/Facetime. 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.
Duration: 30/45/60 min. lessons.

ARTIST VOCAL DEVELOPMENT

West Hills, CA
818-430-3254
Email: stebensusen@social.rr.com
Web: stebensusen.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
917-572-4494
Singer-Songwriter, Jazz, Classical, World, Musical Theatre
Email: audrey@audreybabcock.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

5159 Shotwell Street
Woodstock, GA 30188
Additional Location:
Lake Forest, CA
949-874-0616
Email: bev@voicercise.net
Web: voicercise.com
Basic Rate: \$75/hr. for private instruction online only via Zoom, 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, clairecorff@aol.com
Web: corffvoice.com
Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters (We are now working Coast to coast and internationally using Zoom It works great.)

BOB GARRETT

Studio City, CA
818-642-1691, Insta: Itsbobgarrett Facetime & Zoom, Facebook
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

Las Vegas, NV
Vocal Coach
310-405-9162
Email: bradchapmanvocals@gmail.com, brad@bradchapmanradicalvocalcoach.com
Web: bradchapmanradicalvocalcoach.com/home
Contact: Brad Chapman
Basic Rate: Please ask
Services: I do vocal coaching, vocal preproduction and vocal production for over 45 years and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Kahne and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotional 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
FB: [facebook.com/bodysinging](https://www.facebook.com/bodysinging)
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 Blaske
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.

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

Inglewood, CA 90301
424-261-2393
Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com
Basic Rate: Private Vocal Lessons - in person: \$85 an hour; Virtual-Zoom: \$75 per hour 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. Available for Live Vocal Performance Coaching for stage and Vocal Producer for studio recordings.
Call for rates.

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 is respected.

DARCI MONET VOCAL STYLE STUDIO

Valley Glen, CA
818-209-6432, IN-PERSON/ZOOM/SKYPE
Email: minxmusic@aol.com
Web: singleyoumeanit.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 voice with integration of mindset and self-development techniques. All contemporary styles, ages five and up. Vocal group coaching, recording session coaching/vocal production, audition and tour prep are also available. Casual, fun, safe and positive environment! *SingLikeYouMeant!
**Mention this listing for a special discount

DAVID COURTY

323-965-1488
Email: info@howardfine.com
Web: howardfine.com/voice-coach
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEANNA COLON

Deanna's Vocal Studio
International Vocal Coach - in Person (Las Vegas) & online
323-591-9829

Email: lessons@iamdeanna.com

Web: iamdeanna.com
Notes: Quarter semi-finalist on season 8 of America's Got Talent, Session Background for Nick Jonas, Justin Bieber, Celine Dion, et al.
Extensive TV & Radio Commercial singing work

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](https://www.facebook.com/eduardo.diamante.31), backstage.com
Basic Rate: please call for info

Clients: all levels

Style: Seth Riggs/S.L.S

DIANE POSTELL

854 South Green Circle
Venice, FL 34285
443-803-0545
Email: dmpostell@gmail.com
Web: postellproductions.com, 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 online anywhere. Online Voice Classes.

DIVAS IN TRAINING

Hollywood-Las Vegas
888-340-7444, 01-702-900-5621
Email: piermiewest@earthlink.net
Web: divasintaining.com
Basic Rate: Varies. Industry package discounts.
Clients: Jin Jin Reeves (Hitzville), ZDoggMD, Michael Ross Nugent, May J. Sorcie Elite, Clover Corby (Midnight Clover), Leah Reichelderfer, Eduardo Alejandro

DRAGON II ENTERTAINMENT

Doug Dee Anthony
La Verne, CA
909-599-1540
Web: dragoniientertainment.com
Email: doug@douganthonny.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: elishahoward@gmail.com
Web: vocalpoweracademy.com, vocalpoweracademy.com/pages/elisabeth
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: ellen@ellenjohnson.net
Web: vocalvisions.net
Basic Rate: Go to website for info
Clients: Private lessons for all styles, 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*

EVELYN HALUS

Los Angeles, CA 90036
323-935-4420, SKYPE, Zoom
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.

THE FAIRBANKS SUMMER ARTS FESTIVAL, INC.,
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.

GEZA X RECORDS
310-601-8707
Web: gezaxrecords.com
Email: gezaxrecords@gmail.com
Services: Video Coach, Mixing, Mastering, Vinyl Pressing, Vocal Production
Contact: Geza X, Larva X
Basic Rate: See Website

GFIRE STUDIOS
Austin, TX 78723
512-350-6181, Zoom, FaceTime, SKYPE (djgfire)
Email: gfireremusic@gmail.com
Web: gfireremusic.com
Contact: gfire

Basic Rate: \$90/hour, \$45/half hour
Services: Full vocal training and coaching, 26 years professional singing and piano teaching, currently teaching "Yoga For the Voice," a unique and new 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 Zoom, FaceTime, SKYPE
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 months, gone from being "tone deaf" to having full sets of repertoire in which they sing easily and in tune.

GOODRICH VOCAL STUDIO
4001 W. Magnolia Blvd.
Burbank, CA 91505
818-216-3944, Zoom
Email: mike@mikegoodrich.com
Web: mikegoodrich.com
Basic Rate: please call for info

GUITAR SHOWCASE/S.M.I.
3090 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: smi.admin@guitarshowcase.com, contact@guitarshowcase.com
Web: guitarshowcase.com
Contact: Jim Brunom Amanda Dieck
Styles: all vocal styles
Basic Rate: call for info

INGRID PRANIUK
626-968-4071
Web: ingridpraniuk.wixsite.com/vocal-studios
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: Certified private vocal instructor/vocal coach in all genres (rock, pop, electronic, hard-core 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**
662 W. Broadway
Unit A
Glendale, CA 91205
818-548-7959
Email: contact@ismglendale.com, interschoolofmusic@gmail.com
Web: facebook.com/ismglendale, crescendola
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

JEFFREY ALLEN VOCAL STUDIO
Web: jeffreyallevocalstudio.com
Email: j.allen.studio@gmail.com
Contact: Jeffrey Allen, Associate Professor of Practice at USC Thornton School of Music, is an internationally-known voice teacher, experienced stage performer, lecturer and author. Private Instruction - In-studio or Online

JOHN DEAVER
North Hollywood, CA
818-469-6281
Email: vocalcoach1@gmail.com
Web: johndeaver.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
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 are 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: lbmusicschool.com
Additional location:
577B Walnut St.
Lynn, MA 01905

LEE LONTOC
Venice, CA
323-965-7664
Email: info@hollywoodvocalstudios.com
Web: hollywoodvocalstudios.com
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theater.

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; In-person 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, Kats-eye, PinkPantheress and Kali Uchis Vocal technique - all pop styles; performance coaching.

LISA POPEL'S VOICEWORKS
Fillmore, CA 93015
818-634-3778, SKYPE/ZOOM
Email: lisa@popel.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 prof.

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.

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College of Communication and Fine Arts
1 LMU Dr.
Los Angeles, CA 90045-2659
310-338-5853
Web: cfai.lmu.edu
Email: pamelawimberly-willis@lmu.edu
Basic Rate: please call for info

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105 Campbell Ave. #3
Mandeville, LA 70448
985-674-2992
Web: laapa.com
Basic Rate: please call for info

MARK BAXTER VOCAL STUDIOS
617-251-6002
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Clients: all levels. Aerosmith, Journey, Van Halen, Buckcherry, Jake Owen, Velvet Revolver, Machine Head, Goo Goo Dolls, Vampire Weekend, Still Woozy, Cuco, 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:
Online (Zoom, Skype, FaceTime)
10852 Burbank Blvd.
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New York, NY

MARK JOHNSON
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818-752-0833
Email: marta@singingforaliving.com
Web: singingforaliving.com
Basic Rate: Private lessons, \$350/session on location. Call for project pricing. ZOOM available. Specializing in double and triple threats, actors, dancers, singer-songwriters. Vocal technique, vocals for film roles, soundtracks, 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, Benicio Del Toro and more.

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MICHAEL LAVINE
165 W. 66th St., Ste. 3U
New York, NY 10023
917-826-2116, SKYPE. Zoom
Email: broadwaymhl@aol.com
Web: michaelavine.net
Basic Rate: \$50 per hour
Notes: Coaches on both coasts

MONICA MARGOLIS
Vocal Coach/Singing Instructor
San Fernando Valley, CA
818-599-5297, SKYPE
Web: facebook.com/people/monica-margolis-singing-instructor-vocal-coach/100076243083201/?locale=hi_in
Email: 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.

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Web: studioshanks.com
Contact: Patricia Shanks

PEISHA MCPHEE
Studio City, CA
Email: peishamcpee@gmail.com
Web: peishamcpee.com, twitter.com/peishamcpee, instagram.com/peishamcpee
Basic Rate: please email for information
Clients: from amateurs to professional actors and singers

Services: the art of vocal technique, styling, patter, subtlety 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 *Moana*. 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, coached for Disney movie *ENCANTO*.

PHILIP PELKINGTON VOCAL STUDIO
212-879-0229
New York/LA Studios
Email: info@philippelkington.com
Web: philippelkington.com
Contact: Philip Pelkington
Basic Rate: contact by email for rates

Services: Professional vocal technique for singers from beginners to professionals. Speciality, 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.

PRO MUSIC LESSONS BY FAWN
Los Angeles, CA 90068
323-496-8704

Email: pianovoice-songwriting@yahoo.com
Web: fawn.rocks, facebook.com/promusiclessons, fawnmusic.com
Basic Rate: Please visit the website. Lessons: (30 min, 45 min, 60 min, 90 min sessions)
Services: International private vocal, piano, songwriting, vocal rehabilitation and speech coach. 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 Original 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 yrs experience. The Voice, America's Got Talent, American Idol, X Factor, Grammy, Oscars, more. (ASCAP, BMI and NARAS Grammy member)

ROBERT LUNTE & THE VOCALIST STUDIO
Belling & 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 worldwide and 100,000+ students. Protege of the late Maestro David Kyle

who trained Ann Wilson (Heart), Layne Staley (Alice in Chains), Geoff Tate (Queensryche), Chris Cornell (Soundgarden), Ronny Munroe (Metal Church), including: Classical training Dr. David Alt, Estill Training with Peter Egan, Phonetics and Formats with Steve Fraser.

ROGER BURNLEY
Los Angeles, CA 90038
323-848-4058, 323-461-2206
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
818-916-1857
Email: vocalstarr@aol.com
Web: facebook.com/rosemarybuttermusic
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
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Web: singlikeyouspeak.com

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Email: spruillhouse@aol.com
Web: spruillhousemusic.com, facebook.com/stephanie.spruill, twitter.com/stephaniespruill, Instagram: @spruillhouse
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
11209 National Blvd.
Unit 118
Los Angeles, CA 90064
310-943-9231, SKYPE
Email: winifredneisser@angelcitychorale.org, contact@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.

LEANNE SUMMERS
Vocal Coach
P.O. BOX 57965
Los Angeles, CA
Web: facebook.com/allthingsvoice
Email: hello@leannesummers.com
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Email: premierwest@earthlink.net
Web: divasintraining.com
Basic Rate: Varies. Industry packages.
Clients: Jin Jin Reeves (Hitzville), ZDoggMD, Michael Ross Nugent, May J, Sorcie Elle, Clover Corby (Midnight Clover), Leah Reichelderfer, Eduardo Alejandra

SUZANNE KIECHLE
Studio City, CA
818-769-5880
Email: skiechle@aol.com, SKYPE
Web: facebook.com/suzanne.kiechle
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 Vocals
Kenosha, WI
847-533-5548, SKYPE, Zoom, Facetime
Email: voxdoc@comcast.net, hello@progressivevocals.com
Web: progressivevocals.com
Basic Rate: Check website or call
Services: pop, rock, country, blues, jazz and musical theater

TANISHA HALL
White Hall Arts Academy
2812 W. 54th St.
Los Angeles, CA 90043
424-235-0665
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. Tanisha's clients are Billboard chart-topping recording artists, Grammy winners and have been featured on The Voice, American Idol, America's Got Talent, on Broadway tours, major network and Netflix series as well as many other movies, series and commercials. Prior to launching WHAA, Tanisha enjoyed a career working in many aspects of the music industry.
*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
Web: teridanz.com
Instagram & Facebook - teri.danz
Basic Rate: call or email for info, packages available
Clients: artists, singer-song-writers, vocalists, bands, 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. 2022 student signing to a UK label and 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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Email: summer@alaska.edu
Web: uafedu/summer
Basic Rate: please call for info

VALERIE FAHREN
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

ERIC VETRO
Celebrity Vocal Coach
Los Angeles, CA
Web: ericvetro.com, instagram.com/ericvetrovocalcoach
Clients include: Ariana Grande, Sabrina Carpenter, John Legend, Shawn Mendes, Camila Cabello, Rosalía

VOCAL STYLINGS
Culver City, CA
310-737-9387
Email: vocalstylings@gmail.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

THE VOICE MASTERY
Address: Newbury Park, CA
Phone: 818-964-0995 or 516-754-1909
Email: office.thevoicemastery@gmail.com
Web: thevoicemastery.com
Services: Sing and speak with confidence!
Vocal and music producer, professional singer, artist, and music mentor Lyn can help you elevate your singing with power through her expert techniques that amplify confidence, refine pitch, improve tone and flexibility, and help you unlock the power of your true voice. Tap into your creative unique sound and learn to communicate effectively with the language of music!
Offerings include vocal training, performance, songwriting coaching, music mentoring, ear training and more! All ages, genres, welcome! In person or online, Zoom or Facetime lessons.
Notes: Lyn has a background in jazz, blues, R & B, country, classical and she teaches a proper and safe belting technique that has helped professional singers on Broadway, recording artists, professional speakers, presenters and adults and children of ages.

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" Gerolimo, 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.

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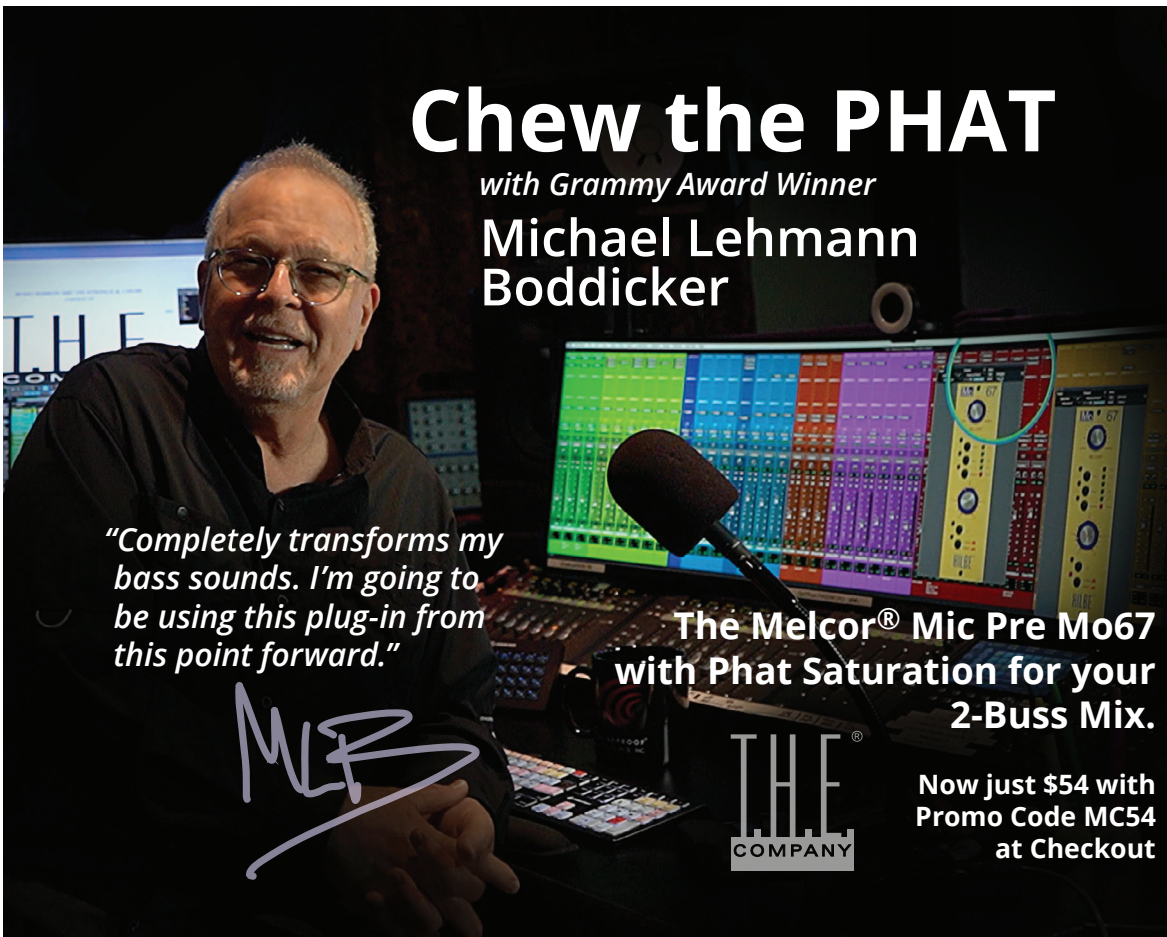


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Before long, you understand why it’s become the go-to groove joint for musicians passing through Memphis.

What happens here—what you’re stepping into—is an outlet for the music, the culture, and the history of Memphis. And the blues, of course. Keeping that flame alive isn’t always easy, but every day something happens in the station that reminds you why it matters. You leave feeling proud to be even a small part of the musical fabric of Memphis, TN.

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1. *Know something about the Memphis Blues scene.*
2. *Order a cheeseburger from Matt at the P&H Café (bring the receipt).*
3. *Grab a cup of coffee at Java Cabana in Cooper-Young.*
4. *Know what the “B.B.” stands for in B.B. King.*

Get those right—do a little homework—and you’re in good shape. And if you love Blues or rock-and-roll in any of its many forms, you’ll have a mighty fine time down in the Bunker.

Meet the Crew

At the center of it all is Rick Chetter, the calm eye of the storm and the waterspout from which the Radio Memphis groove flows out into the known universe.

Rick’s on the mic in the Bunker more often than not—day or night. If you stop by, chances are you’ll find him there, rocking the airwaves amid the flotsam and jetsam of what can only be called The Radio Life.

There’s always something happening: new recordings arriving, new guests dropping by, or the occasional surprise visit from an A-list blues artist who happens to be in town. Interviews happen. Impromptu showcases happen. Sometimes people just walk through the door and plug in.

Legends like Paul Butterfield, Howlin’ Wolf, and Stevie Ray Vaughan are part of the station’s



musical DNA, and the playlist also welcomes rising artists from around the world.

Send in your music, and chances are they’ll play it.

Then there’s “Dirty D”—Dianna Fryer—who’s been with Radio Memphis since the very beginning. She hosts several shows and also serves as the station’s General Manager. Good radio attracts good people, and when it comes to Dirty D (Detroit street shorthand), you’ve hit the jackpot.

She’s the driving force that keeps the station alive—keeping the lights on, the doors open, and the signal strong. So be polite, be respectful... and don’t challenge her musical knowledge unless you’re ready to lose.

Running a radio station is a labor of love. It can be challenging, infuriating, and occasionally overwhelming. But when the day ends and the microphones go quiet, you realize there’s nowhere else you’d rather be than right here at Radio Memphis, working with remarkable people and helping keep Memphis music alive.

Dianna also happens to be a terrific on-air personality and a skilled interviewer. Like Rick, she has a way of putting you at ease immediately. Talking with her feels natural—easy, relaxed, and genuinely fun.

And they’re not alone. The station has a fantastic team of hosts, including Phil Berger and Jeff Janovetz, along with a lineup of other dedicated radio lifers who bring their own shows and personalities to the airwaves.

Connected Locally... to the Universe

If you’re serious about the blues in Memphis, sooner or later you’ll cross paths with the Memphis Blues Society. The organization plays an important role in keeping the scene thriving—and it’s closely tied to the Radio Memphis family.

If you’re heading to Memphis or just passing through, make a point of connecting with Mark Caldwell from the Memphis Blues Society. He’s the kind of guy you’d clone if science

allowed it—but until that technology arrives, you can meet him in person at the station.

And while you’re exploring the region, don’t forget the nearby musical landmarks—Muscle Shoals, FAME Studios, and Muscle Shoals Sound Studio.



That whole corridor is soaked in music history.

Back at Radio Memphis, you never quite know who you’ll meet. Artists wander in, friendships form, and bands you hear in the Bunker today might be touring nationally tomorrow.

Take Slim and the Percolators from Philadelphia. Memphis noticed Slim tearing it up at The Twisted Tail in Philly. A few years later he landed in Memphis for the International Blues Challenge—and he’s been rocking stages ever since.

That’s the magic of the place.

Everyone you meet at the station feels real—natural, grounded, and completely committed to the mission. Before long, you find yourself caught up in the excitement and riding the same wave.

The Blues World Converges Here

Every year Memphis hosts the International Blues Challenge, one of the biggest gatherings of blues talent anywhere on the planet. Artists come from around the world—and if Jupiter or Mars had blues clubs, they’d probably send competitors too.

If you’ve never been, you’re missing out.

Because one day—far, far down the road—you may find yourself sliding up to the Pearly Gates. And St. Peter might look over his glasses and say:

“Hey... weren’t you the one I saw in Memphis last year at the P&H Café?”

Think about it.

Note: Sadly, we lost Diana a few months back and she’ll be forever missed...



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