

MUSIC CONNECTION

• 40 YEARS COUNTING •

2 EXCLUSIVE DIRECTORIES

Music Schools • Vocal Coaches

SINGERS SOUND OFF!

Jordan Fisher • Daye Jack • Vassy
Florida Georgia Line • John Oates

Joseph

Producer

Warren Huart

How to Cope

with Difficult Fans

Vol. 41 • April 2017 • \$3.95/\$4.95 Canada



- + Drake • Mastodon
- Jesus and Mary Chain
- Aimee Mann • Unsigned Band Reviews!

New Toys!
Empirical Labs Arouser



PORTRAITS IN TONE

Richie Kotzen

"The great thing about the RK5 Fly Rig is that I now have my ideal pedalboard with the effects I use most, which is reverb, delay and overdrive, in a tiny little box that fits in my guitar case. This pedal is very versatile, very convenient, extremely reliable, and built to perfection!" - **Richie Kotzen**

RK⁵ FLY RIG[®]



ACTUAL SIZE: 11.5" L X 2.5" W X 1.25" H • WEIGHT: 18.6 OZ.



Be sure to check out Richie Kotzen's new CD, Salting Earth. Visit RichieKotzen.com for live show dates in your area!

Photo by Julia Lage

TECH 21

DESIGNED AND MANUFACTURED BY TECH 21 USA, INC.

TECH21NYC.COM

PRODUCERS · ARTISTS · SONGWRITERS

Learn Professional Music Production Techniques
That Give Your Songs A Competitive Edge

For Application and Course Details Visit
www.Cre8MusicAcademy.com



CRē.8 MUSIC ACADEMY

· Vocal Production · Sound Selection · Synthesis and Virtual Instruments ·
· Drum Programming · Advanced Arrangement Techniques · Mixing · Remixing · Mastering ·

Small Class Sizes · Multi-Course Discounts · Two and Three Week Courses

Offered through a unique partnership with

Westlake
Recording Studios

(Rihanna, The Chainsmokers, The Weeknd, Adele, Imagine Dragons)

7273 Santa Monica Blvd.
West Hollywood, CA 90046
323.851.9908

Admissions@Cre8MusicAcademy.com

[@Cre8MusicAcademy](https://www.instagram.com/Cre8MusicAcademy)



Cre8MusicAcademy.com



36

Joseph

This sister trio is lighting up the airwaves with an alluring vocal blend and songs that hook you immediately. In our interview with the group's Natalie Closner, she explains how Joseph took their act from a small town in Oregon all the way to an international audience.

By Siri Svay

Photos by: Joseph EbruYildiz



44 Artist Profile

Veteran rocker Jack Rivera, with deep roots in the garage rock scene, has tapped into an enthusiastic audience on the European club circuit.

By Brett Bush

Departments

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

Reviews

- 48. Album Reviews
- 50. New Music Critiques
- 52. Live Reviews



Be sure to follow *Music Connection* on Facebook and Twitter.



The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

Singers Sound OFF!

We've assembled acclaimed vocalists like Hall of Famer John Oates, country stars Florida Georgia Line, EDM hitmaker VASSY and more to give you tips and advice on the art & craft of great singing.

By Daniel Siwek



40



56

Directory of Music Schools

70

Directory of Vocal Coaches

Compiled By Denise Coso

- 20. Producer Crosstalk: Warren Huart By Rob Putnam
- 22. Exec Profile: Marcus Spence, TuneGO By Andy Kaufmann
- 30. Song Biz Profile: Alex Heiche, Sound Royalties By Dan Kimpel
- 46. Expert Advice: Self-Education: Autodidactism in Music By Doug Fenske
- 78. Tip Jar: How to Cope with Difficult Fans By Stan Popovich

YOU CAN ONLY JUDGE A MICROPHONE BY ITS FEEDBACK.



STEP ON STAGE WITH A STUDIO LEGEND.

Introducing the new AKG C636. Legendary studio sound has been redesigned for the stage with a proprietary double-shock suspension system to reject handling noise, a multilayer pop noise rejection system, and a consistent cardioid polar pattern to keep your performance flawless. With the C636, the only feedback you'll hear is the applause from the audience. Find out more at [ake.com/pro](https://www.ake.com/pro)



NEED RADIO AIRPLAY?



**America's #1
Multi-Format Radio Promotion
Larry Weir/Masika Swain**

**National Record Promotion
323-658-7449**

**137 N. Larchmont Blvd S-#500
Los Angeles, CA 90004
email: lweir@larryweir.com**

**Tube Microphones Made in the Classic Style
All Mics Still Hand Wired Point-To-Point!**



TM-1 TM-250 TM-47

"PEARLMAN MICROPHONES"

**Dave Pearlman
(818) 260-0266
rtndrascal@aol.com
www.pearlmanmicrophones.com**

Check out our "Users List"

**MUSIC
CONNECTION**

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING/MARKETING
hillorier@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL MARKETING
rayh@musicconnection.com

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Siri Svay

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
siri@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Jessica Pace

FILM • TV • THEATER
j.marie.pace@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Daniel Siwek danielsiwek@roadrunner.com

Editorial Intern

Whitney Levine intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnsen, Allegra Azzopardi, Bernard Baur, Danica Bellini, Bobby Borg, Pierce Brochetti, Brett Bush, Brett Callwood, Rosario Diaz, Don Q. Dao, Doug Fenske, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Mary Lemanski, Whitney Levine, Glenn Litwak, Malorie McCall, Andy Mesecher, Kurt Orzeck, Jessica Pace, Victoria Patneau, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Grant Stoner, Brooke Trout, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnsen, Allegra Azzopardi, Bernard Baur, Brett Callwood, Daren Cornell, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Tony Landa, Mary Lemanski, Dave Long, Thomas Long, Malorie McCall, Victoria Patneau, Scott Perham, Alexander G. Seyum, Danny Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Paula Tripodi, Brooke Trout, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2017 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / michael@jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to MC NOW!
musicconnection.com/store/subscribe

PUT TOMORROW'S ROYALTIES IN YOUR POCKET TODAY.

Introducing next-generation royalty financing — where you never have to give up the rights to your music.

That's the Sound Royalties difference. When you work with us you retain the rights to your music while getting the up-front cash you need.

Sound Royalties is an innovative company that helps those in the music industry get noncredit-based financing without having to deal with banks or traditional lenders.

What sets Sound Royalties apart:

- Our relationship with you is strictly private and confidential.
- Our programs can extend anywhere from \$5K up to \$10M in financing.
- We offer referral fees up to \$25,000.
- We use our own money to fund deals.

Call 1-855-557-1478 today.
soundroyalties.com



Sound
Royalties
Money for all music.

PETERSON STROBE TUNERS

petersontuners.com

Tuning Instruments for Nearly 70 Years: In 1948, Richard Peterson completed development of the earliest Peterson analog tuner, the Model 150, which was marketed after being developed for Mr. Peterson's own use for tuning organs. His company, originally named Peterson Electro-Musical Products, Inc., went on to develop the world's first transistor organ, which would be marketed by Gulbrandsen and help secure that company's position as a technical leader in the organ field. The first tone generators were created to audibly tune using the tuner as the reference pitch. Branded as "The Sound of Precision," Peterson offers a wide variety of strobe tuning equipment for various needs today. Chris Labriola from the tuner product development department says, "We provide accuracy anywhere from 10 - 30 times that of our competitors."

Highly Affordable to the End User: While most strobe tuners can cost several hundred dollars, the \$140 Peterson StrobePlus HD™ is an ultra high-resolution strobe tuner with the company's largest illuminated display ever featured in a traditional format. Users can chromatically tune any instrument confidently to the most exacting standards or use any of the over 90 exclusive Sweetened Tunings™ developed and optimized for specific instruments. All instruments can be adjusted a bit differently to account for issues like string deflection and string gauge.

StroboClip HD: Later this spring, Peterson will roll out its latest innovation, the StroboClip HD™,



a powerful upgraded version of its revolutionary StroboClip™ clip-on tuner, released in 2009. The StroboClip HD will have a street price of \$59.99 and is the most affordable strobe tuning product the company has ever manufactured. It features a high definition, true strobe display and over 50 Sweetened™ Tunings (a Peterson trademark) for supreme accuracy. The SC-HD has the same one tenth-of-a-cent accuracy of all Peterson

Strobe Tuners and comes complete with alternate temperaments for a vast array of string and wind instruments, and soft rubber lined jaws to protect your instrument's finish while offering a firm grip for maximum signal tracking. Other features include a wide viewing angle, increased battery life and a matte black finish.

Contact Peterson Strobe Tuners, 708-388-3311

Every mixer has features.

TouchMix™-8



TouchMix™-16



TouchMix™-30 Pro

Only TouchMix™ guarantees results.

If you're a live sound professional, TouchMix has everything you'd want and expect in a world-class mixing console — in a package small enough to be carry-on luggage. If you're a more casual user, TouchMix Presets, Wizards and Simple Modes help you get a professional mix quickly and easily. Either way, once you experience TouchMix for yourself you'll understand why pros and novices alike rave about their TouchMix and consider it one of the best purchases they've ever made. Go online. Read the reviews. Then see — and hear — what all the talk's about. **You'll never look at mixing the same way again.**

BEYOND MIXING

QSC

qsc.com/beyondmixing

© 2017 QSC, LLC. All rights reserved. QSC and the QSC logo are registered trademarks of QSC, LLC in the U.S., Patent and Trademark Office and other countries. TouchMix is a registered trademark in the U.S., China and the European Union.

Christopher Iacullo

Publicity Manager
BT PR

Christopher Iacullo has joined **BT PR** as Publicity Manager. Iacullo started at Sunshine Sachs, where he worked with artists including Outkast, Ingrid Michaelson, Trace Adkins and Trisha Yearwood as well as events like Global Citizen Festival and TomorrowWorld. He most recently worked at Brandsway Creative as an Account Executive, where he worked on projects including artists Dev and Ian Mellencamp in addition to events for TV Guide Magazine. Prior to Brandsway Creative, Iacullo worked at Derris & Co., spearheading campaigns for artists such as Camila Cabello, Daya, DNCE and more. Contact Iacullo directly at Chris@bennytarantini.com.



Graham Rothenberg

VP, Marketing & Business Development
The Syndicate

The Syndicate has promoted **Graham Rothenberg** to the position of Vice President of Marketing & Business Development, heading up Taco Bell's Feed the Beat and UGG's Offstage music programs as well as overseeing all digital and street initiatives. Previously Rothenberg was the Director of Marketing and spearheaded campaigns such as Panic! at The Disco's crop circle tour announcement, Seeso + Levity's grassroots marketing and IFC Fairgrounds at SXSW and truTV's activations at New York Comic Con. For additional information on this appointment, contact Jeff Kilgour at jeff@thesyn.com.



Bruce Gillmer

Head of Music and Music Talent
Viacom, Inc.

Viacom, Inc. has appointed **Bruce Gillmer** as Head of Music and Music Talent for its Global Entertainment Group. He will be in charge of music programming, talent and events for the portfolio. In addition, Gillmer will continue in his current role at Viacom International Media Networks (VIMN) as Executive Vice President (EVP) of Music and Talent Programming and Events and co-brand lead for MTV International. He will oversee the creation and execution of worldwide music initiatives, partnering with the Global Entertainment Group's brands, including MTV to lead the MTV U.S. Music and Talent. For more, contact Julia.Phelps@vimn.com.



Greg Janese

Head of Corporate and Special Events
United Talent Agency

Greg Janese has joined **United Talent Agency (UTA)** as Head of Corporate and Special Events. Janese will be responsible for booking the agency's roster and also work closely with other departments. Janese comes to UTA from Paradigm, where he was employed for 12 years and headed the corporate and special event division. Prior to Paradigm, he was President of TBA Entertainment Corporation, a corporate event production company. While at TBA, Janese led the company's expansion into the corporate communications business through strategic acquisitions and internal growth. For additional information, contact solters@solters.com.



Amani Duncan

SVP, Music
MTV

MTV has named **Amani Duncan** as Senior Vice President of Music. Duncan will further strengthen MTV's relationships through artist-driven initiatives and campaigns and work closely with development teams to create music content. A nearly 20-year veteran of the industry, Duncan has worked with artists from Jay Z to Ed Sheeran to Iggy Pop and more, as well as labels including Virgin Records, Capitol Music Group and Def Jam/Island Def Jam. Most recently, Duncan served as VP of Brand Marketing for C.F. Martin & Co., Inc. (Martin Guitar). For more information on this appointment, contact Mariana.Agathoklis@mtvstaff.com.



Libby Coffey

SVP
Mitch Schneider Organization (MSO) PR

Libby Coffey has been promoted to Senior Vice President at **Mitch Schneider Organization (MSO)**. Coffey will continue to keep building the forward-thinking inroads that are shaping the company's future. Since joining MSO PR, she has handled the press campaigns for notable names in music and has broadened the company's entertainment, TV, film, events and brands roster. Throughout her career, Coffey has worked with a range of artists in rock, pop, country and electro, as well as a TV network, music and lifestyle divisions for an energy drink company, music documentary films, award shows, charity events, tours and festivals. Contact lcoffey@msopr.com.



Christian Hellinger

Managing Director
ADAM Audio

ADAM Audio has appointed **Christian Hellinger** to Managing Director. Hellinger will oversee global sales, distribution, marketing, R&D, post-sales support and service, product management and strategy. He was Founder and CEO of Yellow Tools, a maker in the development, production and distribution of sampling libraries, virtual instruments and audio software. Yellow Tools was acquired by MAGIX AG under Hellinger's direction, and there he served as VP of Audio and International Sales and Business Development Director for the EMEA region. For additional information, contact margaret@msmediainc.com.



Richard Conlon

Chief External Affairs Officer
SoundExchange

Richard Conlon has joined **SoundExchange** as Chief External Affairs Officer. Conlon will oversee the company's Corporate Communications, Industry Relations and Public Policy efforts. He will be responsible for managing SoundExchange's relationships with its constituents and stakeholders. For the past three years, Conlon has served as a senior advisor to CEO's and senior management at major music publishers, record labels, collective rights management organizations and financial institutions. Previously, he was a senior executive at Broadcast Music, Inc. (BMI) for more than 20 years. For more, contact info@soundexchange.com.



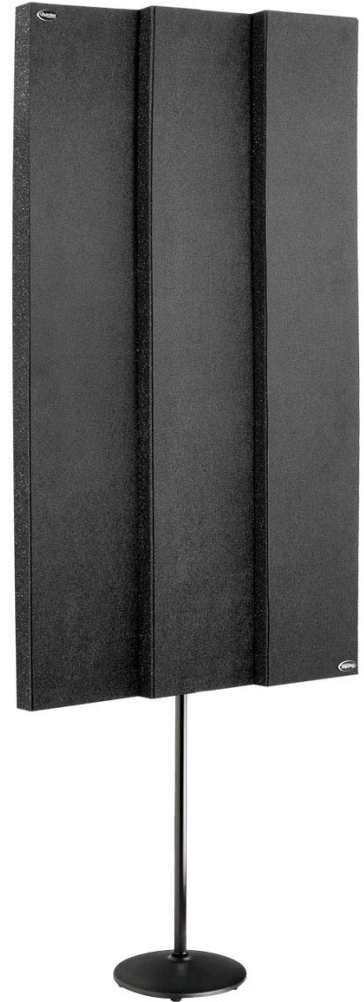
► **AURALEX ACOUSTICS PROMAX V2 PANELS**

Auralex Acoustics updates their Stand-Mounted ProMAX Acoustical Panels with the new ProMAX™ v2. These are easy-to-set up portable acoustic absorption panels that can be deployed on an “as needed basis” throughout any room. The ProMAX v2 is designed for a variety of spaces and applications and can be implemented in any location where boundary-mounted (wall) acoustical treatments aren’t feasible or desired.

The ProMAX v2 measures 24W x 48H x 3D inches and starts with the absorptive Studiofoam™ panel. Version 2 adds an angled reflective rear surface for dialing-in the tonal/ambience balance in your room by mixing and matching multiple ProMAX v2 panels. You can set up either using the melamine-free absorptive foam side for more absorption in overly reverberant rooms or use the harder reflective side when you would like a livelier ambience for musical or theatrical performances.

With a few of these stand-mounted acoustical absorption panels, you can easily reduce unwanted acoustical reflections and annoying room reverberation and get the sound “just right” in conference rooms, classrooms or residential spaces.

Available in charcoal gray, burgundy and purple, the Auralex ProMAX v2 panels sell for \$349 MAP. auralex.com



◀ **EMPIRICAL LABS AROUSOR COMPRESSOR PLUG-IN**

Empirical Labs’ Arousor Compressor plug-in is based on Empirical Labs’ fantastically successful Model EL8 classic knee Distressor hardware compressor. The Arousor has significant additional features because it runs as a Native plug-in within VST/AU/AAX DAW host systems.

Arousor has large Input, Attack, Release and Output controls like the Distressor. I liked that all the controls knobs display their currently running parameter values. Arousor has 10 ratio choices including 1.5:1 and 2:1 and Rivet aka “NUKE” from the Distressor—a brickwall limiter ratio.

The Distressor has been a reliable tool to re-sculpt harmonic coloration and carefully add saturation. Arousor’s Soft Clipping section does this using a broadband Saturation control for soft clipping peaky sources. This is as organic as any



saturation/coloration I’ve ever heard from a plug-in.

Similar to tube saturation or analog tape recorder compression and combined with a particular Attack knob setting and using higher compressor ratios, I found on clean electric guitars the Saturation knob produced more noticeable odd-harmonic distortion on hot levels. With lower signal levels, the distortion is said to be more even-harmonic for a more subtle, warmer tone.

The Arousor’s Attack time control ranges from 50-microseconds to 40ms at the slowest and there is the clever Attack Modification control. It changes the “shape” of the attack’s rise time curve whereas the Attack time control changes the overall attack time.

Somewhat like the way an envelope generator works, the AtMod control makes it easy to recreate the attack characteristics of classic, vintage compressors and limiters—the very reason many mixing engineers own and use so many different vintage units.

The bottom third of the GUI has controls for: a variable 6dB/octave high pass filter set up in the sidechain; a single frequency parametric Detector Sidechain EQ that works amazingly to “chop out” a band of audio such as a single frequency de-esser or low frequency de-popper.

Finally, there is Wet/Dry Blend control; only run this at full “10” for 100% of the Awesome Arousor! Highly recommended!

The stereo version is linkable and there are 18 valuable presets. With an AAX DSP update/version coming soon, Empirical Labs Arousor sells for \$349 download.

empirical.com/arousor.html

► **3D GRAND AUDITORIUM ACOUSTIC BY MICHAEL KELLY**

The 3D Grand Auditorium has three features that set this acoustic-electric apart from others. First of all, the solid spruce top is subjected to intense heat—scorched to accelerate the wood’s natural aging. This is done to mature the wood so that it has the strength, density and sonic characteristics of a 50-year old instrument.

Secondly there is a slight arch in the back to help direct and project the instrument’s sound. And lastly, there is a sound port located on the guitar’s side.

The 3D is a grand auditorium cutaway with a slightly deeper design and arched back with scalloped, hand-finished bracing to enhance the internal sound wave movement and projection. Interesting to me is the side-positioned sound port that works like a personal monitor speaker by allowing players to hear themselves at all times on stage or in the studio.

The 3D comes equipped with the Fishman Sonitone Active EQ/Pre-Amp System and the Michael Kelly Zero-End Pin bridge making it easy to change strings. The sides and back are made from Java ebony, and the black ABS binding with triple-ply purfling goes great with the rosewood fingerboard fitted with 20 nickel frets.

The 3D is finished in natural gloss and sells for \$745 MSRP.

MichaelKellyGuitars.com





Intellectual Property Rights Distribution Fund



**Royalty Distributions Exceeding
\$60 Million Annually to Session
Musicians and Background Vocalists**

Do We Have Royalties for You?

Visit www.afmsagaftfund.org/ShowMeTheMoney

The AFM & SAG-AFTRA IPRD Fund is a 501 (c)(6) non-profit organization - est. 1999

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaftfund.org





◀ ULTIMATE EARS UE 18+ PRO

Ultimate Ears has released their UE 18+ Pro; it's the second-generation of their top-of-the-line custom in-ear monitors. The UE 18+ Pro use their proprietary True Tone Drivers introduced last year with the UE Pro Reference Remastered model. The six True Tone Drivers along with the original UE 18 Pro's four-way crossover and triple bores provide more detail and separation, plus a slight mid-range presence. This adds up to a more life-like listening experience whether you're on stage performing, listening to music at home or on the go and plugged into your smart phone.

I immediately compared the UE 18+ Pro's sent for review with my UE Pro Reference Remastered pair and found the UE 18+'s pair, now with six drivers, just slightly cleaner and clearer sounding. They were also a little louder as I quickly compared the two pairs using the same channel of my Aphex Systems Model 454 HeadPod quad headphone amp. UE says they've opened the high frequency response, but they are not necessarily brighter just more airy and open.

I also found their "fit" to be perfect as well! UE has perfected their pioneer 3D ear mold printing technology for perfectly fitted custom in-ear monitors every time. This innovation enables them to control the variability of the internal architecture for even greater sound control.

UE 18+ Pro's are sold through Ultimate Ears Pro and authorized dealers for \$1,500 MSRP. There are numerous faceplate colors, optional textures and even custom faceplate designs available.

pro.ultimateears.com/ue18+

▶ PLUGIN ALLIANCE BX_ROOMS REVERB PLUG-IN

From Plugin Alliance and Fielder Audio comes bx_rooMS, Brainworx's brand new reverb plug-in that incorporates Mid/Side processing within their TrueSpace multi-algorithm. Immediately, I liked the intuitive GUI that offers fast selection and editing of over 200 included presets. The five reverb starting points are: Ambiences, Rooms, Plates, Hall and Churches with each having three size options quickly set using the Small, Medium and Large buttons.

I installed in Pro Tools 12.7.1 HDX and got to work mixing a new pop song. For this project, I was looking for a collection of unique time-based effects—reverbs, delays and pitch changers that I tend to use for Pop music mixes. bx_rooMS reverb is two mono reverbs that allow for some unusual set ups. Some parameters are: Pre-Delay up to 200ms, Wet/Dry and By-pass buttons for both the output and the input signal so reverb tails continue after muting the input signal.

It gets more interesting with the two-section proportional Q equalizer for "carving" either the Mid signal only, the Side or both together as an M/S signal. The Mono Maker section is an adjustable high-pass filter that removes "mud" buildup in the center.

I had a well-played double-tracked acoustic guitar part, and I wanted to create a special space that was big sounding. I left the double-tracked acoustic guitar track dry and center panned. For the main acoustic, I went with a Small Room and increased the Reverb Time.

My main acoustic guitar was recorded in X/Y stereo and I wanted to widen the stereo ambience. The Stereo Width control will adjust the reverb return from mono to super wide stereo and, listening just to the stereo reverb in mono on my monitor controller, I can tell you there were no level shift or phase issues at all.

I tried bx_rooMS on orchestral instruments—strings, bells, glockenspiel and brass. In a word: lovely! On a vibraphone track, I inserted bx_rooMS running a preset called "Rave Club." I ended up folding the pan pots inward on the stereo source track to make the vibraphone denser as it was playing melody in the chorus. What a beautiful sound!

Definitely a unique and fresh reverb for stereo mixing, I am highly recommending Plugin Alliance's bx_rooMS reverb. I found this plug-in to use minimal CPU so I may start doing more inserted reverbs for very specialized treatments. Like all Plugin Alliance products, you can download fully functional, 14-day demos at Plugin-Alliance.com. It is downloadable for \$199.

plugin-alliance.com/en/products/bx_rooms.html



◀ TODD-AO ABSENTIA DX

Legendary Hollywood post-production studio Todd-AO® has released Absentia DX™, a standalone software processor that automatically removes unwanted noises from dialog or vocal tracks without changing the sound of the voice recording.

Absentia DX uses their ABDX algorithm to remove hum and harmonics, wireless mic noise, ticks and pops, and broadband noise from any sound file. Absentia DX processing requires no special expertise as there are no controls or technical parameters to set—it is automatic. Just drop single files or folders of files on the GUI or icon in your dock. Once processed, the new

"fixed" files are directly interchangeable with the original files with all metadata retained.

I launched Absentia DX and dropped a 35-second vocal track clip from Pro Tools on the Absentia DX icon in the dock—I had to do something about a nasty and constant 60Hz hum. The Hum Remover to the rescue! There are also the Broadband Reducer for removing noise whenever the dialog/voice is absent; and the Tick remover for pops and clicks, it also works ONLY in the gaps between dialog audio.

For hum removal, you can select between Strong or Smooth and I went with Strong. It took just under real time to process the clip off-line on my 2008 Mac Pro but you can do this processing in the background and get on with other work too. The result was amazing! The vocal sounded the same just sans hum.

I found Absentia DX to work flawlessly without having to tweak parameters or make changes per each audio clip. I could drop all the raw vocal or dialog tracks onto its icon and let it work on it throughout the day as I worked on the mix.

ABDX cleans the obvious, eliminates repetitive labor, and frees up time for creative challenges. It works on PC's and well as MAC OSX 10.8 and above and sells for \$49.

toddao.com/#absentia-dx

BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility and loves teaching audio engineering at Musician's Institute, Hollywood, CA. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

NEW PANELISTS ANNOUNCED



RYAN LESLIE • MARK HUDSON • DAVE BASSETT • SAM HOLLANDER
POO BEAR • ERIC BAZILIAN • ROB HYMAN • DAVE PIRNER • AND MORE

ASCAP

I CREATE MUSIC

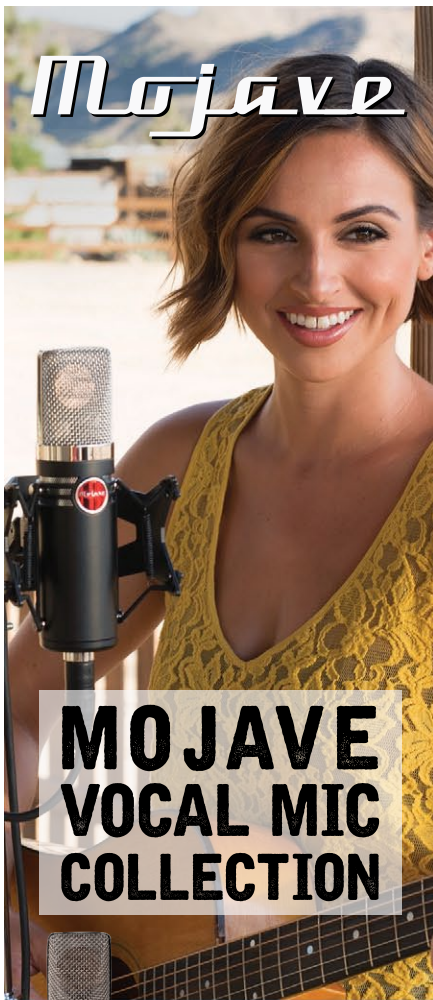
EXPO



APRIL 13-15 2017

LOS ANGELES

REGISTER
ASCAP.COM/EXPO



MOJAVE VOCAL MIC COLLECTION



MA-1000
LUSH & AIRY



MA-300
BRIGHT
& FULLBODIED



MA-301 FET
FAST & PRECISE

mojaveaudio.com



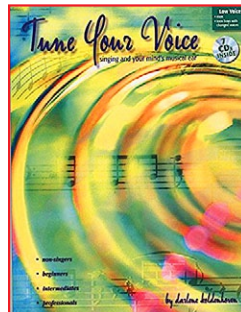
Follow us on   

BOOK STORE

Tune Your Voice

By Darlene Koldenhoven
(paperback) \$49.95

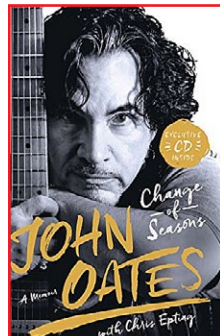
Subtitled "Singing and Your Mind's Musical Ear," this is a comprehensive resource for vocalists of all ability levels. With this course, which includes five teaching CD's, one listening CD and one singing CD, users will learn correct vocal techniques and how to strengthen confidence. The course is packed with examples for high and low voices and can be utilized for private study, classroom or home-school use. Though it is ideal for ages 12 and up, it includes suggestions for use with children and toddlers.



Change of Seasons

By John Oates with Chris Epting
(paperback) \$29.99

Hall and Oates have enjoyed an extensive career of over 20 albums, 60 million records sold and an induction into the Rock and Roll Hall of Fame. Telling his story, John Oates (with Chris Epting) gives the stories behind the songs and lessons in navigating the music industry. The book includes newly shared anecdotes, such as the struggle of securing a recording contract with Atlantic Records, and includes plenty of music-career do's, don'ts and warnings. Along the way are encounters with Michael Jackson, George Harrison, Hunter S. Thompson, Andy Warhol, Lou Reed and more.

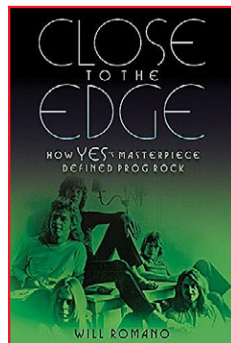


George Harrison, Hunter S. Thompson, Andy Warhol, Lou Reed and more.

Close to the Edge: How Yes's Masterpiece Defined Prog Rock

By Will Romano
(softcover) \$24.99

Yes's *Close to the Edge* presents a glimpse into the band's peak, experimenting with musicality and individuality as a unit. Music journalist Will Romano draws from several original and archived Yes interviews, including rare



photographs and an extensive discography. Yes as a group experienced a personal shift in dynamic with *Close to the Edge* and Romano tells of the conception and creation of this quintessential prog rock album, further examining the influence Yes has on today's music.

Don't Forget The Business In The Music Business

By Antonio Ponce
(paperback) \$20.00

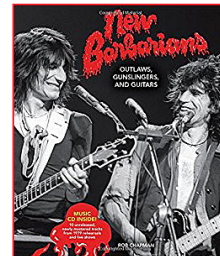
A former touring musician and performer, Ponce puts everything he's learned—the do's and the don'ts of basic day-to-day band business—into this 58-page handbook to show artists "How to build a strong foundation to make your giant leap." The book covers a myriad of topics, including how to budget, how to promote, how to raise funds, book tours and compete with other bands.



New Barbarians: Outlaws Gunslingers and Guitars

By Rob Chapman
(hardcover) \$40.00

Featuring never-before-published photography of the band by Bruce Silberman, who accompanied the New Barbarians on their U.S. tour in 1979, this book is a feast for Stones fans and an essential contribution to rock & roll history.



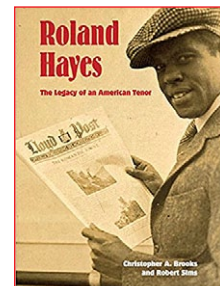
As it was Ron Wood's band, the guitarist gets ample inches in all the photos. New Barbarians highlights Richards joining the band, which was ultimately a decision that saved his life from the turmoil of heroin addiction. While the band only lasted about

a year, they played 20 gigs that left an impact on what side-projects can achieve. Includes a CD with 10 previously unreleased tracks from the band's 1979 U.S. tour.

Roland Hayes: The Legacy of an American Tenor

By Christopher A. Brooks and Robert Sims
(paperback) \$25.00

Roland Hayes, the first African American man to reach international fame as a concert performer and one of the few artists to sell out Carnegie Hall at the time, transcended cultural, geographical and musical adversity and stereotypes. Hayes was also the first African American musician to perform with a major symphony orchestra in 1923, which resulted in him singing



with many well-known orchestras under the batons of esteemed conductors. Brooks and Sims, while showing reverence, touch on the reality of race, interracial liaisons and the politics that surrounded the context of Hayes' life and musical career.

"I didn't think the Distressor could be improved..."

- John Paterno (Robbie Williams, Roger Manning, Faith Hill, Emma Hewitt, Bonnie Raitt, Black Crowes)

"The most out of the box non plugin plugin I've ever used...you really do get what you pay for."

- Daniel Klenner, Vancouver, BC

I have been waiting for a plugin that comes close to doing what the Distressor does. Arousor takes everything I like about the hardware and makes it even more versatile."

- Chris Thompson from Los Angeles, CA

The Arousor always improves whatever I'm given and makes it feel more alive and real. It hasn't failed me yet...just an all around special piece. As usual with Empirical Labs, it's deep...it's a Swiss Army knife.... and can do a LOT of things. WELL DONE!

- Joe Zook (Marc Broussard, U2, Serena Ryder, Modest Mouse, Katy Perry, Rachel Platten)

"Definitely the best purchase I've made in a long time, hardware OR software."

- Chris Hesse, Los Angeles, CA

"This one plugin replaced four plugins in my usual lead vocal chain. HUGE time saver, and sounds incredible!"

- Adam Hawkins

"The issue now is, what I am gonna do with all of the other great compressor plugins I have that I may never reach for. Great plugin!"

- Jacob Meador, Needville, TX

"I own many of the top drawer software compressors, and to me this one feels most like great hardware."

- Wynn Gogol, Victoria, BC



FOR A LIMITED TIME, GET A FREE iLOK 3 WITH AROUSOR.
USE CODE **MC317** AT CHECKOUT.



Technology for the Artist

EmpiricalLabs.com

WHO'S THE BOSS?



OVER 69 YEARS OF STROBE TUNING TECHNOLOGY PACKED INTO A PEDAL TUNER MAKES THE STOMP CLASSIC THE "BOSS" OF ANY TUNING TASK.

STOMP CLASSIC™
STROBOTUNER

- 1/1000TH OF A FRET ACCURATE TUNING
- TRUE-BYPASS FOR NO TONE COLORING
- 25 SWEETENED TUNING™ PRESETS
 - DIE-CAST, ALL METAL HOUSING
 - BUILT-IN, STUDIO-GRADE DI
 - USB PROGRAMMABILITY

HD



The Sound of Precision. **peterson**
STROBE TUNERS
www.PetersonTuners.com | USA | 708.388.3311

©2017 Peterson Tuners. The terms Sweetened Tuning and Stomp Classic are trademarks of Peterson Electric Musical Products, Inc. Peterson Tuning System is a registered trademark of Peterson Design Co., Inc.

UP CLOSE

— JONATHAN WIDRAN

MUSICPRO INSURANCE

musicproinsurance.com

Meeting the Needs of Working Professionals Since 2000: MusicPro was officially launched in 2000 as a joint venture between SterlingRisk and ASCAP. SterlingRisk already had an Instrument & Equipment program exclusive to members of the Local 802 in New York, designed to meet the specific needs of professional musicians. ASCAP recognized the program as an important benefit to their members and joined forces with SterlingRisk to create MusicPro to provide affordable and convenient insurance to all music professionals, as well as recording studios, sound engineers, teachers, students, hobbyists, collectors, etc.

MusicPro has become the industry's company of choice, with approximately 7,000 clients, ranging from music students to high-profile musicians, studio owners and touring bands with over \$2 million worth of gear. "If you make a living or earn money from playing, teaching, studying or recording music," the company's website states, "what could be more important than protecting the tools of your trade?"



Details of Instrument and Equipment Policies: Coverage begins at \$150 a year and includes: worldwide coverage for losses such as fire, vandalism, theft, accidental breakage, water damage, earthquake damage. This includes coverage while in transit, or in a locked vehicle overnight.

Easy Application Process: Website visitors can apply online. Assistant VP Laura Donelan says, "The application is set up on our website and requires an itemized list of the gear to be insured. The site will give a firm quote based on the total of that list. Once the application is submitted with payment it is typically approved and processed the same day."

Contact MusicPro Insurance, 1-800-MUSICPRO



LOOKING FOR A RECORDING STUDIO?

With our network of the finest hand selected recording facilities we create a quick no hassle way to find the right studio for you and your project.

One call is all it takes to ensure you get the best place for your individual needs.

This is a FREE service.

818.222.2058
studioreferral.com

Hear what you've been missing
MIX FACTORY • HAMMER 2 • EM-EQ2 • NAIL



A-Designs

www.adesignsaudio.com 818-716-4153



ADK Custom Z-67

One of the finest microphones I have ever purchased, period.

Classically identifiable sound quality, amazingly well-made, astonishingly Quiet, and with client services second to none.

I ended up buying four ADK Custom Mics!

Bernie Becker – Legendary Engineer – Frank Sinatra, Neil Diamond, Tupac



www.ADKMIC.com

SOUTHEAST REGIONAL FOLK ALLIANCE
SERFA

2017 Keynote Speaker Kathy Mattea
10TH ANNUAL CONFERENCE
Nestled in the heart of the Blue Ridge Mountains
MONTREAT CONFERENCE CENTER
Black Mountain, NC
MAY 17-21, 2017

Workshops, Formal & Guerrilla Showcases
Jams, Networking Opportunities
Shared Meals, Wisdom of the Elders
Discounts for DJs and Presenters
Promotional Opportunities (exhibit tables and ads), Relaxed Vibe
Wednesday Barn Dance

Advance Registration Online Ends **MAY 10**

WWW.SERFA.ORG

GET LUCKY!

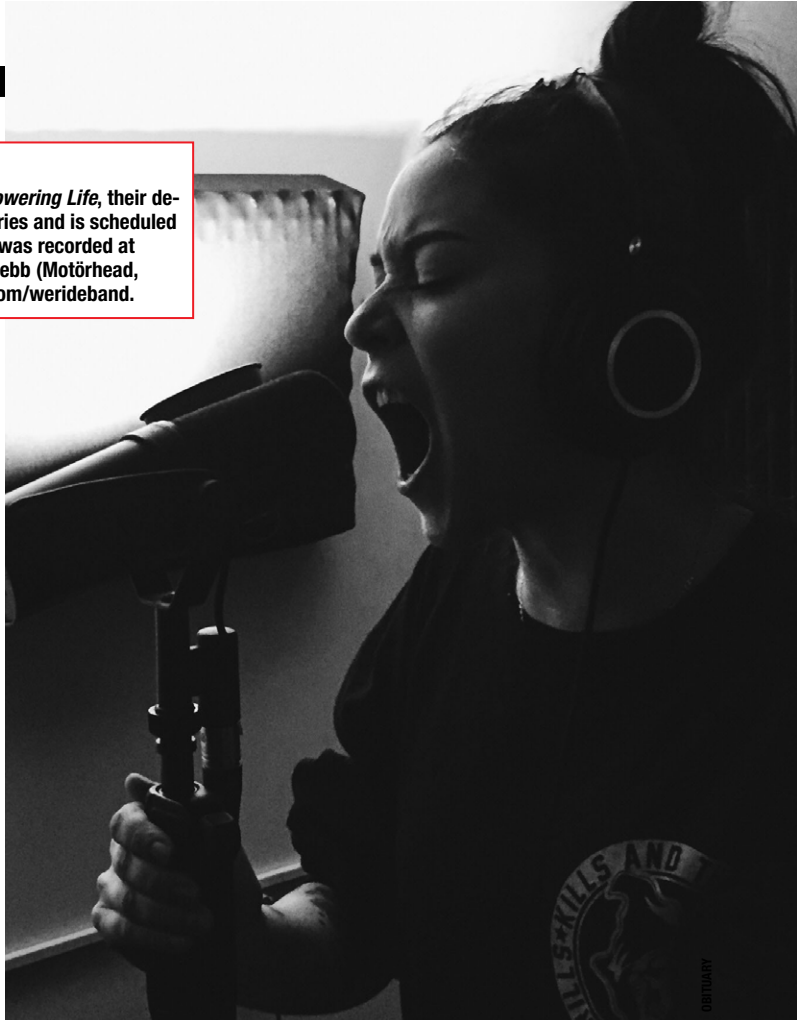
MUSIC CONNECTION

Get in on the **FRIDAY FREEBIE**

Enter at musicconnection.com!

► **We Ride Goes Global**

Spain's hardcore outfit We Ride have set April 14 to release their next album, *Empowering Life*, their debut for Victory Records. Since forming in 2009, the group has played over 30 countries and is scheduled to make their first appearance at Download Festival in Spain this June. The album was recorded at Metal Factory Studios in Madrid, and mixed at Maple Sounds Studio by Cameron Webb (Motörhead, NOFX). Pictured is frontwoman Mimi Telmo. For more information, visit facebook.com/werideband.



▲ **Lovely Little Lonely in Gualala**

Phoenix, AZ-based the Maine are gearing up to release *Lovely Little Lonely* April 7. For a month, the Maine converted an Airbnb house in Gualala, CA into a recording studio. An independent offering produced and engineered by Colby Wedgeworth, the album marks the sixth studio release for the band, who are also celebrating their 10th anniversary. Pictured (l-r): Kennedy Brock (sitting in back), John O'Callaghan, Garrett Nickelsen, Jared Monaco and Wedgeworth.



▲ **The Side Men at Magic Closet**

The Side Men, a radio show that spotlights Nashville's best session musicians by featuring their history, recordings and interviews, recently broadcast from Magic Closet Studios in Los Angeles, CA. Hosted by industry veteran Bruce Bouton, the L.A. edition of his show featured an interview with studio musician icons Tim Pierce and Neal Stubenhaus. Pictured (l-r): Neal Stubenhaus and Bruce Bouton. For more information, visit acmeradiolive.com/programs/the-sidemen.

▲ **ADAM Makes Nashville Art**

During 25 years as a personal production facility for Grammy-winning producer, performer and songwriter Charlie Peacock, Art House studios in Nashville has hosted hit-making sessions by numerous artists. After Peacock took a position at Lipscomb University, Australian singer-songwriter Nathan Tasker and his wife assumed leadership and have now re-launched the facility as a commercial studio, refurbishing and re-equipping the studios, including new ADAM Audio S3X-H mid-field and A7X near field monitors. Pictured (l-r): Art House Nashville's Richie Biggs and Ciel Eckard-Lee. For more information, visit ahsnashville.com.

Producer Playback

"Don't be afraid to ask for help. You have to know when you need it and when to ask for it." – Josh Gudwin, producer, engineer (Justin Bieber, Celine Dion, Carly Rae Jepsen)





◀ **Stone Sour Settle in and Rock Out at Sphere Studios**

Working on their latest album, Stone Sour locked out Studio A inside the renowned Sphere Studios in Los Angeles, CA. Pictured (l-r): assistant engineer Alejandro Baima, bassist Johnny Chow (Stone Sour), engineer Francesco Cameli, producer-engineer Jay Ruston, guitarist Christian Martucci (Stone Sour), lead singer Corey Taylor (Stone Sour) and guitarist Josh Rand (Stone Sour). For more information, visit spherestudios.com.



BECKY FLUKE

▲ **Presley Takes the Helm**

Angaleena Presley follows her 2015 debut, *American Middle Class*, with the 12-track *Wrangled* on April 21 via Mining Light/Thirty Tigers. Once again she took a lead chair at the studio's board, co-producing with Oran Thornton (Eric Church, David Nail) and recording at Ronnie's Place in Nashville, TN. For *Wrangled*, Presley solicited the help of fellow co-writers Miranda Lambert, Ashley Monroe, Chris Stapleton and more. For more information, visit angaleenapresley.com.

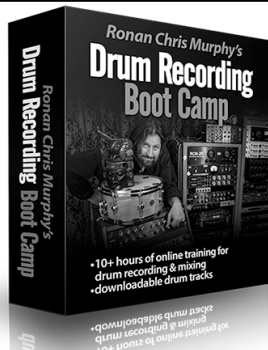


DAVID GORGIN

▲ **Uniting Silver's Archives**

Bonnie Silver, President of Tru-Gems Music Group, LLC and daughter of renowned record producer, singer, songwriter and music publisher Lee Silver, is currently working with United Recording's new archiving division to transfer a multitude of priceless analog tape masters produced and recorded by Lee Silver at United. Bonnie Silver has been overseeing her late father's music catalog, which includes its publishing companies and record labels, since 2001. Pictured (l-r): recording engineer and head of archiving Dan Johnson and Bonnie Silver. For more information, visit unitedrecordingstudios.com.

LEARN DRUM RECORDING ONLINE



Master drum recording and mixing with renowned engineer Ronan Chris Murphy

Over 10 hours of video training
Downloadable audio tracks
100% money back guarantee

DRUMRECORDINGBOOTCAMP.COM



Maor Appelbaum

mastering
sounds with IMPACT

www.maorappelbaum.com
mappelbaum@gmail.com 818-564-9276

HIGHER QUALITY - LOWER PRICES

CD/DVD MANUFACTURING
(we will match or beat any advertised price.)

CDS in Jewel or Slimline Pk: 1000 for **\$885**
CDS in Eco Wallets: 1000 for **\$789**
DVD-5 Color Wrap DVD box: 1000 for **\$989**

See website for Duplicators, Short-Run & More Discounts -
www.csoundcorp.com



Creative Sound Corp
(818) 707-8986

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939

CD REPLICATING
DVD REPLICATING
7", 10" & 12"
RECORD PRESSING

Custom Packaging & Printing
Graphic Design • Quick Turnaround



**RAINBO
RECORDS**

www.rainborecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainborecords.com

PLATINUM-SELLING MIXER

Major-label/
radio-ready mixing
on an affordable budget.

*Worked with Alanis Morissette,
Ziggy Marley, Stone Temple Pilots,
Sheryl Crow, Allen Stone*

\$450/mix \$3500/10 songs

PLATINUMMIXER@3RDANDURBAN.COM

PRODUCER CROSSTALK

— ROB PUTNAM



Originally from England, self-taught producer, engineer, musician and songwriter Warren Huart now makes his home in Los Angeles. When he first hopped the pond in 1996, it was with his London-launched band Star 69. He's since worked with the Fray (engineered the 2009 Platinum album *The Fray*), Aerosmith and with *The X Factor*. In addition to his career-spanning studio work, Huart also hosts YouTube show *Produce Like A Pro*, which has earned views in excess of one million.

The producer's work with the Fray on the band's self-titled second record was of course accompanied by its own set of challenges. Obviously, this was a band that had proven itself with its first album. But could the success of the past be repeated? "There's an expression that it takes your whole life to write your first album and a year to do your second," Huart says. "They wrote *The Fray* on downtime while on the road and they had to meet a [label] deadline. The challenge was to take rough ideas and demos written during tour and turn them into great songs."

Huart's *Produce Like A Pro* was born of several ideas, not the least of which was that young people deserve an unfettered opportunity to learn the craft that he loves. He also sensed a compelling duty to share the knowledge that he'd acquired over his decades-long career. The two drives coalesced perfectly. "The way kids coming up are being forced to learn absolutely mirrors my own experience," he observes. "Now if you're a young person who wants to learn the craft, unless you've got a lot of money to spend at a school, there are few opportunities because there are [only] a hundred internship opportunities where there used to be thousands."

If the show's episodes feel natural and off the cuff, Huart says, "It's because production and engineering is all I do every day: video ideas will come directly from sessions and we'll shoot that night. There's tutorial stuff out there and some of it's fantastic, but one of the things I wanted to overcome was the dogma of the industry. When you talk to other producers and engineers, many are critical of doing it the 'right' way. When I went back to England after 10 years, I paid a visit to my friend Dave McCracken (Ian Brown, Alicia Keys, Beyoncé). He had a rack of Digidesign 888's. I told him I'd heard they sucked. He replied, 'That's the difference between here and America. There they do it "right." In England we only do it so it sounds good.' The point is there are videos where people rant about others telling you things that aren't 'correct'; that you're not doing it properly. Every great recording advance we talk about has been accidental and things done 'wrong.' There's a subtext of negativity on the Internet. Being critical gets followers and our goal is to be the opposite. I want to encourage."

One aspect of which he's skeptical is people who insist that luck plays a large role in production and engineering success. "That's not true," he asserts. "If you want to be successful, then start doing it; start making music."

Currently Huart is working on a number of projects including scads of mix work for Capitol Records. Notable among his projects is Black Veil Brides' DVD/Blu-ray *Alive and Burning*. *Produce Like A Pro* is available for free at producelikeapro.com and directly from YouTube.

The three most important lessons he's learned as a producer and engineer are:

- Be completely open to all ideas. Be prepared for anything.
- Don't debate. Just create. I've watched producers argue [with artists in the studio] for hours over ideas that would take three minutes to record.
- Creativity is king. [Producer and friend] Dave Jerden once asked me to name my five favorite records. He then pointed out that while they were all great, none were masterpieces of recording. But they all captured amazing performances.

Contact Warren Huart, warren@producelikeapro.com

ROSWELL MINI K47 ▶

One-stop instrument recording: acoustic guitar, drum overheads, mandolin, percussion, Dobro. You name the instrument, we'll name a pro studio that's using the Mini K47 to capture great sound.



"I haven't found anything in the studio or live that it is not suited for. I'm in love with this microphone."

- Jimmy Heffernan, Producer/Engineer/Musician, Nashville, TN



www.ROSWELLPROAUDIO.com



HELPING TO CREATE THE WORLD'S GREATEST MUSIC FOR 30 YEARS



Lyra 1 & 2



"Lyra exudes quality and class, both in its physical construction and in the sound quality of anything passing through it"

Hugh Robjohns - Sound On Sound

High Quality Recording & Production Solutions

sales@prismsound.com
www.prismsound.com

USA +1 973 983 9577
UK +44 (0) 1353 648888

See us at  **ASCAP EXPO**

ASCAP Show Special: Lyra 2 for the price of Lyra 1 until 30th April 2017

Marcus Spence

Executive VP, Head of A&R
TuneGO Music Group, Inc.

Years with Company: Less than one year
Phone: 424-343-0850
Web: tunego.com
Email: mspence@tunego.com
Clients: Jacob Saylor, Adam Roose, Brooke Toia.

BACKGROUND

TuneGO's take on artist development streamlines discovery by gathering client data into one digital space. Furthermore, they offer performers services as diverse as licensing, distribution, live events and education, as well as access to hit producers. Marcus Spence comes to the company having represented artists like One Republic, Timbaland and Nelly Furtado.

Joining the Revolution

TuneGO is going to be the next great discovery platform. I'm glad to be a part of something that's going to revolutionize. We're thinking ahead, always evolving. We're not going to keep doing the same thing—we're going to keep growing, creating new opportunities and new ways to get artists' music heard.

Why TuneGO

I've known CEO John [Kohl] roughly over 10 years. We've always been in contact. I was always respectful because he's so great in the technology space. When he brought TuneGO to my attention I thought it was great, because artists nowadays [when they] reach out by email I don't know their history. This gives artists a way to show people they have a fan base and they're doing something.

Two Tiers

The free [service] allows you to put your content up to get it heard. With the pay version, we help you and go the extra mile. That's something a lot of services do not have. That's the part that TuneGO does that nobody else is doing right now. When you go to the next tier with us, we add extra value to make sure you succeed as an artist.

The Gift of Data

We're putting everything in one box. We're hand-delivering a gift to people who make decisions in the industry. We're putting a bow on it and saying, "Here, we're giving you everything." You don't have to go to a million places. Now, you can just go to TuneGO. When you go to a label or anybody who's going to invest in you, you can prove growth in your numbers and have it all in one.

Making Everybody Great

We strive to make everybody great. That's the difference between us and anybody else. We're not just here to collect and not advise. We're here to make sure everybody is getting the conversion they want to get because they want to get to the next level.

Image Counts

Whenever I hear an artist, I look at their image.



"You know yourself as an artist better than I do. I shouldn't need to dictate to you what you should do. You should already know who you are."

A lot of A&R is seeing the marketing and where it could go, not just hearing a record to hear it. "I could see the video for this, we could do a campaign with this brand, I see what audiences could get in touch with this song or album." You have to be able to visualize and think ahead of the curve, not just for the moment.

Covering Every Area

Learning every area of the business taught me to watch a project so I'm not blind to anything. That's what this platform has. We're not limiting ourselves. We have to offer all these pieces of the puzzle, because that gives people the chance to figure out what the brand is and who the artists are.

Brand Building

What I do is really heavy on the development side. We need to build up the house. We build the house so there's no question as to who the brand is or who this artist is. Because if we don't build the house and we go out there like, "Oh, we've got a hot song, but there's no foundation," when something goes wrong the house is going to fall down. And something will go wrong.

Are You Ready?

What attracted me to TuneGO was wanting to spend time developing talent and then giving them to the attention of labels. Being on the label side for so long, you see everything and it's like, "Okay, are these artists serious or are they joking?" Having that experience on the other side makes me go into situations with

artists on this platform and say, "Let's analyze this person and see if they're in the right state." For us to get to the next level, we need to make sure they're ready. And if they're ready, we're going to put everything behind them. Sometimes, it's up to the artist. When they want something, they come.

Becoming the Ultimate Industry Destination

I hope TuneGO grows and becomes the main resource for our industry. I want people to see that we care about the music and the art. I want it to be a hub where people look at it like, "Man, I need to go to TuneGO because their artists are ready." If we create that hub, it could be a great resource for labels, sync companies, publishing companies, across the board. I want us to be the hot platform to go to that people think, "I know they have their artists right; they're the best in the industry and we need to go there."

Know Yourself

Know what kind of artist you are. Figure out what you want to be as an artist. Do research. Go through the history books and artists you feel you're comparable to. Study their music but don't follow or imitate their music—take some of the essence of what they created.

You know yourself as an artist better than I do. I shouldn't need to dictate to you what you should do. You should already know who you are. If I'm going to Burger King, I know I'm getting a Whopper. I'm not getting a Big Mac. So, as an artist, who are you?

That's what a lot of artists don't think about. You have to know yourself as a brand. I don't want to have to figure it out. I can't tell you what to do, because if I do then it becomes contrived. You become a puppet and no artist wants to be a puppet.

The Streaming Release Model

Radio's not going anyplace, but streaming is only going to grow bigger. It's going to get to a point where labels sign a bunch of artists and just put them out there. They're going to use TuneGO as a resource for their analytics and they're going to plug it into all the streaming services and keep releasing albums.

It's going to be less focused on spending eight weeks to build up a song at radio and then releasing the album two weeks later. It's going to be more of just putting it out there and letting everything grow. If you put the music on a platform, eyeballs are going to see it and, once the music is out there, you can grow from there.

Music As Inspiration

I like to see art being put out there, seeing the results of the artist and how many people this art touches, how the music makes people feel. Music touches you and takes you to another feeling. If you're having a bad day, you can listen to a song and it changes your whole day around. That keeps me going, because even through rough times I love music.

As many times as I hate the business side, I love the music and I'm excited to see artists grow. And I've seen a lot of them grow. We're changing people's lives, and seeing the result is inspiring.

OPPS

Hybrid Studios and their subsidiary production company, Orange County Production House (OCPH), are holding their annual competition through ReverbNation. The winning band or artist will win two days of recording in Hybrid's Studio A with full production provided by OCPH and producer/engineer **Joshua Brooks**. The submission deadline for this year's contest ends May 4, and a 2017 winner will be chosen by May 15. "We always get a ton of submissions for the ReverbNation competition," says Hybrid manager **Mike Miller**. "It's always hard to narrow down a winner out of so many talented artists, but we're looking forward to working with whoever wins the grand prize."

Orange County Production House provides services such as mixing and mastering, as well as single and EP production packages. The winner of the ReverbNation contest will be treated to the full set of services that OCPH provides at Hybrid Studios. This will be the third year that Hybrid Studios hosts the competition; past winners include independent artist, **Andy Allo**, and OC rock band, **Hoity Toity**.

To apply for the competition, visit hybridstudiosca.com and/or reverbnation.com/submission/details?campaign_id=13791.

More than 200 songwriters, artists and bands will be selected

to perform at showcase slots for the first annual All Music Festival & Sustainability Conference. The event will kick off with two afternoons of music business panels, sustainability panels, workshops and clinics, with night time showcases at area restaurants and other venues in historic Ambler, PA, open to the public.

The original music of both emerging and established artists, representing many popular genres will be performed back to back on Friday and Saturday, April 21 and 22, beginning at 6:30 p.m. During the day, artists will have the opportunity to network and hear from music industry professionals, with a focus on sustainability for musicians for touring and income.

For details check out AllMusicFest.net/artists.

Concert T-shirts are cherished memorabilia from fun times, but can end up collecting dust in the closet. Now, there is a solution. **Project Repat** can turn those T-shirts into a comfy quilt. By repurposing concert t-shirts into unique quilts, Project Repat is not only preserving the memories, but can also save old and worn shirts from the trash bin. Plus, the quilt is great to use for those outdoor concerts.

If interested, go to projectrepat.com for more information and details.

House of Playaz Records (HOP) is seeking underground artists and producers. The label was



▲ THE CRANBERRIES WILL DROP NEW ALBUM

The Cranberries are set to release *Something Else*, a new album featuring re-worked renditions of their major hits, as well as brand new material. The album is due out April 28 via BMG on digital and CD formats, and includes seminal Cranberries songs like "Linger," "Zombie," "Dreams" and "Ode to My Family," all re-recorded in orchestral and acoustic arrangements. The album is now available for pre-order. *Something Else* celebrates the 25th Anniversary of the band. Their first major U.S. hit "Linger" has been re-done acoustically and premiered on RollingStone.com. To learn more, go to cranberries.com.

founded in 2000 by two childhood friends. Since they have become relevant in the underground music scene, their main goal is to help any artist they work with learn and grow so they can start their own company. HOP has released notable artists over the years from **Reup Da Allstar**, **MiITicket**, **Don Rocco**, **Lunatic**, **Rahney**, **1Hunnit** and many more. They are currently accepting tracks from underground artists only. To learn more, go to facebook.com/houseofplayaz.

For fresh career Opportunities every day, visit musicconnection.com.

LABELS•RELEASES SIGNINGS

Following **Lorde's** return with her new single "Green Light," the singer has set the release of her second full-length album *Melodrama* for June 16 via **Lava/Republic Records**. "Green Light" launched the Grammy Award-winning singer to the top worldwide trending topic on **Facebook** and **Twitter**, amassing two billion impressions on Twitter alone within its first 24 hours. Making its debut at No. 1 on the **Billboard** and **Twitter 140 chart**, "Green Light" is the most-added song at radio across four formats: Top 40, Hot AC, Alternative and Triple A. The track also clinched the top spot on **Spotify's Viral Songs charts** both in the

U.S. as well as globally. You can go to lorde.co.nz for more details.

Forty Below Records has released the vinyl edition of iconic musician and Blues Hall of Fame member **John Mayall's** latest album, *Talk About That*. Originally released on CD Jan. 27, the vinyl version also includes a free download card.

Joining Mayall (vocals, keyboards, harmonica and guitar) are **Greg Rzab** (bass), **Jay Davenport** (drums) and **Rocky Athas** (guitar). A special guest is legendary guitarist **Joe Walsh**, who plays on two tracks, "The Devil Must Be Laughing" and "Cards on the Table," both Mayall compositions.

For more information, visit johnmayall.com and fortybelowrecords.com.

Country newcomer Michael Tyler's debut album *317* (Reviver Records with distribution by **BDG/RED**) was recently released. Already a No. 1 songwriter, it's no coincidence that the 23-year-old's debut album is titled 317—the number on his odometer after he arrived in Nashville from his hometown in Thayer, MO. Tyler's current single is "They Can't See" and has already racked up more than 625,000 plays. The young talent continues to connect with fans and the country music industry. To learn more about this newcomer, you can visit the michaelytler.com.



▲ MUSIC BIZ STUDENTS PRODUCE & HOST EPIC PRODUCTION

Two Music Business Entrepreneur students at the Musicians Institute in Hollywood, CA produced and hosted a multi-media production with InterContinental Concerts. The show was a celebration of love, peace and unity. It included artists from many different nations presenting songs with positive and inspiring messages. The show was the culmination of two classes in the Music Business Program: Showcase Promotions and Sponsorships. Pictured are the students responsible for the event, (l-r): **Shahed Mohseni Zonoozi** and **Oscar Mejia**. Details are at intercontinentalconcerts.org. For information regarding the program, go to mi.edu and click through to Music Business Major.

Bad Boy/Interscope recording artist Machine Gun Kelly (MGK) collaborated with Oscar nominated actress and Multiplatinum recording artist Hailee Steinfeld for an inspiring new single, “At My Best.” It is now available at all digital retailers. Produced by pop music producer **Benny Blanco**, best known for his work with **Kesha** and **Katy Perry**, the duet is a well-received balance for the rock star of rap and blossoming songstress. On “At My Best,” Machine Gun Kelly lets fans know he can relate to anybody in the midst of finding themselves, while Steinfeld sings the chorus with a theme of knowing and recognizing your worth. This single brings listeners a different feel from MGK’s last release, “**Bad Things**,” but MGK claims it’s necessary in a time when some fans might need a song of inspiration from an artist they can relate to. You can check it out at machinegunkelly.com.

PROPS

The Music Business Association (Music Biz) has announced that Adele is its Artist of the Year. The record-breaking pop star will be honored on Thursday, May 18, during the **Music Biz 2017 Convention’s Awards Luncheon** at the **Renaissance Nashville Hotel** in Nashville. Her latest album, **25**, was the first ever to sell more than three million copies in a single week (3.38 million total in traditional sales), blowing past the 15-year record previously held by

NSYNC’s No Strings Attached. It was also the first to sell more than one million copies in multiple weeks since **Nielsen** began tracking sales in 1991. The album has since been certified Diamond for 10 million in sales by the **Recording Industry Association of America (RIAA)**, with the album and its single “**Hello**” earning Adele five Grammy Awards at this year’s 59th annual ceremony, including Album of the Year, Record of the Year, Song of the Year, Best Pop Vocal Album and Best Pop Solo Performance. To find out more, go to adele.com.

Danish singer-songwriter Tim Schou won top honors at the 13th Annual IAMA (International Acoustic Music Awards). He has been signed to **Sony/ATV Music Publishing**. He is the first from Denmark to ever win at IAMA. He was a member of **A Friend in London**, a Danish pop-rock band that represented Denmark in the **Eurovision Song Contest 2011**. Schou won the Overall Grand Prize as well as the Best Male Artist at the 13th Annual IAMA. For additional details visit inacoustic.com.

THE BIZ

A distinctive player in the audio recording school landscape, The Recording Connection emphasizes real-world experience, job-producing connections and professional mentoring. The school’s **Brian Kraft** explains, “Students get hands-on experience because we



▲ ED SHEERAN SCORES MAJOR PROPS

After just one week on sale, Ed Sheeran’s *Divide* album is 2017’s biggest-selling album. It was released through Atlantic Records and sold 322,000 copies in the U.S. in the week ending March 9, according to Nielsen Music. That sum beats the runner-up, Bruno Mars’ *24K Magic*, which has sold 230,000 copies in 2017. The album’s lead single, “Shape of You,” stays posted on the Billboard Hot 100 chart, as it racked up a seventh week atop the tally. Notably, Sheeran leads both the Billboard 200 albums chart and Billboard Hot 100 songs chart at the same time. In fact, he’s the first act to do so since July 30, 2016. Visit edsheeran.com for additional information.

DIY Spotlight CROSSHAIR MUSIC

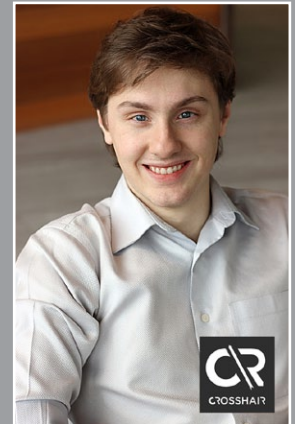
One day after graduating Belmont University in Nashville in 2015, Garrison Snell founded Gyrosity Projects, a digital marketing firm that employed 14 employees—all under the age of 30.

Shortly after beginning Gyrosity, he was putting together a marketing budget for an artist friend with limited funds. After looking at multiple options, Snell realized that getting independent artists’ music in front of big names was just too expensive so he set out to create a way to introduce artists on a cost-effective basis.

Fast-forward to January 2017, and Snell launched his first web app called Crosshair. While in beta-testing, the app helped Judah and the Lion’s “Take It All Back” gain traction on Spotify, and now in its recently launched state it is helping artists gain more than 300,000 streams per song a week.

Crosshair is an online platform that puts artists directly in touch with playlist curators and other digital curators who can introduce their music to a larger online audience. But Crosshair isn’t just about increasing streams and breaking new music: It’s about developing relationships and building foundations that can sustain careers.

Snell reports, “Every solution I researched was based on an agency retainer fee that was often too pricey for a new artist. I thought, ‘That’s absurd!’ So, I built a tool that would make it easy for independent musicians to get their music in front of quality audiences.” Indeed, Crosshair is bridging the gap for independent artists.



For more, see crosshairmusic.com and shorefire.com/client/crosshair

Have a successful DIY strategy to share? Email bbatmc@aol.com

place the student as a working apprentice within an actual workplace located near the student’s place of residence.” The school’s list of mentors includes prominent record producers **Ryan Hewitt (Lady Gaga)**, **F.Reid Shippen (Death Cab for Cutie)**, **Warren Huart (the Fray)**, **Rhaki (David Bowie)**, **Jimmy Douglass (Timbaland)** and many more. “It’s the only way to learn,” Kraft asserts. “And it’s why the biggest names in the business endorse us.” For more about the **Master Apprentice Programs**, go to recordingconnection.com/courses/learn-from-legends.

The Music Business Association (Music Biz) will bring its Entertainment & Technology Law Conference series back to Nashville on Monday, May 15, during the Music Biz 2017 convention at the Renaissance Nashville Hotel. The event will feature speakers including U.S. Congressman **Marsha Blackburn**; industry experts from **BMI, DIMA, NSAI, SESAC** and **SoundExchange**; and top attorneys from prominent law firms. They will tackle a variety of hot-button legal topics that have powerful ramifications for artists, songwriters, labels, publishers, and all in the entertain-

ment and technology industries, including evaluating record deals, the impact of the **DMCA** on digital music providers, the effect of **President Trump’s** policies on the music world, copyright reclamation laws, and an examination of the biggest changes in copyright law over the last year. For more, visit musicbiz.org.

The new BMG has announced that it has acquired Nashville-based independent powerhouse BBR Music Group (BBRMG), including its associated labels Broken Bow Records, Stoney Creek Records, Wheelhouse Records and Red Bow Records. The deal also included BBR’s music publishing company **Magic Mustang Music**. The agreement includes the rights to many major country artists including **Jason Aldean, Trace Adkins, Dustin Lynch, Randy Houser, Thompson Square** and many others. BBR Music Group is BMG’s biggest single acquisition in the recording business since its launch in 2008.

BERNARD BAUR was voted one of the “Top Music Business Journalists” in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he’s a Contributing Editor at *Music Connection*.



“I’ve Already Earned \$50,126 Using TAXI and My Little Home Studio.”

Matt Hirt – TAXI Member

Is your music good enough to make money?

I was pretty sure mine was too, but I didn’t have a clue how to make great connections. I’m just not good at playing the “schmoozing” game. And even if I was, I had little chance of meeting the right people.

I needed a way to market my music, so I joined TAXI and the results were nothing short of incredible.

Now, all I have to worry about is making great music. The people at TAXI do an amazing job of hooking me up with opportunities that I would never uncover on my own.

I’ve already cut deals for more than 70 of my songs, and they’re getting used in TV shows like *Dateline*, *Law and Order SVU*, and *The Osbournes*. And yes, I’m making money.

I was kind of surprised that the recordings I make in my little home

studio were good enough. I guess size really doesn’t matter;-)

Want to know what does matter? Versatility. Being able to supply tracks in different genres makes you even more desirable for Film and TV projects. I didn’t know that until I became a TAXI member and started going to their members-only convention, the Road Rally.

If you joined TAXI and never sent in a single song, you’d still get more than your money’s worth just by going to their convention. It’s three days of incredible panels loaded with some of the most powerful people in the music



TAXI®

The World’s Leading Independent A&R Company

1-800-458-2111

business, and the cool part is that it’s FREE!

Unlike some of the other conventions I’ve attended, the panelists at the Rally are friendly and accessible. I’ve never been anywhere that gives you so much great information, and so many chances to meet people who can help your career.

If you’ve needed proof that a regular guy with ordinary equipment can be successful at placing music in TV shows and movies, then my story should do the trick.

Don’t let your music go to waste. Join TAXI. It’s the best service on the planet for people like you and me – they really can turn your dreams into reality if you’re making great music.

Do what I did. Call TAXI’s toll-free number, and get their free information kit. You’ve got nothing to lose, and a whole lot to gain!



J MOTOR

Date Signed: November 2016

Label: BMG Publishing

Band Members: J Motor (Jonathan Vassallo)

Type of Music: Electronic, Boho/Hip-Hop

Management: Spectre Mgmt

Booking: NA

Legal: Chloe Martin-Nicole - Media Arts Lawyers

Publicity: Sarah Facciolo, Sarah@RightAnglePR.com

Web: Facebook.com/JMotorMusic

A&R: Joel Cangy - Spectre Mgmt

Quick quiz: Would you rather be affiliated with iconic publishing house BMG or red-hot supernatural television show *Stranger Things*?

Fortunately for Australian electronic musician J Motor, he doesn't have to choose: He's managed to sidle himself to both. He has also snagged some sync placements with MTV and Bud Light.

Born Jonathan Vassallo, the black-circle-spinner recently struck a global publishing deal with BMG and just issued a remix version of "Jungle Daze," the *Stranger Things* track crafted by producer Luke Million.

If that's a bit of a mouthful, we can let J Motor distill it for you: "They recognized my strong sense of artistry, someone who could add a really good pop sound to alternative music. Electronic music has been around for a while, but we were more experimental, and they felt like I could contribute to alternative music with my pop melodies."

J Motor's relationship with BMG jelled thanks to BMG Australia Managing Director Heath Johns, who the artist claims "saw a gap in the

"They felt I could contribute to alternative music with my pop melodies."

publishing world in Australia." As luck would have it, J Motor's manager "was looking around and a few things came up."

The artist did some research of his own, and he was sold pretty much right away. "When 'Jungle Daze' started going viral, I got hit up by Heath ... and said we had to get on this," J Motor recalls. A party ensued, sealing the deal, and since the success of the "Jungle Daze" remix, J Motor has worked on about 10 more songs. "I'm fussy with my releases—some are for me, a bunch are for other artists," he reveals. "Now I have all this strong content to showcase."

For his own part, J Motor has issued an EP, which includes the single "Meet in the Sky."

"My long-term goal is jump on tour with some longtime friends, [fellow Australians] the Griswolds," he says. The artist has loftier dreams too: a full-fledged record, hopefully on his dream label: Atlantic.

"I'm a happy independent artist now," he says, "but they've recognized my strong sense of artistry." — **Kurt Orzech**



OLD SALT UNION

Date Signed: Jan. 19, 2017

Label: Compass Records

Band Members: Ryan Murphey, banjo; John Brighton, fiddle; Rob Kindle, guitar; Jesse Farrar, upright bass; Justin Wallace, mandolin

Type of Music: Bluegrass

Booking: Blue Sun Entertainment

Publicity: Christina Dunkley - Compass Records; christina@compassrecords.com

Web: oldsaltunion.com

A&R: Garry West, Alison Brown - Compass Records

Old Salt Union's budding partnership with Compass Records, initially built on trust, instinct and tenacity, continues thriving on such grassroot notions as the guys prepare for the evolution of their next full-length studio album.

"We're very pedal to the metal, hit the grindstone and go for it," explains Jesse Farrar, who plays upright bass in the five-member string band from Belleville, IL. "We had some label offers before, but nothing really felt like the way we did business. Once we got to record [with Compass], we realized that they strive on similar work ethics and function like a small family. That's what we've always been about. It just felt right—there wasn't an 'us' and 'them' More like they're an extension of us and [vice versa]."

Despite heavily talented competition, Old Salt Union snagged top

"Never be too comfortable or complacent."

honors at Massachusetts' FreshGrass Festival back in 2015, allowing them the opportunity to work with label founders Garry West and Alison Brown in more familiar territory—Nashville.

"Alison has such a talented mind and gentle soul; those are two incredible characteristics to have for harboring creativity in the studio," Farrar says. "It's exciting to finally have a full team behind us, [in both] the recording and business aspect."

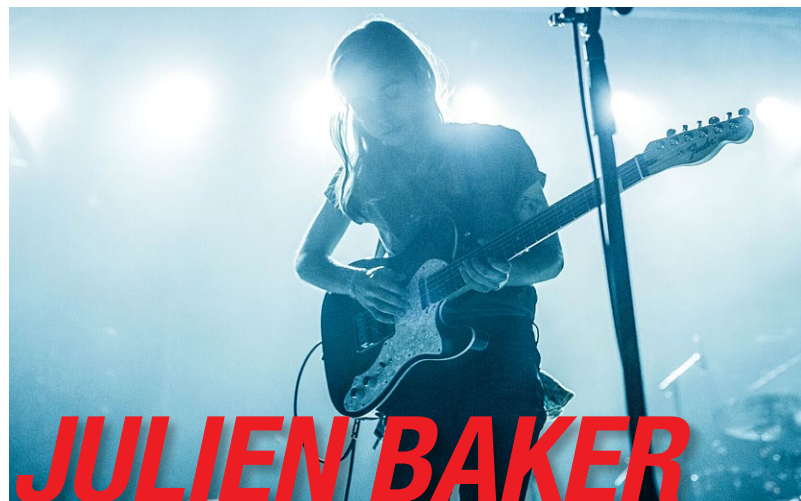
But before coming together as a cohesive unite, especially while touring, Farrar strongly believes that personal growth and success as a musician must come first:

"Things can get stagnant very fast. We've always maintained that you constantly have to get better individually. That way, when in a group setting, there are always new things to feed off of. The goal is to always make it interesting for each other up [on stage]."

And retain a similar "nose to the grindstone" mentality, even behind-the-scenes:

"It's relentless—you can't give up or allow any breaks," Farrar muses. "Just because we've had small successes [with Compass] doesn't mean we're anywhere near where we need to be. Never be too comfortable or complacent. A good artist should always think that he can do better."

Old Salt Union is expected to release a new album with Compass Records sometime in 2017. — **Danica Bellini**



Date Signed: December 2016

Label: Fat Possum

Band Members: Paloma Gil, guitar; Lou Hayat, guitar.

Type of Music: Indie-Pop

Management: Marley McNamara

Booking: marleymcnamara@gmail.com

Publicity: Joe Sivick, jsivick@missingpiecegroup.com

Web: thedoveandthewolf.com

A&R: Fat Possum

Paloma Gil and Lou Hayat of Philadelphia-based dream-pop duo the Dove & the Wolf have been close friends for about 14 years and bandmates for four. The chemistry that bound them together for the previous decade was vital when they decided to put this gorgeous, emotive project together; for the bulk of its existence, the band has been entirely independent, completely reliant on themselves and each other.

All of that changed recently when they received a call from Fat Possum Records, the label expressing a desire to re-release the *I Don't Know What to Feel* EP, which had previously been self-released by the ladies.

"We did everything ourselves," Hayat says. "We recorded and released everything independently. Managed to find tours to go on. The EP was out and we were working on new stuff, new songs. Our manager's idea was just to send what was already out to labels, and Fat Possum was really interested right away and they wanted to re-release it."

Having been so self-contained for so long, Gil and Hayat pick and choose their working relationships very carefully. "We met our manager in the fall of last year," says Gil. "Until then, we were very careful about

"It's great to have a team that supports you."

working with anyone who would not be the best fit. That's why we were alone for so long, which I think was great for us. But then when we met her it really clicked and we decided that it is time to get some help from someone else, because it is really hard to do everything yourself."

The arrangement is working out quite nicely, and the duo really can't lose, so far as the Fat Possum deal goes. The EP was already out, and the label simply wants to give it a fresh release and a hefty push. There are no artistic details to iron out.

"It's already been out in the world a little bit, and it can only get better with the help of a label," Hayat reasons. "The deal is simply a license on the EP for now. We're working on new material."

Both Hayat and Gil say that, after working alone, they've learned not to have any expectations of anyone, and to only rely on themselves. That said, they're delighted to have the backing of experienced people who trust their vision.

"Maybe it's because they found us when we had done a lot already so they trust our vision," Gil says. "It's great to have a team that supports you and isn't trying to make you go in a direction that isn't yours."

The Dove & the Wolf are now in the studio working on a new record, and will follow the recordings with live touring.

The duo's debut EP *I Don't Know What to Feel* was re-released on March 24. — **Brett Callwood**

Date Signed: December 2016

Label: Matador Records

Type of Music: Alternative Rock/Indie Folk

Management: Sean Rhorer - Brixton Agency

Booking: Kevin French - Paradigm

Legal: John Strohm

Publicity: Shira Knishkowsky, shira@matadorrecords.com

Web: facebook.com/julienrbaker

A&R: Robby Morris - Matador Records

Julien Baker is a Memphis-based singer-songwriter who has a haunting and very personal take on solo guitar and vocal performance. She sings in a lush and darkly toned style and accompanies herself on acoustic and electric guitar. Her raw and deceptively sparse delivery has captivated audiences domestically, and soon in Europe, with the release of a debut 7" entitled *Funeral Pyre* on Matador Records. It dropped on March 17. Concurrently, the 21-year-old's previous full-length recording *Sprained Ankle* will be re-released worldwide as well, with a bonus track from those recording sessions placed as the B-side of *Funeral Pyre*.

The prodigious Baker began her career in 2010 with a band, the Star Killers. They changed their name to Forrister in 2015. That same year she parted ways with them and, while attending Middle Tennessee State

"They like to do things a little bit different and they are innovative."

University, met Sean Rhorer of 6131 Records. He was instrumental in her compiling a number of songs she had been writing, which eventually became the album *Sprained Ankle*. "It was a distillation of a number of things I thought would not be released and I ended up posting them on Bandcamp," says Baker. This turned out to be a fortuitous move for the young songsmith. Rhorer and 6131 label chief Joey Cahill had connections with Matador Records and were more than happy to facilitate in her climbing that next career rung.

"Matador seemed like the best fit because of the diversity of their artists," says Baker. "They like to do things a little bit different and they are innovative. There is also a level of trust that they put in their artists where they want you to achieve the best concept of your art. They have a niche sound and a lot of their artists have been with them a long time. They follow the natural progression of your career."

Early on, Baker was attending the MTSU audio engineering program, working a part-time job and trying to write songs and perform on the side. She is thankful that her deal with Matador Records has afforded her the ability to play music full-time. "Rationing out your time in that fashion prevents you from marinating in why you made the lyrical and song choices that you did," says Baker. "As I move forward I can think more about how the instrumentation reflects the lyrical content of the song. I've just got more time to develop a song—when to tweak it and when to let it be." — **Eric A. Harabadian**



▲ The Story with Tori

Tori Kelly has signed a long-term, worldwide deal with Sony/ATV Music Publishing. The Grammy-nominated singer and songwriter joins the Sony/ATV stable as she gets to work on the follow-up to her debut full-length album *Unbreakable Smile*.

► Rochelle Holguin: Universal Exec

Universal Music Publishing Group (UMPG) has appointed Rochelle Holguin to the position of Vice President. Holguin joins UMPG from Viacom, where she served as VP and Head of Creative Music Services. In 2015 Holguin was named an emerging Powerful & Influential Latino in Entertainment by the Imagen Foundation. She is also on the advisory board for the Women In Music organization.



MUSEXPO – United Nations of Music & Media

MUSEXPO will return for the 13th edition of its flagship Los Angeles event to the W Hotel Hollywood from April 30 - May 3. A revamp to the event's programming includes a special focus on India, a unique approach to synchronization with a "Meet The Directors" focus, brands engagement, and the new world of synch (within film, TV, on-demand, mobile, gaming, VR and more), as well as further, exclusive face-to-face opportunities with industry leaders from all aspects of the music-related business. Join leaders from Atlantic Records, BBC Radio, EA Games, FOX, Republic Records, Spotify and many more. See musexp.net.

ISC Finalists Announced

The International Songwriting Competition (ISC) has announced its 2016 finalists. This year, 355 finalists have been selected from 23 categories of music genres. For the first time ever, a majority of the finalists (60%) hail from countries outside the U.S. The winners will be selected from the finalists and will be announced in late April or early May 2017, once the judging process is complete. ISC judges include high-profile executives from 25 record labels and esteemed artists such as Tom Waits, Chris Cornell, Ziggy Marley, Lorde, India Arie, Bastille, Joe Bonamassa, Hardwell, Sara Evans, Donovan, Vijay Iyer, Rickie Lee Jones, Jesse & Joy and many more. Over \$150,000 in cash and merchandise will be awarded to 71 winners, including a Grand Prize of \$25,000 (U.S.) in cash and over \$25,000 in additional prizes.

Entries are now open for the 2017 competition. For more information and to enter, go to songwritingcompetition.com

Song Arts Academy in New York

BMI and SESAC are both sponsors of the Song Arts Academy, a unique learning destination for songwriters taught by NYU and New School faculty member Billy Seidman. The advanced workshop starts Tuesday, April 11, and runs five consecutive Tuesday evenings from 7:00 p.m. - 9:30 p.m. in Manhattan. Past Song Arts Academy participants include artists signed to major record labels and *The Voice* and *American Idol* contestants, as well as hundreds of tri-state songwriters. The organizers note that this is an advanced song crafting course.

The cost is \$325.00 for the five-week program. The workshop is limited to 15 and writers are encouraged to apply soon as the program fills up fast. For more information and to apply, visit songartsacademy.com.

ASCAP "I Create Music" EXPO April 13 - 15

ASCAP's "I Create Music" EXPO—the United States' largest conference for songwriters, composers, artists and producers—has announced 32 additional panelists for their 2017 conference, to take place April 13 - 15 at the Loews Hollywood Hotel in Los Angeles. Panelists at the 2017 ASCAP EXPO have contributed to some of the year's most acclaimed releases: Kanye West's *The Life of Pablo*, Rihanna's *Anti*



▲ Jamey Johnson Signs with SESAC

Eleven-time Grammy-nominated songwriter and recording artist Jamey Johnson, known for writing hits for the likes of George Strait, Willie Nelson, Merle Haggard and others, has signed with SESAC. Pictured (l-r): Johnson and Shannan Hatch, SESAC.



▲ Tim Bluhm Glides to Blue Rose Music

Joe Poletto, Founder of Blue Rose Music, has signed singer, songwriter, producer and multi-instrumentalist Tim Bluhm to his Northern California-based Blue Rose Music venture. After Bluhm was hospitalized in a near-death paragliding accident, Poletto brought an offer to him that would help the artist get back on his feet. Pictured at the UCSF Medical Center ICU are (l-r): Bluhm and Poletto.

and Justin Bieber's *Purpose*. The lineup includes Grammy winners, tastemaker A&R executives and Multiplatinum hitmakers, all on hand to offer their knowledge and advice to those participating in this year's EXPO.

Now in its 12th year, the ASCAP "I Create Music" EXPO has become an incubator for up-and-coming talent in the music industry. Young songwriters and producers are given the opportunity to advance their careers through networking, collaboration and mentorship opportunities with a diverse array of industry leaders. Throughout the three-day EXPO, ASCAP will offer panels, workshops, master classes, keynotes and one-on-one sessions to the 3,000-plus participants from across the globe. More details at ascap.com.

NSAI Marquee Events

The Nashville Songwriters Association International (NSAI) is the world's largest not-for-profit songwriters trade association. Established in 1967, the membership of more than 5,000 active and professional members spans the United States and foreign countries. NSAI is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. Tin Pan South, March 28 - April 1, is the world's largest songwriter festival and celebrates its 25th anniversary in 2017. This year, more than 300 songwriters and acts will perform over 90 shows in 10 different Music City venues over the course of five days. Dedicated to songs and those who write them, Tin Pan South is an annual event in Music City where fans get a unique, up-close-and-personal experience with the music they love. The music is spread out across the city with showcases each night at various venues.

NSAI Spring Training is NSAI's long-running educational event, and for over 20 years has been the standard by which all other Nashville songwriting seminars are measured. Former Spring Training attendees include hit writers Jon

Veazner ("Where've You Been" - Kathy Mattea), Tia Sillers ("I Hope You Dance" - LeAnne Womack), Barry Dean ("Pontoon" - Little Big Town) and Lance Carpenter ("Love Me Like You Mean It" - Kelsea Ballerini). Info is at nashvillesongwriters.com.

Songwriters Hall of Fame Inductees Announced

Congratulations are in order for Kenneth "Babyface" Edmonds, Jimmy Jam & Terry Lewis, Robert Lamm, James Pankow & Peter Cetera, p/k/a "Chicago," Max Martin, and Shawn "Jay Z" Carter to be inducted into the Songwriters Hall of Fame. In addition, 2016 nominee Berry Gordy will be inducted. The star-studded induction event is slated for Thursday, June 15, at the Marriott Marquis Hotel in New York City. Additional special award honorees will be announced soon. Visit Songhall.org.

InspireSong - Christian Songwriters Retreat

InspireSong is a songwriter conference/retreat being held in Aspen, CO from May 18 - 21. Indieheaven.com founder, Keith Mohr, created the InspireSong brand in 2010. The first InspireSong retreat was held near Nashville, TN in 2010 and was a huge success. Mohr was waiting for the right time and the right place to hold another event, and partnered with Crossroads Church in Aspen, CO for the 2016 InspireSong Retreat.

InspireSong was created for aspiring and established songwriters who have a Christian worldview and faith and desire to further their creative giftings. InspireSong was also created to provide an opportunity for creatives to gather together to receive spiritual inspiration and practical information to utilize in their creative endeavors. Visit inspireSong.com.

DAN KIMPEL, author of six music industry books, is an instructor at Musicians Institute in Hollywood, CA. He lectures at colleges and conferences worldwide.



▲ Spirit Songwriters Enrich Rag'n'Bone Man

The Spirit team continues its string of No. 1 debuts with Rag'n'Bone Man's debut album *Human*. Spirit B-Unique's Jonny Coffey co-wrote five songs on the album, including "The Fire," which was co-written with fellow Spirit B-Unique writer Johnny McDaid. According to Billboard, the album "scored the fastest-selling male solo album of the decade." Check out spiritmusicgroup.com.

► Adele Honored by Music Biz

The Music Business Association has announced that Adele is its Artist of the Year. She will be honored at Music Biz 2017, which will return to Nashville, May 15 - 18. The music industry event provides the commerce and content sectors a place to meet with trading partners, network with new companies, and learn about new trends and products. Visit musicbiz2017.com.



▲ Songwriters Hall of Fame Event

The Songwriters Hall of Fame West Coast presented a private industry screening of DreamWorks Animation's *Trolls* and a Q&A with Oscar-nominated and Grammy-winning artist and songwriter, Justin Timberlake, and his fellow co-writer/producers Max Martin and Shellback. Legendary artist-songwriter and Songwriters Hall of Fame inductee Bill Withers moderated. Pictured (l-r): Mary Jo Mennella, SHOF Board Member and West Coast Events Chair; Timberlake; Withers; Shellback; Martin; and Evan Lamberg, SHOF Board Member.

► Walter Jones to UMPG

Universal Music Publishing Group (UMPG) has announced that Walter Jones has been appointed VP Creative. Jones will relocate to Los Angeles and join UMPG's global A&R team from Sony/ATV where he served as VP of Urban A&R.



If You Are An Owner Of A Sound Recording(s) Fixed Prior To February 15, 1972 Which Have Been Performed, Distributed, Reproduced, Or Otherwise Exploited By Sirius XM in the United States Without A License Or Authorization To Do So From August 1, 2009 through November 14, 2016, You Could Get Benefits From a Class Action Settlement.

What is this case about?

On August 1, 2013, Plaintiff Flo & Eddie, Inc. ("Flo & Eddie") filed a lawsuit in California against Defendant Sirius XM Radio Inc. on behalf of itself and a putative class of owners of sound recordings fixed prior to February 15, 1972 ("pre-1972 recordings"), alleging that Sirius XM, without a license or authorization, was performing, distributing, reproducing, and otherwise exploiting those pre-1972 recordings in California as part of its satellite and Internet radio services (the "Lawsuit"). The Lawsuit is known as *Flo & Eddie, Inc. v. Sirius XM Radio Inc.*, Case No. CV13-05693. The parties have entered into a settlement to resolve the Lawsuit, and any and all actual and potential claims by members of the Settlement Class.

Am I in the Settlement Class?

You qualify as a member of the Settlement Class if you are an owner of a pre-1972 recording which has been performed, distributed, reproduced, or otherwise exploited by Sirius XM in the United States without a license or authorization to do so from August 1, 2009 through November 14, 2016.

What are the Settlement Benefits?

If the Court approves the proposed Settlement, you will be eligible to receive a share of a \$25 million settlement fund, and a royalty rate of 5.5% on future performances for a period of 10 years. If Sirius XM loses certain appeals, Sirius XM will pay more money into the settlement fund (up to \$15 million more to be distributed to Settlement Class Members); if Sirius XM wins those appeals, the royalty rate on future performances will be reduced, possibly to zero. All Settlement Class Members who do not properly exclude themselves from the Settlement Class will be barred from pursuing lawsuits against Sirius XM for claims arising from its performance, reproduction, distribution, or other exploitation of their pre-1972 recordings during the Class Period.

What are my Options?

You have to decide now whether to stay in the Settlement Class or ask to be excluded.

- If you do nothing, you are staying in the Settlement Class. As a member of the Settlement Class, you will keep the possibility of getting money or benefits that may come from the settlement. But, you will give up any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings.
- If you ask to be excluded, you won't share in the money and benefits of the Class Settlement. But you keep any rights to sue Sirius XM separately over its performance, reproduction, distribution, or other exploitation of your pre-1972 recordings. If you retain an individual attorney, you may need to pay for that attorney. For more information on how to exclude yourself, visit www.pre1972soundrecordings.com.
- If you wish to object to the settlement, you must do so in writing before March 24, 2017. If you wish to object to Class Counsel's request for attorneys' fees and expenses, you must do so in writing before March 24, 2017.

Where Can I get More Information?

This is only a summary. For more information about the Settlement, visit www.pre1972soundrecordings.com. PLEASE DO NOT CALL OR WRITE TO THE COURT FOR INFORMATION OR ADVICE.

www.pre1972soundrecordings.com

Alex Heiche

Advancing the Income with Sound Royalties

A timely editorial in the Nashville newspaper, The Tennessean, praised the recent YouTube and National Music Publishers Association (NMPA) settlement. YouTube's massive music user base, over 800 million listeners, alongside Spotify's 50 million paid subscribers, adds significantly to global recorded music sales of \$15 billion dollars in the United States.

The article's author, Alex Heiche, is a dedicated believer in both the immense influence of music and the need for creators to subsist in challenging times. The founder and CEO of Sound Royalties, he has devised a method for songwriters, publishers and producers to receive advances and funding. Sound Royalties offers noncredit based advances—from \$5K to \$10M dollars—while allowing clients to retain all rights to music.

"Songwriters shouldn't sell their copyrights," says Heiche. "In 99.9 percent of their work, they are writing about the pain and joy of their lives, and they'll never get paid for it. It's that lightning in the bottle that strikes. They don't know which one of their stories will pay. And they should be fairly compensated."

Sound Royalties has close to 100 employees working in the West Palm Beach, FL complex. "We can predict what's coming down the pipeline," says Heiche. "We analyze the history. Or sometimes we have someone with a brand new hit and no history, and based on how the song has charted so far, we can figure out what it's going to pay over the next year."

The dilemma that many songwriters face is the lengthy period of time it takes to be paid. "A song that is charting right now is going to take about a year for revenue to flow through," says Heiche. "So if you can just calculate the estimated plays and compare other streams that have similar success and see what they paid out in that time period, you can correlate it."

Heiche says that his own path to working with creative people was circuitous. "I started as a child concentrating on the piano. My first love is music, but it didn't take me long to realize that it wasn't my first language. I could mechanically learn anything, but it bothered me, because it wasn't speaking to the soul that was coming out of me."

He found that the computer world was a place where his skills were compatible. "The computer industry was recruiting people with musical backgrounds. The way a musician's brain is wired, their creativity, their knack for math, it works with the way that software is created. I ended up going to the computer world and worked with some software companies. I worked with a small one that exploded, then to another one. I wanted to find my way back to music. In 2003 I started working in entertainment funding, and that evolved to where we are today which is music and songwriters and the beauty of it all."

In addition to advancing money that is in the pipeline, Royalty Advance Funding also discovers uncollected revenue. "Our job is to look at income streams. Last year alone we found around \$8.5 million in undistributed income for 400 artists."

Educating the public about the value of songs, Heiche says, is a complex undertaking. "They think that their favorite artist wrote that song. They have no clue that maybe a songwriter sat in the room and wrote it, or songwriters wrote a song, sent it to the artist's management who then went back to the songwriter and said, 'We're going to cut it but we want co-writing credit.' This sells records, downloads and streams—this concept that the artist created it and is singing about his or her own life."

And legislation, Heiche notes, is behind the curve. "There are laws that are 50 years old that dictate how a songwriter or artist is going to get paid. Now tech companies can move much faster. Consumption of music is at an all time high, but that isn't represented in each individual check that we see. I'd like to see the copyright laws evolve as quickly as the technology evolves, so it's a fair game."



Contact 844-4All-Music, Ext. 121, SoundRoyalties.com

the Straight Truth About Pickups by Jason Lollar

The “magic” found in some (but not all) classic vintage pickups was created by accident—don’t let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the “magic” repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

I have personally designed over 100 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players, and even a few of my own designs that never existed in the past.

I invite you to visit our website for sound clips, videos and current product information, or feel free to give us a call.



P-90 Staple

LollarMusic.com



Handmade in the USA | lollarpickups.com | 206.463.9838



SWING HOUSE
WITH YOU EVERY STEP

PROMOTERS & VENUES

- Live Nation
- The Knitting Factory
- Monster Energy
- Belasco Theatre
- Whisky A Go Go
- Roxy/Rainbow

EVENTS

- Sunstock 2016
- Long Beach NVE 2016
- Abbot Kinney Festivals
- Culture Collide
- Grammy/Oscar Parties
- SXSW since 2008

GOVERNMENT

- City of Los Angeles
- City of West Hollywood
- City of Long Beach
- Consulate of Canada

Events

OFFSITE/ONSITE

Filming | Recording | Rehearsals | Rentals

Parties | Showcases | Industry Events | Concerts & Festivals
Production | Sound | Lighting | Staging | Logistics
22,000 Sq. Ft. Centrally-located Facility

BRANDS

- Alexander McQueen
- Coffee Bean & Tea Leaf
- Sunset Marquis
- Schutz Beverly Hills
- University of Southern California
- Guggenheim
- Beats By Dre

LABELS

- Interscope
- Capitol Records
- Sony Ent.
- RCA Records
- Warner Bros.
- Atlantic Records

ARTISTS

- Anderson Paak
- Black Eyed Peas
- Chainsmokers
- Dwight Yoakam
- M83
- Carbace
- Red Hot Chili Peppers



SWINGHOUSE.COM | 323-850-4990 | INFO@SWINGHOUSE.COM | 3229 CASITAS AVE. LA, CA 90039

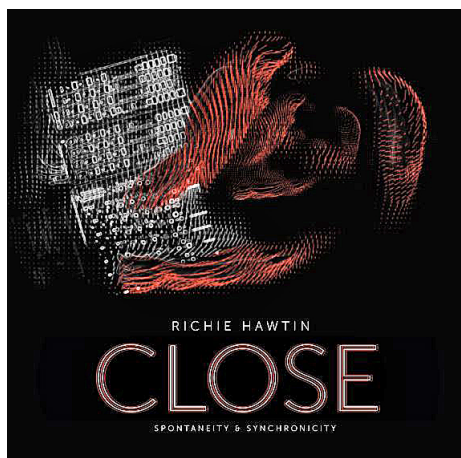
DROPS

Ashley Hamilton's 449 Productions and Alex Orbison, on behalf of Roy's Boys Films, have optioned the rights to *The Beatle Who Vanished* from author Jim Berkenstadt, known as the "Rock & Roll Detective." They'll serve as executive producers on the project, which spotlights a piece of Beatles history highlighted in Berkenstadt's book, published in 2013, about how drummer Jimmie Nicol was asked to fill in for a tonsillitis- and pharyngitis-stricken Ringo Starr on the Fab Four's first world tour in 1964. Nicol spent two weeks as a Beatle touring Denmark, the Netherlands, Hong Kong, Australia and New Zealand, and later "vanished" upon Ringo's return to the group. The new project will either be a film or television series. For more information, contact Bob Merlis at BobMerlis@BobMerlis.com.



Tony and Grammy winner Billy Porter's new studio album, *Billy Porter Presents The Soul of Richard Rodgers*, drops April 14, featuring new takes on classic Richard Rodgers songs. That includes solos and duets from Porter as well as Cynthia Erivo (*The Color Purple*), Renée Elise Goldsberry (*Hamilton*), Leslie Odom Jr. (*Hamilton*), Patina Miller (*Pippin*), Pentatonix, India.Arie, YouTube sensation and *Kinky Boots* star Todrick Hall and more. For details, contact Rick Miramontez at Rick@OMDKC.com.

Richie Hawtin challenges the distinction between DJing and live performance with a new 75-minute audio-visual show, which takes you closer to his unique way of performing. The show, *CLOSE - Spontaneity & Synchronicity*, explores the relationship between human creativity and the innovative technologies that enable the freedom of improvisation. Using intimately placed cameras, this man versus machine relationship unfolds onscreen in real-time bringing the audience closer than before to



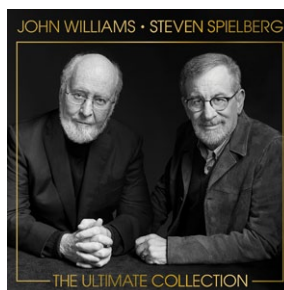
BILLY PORTER

Hawtin's intuitive gestures. The Canadian artist will debut the show at both weekends of *Coachella* on the Mojave Stage to commence the first engagement of *CLOSE*'s worldwide tour. Alexandra Greenberg, agreenberg@msopr.com, has complete details.

Before becoming the youngest director to receive an Academy Award for Best Director and helming smash-hit films *La La Land* and *Whiplash*, Damien Chazelle began his career with *Guy and Madeline on a Park Bench*. A jazz musical film written and directed by Chazelle while he attended Harvard, it tells the story of a young couple: a budding trumpeter and aimless introvert whose relationship falls apart. Chazelle's fellow Harvard student Justin Hurwitz composed the film with big band and orchestral sounds, coupled with Chazelle's lyrics. The soundtrack dropped March 17. Contact George Corona at Geo@TerrorBird.com for more information.

John Williams & Steven Spielberg: The Ultimate Collection delivers an "essential sampling" of Williams' musical scores for Spielberg's films through a three-CD set and bonus DVD on Sony Classical. Released on March 17, the collection includes two previous discs of Williams' music for Spielberg films, which he recorded with the Boston Pops Orchestra for Sony Classical: *The Spielberg/Williams Collaboration* (1991) and *Williams on Williams: The Classic Spielberg Scores* (1995). They include music from *Sugarland Express* through *Jurassic Park* and *Schindler's List*. The new third disc was recorded in 2016 and features music from *Indiana*

Jones and the Kingdom of the Crystal Skull, *Amistad*, *The BFG*, *Lincoln*, *The Adventures of Tintin*, *Catch Me If You Can*, *Saving Private Ryan* and more. The bonus DVD is *Steven Spielberg & John Williams: The Adventure Continues* by filmmaker/historian Laurent Bouzereau. Shoshie Aborn at Shoshie@BigPictureMediaOnline.com has more information.



Blackhearts, a documentary that tells the story of three diehard black metal fans, will be released in digital and DVD formats on April 11. The film, which was awarded Best International Documentary at the 2016 Sound on Screen Film Festival and Grand Jury Honorable Mention at Nordic/Docs 2016 among other accolades, follows Sina of Iran, Hector of Colombia and Kaiadas of Greece as they travel to Norway, the birthplace of the music they love. Contact Clint Weiler at Clint@MusicVid eoDistributors.com.

OPPS

SOM Talk Live, a new podcast by SOM Magazine founder and owner Rueben Wood, wants entertainment professionals to guest on the show and talk about the trade, including actors, musicians, directors and producers. For booking inquiries, contact John Peterson at Info@SOMMagazine.com.

Be R.A.W Designs, in conjunction with Focus TV, needs a production assistant intern for its new live broadcast three days a week from its West Hollywood studios. Responsibilities include booking guests, set design, content

production and possible on-camera work. Email f5ggq-6032347557@job.craigslist.org for more information.

An L.A.-based audio and video studio is seeking a full-time, experienced audio-video engineer to work on multiple projects, most of which are in foreign languages. The ideal candidate is proficient in **Pro Tools, Final Cut Pro** and/or **Adobe Creative Suite**, and work will include audio recording for e-learning and corporate videos, audio cleaning and normalization, mixing, video editing subtitles and other tasks. Applications must be submitted via an online form at Podio.com/Web-Forms/17949430/1206264. Résumé and salary history must be attached to the form. Emailed applications will not be considered.

This job opportunity is a foot in the door to learn the video trade: **Alternative Rentals** is looking for an entry-level service technician. Duties include servicing camera equipment upon return from a job, notifying sales agents of damages and communicating with sales agents about replacement parts. No calls or in-person inquiries. Email a short cover letter and paste résumé in the body of an email to rbvck-6025347146@job.craigslist.org with "Alternative Rentals QC Service Tech" in the subject line.

PROPS

You may not have seen her, but you've likely heard her. **Randy Thomas**, one of America's most prominent voiceover artists, recently brought her vocal flair to the **Rock and Roll Hall of Fame** inductions, **The Kennedy Center Honors** and promotional campaigns for **CNN**. Thomas began as a radio personality in New York, Los Angeles, Detroit and Miami, then worked her way up to voiceovers for the **Academy Awards, Emmy Awards, Tony Awards, SAG Awards, the Oscars, the Super Bowl** and more, and she's the woman who started the **VO Mastery Summit**, an annual three-day event that gathers international voiceover professionals. More info at randythomasvo.com.

Scarlet Moon Productions recently added vocalist and lyricist **Emi Evans**, Tokyo-based videogame composer, to its roster. Evans broke into videogames by contributing vocals to **Etrian Odyssey 2** and gained industry-wide fame for her work on **NieR**, which featured lyrics written in a futuristic language she invented. The singer,



EMI EVANS

songwriter and cellist has been featured in television, film, anime and commercials, contributed to **Dark Souls 2** and **Ace Combat: Assault Horizon**, and performed with **Final Fantasy** composer **Nobuo Uematsu's** band, **Earthbound Papas**. Her latest is **NieR: Automata**. Contact Jayson Napolitano at jayson@scarletmoonpromotions.com for more information.

Previously known as a **Spotify** playlisting app, **Soundrop** has been reinvented and reintroduced as a platform that offers a new digital distribution option for **YouTube**-generation artists. With **Soundrop**, artists can publicize their work with no front-end cost through the top five digital outlets including **Apple, iTunes, Spotify, GooglePlay, Amazon** and **Deezer**. And this year, the service will expand to include **Pandora** and **YouTube**. For details on the services the platform provides, contact Lex@RockPaperScis.com.

The Multiplatinum-selling Grammy- and Tony-nominated singer-songwriter and best-selling author **Sara Bareilles** recently made her Broadway acting debut in the lead role of Jenna Hunterson in the hit show **Waitress**. She'll play the lead through June 11. The show, based on the 2007 film written by

Adrienne Shelly and scored by Bareilles, recouped its \$12 million investment in less than 10 months. Contact Elise.Mesa@42West.Net.

Method Man and supermodel **Hailey Baldwin** have been tapped to co-host **Drop the Mic**, the new comedic music series from executive producers **James Corden, Ben Winston** and **Jensen Karp**. The pair will emcee the celebrity battle rap competition based on the enormously popular segment from the Emmy-winning series **The Late Late Show with James Corden**. **Drop the Mic**, which is also co-executive-produced by **Ed Thomas**, will launch on **TBS** on Tuesday, May 2, at 10 p.m. (ET/PT). The series is produced for **TBS** by **CBS Television Studios** and **Fulwell 73**.



RANDY THOMAS

packed with "I can't believe they just said that" moments. At the end of each head-to-head battle, the studio audience will vote to pick the winner. More info at tbs.com.

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



Marco Beltrami Composer

Most recent: *Logan*
Web: MarcoBeltrami.com
Contact: Richard Kraft, Kraft-Engel Management, Info@Kraft-Engel.com

Academy Award-nominated composer Marco Beltrami scored the recently premiered 10th installment in the *X-Men* film series, *Logan*, marking the third time Beltrami has set the musical mood for director James Mangold. Beltrami also worked on Mangold's *3:10 to Yuma*, for which Beltrami received Academy Award nominations.

Beltrami is known for his decidedly dark as well as complex and moody scores. The composer started writing musical pieces in high school, and after a brief detour studying geology at Brown University, he pursued film composing at the University of Southern California under Jerry Goldsmith. Beltrami received his first big break with Wes Craven's 1996 iconic slasher flick, *Scream*.

Despite Beltrami's wide—and acclaimed—range of work (he also received an Oscar nomination for *The Hurt Locker* and in 2014 was nominated for a World Soundtrack Award for Film Composer of the Year), Beltrami says he has found himself pigeonholed a bit from time to time for his work in the horror genre.

"I attract those [types of scores]. People I know have given me the nickname 'Darko Beltrami' for that very reason," Beltrami says. "I think success in one type of movie leads others to hire you for doing something similar, and it takes active participation to push out of a mold. I did a lot of horror movies. I had to work hard to get out of that a little bit. I think just the fact that I worked a lot with techniques that lend themselves well to [horror], and I probably put myself in the place of the characters, easily."

When he does horror films, Beltrami says "it's hard" to avoid the clichés of the genre's music. But therein is the fun part of composing, he observes. "I take projects not based on genre, but by individual project and what I think I can add to it and what I think I can get out of it."

MIXED NOTES

THE SOUTH BY SOUTHWEST (SXSW) music festival and conference, once again, took over the city of Austin, TX to bring together emerging and established artists and industry professionals and executives from around the world. The thousands on thousands of attendees enjoyed a plethora of activities ranging from informative career panels such as "Why Brands Will Buy Artists Airtime," to keynote sessions with legends like Nile Rodgers, to mentor sessions with industry experts, to the countless showcases spread throughout nearly every bar and venue in town. *MC* had the opportunity to catch a snippet of artists who performed and we spoke with some of them about the festival and their careers. For all things SXSW, visit bit.ly/SXSWCorner.



MIDNIGHT STROLL



COLONY HOUSE



SYLVAN ESSO



NICOLE ATKINS



BRIDGIT MENDLER



RUBY BOOTS WITH THE TEXAS GENTLEMEN

PHOTOS BY JODY DOMINGUE

MUSIC CONNECTION

Tidbits From Our Tattered Past



1992-Faith No More-#17

Faith No More were out promoting their *Angel Dust* album when MC spoke by phone with singer Mike Patton. Said the hardcore frontman, "More than anything, we didn't want to make it anything like the last one. ... There's nothing worse than seeing somebody hit themselves in the same place, keep repeating themselves, over and over."



2001-Jill Scott-#5

In an issue in which we interviewed "12 Managers Accepting Material Now," we also sat down for a lengthy discussion with Jill Scott, who drew the line between artists and entertainers: "I'm an artist entertaining, but I'm not an entertainer. I think the industry has massed produced kids who can dance and sing and they call them artists. They are not. They haven't created anything. They've mimicked."



Harman Pro Provides AFM & SAG AFTRA Fund with K92's

HARMAN Professional Solutions, a leader in audio, video, lighting and control systems, has contributed to the AFM & SAG AFTRA Fund. The Fund, which distributes over \$60 million in royalties annually to session musicians and background vocalists, was provided with 25 sets of AKG K92 headphones for the researchers in the Sound Recording, Audio Visual and Symphonic departments. Pictured (l-r): Senior Dept. researchers Andy Creighton and Keith Palmer, Supervisor Lavonne Murlowski, Senior Manager Julie Sandell and researcher Sebastian Bailey.

Industry Pro's Rock in Vegas

Executive producer Al Bowman, who for 27 years produced the L.A. Music Awards and The Hollywood Fame Awards, has now created the Las Vegas Fame Awards presented by BOSE Professionals & The Producers Choice Honors, which took place at Hard Rock LIVE on Las Vegas Blvd. Bowman said, "It was time to honor the icons and legends in Las Vegas and I am thrilled to produce this show." Bowman also announced that comedy legend Marty Allen will receive the Las Vegas Fame Comedy Legend Award on the red carpet in a special presentation at the Hard Rock LIVE. Pictured (l-r): Anita Mann, Bowman, Olivia Newton-John and Ed Presley.



A Fabolous Award

Icon Talks honored philanthropist and entertainment mogul Fabolous at Brooklyn, NY's landmark Grand Courtroom in Borough Hall. Fabolous talked about his life as well as his business, music and philanthropic endeavors and success with Icon Talks founder Johnathan Burns. At the end of the talk, Sharon Carpenter and fellow Icon Talks founder John Hartsfield presented Fabolous with an Icon Award. The evening concluded with Brooklyn Borough President, Eric Adams, honoring Fabolous with The Key to Brooklyn and Proclamation for his contributions to the community. For more, visit myfabolouslife.com.



The Gingio Connection Goes Global

The Gingio Connection is a new monthly exclusive music-networking event held in several cities around the globe simultaneously via Skype and other social media platforms. The Event connected with its counterparts in Barcelona, London, Dubai, Malta, Lugano and Berlin to discuss new technologies and music distribution services that affect the music industry. Pictured at The Hard Rock Cafe Hollywood (l-r): social media consultant Pip Moore, engineer Rafa Sardina, event planner Jane Scobie, engineer Lenise Bent and engineer Irko Maurizio Sera. For more, contact jane@janescobieeventplanning.com.





What initially started as a struggling solo career has blossomed into a harmonious family affair between the sisters of the band Joseph, comprising Natalie Closner and younger twin siblings Meegan and Allison. In fact, though they formed their group just a few short years ago, in 2014, the Portland, OR natives are now well on their way to becoming an iconic trio.

Prior to the August 2016 release of sophomore album *I'm Alone, No You're Not*, Joseph garnered considerable attention with only one release under its belt. The trio was named a 2016 Spotify Spotlight artist and nabbed a No. 1 radio spot on Billboard's Adult Alternative Songs for the infectious single, "White Flag," off of the sophomore album. They also scored various live television performances on *The Tonight Show Starring Jimmy Fallon*, *The Ellen DeGeneres Show* and more.

Joseph

Getting Honest
in a Hundred Ways

By Siri Svay

Music Connection first stumbled upon Joseph when they toured with James Bay almost a year ago. To kick off the New Year, the Closner sisters have embarked on a tour in support of *I'm Alone, No You're Not*, with a three-week run in Europe and now taking on the U.S. through mid-Summer. Though Joseph is currently on the rise to stardom, there are still a few tips and tricks they're picking up along the way, and *MC* had the pleasure of a casual and candid conversation with Natalie while the busy band traveled by van to Athens, GA.

Music Connection: How has the tour been treating you?

Natalie Closner: It's been a great tour so far. We were able to start out with three weeks in

Europe, which was astounding. It's just wild to go to a completely different country and have 100 to 800 people show up for you and connect with those people because they have an appreciation for how far you've come. Getting to know them and hanging out at the merch table afterwards is special. Now we are back in the States, and it's been incredible to see what the record's been doing and how many people it brings out here. It's humbling and really fun.

MC: What preparations did you make to ensure a smooth tour?

Closner: The first run was just the three of us and our tour manager. We fine-tuned the set and tried to figure out a way to have a good arc

for our set. As a trio sometimes it can be almost soft and flowy, so we spent a lot of time making sure that that had really good dynamics to it. We came back, we had rehearsals with our band, we had two days and rented out a space and changed a couple of arrangements that I thought weren't working on the last run. Actually, we just recorded the last show to listen back and see what we can fine tune, and we're working through those things in conversations today!

MC: Do you always record your performances and listen back at them?

Closner: Actually, no. I was talking with our bass player and music director, Brian Kesley, asking him what we could do to bring it to the next level, and recording a show was his suggestion. This is the first time we've done it and it's super illuminating, honestly. To listen back and realize how something's coming across or how you perceive it in the moment, now we want to instate that as our regular plan.

MC: We first saw you when you opened for James Bay last year in L.A. What do you recall about that show?

Closner: Absolutely incredible. That was a really special night. It broke a ceiling for us. We learned so much. He had a natural, distinct openness with us; he was open about sharing his experiences and letting us pick his brain about it. It was a huge learning experience just to see how what we do goes at that level. Simple things and not simple things about what it's like to be on a tour bus to something as grand as how he shapes his set and how he interacts with the audience. The confidence about him, we soaked it all up. Not to mention he and his team are some of the best in the business—they're so warm-hearted and kind—and we felt we made friends through that as well.

MC: What brought about the opportunity to perform with him?

Closner: We played a show with the promoter Communion in London for our first time [there]. James' girlfriend, Lucy, who's amazing, is part of that group, and she was the one putting on the show, and it was in this tiny, tiny little spot called The Slaughtered Lamb. It fit maybe 90 people, and she texted him that night and said, "You're gonna love these girls. You should make an offer for your U.S. tour." So we have her to thank for that.

MC: At the L.A. show we saw, your stage setup was stripped down—three vocals, acoustic guitar and bass kick drum. Is that the same for this tour?

Closner: No! Now that we are touring in the States, the album itself has a way broader palate of sounds and textures, so we're thrilled to bring a band with us. We still have a part of the set every night that's just the three of us, just 'cause that's who we are—that's the backbone. It's so thrilling to get to have a broader dynamic spectrum. Having percussion and textures like a pedal steel and a bass, you can get huge and it makes those quiet moments even more dramatic.

MC: Joseph didn't originally start with the three of you—you initially were a solo artist. What led to your decision to stop being a solo act?

Closner: In the span of eight months I did two [solo tours]. [On] the second one a musician friend of mine, who I had become friends with on the road and is a straightforward, frank kinda guy, looked at me one night after the show I played in Chicago and said, "I don't think you



believe in this.” And I was shocked, feeling confronted. He said, “Seriously, it seems like you are writing things that you think people wanna hear. But you should love them. You should believe in them instead of being like, ‘Hey, did you like that?’ So what do you need to do to be compelled by your own music? You need to get to a place where you’re excited about this and you like it regardless of what anyone else thinks.” That was when the thought occurred to me to invite Meegan and Allie.

MC: How long have you all been singing?

Closner: It’s been about four years now.

MC: Did you all work with a vocal coach or take lessons?

Closner: I did in college. I studied classical voice. But Meegan and Allie are majorly naturals. Being siblings there is a bit of mind reading that naturally happens ‘cause you’re so familiar

with each other’s cadence and pattern. There’s a lot of natural anticipation of what the other person is going to do that makes it pretty easy as well—it’s kinda cheating in that regard.

MC: How do you three vibe in making melodies and harmonies? Does one person sing and the other two ad lib on top of it, anticipating it?

Closner: Yeah, exactly! We usually go with whatever comes first, but occasionally it’ll be, “What if we tried this?” but usually it’s whoever’s song or melody it is; they’ll sing it and we stumble into an arrangement together.

MC: Being on tour singing every night with music heavily driven by vocals, what maintenance measures do you take to keep your chords healthy?

Closner: It’s a perfect question, because I don’t think that’s a strength of ours, honestly. I lose my voice all the time on the road, and because

of my voice lessons from college I know the techniques I’m using that are wrong—but I’m not quite sure how to implement new ones. We’re actually just now talking about getting a vocal coach to help with some of the bad habits we have: muscle-driven belting instead of [using] breath support. But we’re starting small—Brian [has suggested] warming up before the show instead of just gunning for it, which is what we usually do. So we’re starting to make that part of our routine as well.

MC: Any dietary habits you keep an eye on, vocal maintenance wise, while you’re on the road?

Closner: Meegan and Allie are gluten and mostly dairy free as it is, so we tend to naturally eat in that way. I mean, I drink all the dehydrating things; I love coffee, I love beer, so I would always drink a couple of beers before we go on stage ‘cause it’s still great and it tastes delicious. But one thing that was really interesting that James [Bay] actually taught us is that cold carbonated textures don’t help. Your vocal cords are a muscle, so it freezes them up and they’re not warm. We’ve also been getting into the habit of steaming. Whenever there’s a steam room anywhere, we take advantage of that and even [try the] trick of turning on a sink with hot water and putting a towel over your head. Honestly, we’re really new to the vocal health mentality.

MC: *I’m Alone, No You’re Not* is your second album. Did you take a different approach to it, compared to your first one?

Closner: The first album was a collection of songs that came to be over a long period of time. So as it is with all second albums, you think, “Okay so what do I have to say now?” We had a lot of half songs in the beginning of that process that were ... the way I can describe it is preachy. I got on a phone call with a good friend and collaborator—Andrew Stonestreet, who has co-written a lot of our songs—I had sent him a bunch of ideas and he called me and said, “Every single one of these songs feels like you are standing high above me in a tall tower telling me to be okay or telling me what I should do. I don’t want that from a song. I wanna hear what you wanna do; I wanna hear your feelings and your honest experience.” That was a huge lesson that we learned to put aside what we think people want to hear and listen really hard to what’s already inside.

MC: Is the writing collaborative or more individual?

Closner: Every song is different, but how it works usually is one of us will have a small idea that’s not fleshed out. Whether that’s a melody or Allie usually comes to the table with a lyric, I’ll start playing guitar, she’ll put a melody to that lyric and we build it from there. Meegan, as well, actually picks up the guitar and plucks one string a little bit and creates something from that.

One thing that we did that was new with this album was we did some co-writing with other people our management set us up with. That was an incredible experience, because you have your own pattern and blocks, and getting another person means you get through those blocks. And whether or not you necessarily feel that it’s fully you in the moment, I felt like it helped us break through different feelings that were holding us back, and that impact, the way someone else said something, I found to be true for us too.

MC: One song in particular, your single “White Flag,” was inspired by the threat of an earthquake in the Pacific Northwest, yet the lyrics are vague

PREPARING YOU FOR A LIFE IN THE MUSIC INDUSTRY



Small Classes with Hands-On Learning



Campus Recording Studio



Student-Run Record Label

UNIVERSITY OF THE
PACIFIC
Conservatory of Music

music@pacific.edu • 209.946.2418 • go.Pacific.edu/MusicIndustry

and relatable enough to apply to different scenarios dependent on the listener—the symbolic image of burning a white flag with a message to never surrender. How was that song crafted?

Closner: We were in L.A. at the time and we were going to a writing session with a great writer named Morgan Taylor Reid. The tensions were really high for that because there had been a New York Times article that came out about [the earthquake], and we had a miserable moment in the car where we had to say, “Okay what are we going to do about this feeling of fear that we have about this?” It was a hovering cloud of “this could happen at any moment,” tense shoulders kinda thing. It spoiled over that into this moment that was a fight and that was like, “Okay, well, are we gonna not be there right now? Are we going to move away from Portland?” If the answer is no, then all we can do is keep living our lives and say, “I’m gonna keep going.”

And when we went into the writing session with Morgan, we tried to write a different song and we were hitting our heads against the wall. He said, “Let’s start fresh,” and we all just decided while this is the thing we’re going through right now, this is what feels real and raw and palpable, so it was like the song tumbled out after that. It was like, “Oh, we mean that!”

MC: Tell us how you got connected with ATO Records.

Closner: It’s funny. Getting industry—any team member—for us has been a domino effect. We got a really amazing booking agent [who] introduced us to our incredible manager, and our manager introduced us to a number of labels who were interested. We ended up going with ATO in the end because they just have so much heart and gut about it and seem to believe in it

so much. I can sense that they just got it. [ATO General Manager] John Salter is super passionate about it.

MC: What kind of support do they provide?

Closner: They’re incredible, honestly. Obviously the financial support—they play the role of the investors, like a small business startup. But also creatively they are collaborative with us and have really good ideas for promotional things, like how we’re going to do the videos. John was on every single email of every mix from our album as well. It’s just amazing when people like that vouch for you to their communities and that’s so much of the battle in getting heard—people with clout referring you and telling other people about you and that has been crucial for us. So our label is really hands-on.

MC: You worked with producer Mike Mogis in Omaha, NE. You don’t hear too many people doing music out there...

Closner: Once again, it was a lot of different phone calls with a bunch of different people and meetings and trying to soft out the relational connection with everyone. Because it’s obviously such a vulnerable thing to put yourself into the hands of these people and have them be the ones to help you express the thing you need. These were all referrals from our management and relationships they had and the label. It was John’s idea actually—because of First Aid Kit and Jenny Lewis—and how Mike had worked with female vocals a lot, so we gave Mike a call and he really got it. He was using some of the same language to describe what he envisioned that we talked about among ourselves before we even said it. He understood what we were trying to do and wanted to be a part of it. He just cared

about it a lot—really excited about it and already really invested. We said, “Okay you’re gonna make this. And it’s like your own as well.”

MC: How involved was he? Writing sessions, producing, mixing?

Closner: Mike didn’t do any writing on it. ... He’s a genius instrumentalist and basically, at least for us, you go in and track the bones of the thing. When we left was when all of the sparkle and magic happened ‘cause he goes in all by himself at the studio and feels his way through different parts on different instruments. He tries a lot of different things, so it was amazing to see what kind of landscapes and textures he came up with after the fact, in the 11th hour of the process. It really came together.

MC: You guys are aligned with Performing Rights Organization (PRO) ASCAP. How did you establish yourselves with them?

Closner: The three of us are on ASCAP. It’s really easy to set up an account—you go in there, and if you don’t have a publishing deal you create a name for your own publishing company. You sign up and then they go and hunt down your royalties and it’s amazing.

MC: Any last advice for up-and-coming artists?

Closner: You just have to get out there. That’s my biggest thing. Especially in the beginning. ... Meet other local bands and play with them at the different venues. ... Try to find a way to stay in touch, ‘cause that’s how you really build a thing and you’re able to keep it going—really amazing and loyal people who care about what you’re doing and believe in it and feel it’s their own.

Contact Kelly Kettering, kelly@atorecords.com

It's Not Your Gear... It's The Room!™
Trust the **ORIGINAL** Sound Control Experts

ProPanel ProKit-2
Includes FREE SubDude™

Check out our Room Layout eXpress App:
rlx.Auralex.com

Auralex acoustics
Total Sound Control® Since 1977
www.auralex.com

SINGERS SOUND OFF!

BY DANIEL SIWEK

COUNTRY stars Florida Georgia Line, EDM hitmaker VASSY, rapper Daye Jack, pop crooner Jordan Fisher and Rock & Roll Hall of Famer John Oates give candid insights about voice training, maintaining vocal health, dietary do's & don'ts, handling stage jitters and their all-time favorite singers.

PHOTO BY MAGLIO

◀ JOHN OATES

Jonathan Wolfson – *Wolfson Entertainment*
Jonathan@wolfsonent.com

Half of the No. 1 selling duo in music history according to the RIAA, John Oates can now add “successful author” to his impressive resume. *Changes of Seasons: A Memoir* (St. Martin’s Press) is not the Hall and Oates story, but the John Oates story naturally features reflections on his prolific and dizzying career with partner-in-crime, Daryl Hall, as well as a solo career that has been ongoing for years.

INFLUENCES ON STYLE

As a little kid, I sang old Broadway show tunes, and old songs like Al Jolson’s stuff, things from the 1920s and ‘30s and ‘40s. And then eventually when rock & roll took hold in the early ‘50s, I began to sing Little Richard and Chuck Berry and Curtis Mayfield, and basically did what every singer or musician has done for centuries—you copy the people who you like, emulate your heroes and the people you respect, and hopefully an original style emerges. There’s no way to quantify it or formulaize it, it just either happens or it doesn’t. My vocal style is a combination of those same people, and certainly Curtis Mayfield, and some of the shouters like Little Richard and Otis Redding and people like that. On my solo stuff I needed to go back to my pre-Hall and Oates influences in order to find myself and find my solo voice. So, the solo stuff that I’m doing currently is really a much more rootsy, traditional American kind of approach, with modern, pop sensibilities.

HANDLING EARLY REJECTION

Daryl and I were the kind of people [who’d never been] rejected. So when we got rejections for about a period of two years, we couldn’t process it. How could we have lived a life up to 20-year-olds and always be accepted and encouraged, and then all of a sudden out of nowhere, no one liked us? And then we realized that the component that was screwing the whole deal up was the business side, the people that we were associated with. Once we transcended that, then things changed.

LAYING DOWN THE TRACKS (HARMONIZING WITH DARYL HALL)

Our vocal ranges are actually quite similar. We can do it all, we interchange and interweave our parts and the way we sing and do things, over the years we experimented with different techniques, especially doing background vocals. We had lots of interesting techniques.

We would sometimes sing individual parts and then we would switch parts and double each other. Sometimes we would sing the same part together and double each other live. Sometimes Daryl would do three parts and I’d do one part. Depending on the sound we were looking for, sometimes I would do more harmonies than he would do. There were no rules, basically.

FAVORITE MICROPHONES

Back in the days of Atlantic Records, their collection of microphones was unbelievable; it was vintage microphones of the 1940s and 1950s. Today, live, I use a PM9 that was developed here in Nashville by the Miktek company. It’s an amazing mic and its EQ curve is geared toward the frequency that I need to enhance



in my voice, my upper mid-range for the most part, between one and three k; it kind of cuts a little bit more in that range, and it’s really good for my voice. So, that’s my mic, I carry it around with me, I use it on the Hall and Oates show, I carry it in my bag. If I ever play a solo show, I put it up and sing to it.

ACTING OUT THE SONGS

You have to be a convincing storyteller and then you have to actually make someone believe what you’re singing is real. The ultimate version of that for me, is Frank Sinatra. Frank Sinatra could make you believe that what he was singing about was so real and he had actually experienced it, whether he did or not.

Hoagy Carmichael may have written the song, and Frank Sinatra might have walked through the studio that day with the Nelson Riddle Orchestra, smoked a cigarette and just sang it, but, somehow or another, you believed that he had experienced those lyrics.

SCHOOLED, HOME SCHOOL, OR NO SCHOOL

If you’re not learning, you’re stagnating; it’s as simple as that. It doesn’t have to be formally taught; there’s millions of ways of learning. I would say, learn to sing properly, and learn to save your voice because if you plan on being a singer for 40 years like me and Daryl, you’ve gotta be able to understand the mechanics and the physicality involved in singing and learn how to sing correctly so that you can sing for 40 years. That’s why we’re still out there, because we actually know how to sing. If you’re really serious about it, take the time early on to learn how to do that. •

◀ VASSY

Mgmt@vassymusic.com

VASSY is no stranger to the No. 1 spot on the dance charts with her latest hit single “Nothing To Lose” (written by VASSY and co-produced by Tiësto). Her second track to top the Billboard Dance Club charts, the song has been streamed over six million times. Making a name for herself by providing songs to commercials and soundtracks, she broke out in the dance world, and tells us that whether it’s making toplines for EDM tracks or going unplugged, as she has just done with her *VASSY Unplugged* album, it’s still all about the song.

SCHOOLED, HOME SCHOOL, OR NO SCHOOL

I had some training in the past, but I haven’t done it for years. I do think it’s good and really should get back into it. I should be training my instrument the way that you go to the gym. It’s the same thing. It’s a muscle, so thanks for reminding me

to book an appointment now!

DEALING WITH JITTERS OR RED-LIGHT FEVER IN THE STUDIO

I do get a buzz, but once I’m on stage I don’t feel nervous. It’s such an awesome feeling. And I don’t meditate, but I do like to have a few minutes to myself before my performance, and I don’t like to socialize too much about a half hour before I go onstage. I like to have that time to myself, so I guess that is meditating.

VOCALIST DIET DO’S AND DON’TS

Dairy is not good for the voice, and neither is turmeric. Although it’s good for inflammation, it thins the voice.

FAVORITE MICROPHONES

I use the Mojave microphone. In general I like microphones that give a lot of top end on the vocals.

LAYING DOWN THE TRACKS

I don't need a lot of takes. Not to boast, but I tend to get everything in first takes, and I don't really believe in doing a lot [of takes]. The only time I do is so that we can just comp the best parts, but generally it's always from the first or second takes at most that feel like it's in the vibe. I think I just have to be really feeling it when I'm in my zone and it just comes out. I don't like too much distraction, and I don't like the engineer to talk to me too much. I like to get in my pocket and maybe one or two words back and forth, but that's about it. I know what I want, but it's always good to have an engineer who can hear certain things and maybe give a little direction, but I hate people asking questions when I'm cutting the vocals because it's distracting, and I'm supposed to be in another place, a different sensorial experience.

DIFFERENCE BETWEEN WRITING FOR EDM OR POP

I actually write songs like you would write a pop song, so they tend to fit really well over dance and EDM platforms. But essentially, if you strip it down and just perform it with the guitar, it's a pop song. •

INFLUENCE ON STYLE

Brian Kelley: I'd have to say anything by Garth Brooks Tim McGraw, Kenney Chesney, Alabama. Those were the albums that we were growing up to, those were the soundtracks to our lives: our summers, our baseball seasons, our dirt-bike races. I think we really connected with those records early on and getting to some concerts at a young age confirmed that for the both of us, and watching those artists connect with the fans, seeing that there's something special there.

Tyler Hubbard: I would add that bands like the Backstreet Boys had a big influence in making us want to become better singers and learn how to harmonize.

LAYING DOWN THE PARTS

TH: We usually do half and half. A lot of times we're in the studio together tracking vocals, but some of the time we're spending individual time, really digging into our part. And it's really just a big puzzle that BK and I put together with our producer Joey Moi. It's very untraditional to Nashville, but we spend a lot of time with each track and each song. We go in there and sing till we can't sing anymore and Joey will comp the best take. Sometimes that takes us three times, sometimes it takes us eight. Usually in Nashville an artist might come in and sing three or four songs in one night, whereas BK and I might spend three or four nights on one song.

that's a little bit more of a breathy mic you can capture more of a Bieber'y type of vocal harmonies and cool things like that, but a Manley, man, letting it rip, I think it really cuts through.

DEALING WITH JITTERS OR RED-LIGHT FEVER IN THE STUDIO

TH: Since day one, BK and I have had a pre-show ritual where we circle up with our team, breathe and say a prayer. This always puts us in the right mindset to put on the best show we can.

SCHOOL, HOME SCHOOL, NO SCHOOL

TH: We both have worked with vocal coaches and it really teaches you the importance of warming up and taking care of your voice. Whether in the studio or on stage, we want to be at the top of our craft and that means taking the best care of our voices. •

► DAYE JACK

Anna Stodart – Golightly Media
anna@golightlymedia.com

Many of today's hottest rappers spend half their verses singing, and Daye Jack is one of them. The Nigerian-born Atlanta-raised 19-year-old refuses to be put in boxes and genres, but *No Data*, his upcoming full-length via Warner Bros., is sure to take you back to hip-hop's glory days of the late '80s/'90s as well as where the genre is going with what he calls the Soul Glitch.

INFLUENCES ON STYLE

I love Eminem *Relapse*. I love the Red Hot Chili Peppers, I went through a phase when I listened to a lot of Slipknot. Growing up in a Nigerian household there was a lot of Afro-beat, a lot of Fela, but also a lot of contemporary African musicians like D'Banj and P-Square, so all of that was seeping into the way that I was listening to music.

MORE SINGING IN RAP NOW

I was listening to Outkast and specifically *Speakerboxxx/The Love Below* and I've been a fan of rap before, but hearing Andre 3000 on the second part of the album. He sings throughout the whole album, and as a rapper to see him use rap sparingly, almost as if it was a guitar, like an instrument, rather than a genre. I think it's dope, I think it's pretty clear that a lot of rappers are singing and I think rap kind of gives you an avenue where you don't have to be the greatest singer to be noticed, and to just sing. Because it's not about being the best in hip-hop, it's about how you do it and the swag you have and the style and the emotion.

SCHOOL, HOME SCHOOL, NO SCHOOL

I was singing in the gospel choir way before rap. And you learn how to protect your voice, warm it up, cool it down. Get ready for a show. There are warm-ups that I learned in that period that I still do. And for rap the reason I loved it and the reason why I never felt the need to pick up an instrument is because I feel like it's a very self-taught thing. You never have someone teach you how to rap, you listen to artists that you really like and see what they're doing and try to copy it, and at some point you realize that the essence of rap is expressing yourself. So for rapping I was listening to a lot of Eminem, a lot of Kendrick Lamar and a lot of Wu-Tang Clan.

ACTING OUT THE SONG

Once a demo is laid it's like that's what the song should sound like, and once you take it to the



▲ FLORIDA GEORGIA LINE

Jensen Sussman – Sweet Talk Publicity
jensen@sweettalkpr.com

Back in the day, Garth Brooks introduced country to the KISS-like stage spectacle, and a little later on producer John "Mutt" Lange introduced AC/DC-meets Def Leopard big rock production to Shania Twain's country songs. But today the lines between good ol' country from Nashville and modern hip-hop, EDM and even boy bands are more blurred than ever. FGL's Brian Kelley and Tyler Hubbard are currently touring for their 2X Platinum *Dig Your Roots* album, which had them paired with the Backstreet Boys AND Tim McGraw.

ACTING OUT THE SONG

BK: Yeah, man. Knowing the song inside and out helps you sing it in a way that really captures the feeling and meaning. The more and more time you spend with the song evolves your performance and you find nuances that make it your own.

DIET DO'S AND DON'TS

BK: Hot tea, and Lay's potato chips are a part of the warm-up routine. A shot of Old Camp Whiskey can help warm them up a bit too. Ha!

FAVORITE MICROPHONES

BK: For the studio, the Manley has been the best for me and Tyler. Tyler's been using the Manley for years, that thing just rips for him, too. It is funny, when you get in there and put your headphones on you can really tell the difference between mics. I think I've used the Blue bottle,

studio weeks after it's then your job to recreate the feeling you had when you were writing the demo. When I wrote "Save My Soul" two years ago, I had written the demo in my bedroom and the song is about loneliness that I felt. Then three weeks later I'm taking it to the studio and I'm feeling positive and still trying to cut a song that expresses loneliness. You have to put yourself back into the headspace where you were when you wrote the demo so you can convey that emotion on the record. It's almost like acting.



DEALING WITH JITTERS OR RED-LIGHT FEVER IN THE STUDIO

I used to think that the best way to get rid of any jitters is to get drunk before the show and then go on stage and everything would be straight. But then I realized that when you are performing drunk you might think you're really killing it but the way people see it doesn't translate. So now I've been trying to get ready for the show by visualizing it before I go onstage; I'm thinking about everything I'm going to do and say and how I want the show to look like and then doing what is in my head. I think the day that you're having really affects the session you're going to have, so if I'm going to go to the studio I make sure I'm surrounded by my friends. I try to create a good vibe before entering the studio. •

▶ JORDAN FISHER

Heather Davis – Hollywood Records
Heather.davis@disney.com

He might be just 22, but Jordan Fisher has been as busy as a seasoned pro lately. The Birmingham, AL native has had roles on shows like *The Secret Life of the American Teenager*, *Teen Wolf* and Disney's *Teen Beach* movies, but in January 2016 he got much more attention for his stint as Doody in FOX's *Grease: Live!* While Fisher's exploits in musical theater (*Hamilton* on Broadway) continue to impress, he is equally adept at singing soul/R&B, which he proves on his recent self-titled artist EP.

INFLUENCE ON STYLE

I listened to a handful of records that I loved that have all been kind of the center piece of

my artistry, and Brandy's *Full Moon*, well, they say 10,000 hours makes a master, I've spent probably just that much listening to that record. All three of the background vocalists came into rehearsal today, and in the car on our way to get photos for visas for some shows in Japan, we were listening to *Full Moon*, and every run, every lick, every everything she has done is something we all know like it's the back of our hand. Then there's Whitney and Mariah and Lisa Fisher, who is somebody that, if you're a

the vessel, I am the catalyst, the two hopefully being able to represent the song as the artist, as Jordan Fisher. That's just me doing it, which basically just means the same way that we all sing in the shower is the way that I'm performing that. It's so much more than the melody, it's so much more than the construct of the song, the formula of the record, so much more than the lyrics and how it all came together, and the feeling that you feel when you listen to that song.

LAYING DOWN THE TRACKS

I love the booth. I will post up in the booth, get the vibe right, get the lighting right, get some coffee, get some tea, whatever I need. I'll post up in there pretty much until the song is done. Once we cut and once we mix and master, that's going to exist for forever. I'm a relatively quick artist in the booth. Of course we have some favorable producers that I adore and we just kind of know what I need and what they need and so on and so forth. I guess it just kind of depends on the record as well; I am all about everybody just feeling good that is collaborating on the song before we move on.

WORKING ON THE RANGE

For me that is part of the 10,000 hours, man, that is very much so a part of the blood and the sweat and the tears of hours spent traveling in the car, on a subway, walking, driving, whenever and wherever you get the opportunity to just do that. The same way I learned how to run listening to Wanya Morris of Boyz II Men, I would sit and rewind and rewind, and pause, and break it down slowly, and try to get the dexterity. It's muscles, it's the same way a body builder doesn't just go to the gym and start lifting 500's.

FROM MUSICALS TO R&B

It's a matter of respecting the room, the same way I would differentiate my performing at Berklee School of Music, when they all want to hear the stylistic approach to the songs. You can tell the difference between that room and performing at the University of Alabama where they're not even necessarily looking for a stylistic approach to songs; maybe they're looking for the story or what have you. But generally speaking, [everybody wants] a concert, they want kind of an all-around format, and that's the thing I kind of strive to do. I think it's just a matter of reading the room. ☑

vocalist, especially in the R&B world, you study. Another one, in terms of vocal performance was Beyoncé's debut record, *Dangerously in Love*. Stevie Wonder's *Songs in the Key of Life* was a clear no brainer. I loved Earth, Wind & Fire's *All 'N All* as well. Pretty much everything Michael ever put out; *Bad* is obviously amazing, and *Thriller*, of course.

ACTING OUT THE SONGS

How do I say this? I am an actor as well, I've been in television and film for a number of years, grew up in theatre. Once that song is created, if I made it, or somebody else did, I am then



Jack Rivera

Plugging into the European Club Circuit

After decades performing and recording in Southern California, guitarist-songwriter Jack Rivera has lately been jetting back and forth to Europe for small tours, club dates and festivals. Without a manager, a label or a touring band, Rivera has succeeded in cobbling together small tours as a solo artist and backing other musicians, relying on friendships (many through social media) and the fellowship of like-minded souls.

Starting out as a drummer for Los Angeles punk band the Stains while a young teenager in the early '80s, Rivera soon switched to guitar and was a member of popular '60s throwback band the Crawdaddys. He later formed R&B-influenced the Berry Pickers, and several bands followed, keeping him busy steadily performing and recording in Southern California ever since. But, starting in 2012, restlessness influenced his decision to look across the pond for new opportunities.

Music Connection:

What brought about your first trip to Europe?

Jack Rivera: In 2012, I went to perform in England for the first time under my own name. That happened via MySpace, which was a major network for musicians at the time. I had a band called the Great Americans, and we had some tunes on MySpace. I became friends on the site with a British musician named Lance Hazelwood, and he offered to help me put a band together over there and book some gigs. I realized it was a good selling point for me not to bring a band, so I let it be known that I'd be like Chuck Berry—a guy showing up with a guitar.

MC: Did you audition any of these musicians online before going to England?

Rivera: No, just blind faith! I knew we were on the same page musically. I did research some of them on YouTube. It all worked out fine. We played eight or nine small club shows in and around London over two weeks. I played the Alley Cat, which is a club in the basement of what used to be Regent Sound, where the Rolling Stones recorded their first record! That alone was worth the trip!

MC: What promotion did Hazelwood provide? Did he act as your manager?

Rivera: He did what bands do—Facebook, flyers, phone calls. He wasn't a manager; he was acting as a fellow musician and fan.

MC: How did you fund the trip?

Rivera: One of the clubs put up half of my airfare. We just did the usual band thing of staying where we could, getting around on our own. We were provided with some meals at the clubs, and drinks. I ended up with enough money to pay the band and came back with a little bit of dough.

MC: When was your next trip to Europe?

Rivera: In 2013, my friend Michael Rummans from the Sloths, a legendary '60s garage band, asked me to go over to Spain and play guitar with the Sloths for the Purple Weekend Festival, which is an annual Mod/'60s rock festival in Leon. For the festival, we were completely taken care of—hotel, dinner before the show, transportation. That wasn't a solo gig for me,

MC: How big were the audiences at the clubs?

Rivera: Usually between 150 - 300, with ticket prices around the equivalent of \$5 - \$15. The festival audience was about 2,000.

MC: Your next trip was to Eastern Europe?

Rivera: In 2015, I played England and the Czech Republic. Long John Laundry, who played harmonica with me in England back in 2012, came back in the picture. It is so important to maintain these friendships. He had played the Czech Republic, and suggested we put a band together and tour there. I flew to London, stayed with him and we rehearsed for a few days and then hopped over to Prague. We hooked up with a Czech band called the Goodfellas, who

were sponsored by Red Bull. They really had it all together—a Red Bull van, cases of product. They had other sponsors as well, and enough money to pay me to come along as their opening act. We played 10 gigs in the Czech Republic and Poland. There is really no rock & roll there, so the kids just went nuts. Once again, I did come home with some money!

MC: Have you been to Europe since 2015?

Rivera: No, but related to my European tours, last year I went to New York to play the International Pop Overthrow festival, invited by a band I met in Spain, a Swedish Mod band called the

Most. They paid my airfare and put me up in the Airbnb they had in Harlem. They played their own show one night and backed me up the next. Because of the experience in Spain, they knew all my songs.

MC: Did you have any merch to sell on any of these tours?

Rivera: Not until 2015! I recorded two songs and pressed a CD, mostly self-funded, and used that as a calling card to hand out in Spain that year, and later in Czech Republic and New York. Some people actually offered me, like, five Euros or dollars here and there.

MC: What is the next stamp on your passport?

Rivera: I'm probably going back to Spain and maybe Germany later this year.



“There is really no rock & roll there, so the kids just went nuts.”

and again I came back with some money.

It was then that I met Konstan Chao, the promoter of the festival. He knew of me from the Crawdaddys, who were big in Spain, as well as Italy and Germany. The '60s garage rock thing is actually more popular over there than punk. He invited me to play the festival the next year.

Sometimes it's difficult to get money in advance out of promoters, but he sent me a plane ticket, put me up in a hotel. So in 2014, I played the festival and he booked a solo tour with an incredible band from Spain called the Limboos. I had stayed in touch with a bunch of Spanish kids I had met the year before, and they offered to back me up. We toured clubs all over Spain. We were staying in hotels, had enough money for meals, and to pay the band. Once again, I came back home with some dough.

MC: Were you working with any kind of contract?

Rivera: There was a simple contract for the festival, but everything else was a gentleman's agreement.

Contact Brooklynarecords@gmail.com

Open to the Public, Guitars, Bass, Amps, Pedals!

Loni Specter Productions

The 9th LA Guitar Show

Ballroom Table Top Displays & Private Demo Rooms!



LSL Del Rey



Asken Intercooler



Xotic California Classic XSC®

April 22 & 23 2017

10am-6pm, \$20 door

WIN

one of 4 incredible guitar prizes!



Lipe Soldato

Airtel Plaza Hotel, 7277 Valjean Avenue, Van Nuys, CA 91406



free til we run out



Exhibit Space
Loni@AmpShow.com
818-992-0745

LAGuitarShow.com

info@AmpShow.com

AmpShow coming Sept 30 & Oct 1 2017

Self-Education: Autodidactism in Music

Self-education is a process that is as old as our world. Our ancestors developed housing, means of conveyance and art without formal education (referred to as autodidactism). Many successful people have blossomed from self-education over thousands of years. In modern times, self-education takes the form of absorbing information from reputable sources, applying that information and repeating the process. How do we self-educate in the music industry and where do we begin?

Many articles and columns will say to begin by defining your goal. However, a bit of self-exploration should happen before any goal is specified. First, define who you want to be in the music industry. Often times I caution aspiring individuals against painting with broad strokes in this area. For example, someone who wants to be an artist, producer AND a DJ right from the very beginning of their career is facing a taller task than someone who is dialed in to one specific trade. The individual who wants to hold all of those titles will be spreading their time, commitments and energy across all three of those career paths, as opposed to the person who puts all of their effort into mastering a single craft. That is not to say after becoming a productive, professional producer that a career as a DJ is out of the question. Quite the contrary. The skillset and sharpened decision-making learned as a producer will benefit the pursuit of becoming a DJ, plus the connections made during your time a producer will help finesse the process. Before any sort of goal is defined, clearly determine who you are, who you want to be and what you want to accomplish.

Next on the list is arranging the studying environment. This should be a comfortable space, yet designated and formalized (lying in bed isn't going to cut it here). A desk with your computer, reading materials and gear is a great start, but remember to keep it clean and free of clutter. You will need to absorb material at a rapid pace, then apply it in a practical fashion immediately afterwards. Streamlined versions of self-education require deep thought and focus, so last night's dinner plate should not be in our learning space.

Keep a planner with a learning schedule for yourself in the studying area. Time for study should be allocated daily, with aspects of the selected career and goal broken into weeks or months. For example, if the area of focus is vocal performance, a seven-month study program may contain one month dedicated to vocal projection followed by one month

for vocal cadence. Pitch, timing, emotion, resonance and breath control would all get their individual months of study before the cycle repeats itself. Noticeable growth will be present the second, third and subsequent trips back to the beginning of the cycle. Staying disciplined and studying in this manner will allow you to layer your knowledge and technique over a period of years while building and maintaining strong fundamentals.

Where can we find information from which to base our independent study? Obtaining

want to own a recording studio and a local studio owner offers to provide mentorship in exchange for pushing a broom around the facility. Consider that studio owner's business practices, longevity in the market and amount of clientele. Making sure that you are studying and learning from a successful individual will greatly enhance your chances of future success (and avoiding pitfalls along the way).

Paths and goals have been set, the studying environment is prepared, the source material has been obtained and we are now (finally)

ready to begin our studies. First, review the basics and brush up on the fundamentals. This will tune your brain back into learning and make sure there are no cracks in the foundation of your knowledge as you proceed. As challenging concepts arise during your study, think of them as a problem/solution scenario. Expand on that scenario and develop it into this pattern of study:

Problem/Solution/Research/
Attempt/Repeat

For example, say the problem is that your songs don't have a professional sonic characteristic and lack fidelity. The solution would be to learn how to mix. Research would include studying from your qualified sources and mentors, followed by an attempt to mix. Repeat that process until your songs have reached the professional threshold you desire.

During this entire process, don't forget to take a breath! Self-education can become daunting and frustrating, especially if you don't see the results you desire immediately. Turning a weakness into a strength is challenging. Remember to stay positive during trying times (the sky is not always blue, even if you're

in Los Angeles). Above all, learn from your failures and mistakes. In the absence of formal assessment, everything must be treated as a lesson. Make sure the exact same failures are not repeated.

The good news is that self-education can begin at any age and it never ends! It should be treated as a journey, not a path with a destination. Nothing is certain, but keep your goal in the crosshairs, trust the process and believe in yourself.



reference materials that take the form of online tutorial videos is part of the picture, but the solution is not to "just Google it." The process of discerning between trustworthy and misleading videos is paramount. When deciding where to obtain information online, always consider the source. What are the credentials of both the company and the teacher? Sites like macProVideo.com, puremix.net and Lynda.com hold themselves to high standards and take education seriously. There are plenty of other sites that offer quality information at a reasonable price, but try to avoid taking the methods from the first YouTube video that appears during a search as the most accurate source available.

Another way to find quality information is to find a mentor. However, be sure to ask yourself the same question! Let's say you

DOUG FENSKE is a Grammy-nominated, Multiplatinum engineer, producer and mixer for artists such as Frank Ocean, LL Cool J and Ryan Tedder. He also serves as Director of Education for Crë8 Music Academy, which provides four expansive music production courses through a unique partnership with Westlake Recording Studios. For more information about Crë8 Music Academy, email cre8info@cre8musicacademy.com.

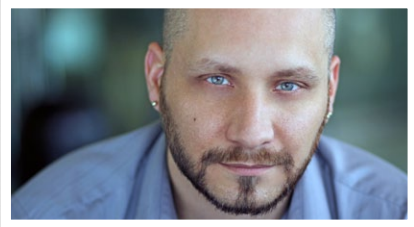
Who reads Music Connection?



The Indie Artist

"Music Connection is the best! It's such a great resource for any musician looking to take their prospects to the next level. The articles are so helpful and the interviews are inspirational. I look forward to it every month."

- **Kate Brown**



The Producer-Engineer

"Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community."

- **Doug Fenske**, Crē-8 Music Academy



The Master Musician

"Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It's helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!"

- **Mindi Abair**, Saxophonist-Vocalist, Los Angeles Chapter Pres. of NARAS



The Educator

"As the author of four music business and marketing books, an instructor at UCLA and Musicians Institute, and a music business consultant, it's my job to keep up to date with the best music business and entertainment resources available today. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must-read."

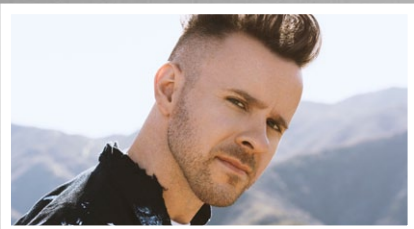
- **Bobby Borg**, Music Marketing For the DIY Musician and Business Basics For Musicians



The Mastering Engineer

"In the music business it's all about making connections and what you bring to the table. Keeping an eye on what's going on and being visible—Music Connection does that for me."

- **Maor Appelbaum**, Mastering Engineer (Meatloaf, Yes, Faith No More, Eric Gales)



The Producer-Songwriter

"I never, ever miss an issue of Music Connection!"

- **Ricky Reed**, producer-songwriter (Jason Derulo, Twenty One Pilots)

**MUSIC
CONNECTION**

Get the monthly print magazine! Read the online digital edition!
Sign up for the Weekly Bulletin newsletter!

The Jesus and Mary Chain

Damage and Joy

ADA/Warner Music

Producer: Youth

This comeback of sorts is both reminiscent of the Jesus and Mary Chain's great early work and also fits into today's alt-rock formats. Soaring, gorgeous guitar sounds replace the early gritty, back-to-the-audience pre-grunge sounds that set them on the pantheon of innovative rock & rollers. There are even love songs! Once in early interviews, they cited Burt Bacharach and Hal David as songwriting influences, and that has always been evident in their songwriting. We all grow up, hopefully, and they have grown up well. — **Brett Bush**



10

Oui'3

Occupy Your Mind

ITI Records

Producer: Oui'3 and Glen Nashida

Comprising musical veterans, guitarist Billy Joe Wiseman, bassist Lou Castro and drummer/percussionist Jim Xavier, this sonically inventive and expansive, rhythmically eclectic group has been jamming together since 2009. Beyond creating a powerful contemporary equivalent to the heyday of jazz fusion, their titular goal is to test this era's short attention spans via a mix of playful urban jazz funk, hypnotically sensual soul, dreamy atmospheres and blisteringly fast guitar/bass excursions. Legendary saxman John Klemmer joins the trio for the silky, mystical ballad "After Hours." Fans of all kinds of jazz will definitely pay attention! — **Jonathan Widran**



8

Mastodon

Emperor of Sand

Reprise Records

Producer: Brendan O'Brien

In an age where extreme metal reigns, Mastodon are one of the few metal bands accessible to the mainstream. On *Emperor* the songs are punchier and poppier than the band's mid-career forays into heady prog. In fact, "Show Yourself" is so catchy you'll want to lace up your dancing shoes. *Emperor*—like Mastodon's prog releases—has a concept: cancer and chemotherapy the bandmembers' family and friends battled in recent years. But it isn't nearly as bleak as it sounds: *Emperor* is the seventh example of a band that unceasingly explores, rebuilds and redefines a genre too often derided for its mediocrity. — **Kurt Orzcek**



10

Fucked Up

Year of the Snake

Tankcrimes

Producer: Dave Eliade

Fucked Up have balls. Their shows are spotlighted by a hairy-backed, sweaty brute who barrels through the crowd like an uncaged wildebeest. The band's records capture some of this mayhem but also allow the Canucks to exercise their punk-rock chops with psychedelic forays. *Year of the Snake*—the eighth volume in the band's "Zodiac Series"—is, along with 2015's *Year of the Hare*, the consummate example of this experimentation. It features panpipes, bells, synths, female singing, a trippy five-minute digression and tight melodic jams that stand among the best of Fucked Up's material. — **Kurt Orzcek**



9

Eric Gales

Middle of the Road

Provogue/Mascot Label Group

Producer: Fabrizio Grossi

A child prodigy once touted as a successor to Hendrix, Gales rose to the pinnacle of guitar rock and blues status throughout the past two decades. After somewhat of a hiatus, he is back with a concept album of sorts. It all centers on songs of reflection, redemption, forgiveness and, ultimately, inner joy. Gales is at a good place in his life and has partnered with such musical luminaries as Gary Clark Jr., Lauryn Hill, Raphael Saadiq and brother Eugene Gales to celebrate that fact. Highlights such as the reggae-ish "Change in Me (The Rebirth)" and the gospel-tinged "Good Time" balance full-on guitar heroism, with truth and humility. — **Eric A. Harabadian**



9

Colin Hay

Fierce Mercy

Lazy Eye Records/Compass Records

Producer: Colin Hay

There's been a lot of water under the bridge since Colin Hay's heyday as frontman of Aussie '80s MTV pioneers Men at Work. And with this, his 13th album as a solo artist, the artist delivers his most honest and confessional release to date. He teams with some of the finest musicians in Los Angeles and Nashville to create a solid baker's dozen of introspective and lyrically clever tracks. Highlights include the driving Americana-flavored "Come Tumblin' Down," the world beat/hip-hop hybrid "I'm Walking Here" and the elegy to his long lost mother "She Was the Love of Mine."



8

— **Eric A. Harabadian**

Aimee Mann

Mental Illness

SuperEgo Records

Producer: Paul Bryan

With her first solo release since 2012, Aimee Mann has crafted another intelligent, word-smithy collection of 11 songs. Her unique vocal and songwriting tone is evident, while the tunes do depart from previous solo work. Aided by pal Ted Leo on backing vocals, this is a more acoustic effort than her previous releases. With less pop-style production, the album reflects her maturity and, lyrically, delivers more introspection. Her vocal chops are in fine order, but ultimately, the songs are a self-confessed downer collection. Ideal for a rainy bummer of a Sunday, which can be a valuable thing to have around. — **Brett Bush**



7

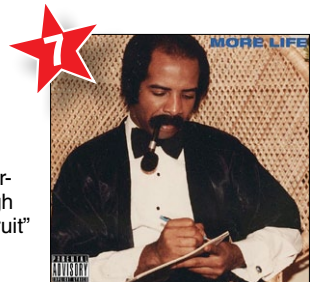
Drake

More Life

Young Money Records/Cash Money Records

Producer: Various

Drake returns with *More Life*, a "playlist" curated to exemplify his ingenuity and versatility as he smoothly maneuvers through a variety of genres. Songs like "Passionfruit" and "Jorja Interlude" emulate the tropical, lax sounds of dancehall while "No Long Talk" and "KMT" exhibit colder, harsher tones of U.K.'s grime, confirming that Drake is a virtuoso chameleon. However, *More Life* is far from perfect. Drake's lyrics and subject matter hasn't changed much from his previous projects, making certain songs extremely dry and dull. Overall, *More Life* is an eclectic collection of fun songs that displays Drake's strengths and shortcomings. — **Don Q. Dao**



7

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.

"I GOT 10 TIMES MORE TANGIBLE GROWTH FOR MY INDIE CAREER FROM IES THAN SXSW-ASCAP-MUSEXPO COMBINED, AT A FRACTION OF THE COST!"

- Damien Sanders

FOR ARTISTS • WRITERS • PRODUCERS • CREATIVE EXECS & ENTREPRENEURS

'If You're NOT at IES, you're NOT in the Business. Period!' - Steve Lobel, Manager of Superstars

'Non-stop excitement - Top Speakers everywhere - so excited about this! Fantastic, historic, you CANNOT miss this! - Violet Brown, TECH N9NE, STRANGE Music

'Best conference ever attended!' - Sydney Alston DISCMAKERS

'If you're not at IES you won't live to be a competitive artist, IES feeds your mind & shows you to ways to grow! - Kevin Black, ex-Pres. WARNER BROS Records

'Come to IES, it's the annual event that we'll be coming to for years to come!' - Kevin Lyman WARPED TOUR

'IES is a VERY important event to be at- Don't miss a minute of it!' - Tom Jackson TAYLOR SWIFT

'Wow, there's a lot of great people at IES!' - Ted Cohen, CEO-TAG Strategic, Digital Guru; 'IES is a wonderful thing!' - TECH N9NE

'IES is an amazing opportunity for indie artists to propel their careers to new heights, it's vital for anyone aspiring to rise in Entertainment!' - James Leach, VP-SESAC

'IES has the Cream of the Music Industry! Well worth attending!' - Brian Felson, x-Pres CD BABY

IES INDIE ENTERTAINMENT SUMMIT

The Ultimate Music & Entertainment Conference & Festival

August 9th-12th- in L.A. - The Entertainment Capital of the World

GET 'ALL ACCESS PASS' To ATTEND & PERFORM in Person! Only \$49 day x 4 = \$199!
OR If You Can't Be There In Person Get An IES INTERACTIVE PASS!

NEXT BEST THING To Being There! VIEW the TOP IES PANELS & WORKSHOPS!
SUBMIT Questions & LIVE VIDEO to 'Showcase' & Get PRO INDUSTRY FEEDBACK!
NO EXCUSE to Not Participate & GROW - One Way or the Other!

**For Artists * Musicians * Producers * Writers * Managers * Labels
* Film & Video Makers * DJs * Promoters & more**

GROW * CONNECT * EXPAND YOUR CAREER & OPPORTUNITIES

'If you're serious, don't miss IES!' - Rob McDermott, Manager LINKIN PARK

'You can't have enough knowledge & connections-you can't afford to miss IES-a vital event!' - Jazzy, CEO-JAZZY Mgmt

'IES is a great conference!' - Ritch Esra, MusicRegistry; 'IES has it's finger on the pulse of what's happening now & where it's heading!' - Nick Green, Manager

'The business is about what works & networking - IES is the place to be!' - Rhonda Bedekian, CEO-Heavy Harmony Publishing

IES is unlike any other conference - it's a vital event you cannot afford to miss!' - Nate Beatz, Producer LIL WAYNE

'Go Indie at IES!' - KRS-One
'Long live IES - am excited to be a part of it!' - Bruce Kulick KISS

'I employ you to go & be a part of IES!' - DJ QUIK

'At IES you'll see how to master the way it is today & how it's gonna be tomorrow!' - Dan Kimpel, Industry Expert / Author

'IES is a must attend conference!' - Stephanie Spruill, Industry Coach

'Revolutionary event! I learned more at IES in a few days as I've done in last 10 years in the industry, on way to be as vital to industry as Sundance, SXSW & Midem!' - Steve Eggleston, CEO-EGGMAN Global

'IES has made a lasting impression on me! To be able to share & exchange ideas with top industry pros is invaluable!' - Peter Rafelson LADY GAGA, MADONNA, BEYONCE

Heavyweights galore - there's NO way you can meet this amount of high caliber people focused on indie successes in one place!
- Brian Shafton, CEO-RBC Records
TECH N9NE, E-40, BONE THUGS
'Rated better than SXSW, ASCA, CMJ & others!'

'A must attend to anyone serious!' - Gayl Murphy, The Celebritizer; 'IES is the 'ultimate connect the dots' event for big time industry execs & aspiring artists!' - Evan Seinfeld, Supergroup

IES is where you HAVE to be!' - Bob Hernandez AKON

IES is Real People making Real Deals, not just talk, butdoing!' - SPICE 1, multi-platinum artist

'IES is extremely important to attend & very informative!' - Mike Albert MEGADETH

'You NEED to come to IES & participate, well worth the time effort & cost to come, will pay dividends for many years to come!' - Ben McLane, Top Attorney DMX, G'nR, Eagles, Keith Sweat

SHOW THE WORLD WHAT YOU GOT!

www.IESfest.com

ENTER TO WIN THE \$100K PACKAGE!

Log On or Call to Register: 818-505-9537

*

Email: info@IESfest.com



The WINTYR

Contact: info@thewintyr.com
Web: soundcloud.com/thewintyr
Seeking: Film/TV, Label
Style: Alternative Cinematic Electronica

It's nice to hear an artful, synth-powered band like the WINTYR, who've got their epic, atmospheric sound and vision—and execution—well under control. Above all, singer Evelyn Hart can infuse every song with gorgeous, enthralling tones that transport the listener to a higher plane. Hart sounds both heroic and ethereal on "This Water" while "Fury" allows her to be more reflective and moody as she uses her emotive rasp and lower range to perfection. Best of all is "Followers" where this trio's rich, evocative electro-sonics include a memorable hook and a lead vocal that scales oh so gracefully. Labels and especially music supervisors would do well to get acquainted with this talented band.

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

SCORE: 8.4



T3TRA

Contact: bridge@bglobal.life
Web: iamt3tra.com
Seeking: Label, Film/TV
Style: Electro-Pop

Tess Dunn is T3TRA, whose dark, soul-baring statements are as candid and relatable to millennials as her hooks are sharp and memorable for all listeners. Her expressive voice has a bubblegum quality that belies the bitterness of her message. Targeting miserable relationships, Dunn often places herself squarely in the crosshairs, as in "Oxy" where she admits an "addiction to my vices." She further explores her appetite for dysfunction on "Slum It," which is ironically her catchiest song despite its down-beat self-flagellation ("my misery loves your company"). She gets sultry and breathy—is more of a singer—on "White Lies," which has another solid chorus. Labels and music supes, do check out this artist!

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

SCORE: 8.0



Scott Cook

Contact: grooverivival@gmail.com
Web: scottcook.net
Seeking: Label, Booking
Style: Folk

With a musical metabolism all his own, laidback Canadian Scott Cook has a disarming honesty, a genuinely humanistic soul bordering on innocence that is hard to resist. A perfect example is "Dogs and Kids" in which the artist observes humbly, "I'm a better person hangin' with dogs and kids." It's plainspoken, homespun and, well, nice. And while Cook brings an engaging simplicity, he and his cohorts can definitely pick, turning in adriotic acoustic performances that keep the homefire crackling. "Your Sweet Time" conjures an intimate, group-singalong vibe, while the humorous anti-macho tune "Get Out The Way" is Cook's good-natured plea for female leadership. Book 'im, folks.

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

SCORE: 7.8



Bonsai Mammal

Contact: bonsaimammal@curvaturesmusic.com
Web: bonsaimammal.com
Seeking: Booking
Style: Electronic

Electronic composer Jimmy Harry brings substantial chops to his Bonsai Mammal compositions, each one a complete and balanced morsel of sophisticated sonics (vast, epic reverb!) that glow with easy-to-like mainstream appeal. "Alligator" keeps the listener hooked by adding enticing elements while never losing its handle on the melodic hook. We can imagine this piece, with its trancey female vocal, seducing a chill-out tent full of woozy festival goers. More exotic (and ideal for yoga or deep breathing) is "Green In Blue," which deploys a diversity of earthy instruments (woodwinds, flute), a pop-classical piano and a chanting female. The film/TV potential (nature/travel documentary) is obvious here.

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

SCORE: 8.3



Fused By Defiance

Contact: fusedbydefiance@gmail.com
Web: FusedByDefiance.net
Seeking: Label, Booking, Film/TV
Style: Rock, Metal

Anyone with an ear for '90s-era hard rock a la Rage, Bizzet, Korn will dig the bristling, beefy riffs and manic mic outbursts of Fused By Defiance. Singer Ryan's tongue-lashing vocals have plenty of backup here as all band members are engaged in lock-step at high volume to bring weapons-grade sonics at every turn. Lead guitar is particularly fine on "Hollywood Hold-up," taking us on a high-pitched, histrionic sprint. But when it comes to hookability, "Chemical Incision," with its taunting, manic line—"Somethin' wrong with your brain, boy!?"—is hard to resist. The song's dynamics and structural daring are a potent one-two punch. Outcast millennials could embrace these musical miscreants.

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

SCORE: 8.0



Willodean

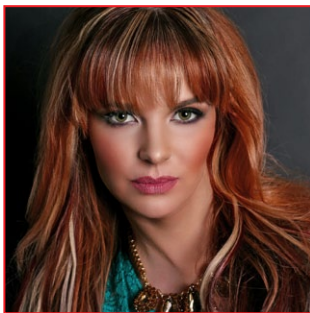
Contact: westernpublicity@gmail.com
Web: willodean.com
Seeking: Booking, Film/TV
Style: Indie Rock, Power Pop

Propelled by the songs of keyboardist Randy Wooten and spearheaded by the vocals of Abbie Huxley, Willodean have plenty going for themselves, not the least of which is smart and compelling lyrics. "Oh Well" is a clever, mid-tempo pop-rock where Huxley shows off an effective falsetto. The band downshifts the energy for "Shy," which is propelled by an impish bassline and sweetened with a touch of synth mandolin. The confessional "Don't Give Up" is an ultimately affecting love lamentation by a troubled, broken man. As crafty and talented as this band is, we sense that they still lack something, an extra sparkle, that will make or break their prospects. Nothing a hit song wouldn't solve.

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

SCORE: 7.8

Music Connection's listening committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Doreen Taylor

Contact: Beatrice@hypr.media
Web: doreentaylormusic.com
Seeking: Booking
Style: Adult Contemporary

There's no question that Doreen Taylor can sing. Whether on the aching, anguished "Over" or the sweetly inspirational "Unstoppable" or the triumphant "You & Me," this singer-songwriter shows a technical skill and range that would be the envy of many a vocalist. What's leaving us a bit underwhelmed, then? First, the artist's original material does her no favors. Though arranged and executed with a top-notch touch (we love the soulful guitar that mirrors the singer's words on "Over") there's no escaping her lyrics' all too frequent slide into cliché and triteness. And her voice, though perfect in pitch and diction, needs to exude more of the unbridled emotion and human vulnerability that these songs describe.

- Production 8
- Lyrics 6
- Music 7
- Vocals 9
- Musicianship 8

SCORE: 7.6



Dexx Almighty

Contact: r3t.management@gmail.com
Web: OfficialDexx.com
Seeking: Label
Style: Rap, Hip-Hop

Houston-based artist Dexx Almighty has a consistent vision, an ability to create joints that seem cut from one sonic cloth. His best is "Addicted," where a dark and dreamy track is peppered with just enough sparkle and a catchy keyboard motif to overcome the artist's conversational monotone about his struggle for sobriety. Dexx adds vocalists and cranks the energy on a pair of boasts: "Dead Case" and "Finesse." In the first, he details his killer sex prowess, and on the latter he spits a speedy, dynamic flow to depict himself as a hustler who twists situations in his favor. Both tunes sound similar, however, so we advise the artist to find ways to spice up his tracks and make each one a distinctive piece of work.

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

SCORE: 7.2



Big City Cowgirl

Contact: thebigcitycountrygirl@yahoo.com
Web: bigcitycowgirl.com
Seeking: Label
Style: Country

New Yorker Sondra Toscano has a knack for catchy choruses, and each of her songs shows a firm grasp of the basic appeal of country music, right down to her band's fiddle fills and pedal twangs that drive home the country essence. Her naturally husky voice shows off a solid range on her original material, best of which is "I Never Did But I Do," a clever ditty about overcoming loneliness and hardship on the road to wedding day bliss. Like most of her material (including the sweet piano ballad "Game of Love") Toscano gears her work toward a female audience and puts her heroines in relatable scenarios. In fact, "I Never Did But I Do," with its hooky chorus and full, swelling sound, has chick-flick potential.

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

SCORE: 7.0



The Falling Birds

Contact: mejjin@ei-pr.com
Web: thefallingbirds.com
Seeking: Mgmt, Label
Style: Rock & Roll

An NYC duo with back-to-basics values, the Falling Birds have a firm grip on the stripped-down, amped-acoustic, alt-roots-rock sound and give it a thoroughly modern edge. "Cinders In The Breeze" is a good example of how much they can do with simple tools—electric guitar, basic percussion and harmonica. Singer Stephen Artemis has a pitchy, punk-fueled vocal style that somehow works with the band's rootsy, ramshackle attack. "Let's Rewind" impresses us with a high-energy guitar squall that achieves plenty of authentic feel. The duo's most commercially appealing tune "Anything Worse," with its effective vocal harmonies, has strong film/TV "party scene" potential.

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

SCORE: 7.4



Little Sandwich

Contact: littlesandwichband@gmail.com
Web: soundcloud.com/littlesandwich
Seeking: Label, Booking, Film/TV, Dist.
Style: Alternative, Garage, Indie, Punk

Femme rockers Little Sandwich do a solid job of recapturing the spirit of their '90s era grunge sisters (such as Bikini Kill) with a studied attack that delivers downstroked guitars, beefy drums and vocals tailored to inspire a whole mess of folks to raise fists and sing along. "Glass Hole" features an eerie, high-pitched whistle-vocal to a snarling song whose guitars have a sinister, Black Sabbath vibe. The confrontational and defiant "Make Me Cry" features the line "My eyes are dry and it kills you." The band's most effective song, though, is a slice of lighter fare, "Maybe," whose combo of sweet voices, bubbling melody and a big beat add up to something cohesive and commercially appealing. Keep working.

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

SCORE: 7.0



CURTIS

Contact: curusmrecordings@yahoo.com
Web: curusm.com
Seeking: Label, Booking, Film/TV
Style: Pop/R&B

St. Louis native CURTIS has plenty of heart and soul, but his vision currently outshines his execution. The unabashed love tribute "Love Me All Day" packs plenty of utopian devotion, but ends up spinning its wheels on lover's lane as the song's shortcomings (singer's lack of enunciation at the mic, lyrics that vary from solid to stilted) add up. "Dreams" is undermined when the chorus vocal, instead of rising dramatically in key, dips down into a lower register, sacrificing energy and clarity. The dancey "All Night (With You)" features a guest rapper who proves to be more interesting than CURTIS himself. Moments of promise suggest that CURTIS would do well to partner with an experienced collaborator.

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

SCORE: 6.8

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

Anaheim Hilton Anaheim, CA

Contact: ronnynorth@aol.com

Web: ronnynorth.com

The Players: Bryan Talbot, bass; Dave Goode, drums; Ronny North, guitar; Nick Bowcott (Grim Reaper), special guest guitar.

Material: Ronny North is an all-instrumental outfit akin to Joe Satriani, Steve Vai, Eric Johnson and others, although not as melodic or pop sounding. North is a darker, heavier metal instrumentalist driven by evil sounding rhythm and drum patterns guaranteed to make you head bang with raised horns and clenched fists. Rhythm wise, Ronny North songs like "Terror Kitty" and "Chasing the Flag" remind of Rage Against the Machine in their prime, with loads of crunching, wah-infused melodies cutting through the bass and drums like a hot knife through butter.

Musicianship: The band is extremely tight, particularly the rhythm section. It sounds like they have been playing together for a while. Every thump, every bang of the drums is matched with a deep, sensual pluck of the bass in perfect time. Talbot and Goode have it down to a tee. Ronny North himself labored at the beginning of the set, but settled down to contribute melodies mostly with his wah and distortion effects while barking out orders during and in-between songs. His voice is high pitched and girlish at times, but he is confident in his instrument and plays like no one is watching, bouncing around the stage and playing to the crowd.

Performance: The performance was really entertaining and fun to watch. North demonstrated good rapport with the crowd as he



RONNY NORTH

told jokes in between songs and even had the crowd sing "Happy Birthday" to his girlfriend, who was in attendance. Talbot and Goode are fun to watch as well as listen to, while all three put down eight solid tunes to the crowd's delight.

Summary: Ronny North delivers an entertaining set. He has great ideas when it comes to writing and there's loads of room for improvement. For

example, his attempts to be an entertaining showman sometimes cause his musicianship to suffer. At the end of the set, North asked Grim Reaper's southpaw extraordinaire, Nick Bowcott, to sit in on "Race with Me," and they knocked the song out of the park with the crowd going wild. The new Ronny North album, entitled *Substantially Less Fun*, is due soon.

— Pierce Brochetti

Amplify Los Angeles, CA

Contact: arlingtonmgmt@gmail.com

Web: arlingtonofficial.com

The Players: Tyler Benko, lead vocals, guitar; Channing Peake, bass, vocals; Grant Whitson, drums.

Material: If you ever wanted to know what the musical love child of British indie pop and the All-American Rejects would sound like, it's Arlington, a band that comes packed with the adolescent energy of the pop-rock heroes its members grew up hearing in the late '90s and 2000's. A standout of the set is "On My Way," which features a slow build-up into a catchy repetition accompanied by a strong guitar riff that has echoes of the Kooks and the Shins running through it.

Musicianship: Peake's bass has a crisp, anchoring presence in each song, managing not to get drowned out by the conversation between the guitar and drums. Benko's sultry vocals entice the listener.

But the band's true promise shines brightest during the blues-rock-style instrumental breaks where each player is allowed to dazzle individually and the band gets to show its well-rounded strength as a unit.

Performance: Benko brings an engaging charisma to the stage. When he stays in his lower range, his vocals bring depth to the song. With more fine-tuning, his higher pitch will bring a unique pop element to the heavier songs.



ARLINGTON

Benko and Peake played up front while still engaging with each other and Whitson. They know how to play to the audience without allowing their musicianship to suffer. Though seated during the performance, Whitson made a lively impression from behind his drumkit. Despite their youth, Arlington have the presence of a band with lots of live experience.

Summary: For a band whose appearance and demographic screams "preppy Hot Topic style," these boys showed confidence in diversifying the style from heavy to light, '70s to the noughties and everything in between. Arlington's heavier songs still need work, but when it comes to pop blues-rock hits, this band has the power to rein in a new generation of rock fans. — Malorie McCall



LOS RAKAS

DON Q. DAO

Los Globos Los Angeles, CA

Contact: manager@losrakas.com

Web: losrakas.com

The Players: Raka Dun, vocals; Raka Rich, vocals; Stylo, sound machine; Dame Drummer, drums; Bruce Wayne, sax; Young Fyah, DJ.

Material: Los Rakas are a bilingual Bay Area hip-hop duo comprising two Panamanian cousins, Raka Rich and Raka Dun. They strive to push the envelope with their unique style dubbed "Panabay," a fusion of hip-hop, reggaeton, dancehall and reggae. Their recent Grammy-nominated self-titled album embodies

this cutting-edge style that demands listeners to get up and join the fun.

Musicianship: It is easy to be reminded of class acts, such as the Outkast, when listening to Los Rakas. They can exhibit duality by smoothly mending contrasting elements. For example, on their newest single, "Besamé," Rich and Dun seamlessly transition between serenading and rapping in English and Spanish. Combined with a fluid mixture of live and electronic instrumentations, "Besamé" proves that Los Rakas are able to capture and integrate the essence of multiple genres.

Performance: Energies were high in the intimate venue of Los Globos. Los Rakas took control with club bangers like "Rakas Party," while calming things down by grooving to the live band's free spirited jam outs. A highlight of the night was the "Besamé" performance as Rich and Dun smoothly interchanged performing their parts at the front of the stage before unifying together at the end to sing with the crowd. Los Rakas ended the night with a bang by performing the crowd favorite "We Dem Rakas."

Summary: Overall, the duo is tight. The performance was entertaining throughout and the accompaniment of the live band was a nice touch—there was no dull moment. The best part of it all was these artists seemed like they were having the best time performing for their audience. This show proved that Raka Rich and Raka Dun are experienced performers who know how to entertain and navigate the crowd's energy.

— Don Q. Dao

The Viper Room West Hollywood, CA

Contact: dougdeutschpr@gmail.com

Web: acidicband.com

The Players: Mike Gossard, lead vocals, guitar; Matt Whitaker, drums; Josh Bennett, guitar, backing vocals; Max Myrick, bass, backing vocals.

Material: Los Angeles-based band Acidic do their best to give listeners a song to fit any occasion. From sexy rock tracks like "Chicago" and "Pirate Eyes" to beautifully raw moments in "Miles From Home" and "Believe" to the emotionally charged breakup anthems "Monster" and "Drive Thru," this quartet strives for their music to be someone's next go-to *insert mood here* song.

Musicianship: Each member of Acidic brings his own magnetic flair to not only the recorded work but also to the stage. Frontman Mike Gossard channels theatrical Billie Joe Armstrong/Davey Havok-esque characteristics in his vocals and live performance while drummer Matt Whitaker's passion for his instrument can easily be compared to that of Travis Barker or Mike Mangini with clean yet powerful handiwork. Guitarist Josh Bennett channels his inner Dave "Brownsound" Baksh while bassist Max Myrick gives off a Flea persona as they synchronize their strums, energy and even hair flips to the pace of every song.

Performance: Live streamed shows are always an interesting endeavor, but Acidic made sure to show their new international fans



JACOB EMERY

ACIDIC

what a proper Viper Room homecoming looks like. Even with short breaks to talk about their experience with American Music Abroad, the show was filled with an assortment of tracks to match their enthusiastic personalities, all while showcasing undeniable chemistry between all four band members.

While the set list focused predominantly on their *Creatures and Copper Man* albums, Acidic included throwback tracks from their debut record *Getting Lucky* and debuted a brand new track called "Take It All" that could only be described as a musical retelling of their adventures abroad. They also threw in classic covers like "Come Together," "All The Small Things" and "Sweet Caroline," which easily reminded the audience that music is

very much a universal language that brings people together. The band's performance showcased each individual member's talents and passion while sharing a taste of the strong bond that they've created with their audience.

Summary: This close-knit unit of young, hardworking musicians is doing everything that they're supposed to do to ensure a bright, long lasting career. Constant tours of the U.S., a regulated record releasing schedule, recognition from radio stations and being chosen to do an international tour for American Music Abroad are only a few examples of the strong effort they've been putting in to make a name for themselves.

— Heather Allen

Santa Clarita Valley Blues Society

Newhall, CA

Contact: arturbmms@gmail.com

Web: arturmenezes.com

The Players: Artur Menezes, vocals, guitar; Gui Bodi, bass; Bianca Richardson, drums.

Material: Menezes featured mostly covers, including modern blues selections from Henrik Freischlager interspersed between instrumentals by Albert Collins. The few original tunes included “I Have Screwed Up,” which has a Texas blues feel to it. The lyrics here couldn’t get any bluesier: “Early in the morning in a bed that’s not mine/Lots of empty glasses of beer, whiskey and wine/Clothes all over the floor and they’re not just mine...I have screwed up my life in one day and one night.”

Musicianship: As far as original songs go, Menezes pushes all the standard compositional buttons, from dropouts and tempo changes to emphasize specific instruments and classic turnarounds and tight finales. Richardson keeps that pace going too by transitioning straight between songs. The meticulously selected covers in this set also have the perfect solo/break combinations that get the audience pumped. The fuzz of Jonny Lang’s “There’s Gotta Be A Change” is a little hot at the onset, but Menezes adjusts appropriately.

Performance: Not only did Menezes have fun performing with his band, he was also on point and stayed in constant communication with them. He frequently sang off mic as needed, which sounded



fine within the space, while Richardson and Bodi aided on choruses. Menezes not only worked the stage but the entire perimeter of the venue. Suddenly he handed his guitar to a fellow guitarist in the audience by the name of Lamar Wayne, who did a great on-the-spot solo.

The grand finale was B.B. King’s “Don’t You Lie To Me.” Menezes encouraged a few couples to dance here while he and Bodi got in on the fun too, with a little synchronized swinging along with two very special guests, saxophone players Pat Zicari and Craig Williams.

Summary: “Don’t You Lie To Me” should have ended the show, as it was the true high note. Otherwise this set is a fantastic selection of both fresh and classic blues tunes that showcase all players involved. The show is put on by The Santa Clarita Valley Blues Society, which is an affiliate of the Blues Foundation nonprofit that sends a group every year to the International Blues Challenge. This performance from Menezes is a sample of the group’s presentation for this event in Memphis. — **Brooke Trout**

Timewarp Records Los Angeles, CA

Contact: westernerband@gmail.com

Web: westernerband.com

The Players: Cooper Bombadil (“Enigma”), lead vocals, guitar, E-bow; Javier Olmedo (“Volto”), guitar, slide, backup vocals; Tim Shireman (“Shaman”), bass, backup vocals; Mike Gattshall (“Shadow”), drums, electronics.

Material: Westerner offer a completely entertaining blend of precision-played psychedelic glam rock. Funky beats and occasional electronics are applied to a showy indie-rock style that can either be danced to or appreciated on a purely musical level. It’s a compliment to say that their music is hard to compare to anybody else’s, but this is definitely life-force-celebrating music, both exuberant and infectious. Some very savvy pop tunes are deftly mixed with space-rock elements.

Musicianship: The band seems to tap endless creative mileage from a basic rock setup—two guitars, bass and drums—with ace drummer Shadow sometimes adding electronic percussion and samples. If you play a 5-string bass, you better be good, and indeed, bassist Shaman is super competent, holding down a rock solid rhythm while alternating between both funky runs and chordings. Lead vocalist Enigma doesn’t miss a beat playing intricate fills while singing (and jumping!), and the tandem guitar work with Volto must be seen to be believed. As a twin-guitar team, they show the expertise of champion acts, from Radiohead to Blue Oyster Cult to Funkadelic.



Volto, a master of slide and wah, commands a pedalboard of expertly deployed effects, and coolly replaced a cable mid-song, where less savvy musicians would have panicked.

Performance: What catapults this band into a true phenomenon is their live performance. Skyscraper-tall Enigma is resplendent in a white tailored suit with fuzzy leggings. His rapport with the audience is great (Westerner have a goofy schtick about being a sci-fi love cult), and his theatrical gestures and jumps are as good as his playing and singing. Wingmen Volto and Shaman are nattily and psychedelically garbed

and don’t miss a beat enticing the crowd to participate and dance, while delivering solid backing vocals. And drummer Shadow gets extra credit points for playing the entire set while wearing a gold mask.

Summary: Westerner are an act whose time has arrived. Like Athena springing fully formed from Zeus’ skull, they seem to have appeared from nowhere to emerge as one of the best bands in Los Angeles. They fairly ooze star power with their colorful and kinetic sound and performance, so catch them before they leave the galaxy! — **David Arnson**



The Echo Los Angeles, CA

Contact: sophie@forcefieldpr.com

Web: facebook.com/thebrainhotel

The Players: Tomas Dolas, synth, organ, lead vocals; Dan Quintanilla, bass; Jesse Connelly, drums; John Tatelman, synth, vocals; Evan Bisbee, synth, vocals.

Material: Simple, short, synthetic, an ominous instrumental introduction set the tone for a night of psychedelic distortion. With a steady

set-list, the rapid yet smooth track-to-track transitions worked well because of each song's unique sound. With a newly released album, *When the Morning Greet's You*, Mr. Elevator played a handful of new songs along with a few oldies. A notable favorite included "Sunshine Daydream," a lullaby-esque tune with vibrant instrumentation and lyrics that painted a portrait of a "girl with summer hair."

Musicianship: Almost unorthodox, there was not a single guitar on stage, but rather three different operating synths, a drum kit, a bass

and an organ. What lacked in guitar was made up for with a Hammond organ.

Each individual performer contributed successfully to an overall image of pristine and cohesive musical coordination, whether in vocals that flowed along grainy sounds of the organ, or a drum groove that paralleled a powerful bassline. A solid instrumental dynamic made for hard crescendos and soft diminuendos.

Performance: In low pink, blue and yellow lighting, a fog lingered across the stage. Though a mysterious ambience loomed, Mr. Elevator's performance picked up a quick pace, their energetic jam session matching that of a dancing crowd. Lead singer Tomas Dolas exceeded expectations in lyric delivery, telling a story through mellow vocals contrasted by rough synths.

With the lowering of a disco ball that reflected purple lights, special guest Mac DeMarco came out to cover Doobie Brothers classic, "What A Fool Believes" with Mr. Elevator and opener, Drug Dealer. Audience members reacted to this performance positively, with endless dancing and a concert-goer front-flipping off the stage.

Summary: Mr. Elevator deliver a traditional psychedelic sound that is, in comparison to their contemporaries, unique and unlike other bands today. Their personable, sincere and energetic stage presence, together with an alluring, eye-catching visual presentation, make Mr. Elevator a thoroughly satisfying live experience.

— Whitney Levine

Hotel Café Hollywood, CA

Contact: athenaandreadis@gmail.com

Web: athenaandreadis.com

The Players: Athena Andreadis, lead vocals, keyboards; Michael Chaves, guitars, keyboards, percussion, bass, BV's.

Material: Many songs on her spirited yet deeply heartfelt U.S. debut *Ready For The Sun* allude to her move to Los Angeles from Europe (where she's already enjoying solid success) to launch her Stateside career. The set started with great conviction, commenting on her bold move via the mid-tempo, anthem-like "Stronger," a song about the need for an emotional anchor during times of upheaval. She balanced lighthearted pieces like "You Bring Me Luck" with songs of graceful vulnerability—"I Don't Know How To Say Goodbye." Excited about her vocal contributions to the late Leonard Cohen's final recording, Andreadis achieved her rawest, most intimate moment with a haunting interpretation of her idol's "Dance Me to the End of Love."

Musicianship: True to the Hotel Café acoustic spirit, Andreadis stripped down from the full production of her album and spent most of the set singing center stage while Chaves—a multi-instrumentalist who engineered and mixed Cohen's *You Want It Darker*—accompanied her steadily with rhythms and rich harmonies generated by acoustic and electric guitar and keys. Andreadis shifted gears a few times to the keys as well. Though Chaves was clearly in a supporting role, the two shared a spirited



chemistry throughout, which added to the emotional thrust of her performance.

Performance: Whether sharing uplifting encouragement or reflecting gently and whispery on the darker intricacies of love, the artist's tunes are so infectious and engaging that if she stood still at center stage, her voice would be captivating enough to sustain a full show. But her cool, sensual and emotive movements and expressions brought texture to her overall narrative. She also interspersed much-appreciated anecdotes about her Europe to

California journey, including a witty observation: "L.A. is Greece and London combined."

Summary: In a stream happy world where itchy listeners jump from one artist's track to another, this performer makes the bold move of introducing her powerhouse vocals, songwriting depth and exciting array of emotional insights and ups and downs via a 13-track full-length album. The eight originals she played revealed her as an artist in tune with the light and dark sides of herself, and her artistry revealed a soul that can uplift the spirits of others. — Jonathan Widran

This national MC list 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 2017 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: arsnovaschool81@bellsouth.net
Web: arsnovahsv.com
Cost: please call or see web for info

UNIVERSITY OF ALABAMA
810 Second Ave.
Tuscaloosa, AL 35487
205-348-7110 Fax 205-348-1473
Email: ssnead@ua.edu
Web: music.ua.edu
Contact: Charles "Skip" Snead, School of Music Director
Cost: please call or see web for info

ALASKA

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

ARIZONA

ARIZONA MUSIC PROJECT
260 E. Comstock Dr., #1
Chandler, AZ 85225
602-819-8700
Email: info@azmusicproject.com
Web: azmusicproject.com

ROBERTO-VENN SCHOOL OF LUTHIERY
1012 N.W. Grand Ave.
Phoenix, AZ 85007
800-507-3738, 602-243-1179
Email: info@roberto-venn.com
Web: roberto-venn.com
Cost: please call or see web for info

CONSERVATORY OF RECORDING ARTS & SCIENCES
Main Facility: 2300 E. Broadway Rd.
Tempe, AZ 85282-1707
480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400
Web: audiorecordingschool.com
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.

MESA COMMUNITY COLLEGE
1833 W. Southern Ave.
Mesa, AZ 85202
480-461-7000
Web: mesacc.edu/programs/audio-production-technologies
Program: Audio Production Technologies

Additional locations:

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

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

SCOTTSDALE COMMUNITY COLLEGE
Music Department Office - MB145
9000 E. Chaparral Rd.
Scottsdale, AZ 85256-2626
480-423-6333
Email: allison.mcgee@scottsdalecc.edu
Web: scottsdalecc.edu/academics/departments/fine-arts/music
Contact: Dr. Christina Novak, 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
520-621-1302
Email: finearts@cfa.arizona.edu
Web: cfa.arizona.edu
Program: Offers a professional recording facility offering 23+ track analog and digital recordings. Our mission is to provide services/and educational experiences to students, faculty and staff.

ARKANSAS

UNIVERSITY OF ARKANSAS
Department of Music, MB 201
525 Old Main
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: jslane@uair.edu
Web: uair.edu/music
Contact: Jeremy S. Lane, Chair

CALIFORNIA

ACADEMY OF ART UNIVERSITY
79 New Montgomery St.
San Francisco, CA 94105
800-544-2787, 415-274-2222
Web: academyart.edu
Program: Music Production & Sound Design for Visual Media

ADAM'S MUSIC
10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Email: info@adamsmusic.com
Web: adamsmusic.com
Contact: Adam
Program: one-on-one instruction in all instruments and voice
Degree: N/A
Duration: varies
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals and expert instrument repairs

ADG PRODUCTIONS
15517 Cordary Ave.
Lawndale, CA 90260
310-675-0925
Email: adgordon@earthlink.net
Web: adgproductions.com, digitalsheetmusicdownloads.com
Contact: Andrew D. Gordon
Program: Contemporary piano/keyboard instruction, has authored over 30 internationally acclaimed books and DVD's. Titles include: 100 Ultimate Blues Riffs; 60 Of The Funkiest Keyboard Riffs Known To Mankind; Funky Organ Grooves, Rhythmic Keyboard Workout.
Degree: N/A
Duration: varies
Cost: please call or see web for info
Notes: specialize in blues, jazz, rock, pop,

country, funk styles, MIDI programming, songwriting/arranging.

ARROWBEAR MUSIC CAMP
P.O. Box 180
Running Springs, CA 92382
909-867-2782, 562-225-7766
Email: info@arrowbear.com
Web: arrowbear.com
Program: Since 1942 offering summer camp programs in band, orchestra, instrumental and choral music.
Cost: please call or see web for info

ART OF SINGING
Studio City, CA
818-980-2840
Email: info@darlenekoldenhoven.com, timeart@roadrunner.com
Web: darlenekoldenhoven.com, artofsinging.com
Contact: Darlene Koldenhoven
Program: Darlene's dynamic all day intensive workshop, "Singing Right for Your Type," includes experiences in breath management for range and power singing, vocal styles and techniques, finding your unique sound, expanding your musical mind, eliminating stage fright and more. She offers voice lessons, vocal coaching, ear training, (new book with seven CD's, Tune Your Voice available on website and retail stores) sight-singing, harmony singing, singer's marketing, vocal demo production. See website for description of classes, private lessons, recommendations, vocal health articles, workshops on "The Affects & Effects of the Power of Music & the Voice" and more.
Degree: N/A
Duration: private classes for all ages and styles are half hour or hour, group classes for kids, teens, adults, also a course for non-singers.

THE ART INSTITUTE OF CALIFORNIA – LOS ANGELES, A CAMPUS OF ARGOSY UNIVERSITY
2900 31st St.
Santa Monica, CA 90405
310-752-4700, 888-646-4610
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details
Locations: All over the US, visit the website.

Additional locations:

Hollywood, CA
5250 Lankershim Blvd.
North Hollywood, CA 91601
818-299-5100, 877-468-6232
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details

Inland Empire
674 E. Brier Dr.
San Bernardino, CA 92408-2800
909-915-2100, 800-353-0812
Email: aicaeadm@aui.edu
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details

San Diego, CA
7650 Mission Valley Rd.
San Diego, CA 92108
858-598-1399, 866-275-2422
Email: aicasadm@aui.edu
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details

Orange County
3601 W. Sunflower Ave.
Santa Ana, CA 92701
714-830-0200, 888-549-3055
Email: aicaocadm@aui.edu
Web: artinstitutes.edu

San Francisco, CA
1170 Market St.
San Francisco, CA 94102
415-865-0198, 888-493-3261
Email: aicasadm@aui.edu
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science)
Cost: Please visit the website for details

ARTISTMAX
1616 Butler Ave.
Los Angeles, CA 90025
Email: info@artistmax.org
Web: ArtistMax.org
Contact: Jessica Ramos, Bridge Gardiner
Program: ArtistMax is a three-day intensive artist development weekend workshop series. We feature celebrity mentors such as Ken Caillat (Founder), Colbie Caillat, Christina Perri and John Rzeznik from the Goo Goo Dolls. ArtistMax delves into everything music from Recording with Grammy Winning Producers, Music Business Mentors, Vocal Coaching, Branding, Image Consulting, Stage Performance and Movement Coaching.
Duration: 3 days
Cost: Please visit our websites for details. Scholarships available.
Notes: We bring in the best in the entertainment business from Beyonce's image/movement coach Aisha Francis to Peisha and Adriana McPhee who are the vocal coaches on American Idol.

AUDIO INSTITUTE OF AMERICA
814 46th Ave.
San Francisco, CA 94115
415-752-0701
Email: audioinst@earthlink.net
Web: audioinstitute.com
Note: Recording Engineer and Music Producer School

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

BELLFLOWER MUSIC CENTER
17125 Bellflower Blvd.
Bellflower, CA 90706
562-867-6715 Fax 562-867-6666
Email: info@bellflowermusic.com
Web: bellflowermusic.com
Contact: any customer service rep.
Program: private one-on-one lessons in drums, piano, violin, flute, clarinet, various saxophones, trumpet, trombone and guitar, as well as rentals and sales on various instruments
Degree: N/A
Duration: depending on individual student progress
Cost: please call or see web for info

BILL KEIS MUSIC, INC.
1259 Bruce Ave.
Glendale, CA 91202
818-246-6858 (office), 818-636-3940 (cell)
Email: info@billkeis.com
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.

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

BOULEVARD MUSIC
4316 Sepulveda Blvd.

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

BRUBECK INSTITUTE FELLOWSHIP PROGRAM
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-946-3196
Email: mrliley1@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: mrliley1@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
Contact: Laura Wynne
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.

CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)
Los Angeles and Ventura County, anywhere from Woodland Hills to Santa Barbara including Malibu
805-529-2348, 805-437-6465
Email: fscottmoyer@earthlink.net, fscottmoyer.1@gmail.com
Web: musicianscamp.org
Contact: F. Scott Moyer
Services: Private (one-on-one) and class/group and band instruction are available for drums, guitar (acoustic and electric), bass, keyboards, brass, applied beginning-advanced music theory, beginning-advanced songwriting, voice, percussion and Band/Ensemble. Additional "Special" course studies are available upon request: i.e. Classic Rock; the Beatles; "Latin rhythm" studies; and more.
Program: I offer lessons in all styles of music and in all popular genres of music. I teach and coach guitar, bass, drums, keyboards, vocals, theory, reading, harmony, arranging, rhythm section, band and song production, recording concepts and more.
Notes: CABAMA, features a program called "The Creative Arts Music Project," which is a "year-round" after-school music program and summer camp serving both the Los Angeles and Ventura counties and offering 50 creative music courses (see: musicianscamp.org)

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

CANOGA SCHOOL OF MUSIC
7361 Canoga Ave.
Canoga Park, CA 91303
818-340-4021
Email: tedkraut@aol.com
Web: canogaschoolofmusic.com
Basic Rate: please call for info
Clients: all levels

CALIFORNIA COLLEGE OF MUSIC
42 S. Catalina Ave.
Pasadena, CA 91106
626-577-1751, 626-577-1765
Email: info@ccmcollege.com
Web: ccmcollege.com
Program: Music (Theory), Artist

Development and Audio Engineering and Music Production
Degree: Apprentice and Professional Certificate
Duration: 6 months apprentice, 1 year professional
Cost: please call or see web for info
Notes: CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award-winning and seasoned faculty.

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

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
3801 W. Temple Ave., Bldg. 24-141
Pomona, CA 91768
909-869-3548
Email: kaguenette@cpp.edu
Web: cpp.edu/~class/music
Contact: Iris Levine, Department Chair
Degree: B.A.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, CHICO
400 W. 1st St.
Chico, CA 95929
530-898-5152
Web: csuchico.edu/mus
Program: B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS
1000 E. Victoria Ave.
Carson, CA 90747
310-243-3696
Email: info@csudh.edu
Web: csudh.edu/music
Contact: Richard Kravchak, PhD, Chair
Program: Audio Recording and Music Synthesis (ARMS)
Degree: B.A. and Certificates
Duration: 4 years
Cost: please call or see web for info
Notes: accredited undergraduate college curriculum; extension courses available

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

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

Notes: requires audition and music theory test to determine placement

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION
6300 E. State University Dr., Ste. 104
Long Beach, CA 90815
800-963-2250
Web: ccpe.csulb.edu/ContinuingEd/default.aspx
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
Program: varied undergraduate music studies/performance program
Degree: B.A.
Duration: 4 years
Cost: please call or see web for info
Notes: university enrollment required

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
18111 Nordhoff St.
Northridge, CA 91330
818-677-1200
Email: music@csun.edu
Web: csun.edu
Contact: Elizabeth Sellers, Chair
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 Fax 510-527-2790
Email: Jim@cazadero.org
Web: cazadero.org
Program: Since 1957, our camp has been providing the best in musical education and performances.
Cost: please call or see web for info

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC
One University Dr.
Orange, CA 92866
714-997-6711
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
24002 Via Fabricante, Ste. 308
Mission Viejo, CA 92691
949-768-8783
Web: coastbandmusic.com
Basic Rate: please call for info
Clients: all levels

Additional location:
4970 Irvine Blvd., #109
Irvine, CA
714-389-0841

COLBURN SCHOOL, THE
200 S. Grand Ave.
Los Angeles, CA 90012
213-621-4534
Email: admissions@colburnschool.edu
Web: colburnschool.edu
Programs: Conservatory of Music (college programs), The Academy (pre-college studies) and School of Performing Arts (open enrollment, all ages)
Cost: please call or see web for info

CORNERSTONE MUSIC CONSERVATORY
12121 W. Pico Blvd., Ste. 205
Los Angeles, CA 90064
310-820-1620

Email: ann@cornerstonemusicconservatory.org
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).

Cre8 MUSIC ACADEMY Professional Music Production Courses
7273 Santa Monica Blvd.
West Hollywood, CA 90046
323-851-9908
Web: Cre8MusicAcademy.com
Program: Cre8 Music Academy offers four expansive music production courses through a unique partnership with Westlake Recording Studios (Rihanna, the Weeknd, Michael Jackson, Adele, Imagine Dragons). These courses provide the essential aspects of music production used daily by industry professionals.
Notes: Cre8 Music Academy teaches techniques that will make your music stand out from the rest. Successful artists, producers and writers who work at Westlake Recording Studios all know that well-produced song can make or break an opportunity to monetize their music through song placements, licenses or recording contracts.

CRESCENTA VALLEY MUSIC STUDIO
3131 Foothill Blvd., Ste. 1
La Crescenta, CA 91214
818-248-2789
Email: cbkuhne@cvmusicstudio.com
Web: cvmusicstudio.com
Program: instruction in a variety of instruments, lessons for children as well
Degree: N/A
Duration: varies
Cost: please call for info

CULVER CITY MUSIC CENTER
10862 Washington Blvd.
Culver City, CA 90232
310-202-6874
Web: culvercitymusic.com
Basic Rate: please call for info
Clients: all levels

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

DEANNA DELLACIOPPA
Simi Valley/LA Area, CA
818-371-9333
Basic Rate: \$75 for a 60 minutes lesson. Bulk, special offer packaging available.
Email: lessons@iamdeanna.com
Web: iAmDeanna.com
Notes: Quarter semi-finalist on Season 8 of America's Got Talent Summer. Backgrounds for Nick Jonas, Justin Bieber, Celine Dion, et al. Extensive TV & Radio Commercial singing work.

DEBORAH GIBSON'S CAMP ELECTRIC YOUTH
8491 Sunset Blvd., Ste. 772
West Hollywood, CA 90069
Email: electricyouth08@aol.com
Web: deborahgibsonselectricyouth.com
Program: Performing Arts Summer Day Camp
Duration: one - two week summer camp plus other projects throughout the year
Cost: please call or see web for info
Notes: Mission is to provide a nurturing, creative, disciplined and fun atmosphere for young people who are serious about embarking in a career in entertainment.

DREAM MUSIC STUDIOS
Valley Village/North Hollywood, CA
805-558-1760
Email: dreammusicstudios.com/contact
Web: dreammusicstudios.com
Basic Rate: TBD depending on length of time and location
Services: Performance opportunities every four to six months! Student centered learning and quality programs. Lessons in piano, voice, guitar, bass, drums, violin, viola, cello and more! Every lesson focuses on: Chords, Rhythm, Melody, Scales, Theory, Music Notation, Playing by ear, Playing by heart, Listening

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

ES AUDIO SERVICES

1746 Victory Blvd.
Glendale, CA 91201
Los Angeles, CA
818-505-1007
Web: esaudio.com
Contact: Donny Baker
Program: Recording Engineer/Music Producer Program
Degree: No Degree, Certificate, State Accredited
Duration: 22 weeks depending upon internship
Notes: Learn in a working studio rather than a classroom. Learn with certified Digidesign instructors - Pro Gear - Tons of hands-on training in a real world situation with real clients

EL CAMINO COLLEGE

16007 Crenshaw Blvd.
Torrance, CA 90506
866-352-2646, 310-532-3670
Web: elcamino.edu/academics/finearts/music
Contact: Polli Chambers-Salazar, Associate Prof. 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

1175 Box 1175
Hawthorne, CA 90251
310-462-5364
Email: contact@the-ecma.com
Web: the-ecma.com
Program: music degree program with a focus on performance
Degree: certificate
Duration: varies
Cost: please call for info

EVERGREEN MUSIC CONSERVATORY

4832 Tujunga Ave.
North Hollywood, CA 91601
818-761-4970
Email: evergreenmusicconservatory@gmail.com
Web: evergreenmusicconservatory.com
Contact: Jerry Acosta
Program: one-on-one and group instruction in guitar, cello, piano, violin/viola and music composition
Duration: varies
Cost: please call for info
Notes: all university-trained faculty

EVOLUTION MUSIC CONSERVATORY

1740 Broadview Dr.
Glendale, CA 91208
818-275-3773
Web: evolutionmusicconservatory.com
Notes: Group lessons, rock band, private lessons, mommy and me

EXPRESSION COLLEGE FOR DIGITAL ARTS

6601 Shellmound St.
Emeryville, CA 94608
877-833-8800,
(Direct and Int'l) 510-654-2934
Email: admissions@expression.edu
Web: expression.edu
Program: Ex'pression College for Digital Arts grants Bachelor's degrees in four accelerated programs: Sound Arts, Motion Graphic Design, Animation and Visual Effects and Game Art and Design. Class size is limited within each program, and the 100,000 square foot campus features professional grade equipment. The approximately 2.75 year program allows students to graduate with a Bachelor's degree but enter the work force sooner than graduates of traditional 4-year programs.
Degree: Bachelor of Applied Science (BAS)
Duration: 32 months
Cost: please call or email for details.

Additional location:

1751 Fox Dr.
San Jose, CA 95131
855-217-7300, 408-620-3299
Email: info-sjc@expression.edu

6700 Santa Monica Blvd.
Los Angeles, CA 90038
323-466-6363
Email: losangeles@sae.edu

FIVE STAR SCHOOL OF MUSIC

314 E. Glenoaks Blvd.
Glendale, CA 91207
818-502-1739
Web: fivestartmusicanddance.com
Program: One-on-one and group musical instrument instruction.
Degree: N/A
Duration: Varies with individual programs
Cost: please call or see web for info
Notes: Classes taught in English, Spanish, Armenian and Tagalog (Filipino).

FRED CARLSON, BEYOND THE TREES

2026 Back Ranch Rd.
Santa Cruz, CA 95060
831-466-9356
Email: wildsols@beyondthetrees.com
Web: beyondthetrees.com
Cost: please call or see web for info

FOOTHILL COLLEGE

12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7156
Email: andersonmark@fhda.edu
Web: foothill.edu/music
Contact: Mark Anderson, Division Dean, Program Director

GARNISH MUSIC PRODUCTION SCHOOL

7600 Melrose Ave.
Hollywood, CA 90046
424-653-6481
Web: us.garnishmusicproduction.com
Notes: 24-track digital recording studios fast from Grammy-winning instructors

GILMORE MUSIC STORE

1935 E. 7th St.
Long Beach, CA 90813
562-599-1369
Email: lbgilmoremusic@yahoo.com
Web: gilmoremusicstore.com
Program: Instruction in drums, classical-jazz and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: N/A
Duration: 30 min. to 60 min.
Cost: \$25/half-hr.
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: pgreen@glendale.edu
Web: glendale.edu/music
Contact: Dr. Peter Green (Ext. 5622)
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

351 9th St., #202
San Francisco, CA 94103
415-777-2486, 800-9000-MIX
Email: info@globerecording.com
Web: globerecording.com

GOLDEN WEST COLLEGE

15744 Golden W. St.
Huntington Beach, CA 92647
714-892-7711
Email: chausey@qwc.cccd.edu
Web: goldenwestcollege.edu/music
Program: Music Education Preparation or Music Performance
Degree: A.A.

GRAMMY CAMP

Grammy Foundation
3030 Olympic Blvd.
Santa Monica, CA 90404
310-581-8668
Contact: grammycamp@grammy.com
Web: grammyintheshools.com/programs/grammy-camp
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

7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
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.

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

HARRISON SCHOOL OF MUSIC

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

HOLLYWOOD ACADEMY OF MUSIC & ARTS

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

Additional locations:

11367 Riverside Dr.
North Hollywood, CA 91602
818-760-7740

12111 Santa Monica Blvd.
Los Angeles, CA 90025
310-207-1200

ICON COLLECTIVE, LLC

4620 Magnolia Blvd.
Burbank, CA 91505
818-299-8013
Email: info@learn2produce.com
Web: learn2produce.com
Program: The nine-month Digital Music Production Course teaches artists/DJs and beatmakers how to record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

INTERNATIONAL MUSIC SCHOOL

2588-H NewPort Blvd.
Costa Mesa, CA 92627
949-650-7788
Email: info@internationalmusicschool.com
Web: internationalmusicschool.com
Program: voice, piano, keyboard, guitar, violin, cello, bass, drum, percussion, sax, flute, clarinet, trumpet, Persian and Indian instruments, English bagpipe, harmonica
Duration: varies
Cost: please call or see web for info

INTERNATIONAL SCHOOL OF MUSIC

116 S. Louise St.
Glendale, CA 91205
818-548-7959
Email: info@ISMGlendale.com
Web: ismglendale.com
Program: classical; one-on-one instruction in piano, guitar (classical, jazz, flamenco), violin, flute, viola, voice, percussion
Degree: certificate
Duration: varies
Cost: please call or see web for info

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

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

LA VOCE MUSIC ACADEMY

5028 Wilshire Blvd., #216
Los Angeles, CA 90036
213-905-0093
Email: lavoce21@gmail.com

LONG BEACH CITY COLLEGE

1305 E. Pacific Coast Hwy.
Long Beach, CA 90806
562-938-4111
Email: sangulo@lbcc.edu
Web: lbcc.edu/PerformingArts
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.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
Degree: N/A
Duration: varies
Cost: please call or see web for info

LOS ANGELES CITY COLLEGE

855 N. Vermont Ave.
Los Angeles, CA 90029
Music Department
323-953-4000 Ext. 2887
Email: parkcj@lacitycollege.edu
Web: lacitycollege.edu
Contact: Christine Park, Depart. Chair
Program: Commercial and traditional music program to prepare students who wish to transfer to a 4-year university music program, or get their A.A. degree or commercial music certificate in vocal music, instrumental music, piano, orchestration/arranging and electronic music/MIDI. The certificate program is intended for those wishing to enter the recording or film industry. The A.A. degree is intended for students who wish to continue their education and seek a higher degree. Please visit lacitycollege.edu for more complete information.
Degree: A.A. (Associate in Arts) or certificate in commercial vocal, instrumental, piano, orchestration/arranging, electronic music/MIDI
Duration: approx. 2 years
Cost: visit the site for info

LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.
Wilmington, CA 90744
310-233-4000
Web: lahc.edu/classes/music/index.html
Contact: music department
Program: traditional and commercial music courses offered including theory/ musicianship, MIDI/electronic music, songwriting and instruments such as voice, guitar and keyboards
Degree: A.A., commercial music certificates
Duration: 16-week semesters
Cost: please call or see web for info
Notes: courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

LOS ANGELES MUSIC ACADEMY

COLLEGE OF MUSIC
300 S. Fair Oaks Ave.
Pasadena, CA 91105
626-568-8850, 800-960-4715
Email: info@lacm.edu
Web: lacm.edu

Program: intense programs individualized for drums, guitar, bass, vocal and music production disciplines, professional level
Duration: 3.5, 1.5 and 1 year programs
Degree: Bachelor of Music in Music Performance, Music Production, or Composition, Bachelor of Arts in Music Business after 3.5 years, Associate of Arts Degree in Music Performance or Music Production after 1.5 years or Diploma after 1 year
Cost: please call or see web for info
Notes: fully accredited, financial aid available, emphasis on contemporary music production and performance with daily ensemble workshops, students accompanied by hired professional musicians in an intimate environment

LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St.
Los Angeles, CA 90063
323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org

Contact: Admissions
Program: Individual instruction offered in piano, guitar, violin, woodwinds, drums and voice.
Degree: N/A
Duration: varies
Cost: please call or see web for info
Notes: a private, non-profit school; voice lessons taught in English and Spanish; financial aid available

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

6690 Sunset Blvd.
Los Angeles, CA 90028
877-952-3456 (admissions),
323-464-5200 (local)
Email: info@lafilm.edu
Web: larecordingschool.com
Contact: Admissions Department

Degree: Associate of Science in Recording Arts - Program Length - 18 months (on campus); Associate of Science in Music Production - Program Length - 18 months (on campus); Associate of Science in Music Production - Online - Program Length - 18 months (online)

Duration: 18-month programs
Cost: Please call to speak with admissions.
Notes: The Los Angeles Recording School (LARS) has over 33,000 square feet of facilities and classrooms, including over 20 recording labs and studios. Our Associate of Science in Recording Arts provides students with the opportunity to learn about a multitude of aspects of the audio industry, including interactive audio, acoustic principles and sound effect design. Our Associate of Science in Music Production prepares students with courses in music composition, mixing and mastering and music copyright. The Los Angeles Recording School is located in the heart of Hollywood on Sunset Boulevard, and is a division of The Los Angeles Film School, an institution accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.
Van Nuys, CA 91401
818-947-2346
Email: music@lavc.edu
Web: lavc.edu/music
Contact: Music department
Program: curriculum is geared toward instrument instruction and performance, with school performance opportunities and a varied course selection available
Degree: A.A.
Duration: approx. 2 years
Cost: please call for tuition and fee information
Notes: weekend/evening music classes offered through Community Services program

LOS MEDANOS COLLEGE

Recording Arts
2700 E. Leland Rd.
Pittsburg, CA 94565
925-439-2181
Web: losmedanos.edu/recarts/default.asp
Programs: Degrees/Certificate(s) offered:

AA, College Skills Certificate, Certificate of Achievement

LOYOLA MARYMOUNT UNIVERSITY

1 LMU Dr.
Burns Fine Arts Center
Los Angeles, CA 90045-2659
310-338-5386
Email: mark.saya@lmu.edu
Web: cfa.lmu.edu/programs/music
Contact: Dr. Mark Saya, Dept. Chair
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology and instrumental and choral conducting.
Degree: B.A.

Duration: approx. 4 years
Cost: please call for tuition information
Notes: All music courses are faculty-taught and are limited in size to provide the most personal attention to each student. The program offers a balanced curriculum in musicianship, historical perspectives and music performance. The Bachelor of Arts Degree in Music, often called "the degree of the future" offers the maximum career opportunities following graduation. The B.A. degree also provides an appropriate background for prospective candidates pursuing advanced degrees in preparation for work as musicologists, composers, arts administrators, music educators as well as professional performers.

MIRACOSTA COLLEGE

1 Barnard Dr., Bldg. 2200
Oceanside, CA 92056
760-757-2121 Ext. 6434, 888-201-8480
Email: dsiegel@miracosta.edu
Web: miracosta.edu
Contact: Dan Seigel, Department Chair
Cost: please call or see web for info

MISS FEEF MOONEY

North Hollywood, CA 91606
818-487-0608
Email: happmus@roadrunner.com
Contact: Feef Mooney
Program: Super support for the beginning or burned out musician: guitar, bass, piano lessons, yoga and breath work
Degree: non-degree, prep for entry music exams to Musician's Institute, Berklee, etc. avail.

Duration: sessions range from 1/2 hour to 2 hours, depending on client's needs
Cost: I don't take many clients. Email or call, and we can talk.

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
Degree: N/A
Duration: varies
Cost: please call or see web for info

MUSIC 4 LIFE COACHING

North Hollywood, CA 91606
818-487-0608
Email: happmus@roadrunner.com
Web: happmus.wix.com/music-for-life
Contact: Feef Mooney
Program: One-on-One personalized instruction in guitar, voice, Beginning piano. Recording, songwriting, performance, life coaching in music career options.
Degree: Personalized Coaching and Instruction to get you ready for music school applications, tests, interviews and auditions
Duration: Sessions range from 1/2 hour to 2 hours, depending on your needs, and how we structure achieving your goals
Cost: Free phone consultation. Not cheap, but if you want to dig in, go pro, or just achieve your personal musical dreams, this is the place.
**You must be over 21, and willing to commit.

MUSICIANS INSTITUTE (MI)

6752 Hollywood Blvd.
Hollywood, CA 90028
800-255-7529, 323-462-1384
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

6-MONTH APPRENTICESHIP PROGRAMS IN REAL, WORKING STUDIOS.

HOW WOULD YOU LIKE TO LEARN ONE-ON-ONE FROM ONE OF THESE LEGENDS?

- Rahki - Producer, "To Pimp A Butterfly" by Kendrick Lamar *Won Best Rap Album*
- Jimmy Douglass - Mixer/Engineer, "Wake Up!" by John Legend & The Roots *Won Best R&B Album*
- Jacquire King - Mixer/Engineer, "Use Somebody" by Kings Of Leon *Won Record of the Year*
- Ryan Hewitt - Mixer/Engineer, "Stadium Arcadium" by Red Hot Chili Peppers *Won Best Rock Album*
- Chris Lord-Alge - Mixer/Engineer, "Boulevard Of Broken Dreams" by Green Day *Won Record of the Year*
- Rafa Sardina — Engineer, "No Es Lo Mismo" by Alejandro Sanz *Won Best Latin Pop Album*
- Vance Powell - Mixer/Engineer, "Living Proof" by Buddy Guy *Won Best Contemporary Blues Album*
- F. Reid Shippen - Engineer, "CeCe Winans" by CeCe Winans *Won Best Pop/Contemporary Gospel Album*
- Ron Saint Germain - Mixer, "A-Sides" by Soundgarden *"Spoonman" Won Best Metal Performance*
- Al Schmitt - Mixer/Engineer, "Still Unforgettable" by Natalie Cole *Won Best Traditional Pop Vocal Album*

Or call and we can arrange apprenticeships with hundreds of more legends as well.

Courses available for **Pro Tools, Logic Pro, Ableton Live, Audio Engineering, Music Producing, Music Business, Live Sound** and **more!**

CALL 888-682-4180
VISIT WWW.RECORDINGCONNECTION.COM



Program: 12- and 18-month options, specialized certificate Program: six-to-nine-month courses in career specialties including: audio engineering, independent artist development, music business, guitar craft, music video/film and television, Bachelor of Music degrees (bass, guitar, drums, keyboards and vocals): 4 years; Associate of Arts degree (bass, guitar, drums, keyboards and vocals): 2 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks; Encore Express 5-week, full-time (15 units) or 10-week, part-time (7 units); Extension – individual 10-week courses; Summer Shot – one-week courses
Cost: please call or see web for info
Notes: MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

OCCIDENTAL COLLEGE

1600 Campus Rd.
Los Angeles, CA 90041
323-259-2785
Email: music@oxy.edu
Web: oxy.edu/music
Contact: Wendy Clifford, 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
Cost: please call or see web for info

OC RECORDING SCHOOL, THE

3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Web: ocrecording.com
Contact: Asaf Fulk (Engineer, Producer, Instructor)
Program: Accredited Audio Engineering and Music Production Certificate Course In The Studio
Duration: 20 Weeks
Notes: Pro Tools 11, Avid Interface, NI Maschine, Waves Audio Certification, Asaf Exclusive Textbook, One on One Instruction, Access to our Studios and Shadowing of our Professional Studio Sessions.
Cost: Please contact us

PASADENA CITY COLLEGE

1570 E. Colorado Blvd.
Pasadena, CA 91106
626-585-7123
Web: pasadena.edu
Program: a program with classes in music studies, vocal and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Cost: please call or see web for info
Notes: evening classes available

PEPPERDINE UNIVERSITY

Seaver College
24255 Pacific Coast Hwy.
Malibu, CA 90263
310-506-4462
Web: seaver.pepperdine.edu
Program: undergraduate music curriculum with emphases in: Applied (instrumental/vocal performance), music education and composition. Special programs incl. the Flora L. Thornton Opera Program and the Heidelberg Summer Music Program. Performing ensembles: orchestra, wind ensemble, jazz band, chamber ensembles, choir, opera & musical prod., and pep band.
Degree: B.A.
Duration: approx. 4 years
Notes: Please see website for deadline dates to apply

POINT BLANK ELECTRONIC MUSIC SCHOOL

Mark Sennett Studios
Silverlake, CA
323-282-7660
Email: enquiries@pointblanklondon.com

PYRAMIND

832-880 Folsom St.
San Francisco, CA 94107
415-896-9800
Email: info@pyramind.com
Web: pyramind.com

RECORDING ARTS CENTER, THE

11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Email: info@tracsd.com
Web: tracsd.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 in Recording Arts
Duration: varies by program

RECORDING CONNECTION AUDIO INSTITUTE

1201 W. 5th St., Ste. M130
Los Angeles, CA 90017
323-329-9610, 800-755-7597
Email: admissions@rfedu.com
Web: recordingconnection.com
Notes: check website for other U.S. locations

REDONDO BEACH GUITAR SCHOOL

1712 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-540-6767
Email: mrfrets@aol.com
Web: theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass and keyboards
Degree: N/A
Duration: varies

ROCK NATION

30125 Agoura Rd., Ste. E-G
Agoura Hills, CA 91301
818-706-2326
Web: rocknationschool.com/locations.html
Programs: Project Rock Star, Lesson Only Program, Adult Shredder Program, Grass Root Fan-building Program, Artist Development Program, Recording Arts, Summer Tour Program, Summer Jam Camp, Annual Concert Full Access Pass.

Additional locations:

Reino Rd.
Newbury Park, CA 91320
818-706-2326

10946 Ventura Blvd.
Studio City, CA
818-980-0018

SAE INSTITUTE OF TECHNOLOGY

6700 Santa Monica Blvd.
Los Angeles, CA 90038
323-466-6323, 800-872-1504
Email: losangeles@sae.edu
Web: sae-la.com
Program: Audio Technology Program (Diploma); Electronic Music Producer (Certificate)
Degree: N/A
Duration: Nine months full-time, 18 months part-time (Audio), six months part-time (Electronic Music)
Cost: Call for more info
Notes: SAE Institute was founded internationally in 1976 and has since grown to almost 50 locations worldwide. Courses focus on hands-on training to prepare graduates for a career in the audio industry.

Additional locations:

215 Peachtree St., Ste. 300
Atlanta, GA 30303
404-526-9366 Fax 404-526-9367
Email: atlanta@sae.edu
Web: atlanta.sae.edu

16051 W. Dixie Hwy., Ste. 200
North Miami Beach, FL 33160
305-944-7494 Fax 305-944-6659
Email: miami@sae.edu
Web: miami.sae.edu

7 Music Circle N.
Nashville, TN 37203
615-244-5848, 615-244-3192
Email: nashville@sae.edu
Web: nashville.sae.edu

218 W. 18th St., Fl. 4
New York, NY 10001
212-944-9121 Fax 212-944-9123

Email: newyork@sae.edu
Web: newyork.sae.edu

6601 Shellmound St.
Emeryville, CA 94608
510-654-2934
Email: expression@sae.edu
Web: sanfrancisco.sae.edu

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

SAN FRANCISCO CONSERVATORY OF MUSIC

50 Oak St.
San Francisco, CA 94102-6011
415-864-7326 Fax 415-503-6299
Email: mcocco@sfc.com
Web: sfc.com
Contact: Melissa Cocco-Mitten, Dir. of Admission
Cost: please call or see web for info

SANTA MONICA COLLEGE

1900 Pico Blvd.
Santa Monica, CA 90405
310-434-4323
Email: kozlova_yulia@smc.edu
Web: smc.edu
Contact: Yulia Kozlova, 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
Web: santamonicomusic.com
Contact: School Coordinator
Basic Rate: please call for info
Clients: all levels

SCHOOL OF ROCK MUSIC

12020 Wilshire Blvd.
Los Angeles, CA 90025
866-695-5515
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

SHEPHERD UNIVERSITY

Cornel School of Contemporary Music
3200 N. San Fernando Rd.
Los Angeles, CA 90065
323-550-888 Fax 323-550-1313
Email: info@shepherduniversity.edu
Web: shepherduniversity.edu, cornelschoolofmusic.com
Program: Contemporary Performance, Contemporary Composition, Film Scoring, Music Production
Degree: Bachelor of Music (B.M.), Master of Music (M.M.)
Duration: 4 years for B.M., 2 years for graduate M.M. degree
Cost: please call or see web for info

SILVERLAKE CONSERVATORY OF MUSIC

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

SOUTH BAY SCHOOL OF MUSIC

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

Additional location:

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

TERRACE MUSIC STUDIO

Los Angeles, CA
323-496-8704, Skype, Google, Facetime
Email: pianovoicesongwriting@yahoo.com
Web: Fawn.rocks
Contact: Fawn, or assistant Donna
Basic Rate: \$45-\$90 hr. - 5 & 10-lesson block discounts
Clients: Grammys, Oscars, The Voice, X Factor, America Idol, CBS, Universal, Nickelodeon, NBC, Disney, ABC, The WB and more. Complete Artist Privacy
Notes: Top Music Industry Pro Coach - Voice, Piano, Songwriting, Jingles, V/O, Studio Producing Beginner to Advanced, Billboard Top 10 hit recording artist. Juilliard/Berklee College of Music

UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS

10995 Le Conte Ave.
Los Angeles, CA 90024
310-825-9971
Email: entertainmentstudies@uclaextension.edu
Web: entertainment.uclaextension.edu
Program: UCLA Extension's Department of Entertainment Studies and Performing Arts is an internationally acclaimed program, providing practical training and instruction in all aspects of the entertainment industry. Students can enroll in individual courses or a comprehensive certificate program in the film scoring, the music business, songwriting, recording engineering, and music technology and production. Our course of study directly addresses the competitive demands of today's industry and prepares professionals with a broad, in-depth background to meet the challenges of the entertainment industry.
Degree: Certificates in Film Scoring and Music Business
Duration: Approx. 1 - 3 years
Cost: varies depending on courses, call for more info
Notes: This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

UNIVERSITY OF CALIFORNIA, BERKELEY

104 Morrison Hall, #1200
Berkeley, CA 94720-1200
510-642-2678 Fax 510-642-8480
Email: cacox@berkeley.edu
Web: music.berkeley.edu
Contact: Cindy Cox, Prof. & 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
2539 Schoenberg Music Bldg.,
Box 951616
Los Angeles, CA 90095-1616
310-825-1839
Email: stulberg@ucla.edu
Web: music.ucla.edu
Contact: Neal Stulberg, Chair
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).
Degree: B.A., M.A., Ph.D, M.M., D.M.A.
Duration: varies
Cost: call for info, see registrar.ucla.edu
Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1 - 30 for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student. Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology

UNIVERSITY OF THE PACIFIC

Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2415

Email: musicdean@pacific.edu
Web: pacific.edu/conservatory
Contact: Student Services Office
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.
Duration: Varies
Cost: Please call or see website for information
Note: All majors require an audition or interview, or both. See website for more details.

USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY
 851 Downey Way, HSH-101
 Los Angeles, CA 90089
 213-821-6140
Email: iovine-young@usc.edu, jvernon@usc.edu
Web: iovine-young.usc.edu
Contact: Jessica Vernon, Admission & Student Services
Degree: The degree requires a total of 128 units, including 56 units in the Core and 32 units in Emphases. Through the Academy's Core, students learn applied skills and gain understanding of the theories, concepts and vocabulary of each field.
Duration: 4 Year
Cost: call

USC THORNTON SCHOOL OF MUSIC
 Los Angeles, CA 90089
 213-740-6935
Email: musicdean@thornton.usc.edu
Web: usc.edu/music
Contact: music admissions
Program: A large department with a wide variety of undergraduate and graduate programs in performance, composition,

education, and music industry.
Degree: B.M., B.A., B.S. M.M., D.M.A., Ph.D., M.A., Graduate Certificate.
Duration: varies
Cost: please call or see web for info
Notes: Virtually all programs require a performance audition in order to be considered for admission.

VIDEO SYMPHONY
 TV and Film Post-Production Institute
 266 E. Magnolia Blvd.
 Burbank, CA 91502
 818-557-7200, 800-871-2843
Web: videosymphony.com
Program: Avid TV film editing, new media production, graphics and animation, Pro Tools audio engineering
Notes: Pro Tools Career Program students also gain valuable real-life experience by working on selected projects such as independent features, documentaries and concert videos.

WALDEN SCHOOL, THE
 39 Monterey Blvd., Ste. E
 San Francisco, CA 94131
 415-648-4710
Email: info@waldenschool.org
Web: waldenschool.org
Cost: please call or see web for info

Additional location:

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

WEST L.A. COLLEGE
 Humanities & Fine Arts Division
 9000 Overland Ave.
 Culver City, CA 90230-3519
 310-287-4545
Email: SweeneJ@WLAC.edu
Web: wlac.edu, wlac.edu/Humanities/Music.aspx
Contact: Joyce Sweeney, 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
 408-741-2520
Email: jeff.forehan@westvalley.edu
Web: westvalley.edu/academics/fine_arts/music
Contact: Jeff Forehan, Dept. Chair

WHITE HALL ARTS ACADEMY
 2812 W. 54th St.
 Los Angeles, CA 90043
 424-235-0665, SKYPE (Tanisha_whaa)
Email: mail@whitehallacademy.org
Web: whitehallacademy.org, facebook.com/whitehallartsacademy
Contact: any customer service rep.
Program: private one-on-one lessons in voice, piano, strings, guitar, woodwind
Duration: Private min. 30/45/60
Cost: Private (\$120/170/210 monthly)

WOMEN'S AUDIO MISSION
 542-544 Natoma St., #C-1
 San Francisco, CA 94103
 415-558-9200
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.

WOODWIND INSTITUTE
 1855 Sunset Plaza Dr.
 Los Angeles, CA 90069
 310-360-0010
Email: seldenmusic@mac.com
Contact: Fred Selden
Program: individual lesson with professional

woodwind musicians
Duration: varies
Degree: Masters and DMA in Music
Cost: please call or email for information

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

COLORADO

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

BROADWAY MUSIC SCHOOL
 1940 S. Broadway
 Denver, CO
 303-777-0833
Email: info@broadwaymusicsschool.com
Web: broadwaymusicsschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY
 School of Music
 8787 W. Alameda Ave.
 Lakewood, CO 80226
 800-44-FAITH, 303-963-3130
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

ANOTHER CHAMPIONSHIP SEASON!

HARRIS
INSTITUTE

A school like no other, where future leaders gather and minds and music matter. Sixty-two award winning leaders teach lessons from the real world. The school with a reputation for engaging education.

Toronto, Canada

HARRISINSTITUTE.COM

recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

DENVER MUSIC INSTITUTE
4195 S. Broadway
Englewood, CO 80113
303-788-0303, 720-217-8295
Email: alan@denvermusicinstitute.com, denvermusicinstitute@msn.com
Web: denvermusicinstitute.com
Cost: please call or see web for info

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

SWALLOW HILL MUSIC ASSOCIATION
71 E. Yale Ave.
Denver, CO 80210
303-777-1003 Ext. 2
Email: ashley@swallowhillmusic.org
Web: swallowhillmusic.org
Contact: Ashley King
Cost: please call or see web for info

Additional locations:

7653 E. 1st Pl.
Denver, CO 80230

3131 Osceola St.
Denver, CO 80212

UNIVERSITY OF COLORADO
College of Arts and Media
Campus Box 162
P.O. Box 173364
Denver, CO 80217
303-556-2279
Email: camadvising@ucdenver.edu
Web: ucdenver.edu

CONNECTICUT

THE CONNECTICUT SCHOOL OF MUSIC
1242 Post Rd. E.
Westport, CT 06880-5427
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

Additional locations:

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

144 Riverside Blvd.
at Trump Place
New York, NY 10069

UNIVERSITY OF HARTFORD
The Hartt School
200 Bloomfield Ave.
West Hartford, CT 06117-1599
860-768-4100
Web: hartford.edu/hartt
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN
Department of Music
300 Boston Post Rd.
West Haven, CT 06516
1-800-342-5864, 203-932-7101 Ext. 7101
Web: newhaven.edu

YALE UNIVERSITY
Department of Music
P.O. Box 208310
469 College St.
New Haven, CT 06520-8310
203-432-2985
Email: bethany.hayes@yale.com
Web: yalemusic.yale.edu
Contact: Amanda Wood, Admin.

DELAWARE

THE MUSIC SCHOOL OF DELAWARE
4101 Washington St.
Wilmington, DE 19802
302-762-1132
Email: mdimarino@musicsofdelaware.org
Web: musicsofdelaware.org

Contact: Kate M. Ranson, President and CEO
Satellite locations: Pike Creek, Dover, Felton, Lewes, Georgetown

Additional location:

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

UNIVERSITY OF DELAWARE
College of Arts and Sciences
Amy E. du Pont Music Bldg.
Amstel Ave. and Orchard Rd.
100 Orchard Rd., Ste. 209
302-831-2577
Email: UD-music@udel.edu
Web: music.udel.edu/Pages/home.aspx

DISTRICT OF COLUMBIA

AMERICAN UNIVERSITY
Katzen Arts Center, Room 137
4400 Massachusetts Ave. N.W.
Washington, D.C. 20016
202-885-3872
Email: dpa@american.edu
Web: american.edu/cas/performing-arts/music.cfm

THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES
12712 Rock Creek Mill Rd.
Rockville, MD 20852
800-93-OMEGA, 301-230-9100
Email: info@omegastudios.com
Web: omegastudios.com
**No degree, certificates.

LEVINE SCHOOL OF MUSIC
Main Campus
Sallie Mae Hall
2801 Upton St., N.W.
Washington, D.C. 20008
202-686-8000
Email: studentservices@levineschool.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 location:

Westover Baptist Church
1125 N. Patrick Henry Dr.
Arlington, VA 22205
703-237-5655
Email: LevineVirginia@levineschool.org

FLORIDA

CENTER FOR PRO TOOLS
P.O. Box 1393
Goldenrod, FL 327331393
407-674-7926 Fax 407-674-7860
Email: info@centerfortools.com
Web: centerfortools.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC
University of Miami
P.O. Box 248165
Coral Gables, FL 33124
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
923 McMullen Booth Rd.
Clearwater, FL 33759
800-724-4242, 727-725-1445
Email: admissions@playerschool.com
Web: playerschool.edu
Program: guitar, drums, bass, keyboards
Degree: None
Duration: 1-Week, 4-Week, 10-Week, 1-Year, 2-Year
Cost: Call for more info

ST PETERSBURG COLLEGE
Music Industry Recording Arts (MIRA)
P.O. Box 13489
St. Petersburg, FL 33733
727-341-4772, 727-341-4361
Email: smith.nancy@spcollege.edu
Web: go.spcollege.edu/Music

UNITY GAIN RECORDING SCHOOL
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Email: admin@unitygain.com
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
813-253-3333
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

THE VIBE RECORDING INSTITUTE
13750 Treeline Ave., S.
Fort Myers, FL 33913
239-415-9912
Email: charlie@theviberecording.com
Web: theviberecording.com
Duration: Six months (3-hour classes, bi-weekly)
**Diploma in Modern Recording Arts

GEORGIA

THE ART INSTITUTE OF MUSIC
2875 Breckinridge Blvd., Ste. 700
Duluth, GA 30096
800-886-6874, 770-242-7717
Web: aimm.edu

CAMP JAM, LLC
Norcross, GA
800-513-0930
Email: info@campjam.com
Web: campjam.com
Program: At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10
Cost: please call or see web for info

GEORGIA ACADEMY OF MUSIC
1424 W. Paces Ferry Rd. N.W.
Atlanta, GA 30327
404-355-3451
Email: musicgam@bellsouth.net
Web: gaom.us
Cost: please call or see web for info

GEORGIA STATE UNIVERSITY
School of Music
P.O. Box 4097
Atlanta, GA 30302
404-413-5900
Email: music@gsu.edu
Web: music.gsu.edu

MUSIC CLASS, THE
Macon and Warner Robins, GA 31088
404-314-4526, 404-314-3536
Email: admin@themusicclass.com
Web: musicdiscoveryclass.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
Atlanta, GA 30328
404-250-0406
Email: info@sandyspringsmusic.com
Web: sandyspringsmusic.com
Basic Rate: please call for info

STUDIO DIONNE, SCHOOL OF DANCE AND MUSIC
524 Plasters Ave.
Atlanta, GA 30324
404-877-0005
Email: info@studiodionne.com
Web: studiodionne.com
Cost: please call or see web for info

HAWAII

UNIVERSITY OF HAWAII AT MANOA
Music Department
2411 Dole St.
Honolulu, HI 96822
808-956-7756
Web: manoa.hawaii.edu/music
Cost: please call for info

KAILUA MUSIC SCHOOL
131 Hekili St., #209
Kailua, HI 96734
808-261-6142
Email: info@kailuamusic.com
Web: kailuamusic.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.

KAUAI MUSIC AND SOUND
4-1177 Kuhio Hwy.
Kapaa, HI 96746
808-823-8000
Email: info@kauaimusicandsound.com
Web: kauaimusicandsound.com

KE KULA MELE HAWAII
Alan Akaka School of Hawaiian Music
1296 Auwauku St.
Kailua, HI 86734
808-375-9379
Email: info@KeKulaMele.com
Web: kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

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

JUNIOR MUSIC ACADEMY
74-5605 Alapa St., Ste. #105
Kailua-Kona, HI 96740
808-331-2000
Email: juniormusicacademy@rocketmail.com
Web: juniormusicacademy.com
Notes: Classes meet once a week in a small group where parents actively participate allowing for fun, exciting, and engaging activities for children and parents alike. Ages between birth and 5th grade.

IDAHO

UNIVERSITY OF IDAHO
The Lionel Hampton School of Music
875 Perimeter Dr., MS 4015
Moscow, ID
208-885-6231
Email: music@uidaho.edu
Web: uidaho.edu/class/music

IDAHO STATE UNIVERSITY
Music/School of Performing Arts
921 S. 8th Ave., Stop 8099
Pocatello, ID 83209
208-282-3636
Web: isu.edu/music

ILLINOIS

AMERICAN MUSIC INSTITUTE
60 55th St.
Clarendon Hills, IL 60514
630-850-8505
Email: AMI@amimusic.org
Web: amimusic.org
Cost: please see web for info

Additional location:

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
312-369-6193
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
190 Prospect Ave.
Elmhurst, IL 60126
630-617-3647
Email: griffinp@elmhurst.edu
Web: elmhurst.edu/music
Contact: Dr. Peter Griffin, Department Chair

MERIT SCHOOL OF MUSIC
Joy Faith Knapp Music Center
38 S. Peoria St.
Chicago, IL 60607
312-786-9428
Email: info@meritmusic.org
Web: meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY
School of Music
1184 W. Main St.
Decatur, IL 62522
217-424-3934, 800-373-7733
Email: swidenhofer@mail.millikin.edu
Web: millikin.edu/music

**MUSICAL EXPRESSIONS
OF ILLINOIS, LLC**
190 E. 5th Ave.
Naperville, IL 60563
630-355-1110
Web: musicalexpressions.net
Basic Rate: please call for info

MUSIC INSTITUTE OF CHICAGO
1702 Sherman Ave.
Evanston, IL 60201
847-905-1500 Ext. 180
Web: musicinstituteofchicago.org
Basic Rate: please call for info
Notes: locations in Lake Forest, Chicago,
Lincolnshire, Downers Grove, Winnetka,
Evanston East, Highland Park

**NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC**
Henry and Leigh Bienen School of Music
70 Arts Circle Dr.
Evanston, IL 60208-1200

847-491-7575
Email: musiclife@northwestern.edu
Web: music.northwestern.edu
Cost: please call or see web for info

**SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE**
Altgeld, Mail Code 4302
1000 S. Normal Ave.
Carbondale, IL 62901
618-536-8742
Email: music@siu.edu
Web: cola.siu.edu/music

TRIBECA FLASHPOINT ACADEMY
28 N. Clark St., Ste. 500
Chicago, IL 60602
312-506-0600
Email: info@tribecafashpoint.edu
Web: tribecafashpoint.edu
Program: Founded in 2007 and accredited
by ACICS in 2011, Tribeca Flashpoint Media
Arts Academy in the heart of downtown
Chicago provides a two-year, career-focused
alternative to traditional four-year media arts
colleges.

VANDERCOOK COLLEGE OF MUSIC
3140 S. Federal St. Chicago, IL 60616-3731
312-225-6288
Email: admissions@vandercook.edu
Web: vandercook.edu

INDIANA

BALL STATE UNIVERSITY
School of Music
Hargreaves Music Building (MU) 203
Muncie, IN 47306
765-285-5400
Email: music@bsu.edu
Web: bsu.edu/music

BUTLER UNIVERSITY
School of Music, Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
317-940-9246
Email: jroger1@butler.edu
Web: butler.edu/music

**INDIANA UNIVERSITY JACOBS
SCHOOL OF MUSIC**
1201 E. 3rd St., Merrill Hall 101
Bloomington, IN 47405-2200
812-855-7998
Email: musicadm@indiana.edu
Web: music.indiana.edu
Cost: please call or see web for info

**INDIANA STATE UNIVERSITY
SCHOOL OF MUSIC**
300 N. 7th St.
Terre Haute, IN 47809
812-237-2771
Email: isu-music@mail.indstate.edu
Web: indstate.edu/music
Cost: please call or see web for info

IOWA

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

**UNIVERSITY OF NORTHERN IOWA
SCHOOL OF MUSIC**
115 Russell Hall
Cedar Falls, IA 50614
319-273-2024
Email: music@uni.edu
Web: uni.edu/music

KANSAS

**THE INSTITUTE OF AUDIO
ENGINEERING ARTS**
1933 N. 10th St.
Kansas City, KS 66104
913-621-2300
Web: recordingeducation.com
Cost: please call or see web for info

KENTUCKY

**UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC**
Louisville, KY 40292

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939

**CD REPLICATING
DVD REPLICATING
7", 10" & 12"
RECORD PRESSING**

**Custom Packaging & Printing
Graphic Design • Quick Turnaround**



**RAINBO
RECORDS**

www.rainborecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainborecords.com

502-852-6907
Email: gomusic@louisville.edu
Web: louisville.edu/music

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC
 1800 Stumpf Blvd., Unit 2
 Terrytown, LA 70056
 504-362-1212
Email: andyhymel@andryhymelschoolofmusic.com
Web: andryhymelschoolofmusic.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
 316 Girod St.
 Mandeville, LA 70448
 985-674-2992

River Ridge School Of Music & Dance
 2020 Dickory Ave., Ste. 200
 Harahan, LA 70123
 504-738-3050

Metairie School Of Music
 901 Veterans Memorial Blvd.
 Metairie, LA 70005
 504-837-7731
Email: vicki@metairiemusic.com
Web: metairieschoolofmusic.com
Contact: Vicki Genova, Owner
Services: guitar, bass, vocals, piano, drums

MAINE

THE MUSIC CENTER
 149 Maine St.
 Tontine Mall
 Brunswick, ME 04011
 207-725-6161
Email: sales@themusiccenter.net
Web: themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS
 1 College Cir.
 Bangor, ME 04401
 800-448-7766
Web: nescom.edu
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC
 202 Woodford St.
 Portland, ME 04103
 207-775-3356
Email: director@portlandconservatoryofmusic.org
Web: portlandconservatoryofmusic.org
Contact: Jean Murachanian, Exec. Dir.
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 School of Music
 Main Office, 103 Cornthell Hall
 Gorham, ME 04038
 800-800-4USM Ext. 5265, 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
 4626 Wedgewood Blvd.
 South Frederick, MD 21703
 301-694-0007, 888-731-5396
Email: info@musicarts.com
Web: musicarts.com
Note: Music & Arts has served students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student

musician. Music & Arts now has over 100 retail locations in 19 states.

Additional locations:

Hagerstown, Germantown, Rockville, Oxon Hill, Laurel, Ellicott City, Hanover, Bowie, Timonium, Severna Park, Bel Air

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

OMEGA STUDIOS
 12712 Rock Creek Mill Rd., Ste. 14A
 Rockville, MD 20852
 301-230-9100
Email: info@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. Mount Vernon Pl.
 Baltimore, MD 21202
 667-208-6500
Email: m.bell@jhu.edu
Web: peabody.jhu.edu
Program: Music Education
Degrees: Bachelor of Music in Music Education, Master of Music in Music Education
Duration: The B.M. program is four-year undergraduate program. Orchestral instrument music education students also qualify for the Performer's Certificate in their performance major area. Coursework for the Performer's Certificate requires additional study beyond the four-year degree for voice majors.
Cost: N/A
Notes: The proficiency level in the major instrument or voice for Music Education undergraduates is the same as for performance majors. The application process includes a performance audition for the applied faculty and an interview with the Music Education faculty. Graduates of the program will be certified to teach music K-12 in the state of Maryland and in all other states with which Maryland shares reciprocity.

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS
 13816 Sunnybrook Rd.
 Phoenix, MD 21131
 800-355-6613, 410-628-7260
Email: info@sheffielddav.com
Web: sheffielddav.com
Program: Audioworks, Videoworks, Techworks, Broadcasting

UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
 2110 Clarice Smith
 Performing Arts Center
 College Park, MD 20742
 301-405-5549
Email: musicadmissions@umd.edu
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), 617-747-2221 (direct and internat'l)
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, THE
 8 The Fenway

Boston, MA 02215
 617-536-6340 Fax 617-912-9101
Email: admissions@bostonconservatory.edu
Web: bostonconservatory.edu
Cost: please call or see web for info

BRISTOL RECORDING STUDIOS
 169 Massachusetts Ave.
 Boston, MA 02115-3009
 617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Kevin Patey
Services: Audio Recording and Production Courses, Professional Internships

CELEBRATION SOUND
 70 Lauren Dr.
 Seelonk, 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
 617-824-8780
Email: melia_bensussen@emerson.edu
Web: emerson.edu
Contact: Melia Bensussen, Chair
Degrees: B.A., B.F.A., M.F.A.

NEW ENGLAND CONSERVATORY
 291 Huntington Ave.
 Boston, MA 02115
 617-585-1100
Website: website@necmusic.edu
Web: necmusic.edu
Cost: please call or see web for info

THE NEW ENGLAND INSTITUTE OF ART
 10 Brookline Pl. W.
 Brookline, MA 02445-7295
 617-739-1700, 800-903-4425
Web: artinstitutes.edu/boston
Cost: please call or see web for info
Program: The school is one of more than 40 Art Institutes schools located in major cities throughout North America. Art Institutes schools have provided career-oriented education programs in design, media arts, fashion and culinary for over 35 years, and has more than 150,000 alumni as a system.

NORTHEASTERN UNIVERSITY
 Department of Music
 351 Ryder Hall
 Boston, MA 02115
 617-373-2776
Email: ke.alvarez@northeastern.edu
Web: northeastern.edu/camd/music
Degrees: B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

POWERS MUSIC SCHOOL
 P.O. Box 398
 Belmont, MA 02478-0003
 617-484-4696 Fax 617-489-7353
Email: admin@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: david.locke@tufts.edu
Web: as.tufts.edu/music
Contact: David Locke, 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

AXIS MUSIC ACADEMY
 33030 Northwestern Hwy., 2nd Fl.
 West Bloomfield, MI 48322
 248-799-8100
Web: axismusic.com
Basic Rate: please call for info

Additional location:

283 Hamilton Row
 Birmingham, MI 48009
 248-258-9100

CENTRAL MICHIGAN UNIVERSITY
 School of Music
 162 Music Building
 1400 E. Campus Dr.
 Mount Pleasant, MI 48859
 989-774-3281
Email: musicadmit@cmich.edu
Web: cmich.edu
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
 P.O. Box 199
 9900 Diamond Park Rd.
 Interlochen, MI 49643-0199
 231-276-7200
Email: admission@interlochen.org
Web: interlochen.org
Cost: please call or see web for info

MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES
 28533 Greenfield
 Southfield, MI 48076
 248-569-5422
Email: recordav@knr.net
Web: mirecordingarts.com

RECORDING INSTITUTE OF DETROIT
 14611 E. 9 Mile Rd.
 Eastpointe, MI 48021
 800-683-1743, 586-779-1388
Web: recordinginstitute.com
 **No degree, but a certificate.

STUDIO A RECORDING
 5619 N. Beech Daly
 Dearborn Heights, MI 49127
 313-561-7489
Email: marilyn@studioarecording.com
Web: studioarecording.com
 **No degree, Avid Pro Tools certificate

UNIVERSITY OF MICHIGAN
 School of Music, Theatre and Dance
 E.V. Moore Building
 1100 Baits Dr.
 Ann Arbor, MI 48109
 734-764-0583
Email: aaronpau@umich.edu
Web: music.umich.edu/index.php
Contact: Aaron Dworkin, Dean

WAYNE STATE UNIVERSITY
 Old Main
 Department of Music
 4841 Cass, 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
 School of Music
 Kalamazoo, MI 49008
 269-387-4667
Web: wmich.edu/music

MINNESOTA

THE ART INSTITUTES INTERNATIONAL
 15 S. 9th St.
 Minneapolis, MN 55401
 800-777-3643, 612-332-3361
Web: artinstitutes.edu/minneapolis
Degree/Certifications: AAS Audio Production and Engineering, AAS Music and Entertainment Business, AAS Sound Design for Visual Media, Avid Pro Tools courses, Apple Logic Pro courses

CHILDREN'S YAMAHA MUSIC SCHOOL
 2200 Seabury Ave.
 Minneapolis, MN 55406
 612-339-2255
Email: yamahamusic@cyms.ws
Web: cyms.ws/Yamaha.html
Cost: please call or see web for info

Additional locations:

2819 N. Hamline Ave.
 Roseville, MN 55113

Edina Community Center
 5701 Normandale Rd.
 Edina, MN 55424

THE INSTITUTE OF PRODUCTION AND RECORDING
 300 N. 1st Ave., Ste. 500

Minneapolis, MN 55401
1-866-477-4840, 612-244-2800
Web: ipr.edu/admissions

Additional location:

4545 W. 77th St.
Edina, MN 55435

MACPHAIL CENTER FOR MUSIC

501 2nd St. S.
Minneapolis, MN 55401
612-321-0100
Email: santucci.marian@macphail.org
Web: macphail.org
Contact: Marian Satucci
Cost: please call or see web for info

Additional locations:

14750 Cedar Ave. S.
Apple Valley, MN 55124
612-321-0100

470 W. 78th St.
Chanhassen, MN

Birch Lake Elementary School

1616 Birch Lake Ave.
White Bear Lake, MN 55110

MEDIA INSTITUTE

Main Campus and Admissions
2702 Agriculture Dr.
Madison, WI 53718
888-928-8771
Web: mediainstitute.edu
Degrees/Certifications: B.A. in Music Industry (business or audio production focuses), Minor in Music Technology, Minor in Music Business, Minor in Media Arts.

Additional location:

2758 Dairy Rd.
Madison, WI 53718
800-236-4997

McNALLY SMITH COLLEGE OF MUSIC

19 Exchange St. E.
St. Paul, MN 55101
800-594-9500
Email: info@mcnallysmith.edu
Web: mcnallysmith.edu
Degree: Diplomas, Associated of Applied Science, Associate of Fine Arts, Bachelor of Music, Bachelor of Science, Bachelor of Arts, Master of Music
Cost: please call or see web for info

MINNESOTA STATE UNIVERSITY

MOORHEAD
Music Department
Center for the Arts 102
1104 7th Ave. S.
Moorhead, MN 56563
218-477-2101
Email: blunson@mnstate.edu
Web: mnstate.edu/music
Contact: Laurie Blunson, Chairperson

UNIVERSITY OF NORTHWESTERN

3003 Snelling Ave. N.
St. Paul, MN 55113
800-692-4020, 651-631-5100
Email: music@unwsp.edu
Web: unwsp.edu/web/academy-of-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

SAINT MARY'S UNIVERSITY OF MINNESOTA

Music Department
150 St. Yon's Hall
Winona, MN 55987
507-457-1596
Email: poshea@smumn.edu
Web: smumn.edu/music
Contact: Dr. Patrick O'Shea, Chair Music Department

WEST BANK SCHOOL OF MUSIC

655 Fairview Ave., N.
St. Paul, MN 55104
612-333-6651
Email: info@wbism.org
Web: westbankmusic.org
Cost: please call or see web for info

MISSISSIPPI

DELTA STATE UNIVERSITY

Department of Music
1003 W. Sunflower Rd.
Cleveland, MS 38733
662-846-4615

Email: music@deltastate.edu
Web: deltastate.edu/college-of-arts-and-sciences/music

MISSOURI

ST. LOUIS AUDIO PROJECT

505 Selma Ave.
St. Louis, MO 63119
Email: gary@stlaudio.org
Web: stlaudio.org

UNIVERSITY OF CENTRAL MISSOURI

UCM Center for Music Technology
UTT 111-UCM
Warrensburg, MO 64093
660-543-4530
Email: musicoffice@ucmo.edu
Web: UCMmusic.com

UNIVERSITY OF MISSOURI

Department of Music
135 Fine Arts Building
Columbia, MO 65211
573-882-2604
Email: music@missouri.edu
Web: music.missouri.edu

VETTEROTT COLLEGE EX'TREME

INSTITUTE BY NELLY
800 N. 3rd St.
St. Louis, MO 63102
888-888-0633, 314-657-4400
Web: eibynelly.com

WEBSTER UNIVERSITY

School of Communications
470 E. Lockwood Ave.
St. Louis, MO 63119
314-246-7962, 800-981-9801
Email: jeffreycarter67@webster.edu
Web: webster.edu/music

MONTANA

NORTH VALLEY MUSIC SCHOOL

432 Spokane Ave.
Whitefish, MT 59937
406-862-8074
Email: nvmusicschool@gmail.com
Web: northvalleymusicschool.org

UNIVERSITY OF MONTANA

SCHOOL OF MUSIC
32 Campus Dr.
Music Building, Room 101
Missoula, MT 59812
406-243-6880
Email: griz.music@umontana.edu
Web: umt.edu/music

NEBRASKA

NORTHEAST COMMUNITY COLLEGE

Audio/Recording Technology Department
801 E. Benjamin Ave.
Norfolk, NE 68701
402-844-7365
Web: northeastaudio.org

NEVADA

COLLEGE OF SOUTHERN NEVADA

Cheyenne Campus
3200 E. Cheyenne Ave.
North Las Vegas, NV 89030
702-651-4075
Web: csn.edu/programs/music
Contact: John Jacobson, Robert Bonora

Additional locations:

6375 W. Charleston Blvd.
Las Vegas, NV 89106
702-651-5000

700 College Dr.
Henderson, NV 89002
702-651-3000

MASTER MIX LIVE

702-947-0877, 877-213-1705
Email: info@mastermixlive.com
Web: mastermixlive.com
Duration: 5 months, 300 hours

NEW HAMPSHIRE

ALAN CARRUTH LUTHIER

51 Camel Hump Rd.
Newport, NH 03773
603-863-7064
Email: alcarruth@aol.com
Web: alcarruthluthier.com
Cost: please call or see web for info

MUSIC & ARTS CENTERS

18 March Ave.

Manchester, NH 03101-2006

603-623-0153, 888-731-5396

Email: customerservice@musicarts.com

Web: musicarts.com

Contact: Justin Wright

Notes: Serving students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

NEW JERSEY

BLOOMFIELD COLLEGE

Division of Creative Arts & Technology
467 Franklin St.
Bloomfield, NJ 07003
973-748-9000 Ext. 1707
Email: mfa@bloomfield.edu
Web: mfa.bloomfield.edu

COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.
Randolph, NJ 07869
973-328-5000
Web: ccm.edu

FIREDOG STUDIOS

57 Vliet St.
Spotswood, NJ 08884
732-251-7775
Email: contact@firedogstudios.com
Web: firedogstudios.com
Program: Intro to Music Tech., Pro Tools, Intro to Audio Editing, Creating the Music, Anatomy of Pop Song

MONTCLAIR STATE UNIVERSITY

School of Communication and Media
1 Normal Ave.
Montclair, NJ 07043
973-655-4000
Web: montclair.edu/arts/school-of-communication-and-media

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

SUPREME SOUND STUDIO

952 McBride Ave.
Woodland Park, NJ 07424
973-890-1672
Email: brian@supremesoundstudio.com
Web: supremesoundstudio.com
Program: Private Music Lessons

WILLIAM PATERSON UNIVERSITY

Department of Music
300 Pompton Rd.
Wayne, NJ 07470
973-720-3466, 877-978-3923
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

NM-150
Taos, NM 87571
575-776-2388
Email: tsom@newmex.com
Web: taoschoolofmusic.com
Notes: Open June 16 - Aug. 11, 2014. 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: david.schober@qc.cuny.edu

Web: qcpages.qc.cuny.edu/music

Contact: David Schober, 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

ENGINEERING SOCIETY, INC.

551 5th Ave., Ste. 1225
New York, NY 10176
212-661-8528
Web: aes.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/index.cfm

THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas
New York, NY 10011
212-741-0091
Email: info@thecollective.edu
Web: thecollective.edu
Basic Rate: Various
Services/Specialties: long- and short-term intensive courses on drums, bass, guitar, piano and vocals, private lessons, world class faculty of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to five students in order to make sure all students get personal attention.

CLIVE DAVIS INSTITUTE OF

RECORDED MUSIC
721 Broadway
New York, NY 10003
212-992-8400
Email: tisch.recorded.music@nyu.edu
Web: clivedavisinst.tisch.nyu.edu
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

EASTMAN SCHOOL OF MUSIC

University of Rochester
26 Gibbs St.
Rochester, NY 14604-2599
585-274-1000
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.
Canadagua, NY 14424
585-785-1279
Email: admissions@ficc.edu
Web: ficc.edu/academics/music

FIVE TOWNS COLLEGE

305 N. Service Rd.
Dix Hills, Long Island, NY 11746
631-656-2142
Email: admissions@ftc.edu
Web: ftc.edu
Contact: Admissions Office
Program: Jazz/Commercial Music degree programs
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

GRAMERCY PARK SCHOOL OF MUSIC

9 E. 36th St.
New York, NY 10016
212-683-8937
Email: gramercyparkmusic@yahoo.com
Web: gramercyparkschoolofmusic.com
Cost: please call or see web for info

GREENWICH HOUSE, INC.

46 Barrow St.
New York, NY 10014
212-242-4770
Web: greenwichhouse.org
Contact: Elissa Cramer, Chair
Cost: please call or see web for info

HOUGHTON COLLEGE

Greatbatch School of Music
One Willard Ave.
Houghton, NY 14744
585-567-9400, 800-777-2556 Ext. 4000

Email: music@houghton.edu
Web: houghton.edu/music

INSTITUTE OF AUDIO RESEARCH
64 University Pl.
New York, NY 10003-4595
212-677-7580
Email: contact@audioschool.com
Web: audioschool.com

ITHACA COLLEGE SCHOOL OF MUSIC
3322 Whalen Center
Whalen Center for Music
Ithaca, NY 14850
607-274-3366
Email: music@ithaca.edu
Web: ithaca.edu/music
Contact: Shea Scruggs, Dir. of Music Admission

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
120 Claremont Ave.
New York, NY 10027
212-749-2802
Email: administration@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
877-637-2946
Web: mercy.edu/cda
Degrees: B.S. in Music Industry and Technology

NEW YORK UNIVERSITY
The Steinhardt School/Music
35 W. 4th St., Ste. 1077
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.
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

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

SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC
202 Crouse College
Syracuse, NY 13210
315-443-2769
Email: admisssu@syr.edu
Web: vpa.syr.edu/academics/setnor

THE COLLEGE OF SAINT ROSE
Music Department
432 Western Ave.
Albany, NY 12203
800-637-8556
Email: admit@strose.edu
Web: strose.edu

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

TURTLE BAY MUSIC SCHOOL
244 E. 52nd St.
New York, NY 10022
212-753-8811
Email: info@tbms.org
Web: tbms.org
Cost: please call or see web for info

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
87 Irving Pl.
Brooklyn, NY 11238
347-599-0716

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

YMCA CENTER FOR THE CREATIVE ARTS
301 W. Bloomfield St.
Rome, NY 13440
315-336-3500 Fax 315-339-4076
Web: ymcatrivalley.org
Program: drums, guitar, trumpet, saxophone, tuba, percussion, ensembles, recording and performances, trombone, voice
Cost: please call or see web for info
Notes: beginner to expert

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
Contact: Patrick McConnell, Chair
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
704-637-4380
Email: dflish@catawba.edu
Web: catawba.edu/academic/music
Degree: B.A. Sacred Music, Music Education, Music Performance, Music Business/Popular Music
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE
Duke Biddle Music Bldg.
Duke University
9 Brodie Gym Dr.
Durham, NC 27708-0667
919-684-8111
Email: Erica.shirts@duke.edu
Web: stringschool.duke.edu
Contact: Erica Shirts, Directory
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: ullfersj@ecu.edu
Web: ecu.edu/cs-cfac/music
Contact: Christopher Ullfers, Directory
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/e-web/academics/elon_college/music

KAREN KANE MUSIC PRODUCTIONS
Wilmington, NC
910-681-0220
Email: karenkane@mixmama.com
Web: mixmama.com
Courses: Audio Classes (Intro to Audio Engineering, Intro to Pro Tools)

UNIVERSITY OF NORTH CAROLINA
UNC Department of Music
CB# 3320, Kenan Music Building
Chapel Hill, NC 27599
919-962-1039
Email: music.dept@unc.edu
Web: music.unc.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/music

OHIO

BALDWIN-WALLACE COLLEGE
275 Eastland Rd.
Berea, OH 44017-2088
440-826-2369
Email: music@bw.edu
Web: bw.edu
Contact: Susan VanVorst, Dean
Conservatory of Music
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC
8865 Brecksville Rd.
Brecksville, OH 44141
440-526-9350
Web: brecksvillemusicstudio.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, Haydn Hall, Room 201
11118 Bellflower Rd.
Cleveland, OH 44106
216-368-2400
Email: music@case.edu
Web: music.case.edu

CLEVELAND INSTITUTE OF MUSIC, THE
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: themcss.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: ccm.uc.edu/music.html
Cost: please call or see web for info

FIREFLY STUDIOS
Toledo, OH
419-350-6454
Email: fireflystudios@firefly419.com
Web: firefly419.com
Notes: We offer guitar, piano, bass and drum lessons

GROOVE U
1300 Forsythe Ave.
Columbus, OH 43201
614-291-6122
Web: grooveu.net
**No degree, diploma in Music Industry Studies

HOCKLING COLLEGE
Music Production Business & Performance
3301 Hocking Pkwy.
Nelsonville, OH 45764
740-753-3591, 877-462-5464
Email: admissions@hocking.edu
Web: hocking.edu/programs/music

INTERNATIONAL COLLEGE OF BROADCASTING
6 S. Smithville Rd.
Dayton, OH 45431
855-896-3733
Email: admissions@icbccollege.com
Web: icb.edu
Program: Degrees in Radio/TV, Recording/Voice, Broadcasting I

MALONE UNIVERSITY
2600 Cleveland Ave.
Canton, OH 44709
800-521-1146, 330-471-8357
Email: mbenson@malone.edu
Web: malone.edu/academics/music
Contact: Michael Benson, Chair
Degree: B.A. in Music Production

MEDUSA RECORDING INSTITUTE
2403 S. Ave.
Youngstown, OH 44502
234-855-1800
Email: medusa.school@gmail.com
Web: facebook.com/MedusaRecordingInstitute

MOTTER'S MUSIC HOUSE, INC.
5228 Mayfield Rd.
Lyndhurst, OH 44124
440-442-7470
Web: mottersmusic.com
Basic Rate: \$20/half-hr.

OVERLIN COLLEGE CONSERVATORY OF MUSIC
39 W. College St.
Oberlin, OH 44074-1588
440-775-8413
Email: conservatory.admissions@oberlin.edu
Web: oberlin.edu/con
Cost: please call or see web for info

OHIO NORTHERN UNIVERSITY
The Music Department
525 S. Main St.
Ada, OH 45810
419-772-2150
Email: p-warner@onu.edu
Web: onu.edu/arts_sciences/music
Contact: Patty Warner

OHIO UNIVERSITY
School of Music
440 Glidden Hall
Athens, OH 45701
740-593-4244
Web: ohio.edu/finearts/music

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Rd.
Perrysburg, OH 43051
567-661-7081
Web: owens.edu
Contact: Michael A. Sander, Dept. Chair
Programs: Associate of Applied Science Music Education/Performance, Music Business Technology Certificate, Popular Music Certificate and the Associate Art in Music Education/Performance

RECORDING WORKSHOP, THE
455 Massieville Rd.
Chillicothe, OH 45601
800-848-9900, 740-835-4455
Email: office@RECVW.com
Web: recordingworkshop.com
Program: learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid
Degree: certificate
Duration: 5-8 weeks training

Cost: please call or see web for info
Notes: established 1971

OKLAHOMA

THE HALSEY INSTITUTE
 Jim Halsey Company
 3225 S. Norwood Ave., Ste. 100
 Tulsa, OK 74135
 918-628-0400
Email: learn@jimhalsey.com
Web: halseyinstitute.com
Notes: The Halsey Institute is dedicated to providing the best possible specialized education in the Music and Entertainment Business.

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

OKLAHOMA STATE UNIVERSITY
 Department of Music, Room 132
 Seretean Center for the Performing Arts
 132 Seretean Center
 Stillwater, OK 74078
 405-744-8997
Email: osumusic@okstate.edu
Web: music.okstate.edu

ORAL ROBERTS UNIVERSITY
 7777 S. Lewis Ave.
 Tulsa, OK 74171
 918-495-7500
Email: music@oru.edu
Web: oru.edu

OU SCHOOL OF MUSIC
 University of Oklahoma
 500 W. Boyd
 Norman, OK 73019
 405-325-2081
Email: oumusic@ou.edu
Web: ou.edu/finearts/music
Cost: please call or see web for info

TULSA TECHNOLOGY
 P.O. Box 477200
 6111 E. Skelly Dr.
 Tulsa, OK 74147
 918-828-5000
Web: tulsatech.edu

UNIVERSITY OF CENTRAL OKLAHOMA
 School of Music
 100 N. University Dr.
 Edmond, OK 73034
 405-974-3771
Email: schoolofmusic@uco.edu
Web: sites.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
 101 Benton Hall
 1650 S.W. Pioneer Pl.
 Corvallis, OR 97331
 541-737-4061
Web: 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: irc@girlsrockcamp.org, camp@girlsrockcamp.org
Web: girlsrockcamp.org
Contact: Marisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training,

we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP
 888-ROC-BAND, 888-762-2263,
 323-370-7033
Email: monica@rockcamp.com
Web: rockcamp.com
Program: Rock 'n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock 'n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE UNIVERSITY OF OREGON
 1225 University of Oregon
 Eugene, OR 97403-1225
 541-346-5268
Email: SOMAdmit@uoregon.edu
Web: uoregon.edu
Contact: Undergraduate information: audition@uoregon.edu; Graduate Information: gradmus@uoregon.edu; Admissions: gmusadm@uoregon.edu
Program: Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies, Theory, Music Technology, and more including Dance
Degree: B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.
Duration: 4 year bachelor's, 2-3 master's, 4-5 doctoral

WESTERN OREGON UNIVERSITY
 Department of Music, Smith Hall
 345 N. Monmouth Ave.
 Monmouth, OR 97361
 503-838-8275, 877-877-1593
Email: music@wou.edu
Web: wou.edu/las/creativearts/music

PENNSYLVANIA

ACADEMY OF MUSIC, THE
 240 S. Broad St.
 Philadelphia, PA 19102
 215-893-1999
Email: rarmstrong@philorch.org
Web: academyofmusic.org
Cost: please call or see web for info

CARNEGIE MELLON SCHOOL OF MUSIC
 College of Fine Arts
 5000 Forbes Ave.
 Pittsburgh, PA 15213-3815
 412-268-3667
Email: zreeder@andrew.cmu.edu
Web: music.cmu.edu
Contact: Zach Reeder, Asst. Dir. of Music Admission
Cost: please call or see web for info

CURTIS INSTITUTE OF MUSIC, THE
 1726 Locust St.
 Philadelphia, PA 19103
 215-893-5262
Email: admissions@curtis.edu
Web: curtis.edu
Cost: please call or see web for info

DREXEL UNIVERSITY
 Antoinette Westphal College of Media Arts & Design
 3141 Chestnut St.
 Philadelphia, PA 19104
 215-895-1380, 215-895-2000
Email: jlk57@drexel.edu
Web: drexel.edu/westphal
Contact: Jim Klein, Associate Prof. & Program Director, Music Industry

GROVE CITY COLLEGE
 Department of Music
 100 Campus Dr.
 Grove City, PA 16127-2104
 724-458-2000
Email: admissions@gcc.edu
Web: gcc.edu/music

KUTZTOWN UNIVERSITY
 P.O. Box 730
 Kutztown, PA 19530
 610-683-4492
Email: coteiles@kutztown.edu
Web: kutztown.edu/electronicmedia
Contact: Cara Coteleise, Chair Electronic Music Dept.

LEBANON VALLEY COLLEGE
 101 N. College Ave.
 Annville, PA 17003
 717-867-6275

Email: norris@lvc.edu
Web: lvc.edu/music
Contact: Renee Lapp Norris, 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 Fax 215-569-9497
Email: info@marlboromusic.org
Web: marlboromusic.org
Cost: please call or see web for info

MARY PAPPERT SCHOOL OF MUSIC
 Duquesne University
 600 Forbes Ave.
 Pittsburgh, PA 15282
 412-396-6000
Email: admissions@duq.edu
Web: duq.edu/music
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years
Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL
 P.O. Box 63966
 Philadelphia, PA 19147-3966
 215-320-2600
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
 215-204-7200
Email: tuadm@temple.edu
Web: smc.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, 401-874-5955
Email: music@uri.edu
Web: uri.edu/music

SOUTH CAROLINA

MIDLANDS AUDIO INSTITUTE
 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, 800-922-9755
Web: music.sc.edu

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA
 Department of Music
 414 E. Clark St.
 Vermillion, SD 57069
 605-677-5274, 877-269-6937
Email: music@usd.edu
Web: usd.edu/music

TENNESSEE

THE ART INSTITUTE OF TENNESSEE
 (branch of the Art Institute of Atlanta, GA)
 100 Centerview Dr., Ste. 250
 Nashville, TN 37214
 615-874-1067, 866-747-5770
Email: aitinadm@aai.edu
Web: artinstitutes.edu/nashville

BELMONT UNIVERSITY:
MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS
 1900 Belmont Blvd.
 Nashville, TN 37212
 615-460-6000
Web: belmont.edu/cemb
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, 615-385-2758
Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
 Vanderbilt University
 2400 Blakemore Ave.
 Nashville, TN 37212
 615-322-7651
Web: vanderbilt.edu/blair
Cost: please call or see web for info

GENE FORD MUSIC
 located in Brentwood Place Shopping Center
 615-371-1661
Web: genefordmusic.com
Basic Rate: please call for info

GOSPEL MUSIC ASSOCIATION (GMA)
 4012 Granny White Pike
 Nashville, TN 37204
 615-242-0303 Fax 615-254-9755
Email: Jackie@gospelmusic.org
Web: gospelmusic.org
Contact: Jackie Patillo, Exec. Dir.
Cost: please call or see web for info
Program: IMMERSE, 1 - 4 day Christian music training event

JAN WILLIAMS SCHOOL OF MUSIC AND THEATRE
 500 Wilson Pike Cir., Ste. 104
 Brentwood, TN 37027
 615-371-8086
Email: jwsm88@bellsouth.net
Web: janwilliamsmusic.com
Basic Rate: please call for info
Services: piano, voice, guitar, Kindermusik and Musical Theatre

KASPER HOME MUSIC STUDIOS, THE
 927 Battlefield Dr.
 Nashville, TN 37204
 615-383-8516
Web: kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MARK JOHNSON
 Nashville, TN
 615-587-2516
Email: contact@marklaneband.com
Web: facebook.com/marksmusic
Contact: Mark
Rates: call for rates
Clients: All Ages, All Levels (Skype available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC
 Box 47 MTSU
 Murfreesboro, TN 37132
 615-898-2469
Web: mtsu.edu/music
Degree: B.M., M.A.
Cost: please call or see web for info

NASHVILLE JAZZ WORKSHOP
 1319 Adams St.
 Nashville, TN 37208
 615-242-JAZZ (5299)
Email: info@nashvillejazz.org
Web: nashvillejazz.org
Basic Rate: please call for info

NASHVILLE SCHOOL OF ARTS
 1250 Foster Ave.
 Nashville, TN 37210
 615-291-6600
Email: gregory.stewart@mnp.s.org
Web: edlinesites.net/pages/Nashville_School_Of_The_Arts
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
865-694-6701
Email: mhinkle@pstcc.edu
Web: pstcc.edu
Contact: Peggy Hinkle, Music Program
Co-Coordinator

SAE INSTITUTE
7 Music Cir. N.
Nashville, TN 37203
615-244-5848, 800-872-1504
Email: Nashville@sae.edu
Web: Nashville.sae.edu

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

THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music
Music Building, Room 123
3775 Central Ave.
Memphis, TN 38152
901-678-2541
Email: music@memphis.edu
Web: memphis.edu/music

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

TEXAS

AUDIO ENGINEERING INSTITUTE
2477 N. Loop 1604 E.
San Antonio, TX 78232
210-477-9055
Email: email@audio-eng.com
Web: Audio-eng.com

DALLAS BAPTIST UNIVERSITY
3000 Mountain Creek Pkwy.
Dallas, TX 75211
214-333-5316, 800-460-1328
Email: admss@dbu.edu
Web: dbu.edu

DALLAS SCHOOL OF MUSIC, INC., THE
14376 Proton Road
Dallas, TX 75244
972-380-8050 Ext. 211
Web: dsminfo.com

DEL MAR COLLEGE
Department of Music
Fine Arts Center
101 Baldwin Blvd.
Corpus Christi, TX 78404
361-698-1211
Email: music@delmar.edu
Web: delmar.edu/music

FRISCO SCHOOL OF MUSIC
9255 Preston Rd.
Frisco, TX 75034
214-436-4058
Email: music@friscoschoolofmusic.com
Web: friscoschoolofmusic.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
Web: music.utsa.edu
Cost: please call or see web for info

LONESTAR SCHOOL OF MUSIC
4301 W. William Cannon
Austin, TX 78749
512-712-5187
Email: arbortrails@lonestarschoolofmusic.com
Web: lonestarschoolofmusic.com
Cost: please call or see web for info

MEDIATECH INSTITUTE
13370 Branch View Ln., Ste. 135
Dallas, TX 75234
866-498-1122
Web: mediatech.edu
Contact: Wes Martin, Director of Education

Additional locations:

3324 Walnut Bend Ln.
Houston, TX 77042
844-668-6800

Email: beki@mediatech.edu
Contact: Beki Peregrine, Campus Dir.

MOORES SCHOOL OF MUSIC (MSM)
University of Houston
3333 Cullen Blvd, Rm 120
Houston, TX 77204-4017
713-743-5934
Email: musicadmissions@uh.edu
Web: music.uh.edu
Cost: please call or see web for info

SHEPHERD SCHOOL OF MUSIC, THE
Rice University
6100 Main MS-532
Houston, TX 77005
713-348-4854
Email: musi@rice.edu
Web: music.rice.edu

STEPHEN F. AUSTIN STATE UNIVERSITY
School of Music
Box 13043, SFA Station
Nacogdoches, TX 75962
936-468-4602
Web: music.sfasu.edu
Contact: Gary T. Wurtz, Director

TEXAS STATE UNIVERSITY SAN MARCOS
School of Music
601 University Dr.
San Marcos, TX 78666
512-245-2651
Email: music@txstate3.edu
Web: music.txstate.edu

UNIVERSITY OF TEXAS AT AUSTIN
Sarah and Ernest Butler School of Music
2406 Robert Dedman Dr., Stop E3100
Austin, TX 78712
512-471-7764
Web: music.utexas.edu

UNIVERSITY OF TEXAS AT ARLINGTON
700 W. Greek Row, Rm 101
Arlington, TX 76010
817-272-3471
Email: music@uta.edu
Web: uta.edu/music

UNIVERSITY OF NORTH TEXAS
415 Ave. C
Denton, TX 76201
940-565-2791
Email: music.information@unt.edu
Web: music.unt.edu

UTAH

BRIGHAM YOUNG UNIVERSITY
C-550 Harris Fine Arts Center
P.O. Box 26410
Provo, UT 84602
801-422-8903
Email: music@byu.edu
Web: fac.byu.edu/music

THE UNIVERSITY OF UTAH
School of Music
1375 E. Presidents Cir.
204 David Gardner Hall
Salt Lake City, UT 84112
801-581-6762, 801-581-6765
Email: m.chuaqui@utah.edu
Web: music.utah.edu
Contact: Miguel Chuaqui, Dir. School of Music

VERMONT

VERMONT COLLEGE OF FINE ARTS
36 College St.
Montpelier, VT 05602
802-828-8535
Web: vcfa.edu/music-comp

VIRGINIA

ACADEMY OF MUSIC
P.O. Box 11146
Norfolk, VA 23517
757-627-0967
Web: aomva.org
Cost: please call or see web for info
Notes: 3 locations in the Norfolk area

CONTEMPORARY MUSIC CENTER
14155 Sullyfield Cir.
Chantilly, VA 20151
703-817-1000
Email: info@contemporarymusiccenter.com
Web: contemporarymusiccenter.com
Cost: please call or see web for info
Notes: Our facilities have 27 private instruction studios. Our teaching staff, who

are the finest in the area, are motivated and dedicated professionals. All are active within the music community and bring energy and enthusiasm to the educational process. Along with innovative teaching techniques, our staff prides itself on the ability to draw upon a wealth of practical knowledge and exp.

Additional location:

4410 Costello Way
Haymarket, VA 20169

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
Web: jmu.edu/music

NORTHERN VIRGINIA COMMUNITY COLLEGE
1000 Harry Flood Byrd Hwy.
Sterling, VA 20164
703-845-6026
Email: jkolm@nvcc.edu
Web: nvcc.edu/alexandria/divisions/la/music
Contact: Dr. Jonathan Kolm

OLD DOMINION UNIVERSITY
2123 Diehn Center for the Performing Arts
4810 Elkhorn Ave.
Norfolk, VA 23529
757-683-4061
Email: music@odu.edu
Web: odu.edu/musicdept
Contact: John Toomey, Professor & Chair
Degrees: Music Production, Music Business, and Music Business/Production.

RADFORD UNIVERSITY
801 E. Main St.
Radford, VA 24142
540-831-5000
Email: awojtera@radford.edu
Web: music.asp.radford.edu
Contact: Al Wojtera, Director

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
242-B Squires (0138)
290 College Ave.
Blacksburg, VA 24061
540-231-5386
Email: tcowden@vt.edu
Web: performingarts.vt.edu/study-with-us/music
Contact: Tracy Cowden, Faculty Chair
Cost: please call or see web for info

WASHINGTON

THE ART INSTITUTE OF SEATTLE
2323 Elliott Ave.
Seattle, WA 98121
206-448-6600, 800-275-2471
Web: artinstitutes.edu/seattle

BELLEVUE SCHOOL OF MUSIC
2237 140th Ave., N.E.
Bellevue, WA 98005
425-401-8486
Web: bellevueschoolofmusic.com
Contact: Robert H. Wilson, Directory
Basic Rate: please call for info

EVERGREEN STATE COLLEGE
2700 Evergreen Pkwy. N.W.
Olympic, WA 98505
360-867-6000
Email: admissions@evergreen.edu
Web: evergreen.edu/performingarts

JACK STRAW PRODUCTIONS
4261 Roosevelt Way, N.E.
Seattle, WA 98105
206-634-0919
Email: joan@jackstraw.org
Web: jackstraw.org
Contact: Joan Rabinowitz, Exec. Dir.

JAM ACADEMY MUSIC SCHOOL
17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-402-3700
Email: Schedule@JamAcademy.com
Web: jamacademy.com

MIRROR SOUND STUDIOS
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Programs: Audio Recording Course, 8-week program.

MUSIC CENTER OF THE NORTHWEST
901 N. 96th St.
Seattle, WA 98103
206-526-8443
Email: office@mcnw.org
Web: mcnw.org
Cost: please call or see web for info

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

SEATTLE DRUM SCHOOL
12729 Lake City Way N.E.
Seattle, WA 98125
206-364-8815
Email: info@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: please call for info

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SHORELINE COMMUNITY COLLEGE
Music Department, Bldg. 800
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-4687
Web: shoreline.edu/music

WEST VIRGINIA

AUGUSTA HERITAGE CENTER OF DAVIS & ELKINS COLLEGE
Augusta Heritage Center of Davis & Elkins College
100 Campus Dr.
Elkins, WV 26241
304-637-1209, 800-624-3157 Ext. 1209
Fax 304-637-1317
Email: beth@augustaheritagecenter.com
Web: augustaheritagecenter.org
Contact: Beth Ruppensburg King, Director
Cost: please call or see web for info

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC
711 E. Boldt Way
Appleton, WI 54911
920-832-7000
Email: matthew.r.arau@lawrence.edu
Web: lawrence.edu/conservatory
Cost: please call or see web for info

UNIVERSITY OF WISCONSIN-MADISON, SCHOOL OF MUSIC
3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-1900
Email: music@music.wisc.edu
Web: music.wisc.edu
Cost: please call or see web for info

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

Additional locations:

333 W. Brown Deer Rd., Ste. 2
Bayside, WI 53217

19805 W. Capitol Dr.
Brookfield, WI 53045

**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

WYOMING

CASPER COLLEGE
School of Music
125 College Dr.
Casper, WY 82601
800-442-2963, 307-268-2628
Email: dbull@caspercollege.edu
Web: caspercollege.edu/music
Contact: Doug Bull, Music Depart., Chair

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

**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.

THE BANFF CENTRE
107 Tunnel Mountain Dr., Box 1020
Banff, Alberta, Canada T1L 1H5
403-762-6100
Email: va_admin@banffcentre.ca
Web: banffcentre.ca/film-media/audio

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: gsm.d.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 Recording Arts Management is now "Arts Management Program (AMP)"
Notes: The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

**THE INSTITUTE OF CONTEMPORARY
MUSIC PERFORMANCE**
Foundation House
1A Dyne Rd.
London NW6 7XG
+44 (0) 207 328 0222
Email: enquiries@icmp.co.uk
Web: icmp.co.uk
Cost: please call or see web for info
Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the

legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry.

MCGILL UNIVERSITY
Schulich School of Music
Strathcona Music Building
555 Sherbrooke St., W.
Montreal, Quebec, Canada H3A 1E3
514-398-4535
Web: mcgill.ca/music

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

NIMBUS RECORDING
258 2nd Ave. E.
Vancouver, Canada V5T 1B7
604-875-8998, 1-844-NIMBUS-9
Email: info@nimbusrecording.com
Web: nimbusrecording.com
Program: one-year Diploma Programs

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

RECORDING ARTS CANADA
390, Notre-Dame W., Ste. 320
Montreal, Quebec, H2Y 1T9
514-286-4336, 877-224-8366
Email: montreal@recordingarts.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 708
Toronto, Ontario, M5V 2H1
416-977-5074, 888-662-2664
Email: toronto@recordingarts.com

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

SEOUL INSTITUTE OF THE ARTS
640, Gojan-dong, Danwon-gu,
Ansan-si, Gyeonggi-do, South Korea
+82 31-412-7100
Web: seoularts.ac.kr/mbs/kr/index.jsp

TREBAS INSTITUTE
2340 Dundee St. W., 2nd Fl.
Toronto, Ontario, M6P 4A9, 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 Recording Live Sound

SAE INSTITUTE OF TECHNOLOGY
Melbourne, Australia
235 Normanby Rd.
South Melbourne, VIC 3205
+61 (0)3 8632 3400 Fax +61 (0)3 8632
3401
Email: melbourne@sae.edu
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)3330-112-315
Fax +44-(0)20-769 17 653
Email: enquiries@sae.edu
Web: sae.edu/gbr

Oxford, Liverpool, Glasgow

France
BP 40331 Aubervilliers
45 Ave. Victor Hugo
Batiment 229
93534 La Plaine
St Denis Cedex
+33 (0)148 119696
Email: paris@sae.edu
Web: sae.edu/tra/fr

Germany
Homburger Landstr. 182
60435 Frankfurt/Main
069 54 32 62 Fax 069 5 48 44 43
Email: frankfurt@sae.edu
Web: sae.edu/deu/de

Hannover, Stuttgart, Mñnchen, Leipzig,
Hamburg, Kbln, Bochum, Berlin

UNIVERSITE BLAISE PASCAL
34, Ave. Carnot BP 185
63006 Clermont-Ferrand CEDEX France
+33 (0)4 73 40 63 63 (standard)
Fax +33 (0)4 73 40 64 31
Email: ri@univ-bpclermont.fr
Web: univ-bpclermont.fr/rubrique10.html
Degree: AA protocols certification
Cost: Less than \$10,000 per year including
accommodations program and facilities:
two & three year university program taught
in a 2500 ft. professional studio. The best
engineers and producers will be teaching
you their craft while acousticians, micro-
electronic and physics teachers will take you
deeper into how things work.

**UNIVERSITE DE MONTREAL'S FACULTY
OF MUSIC**
200 av. Vincent-d'Indy, bureau B-301
Montreal (Quebec) H2V 2T2
514-343-6427
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 Admission 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

FULL SAIL UNIVERSITY
See Florida listing for details

SONGWRITER101.COM
Email: contact@songwriter101.com
Web: songwriter101.com
Cost: please see web for info

*For hundreds more contacts from current
directories (A&R, managers, producers,
engineers, booking agents, indie labels,
publicity, college radio, video production,
recording studios, rehearsal studios,
mastering studios, publishers, film/TV
and more), visit Music Connection's
website: musicconnection.com/industry-contacts.*



**SACRAMENTO
MUSIC
FESTIVAL
2017**

OLD SACRAMENTO
MEMORIAL DAY WEEKEND

MAY 26 - 29

The Sacramento Traditional
Jazz Society was founded
in 1968 to support music
education and performance.

In addition to the Sacramento Music
Festival, STJS produces a Youth Band Festival,
a Youth Jazz Camp, music education programs
and gives out several awards & scholarships.
*The Sacramento Music Festival is the primary
fundraiser for STJS.*

Support the Future of Music!



Donate · Sponsor · Volunteer · Play
SacJazz.org

Whether you're a novice or pro singer, this one-of-a-kind MC list enables you to connect with experts who can address your special needs as either a live singer or recording artist. The following information has been verified by the listees.

ALEX VARDEN

Los Angeles, CA
323-876-ALEX (2539), SKYPE
Email: alex@wardenmusic.com
Web: wardenmusic.com
Contact: Alex Varden

Basic Rate: call for rates
Clients: Star Search, Miss Universe, Jazz, R&B, Broadway, Pop, Opera, Country stars. 20 years experience (Europe-USA).
Services: All styles, levels, technique, performance, confidence.
Notes: Hi-tech studio, arrangements, vocal demos

ANGEL DIVA MUSIC

Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com
Web: angeldivamusic.com

Basic Rate: please call for info
Clients: Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.
Notes: Author of the book *Once More With Feeling*, Grammy-nominated singer-songwriter. Consultation will include pinpointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor-performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

APPELL VOICE STUDIO

#1 Pegasus Dr.
Trabuco Canyon, CA 92679
949-382-5911, SKYPE
Email: thomas@appellvoicestudio.com
Web: appellvoicestudio.com
Contact: Thomas Appell

Rates: Call for rates
Services: vocal coaching, record production, songwriting, video production, photography
Notes: Author of *Can You Sing a HIGH C Without Straining?*

ARTIST VOCAL DEVELOPMENT

West Hills, CA
818-430-3254
Email: sbensusen@socal.rr.com
Web: steviebensusen.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
Services: Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has 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 record, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

AUDREY BABCOCK

Los Angeles, CA
212-567-7670
Singer-Songwriter, Jazz, Classical, World, Musical Theatre
Email: info@ada-artists.com
Web: audreybabcock.com

Notes: As a teacher and coach, Ms. Babcock has worked extensively with Emerging Artists all over the globe for the last 10 years. From Opera to Broadway, World Music to Singer-Songwriter and Jazz. She has also worked with actors and public speakers to bring out the full range of what

they can convey through the voice. She uses a technique firmly rooted in the classic teachings of Bel Canto, but gives singers the tools to use their instrument in a satisfying, powerful, and healthy manner, across the board in any style they choose.

BEVERLY BREMERS' VOICERCISE

P.O. Box 333
Lake Forrest, CA 92609
949-874-0616, SKYPE
Email: bev@beverlybremers.com
Web: voicercise.net

Basic Rate: \$50/hr. for private instruction, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS

323-387-9267 (Bob), 323-387-9276 (Claire)
Email: corffvoice@gmail.com
Web: corffvoice.com
Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters

BOB GARRETT

Studio City, CA
818-506-5526, SKYPE
Email: bobgarrett5@gmail.com
Web: bobgarrett.net

Basic Rate: call
Clients: Vanessa Hudgens, Channing Tatum, Cybill Shepard, Janet Jackson, Season 10 - American Idol, John Travolta, Drew Barrymore, Pussycat Dolls, Gerard Butler (Film's Phantom Of The Opera), Heart, Wilson-Phillips, Cameron Diaz, Brian Stokes Mitchell, Jessica Lange, Judy Davis, et al.

BRAD CHAPMAN

Vocal Pre-Producer
310-405-9162
Email: bradchapmanvocals@gmail.com
Web: bradchapmanvocals.com
Contact: Brad Chapman
Basic Rate: Please ask

Services: "I have been doing vocal pre-producing for over 45 years, and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khane and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist.

Clients: Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita Baker, Tia Carrere, REO Speedwagon, Exposé... Grammy voting member and P&E Wing member

BRECK ALAN

Nashville, TN
SKYPE
Email: breck@breckalan.com
Web: bodysinging.com
Contact: Breck Alan

Basic Rate: call or email for rate, SKYPE
Clients: String Cheese Incident, OAR, Sally Taylor, Steve Aguirre, Rachel Platten, Brazilian Girls

BRISTOL RECORDING STUDIOS

169 Massachusetts 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

CARI COLE VOICE & MUSIC CO.

Celebrity Voice Coach and Artist

Development Expert
401 E. 34th St., Ste. #N19K
New York, NY 10016
800-330-5250

Email: info@caricole.com
Web: caricole.com

Basic Rate: please visit website and download application for info
Services: Private vocal technique and coaching in Pro Tools production studio, all contemporary commercial styles; The Ultimate Performer Program, Emerge Showcase NYC, Step Up to the Spotlight Artist Development Online Program, The Singers Gift Vocal Series (digital downloads)

CAROL TINGLE

Santa Monica, CA
310-828-3100
Email: info@caroltingle.com
Web: caroltingle.com

Basic Rate: please call for info
Clients: available on request

COVINGTON SCHOOL OF MUSIC

1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Basic Rate: please call for info

Additional locations:

316 Girod St.
Mandeville, LA
985-674-2992

2020 Dickory Ave., Ste. 200
Harahan, LA
504-738-3050

CYDNEY WAYNE DAVIS

VOCAL ARTS STUDIO/HAPPNIN' HOOKS MUSIC PRODUCTIONS
171 N. La Brea Ave. Ste. 200
Inglewood, CA 90301
424-261-2393

Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com
Basic Rate: Private Voice/Performance Coaching - \$85 an hour; Small Group Classes (6-week series/One day workshops) - \$25 per class

Services: Private Vocal coaching for singers and actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/Music Theatre/Stage Performance
Notes: Cydney Davis is a seasoned professional Singer, Award-winning Actress and Vocal Coach with a soulful style and a four octave vocal range. She has sung in many of the top recording studios in Los Angeles as well as performed on some of the biggest concert stages worldwide from Radio City Music Hall to Wimbly Stadium as a back up vocalist for artists such as Marvin Gaye, Ray Charles, Barry White, Joe Cocker, Donna Summer, Kenny Loggins, Marilyn McCoo and Billy Davis Jr., Bette Midler, Stevie Wonder and Diana Ross. Though a graduate of the University of Toledo and UCLA, Cydney has learned from the masters in the industry and offers her students a wealth of knowledge and inspiration to pursue a career in entertainment.

Clients: Cydney's clients include Grammy Award-winning performers such as jazz artist Norman Brown, Florence Larue of the 5th Dimension and members of Kool and the Gang, as well as R&B trio Jade, Motown/Universal's Dina Rae (featured singer on Eminem's "Superman"), members of the cast of Disney's Lion King, Kelsey DeBlasi—soloist for Pirates of the Caribbean, cast of Robey Theatre Company's "The Magnificent Dunbar Hotel" and a host of up-and-coming recording artists.

DANIEL FORMICA VOCAL LESSONS

Morro Bay and Arroyo Grande Area
310-213-0700, SKYPE
Email: yourvocalcoachteacher@gmail.com
Web: yourvocalteacher.com
Contact: Daniel Formica
Services: specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

DANIEL KNOWLES VOCAL STUDIO

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, M.A.
Basic Rate: \$100 an hr., \$500 block of 5 lessons, \$950 block of 10 lessons
Services: professional vocal technique for singers from beginners to professionals
Clients: Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

DARCI MONET VOCAL STYLE STUDIO

Van Nuys, CA
818-209-6432, SKYPE
Email: minxmusic@aol.com
Web: singlikeyoumeanit.com
Rates: see website

Services: Private voice and performance coaching in all contemporary styles using Darcy Monet's own "Tech and Truth Method." Vocal group coaching, songwriting consultations, recording session coaching, audition and tour prep also available. Ages 5 and up. Casual and fun environment.
**Mention this listing for a special discount

DARLENE KOLDENHOVEN'S

ART OF SINGING
Studio City, CA
818-980-2840, SKYPE
Email: timeart@roadrunner.com
Web: artofsingin.com,
darlenekoldenhoven.com

Basic Rate: call for reasonable rates for privates and classes
Clients: all levels, adults and kids, all styles, Sister Act 1 & 2, Robin Thicke, Anna Paquin, Interscope Records Artists, UCLA, CSUN, CSLA, Citrus College, American Idol contestants/finalists; has a Grammy Award and has performed with Celine Dion, Kelly Floyd, Paul McCartney, Andrea Bocelli, Kelly Clarkson, Fantasia, Yanni, Kenny Loggins, American Idol, etc.; book with 7 CD's *I'm Your Voice: Singing and the Mind's Musical Ear* available at website and retail stores; also teaches pitch training, sight-singing and has quarterly group classes.

DAVID BABICH

Voice Los Angeles:
The Vocal Studio of David Babich
1050 E. Proveniencia Ave.
Burbank, CA 91501
818-643-1604

Email: babich.david@gmail.com
Web: voicelosangeles.com
Contact: David Babich, B.A. Voice, UCLA 1992
Basic Rate: \$120 an hr., \$90 45 min., \$60 30 min.
Services: Vocal technique, Vocal Performance, Speech Technique, Acting, Voice Over Acting, Recording. 18 years teaching experience. Every lesson yields noticeable improvement.
Clients: All levels accepted. Mr. Babich has taught local, national and international performers, recording artists and voice over talent.

DAVID COURY

Email: info@davidcoury.com
Web: davidcoury.com
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEBORAH ELLEN VOCAL STUDIO

Simi Valley, CA and via video conferencing
310-422-9166, SKYPE

Web: deborahellen.com

Basic Rate: please call for info
Notes: Extraordinary vocal technique. Artist Development Opportunities. Many successful placements of student vocals in film/TV.

DEEDEE O'MALLEY

North Hollywood, CA
 818-279-4414
Email: deedeedee@deedeemusic.com
Web: deedeemusic.com
Basic Rate: please call for info
Clients: all levels, vocal/songwriting workshops

DIAMANTE VOCAL STUDIO

605 N. Beachwood Dr.
 Los Angeles, CA 90004
 323-466-7881
Email: diamanteesings@yahoo.com
Web: facebook.com/eduardo.diamante.31
Basic Rate: please call for info
Clients: all levels
Style: Seth Riggs/S.L.S

DIVAS IN TRAINING

Hollywood--Las Vegas
 888-340-7444, 01-702-900-5621
Email: premierwest@earthlink.net
Web: divasintraining.com
Basic Rate: Varies. Industry package discounts.
Clients: Beginners and pros (we don't name drop publicly, but ask us in private).

DRAGON II ENTERTAINMENT

La Verne, CA
 909-599-6005
Web: dragoniientertainment.com
Email: dougdeee@earthlink.net
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: shine@vocalpoweracademy.com
Web: vocalpoweracademy.com
Clients: Vocal coach for America's Got Talent, STING, the Police, Lionel Richie, Priscilla Presley, Vocal Power Instructors throughout LA; Author: SING!, ABCS of Vocal Harmony, Note to Sing.
Rates: Call for rates
Notes: BS, MS - Juilliard School

ELLEN JOHNSON/ VOCAL VISIONS

East Bay, Berkeley, San Francisco, CA
 310-487-0048, SKYPE
Email: info@vocalvisions.net
Web: ellenjohnson.net, vocalvisions.net
Basic Rate: call or go to website for information
Clients: Private lessons, recording studio coaching, audition preparation and classes for all styles and levels at home studio and at the jazz school in Berkeley.
Note: Author of The Vocal Warm Up CD/Download, Vocal Builders and You Sing Jazz.

EVELYN HALUS

Los Angeles, CA 90036
 323-935-4420, SKYPE
Email: evelynhalus@aol.com
Web: EvelynHalus.com

Basic Rate: call for info

Clients: Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and many Broadway vocalists, etc. Accepting new students of all levels.

VALERIE FAHREN PRODUCTIONS

The L.A. Valley Area, CA
 818-815-8584
Email: ValerieFahren@aol.com
Web: valeriefahren.com
Contact: Valerie Fahren
Basic rate: different packages available, please call for info
Clients: Sabrina Bryan (Cheetah Girls), Juliette Lewis, Alison Sudol, Erika Christensen

FAIRBANKS SUMMER ARTS FESTIVAL, INC., THE

P.O. Box 82510
 Fairbanks, AK 99708
 907-474-8869
Email: info@fsaf.org
Web: fsaf.org
Basic Rate: please call for info

GFIRE STUDIOS

Austin, TX 78723
 512-350-6181, SKYPE (djpgfire), Facetime
Email: gfire@earthlink.net
Web: gfiremusic.com
Contact: gfire
Basic Rate: \$70/hr., \$35/half-hr.
Services: Full vocal training and coaching, 20 years professional singing and piano teaching, currently teaching "Yoga For the Voice," a unique and fun system of applying the science of voice with ancient yoga breathing techniques to truly realize one's full vocal capabilities. Lessons in person or over the phone or the Internet via Skype, a free video conferencing service (skype.com) or Facetime
Clients: My students have performed in internationally touring bands, on the stage of the Grand Ole Opry, made records in R&B, rock, country, singer-songwriter, pop and other styles, performed excellently in American Idol and other auditions, including musical theater auditions, learned to go from zero to karaoke in as little as three weeks, gone from being "tone deaf" to having full sets of repertoire in which they sing easily and in tune.

GILMORE MUSIC STORE

1935 E. 7th St.
 Long Beach, CA 90813
 562-599-1369
Email: lbgilmoremusic@yahoo.com
Web: gilmoremusicstore.com
Basic Rate: please call for info

GOODRICH VOCAL STUDIO

4001 W. Magnolia Blvd.
 Burbank, CA 91505
 818-216-3944, SKYPE
Email: mike@theinnersinger.com
Web: theinnersinger.com
Basic Rate: please call for info

GUITAR MERCHANT, THE

7503 Topanga Canyon Blvd.
 Canoga Park, CA 91303

818-884-5905

Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com
Contact: Phil St. Germaine
Services: vocal lesson all ages, all styles

GUITAR SHOWCASE/S.M.I.

3090 S. Bascom Ave.
 San Jose, CA 95124
 408-377-5864
Web: guitarshowcase.com
Contact: Norri Caplan
Styles: all vocal styles
Basic Rate: call for info

HERNAN PELAYO

13046 Ebell St.
 North Hollywood, CA 91605
 818-988-2387
Basic Rate: please call for info
Clients: many singers from Spanish mariachi groups to L.A. opera chorus members, i.e. Tatiana Bolanos, singers from Mariachi's Sol de Mexico, Los Camperos

HOWARD AUSTIN'S VOCAL POWER SCHOOL

North Hills, CA 91343
 818-895-7464
Email: vocalcoach@music-world.com
Web: borntosing.com
Contact: Howard Austin
Basic Rate: please call for info
Clients: includes artists on RCA, Geffen, MCA, Capitol, Columbia, Grammy Awards, People's Choice Awards, winners on Star Search and American Idol
Services: vocal technique, personal style, performance, keyboard basics for songwriting and self-accompaniment - all levels, ages, styles. Howard Austin is the author of the Born To Sing Master Course. Also available on Flash Drive or Single Interactive DVD

INGRID PRANIUK

Vocal Instructor/Coach/Piano Instructor
 Citrus College
 1000 W. Foothill Blvd.
 Glendora, CA 91741
 626-968-4071, SKYPE (ingrid.praniuk)
Web: facebook.com/IngridPraniukVocalSessions
Basic Rate: please call for info
Clients: The privacy of the client is respected; no name is ever listed nor mentioned. Major label artists/major movie industry actors.
Services: Private voice instructor at Citrus College, member of the Voice Foundation. Certified private vocal instructor/vocal coach in all genres (rock, pop, electronic, hardcore metal/industrial/screaming, classical, musical theatre). Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech. Specialized and Certified in Vocal Health and in Holistic Health.

INTERNATIONAL SCHOOL OF MUSIC

116 S. Louise St.
 Glendale, CA 91205
 818-548-7959
Basic Rate: please call for info

JAMES LUGO'S VOCAL ASYLUM

615-540-9108, SKYPE
Email: james@jameslugo.com
Web: vocalasylum.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 Veronica's, 311, the Smashing Pumpkins, MTV, VH1

JAIME BABBITT

Nashville, TN
 Los Angeles, CA
 917-697-0800, SKYPE (jaime.babbitt)
Email: jaime@workingwithyourvoice.com
Web: workingwithyourvoice.com
Contact: Jaime Babbitt
Basic Rate: \$125/hr. Monthly programs available
Clients: Disney, private clients
Services: pop, rock, country, R&B, jazz voice coaching, mentoring for artists and singer/songwriters. Live performance, recording studio coaching and in-studio vocal production for CD projects, etc.
Notes: 25+ years pro. singing and performing experience in NYC, L.A., Nashville and on USA/international tours, 10+ years coaching experience. Instructs students 14 and older to become better singers, performers and recording artists with emphasis on "real world" application.

JEFFREY ALLEN VOCAL STUDIO

P.O. Box 4056
 Valley Village, CA 91617
 800-644-4707 Ext. 22
Email: sing@vocalsuccess.com
Web: vocalsuccess.com
Basic Rate: please call for info. VISA/MC/AMEX accepted
Clients: Private lessons, audition coaching, Pro Tools, demos
Services: Workshops, recording consultant, all levels and styles. Author of eight products for Warner Bros. Publishing Inc., including Secrets of Singing.

JERRY BRAGIN

250 W. 57 St., Ste. 331
 New York, NY 10107
 516-538-8383
Basic Rate: please call for info
Additional location:
 188 Mayfair Ave.
 West Hempstead, NY 11552
 516-538-8383

JOHN DEEVER

North Hollywood, CA
 818-985-3511
Email: vocalcoach1@gmail.com
Web: johndeever.com
Basic Rate: please call for info
Clients: All levels. Sara Bareilles, Daniel Powter, Cher, Brendan Fraser, Heather Graham, Kimiko Kasal, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

JOHN DELUISE

Van Nuys, CA
 818-908-0104, 818-804-1679
Email: jdeluise@earthlink.net

Your Voice is an Instrument. Train with Professional Voice Coach...



CYDNEY WAYNE DAVIS

VOCAL ARTS STUDIO/HAPPNIN' HOOKS MUSIC

- Private vocal coaching for singers
- Small group classes and workshops
- Reasonable rates

Former background singer for **MARVIN GAYE, RAY CHARLES, BARRY WHITE, JOE COCKER, DONNA SUMMER, STEVIE WONDER, MARILYN MCCOO & BILLY DAVIS JR. and DIANA ROSS**

"Be the star that you are and you will have a place to shine." - Cydney

171 N Labrea Ave. Ste 200 • Inglewood, CA 90301 • (424) 261-2393



VOICE LESSONS

- MIGUEL • RIHANNA • GWEN STEFANI • IGGY AZALEA
- ALL AMERICAN REJECTS • COURTNEY LOVE
- PUSSYCAT DOLLS • BRITNEY SPEARS • COLBIE CAILLAT
- JIMMY EAT WORLD • JACK BLACK • LINKIN PARK

Lis Lewis

818.623.6668

www.TheSingersWorkshop.com

Basic Rate: please call for info
Clients: all levels
Notes: Yale Music and Theater, over 35 years experience. One of the top recommended voice teachers in L.A. by Jason Robert Brown.

JOHN FLUKER VOCAL STUDIOS
 P.O. Box 922616
 Sylmar, CA 91392-2616
 Fax 818-367-5794, SKYPE
Email: johNFLUKER@mac.com
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, SKYPE
Email: Karen.Jennings@csun.edu
Basic Rate: please call for info; sliding scale may be 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, signing voice rehabilitation, rehabilitative and corrective vocal techniques for damaged/problematic voices (licensed voice/speech therapist). All levels of singers welcome.

Clients: artists with Warner Bros., Sony, RCA, Interscope, Black Top Records, Hollywood Records, Restless Records, Universal, Quincy Jones Music and more.

LEANNE SUMMERS VOCAL STUDIO
 P.O. Box 57965
 Sherman Oaks, CA
 818-780-1070, SKYPE
Email: info@leannesummers.com
Web: leannesummers.com
Basic Rate: hourly rates, project/lesson discount packages + initial consult special
Clients: all ages, levels and styles; beginners to Grammy winners; major labels; Broadway performers; TV series; movies; indie artists.

Services: 30+ years as a pro singer/vocal coach/producer. Private training includes: Vocal technique w/ custom exercises; Live performance, touring and audition prep; Artist development and vocal demos; Recording, microphone and studio techniques. Everything for today's singer in a cutting-edge environment.

LEE LONTOC
 5478 Wilshire Blvd., Ste. 215
 Los Angeles, CA 90036
 310-717-6578

Email: info@hollywoodvocalcoach.com
Web: hollywoodvocalcoach.com
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theater.

LINDA ARNN ARTENO
 A Singer With Style
 Carson City, NV
 775-770-4466
Email: linda@asingerwithstyle.com
Web: facebook.com/bluejazzman

LISA POPEIL'S VOICEWORKS
 Sherman Oaks, CA 91423
 818-906-7229, SKYPE
Email: lisa@popiel.com
Web: popiel.com, facebook.com/Voiceworks
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional program.

LIS LEWIS
 The Singers Workshop
 Valley Village, CA 91607
 818-623-6668, SKYPE
Email: lis@thesingersworkshop.com
Web: thesingersworkshop.com
Basic Rate: please call for info
Clients: Rihanna, Miguel, Demi Lovato, Gwen Stefani, Courtney Love, the Pussycat Dolls, All American Rejects, Britney Spears, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Gloria, Parade of Lights and Basic Vacation. Vocal technique - all pop styles; performance coaching.
Notes: author of the books The Singer's First Aid Kit, and The Pop Singer's Warm-Up Kit, which both include warm-up CD's available on website.

LOS ANGELES MUSIC & ART SCHOOL
 3630 E. 3rd St.
 Los Angeles, CA 90063
 323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org
Basic Rate: 30-minute private music lesson for a child (17 and under): \$18 30-minute private music lesson for an adult (18 and over): \$20
Services: Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

LOYOLA MARYMOUNT UNIVERSITY
 College of Communication and Fine Arts
 1 LMU Dr.
 Los Angeles, CA 90045-2659
 310-338-2700
Web: lmu.edu
Contact: Geraldine O'Connell
Basic Rate: please call for info

MANDEVILLE SCHOOL OF MUSIC
 316 Girod St.

Mandeville, LA 70448
 985-674-2992
Web: laapa.com
Basic Rate: please call for info

MARK BAXTER VOCAL STUDIOS
 145 Lynway
 Point of Pines, MA 02151
 800-659-6002
Email: mbaxter@voicelesson.com
Web: voicelesson.com
Basic Rate: please call for info
Clients: all levels. Aerosmith, Buckcherry, Velvet Revolver, Army of Anyone, the Click Five, Goo Goo Dolls, Journey, Van Halen, Jonny Lang, Tonic, Vertical Horizon, members of the RENT cast and Trans-Siberian Orchestra, Aimee Mann, the Dresden Dolls. Author of The Rock-N-Roll Singer's Survival Manual, instructional video: The Singer's Toolbox, and instructional CD, Sing Like an Idol.

Additional locations:

10852 Burbank Blvd.
 North Hollywood, CA

131 W. 72nd St.
 New York, NY

MARK FOREST
 310-712-1621
Basic Rate: please call for info
Clients: Jackson Browne, Verdine White (Earth, Wind and Fire), Sissy Spacek and Roseanne Cash

MARK JOHNSON
 Nashville, TN
 615-587-2516
Email: marklaneband@gmail.com
Web: nsn100.com
Contact: Mark

Rates: call for rates
Clients: All Ages, All Levels (Skype available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano, guitar

MARTA WOODHULL
 Singing For a Living
 808 N. Spring St., #707
 Los Angeles, CA 90012
 818-752-0833, SKYPE
Email: marta@singingforaliving.com, SKYPE

Web: singingforaliving.com
Basic Rate: Private lessons, \$150/hr, package rates available. Specializing in double and triple threats, actors, dancers, singer-songwriters. Vocal technique, vocals for film, stage choreography, studio production and recording. Grammy-nominated arranger, educated in New York. Ms. Woodhull is one of Hollywood's most respected coaches. Clients have won Tonys, Emmys, Grammys, Oscars.
Clients: Lea Salonga, Paula Abdul, Katharine McPhee, Anna Nalick and more.

MARY GROVER
 Lake Balboa, Encino, Beverly Hills, CA
 818-787-SONG (7664)
Web: marygrover.com
Basic Rate: please call for info
Clients: all levels: Platinum record, Grammy

Award and triple Academy Award-winning clients.
Notes: California licensed singing voice therapist and singing teacher. Master Degree in Singing Voice Therapy, U.S. Patent Award for voice technique.

MELISSA ELLEN VOCAL MAGIC
 Atlanta, GA
 404-217-4192, SKYPE
Email: me@MelissaEllen.com
Web: MelissaEllen.com
Contact: Melissa Ellen
Styles: Rock (mainstream, heavy), Songwriter, Pop, R&B, Country, Blues
Clients: Ben Bradford, Joe Nichols, Riley Roth, Lauren St.Jane, Tiffany Kuenzi, Fahrenheit Media Group

MICHAEL LAVINE
 165 W. 66th St., Ste. 3U
 New York, NY 10023
 917-826-2116, SKYPE
Email: broadwaymhl@aol.com
Web: MichaelLavine.net
Basic Rate: email for info
Notes: Coaches on both coasts

MICAH'S PROFESSIONAL VOCAL COACHING
 2042 Lakeshore Ave.
 Los Angeles, CA 90039
 323-273-3532, SKYPE (Micah_Plissner)
Email: micah@micahprovocals.com
Web: micahprovocals.com
Services: After 25 years of professional music industry experience Also specializes in Television, Film. All ages, all levels, all styles. Online, national and international vocal lessons.
Clients: Please visit website for client list, rates and info

MONICA MARGOLIS
 Vocal Coach/Singing Instructor
 San Fernando Valley, CA
 818-599-5297, SKYPE
Web: monicamargolis.com
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. Be sure to YouTube Monica Margolis's interview with American Idol's "Idol Chat"

MUSICIANS INSTITUTE
 Vocals Program
 6752 Hollywood Blvd.
 Hollywood, CA 90028
 323-462-1384, 800-255-7529
Email: admissions@mi.edu
Web: mi.edu
Basic Rate: please call for info
Clients: Certificate and degree programs designed for intermediate to pro level.
Services: Entrance audition required.

RATED BEST VOICE LESSONS IN LOS ANGELES



- Top Ten Artists
- Grammy, Tony and Emmy Winning Artists
- "Best Voice Lessons in Los Angeles" – CBS
- 25+ Years Vocal Coach Experience



MICAH'S VOCAL COACHING
 (323) 273-3532
 WWW.MICAHPROVOCALS.COM

SPECIAL LIMITED TIME OFFER FOR MUSIC CONNECTION READERS CALL TODAY FOR DETAILS



Lisa Popiel

LA's Most Respected Voice Coach

• Voice Technique • Vocal Health Strategies
 Performance Coaching

LA Music Award "Career Achievement in Vocal Instruction"

Private Lessons on Skype & Face Time



www.popiel.com (818) 906-7229 Los Angeles Facebook.com/Voiceworks

Private lessons included for Bachelor, AA, Certificate and Encore programs.

NANCY BADGER
2233 Honolulu St., Ste. E
Montrose, CA 91020
818-275-1449, SKYPE (badgervocals)
Email: nancy@badgervocals.com
Web: mysingersecrets.com
Basic Rate: please call for info
Services: voice instruction, vocal coaching, vocal production
Clients: everyone

OLDE TOWN PICKIN' PARLOR
7515 Grandview Ave.
Arvada, CO 80002
303-421-2304
Email: unclekit@picknparlor.com
Web: picknparlor.com
Basic Rate: please call for info

PANDELI LAZARIDI
"The Einstein of Voice"
Lemon Grove, CA
619-920-2284 Email: plazaridi@cox.net
Web: smallopera.org
Basic Rate: \$75 single class, \$35 group

PATRICIA SHANKS VOICE STUDIO
220 Newport Center Dr., Ste. 16
Newport Beach, CA 92660
949-723-4473, SKYPE
Email: pshanks@studioshanks.com
Web: studioshanks.com
Contact: Patricia Shanks

PEISHA MCPHEE
Studio City, CA
818-788-3056
Email: peisha@peishamcpee.com
Web: peishamcpee.com,
Findyouruniquevoice.com,
twitter.com/PeishaMcPhee
Basic Rate: please call for info
Clients: from amateurs to professional actors and singers
Services: the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate

placement. Currently vocal coaching on season 11 of American Idol. Owner of McPhee International vocal studios in Studio city. Mother of NBC Smash and American Idol Alum Katharine McPhee and A.I. vocal coach, Adriana McPhee

PER BRISTOW
9663 Santa Monica Blvd., Ste. 694
Beverly Hills, CA 90210
310-876 2070, SKYPE
Email: perbristow@bristowvoicemethod.com
Web: bristowvoicemethod.com,
thesingingzone.com
Basic Rate: please call for info
Clients: Singers, actors and speakers
Services: to rapidly improve overall vocal capacity, heal voice problems and ignite the truly confident, unique and captivating performer within you. See web.

POSTELL PRODUCTIONS
Diane Postell
8 Sunny Meadow Ct., Ste. 302
Baltimore, MD 21209
443-803-0545, SKYPE
Email: dmpostell@gmail.com
Web: dianepostell.com
Rate: call for rates

Services: Vocal coaching, instruction, pre-production vocals, auditioning, vocal arrangements, solid vocal technique, lyric writing/songwriting, vocal repair pro and semi-pro, teens, young artists, vocal producers, special needs teens. Teach by SKYPE anywhere.

RACHEL LYNN VOCAL STUDIO
Above CAL STATE L.A.
310-363-0653, SKYPE
Email: rachel@rachellynnvocalstudio.com
Web: linkedin.com/in/rollingbeatrecords
Rates: Bundles and group rates available
Clients: "Jumpin Junior High" vocal troupe, Lexi Ainsworth (Emmy-Nominated Star), Hannah Hooper of "Group Love" (Canvasback / Atlantic), Katy Goodman of "Vivian Girls" (In the Red Records), Sherryce (Roomtrip Music) and Ace Marrero "Aladdin" (Disney), among

others. "Breakthrough Technology for the Professional Vocalist"

RICHARD GILL
Tarzana, CA 91356
818-300-8333
Email: rmg519@yahoo.com
Basic Rate: Please call or Email: for info
Services: Voted in the top 15 of best teachers in Los Angeles 2 years in a row. 25+ years vocal coaching experience with Bel Canto Approach to singing. Teaches all styles of music and all levels of singing experience. Works with Professional and Non-Professional singers, actors, singer/songwriters, and those who just want to sing and gain confidence.

RENEE GRANT-WILLIAMS
123 2nd Ave. N.
Nashville, TN 37201
615-244-3280, SKYPE
Email: MyVoiceCoach@comcast.net
Web: myvoicecoach.com
Basic Rate: please call for info
Services: all styles, aspiring performers and celebrities, "Tricks of the Trade" that can help anyone improve.

ROBERT LUNTE & THE VOCALIST STUDIO
2222 2nd Ave.
Seattle, WA 98121
800-269-9040, 425-444-5053, SKYPE
Email: robert@thevocaliststudio.com
Web: thevocaliststudio.com,
tvscertifiedinstructor.com
Contact: Robert J. Lunte
Basic Rate: see website for rates
Clients: Protege of the late Maestro David Kyle who trained Ann Wilson (Heart), Layne Staley (Alice in Chains), Geoff Tate (Queensryche), Chris Cornell (Soundgarden), Ronnie Monroe (Metal Church) including: Classical training Dr. David Alt, Estill Training with Peter Egan, Phonetics and Formants with Steve Fraser. Publications: Author and Producer of The Four Pillars of Singing.

ROGER BURNLEY
Los Angeles, CA 90038
323-848-4058, SKYPE
Email: Kasey@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
310-572-6338
Email: vocalstarr@aol.com
Web: rosemarybutler.com
Basic Rate: please call for info
Clients: all levels, kids welcome. Celebrity clients include Linda Ronstadt, Jackson Browne, CSNY, Bruce Willis, Oasis, Hilary Duff, Celine Dion, Bonnie Raitt, James Taylor, Bruce Springsteen, Bob Seger, Sara Brightman, Julio Iglesias, Vanessa Williams, Joni Mitchell, Tina Turner, Andrea Bocelli and Eagles.
Notes: Free lessons with package deal

SANTA MONICA COLLEGE
1900 Pico Blvd., PAC 211
Santa Monica, CA 90405
310-434-4323
Web: smc.edu
Contact: Dr. Janelle De Stafano, Voice Class
Basic Rate: please call for info

SHERMAN OAKS COMMUNITY CHILDREN'S CHORUS, THE
Los Angeles, CA
818-981-5154
Email: carol@thecarrollombardkids.com
Web: thecarrollombardkids.com
Contact: Carol Lombard, Director
Basic Rate: please email for rates
Clients: Students under 16 years only.

SINGCLEAR
British Vocal Coach, Producer and Consultant
(est. London, England 1978)
Locations in Sherman Oaks and Oxnard, CA

RICHARD GILL

818.300.8333

Voted in the Top 15 of all Vocal Coaches/Instructors in L.A. for the last 2 years in a row!*

- Last minute coaching for auditions and performances
- Reasonable Rates, Flexible times
- Learn how to sing without strain – and sing your very best!




Read the Reviews at
www.thumbtack.com

ROGER BURNLEY

CELEBRITY VOCAL COACH

Develops The Complete Artist

CREDITS INCLUDE: Macy Gray, Brandy, James Tormé, The Beastie Boys, and Shalyah Fearing (from *The Voice* Season 10)

Private In Studio and Online

WWW.ROGERBURNLEY.COM

(323) 848-4058





"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list."

– Neil Portnow,
The Recording Academy
President/CEO

UPGRADE YOUR VOICE!

MASTER VOICE LESSONS

- Vocal Rejuvenation • Pitch/Ear Training



In Person or Skype &/or Book w 7CDs

Tune Your Voice: Singing & Your Mind's Musical Ear

818-980-2840

Darlene@ArtofSinging.com

• DarleneKoldenhoven.com • TuneYourVoice.net • ArtofSinging.com



Grammy Winner
Darlene Koldenhoven
MMV, BMED

805-669-8614, 818-433-8803, SKYPE
Email: Singclearuk@singclear.com
Web: singclear.com
Contact: Jon Sinclair
Basic Rate: One-on-one in professional recording studio. All ages. Workshop's, bi-weekly group classes in Sherman Oaks and Ventura, artist development, direction and production. Online classes via SKYPE. Call for rates.
Clients: Discover what Bon Jovi, Annie Lennox, Gladys Knight have in common other than success. Worked with band members and producers for such acts as: Pat Benatar, Melissa Ethridge, Deep Purple, Kiss, Howard Jones, Black Crowes, L7, Night Ranger, Steve Vai and many more. Specializing in alt, pop and rock. Reasonable rates. LAUSD Schools - Kester Magnet Elementary, Riverside Elementary, Hesyb Elementary, Serrenia Elementary, Los Feliz Arts Charter School. American Idol finalist Melinda Doolittle.

SINGER'S PERFORMANCE WORKSHOP AND CABARET PERFORMANCE CLASS
 Los Angeles Community College
 855 N. Vermont Ave.
 Los Angeles, CA 90029
 323-953-4000 Ext. 2880
Email: musicala@lacitycollege.edu
Web: lacitycollege.edu/academic/departments/music
Basic Rate: please call for info

SING LIKE YOU SPEAK
 (Sally Morgan)
 New York, NY
 646-450-7464
Email: SingLikeYouSpeak@gmail.com
Web: singlikeyouspeak.com
Basic Rate: see website
Services: Private/Online Lessons, Workbook/Cds. Don't imitate your favorite singer - BE your favorite singer!

SING WITH POWER VOCAL STUDIOS
 Houston, TX
 281-222-1092, 866-910-7464
Email: info@singwithpower.com

Web: singwithpower.com
Basic Rate: please call for info

SOUNDS OF JUBILEE COMPANY
 Celebrity Vocal Coach
 11622 Oxnard St.
 North Hollywood, CA 91606
 305-753-8431, 323-596-7654
Email: Michelle.jGonzalez@gmail.com
Basic Rate: please email directly for rates
Services: Private coaching for vocal performers; includes prepping for Tours, auditions, recording sessions, recording technique, strengthening exercises and all contemporary commercial styles.

STEPHANIE SPRUILL
 Spruill House Music, School of Voice and Artist Development
 P.O. Box 92832
 Pasadena, CA 91109
 626-797-2429, SKYPE
Email: spruillhouse@aol.com
Web: spruillhousemusic.com, facebook.com/Stephanie.Spruill, twitter.com/Stephaniespruill
Basic Rate: please call for rates
Clients: Julio Iglesias, Michael Jackson, Whitney Houston, Placido Domingo, Elton John, Aretha Franklin, Mariah Carey, Enrique Iglesias
Notes: My book and Ebook is 17 Points To Longevity In Show Business

STEVEN MEMEL
 Los Angeles, CA
 818-789-0474, 818-694-1233, SKYPE
Email: steven@stevenmemel.com
Web: stevenmemel.com
Basic Rate: please call for info
Clients: Maroon 5, Melee, Big City Rock, Britney Christian. Clients have recorded albums on Jive, BMG, Sony, Dreamworks, Warner, Universal and more.

STEVE REAL
 Los Angeles, CA
 626-617-1063
Email: stevereal@aol.com, SKYPE

Web: steverealmusic.com
Basic Rate: please call for info
Clients: Stevie Nicks, Olivia Newton-John

SUE FINK
 P.O. Box 642118
 Los Angeles, CA 90064
 310-943-9231, SKYPE
Email: SueFink9@gmail.com
Web: angelcitychorale.org
Basic Rate: please call for info
Clients: all levels, singing lessons, workshops, showcasing, group classes at McCabes; also call for auditions for the Angel City Chorale.

SUSAN ANDERS
 Zanna Discs
 P.O. Box 160965
 Nashville, TN 37216
 800-787-2647
Email: susan@susananders.com
Web: susananders.com
Basic Rate: \$70/hr.
Clients: Contact Susan for client list. 25+ years exp. teaching beginners to pros. Creator of the No Scales, Just Songs Vocal Workout Volumes 1 and 2 (singersworkout.com), and Harmony Singing By Ear (harmonysinging.com).

SUSAN DIANE HOWELL, MBA
ACADEMY OF DIVA ARTS (DIVAS IN TRAINING)
 888-340-7444
 Las Vegas, NV
Email: divaartsacademy@gmail.com
Web: DivasInTraining.com
Specializations: Private vocal training in Pop, Rock, Jazz, Musical Theater, R&B, Hip Hop, Country, Concert showcases, seminars, career counseling, industry marketing, referrals. Awards: Rated "Best Of 2015" No. 1 ranked provider of Voice Acting Lessons in Las Vegas. (Thumbtack, Inc.)
Clients: Beginners through Celebrity Pro's. (We respect the public privacy of our celebrity clientele.)
Rates: Please request. Package deals available.

SUSAN HYATT VOCAL COACHING
 Nashville, TN
 310-774-6254
Email: susan@susanhyatt.net
Web: susanhyattmusic.com
Basic rate: \$75 an hour
Clients: Dev and the Cataracs, Youngblood Hawke, Pussycat Dolls Burlesque, Universal Records Republic, Annika Rose
Styles: Rock, Pop and Musical Theater

SUSAN RUMOR
 Los Angeles, CA
 310-948-4335
Email: susan@susanhyattmusic.com
Web: artistoneproductions.com
Basic Rate: please call for info
Clients: all levels, teaches Grammy-winning recording artists, over 21 years coaching, Masters Degree in voice therapy.

SUSU-MAGO VOCAL STUDIO
 6399 Wilshire Blvd., #1021
 Los Angeles, CA 90048
 323-658-8484
Basic Rate: please call for info
Clients: all levels

SUZANNE KIECHLE
 Studio City, CA
 818-762-5731
Email: skiechle@aol.com, SKYPE
Web: suzannekiechle.com
Basic Rate: please call or see website for info
Clients: all levels, recording artists and Broadway, film performers for vocal coaching and repair. Film and Television. Teaching online for The Academy of Art University.

TAMARA ANDERSON
 Progressive Voice Studio
 424 Meadow Hill Ln.
 Round Lake Beach, IL 60073
 847-546-5548, 847-533-5548, SKYPE
Email: voxdoc@comcast.net
Web: tamaraanderson.com
Basic Rate: Please check website or call



Intellectual Property Rights Distribution Fund
 at
ASCAP
I CREATE MUSIC
EXPO
 Save The Date
 April 14th, 2017
 Please join the AFM & SAG-AFTRA Fund at The ASCAP EXPO April 14th from 3-3:45 pm for our meet and greet in the Runyon Room.



Ensuring music creators get fair pay for their work everywhere it is played

YOUR SUPPORT MAKES A DIFFERENCE
SUPPORT THE FAIR PLAY FAIR PAY ACT NOW

You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

The Act requires fair pay on all types of radio, ending the FM Radio loophole that lets FM radio play artists' music without their permission and without paying the artist (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay artists for airplay of music made before 1972.

Tell Congress to stand up for fair pay for music creators.

www.musicfirstcoalition.org



Services: pop, rock, country, blues, jazz and musical theater

Additional locations:

Chicago School of Music
900 N. Franklin Ave.
Chicago, IL 60610

Music Mann Recording Studio
3073 S. Chase Ave.
Milwaukee, WI 53207

TANISHA HALL

White Hall Arts Academy
2812 W. 54th St.
Los Angeles, CA 90043
424-235-0665, SKYPE (Tanisha_whaa)
Email: mail@whitehallacademy.org
Web: whitehallacademy.org,
facebook.com/whitehallartsacademy
Basic Rate: \$35 and up
Clients: Instruction in voice, piano, music recording, songwriting, self accompaniment and speaking. All genres including opera. Specialize in stage performance and studio recording. Dynamic performance workshops teach how to "work the stage" in mirrored room with mic. 15+ years in the music industry working with artists Chaka Khan, Black Eyed Peas, Babyface, Shanice and more.
*B.M. in Voice and Music Business Management - Berklee College of Music.

TERI DANZ

YouWorld Music/Bleach Records
West Los Angeles
310-283-9688
Email: vocalcoach@teridanz.com, SKYPE
Web: teridanz.com
Basic Rate: call for info, packages available
Clients: artists, bands, singer-songwriters, pop technique, performance coaching
Credits: vocal coach/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).

UAF SUMMER SESSIONS & LIFELONG LEARNING

University of Alaska - Fairbanks
216 Eielson Bldg.
P.O. Box 757540
Fairbanks, AK 99775
907-474-7021, 866-404-7021
Email: summer@uaf.edu
Web: uaf.edu/summer
Basic Rate: please call for info

VENABLE STUDIO

(near US23 & I94)
Ypsilanti, MI 48197
734-544-8703
Email: lindavenable@icloud.com
Web: lindavenable.com
Basic Rate: please call for info

VOCAL INTEGRATION CONCEPTS

578 Washington Blvd., PMB 235
Marina del Rey, CA 90292
310-281-1845
Email: info@vocalintegration.com
Web: vocalintegration.com
Contact: William Hanrahan
Basic Rate: please call for info
Clients: all levels, all styles

VOCAL STYLINGS

Culver City, CA
310-737-9387
Email: lisa@vocalstylings.com
Web: vocalstylings.com
Contact: Lisa Cushing
Basic Rate: please call for info
Clients: Private lessons, group sessions, in studio vocal coaching for R&B, rock, pop, blues, etc.

VOICE LESSONS HOUSTON

13505 Westheimer Rd.
Houston, TX 77077
713-291-6373

Email: winnie@voicelessonshouston.com
Web: voicelessonshouston.com
Basic Rate: please call for info

VOICE MECHANIC, THE

7222 1/2 Melrose Ave.
Los Angeles, CA 90046
323-937-2565
Email: thevoicemechanic@hotmail.com
Web: voicemechanic.com,
melrosetudios.us
Contact: Sean Lee
Basic Rate: please call for info
Clients: Chris Slade (AC/DC), Chris "Mississippi Burning" Gerolmo, Gary Ballen - (NWA, Bonethugs, Eazy E), Bruce Buffer (UFC Ring Announcer), Fat Lip of the Pharcyde etc. etc. Actors and singers: "Voice Projection" and "repair." All styles (rock, pop, R&B, heavy metal etc.). Featured on Asahi TV (Japan) and Oprah's Oxygen Network (Worldwide). Also full (Sony endorsed) Recording Studio, Music Videos/Green Screen Studio and guitar lessons.

VOX FOX VOCAL STUDIO BECKY WILLARD

Orem, UT
801-874-5112
Email: voxfox2@gmail.com
Web: voxfoxstudios.com
Contact: Becky Willard
Basic Rate: \$55/hr Vocal Coaching, Vocal Production charge per song
Clients: Timyra-Joi (The Voice, Season 5), Maddie Wilson (YouTube Star), Star-Off, No Limits, Kelsie Martin (MTV Made)
Services: Vocal Instruction for all styles, specializing in contemporary, 20+ years teaching. Vocal Production: recording (vocals recorded here or elsewhere), editing, comp-ing and processing.
Notes: Songwriting and music production options available

WEST L.A. COLLEGE

9000 Overland Ave.

Culver City, CA 90230-3519

310-287-4262
Web: wlac.edu
Contact: Music Dept. Administration
Basic Rate: please call for info

WILLIAM AND IRENE CHAPMAN

Van Nuys, CA
818-787-7192
Email: icychapman@gmail.com
Basic Rate: please call for info
Clients: all levels and styles
Notes: The Chapmans are held in high esteem starting with Mr. Chapman's credits of leading baritone for 25 years with the New York City Opera and five Broadway shows. Irene has starred in many musicals and plays and together they offer a wealth of vocal knowledge and expertise to anyone who is serious about developing their singing or speaking voice. They have been on staff with several performing art University programs as well as maintaining their own vocal studio.

YMCA CENTER FOR THE CREATIVE ARTS

198 North Washington St.
Rome, NY 13440
315-336-6000
Web: romenewyork.com/ymca-center-for-the-creative-arts
Clients: beginner to expert
Basic Rate: please call for info

ZION ACADEMY OF MUSIC

7475 Murray Dr., Ste. 11
Stockton, CA 95210
209-774-0819
Email: info@thezionacademyofmusic.org
Web: thezionacademyofmusic.org
Basic Rate: please call for info

Coming up in our next issue for May 2017: Music Connection's first-ever Video Production Directory! Find hundreds more industry contacts at our website musicconnection.com/industry-contacts.

A&R WORLDWIDE'S

MUSEXPO

LOS ANGELES

UNITED NATIONS OF MUSIC, MEDIA & TECHNOLOGY

APRIL 30TH - MAY 3RD 2017

MUSEXPO "The United Nations of Music" returns to the W Hotel Hollywood, CA (April 30th - 3rd May, 2017) with a newly reimagined program!

Meet leaders of the global music business from **Pepsi, BBC Radio, Spotify, Atlantic Records, Republic Records, EA Games, Universal Music Group, 20th Century Fox, Disney Music Group, Times Music India, Ford Motor Co., Chop Shop Music Supervision, Sony Music, Warner Music Group, Coca-Cola, ICM Partners, peermusic Publishing, Music Week, Eurosonic** and 100's of others.

Music Connection readers are eligible for a **special preferred discount** on registration, reach out to tyler@anrworldwide.com for more details.

MUSEXPO.NET

Singers • Cantors • Actors • Public Speakers • Teachers

PROTECT & ENHANCE YOUR VOICE

120 Vegetarian Capsules

GLUTEN FREE

DAIRY FREE

CRG

Also available at amazon

FOR WHOLESALE CALL 718.514.0773

www.VitaVocalHealth.com

- Strengthens Voice
- Vocal Clarity
- Soothes Throat
- Minimizes Dryness
- Helps Prevent Vocal Chord Inflammation

VOICE LESSONS

- SOLID TECHNIQUE
- STRONG PERFORMANCE
- LESSONS, WORKSHOPS, SHOWCASING W/BANDS

SUE FINK
310/397-3193
jemmer2703@aol.com



Long Hair Skoppe

Rock n' Roll to Classic Cuts

Giving To You The Treasure of Long Hair

(626) 791-7405
2055 N. Lake Ave.
Altadena, CA 91001

NEW

NOW AVAILABLE AT YOUR LOCAL PHARMACY & HEALTH FOOD STORES



Take Control. Feel Relaxed.

120 Vegetarian Capsules

Vita Vocal HEALTH
CALL FOR MORE INFORMATION 718-514-0773
Visit us online for more products and information: www.vitavocalhealth.com

SPARS.COM

The Recording Connection

Music Library Restoration

- Baking, Cleaning, Re-splicing and Digital Transfer Using Original Analogue Recorders 2" 24tk, 1" 8tk etc.
- Digital Transfers from DAT, Adat, D88 and more to CD.
- Remastering, Dynamic Enhancement and Equalization for CD.
- Analogue and Digital Format Conversions.

CHARLES LAURENCE PRODUCTIONS
(818) 368-4962

MAURICE GAINEN
RECORDING AND PRODUCTION



EIGHTH CD AS SAX & FLUTE RECORDING ARTIST

www.mauricegainen.com
323.662.3642

soundcheck studios

www.soundcheckstudios.net
24 hr. Lockout Rooms

- *FREE Wireless Internet Access
- *Closed Circuit TV Monitoring
- *Secured Gated Parking
- *Central A/C *Easy Load In/Out

1200 sq. ft. Showcase Room Available w/Full PA
Freeway Close North Hollywood Location
818.765.6600 818.823.8774

Celebrity Voice & Performance Coach

Judith Hill of "The Voice"
Sinbad, comedian/actor,
Meagan Good, star of "Deception" & many more.

Stephanie Spruill

Let Ms. Stephanie bring out the Star in you!!
Call today (626) 797-2429
WWW.SPRULLHOUSEMUSIC.COM

MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



Christopher J. Olsen
Lawyer

FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660
CHRIS@CHRISOLSENLA.COM
WWW.CHRISOLSENLA.COM

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939



CD REPLICATING DVD REPLICATING
7", 10" & 12" RECORD PRESSING

Custom Packaging & Printing, Graphic Design, Quick Turnaround

RAINBO RECORDS www.rainborecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainborecords.com

United Audio Video, Inc.
Serving the industry since 1972

<p>100 CDs/DVDs With color discs, color print and shrinkwrap. \$350</p> <p>1000 CD Digi Paks 4 panel w/clear tray \$1295 Includes full color print, discs and shrinkwrap.</p>	<p>1000 Retail Ready CDs Replicated from your CD master, with color disc, 4 panel inserts, trays and shrinkwrap. \$995</p> <p>1000 full color DVDs with full color wraps inc. shrinkwrap. \$1095</p>
---	--

Complete mastering services available. We transfer 8mm and Super 8mm film to DVD

6855 Vineland Ave. North Hollywood, Ca 91605
(818) 980-6700 - (800) 247-8606
www.unitedavg.com

Does your rehearsal studio SUCK?

- HOURLY/WEEKLY LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,

we can help

- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/
- REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!
(323) 263-7381



24 - HOUR PRIVATE LOCKOUT STUDIOS
BANDS/DRUMMERS, AIR CONDITIONED
FREE WI-FI, SECURE, CLOSE TO FREEWAYS
5716 CAHUENGA BLVD. NORTH HOLLYWOOD
818-859-0090

FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
FREE PRIVATE PARKING
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
BONDED T1 WI-FI ACCESS
24 HOUR VIDEO SURVEILLANCE
5 MILES FROM DOWNTOWN LA

323-589-7028

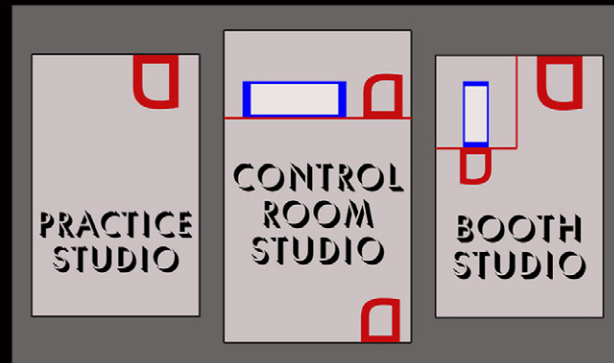
WWW.FRANCISCOSTUDIOS.COM

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!



TK PRODUCTIONS 24 HOUR LOCKOUT REHEARSAL STUDIOS



***WLA *NOHO *VEGAS**
GET YOUR OWN PRIVATE STUDIO * 310-445-1151

TKPROD.NET

Songsalive!

The largest international non-profit membership organization & social community for songwriters and composers since 1997.

GOT SONGS?

www.songsalive.org

ARE YOU READY TO TAKE YOUR MUSIC TO THE NEXT LEVEL?

Jimmy Hunter's CAZADOR

★ A STATE-OF-THE-ART ProTools 10 HD6 STUDIO ★

FREE Engineer • Producer • Vocal Coach
World Class Drummer (Live or Programmed)
Record Your CD With A ProTools Expert
Over 4,000 Songs Produced Here Since 1986



cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com

How To Cope With Difficult Fans

In today's music scene, where artists are expected to be available to their fans, it is not uncommon for an artist to encounter individual fans who, for one reason or other, prove to be difficult to handle. The following tips will help any artist to prepare for—and deal with—the anxieties of this occupational hazard.

1. Know Where You Stand: The most important thing to do is to know where you stand on a certain issue. Ask yourself if you are willing to do something that your fans want you to do. Ask yourself if it is the right thing to do and if it is legal.

2. Tell Others What You Will Do And Not Do: Once you know where you stand, you need to communicate this to your fans and followers. Explain to them that you do not want to do what it is they are asking you to do. Give them reasons why you feel this way. Be willing to answer their questions so they understand where you are coming from.

others who will accept you for who you are. Do not let your fans pressure you into doing something that goes against your principles.

6. Take It One Day At A Time When Dealing With Your Fans: Instead of worrying about what your fans think, try to focus on today. Each day can provide us with different opportunities to learn new things, and that includes learning how to deal with problems. When the time comes, hopefully you will have learned the skills to deal with your situation.

7. You Can't Please Everybody: There will always be individuals who will disagree with you. It is important to do what is best for your music career instead of worrying what your fans may think.

8. Do Not Be Afraid Of Being Alone: Do not do something you feel uncomfortable with because you fear being abandoned and alone. Loneliness does not last forever. It is important to have a good set of friends to



3. Stand Your Ground: Be firm in your decision and show confidence. Some of your fans will continue to argue with you and this is where you need to show that you mean business. Do not give in to their arguments. Do what you feel is right and stand by your decision.

4. Distance Yourself From People Who Give You A Hard Time: If some of your friends and fans are hindering your progress, then tell them how you feel and tell them that their actions are unacceptable. If this doesn't work, then distance yourself from people who won't make an effort to be a good friend. You need to surround yourself with positive and supportive people.

5. Be Happy With Yourself: You do not need to impress your fans or members of the media to be happy. It is important to be happy with who you are as a person. Once you are happy with who you are, then find

deal with any future loneliness that may result from difficult fans. Always remember your values. Do what you believe is right and follow your heart. Don't give in to peer pressure.

9. Take Advantage Of The Help That Is Available Around You. If possible, talk to a professional who can help you manage your anxieties when it comes to your fans. They will be able to provide you with additional advice and insights on how to deal with your current problem. Remember that it never hurts to ask for help.

STAN POPOVICH is the author of *A Layman's Guide to Managing Fear Using Psychology, Christianity and Non Resistant Methods* that presents a general overview of techniques that are effective in managing persistent fears and anxieties. For additional information please visit managingfear.com

DISCOVER MORE AT WWW.LASOUNDPANELS.COM

LA **SOUND** PANELS



With **premium sound** and **aesthetics**, our panels and bass traps are **lab-tested** and handcrafted with the **professional** in mind. Treat your music and studio with **LA Sound Panels.**

424.262.0622

info@lasoundpanels.com
www.LaSoundPanels.com



SENNHEISER



NAMM BOOTH #6577

Experience Something New

Building on Sennheiser's heritage and extensive experience developing wireless systems for professionals and upcoming artists alike, a new product line has been developed for those who want to go wireless, as well as for those who are ready for the next step.

