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**2 EXCLUSIVE DIRECTORIES**

Music Education &  
Vocal Coaches!

**SINGERS ON SINGING**

CeeLo Green, Pete Dinklage,  
Local H's Scott Lucas, Meg Myers



# Wolf Alice

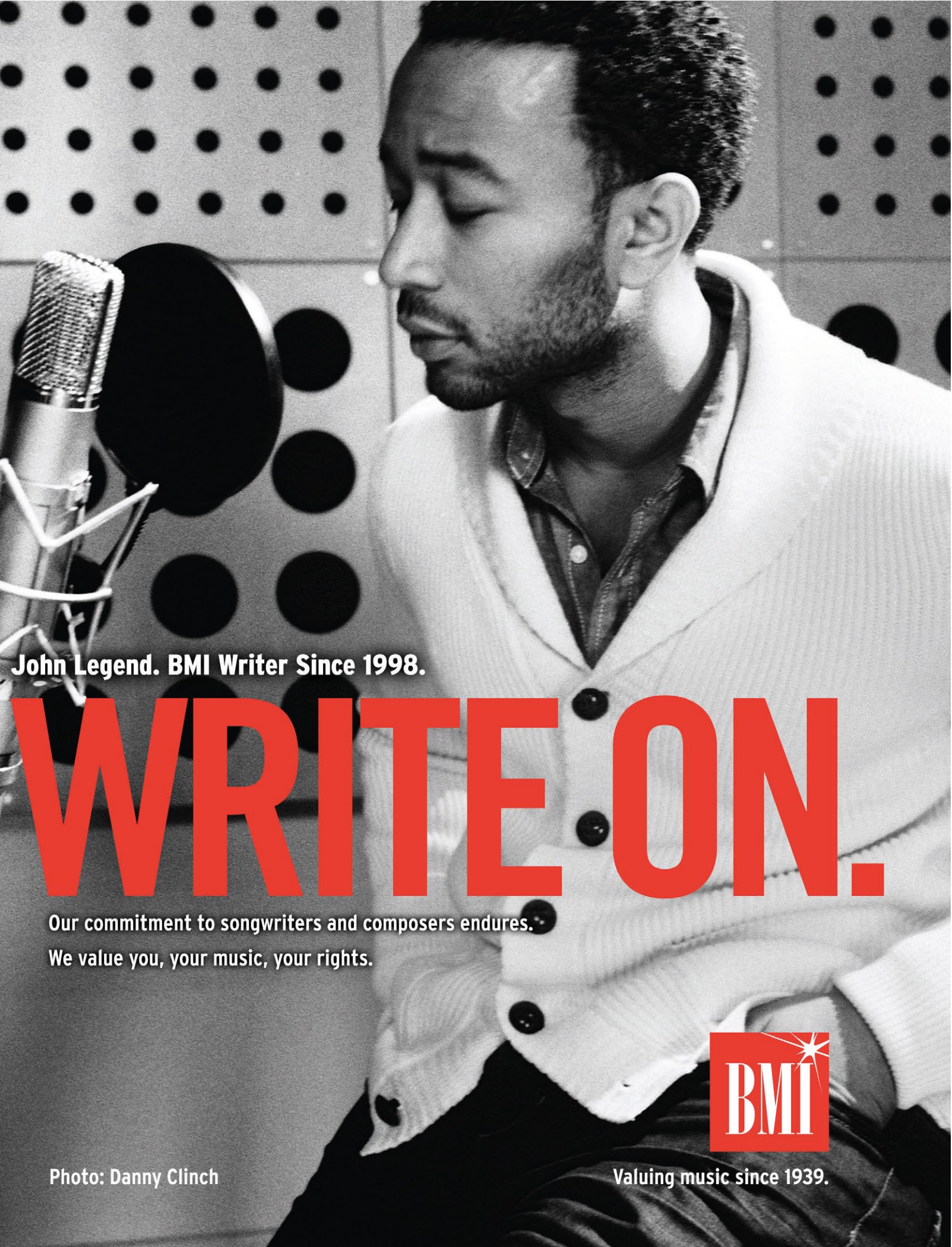
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## Wolf Alice

The U.K. buzz band's Ellie Rowsell tells MC about overcoming career frustrations, the ins & outs of performing a great live show, creatively jamming with the boys and why vicious Internet trolls totally suck.

**By Danica Bellini**

All Photos by Jenn Five, except (left) by Jordan Hughes



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**By Shari Hoffman & Stefanie Taub**

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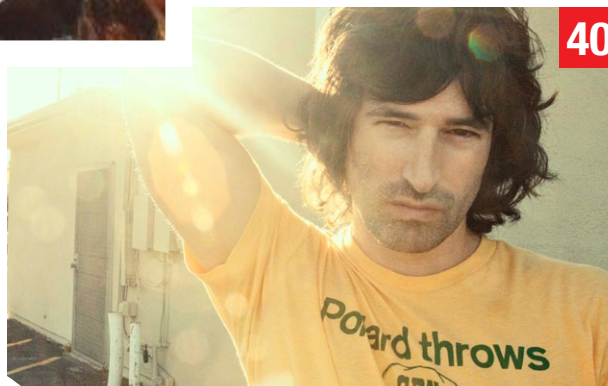


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## Singers on Singing

CeeLo Green, Pete Dinklage, Meg Myers, Native Construct's Robert Edens and Local H's Scott Lucas discuss proper diet, warmups, coaching and much, much more.

**By Kurt Orzeck**



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## 58 Directory of Music Schools

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**Compiled by Denise Coso**



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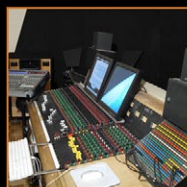
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**Global Extension of Legendary Music School:** Founded in 1945, Boston-based Berklee College of Music is the largest private music institution in the world. As of this year, Berklee alumni have received more than 300 Grammy and Latin Grammy Awards. Berklee Online, launched in 2002, is the school's continuing education division, delivering access to Berklee's acclaimed curriculum from anywhere in the world. Berklee Online's award-winning online courses, multi-course certificate programs and Bachelor of Professional Studies degree are accredited and taught by the college's world-renowned faculty, providing learning opportunities to those interested in music and working in the industry. Former students include members of Nine Inch Nails, Dave Matthews Band, Karmin, Sugarland, Train and many more. Berklee Online reaches students in more than 100 countries including the U.S., the U.K., Canada, India, Brazil, Australia and South Africa.



### Starting with MOOCs and College Credit Courses:

There are a variety of ways in which to engage with Berklee Online. A recent addition to Berklee Online's study options are Massive Open Online Courses (MOOCs), provided in conjunction with Coursera and edX. These free, video-based online courses provide learning opportunities in many areas of music education, including courses in music production,

music business, guitar, songwriting, etc. Berklee Online reaches tens of thousands of online learners a month with their MOOCs. It also provides more than 150 highly interactive, 12-week, online courses that offer direct and personalized feedback from Berklee instructors in an intimate online classroom, capped at 20 students per course.

**Certificate Programs and Degrees:** Berklee Online's multi-course certificate programs, which are one- to three-year programs designed for those who would like to earn a professional credential in a specific field of study. The highest level of engagement with Berklee Online is their Bachelor of Professional Studies degree program, launched in 2014. Berklee Online offers eight fully online degree majors, including a major in Interdisciplinary Music Studies, in which students can "custom design" their program to meet their academic and career goals. The online degree program features the most student/instructor interaction, including one-on-one private lessons for those enrolled in the Guitar major, which launched in March 2016.

Contact 1-866-BERKLEE; [advisors@online.berklee.edu](mailto:advisors@online.berklee.edu)



## T.J. Smith

*President, General Manager*  
Eastern Acoustic Works

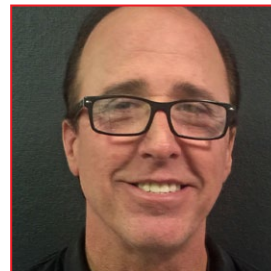
**Eastern Acoustic Works (EAW)** has appointed **T.J. Smith** as President and General Manager. Prior to EAW, Smith held a variety of leadership roles with the Harman organization. His most recent assignments include four years as general manager of the company's operation in Shenzhen, China and management of the signal processing brands based in Salt Lake City, UT. The addition of Smith to the organization, combined with the retirement of Kenton Forsythe, has facilitated the transition of Jeff Rocha into the role of EVP of strategy and business development. For additional information, contact [juliemcleanclark@gmail.com](mailto:juliemcleanclark@gmail.com).



## Mark Allen

*Head of Admissions*  
Recording, Radio and Film Connection

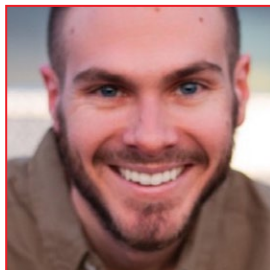
**Recording, Radio and Film Connection (RRF)** has appointed **Mark Allen** to Head of Admissions. Allen will be responsible for connecting recording, film and radio industry veteran mentors with prospective student-apprentices in their geographical vicinity, and overseeing the process of students enrolling in RRF's programs. Allen boasts over 20 years of experience in sales, marketing, telemarketing, commercial printing and radio and TV advertising. He has served as Sales Manager for multimedia group SMP, Inc. Additionally, Allen has over 30 years of experience in music composition, recording and live performance. For more information, contact [brian@rrfedu.com](mailto:brian@rrfedu.com).



## Adam Sheppard

*Regional Sales, Marketing Manager*  
ADAM Audio

**ADAM Audio** has appointed **Adam Sheppard** to Regional Sales and Marketing Manager for the South and Central Regions of the U.S. Sheppard will handle sales as well as managing the marketing efforts for the U.S. Headquarters. Before joining ADAM Audio, Sheppard worked on the gear side of the music and audio industry, managing high profile accounts as well as working in retail, selling musical instruments and pro audio gear. He has also worked for Seale Keyworks, a Nashville-based keyboard company, handling sales and logistics for high profile clients including TV shows, award shows and touring bands. Contact [margaret@msmediainc.com](mailto:margaret@msmediainc.com).



## Tim Schaeffer

*SVP, Allen & Heath USA*  
American Music & Sound

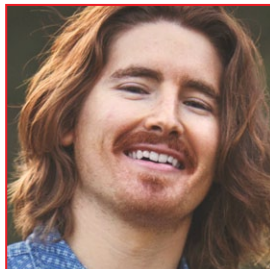
**American Music & Sound** has appointed **Tim Schaeffer** as Senior Vice President for Allen & Heath USA, a company that has designed and manufactured professional audio mixing consoles for an international clientele in the live sound, installed systems and nightclub markets. Schaeffer, who has over 30 years of pro audio sales and marketing experience, will manage Allen & Heath USA to build and develop its sales and support teams and to promote sales growth and customer satisfaction. For additional information on this appointment, contact Maryam Larki-Bavi at [maryam.larki-bavi@americanmusicsound.com](mailto:maryam.larki-bavi@americanmusicsound.com).



## Mike Gowen

*Publicist*  
Mitch Schneider Organization

**Mitch Schneider Organization** has promoted **Mike Gowen** to Publicist. Gowen began at MSO in 2012 as a part-time assistant before advancing to Executive Assistant to President Mitch Schneider, which was followed by his transition to Associate Publicist in 2014. Over the years, Gowen has been involved in the media campaigns for artists including BabyMetal, Black Sabbath, Billy Idol, Dave Stewart, Dream Theater, John Fogerty, The Smashing Pumpkins, Wynonna & The Big Noise and others. Prior to MSO, he was an assistant to Grammy-winning jazz legend Stanley Clarke. For more information, contact [mgowen@msopr.com](mailto:mgowen@msopr.com).



## Albert Margolis

*VP, Sales and Marketing*  
Lynx Studio Technology

**Lynx Studio Technology** has named **Albert Margolis** as Vice President of Sales and Marketing. With over 20 years of experience in pro audio, publication and online merchandising markets, Margolis brings knowledge and a track record to Lynx. Prior to joining Lynx, Margolis was Director of Sales for UltimateGuitar.com, handling digital advertising and sponsorship, strategic marketing and retail integration. He has also managed advertising sales for many of the top magazines including Mix, Guitar Player, Electronic Musician, the TEC Awards and others. For additional information on this appointment, contact Margolis directly at [albert@lynxstudio.com](mailto:albert@lynxstudio.com).



## Jessica Sullivan

*National Sales Manager*  
Guitar Center Professional

**Guitar Center Professional (GC Pro)** has appointed **Jessica R. Sullivan** to National Sales Manager. Sullivan will be responsible for the overall management of the GC Pro Account Managers, developing/growing their overall sales figures through effective management of their clients' needs. She will also form a working partnership with the Retail Store Managers, District Managers and Regional Vice Presidents to ensure the success of each Account Manager. Sullivan is a veteran in sales and marketing and the M.I./pro audio market sectors, having spent 14 years working with numerous manufacturers. For more information, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Mark Brown

*SVP, A&R Nashville*  
Round Hill Music

**Round Hill Music**, the boutique-sized music publisher that has built an extensive catalog of recorded and performed music and offers high-touch administration and creative services to its songwriters, has promoted **Mark Brown** of the A&R team in Nashville. Formerly Vice President, Brown has been upped to Senior Vice President, with an expanding role in asset acquisition, management and exploitation of newly acquired catalogs and general management of Round Hill Nashville operations. For additional information on this appointment, contact Anna Stodart at [anna@golightlymedia.com](mailto:anna@golightlymedia.com).





## ► DIGITECH TRIO+ BAND CREATOR PLUS LOOPER PEDAL

The **TRIO+ Band Creator Pedal**, like the original, listens to what is played into its Input jack and automatically generates bass and drum accompaniments appropriate to the “played in” rhythmic feel and chord progression. The TRIO+ has a built-in synced looper, a removable SD Memory Card in an expansion card slot (for storing recorded loops, song info and users preferences) and an FX loop that works with any pedal.

Simply plug a guitar into the TRIO+ and select any of 12 genres including: Rock, Pop, Country, Folk, Metal, Blues, R&B, Hip Hop, Latin and Jazz. Then press the Band footswitch to “teach” the TRIO+ the chords and rhythm feel. TRIO+ is a fast learner and pressing the footswitch again you’ll hear and then can play along with a freshly minted bass guitar part and drum beat.

There are green LEDs surrounding the Style knob to indicate the useable styles to fit your particular playing and the genre—but that didn’t stop us from checking out contrasting Styles and getting some pretty quirky music going.

The TRIO+ can learn up to five different song parts—separate chord progressions and rhythms suitable for verses, choruses or bridges. After TRIO+ has learned your music, you can speed it up/down to twice or half as fast as the original learned tempo making the TRIO+ an obvious teaching tool.

Complete with world-ready power supply, the DigiTech TRIO+ Band Creator Plus Looper Pedal sells for \$299.99 MSRP and makes an excellent tool for songwriting, practice or casual gigs.

[ditech.com/en-US/products/trio-plus](http://ditech.com/en-US/products/trio-plus)



## ◄ YAMAHA BLUETOOTH MIDI ADAPTERS

The **MD-BT01** and **UD-BT01** connect synthesizers, keyboards and electronic drum kits to Mac computers and iOS devices. They send and receive MIDI data over Bluetooth LE and do not require batteries. The UD-BT01 is for USB-to-host computer MIDI connectivity and the MD-BT01 (shown) is designed for instruments with traditional 5-pin DIN jack MIDI in/out ports.

Essentially these are both plug-and-play systems for on-the-spot setups to get MIDI data back and forth instantly from instruments to computers or other instruments.

Both the Yamaha UD-BT01 and MD-BT01 sell for \$79.99 each.

[usa.yamaha.com/news\\_events/pianos\\_keyboard/yamaha\\_ud-bt01\\_and\\_md-bt01](http://usa.yamaha.com/news_events/pianos_keyboard/yamaha_ud-bt01_and_md-bt01)

## ► ULTIMATE EARS PRO REFERENCE REMASTERED IN-EARS

**Ultimate Ears Pro's latest custom, in-ear monitors** are the UE Pro Reference Remastered. These are UE's second-generation monitors developed in collaboration with the engineers at Capitol Studios in Hollywood, CA. Designed to reproduce the best possible sound from any audio source from your smart phone to on-stage monitoring system to recording studios to hi-resolution audio downloads, the UE Pro Reference Remastered monitors use three, True Tone Drivers to produce an extended frequency response up to 18kHz.

These are wearable reference monitors that are portable and enable precise comparison between what I mix in the studio and all other music sources I might encounter—be it on my iPhone or at other studios. The UE Pro Reference Remastered provide up to 26dB of external noise reduction due to their excellent custom fit made possible by UE's 3D laser-scanning device that measures each ear and generates 3D file data for a 3D printer to “print” the molds.

I found the fit to be better and more comfortable than any of my in-ear monitors and these new UE's are voiced differently than my original Capitol models, the UE Reference Monitors. These new UE's have a little less mid range ‘push’ and better sub octave reproduction. They seem slightly less bright making playing them louder less fatiguing for inspecting microscopic sonic details in mixing.

Now my new favorites, the UE Pro Reference Remastered offer monitoring portability with great sound isolation and the ability to work with any audio interface. They come in a round metal carrying case and with a cable; an in-line microphone for cell phone use is also available.

The Ultimate Ears Pro Reference Remastered in-ears sell for \$999 MSRP and the scan is free.

[pro.ultimateears.com](http://pro.ultimateears.com)



## ▼ PSP AUDIOWARE PSP 2445 REVERB PLUG-IN

The **PSP 2445** contains emulations for both the original EMT 244 digital reverberator and the EMT 245 unit. The EMT 245 updated the 244 with controls for pre-delay and the level of early reflections. Both these four-rack space units used 13-bit A/D/D/A technology and could provide reverb times (RT60) from 0.4 to 4.5-seconds. PSP added updates, parameters and controls not offered on the original units plus the ability to use either the 244 or 245 engines separately or run both simultaneously for super rich and fat-sounding reverbs.

Retaining the look of the EMT 245, the photo-realistic front panel GUI of the PSP 2445 has: Input and Output Gain controls; Wet/Dry; a switch for either the 244 or 245 only, or a blend; a large red Time control knob for any RT60 time from 0.2 to 5.0 seconds; Pre-delay from 0ms to 84ms with no song tempo locking just like old school; Reflections sets the amount of Early Reflections; and there are separate toggle switches for a low and high frequency EQ choices.

Definitely a great tool in my mixing, I'm finding the PSP 2445 awesome for short and tight ambient effects and/or tonal colorations for vocals or instruments. Its simple operation and classic and vintage digital sound are winners.

PSP 2445 sells for \$129 downloadable as AU, AAX, VST, RTAS from their website. [PSPaudioware.com](http://PSPaudioware.com)







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## ► OTHER WORLD COMPUTING 2.0TB MERCURY ELECTRA MAX 6G SSD

**Other World Computing** has a new 2.0TB entry in its line of solid-state-drives called the Mercury Electra 6G MAX. While the Mercury Electra 6G line is great for use internally or in an external enclosure, the new 2.0TB Electra 6G MAX is qualified for internal use only.

Last year I replaced my system drive with a Mercury Electra 3G SSD, 960GB and was quite happy with “breathing” new life and speed into my Pro Tools computer. For both faster operating speed and more storage, I wanted to replace my internal 1TB audio hard drive as well. The 2TB Mercury Electra MAX 6G 2.5-inch SSD I received for review is capable of real world speeds of 490/471 MB/sec read/write speeds.

After formatting, I copied over to the Mercury Electra MAX about 510GB from my existing 7200-RPM audio drive and launched a Pro Tools session. It had already used 100 voices and put another 156 tracks (voices) in record for a total of 256. The System Usage window in Pro Tools showed Disk usage (read/write activity) at 17%. The same session configuration on my old drive showed 44%—more than twice plus there were occasional CPU spikes to 100%.

Now with the OWC Mercury Electra 6G for audio and Mercury Electra 3G system drives, I find large Pro Tools sessions load faster, and run much smoother with less hiccups that I’ve come to expect using my old hard drives.

As tested, the OWC 2.0TB Mercury Electra MAX 6G 2.5 Serial-ATA 7mm Solid State drive sells for \$697.99.

[eshop.macsales.com/item/OWC/SSD7E6G02T](http://eshop.macsales.com/item/OWC/SSD7E6G02T)



## ◀ IZOTOPE RX 5 PLUG-IN PACK

The **iZotope RX 5** Plug-in Pack’s four audio repair plug-ins are for cleaning up and, at the extreme, rescuing corrupted audio recordings. Ported from iZotope’s RX 5 Audio Editor, the four VST/AU/AAX/RTAS audio plug-ins are: De-click, De-hum, De-clip, and Dialogue De-noise. They work within your preferred audio or video editing software as real-time processors or as clip-based processes.

The plug-ins can be used to remove clicks, crackles, hum, fix distortion caused by over loading (clipping) and remove unwanted wideband noise from audio. I tested all four plug-ins as AAX processors in Pro Tools 12 HDX and found many uses within my music mixes. Beyond noise reduction, I discovered some happy accidents that were useful in my mix.

Dialogue De-noise has 64 “psycho-acoustically spaced band pass filters” that analyze the incoming dialog audio and automatically adjust for changes in the noise floor. De-clip automatically repairs “overs” that can happen in live recordings or in the studio with unexpected level jumps while recording. De-clip will fix clipping whether it came from analog tape or an overloaded A/D converter. The De-click processor worked transparently to remove short pops and ticks that happen in digital recordings. Lastly, De-hum will remove low frequency hum (usually 50 or 60 Hz) and up to seven harmonics above it.

An awesome collection to have at the ready when mixing, the RX Plug-in Pack is \$129 MSRP.

[izotope.com/rxpluginpack](http://izotope.com/rxpluginpack)

## ► IK MULTIMEDIA IRIG 2

The **iRig2®** adds input gain control, a ¼-inch amplifier output jack and Android smart phone compatibility. So guitar and bass players can run a cable to their favorite amp as well as their headphones—without an adapter. IK’s AmpliTube® guitar and bass multi-effects processor running on your phone is a whole new effects rig using IK’s vast library of virtual stomp box effects, amplifiers and other gear.

iRig 2’s added switching allows dual-mode operation. FX lets musicians send a processed signal to their amplifier from apps like AmpliTube. THRU sends a clean signal, letting musicians use their mobile device as a tuner, recorder or other utility while maintaining a 100% analog signal path to their amp.

iRig 2 has a built-in universal 1/8-inch TRRS output connector that works on iPhone, iPod Touch, Mac and Android. It comes with a powerful cross-platform suite of apps and software that includes free versions of AmpliTube for iOS, Android and Mac/PC.

iRig 2 sells for \$39.99 MSRP.

[ikmultimedia.com/products/irig2](http://ikmultimedia.com/products/irig2)



## ► TECH 21 BASS FLY RIG

With the **Bass Fly Rig**, bass players get some love like the guitar players who have already discovered the Fly Rig 5. Weighing just over 20 oz. and measuring 12.5 inches long, the Bass Fly Rig has a SansAmp with switchable pre/post boost, a compressor, chorus, a re-invented dynamic filter, octaver and a fuzz section. The Bass Fly Rig also includes a chromatic tuner, headphone jack, and an XLR output.

The Bass Fly Rig has illuminated mini-controls to show active status even on the darkest stages and there are studio-grade, metal footswitches and jacks plus an included power supply.

The Bass Fly Rig makes an easily transportable alternative rig you can slide in your backpack and plug into any backline. The SansAmp section will add drive and distortion or increase the overall volume to punch up fills and solos. COMP (or compression) uses all analog, FET-based technology while the OCTAFILTER gives you a whole new expressive area to explore. To add more thickness and space, a pitch shift chorus section completes the Bass Fly Rig.

Tech 21 Bass Fly Rig sells for \$425 MSRP.

[tech21nyc.com](http://tech21nyc.com)



**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](http://barryrudolph.com)



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The **A8X/Sub12** matched bundle extends the low-end to depths that will fill any control room with massive SPL and **EMOTION** the talent will love and with the accuracy you expect from Adam Audio. This bundle is now available at a **\$500 discount** (for a limited time with select partners)

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**RICHARD CHYCKI**

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**Richard Chycki**

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## BOOK STORE

### Five Star Music Makeover

By Coreen Sheehan, Anika Paris, Bobby Borg, Michael Eames, Eric Corne  
(softcover) \$29.99

Pooling over 100 years of experience, this team of authors—including frequent MC contributor Bobby Borg—comes to the aid of indie artists by delivering cost-saving alternatives to hiring lawyers, consultants or personal coaches. The book focuses on five skills every artist needs:



(1) improving vocal production and technique; (2) writing catchy and marketable songs; (3) recording your own EP; (4) maneuvering the publishing world; and (5) promoting your own music effectively.

### Make Your Own Music: A Creative Curriculum Using Music Technology

By Richard McCready  
(softcover) \$24.99

Written by an acclaimed educator, this book is a complete classroom curriculum for both learning and teaching music technology. Containing lessons and projects for using the PreSonus Music



Creation Suite, it provides an organized approach to creating your own music using modern technology. An incredibly valuable tool for the enthusiast, student, or teacher, it incorporates composition ideas, notation skills and digital audio workstation proficiencies.

### somethingtofoodabout

By Questlove  
(hardcover) \$30.00

In this coffee table curiosity, Roots drummer, producer, musical director, culinary entrepreneur Questlove trains his fascination with creativity on the world of food. In conversations



with 10 innovative chefs in America, he explores what makes their creativity tick, how they see the world through their cooking and how their cooking teaches them to see the world. The conversations begin with food but go wherever food takes them.

### Hell Camp

By Niki Smart  
(softcover) \$15.00

In this memoir, subtitled *How to Chew on a Crazy Childhood and Avoid Choking*, magazine editor and singer/songwriter Niki Smart recounts her often tempestuous upbringing, including an insane continent-hopping child-



hood with an unstable mother, growing up in South Africa during the "Kill a White Man" era and her dreams of moving to America to become a pop star. Smart writes vividly about her struggles as an artist, associations with big name bands and her ultimate arrival at personal catharsis.

### With My Eyes Wide Open: Miracles and Mistakes on My Way Back to Korn

By Brian "Head" Welch with Carol Traver  
(hardcover) \$24.99

In this follow-up to the guitarist's 2007 *Save Me From Myself* (which dwelled on the spiritual rebirth and addictions that led to his 2005 exit

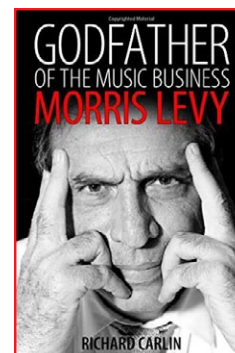


from Korn), Welch recounts the difficult years he spent being a single father after he left Korn, leading up to his decision to rejoin the band. Includes photos from Welch's personal collection, and depicts his relationship with his depressed teen, his journey playing solo and enduring near-bankruptcy.

### Godfather of the Music Business: Morris Levy

By Richard Carlin  
(hardcover) \$35.00

Carlin chronicles how the infamous Levy brought his early experience in the mobster-owned nightclub business (Birdland) to his own label, Roulette Records, in the '50s and beyond, until his arrest and conviction in 1988. Levy's



tactics exploiting artists ranging from Dizzy Gillespie to Joey Dee and the Starlites to Tommy James (whose autobiography is a must-read companion to this book) are well documented by Carlin, who paints a colorful picture of American music from the '40s through the '80s.





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## UP CLOSE

— JONATHAN WIDRAN

## GIGTOWN

[gigtown.com](http://gigtown.com)

**Putting Local Music in the Palm of Your Hand:** Launched in January 2015, San Diego-based GigTown is a one-of-a-kind interactive free mobile app that connects local musicians, venues and fans in a multitude of dynamic ways. Conceived as an "Uber for Music," it has evolved to incorporate band and fan-centric features similar to those popularized by Yelp and Pandora. Users (fans or venues) are able to discover local artists' original songs via GigTown Radio, see where they're playing next and even book them for gigs. According to "Grand Poobah" Andy Altman, "We're creating a true win-win-win between artists, venues and fans, with the firm belief that we can change the music industry for the better by doing so." To sign up, artists simply create a profile and provide a photo, a

# TIP THE BANDS FOR FREE!



**DOWNLOAD THE APP  
CHECK INTO THE SHOW  
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link to a YouTube video and link to a song file at GigTown.com. They can then list their public shows on the app, plus get booked and paid.

**The \$5 Per Gig Tip:** Altman says, "We really are pro artist and we're putting our money where our mouth is." To that end, whenever someone "checks in" at a show on the GigTown app, GigTown tips the artist \$5. "We love spending our marketing budget this way," he says. "Recently, a band had 140 check-ins in one week, and that netted them \$700. We're paying \$10,000-plus in tips each month." Fans who check in also gain access to a participating band's songs and show calendar and can book them for private gigs.

**Growing Influence and The ASCAP Expo:** One of Altman's favorite elements of GigTown is comparing the music scenes in all the different cities where the app—whose nationwide membership of over 3,000 and growing—is popular. San Diego is dominated by that city's singer/songwriter scene. Austin's 400 artists are diverse but include many alternative psychedelic rockers, while Seattle remains clearly influenced by the grunge era. Testament to GigTown's growing impact is the fact that artists have made over \$300,000 through the app in paid gigs, along with recent involvement with the ASCAP Expo, Austin Music Foundation and the KAABOO Music Festival.

Contact [contact@gigtown.com](mailto:contact@gigtown.com)

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## ▲ LVC Expands with Audient

Lebanon Valley College in Annville, PA installed a new Audient ASP4816 in its Studio B to provide continuity with the ASP8024 in Studio A. The two consoles are configured to meet the needs of each space while providing students with the continuity to easily move from learning in a classroom setting to working on projects in the studio. Students in the Audio & Music Production Program study studio recording, mastering, electronic music, audio for digital media, live sound, game audio and more. For more information, visit [bit.ly/audientLVC](http://bit.ly/audientLVC).



## ▲ Mojave Audio Donates to the Path of Recovery

Beit T'Shuvah is a nonprofit treatment center and education institution dedicated to guiding individuals toward a path of recovery from addiction. The center's Creative Arts program incorporates a full-fledged recording studio where students can record original songs, often born out of the songwriting group. To help foster increased productivity, Mojave Audio has donated an MA-301fet condenser microphone. Pictured (l-r): (front) Dusty Wakeman, James Fuchs, Glenn Goss and Aaron Delug; (back) Colin Liebich of BAE Audio. For more information, visit [beittshuvah.org](http://beittshuvah.org).



## ▲ Death Cab Choose TELEFUNKEN

Indie rockers Death Cab For Cutie have embraced TELEFUNKEN microphones for both their recordings and worldwide touring. Death Cab drummer Jason McGerr uses a pair of M60 FET's as overheads, M80-SH on snare, M81-SH on toms, with an M82 on the kick. In studio he has the same setup, but uses an AR-70 as overhead instead of the M60's. Pictured (l-r): McGerr and FOH engineer Will Markwell. For more information, visit [telefunken-elektroakustik.com](http://telefunken-elektroakustik.com).

## More Studio News

Recording engineer **Ellis Sorkin** joined **Dave Pensado** and **Herb Trawick** on the 253rd episode of *Pensado's Place*. In the episode, Sorkin describes his introduction to the business through an **A&M** studio apprenticeship. He also talks about his company, **Studio Referral Service, Inc.**, where he books studios on a global level for major artists. In addition, he addresses the changing studio environment and how artists gravitate toward the flexible and

accommodating professional studio environment. For the full episode, visit [pensadosplace.tv/recording-engineer-ellis-sorkin](http://pensadosplace.tv/recording-engineer-ellis-sorkin).

New Jersey prog-metal band **Binary Code** will self-release *Moonsblood* on May 24. The band tracked drums and vocals at **Audiohammer Studios** in Sanford, FL with **Eyal Levi** and **John Douglass**, and they recorded guitars and bass with Levi at guitarist **Jesse Zuretti**'s home studio in Lake Hopatcong, NJ. Visit [facebook.com/binarycodemusic](http://facebook.com/binarycodemusic).

## Producer Playback

*"Develop a knowledge of what's being created in the industry. Have big ears, no matter what your preferences."*

— PJ Hanke (*Fight Club*, *The Thin Red Line*), Jan. 2014







### ► Shadow Puppets United in Studio B

The Last Shadow Puppets worked with engineer Ross Hogarth at United Recording to record the string parts on their new album *Everything You've Come To Expect*. Fronted by Miles Kane and Alex Turner (of Arctic Monkeys), the second album was helmed by producer/band member/drummer James Ford and also tracked at Rick Rubin's Shangri-La Studio in Malibu, CA. Pictured (l-r) in Studio B: Hogarth, Kane, Turner, string arranger/conductor Owen Pallett and Ford. For more information, visit [unitedrecordingstudios.com](http://unitedrecordingstudios.com).

### ◀ Final Touches at Studio City

Recording artist Dru Ross is putting the finishing touches on his debut EP with assistance from Heather MacLennan and Henry "Scribes" Kleaveland on backing vocals. National Record Promotions Larry Weir is the producer for the project being recorded at Studio City Sound. Pictured (l-r): Weir, MacLennan, Kleaveland and Ross.

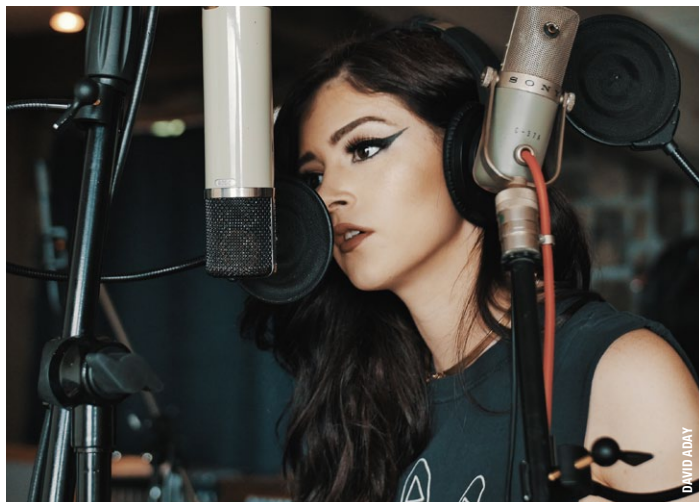


### ▲ Townshend Tracks at the 45

While on tour, Pete Townshend, co-founder of The Who, recently dropped in at 45 Studio, located 20 miles north of Detroit in Waterford, MI. A longtime Vintage King Audio client, Townshend tracked a new song for an upcoming acoustic project at Ryan McGuire's 45 Factory studio. No digital devices were used in the recording, only analog equipment. Pictured (l-r): Townshend and McGuire. For more information, visit [the45factory.com](http://the45factory.com).

### ▲ ATC Get In Their Bones In Studio

Pop rock band from Poughkeepsie, NY, Against The Current, will release *In Our Bones* on May 20 via Fueled By Ramen. The trio recorded the album at Studio America in Glendale, CA and worked with producer Tommy English. Pictured is vocalist Chrissy Costanza. For more information, visit [atcofficial.com](http://atcofficial.com).



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"Pacifique is my favorite room to mix in when I'm in LA for one simple reason – the rooms Sound Rad. The mains are tuned very well so when clients want to hear it up top, I'm not cringing" – Stuart White, Mix Engineer, Producer (Beyonce, Alicia Keys, Gun's N Roses, Jay-Z)

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## PRODUCER CROSSTALK

– ROB PUTNAM



## RICH MOUSER

Chris Cornell, Dream Theater, Weezer

**P**roducer and engineer Rich Mouser began his career much as Les Paul did: by taking things apart to see how they worked. At 12 years old, his first piece of audio gear was a Sony reel-to-reel tape machine. He discovered that by removing the erase head, he could achieve something much like a multi-track recording. When he later found that friends would pay to be recorded, he realized he'd struck a rich vein. He now works primarily from The Mouse House, his Los Angeles home studio. Past clients include Chris Cornell, Dream Theater and Weezer.

His first taste of success came when he recorded Black Market Flow-ers' demo after moving to L.A. from Colorado in 1993. It landed the band a deal with Relativity Records. "They went to do an album with [famed producer and musician] Butch Vig in Wisconsin," Mouser recalls. "I thought that was the last I'd hear of them. But I got a call. They'd finished recording with Butch and realized they liked the demo we'd done better. They asked me to mix their album. That helped me advance from just doing demos. After that, I started meeting people and budgets got bigger."

"The hardest thing to record is someone that's not putting out much on their instrument," the producer observes. "You're only recording what somebody is throwing out to the microphone. You get the sound from the source first and then when you put a mic on it, you make sure you capture that. People retrigger and resample drums and they don't put the time and care into making them sound good off the bat. I try to get character in the sound from the beginning. Getting drums to sound good is something that I've always worked hard at."

Mouser regularly records to tape but doesn't use it exclusively. Certainly, though, he nurtures a fondness for it. "When you erase something, it's lost," he explains. "If somebody says, 'I can sing that line better,' you know that when you hit the erase button, it's gone forever. In Pro Tools, a guy can keep asking for more tracks and soon he's got 15 takes. There's not that worry of having to repeat what you've erased. That's what I like about tape: the urgency. I have so much analog gear in my studio that I try to use that [rather than Pro Tools]."

Much of his work comes by word-of-mouth. He's never advertised and he finds that coaxing a band into using him is a strategy that's never borne fruit. "Feeler calls sometimes work," he says. "But you can't talk anybody into recording with you. When people find you and want you, they'll do it. But I have found clients by overhearing people talking about music. I'd strike up a conversation and mention that I have a studio."

Bands don't always adapt well to the studio. Mouser shares one story. "I did a four-track demo with a band in two days," he recalls. "They got a deal with MCA, and when it was time to cut the record, they wanted me to produce. The working title was *The World's Greatest Album*. Suddenly a band that cut four songs in two days was scared of every little thing. They psyched themselves out. We had to recut vocals and at that point they'd been in the studio long enough they'd given up. Suddenly the singer was back to his old self. He wasn't worried anymore and it worked out great."

Mouser's current and upcoming projects include albums with Farnikos (featuring former Ozzy and David Lee Roth guitarist Joe Holmes), super-group Flying Colors and prog-rock outfit Spock's Beard.

Contact The Mouse House Studio, [themousehousestudio.com](http://themousehousestudio.com), [contact@firsttakepr.com](mailto:contact@firsttakepr.com)

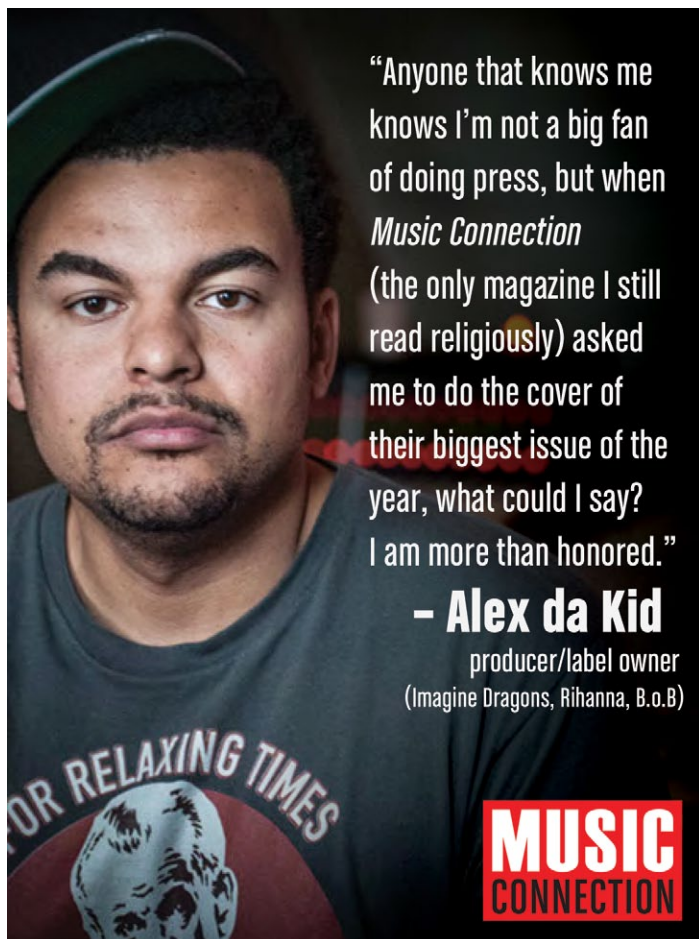
The three most important things he's learned as a producer and engineer are:

- Put your heart and soul into what you do. Set your own standards and make sure you always hit your own bar.
- Have a good rapport with people. Back in Colorado I had a competitor. He was difficult and I think because of that, I got more work.
- Never be afraid to learn new things. I'm always learning.

"Anyone that knows me knows I'm not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored."

– Alex da Kid

producer/label owner  
(Imagine Dragons, Rihanna, B.o.B)





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## Jeff Anthony

Senior Vice President  
Iron Mountain Entertainment Services

**Years with Company:** 21

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**Web:** ironmountain.com

**Clients:** Over 1,200 entertainment clients

### BACKGROUND

People know Iron Mountain for its work storing and shredding documents, but few are aware of its entertainment side. Serving movie and TV studios as well as the recording industry, the company preserves musical works. Additionally, they handle memorabilia—photos to costumes, instruments and more, maintaining iconic estates in media history.

### Preserving Pop Culture

I've been in the information management preservation business my entire life. I started a company in 1984 named dataLOK, and we had entertainment clients, preserving their content. In 1995, we sold part of that business to Iron Mountain and I worked for them to start up their entertainment business. We protect over 28 million analog assets. Any song you've heard or any movie you've seen is preserved in one of our vaults.

### Digitizing Every Format Ever

We've got about nine million audio tapes in our vaults. Some are the size of a Walmart. And these are studio masters, right? These are not CDs. They're not copies. These are intrinsically valuable assets. It's the lifeblood of a label. We have old tape, glass masters, wire recordings, going back to the turn of the century. They're all preserved in large, cold, dry, secure vaults.

As the industry started going digital, we created digital workshops. [We have] people who come out of the engineering business. So as a record label needs to pull out an old tape, rather than put it in a FedEx pack or put it onto an airplane, which can jeopardize that asset, we take it from the vaults and put it into our digital studio environment. We're able to digitize, separate out the stems of the original 24-track masters and put the original tape back in the vaults. Then, we can take that digital file and send it off to the label to be monetized.

### Tape Surgery

Some tapes need to be triaged. There was a phenomenon in the mid-'80s, called sticky shed syndrome. They were using a gluey material to keep tape together, and it would leak out onto the tape. These tapes have to be baked in some instances, especially tapes manufactured by Ampex in the early '80s to mid-'80s. We put them onto an old Studer machine, separate out the stems and do light remastering or remixing.

### Computers Don't Preserve Anything

A misconception is that once things are produced on the hard drive, you can leave them there and it becomes a preservation vehicle. That's the worst place to preserve something. A hard drive is a mechanical instrument, driven by ball bearings with grease. Over time, those hard drives seize up and you lose all your data.



*"Over time, hard drives seize up and you lose all your data. As old-school as tape sounds, we've got tapes dating back 60 - 70 years in pristine condition."*

As old-school as tape sounds, we've got tapes dating back 60 - 70 years in pristine condition.

### Clients Big and Small

We do a great amount of estate work and we deal with a lot of individual artists, both small and large. Our preservation services are based on the amount of material you have, so if you're a large label you could spend hundreds of thousands of dollars a year preserving content. But we also have small artists that are spending \$100 or \$200 a month preserving their work.

### Not Just Recordings

We've got a tremendous amount of costumes. We have things like gold records, guitars, things that people collect. When you talk about estates or individual artists, you talk about priceless memorabilia. We work with the Grammy Museum and Grammy Foundation, protecting and preserving costumes and historical treasures that come out of the Museum.

There are best practices in the industry and they come from Iron Mountain. We have curators and preservationists on staff, people who go to school and learn how to protect and preserve things. There are about 60 obsolete audio formats. You need to know how to handle each one. Some require different temperatures, different humidity. When you get into costumes you need HEPA filters and many air exchanges per hour.

### The Future's Artifacts

Some artists who have passed away, we've got their life collection—all of their costumes, gold records, original masters, things I wish I could talk about. This truly is about protecting cultural heritage. Not so much today, but hundreds of years from now, if these items are still being preserved properly, someone will look back and say a big thanks to the people who took care of them. This is no different than stone tablets or

hieroglyphics or things that are thousands of years old.

### Digital Complication

Before we went digital, for 70 or 80 years the entertainment preservation business was much more constant. It had more continuity. You were preserving physical assets. Digital assets are finicky. It's a great distribution medium, but from an archiving standpoint the jury is still out. We know hard drives are a lousy archive medium. We're learning things about how when you migrate from LTO2 to LTO3 to LTO4, you have data degradation. You have algorithms that if you don't keep up with become obsolete, so it's not just the gear you have to keep up with—it's the software. It's become very complex since the introduction of digital.

### Discretion and Security

Few people know what Iron Mountain does on the entertainment side. That's frustrating, but it's also by design. The last thing a label or an estate wants to see in the trades is that their priceless articles are stored at Iron Mountain. So secrecy is important to us. I wish I had a dollar for every person who's been through our facilities and said, "I didn't know you guys did this." Unless you are absolutely connected to the entertainment industry and deal with the Grammys or the labels, most people don't know what we do.

We've got a facility in Boyers, Pennsylvania that's been on the History Channel. It's 12 square miles in size, so it's three by four miles square. It's a DoD [Department of Defense] facility. It's underground, roughly 300 feet. And that's where we store the crown jewels for labels. They're in zero earthquake country. No risk of flood, no risk of fire. It's the safest place in the world.

### A Surplus of Engineers

Because we are plugged into the industry, it's easy for us to find talent, especially if you're talking about L.A. or New York where we operate two of our three digital studios. The record business is going through a difficult time and there's contraction when it comes to employment with these mastering labs and labels, studios, etcetera. At least right now, there happens to be a lot of availability when it comes to seasoned engineers out on the street.

### Legacy

This is something we take seriously. It's about protecting our cultural heritage, our legacy. We're not just a storage company. We consider ourselves preservationists and engineers. And I want people to know that these one-of-a-kind assets will be around for hundreds and hundreds of years because of Iron Mountain.

I don't think people realize when they listen to a song the reason they're able to listen to it, especially a song that's 30, 40, 50 years old, is because Iron Mountain has preserved that song so well that the label was able to take it out of a vault, have it digitized and sell it at a Starbucks. We take for granted that a song sounds really good. But it sounds really good because someone on the front end, someone like Iron Mountain, took their job seriously and made sure that music was preserved properly so people could listen to it for decades to come.



## OPPS

A new pop music compilation series, **WANNA PARTY!**, has launched. Its goal is to introduce new pop artists and songs to a worldwide audience. Patterned after the successful **NOW! Series**, this compilation gives independent artists a chance to be heard and seen by pop music fans who love up-tempo, catchy songs.

The concept is spearheaded by music executive **Jay Warsinske** (**Madonna**, **U2**, **Janet Jackson**, **Black Eyed Peas**, **Eminem** and more), who has assembled a network of execs and talent scouts including **Peter Rafelson** and **Rhonda Bedekian**. Their mission is to find and develop collections of goodtime, up-tempo songs by exceptional new pop artists. The **WANNA PARTY!** Series will debut Memorial Day 2016 ('the official start of summer') and plans for three releases per year, followed by **WANNA PARTY! The Tour**, which will feature top artists from the series. In fact, a special **WANNA PARTY!** tour performance has already been scheduled for Aug. 13 at **Universal Studios** in Hollywood, CA.

For more information and details, you can email [info@WannaPartyMusic.com](mailto:info@WannaPartyMusic.com). Artists interested can submit by sending SoundCloud/ReverbNation links or MP3s to [submissions@WannaPartyMusic.com](mailto:submissions@WannaPartyMusic.com).

**Popular music discovery platform Pandora has launched AMPcast.** It's a powerful new tool to help artists engage and grow their audiences on Pandora. This new feature, which is available on Pandora's **Artist Marketing**

**Platform (AMP)**, is a promotional tool that lets artists instantly speak to their fans. AMPcast even helps artists to record spontaneous audio messages on their mobile phone and target fans who are listening to their music. Whether you're on tour or in the studio, you can use AMPcast to alert fans about local concert dates, album releases or just to share some stories from life on the road. You can also include a link for fans to buy an album or tickets for an upcoming tour. This new tool is available to a select group of artists and will launch to all artists registered on AMP within the coming months. If you're not signed up for AMP you can register at [amp.pandora.com](http://amp.pandora.com), so you can start taking advantage of this new technology.

**Greatshakin' Music is seeking artists, songwriters and bands for development deals.** The company works primarily in the country and rock genres, but they insist that if you have amazing music they want to hear it. You can submit your best track(s) for consideration via **Music Xray** at [musicxray.com](http://musicxray.com). There is no deadline for submissions.

**The Musicians Institute in Hollywood, CA is offering a brand new DJ Performance and Production program.** The six-month, two-quarter DJ Program will train students in the use of industry-standard software and equipment including **Ableton Live**, **Traktor Pro** and **Serato DJ**; along with courses in **Beat-Matching**, **Vinyl Turntablism**, **Synth Programming**, **Sound Design**, **Remixing** and more. The DJ Program faculty



## ▲ SMOKE SEASON SIGNS WITH CREATIVE ARTISTS AGENCY

**Creative Artists Agency (CAA)** has signed Los Angeles indie-electronic band **Smoke Season**. Formed in 2013, the duo released a debut EP, *Signals*, and a follow-up EP *Hot Coals Cold Souls*. Since then, they've focused on buzzworthy singles garnering the attention of *Music Connection* magazine, *LA Weekly*, *LA Record*, *New York Times*, *Los Angeles Magazine*, *FUSE TV* and many tastemaker blogs. They plan to embark on a tour this summer to support the release of their new EP *Ouroboros*. CAA will play a significant role in the release of the accompanying *Ouroboros* short film, created with production company, **APLUSFILMZ** (**Kendrick Lamar**, **Talib Kweli**, **Murs**). For more information about this act, visit [smokeseason.com](http://smokeseason.com).

includes "Scratch Champions" **DJ Jedi** and **DJ Swift**; "Ableton-certified" artist **Josh Spoon**; "Max for Live" pioneer **Tom Hall**; acclaimed house/techno producer **Art Bleek**; and prolific house/disco DJ and producer **Magic Touch**. For information go to [mi.edu](http://mi.edu).

from producer **Judd Apatow** and Emmy-winning and Grammy-nominated Multiplatinum trio **The Lonely Island** (**Andy Samberg**, **Akiva Schaffer**, **Jorma Taccone**) arrives in theaters on the same day. Go to [republicrecords.com](http://republicrecords.com) to find the latest news about this project.

## LABELS • RELEASES SIGNINGS

**Good Charlotte are set to return with their sixth studio album via the Multiplatinum-selling band's own indie label MDDN, distributed worldwide through Kobalt.** The album is scheduled for release this summer (exact release date TBA). Formed in the mid-'90s, they have five albums and two collaborations under their belt, and were integral in establishing a critical mass for the pop-punk genre. **Good Charlotte's Madden Brothers (Joel and Benji)** report, "The new album is like our previous albums in that it's for people who love music and are motivated to try to live a rad life." You can find out more at [goodcharlotte.com](http://goodcharlotte.com).

**Republic Records and Universal Pictures have announced that the official soundtrack album for *Popstar: Never Stop Never Stopping* will arrive in stores and at digital retailers on June 3.** The new Universal Pictures comedy

**Yes have announced their 2016 summer touring plans.** Billed as "**The Album Series: Drama + Topographic 1 & 4**," the tour will feature the 1980 album *Drama* performed in its entirety, for the first time ever, and sides one and four of 1973's double album *Tales from Topographic Oceans*, plus a selection of their greatest hits. "We are proud to present the American public with forward-looking albums from the past," says guitarist **Steve Howe** of the iconic and influential band. The band's summer outing will take them through the U.S. from late July through early September, beginning July 27 in Columbus, OH. Go to [yesworld.com](http://yesworld.com) for ticketing information and stay tuned for additional shows that will be announced soon.

**Following hot on the heels of last year's release, *Black River*, rockers Doomsday Outlaw spread their wings on their latest record *Suffer More*, set for release on May 27.** Bringing their trademark Southern rock and metal alongside dirty heavy blues, the 15 tracks



## ▲ NEWSOME WINS GRAND PRIZE AT IAMA

**Jack Newsome, a student at Berklee College of Music, won top honors at the 12th Annual International Acoustic Music Awards (IAMA).** Newsome is a 19-year-old singer/songwriter and producer from New Jersey. He won the Overall Grand Prize and First Prize with his acoustic guitar based song "Hooked On Me." He will be releasing a full-length album later this year. IAMA promotes acoustic music performance and artistry. In fact, it has a proven track record of winners going on to hit the *Billboard* charts. Meghan Trainor was discovered by IAMA six years ago and is now a global superstar. To learn more about the winner and IAMA, go to [jacknewsome.com](http://jacknewsome.com) and [inacoustic.com](http://inacoustic.com).

of heavy groove-laden rock take in **Black Stone Cherry** and **Zakk Wyld**, while weaving in classic **Maiden**, **Faces** and **Hendrix**. The album was recorded and mixed at **Snug Recording** in Derby (U.K.) by **Richard Collins** (**Lost Alone**, **Therapy**) and mastered by **Pete Maher** (**U2**, **The Rolling Stones**, **Jack White**). The band have gained a large and fast growing fan base with their blistering live shows and are building further on that with this album. For additional information, go to [doomsdayoutlaw.com](http://doomsdayoutlaw.com).

## PROPS

**AirPlay Direct** has honored **Blake Morgan**, CEO and owner of **ECR Music Group**, with **AirPlay Direct's "Iconic Innovators" Award**. The award honors visionaries who have openly embraced digital innovation in the music industry. "Blake is a truly exceptional person and exemplifies the definition of iconic innovator," stated **Lynda Weingartz**, **AirPlay Direct's** CEO. "He has a talent very few people have." As an integral component to the "Iconic Innovators" Award, **AirPlay Direct** is offering **Morgan** a \$50,000 **AirPlay Direct "Marketing & Awareness Campaign"** to accelerate his brand development and global radio distribution footprint for **ECR Music Group's** new releases and catalog. You can go to [airplaydirect.com](http://airplaydirect.com) and [ecrmusicgroup.com](http://ecrmusicgroup.com) to learn more.

**Phoenix, AZ** record label, **Heart Dance Records**, is launching a major musical project for the

**2016 Holiday Season**. It's a compilation album featuring many of Arizona's best contemporary instrumental artists and vocalists. The album, **Christmas from the Heart**, will be sold in Arizona businesses, with a portion of the sales being earmarked for the **Music IS Therapy Foundation**, a local Arizona charity. "Holiday Showcases" around the state will feature artists on the album, which include Tucson resident **Will Clipman**, Phoenix-based **Finzer Mahoney Duo** (**One World Music Radio Album of the Year**), Sedona resident **Louis Landon** (**Whisperings Album of the Year**) and many more. **Music IS Therapy** assists other non-profits that provide music therapy to children with special needs and teens in crisis. If interested in the cause, visit [heartdancerecords.com](http://heartdancerecords.com) and/or [musicistherapy.org](http://musicistherapy.org).

**The Lumineers' second album, Cleopatra**, has hit No. 1 on the **Billboard Top 200 Album Chart**. According to **Mediabase**, their recently released single "Ophelia" set a record for the single week spin count at the AAA radio format. **Cleopatra** is the first No. 1 album from an indie label this year (**Dualtone**, an **Entertainment One** company), and is a hit overseas with the album ringing up No. 1 sales in the U.K. and Canada to go along with the U.S. top rank. The band also announced that they were trending in the top 5 at Alternative radio. In another milestone, the band's songs reached a combined one billion streams on **Pandora**, in addition to the band selling over

## DIY Spotlight

## The Swamp Drivers

The **Swamp Drivers** are extreme DIY artists and one of the most unusual groups in the world. They may be older dudes who play bluesy hard rock, but that doesn't stop them from blowing minds. The fact is these guys are so DIY, they build their own instruments.



So far, they've invented 15 different instruments including: The One-Stringed Hoe (of course it's a G-string), The Plunger, The Pitchfork Guitar, The Shovelitar, The Trash Can Drum Set, The Frying Pan Guitar and The Bedpan Bass.

YouTube videos of their unusual instruments are viral sensations, garnering millions of views (3.6 million to date).

Their social media is climbing as well, with an organic reach of over 12 million. Indeed, about 100 comments per minute occur on Facebook whenever a new instrument is unveiled.

At the band's shows, people stop in their tracks and pull out their phones to record the amazing array of funny looking instruments.

Then, when the band starts to play, jaws drop and the party ensues. **Guitar Player** magazine published an article on them in the B.B. King issue.

The **Swamp Drivers** are constantly getting offers to play venues, clubs, river boats, motorcycle rallies, festivals and more. They have already played **New York's Blues Festival** (2,000 people), **Saranac Concert** (1,700 people) and **Herkimer County Fair** (500 people).

The band was inducted into the "New York State Blues Hall of Fame" a couple years ago.

To find out more about this unusual act, visit [theswampdrivers.com](http://theswampdrivers.com)

Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)

200,000 tickets in advance of their U.S. tour. Visit [thelumineers.com](http://thelumineers.com).

## THE BIZ

The **Recording Industry Association of America (RIAA)** just released its annual report on the state of the music industry, and it's both bad news and good news. The sale of music is on a steady decline, and has been for the past 10 years. In fact, it has stayed around \$7 billion since 2010. CD sales have dropped 84% over the last decade, and their replacement—digital downloads—have also seen a drop in sales.

The good news? Both streaming music services and vinyl record sales have noted a big boost. Streaming services, from **Spotify** and **SoundCloud** to **Pandora** and **YouTube**, now represent a large source of income for the music industry. And they've made it easier for artists to get their music heard by eager fans. At the same time, vinyl records have made a surprising comeback and account for over \$400 million dollars in sales. Moreover, there is hope on the horizon. Coalitions are forming to ensure that music creators—including producers, mixers and engineers—can receive fairer compensation for

their work. Recent legislation, such as the **Songwriter Equity Act**, the **Local Radio Fairness Act** and the **Allocation for Music Producers Act (AMP)**, has been introduced in Congress and will hopefully change the ways in which songwriters, artists and music producers are paid.

The 27th annual **Simi Valley Cajun & Blues Music Festival** will rock once again **Memorial Day weekend, Saturday and Sunday, May 28 and 29, at Rancho Santa Susanna Community Park**. The event features two full stages for each of its musical genres including headliners such as **Booker T**, **Eric Burdon & The Animals**, **Leon Russell**, **Rebirth Brass Band** and more. Music will proceed non-stop each day from 12 noon until 7:30 p.m. Tickets are \$25 for adults (13 and over) and children 12 and younger are free. Discount single day tickets of \$20 and two-day passes for \$35 are available only online. For more info and tickets, visit [simicajun.org](http://simicajun.org).

**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*.



## MUSIC BIZ STUDENTS HOST EPIC SHOWCASE

Students at the **Musicians Institute** in Hollywood, CA hosted a showcase to celebrate the end of the Winter Quarter. Epic in scope, the show featured eight acts, sponsors, a red carpet, photo shoots, radio interviews and free pizza, making it the biggest show ever presented by students. They produced the show for a **Music Business Entrepreneur** course called "Showcase Promotions." Pictured (l-r) are the students responsible for the event: **April Turner** (Founder/CEO of **Perfect Verse** and **Music Business Consultant**); **Ruby Chase** (Showcase MC, recording artist, producer and **Convergence Social Light**); **Diane "H.O.P.E"** **Mtakati** (South African artist, singer and songwriter). To learn more about MI's Music Business Program, visit [mi.edu](http://mi.edu) and click the Music Business link.





# “We Had a Hit Single with Jesse McCartney, and it all Began with TAXI”

Andy Dodd and Adam Watts – TAXI members  
[www.reddecibelproductions.com](http://www.reddecibelproductions.com) [www.adamwatts.com](http://www.adamwatts.com)

Adam and Andy's success through TAXI is a little bit different from all the other stories you've probably heard. They got their *biggest* deal after their membership ran out!

Here's how it happened: “We joined TAXI in 2001 and found that it was a great motivator for us. We were members for two years. We learned a lot, wrote a ton of songs, and got a few film and TV placements -- some through TAXI, and some on our own.

We submitted a song we wrote with Jenn Shepard called “You Make Me Feel” to one of TAXI's Industry Listings. We didn't hear anything back for a while and eventually our TAXI membership ran out. Thankfully, we began to get so busy with production and writing gigs that we decided to wait and renew our membership at a later date.

Little did we know that TAXI had sent our song to a

production/management company that was looking for material for a young, male Pop artist they were developing.

Later that year, Jesse McCartney's managers called us saying they had just heard “You Make Me Feel” on a CD they got from TAXI and wanted to have him cut the song. Although Jesse decided not to record “You Make Me Feel”, his managers asked us to write more songs for him. We wrote a handful and they ended up putting his vocal on two of the tracks we produced, “Take Your Sweet Time” and “Beautiful Soul”.

“Beautiful Soul” got played on Radio Disney, and Jesse's



management got the song to a label executive at Disney. Soon after, Jesse was signed to Hollywood Records. “Beautiful Soul” became his first single, and we both signed publishing deals with Disney Music Publishing.

Jesse McCartney's album (entitled “Beautiful Soul”) has gone Platinum in the U.S. and Australia.

“Beautiful Soul” went to #3 on Radio and Records CHR Pop Chart, #5 on Billboard's Top 40 Chart, #19 on Billboard's Adult Top 40 chart, it's a Platinum Digital Single Download, it's on the Gold-selling ‘Cinderella Story’ Motion Picture Soundtrack, the Gold-selling ‘That's So Raven’ TV Soundtrack, and the video was nominated for Best Pop Video at a 2005 MTV Video Music Awards.”

All of this came about because Adam and Andy sent a song to TAXI. Call for our free information kit.

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**Date Signed:** Oct. 31, 2013

**Label:** Warner Bros. Records

**Band Members:** Lukas Graham Forchhammer, vocals; Kasper Daugaard, keyboard; Magnus Larsson, bass; Mark Falgren, drums.

**Type of Music:** Pop, Alternative, Soul

**Management:** Kasper Faerk, Lasse Siegmund - Then We Take The World

**Booking:** Kasey McKee - CAA

**Legal:** Jens Krogh Petersen

**Publicity:** Jaime Rosenberg, Jaime.rosenberg@wbr.com

**Web:** LukasGraham.com

Lukas Graham voiced a few simple (yet unwavering) requests during his first casual encounter with Warner Bros. Records Chairman/CEO Cameron Strang: provide ample time for music and his buddies.

Or to put it Graham's way: "I want to build the perfect team and I want time to settle my record, to meet new writers and producers and experiment with my sound. Most of all, I want to build a team I know I can trust."

And to justify such dedication, over the next several months the 27-year-old classically trained singer emptied his own pockets to accommodate his loyal Denmark crew's Los Angeles transition. "I write lyrics and melodies—I don't produce drums or write string arrangements. I don't know chords and keys. When Warner didn't want to pay for something, I went and paid for it. So Warner could see that I put my own

***"The record label is not your friend."***

trust and heart into it, I bankrupted myself twice. They eventually put in more effort and money and rewarded me for investing."

Graham's rather humble upbringing also lends a positive sort of industry cynicism. "The record label is not your friend. You can't trust them as a whole, but you can rely on people at your label. You must make money [because] the corporate beast wants money. But people want people. I try to bond and connect with everyone from top to bottom. If you're not a likable guy, they don't give a shit about working with you."

Worldwide fame on Spotify also influenced Graham. "I would advise artists to stop making exclusive releases. It's bullshit! You're pissing on your fans without the courtesy of calling it rain. Streaming has democratized music—people are now choosing the songs. No one knew who Lukas Graham was six months ago, but once ["7 Years"] became global it got forced onto radio."

With chart-climbing hits and a demanding tour, things aren't slowing down for the band anytime soon. Still, Graham maintains a modest outlook on success. "We get the feeling from the entire Warner team that this kind of run doesn't happen. It's not supposed to go this well." — **Danica Bellini**



**Date Signed:** July 2015

**Label:** 300 Entertainment/D1 Entertainment

**Type of Music:** Rap, Hip-Hop

**Management:** O. Lloyd, directoneent@gmail.com

**Booking:** tatekobangbooking@gmail.com

**Legal:** Minton & Assoc.

**Publicity:** Aishah White - AKW PR, aishah@akwpr.com

**Web:** 300ent.com/roster/tate-kobang

**A&R:** Selim Boubab, selim@threehundred.biz

Somewhere between a month and six weeks after "Bank Rolls" began climbing the charts last April, 300 Entertainment knocked on rapper Tate Kobang's door. Although wary, his concerns melted away after meeting Selim Boubab and Todd Moscovitz. "When we figured out who it was," he announces, "it was like, man, maybe we should fuck with these guys."

The single's success brought 300 to the table, but Kobang's style and Baltimore rawness made the deal irresistible. "This is an untapped market," boasts the player. "It's some new shit, so why wouldn't you want that wave before it picks up?"

Kobang made certain the deal, centering around a single with a two-album option, was scrutinized before making his decision. Beyond that, faith played a critical role in making his choice. "I prayed on it, man. That's the most I can do."

Despite the label's muscle, Kobang claims his music would have placed him in front of high-level collaborators regardless. "It's the music," he

***"Let it be known you're not going to get pushed over."***

announces, referencing calls from Swizz Beats and Nelly. "I don't need no gimmicks, no image, none of that bullshit. I've just got good-ass music."

Although he's the contract's sole signee, the young star discusses the deal in terms of "we"—Kobang wants to pass along the torch of good fortune. "I got out, so now I'm trying to lend a hand," he professes. "That's what we're here for. Life is about progression and trying to move forward."

Never forget, he advises, to hold strong with potential labels and insist upon your worth. "Let it be known you're not going to get pushed over," he insists. "You're not just going to let them do anything with you. At the end of the day, you need them but they need you more." — **Andy Kaufmann**





**Date Signed:** July 1, 2015  
**Label:** Manifesto Records, Inc.  
**Band Members:** Alle Norton  
**Type of Music:** Pop  
**Management:** Rebecca Henderson  
**Booking:** Nicole Frazier  
**Legal:** Evan Cohen  
**Publicity:** Jamie Williams - Shore Fire Media, jwilliams@shorefire.com  
**Web:** cellarsmusic.com, facebook.com/cellarss  
**A&R:** Dexy Valentine

**W**hen Alle Norton finally decided to move production from the confines of her small Hollywood apartment to a fully stocked recording studio, Manifesto Records provided the perfect opportunity.

Initially, Norton (who now goes by the mystifying moniker Cellars) couldn't afford such luxuries. But after some self-released music got into the right hands through friendly industry acquaintances, a promising record contract soon "manifested."

Norton enthusiastically embraced all duties involved with the development of her eclectic third album *Phases*.

"I had total creative control over the entire project," she explains. "I engineered the entire record, which was a lot of work. But I'm proud that it

***"Having other people involved was eye-opening."***

turned out so well. To have control over not only the sound, but how [the songs] were actually produced, was really awesome. I had my hands on every aspect of the record."

But relinquishing some responsibility proved just as satisfying. "My songs are very personal and sort of cathartic," she states. "I like [writing] because it's what keeps me from going crazy. But having other people involved in the production and recording process was pretty great and eye-opening, as far as how much others can bring to the table collaboratively."

Although she studied music business in college, Norton has entered a whole different realm of artistry, she says. "It's cool having that background, then coming into the industry and seeing how things actually work. It's a huge learning and growing experience for me. If I want to make this a career, I have to be more mindful of certain things that maybe worked before when I was just playing little DIY shows and making music in my bedroom. Stuff that I wasn't worrying about, but now I have to be more cautious of."

Working alongside Manifesto and producer Ariel Pink (one of Norton's biggest musical influences), brought Cellars to life in a way the instrumental powerhouse once only dreamed of. "Coming in and working with them as partners," she says, "it feels less like a label telling you what to do. I have full support—these things don't really happen that often."

Norton is now touring to promote *Phases*. — **Danica Bellini**



**Date Signed:** March 6, 2016  
**Label:** Misra Records, misrarecords.com  
**Band Members:** Adam Dankowski, guitar, vocals; Graham Epstein, drums, vocals; Jose Chalit, guitar; Josh Kaplan, bass.  
**Type of Music:** Dream Rock  
**Management:** N/A  
**Booking:** N/A  
**Legal:** Arnold R. Kaplan - Spencer Fane  
**Publicity:** Justin Kreitzer  
**Web:** facebook.com/thebaltic  
**A&R:** John Kuker, Jeff Betten

**P**roducer Eric Halborg discovered The Baltic via Bandcamp two years ago, subsequently introducing them to Pittsburgh indie Misra Records. Though the label lacked the money to take the group on at that time, several rounds of investors later they returned.

Label president/CEO Jeff Betten made a pilgrimage to New York to visit The Baltic's drummer, Graham Epstein, who's currently attending The New School. The rest of the band, who've been playing together since freshman year in high school, are also pursuing higher educations. Misra was the one label that could stomach an act only touring during breaks.

***"A lot of [labels] didn't like that we were in different colleges, but Misra believed in us."***

"We contacted a lot of labels," states Epstein. "A lot of them didn't like that we were in different colleges, but Misra believed in us."

Although The Baltic previously maintained an agreement with LGL Records, this is the group's first legal signing. Besides loving their Britpop, shoegaze sound, Misra appreciated the band's dedication to craft. A listen to the young act's independently recorded five-song EP cemented the label's interest.

Being fans of Misra acts like Great Lake Swimmers and Shearwater made the offer attractive to The Baltic. Everyone except guitarist Jose Chalit was down with the move to sign, so Misra allowed him to opt out. The contract endured numerous revisions, a process made easier by the label's willingness to alter the terms.

"It was hard for us to book shows," admits Epstein. "A lot of clubs didn't take us seriously because of our age. We needed someone who believed in us." Even better, Misra is licensed by legendary Sub Pop Records, a connection that might later pay off.

Expect The Baltic's debut EP to be released around Memorial Day, with an LP to follow later this year. — **Andy Kaufmann**





### ▲ Merle Haggard: American Hero

Song Biz notes the passing of a towering icon, the great songwriter and country music legend Merle Haggard. The writer of such classics as "Silver Wings," "Mamma Tried" and "Sing Me Back Home," he received a Grammy Lifetime Achievement Award among his many honors. He died on his 79th birthday.

### ► Alexandra Lioutikoff Named EVP at UMPG

Universal Music Publishing Group (UMPG) has appointed Alexandra Lioutikoff as Executive Vice President, Latin Music. At her previous gig at ASCAP, Lioutikoff produced the very successful ASCAP Latin Awards (Los Premios de ASCAP), created ASCAPLatino.com and launched the Song Camp Series, which brings together Latin and Anglo writers. Lioutikoff has been featured three times on Billboard's Latin Power Players list, and was named one of "25 Most Powerful Women" in The Hollywood Reporter's Hispanic Women in Entertainment report.



### ▲ Lamont Dozier at USC

Songwriters Hall of Fame Inductee and Johnny Mercer Award winner Lamont Dozier returned to the campus for a Songwriters Hall of Fame Master Session. Mary Jo Mennella, Barbara Cane, Kathy Spanberger and Casey Robison from the Songwriters Hall of Fame West Coast Projects Committee were in attendance. The association forged between USC and the Songwriters Hall of Fame has featured numerous SHOF inductees, Starlight and Abe Olman winners. Pictured (l-r): Spanberger, Dozier and Cane.

### Feel the Bern at Song Retreat

The Listening Room, an organization that presents international songwriter retreats worldwide, announced a new three-day and three-night event June 9 - 12 in the mountains of Idyllwild, CA near Palm Springs. The event features guided co-writing sessions, private career and song consultations, a guitar workshop, fully equipped writing rooms, a concert presentation and a special guest and mentor, songwriter and recording artist Dan Bern.

Registration info and details are on the Facebook page: facebook.com/idyllwildlisteningroomsongwritersretreat.

### Performing Songwriter Workshops

Performing Songwriter Workshops has announced the last two events of 2016. From June 9 - 11 singer/songwriter Mary Gauthier will present "Finding Your Writer's Voice," and July 28 - 30 singer/songwriter Jonatha Brooke will teach "Discovering New Paths Into Songs."

Workshops are limited to 20 participants and are held in Nashville. Registration information is at performing songwriter.com.

### Steve Cropper Catches Primary Wave

Primary Wave Music Publishing announces its partnership with legendary guitarist, songwriter and producer Steve Cropper in the ownership of his music publishing catalog. Cropper is best known as the guitarist of the Stax Records house band, Booker T. & the M.G.'s, which backed artists such as Otis Redding, Sam & Dave, Carla Thomas, Rufus Thomas and Johnnie Taylor.

Along with his influential work

with Booker T & The MG's, which includes "Green Onions," one of the most popular instrumental rock and soul songs to date, Cropper also co-wrote such timeless classics as: "In the Midnight Hour" with Wilson Pickett and "(Sittin' On) The Dock of the Bay" with Otis Redding and "Knock on Wood" with Eddie Floyd.

Primary Wave will aggressively market Steve Cropper's catalog of music and secure sync placements for film, TV and commercials while working to expand Cropper's brand alongside his longtime manager Geddes Bootwright. The Steve Cropper song catalog is the first acquisition in Primary Wave's new music IP acquisition fund, which will announce its formation and its resources in the very near future.

Details at primarywave.com.

### Music Biz Town Hall in Nashville

The Music Business Association (Music Biz) will address the needs of the songwriting and publishing community in Nashville and beyond at this year's Songwriters & Publishers Town Hall, which will be held on Wednesday, May 18, from 9 a.m. to 12:15 p.m. during the Music Biz 2016 Convention at the Renaissance Nashville Hotel. Leavens Strand & Glover LLC will sponsor the event. The event will feature a keynote presentation from Steve Bogard, Director of The Copyright Forum and a songwriter with BBR Music Groups Magic Mustang Music who has written nine No. 1 Country songs, including George Strait's "Carried Away" and "Carrying Your Love with Me" as well as Rascal Flatts' "Prayin' for Daylight." He also serves as ex officio advisor to the NSAI Board and sits on the Board of the Nashville Songwriters



### ▲ Timbaland Builds Empire with ASCAP

ASCAP EVP, Membership John Titta presented composer Timbaland the Top Network Series award for his work on *Empire* onstage during the 2016 ASCAP Screen Music Awards at The Beverly Hilton Hotel.



Hall of Fame Foundation. His presentation will offer a unique viewpoint on today's copyright issues, attacking the problem from both an artist and business perspective.

The Songwriters & Publishers Town Hall will also include a variety of panels featuring top publishing and performance rights professionals from companies such as Big Yellow Dog Music, BMG Rights Management, BMI, Combusion Music, Leavens Strand & Glover LLC, MusicSynk/LoudLab, ole, Secret Road Music Services, SESAC, Songtrust/Downtown Music Publishing, Streaming Promotions/Outside the Box Music, Word Entertainment and Wrensong. Issues to be discussed include artist and songwriter development, indie publishing, synch licensing, streaming promotions and more. Register at [musicbiz.org](http://musicbiz.org).

## USA Songwriting Competition Deadline

USA Songwriting Competition is noted for a distinguished history of having its winners signed to recording and publishing contracts including 2013 winner American Authors who were signed to Island Records. The top two winners of 2011, Nenna Yvonne and Alexander Cardinale were signed to Interscope Records after their wins while 2007 winner Ari Gold hit Top 10 on the Billboard charts with his winning song. Other winners have penned chart topping songs and amassed extensive film and television credits. In its landmark year, the 21st Annual USA Songwriting Competition is currently accepting entries. Deadline for entry is May 27. For further information, visit [songwriting.net](http://songwriting.net).

## Aloha! Hawai'i Songwriting Festival

Designed for all levels of songwriters, the Hawai'i Songwriting Festival—at the Hapuna Beach Prince Hotel on the Big Island June 16 through 18—celebrates the art and craft of songwriting by emphasizing education, collaboration and music in film & TV through workshops, seminars, panels, group critiques, speed mentoring, open mic and concerts. Join your fellow songwriters in a unique, intimate, relaxed atmosphere that gives you direct access to our experienced staff of professional songwriters, musicians, producers, music supervisors, music publishers, label representatives and more.

Find out more and register at [hawaiisongwritingfestival.com](http://hawaiisongwritingfestival.com).

## Concord Bicycle Acquires Musart

Concord Bicycle Music has acquired Latin America's leading independent record label and music publisher The Musart Music Group. The transaction includes its publishing divisions of Edimusa Mexico and Vander USA as well as its recorded divisions of Discos Musart Mexico, Balboa Records USA and Panart Cuba. The publishing catalog consists of roughly 70,000 copyrights and the masters catalog is comprised of roughly 4,000 albums. More at [concord-musicgroup.com](http://concord-musicgroup.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.



### ▲ Gabriela Gonzalez Promoted at ASCAP

The American Society of Composers, Authors and Publishers (ASCAP) has promoted Gabriela Gonzalez to Vice President, Latin. The former senior director will now oversee the ASCAP Latin Membership Department, including staff in Los Angeles, Miami, New York and Puerto Rico, responsible for developing the careers of ASCAP composers and songwriters, recruiting new members and serving all of ASCAP's Latin writer and publisher members.

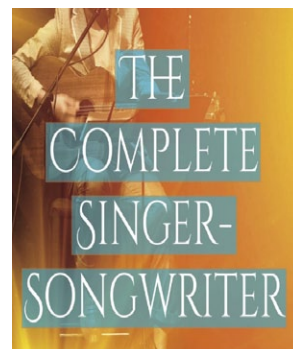


### ▲ Anders & Anders to Kobalt

Kobalt announced the signing of a worldwide administration deal with uber music producer Adam Anders (*Glee*, *The Passion*, *Rock Of Ages*) and vocalist, writer and television personality Nikki Anders. Through this new liaison, Kobalt will administer the Anders' existing catalogs (Little Fireball Music and Adam Anders Music) as well as all future works. Additionally, Kobalt will have exclusive administration of all new writers signed by the duo via Deep Well Publishing, their newly minted publishing arm of Capitol Music Group label imprint Deep Well Records. See [kobaltmusic.com](http://kobaltmusic.com) for more details.

### ► The Complete Singer-Songwriter Book

*The Complete Singer-Songwriter* is chock-full of tips, tools and inspiration for both aspiring troubadours and those looking to take their craft and career to the next level. Author Jeffrey Pepper Rodgers draws on firsthand interviews with songwriting legends and rising stars; expert advice from managers, agents, lawyers and publishers; and his own experiences as a performing songwriter. Further info is at [halleonard.com](http://halleonard.com).



### ▲ SESAC at Tin Pan South

SESAC hosted a showcase for the 2016 Tin Pan South Festival. The event featured a round with songwriters Steve Bogard ("Every Mile A Memory"), Lance Miller ("Drink To That All Night"), Rob Hatch ("Goodnight Kiss") and Craig Campbell ("Family Man"). The Nashville Songwriters Association International (NSAI) sponsors the Tin Pan South event. Pictured (l-r): E.T. Brown, SESAC; Hatch; Shannan Hatch, SESAC; Bogard; Katie Mae Vogrin, SESAC; Miller; Tim Fink, SESAC; and Campbell.



## FKi 1st

*Fetty Wap, Iggy Azalea, Post Malone*

In the dimly lit studio in a nondescript industrial building in North Hollywood, CA, the air is pungent and the mood is elevated. Songwriter/producer/artist and DJ FKi 1st, just in from Las Vegas, has a rare day off from Fetty Wap's "Welcome to the Zoo" tour where his DJ set opens the show for Post Malone. FKi 1st is a songwriter and producer on "White Iverson," Malone's platinum single, and while traveling on tour is working with the artist on his full-length debut.

With "Make it Rain" for Travis Porter; "Watch Out" by 2 Chainz; "I Think She's Ready" by Iggy Azalea; "Missionary" by Ty Dolla \$ign and "Week-end" featuring Miguel with Mac Miller, FKi 1st is riding on a string of notable cuts as a writer and producer. He says that when he first met Post Malone the artist was exclusively a rapper. "He thought that would be the only thing that I liked. His dad came to my house in L.A. and showed me a video of him playing guitar and singing. I can see the best in artists and what their strengths are. It makes everything easier.

I said, 'Bring it out, and let it go.' The song 'White Iverson' came two songs after that."

From Atlanta, FKi 1st (whose given name is Trocon Markous Roberts, Jr.) was first inspired by the funk, especially the cosmic concoctions of George Clinton and Parliament Funkadelic. "I used to DJ for my parents' parties in the basement. I would sneak George Clinton on and wonder, 'Why is it when I play this song everybody moves?' I wanted to do the same thing." From DJing, FKi 1st learned a fundamental lesson. "When the song starts it has to get people's attention."

Growing up, FKi 1st says that he wasn't a particularly diligent student. "Here's the thing: since eighth or ninth grade I knew what I was going to be doing. I'm a prophet. I can see the future. I told my teachers, 'This is pointless. I know what I am going to be doing.' It was the craziest shi". It took a long time, but I saw all of what is happening now."

Prophet or not, FKi 1st says his parents weren't entirely convinced and encouraged him to continue his education. He had seen ads for the school in recording magazines, so he enrolled in Full Sail Recording Academy in Florida. After completing his studies, he returned home to Atlanta. "I started sleeping in studios—anywhere that had a mic and speakers. I had to be around that shi\* every single day."

FKi 1st has headquarters in both Los Angeles and Atlanta. "The cool thing about Atlanta is that the radio stations can play anything they like. If you have a hot song you can catch the DJ at a club. Your song can come on and if they like it the next day they can play it on the air in a mix show. Strip clubs are good places to play new songs too. Everybody goes to the strip club, all ages and races. L.A. is cool too, but there is just so much here. You have to know where you come from. I have to go back and recharge my Atlanta batteries."

In addition to writing and producing, FKi 1st is also recording what he envisions as a series of EPs to showcase his own artistry. The project is slated for release on the Mad Decent label founded by the marquee DJ, producer and artist Diplo. The two met in Atlanta when Diplo was DJing in a small club. "He showed me you can be down to earth, humble and very rich," laughs FKi 1st.

In order to write and produce for artists, FKi 1st says that proximity is key. "You have to live with them," he asserts. "I like being comfortable and making friends with the people I'm working with." He also believes that a connection to knowledge from a variety of influences is essential. "Every single person who does music—from Mozart to Dr. Dre—is a teacher. Listen, learn and incorporate those things and make them your own."

Contact The Courtney Barnes Group, 323-466-9300, SCB27@aol.com



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## DROPS

**Republic Records** and **The Weinstein Company** dropped the *Sing Street* soundtrack to digital retailers and physical stores at the end of April after the film opened in New York and Los Angeles on April 15. With the film set in '80s Dublin and London, the soundtrack compiles the classics of **Duran Duran**, **The Cure**, **Hall & Oates** and more, four covers by the film's title band, *Sing Street*, and **Maroon 5** frontman **Adam Levine's** "Go Now." For more information, contact Beau Benton at Beau.Benton@UMusic.com.



**Smoke + Mirrors Live**, capturing Grammy-winning band **Imagine Dragons'** live show in Toronto, will drop on June 3. The *Smoke + Mirrors* tour involved 110 dates in 42 countries on five continents, bringing 15,000 fans to Toronto for the show captured on film. It was directed by **Dick Carruthers** who has also done films for **Oasis**, **The Killers** and **Led Zeppelin**. Contact Carol Kaye at Carol@KayosProductions.com for more information.

**THE DAMNED: Don't You Wish That We Were Dead** will drop on May 20. Directed and produced by **Wes Orshoski**, the critically acclaimed work is the first fully authorized documentary on the punk torchbearers, telling the story of the U.K. band that preceded both **The Sex Pistols** and **The Clash** in releasing a single and album, and tour America. They debuted in the States at **CBGB** in April 1977. Today, The Damned is the only band from London's 1976 Punk Rock Big Bang still touring the world. The documentary features band founders **Captain**



**Sensible**, **Dave Vanian**, **Rat Scabies** and **Brian James**, plus appearances by one-time bandmates including **The Pretenders'** **Chrissie Hynde** and **Mick Jones** of **The Clash**. For details, email Clint Weiler at Clint@MVDB2B.com.

Nashville's **Third Man Records**, founded by **Jack White**, recently released a brand new live record by **SQÜRL**, a New York City supergroup made of composer **Carter Logan**, filmmaker **Jim Jarmusch** and composer **Jozef Van**. The live record was recorded direct-to-tape in March 2015, adding to the group's three EPs and ATP recordings, plus music for the films *The Limits of Control* and *Only Lovers Left Alive*. Contact Ken Weinstein, Weinstein@BigHassle.com, for more details.

## OPPS

Hollywood-based **Docler Media** is seeking a videographer to join its expanding team. Applicants must be experienced and self-motivated. The selected applicant will create visual storytelling through multiple platforms, have creative input in brainstorming sessions, edit and retouch videos, choose and set up locations, and use a range of equipment. For more information about applying, visit DoclerMedia.com/en/main/.

**Magical Day Radio**, a radio show, recorded podcast and webcast heard in 89 countries, is looking for authors, current and former cast members of all types, animators, sound producers, entertainers, actors, musicians and filmmakers from any Disney park in the world to discuss their experiences. Booking inquiries should be directed to Dawn Short and Steve Lee at DawnPara28@gmail.com.

Recorded podcast and video webcast *It's Your Break* wants to talk to musicians, singers,

producers, filmmakers, television show producers and other artists. To make a pitch, email show host Jonathan Mertz at Jonathan@ItsYourBreak.com with videos or previous interviews if possible.

If you're looking to sharpen your video production chops and gain valuable web experience, **SourceRock Partners**, which has locations in both Los Angeles and Denver, wants a content director to oversee web-based content and all aspects of video production including shooting, editing and graphics on a daily basis. Topics include politics, energy, business and current events. Send a résumé and a reel of work to zpf66-5530041654@job.craigslist.org to apply. Applications must include reels to be considered. Periodic trips to Denver may be required.

## PROPS

**Magnet Releasing**, the genre arm of **Magnolia Pictures**, has announced that celebrated musician and songwriter **Annie Clark (St. Vincent)** will make her directorial debut on the

company's upcoming all-female-helmed horror anthology film **XX**. Not only will each segment be directed by a woman, each will star female leads. Clark's segment, scheduled to film this spring, has been co-written and will be produced by genre maven **Roxanne Benjamin (Southbound, V/H/S, V/H/S/2, Faults)**. Gnicholis@magpictures.com for more info.

Five composers on the "Maestros of Video Games" panel gave their insider tips on what it takes to write music for video games on April 23 at the **2016 PAX East**. The panel included **Gareth Coker (Minecraft: Greek Mythology, ARK: Survival Evolved)**, **Mikolai Stroinski (The Witcher 3: Wild Hunt, The Witcher 3: Blood & Wine)**, **Daniel James (Metal Gear Solid 5: The Phantom Pain)**, **Tom Salta (Killer Instinct,**





**Season 3, Halo: The Fall of Reach, Halo 1&2 Anniversary**) and **Jason Hayes** (*World of Warcraft, Warcraft III, Starcraft: Legacy of the Void, Starcraft*). After the talk, panel members stayed for a meet-and-greet with guests. For more information about the event, email [Greg@TopDollarPR.com](mailto:Greg@TopDollarPR.com).



JOHN DEBNEY

Composer **John Debney's** Disney upbringing has come full circle: thanks to his father who worked for Disney, his childhood was marked with experiences like being on set for the filming of *Mary Poppins* and befriending the boy who was the voice of Mowgli in the original *Jungle Book*. Now, he's scored the new *Jungle Book* directed by **Jon Favreau**, with whom Debney has worked on *Elf*, *Ironman 2* and *Zathura*. Debney scored the film with over 100 orchestral musicians, a choir and ethnic instrumentation. This adds to Debney's catalog, which includes Disney's *Hocus Pocus* and other Disney projects in television and film. For details, contact Ray Costa at [RCosta@CostaComm.com](mailto:RCosta@CostaComm.com).

Composer **Lin-Manuel Miranda** and the cast and crew of the Broadway hit *Hamilton* recently celebrated the gold certification of the Grammy-winning original cast recording, which features **The Roots' Ahmir "Questlove" Thompson** and **Tarik "Black Thought" Trotter**. The cast and crew, as well as **Atlantic Records' Chairman and COO Julie Greenwald**, Chairman and CEO **Craig Kallman**, Head of A&R **Pete Ganbarg** and VP of A&R **Riggs Morales**, attended a plaque presentation at the New York's **Richard Rodgers Theatre**. After the show debuted last fall, it became the second-biggest first-week seller ever for a cast recording behind *Rent*. The vinyl box collection dropped on April 15. Contact [Jason.Davis@AtlanticRecords.com](mailto:Jason.Davis@AtlanticRecords.com) for further information.

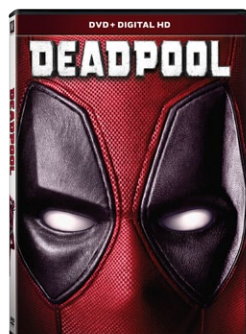
**Fuse Media** is launching a series of new digital initiatives including a mobile app, podcast network and expanded digital content, building on last year's Fuse re-launch as a national

television network for the fast-growing, Latino and multicultural 18 to 34 audience, and the expansion of **Fuse.tv**. The 30-minute podcast features conversations with artists, tastemakers and Fuse experts.

For additional information, contact Jeanne O'Keefe at [JOKeefe@LippinGroup.com](mailto:JOKeefe@LippinGroup.com).

One-of-a-kind, immersive music, art and avant-garde performance troupe **Lucent Dossier Experience** celebrated its 10-year anniversary of playing the **Coachella Music & Arts Festival** by premiering some never-before-seen technology that transported festival-goers through an otherworldly vortex of curiosity. Looking ahead, the troupe will be at **DOLAB Presents: LIGHTNING IN A BOTTLE** in Bradley, CA over Memorial Day weekend (May 25 - 30). Email [agreenberg@msopr.com](mailto:agreenberg@msopr.com) for full details.

Hear how **Tom Holkenborg** (aka **Junkie XL**) is expanding his limits as the score composer of the blockbuster movie *Deadpool* when it arrives on DVD and Blu-ray beginning May 10. Based on the **Marvel Comics** superhero, the movie follows the exploits of Wade Wilson (**Ryan Reynolds**), a former Special Forces operative who now works as a mercenary. More details at [foxmovies.com/movies/deadpool](http://foxmovies.com/movies/deadpool).



**Atlantic Records** singer/songwriter/multi-instrumentalist **Ty Dolla Sign** recently presented his **Free TC** mini-documentary at **Raleigh Studios** in Hollywood.

The documentary challenges his brother **Gabriel "TC" Griffin's** imprisonment on a murder charge. Following the 15-minute documentary screening, directed by **Daniel Kaufman**, Ty joined five other panelists in a discussion led by

92.3's **Big Boy**.

For further information, visit [dollasignworld.com](http://dollasignworld.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](mailto:j.marie.pace@gmail.com).

## Out Take



## Norihiro Hibino

Composer, Arranger, Saxophonist

**Contact:** [Jayson@ScarletMoonProductions.com](mailto:Jayson@ScarletMoonProductions.com)

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

**Most Recent:** *Bayonetta* series

Award-winning Japanese composer Norihiro Hibino is among the newest additions to Scarlet Moon Productions' roster. Best known for his work on the *Metal Gear Solid* series, *Bayonetta* and *Bayonetta 2*, Hibino has his own sound production studio, GEM Impact, and also does work outside of games—he founded the therapeutic facility Hibino Sound Therapy Lab.

"It was actually mostly by chance that I ended up in the videogame industry," Hibino says. "Upon graduating from Berklee College of Music, I didn't have the resources to build my own personal studio with all the gear and software I wanted, so I was looking for a company to join where I could have access to it. It just so happened that KONAMI was the first company I joined, and I've been involved ever since."

Hibino says the same engineering and production skills are invaluable for both, but writing for games is purely for entertainment, while the Hibino Sound Therapy Lab is for the "physical, mental and spiritual well-being" of patients.

"In the beginning, working with KONAMI and GEM Impact, it was about making a living writing music. Hibino Sound Therapy Lab, on the other hand, is what's really in my soul. I believe exploring and creating therapeutic applications of music is my life's work," Hibino says.

He advises newcomers to hone their production skills and not necessarily adhere to their personal tastes—sort of. "I'd really like to see aspiring composers and newcomers focusing on mixing and mastering techniques to allow their music to stand out from a production standpoint," he says. "I don't recommend narrowing your path according to your personal desire. Be open-minded and challenge yourself with different kinds of projects to expand your horizon."





ALL THE ELEMENTS



*Music Connection* wrapped up another busy year at the South by Southwest Music Festival in Austin, TX, celebrating its 30th anniversary. We had the pleasure of speaking with Alexander Jean, Transviolet, Roland Corporation, Randy Jackson and many more about their experiences at the festival and how emerging artists can make the most of it! To view all of this coverage, visit [musicconnection.com/mc-celebrates-sxsws-30th](http://musicconnection.com/mc-celebrates-sxsws-30th).



GRIZFOLK

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## Tidbits From Our Tattered Past



### 1999—Prince—#23

In *Music Connection's* candid, in-person interview with the late great Prince Rogers Nelson he was crystal clear about his directive as an artist: "Do I need a hit record?" he asked. "Let's be real. Hit records translate to income, so they're always nice to have. But do I really need one? Does my existence hinge on me having one? Of course not."



### 2001—Rage—#01

In addition to profiles of electro-dance guru Giorgio Moroder and a roundtable chat with A&R execs Eric Nicks, Stephen Ferrera, Craig Coburn and Michael Caplan, our feature-length Q&A with Rage Against the Machine's Tom Morrello yielded this observation from the guitarist: "It's when you feel like you're going out on a limb that you tend to do your best work."



ALEX KLUIT

### ▲ Two Memorable Nights with Iron Maiden

Iron Maiden opened up the *Book Of Souls* at The Forum for two nights in Los Angeles. The metal titans' two-hour show covered classics and new material, which kept audiences moving. Their U.S. tour lasted 10 shows, but the band will continue to tour through Europe, Australia and Asia through the beginning of August. Pictured (l-r): Dave Murray and Adrian Smith.

### ► Deftones Storm Amoeba

Alt-metal mainstays Deftones took to the stage at Amoeba Records' cavernous store in Hollywood to play a brisk six-song set for a packed house. The event was a promotion for the band's eighth studio album, *Gore*, produced by Matt Hyde. Pictured is 'Tones frontman Chino Moreno.



DAVID KLEIN



SARAH GOETTE

### ◀ Never Shout Never Get Dancey in Orlando

Never Shout Never played an enjoyable variety of old and new material at the House of Blues in Orlando, FL. The crowd was dancing and singing along with frontman, Chris Drew (pictured), throughout the whole set. Joining NSN for the Black Cat Tour were Waterparks, Jule Vera and Metro Station.



# Wolf Alice

BY DANICA BELLINI



JENN FIVE

**What started as an intimate acoustic set** between childhood pals in London quickly transformed into a ferocious yet compassionate group of “folk meets grunge” musicians. Eventually signing with Dirty Hits Records provided a significant turning point for Wolf Alice in 2015, with the boom of several new and re-released singles including “Moaning Lisa Smile.” Nominated for a Grammy for Best Rock Performance, the edgy tune was also featured in both popular American television series *The Leftovers* and *Arrow*.

After the release of two successful EPs (2013’s *Blush* and 2014’s *Creature Songs*) Wolf Alice intrigued critics with their full-length debut album *My Love Is Cool* [June 2015]. With comparisons to Hole, Elastica and The xx, the band describes their own sound as “rocky pop.” Wolf Alice have since been nominated for a slew of prestigious awards including a Mercury Music Prize, and were ultimately deemed last year’s Best New Artist by iTunes.

As the band continues selling out major venues throughout the U.K., Wolf Alice—Ellie Rowsell (vocals, guitar), Joel Amey (drums, vocals), Joff Oddie (guitars, vocals) and Theo Ellis (bass)—recently embarked on an ambitious U.S. tour, including the Coachella Valley Music and Arts Festival in California. Great news, because life on the road is where 23-year-old founder and lead vocalist Rowsell feels most comfortable and inspired.

Despite the band’s hectic touring schedule—they were gearing up for the Coachella festival when we spoke—*Music Connection* snagged the opportunity to speak with Rowsell on the thrills of performing live, creatively jamming with the boys and why vicious Internet trolls totally suck.





**“Do what comes natural to you. Don’t be overly influenced by what other people are doing. It’s all about being different.”**

#### Music Connection:

“Fluffy” is such a great song that happens to be one of Wolf Alice’s first recognized singles. Why did you eventually decide to add the electric elements and expand the band’s sound instead of keeping things strictly acoustic?

**Ellie Rowsell:** I just wanted to play music in front of people. It wasn’t so much that we said, “Oh, we just want to be doing acoustic music.” I guess if you’re a little bit afraid to expand your style, you do whatever is easiest. It’s quite easy to take an acoustic guitar around to venues without having to buy amps or electric [instru-

ments]. It was more like a necessary choice that, with time and courage, changed and evolved into more of a stylistic choice.

**MC:** Did you ever think that “Moaning Lisa Smile” would be such a huge hit, maybe having to do with the fact that there’s strong guitar dominance throughout the song?

**Rowsell:** No, I guess not really. Not taking the actual sound into consideration, simply it’s one of the more accessible songs that we have. But I don’t think we ever envisioned it’d do so well, especially in America. Just because it’s hard to get exposure over there. It sort of threw us.

**MC:** Some already consider you as part of grunge’s “post-revival,” but how do you combat such genre labeling as the band continues growing?

**Rowsell:** There’s nothing you can really do about it. People will always try to categorize you because it’s an easy way to explain what something sounds like. We were a bit grungy before we put our album out—I think the two previous EPs were a bit more grungy. I wouldn’t consider us that now, but there’s nothing you can do about it.

**MC:** What was it like working with Dirty Hit Records on your debut album—did you learn a lot having that extra support system?

**Rowsell:** I think we were really lucky with the whole recording concept. We’d been in the industry for quite some time, and yet had never really seen signs that anyone would see our drive. It was getting a bit frustrating, and Dirty Hits was the only label to be serious about us and offer a contract, which gave us so much creative freedom. They just guided us in the right direction, and it was perfect. We’re proud to be with this label, and before that happened I think we probably would have put out a different album—perhaps a bit too early. It would have been quite different.

**MC:** Who manages the band and how did this partnership originally come about?

**Rowsell:** We’re managed [with Stephen Taverner] through a company called East City Management. We met them through our booking agent.

When we first started the band we had a friend who went to school for management and wanted to get into the music industry. So we initially had a casual friend manage us, but more people seem to come about once you have more experience.

So when we ended up signing a record contract, that helped us get pointed in the direction

of a team with a lot more experience. And that made us a little more reputable.

**MC:** How do you make these big career decisions as a group—is it a democracy?

**Rowsell:** We’re always talking and taking each other’s advice seriously. I think the major lesson we’ve learned in this short career is to trust our gut. No matter how experienced one person is when returning to a certain thing, if it doesn’t feel right, then just don’t do it. Even if you end up being wrong and [the other person] right, you won’t end up feeling frustrated and holding this grudge for the rest of your life. More or less, we work very well talking it out.

**MC:** Your lyrics are very personal—“The Wonderwhy” is a song that comes to mind—how does it feel letting fans in like that; is it difficult or more of a cathartic experience?

**Rowsell:** When I wrote that, I really didn’t know how many people would be listening to the song. So I guess I didn’t think about it too much—how exposed the lyrics were going to be. But it is cathartic and that’s why I try to make them a bit ambiguous, so you might not know 100% what I’m talking about necessarily. It’s scary writing lyrics, knowing that your family and friends are going to hear them. That’s the scariest part for me. They might not be so understanding or they could find out new things about you, and that could be most frightening.

**MC:** Give me an idea of your ideal writing sanctuary. Go back to the day you penned “Bros”—where do you get inspiration and when do you feel most comfortable creatively?

**Rowsell:** I actually don’t write a lot in a sanctuary setting—I can’t turn out songs like some artists do. I don’t spend every day playing and I don’t base my logic around that. Sometimes it could be weeks and then these things just come. I don’t really look for inspiration—I wait for it to come. I can’t really force it; I like things to happen naturally. I do get most of my inspiration from words or phrases that jump out at me, and then I’ll build something around that. I’m always trying to read and observe new things.

**MC:** Just picking a song at random—let’s say “Giant Peach”—how does a song like that actually come together as a collaborative effort and how does the band collectively come up with new material?

**Rowsell:** We’re always kind of jamming and stuff—like the introduction to that song. For that we wanted to write something quite heavy, so we saw that as an opportunity to do so. I had an old song that we never used which I wanted to rewrite to combine the two ideas into one. And then it eventually turned into something massive. So that was a rather ideal collaborative effort, and it was fun to write that one.

**MC:** Compared to constantly touring, what was it like settling down and working in the studio. Do you prefer life back on the road?



**Rowell:** I like being on the road and I actually find it quite hard to come off the road. We've been touring for so much of the time, it's hard at this point to stop it and come to a calm down. But on the other hand, to have a song that you can fully realize in a studio when it comes together the way you hoped it would—when you find you're happy with it, that's such a huge thing. You can't quite match the feeling of that—just imagine the great high.

**MC:** You guys have a great stage presence. How do you continue developing your live skills, especially when it comes to performing effectively at important festivals?

**Rowell:** We've gotten to a level now where the songs that we're playing at the moment are so rehearsed. We're wondering how to take that to the next level. After playing the same songs for such a long time, you want to give [the fans] new experiences. That's something we're still trying to figure out, but we're quite loose.

Our shows are musically rehearsed, but we'll try to drop in a different song as long as the sound's good. We're easygoing with keeping it fresh.

**MC:** How will this upcoming leg of your U.S. tour be different compared to the previous one, as far as how the band presents itself onstage?

**Rowell:** Again, we'd like to change things, but I'm still not quite sure what we could change. We'd like to up our production value, but I'm not sure we have the budget for that. We look at performing more as just having a good time. We're more of a rock or indie band (or

whatever you want to call it), not a pop band that relies very much on production value. It's all about the four of us rocking out, and that should be enough.

**MC:** While touring, what is it like headlining one night and then opening for another band the next? Would you say that the opening slots are a good way to win new fans?

**“After playing the same songs for such a long time, you want to give the fans new experiences.”**

**Rowell:** It's a totally different ballgame. When we do support acts, we try to pick out new songs that we aren't so used to. Headlining shows are more performance-based. We really think about dynamics, whereas support shows are more about the “bang bang bang”—fun and energetic, not as heavy.

**MC:** The Internet sometimes feels like a necessary evil—how do you avoid such negative social media “drama” that many young artists get consumed by nowadays?

**Rowell:** I find it so unattractive. People feel like they can just be so horrible online—it's one thing to be that in person, but online there's something deeply unattractive about it. I'm not going to pretend I don't read things about me on that medium.

It's still interesting to see what people are saying about us, and it's sort of working for us. We don't have too many negative comments or trolls after us or anything. But if a person's just being nasty, it's not a reflection of us, it's a reflection of them. I can take constructive criticism and I appreciate it, but trolls and all that kind of sh\*t is just a shame that speaks on our generation. It's embarrassing.

**MC:** You guys killed it at the NME Awards show. Theo expressed how he couldn't believe snagging an award when “nominated against some of our favorite people.” How does that make the win even more satisfying?

**Rowell:** I don't think too much about award ceremonies—I think it's really nice to be nominated and it's nice to have a recognized celebration and to have people say good things at the end of the year. But I don't necessarily think there should be a winner. I think it should just stay at the nominations. That recognition of success is enough, rather than being like “and then there's a winner.” It's kind of embarrassing.

Still, I always think about what were my favorite albums of the year, and it's nice to celebrate that, but I believe there shouldn't be a winner

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- “Moaning Lisa Smile” from the band’s 2014 EP *Creature Songs* peaked at No. 9 on Billboard’s Alternative Songs chart [August 2015] and was nominated for Best Rock Performance at the 2016 Grammy Awards.
- The band was deemed the “single most blogged about artist in the U.K.” in 2013 by BBC Radio 6 Music.
- The name Wolf Alice is inspired by a short story featured in Angela Carter’s collection of folk and fairytales *The Bloody Chamber*.
- The band signed to the U.K. independent record label Dirty Hit in 2014. Its roster of artists includes The Japanese House, The 1975 and Fossil Collective.
- Wolf Alice have a free tour app for fans who want to keep up with the band: [itunes.apple.com/us/app/wolf-alice/id1094993217?mt=8](https://itunes.apple.com/us/app/wolf-alice/id1094993217?mt=8)

because there will always be people that like or dislike you for that. It’s subjective and impossible to say.

**MC:** Even so, the band was also nominated for a Grammy this year. How did that feel?

**Rowsell:** Of course it was gratifying—it puts things into perspective, that people think you’re good. But at this stage, I don’t really know what to think about it. I was just happy to enjoy the ceremony and get drunk.

**MC:** I know you get asked a lot about the name “Wolf Alice”—how it was inspired by Angela Carter’s short story—but now that you’re growing as a band, how have you come to really embody this persona and do you think it’s still a good fit?

**Rowsell:** We get so much sh\*t for that now, I kind of wish we had a different name because I’m sick of people being like, “Oh, you should have made it wolf dicks.” You know? Or they’ll be like, “I thought you said Move Alice or Wolf Harris.” Or something like that. Like, great, shut up! So, I’m kind of sick of it.

But I know deep down why I chose it. The imagery that comes up, regardless if you know the concept of the actual story, I’m interested and passionate about that. I’m really into that fantasy and mystical, sort of dark stuff. And that’s what it kind of conjured up for me.

**MC:** Do you feel there’s more pressure on you as a female musician? Does being surrounded by so much masculinity influence your creativity?

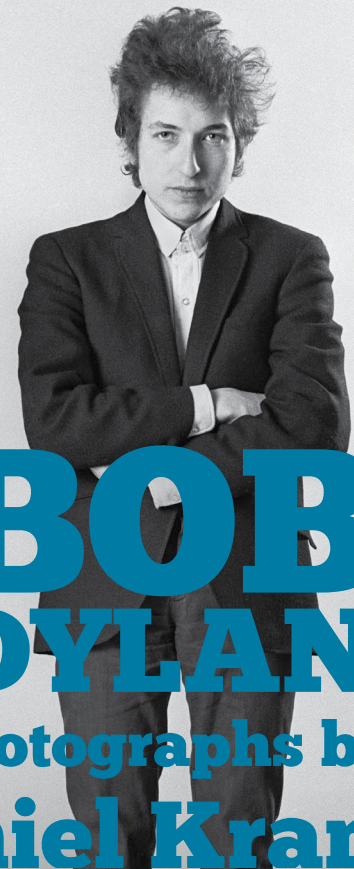
**Rowsell:** I think being a female, surrounded by such energy does help. I get asked questions about this all the time, and I never really thought about it before. I guess I just go along with it, I’m not sure.

**MC:** Any quick advice for up-and-coming artists out there?

**Rowsell:** Yeah, I would say you ought to do what comes natural to you. Don’t be overly influenced by what other people are doing. It’s all about being different.

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# SINGERS ON SINGING • 2016

BY KURT ORZECK

FOR THIS YEAR'S EXCLUSIVE, GENRE-BENDING ROUNDTABLE, we talked with vocalists who have sold millions of records (CeeLo Green), performed blistering sets at major festivals (Meg Myers); recorded an album with Gwyneth Paltrow (Pete Dinklage), performed at Madison Square Garden (Local H's Scott Lucas) and attended the Berklee College of Music (Native Construct's Robert Edens) to find out how they keep their pipes in check. Halls honey-lemon drops or whiskey? Light a candle or call the doctor (Schulze)? Read on to see where these singers' preferences lie ... and why a certain mic is always a Shure bet.



## CEELO

### CEELO GREEN

**Contact:** Jessica Nall - Atlantic Records,  
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CeeLo Green got his sea legs with revered Goodie Mob, catapulted into the mainstream as one-half of Gnarls Barkley, then launched a solo career that has netted him multiple Grammy Awards. With the five-times-platinum single "Fuck You" and a stint as a judge on *The Voice*, CeeLo turned himself into pop's most recognizable Soul Machine. His new single "Working Class Heroes (Work)" is featured on his recent solo album, *Heart Blanche*, and the soundtrack for *Barbershop: The Next Cut*.

#### What makes you a better singer today than when you started?

Oh, just the experience, you know. Something or anything that you profess over the last 20 years you do become just that, professional. I think just time has allowed me to become better.

#### What are the greatest challenges you've faced as a singer?

Well, there is strain, there is being stretched too thin sometimes, supply and demand can be very draining physically on the vocal and on the voice. You don't have to pace yourself, but of course it's always at odds with the emotionally involved being that you always want to give a 100% every time.

#### Have you had any formal vocal coaching? What effect did it have?

I have had just a small amount of vocal coaching. It is something that I tried later in my career—maybe only a few years ago was my first time I ever sorted it out as an option. I do still practice a few techniques that I learned, so I found it to be very practical and resourceful for me, at times.

#### How do you warm up your vocal cords before a performance?

A little, through cold tea or raw ginger. Dr. Schulze's nasal spray is a singer's saving grace. It just depends on what you are using or what you have available for you at the time. I try to



travel with an assortment of these things, and they kind of keep me going. Also a licorice mint called Vocal Zone. Those are really good too.

**What are your diet do's and don'ts (alcohol, caffeine, weed, etc.)?**

No carbs, lots of water. As far as do's, do what you like. [Laughs]

**How do you shake out any stage jitters, or cope with red light fever?**

Well, you do get a bit of agitation, you know, just to know there is a packed house and they are anxiously awaiting you, and you just kind of want to put out a good performance. I think fear and anxiety and stage fright are three totally separate, different things, and I don't have [much of any of them]. Just a little natural anxiety [about] going onstage. But once I lock in, [it's] show time.

**How do you calm yourself and focus? Do you meditate before a performance?**

Yes, I require a moment of quiet time and introspective-thought meditation. [I] dim the lights,

Oh, there're so many ... It's kinda hard to just pick one. That is a very difficult question to answer ... But I guess my *Grammys* performance with Gwyneth Paltrow was, I mean, way over the top and one of my all-time favorite performances I've ever done. Also, the *Billboard Awards* performance with the levitating piano later that year [in 2011]. Yes, both of those performances are two of my all-time best.

**What are a few of your favorite all-time recordings or performances by other singers?**

Ah ... I love "Lovely Day" by Bill Withers because his voice is so unassuming and playful, if you will, but riveting and affective. And when he hits that long note ... [it's] really impressive, the breath control and resilience that it takes to hit a note like that. So that's one of the records that I love. So many to name.

**What are your most memorable stage mishaps? And how did you deal with them?**

I slipped and fell in front of an audience while I was speaking in Chicago once. I tripped over the light in front of a stage before. I had a few mishaps. And you just kind of laugh [at] it. You just keep going. The show must go on.

**Are you loyal to specific types and brands of microphones and in-ear monitors? If so, which ones?**

I use the Telefunken mic all of the time, that's probably the only mainstay. All of the other elements are kind of optional. I don't have a preferred monitor. Sometimes [it] is very difficult to be partial, and you are doing different venues that may not have the most high-end equipment available. So you just have to ... have good people around you or have the means to rent additional equipment. •

**MEG MYERS**

**Contact:** Chelsey Northern - Atlantic Records; Chelsey.Northern@atlanticrecords.com

Balancing her inherent hard edge with a pop-hook sensibility, singer/songwriter

Meg Myers has made an impact on audiences thanks to her ability to deliver kinetic live performances. Touring now to promote her 2015 full-length album *Sorry*, Myers made her presence known most recently with two searing sets at the Coachella Festival in the desert of southern California.

**What makes you a better singer today than when you started?**

That I'm not going through puberty anymore.

**What are the greatest challenges you've faced as a singer?**

Getting a good monitor mix live.

**Have you had any formal vocal coaching? What effect did it have?**

When I was nine I took vocal lessons for a few months from Jean Holden in Toledo, Ohio. The last couple years I've worked with Eric Vetro. I've learned so many amazing warm-ups and techniques. He has also helped me so much with just letting go and not holding back. He's like my vocal Buddha.

**How do you warm up your vocal cords before a performance?**

I do the vocal warm-ups that Eric has taught me, usually from my phone. I also make sure to sing every day leading up to performances to keep my vocal cords strong. Throat Coat is a great tea to drink before performing as well. And I just make sure to stay hydrated in general.

**What are your diet do's and don'ts?**

I try to stay away from too much sugar. I eat veggies and protein and fruit. Before singing I stay away from spicy foods and too much dairy. This is all kinda hard to do for me on the road though.

**How do you shake out any stage jitters?**

I usually take a shot or two of something more on the clear side, or I have a glass of white wine. Sometimes I try and meditate or listen to something inspiring. I never go out and feel ready to perform though. My tour manager comes to get me and I'm like fuck, and then I go onstage and I'm like... Shit... Here goes.

**Are you loyal to specific types and brands of microphones and in-ear monitors? If so, which ones?**

Right now I use Ultimate in-ears, and I don't even remember the name of my microphone at the moment, but I like it. Whatever it is.

**What are a few of your favorite all-time recordings or performances by other singers, and why?**

Harry Nilsson "Without You"; Sinead O'Connor "Nothing Compares"; John Lennon "Mother." All of these, just so painful and beautiful.

Also love that Future Islands performance [of "Seasons (Waiting on You)"] on Letterman. I was just watching that last night.

**What are your favorite personal performances of yours, live and studio?**

I sang that Michael Jackson song that was in *Free Willy* in the shower today and it sounded pretty good. •



light a candle, just kind of sit a bit by myself for maybe 15 minutes or so, before a performance. And then, of course, we also christen each performance with a group prayer.

**What are your favorite personal performances of yours, live and studio?**



## PETE YORN

**Contact:** MacKenzie Reynolds - Capitol Music Group, MacKenzie.Reynolds@umusic.com

It might feel like only yesterday that Pete Yorn soared to stardom with his debut record *Musicalforthemorningafter*. But 15 years after the release of that gold album, the singer/songwriter—who notably collaborated with Scarlett Johansson for 2009's *Break Up*—endures. Yorn took a six-year hiatus from his solo career, during which time he performed with J.D. King as the Olms, but now he's back with his first solo album in six years, *Arranging Time*.

### What are the greatest challenges you've faced as a singer?

I've never been a technically great singer, but I just do my thing. Learning how to work dynamics and getting more consistent with my pitch is something I've developed over the years.

### Have you had any formal vocal coaching? What effect did it have?

Before I got signed, many years ago, I took two or three lessons with a well-known coach, but it wasn't for me. I felt I was losing what made me different. So I just went back to singing how I always did.

### How do you warm up your vocal cords before a performance?

I just sing some songs and keep Halls honey lemon [drops] close by.

### What are your diet do's and don'ts (alcohol, caffeine, weed, etc.)?

No real diet do's or don'ts related to singing, but I find getting sleep is huge, and eating before early morning radio/TV helps to wake up my voice.

### How do you shake out any stage jitters, or cope with red light fever?

I've learned various approaches to disassociate from myself and just become hyper-present. And when those don't work, a nice shot of tequila or bourbon will!

### What are your favorite personal performances of yours, live and studio?

The Live from New Jersey record [from 2004] is pretty good. That was a fun show. In studio, the vocal on a song called "On Your Side" still hits me pretty hard. On the new record, the vocals at the end of "Shopping Mall" feel good. Typically, though, I don't really like to hear my own voice.

### What are a few of your favorite all-time recordings or performances by other singers, and why?

"Somewhere Over the Rainbow," by Judy Garland [is] one of the greatest songs ever written [or] sung by one of the greatest singers ever to live. She was perfectly cast to capture the deep longing that lives within that song. It really moves me every time [I hear it].

### What are your most memorable stage mishaps? And how did you deal with them?

Hmm, recently at my last London show, one of the amps to the PA blew up during our second song. I could tell something happened 'cause our sound guy was scrambling and all the energy seemed to suck out of the room. (But our monitors were working, so it wasn't totally obvious there was an issue to the band and me.) In my earlier years, I think I would've panicked a bit, but instead I just told some jokes and told everyone of the issue, and we went backstage



# PETE

until it was fixed. We came back about 10 minutes later and continued the show, and I think that mishap actually made for a memorable moment. We ended up having a great night.

### Are you loyal to specific types and brands of microphones and in-ear monitors? If so, which ones?

Whatever sounds good. Typically I let my sound engineer figure that stuff out. I trust him. •

## SCOTT LUCAS

**Contact:** Jill Mango - Jill Mango Media, Jill@jillmangomedia.com

Local H's Scott Lucas, a singer who is both salty and sweet, initially scoffed at the idea of playing *As Good as Dead* in its entirety on a tour celebrating its 20th anniversary. But he eventually came around, and the band—with original drummer Joe Daniels and newer drummer Ryan Harding in tow—is reliving the record's four modern-rock radio hits, including "High-Fivin' MF" and "Bound for the Floor."

### What makes you a better singer today than you were when you started?

When I listen to old recordings, I sound like a child. My voice has gotten fuller, and I prefer the way it sounds now. I prefer Robert Plant's voice when he got older and it matured into this thing that sounds like a man.

### What are the greatest challenges you've faced as a singer?

The way I sing, not losing my voice is the biggest one. I got mugged and choked in Russia [after a show in 2013], that was the scariest time. It was a long night, and I was walking

somewhere I shouldn't have been walking ... and it was Russia. I got back home after waiting about a week or so, still nothing [happening with my voice]. I had a show at South By Southwest, and it was impossible to get through. This is how I make my living. [The voice is] a fragile thing.

### Have you had any formal vocal coaching? If so, what effect did it have?

There was a time when I lost my voice when



# SCOTT

we were on tour with Stone Temple Pilots and were going to play Madison Square Garden. That was the first time I lost my voice. I was worried I wasn't going to have the chance to play that place again. I saw a guy who gave me



tips and scales and pointers on how to warm up for the show.

### **How do you warm up your vocal cords before a performance?**

I usually take a few minutes to stretch out my voice and get the junk out of there.

### **What are your diet do's and don'ts (alcohol, caffeine, weed, etc.)?**

The best thing for me is water and whiskey. Beer doesn't help. Tequila doesn't help. It's gotta be whiskey. If I'm feeling a little rough through a show, I'll take a couple of swigs, and it'll keep me going. You want to keep your vocal cords wet. There's something about whiskey that warms the vocal chords.

gotten around to it. I only recently started using earplugs. I realized that I couldn't fucking hear anymore and always have the TV on too loud. It's something I should do but just ruins [the show] for me, so it's very tough. •

### **ROBERT EDENS**

**Contact:** Nikki Law - Metal Blade Records, [Nikki.Law@metalblade.com](mailto:Nikki.Law@metalblade.com)

Native Construct singer Robert Edens may be the greenest singer in this roundtable, with his metal band releasing their debut



### **How do you shake out any stage jitters, or cope with red light fever?**

You can still get nervous before shows, and that's fine. I don't think that's a huge problem.

### **How do you calm yourself and focus? Do you meditate before a performance?**

Haha, no. Usually the thing that helps me the most is going out there and setting my shit up, the pedals and everything. I get the sense then and there of what the room is like, go back-stage, take a piss and go [on]. That's the ritual.

### **What are a few of your favorite all-time recordings or performances by other singers, and why?**

Anything that Mark Lanegan sings is pretty amazing. Red Red Meat's Tim Rutili is pretty great. Nick Cave. Screamin' Jay Hawkins. Maybe the best recording ever is Little Richard's cover of "Brown Sugar." It's on this covers record he made and is just incredible. He's hitting the takes so hard and going into the red. He kills it.

### **Are you loyal to specific types and brands of microphones and in-ear monitors? If so, which ones?**

I like Shure mics, the 58s, and we carry them around. I would be thrown off my game if I weren't able to sing with that microphone. I've been using it maybe forever. I don't use monitors. It seems like it's unusual; I just haven't

album in April, but he's far from unqualified to participate. Edens and his two bandmates created the band in 2011 while studying at the esteemed Berklee College of Music—and managed to write, produce and record *Quiet World* all on their own.

### **What makes you a better singer today than you were when you started?**

I've been lucky enough to be exposed to many new experiences since I started singing that have helped me grow as a vocalist. Attending Berklee College of Music opened me up to so many new musical ideas and techniques. Another key factor is experience. It takes time to learn your voice and gain control over it, and I've been fortunate enough to have been exposed to a lot of music from a young age.

### **What are the greatest challenges you've faced as a singer?**

Currently, I'm finding my biggest challenge is learning to be a frontman. I'm normally a fairly reserved person, so getting out and trying to be charismatic onstage doesn't exactly come naturally to me.

### **Have you had any formal vocal coaching? What effect did it have?**

I had many wonderful vocal instructors during my time at Berklee. Having the opportunity to work with so many experienced vocalists, each

coming from a unique background, exposed me to so many different techniques and diverse stylistic approaches to my singing.

### **How do you warm up your vocal cords before a performance?**

I'll generally go through a few basic exercises first (scales, arpeggios, slides) and loosen up the vocal muscles before singing through some of the material I'm about to perform.

### **How do you shake out any stage jitters, or cope with red light fever?**

The best antidote to jitters, I think, is simply experience. The jitters will always be there to some degree, but being confident and comfortable with your performance makes all the difference between harnessing that adrenaline and letting it control you.

### **How do you calm yourself and focus? Do you meditate before a performance?**

I find meditation to be extremely helpful, and will often take time to do a yoga routine before I perform. The stretching and mindfulness involved can do wonders for a performance!

### **What are your favorite personal performances of yours, live and studio?**

My favorite performances happen when I'm able to completely lose myself in the moment—when my world is just me and the music I'm performing. I find this much more attainable in the studio than in a live setting, but it's something I'm always striving toward.

### **What are a few of your favorite all-time recordings or performances by other singers, and why?**

There are far too many to name, but virtually any performance by Freddie Mercury is mind-blowing to me. It's always astounded me that he's able to sound so good and so in-tune on every recording before the days of digital audio and signal processing.

### **What are your most memorable stage mishaps? And how did you deal with them?**

One that sticks out in my mind is when our stage laptop running Pro Tools crashed—our greatest fear as a band that has to rely on a backing track system. Luckily, the error occurred when I wasn't singing and I was able to get over and restart the Pro Tools session mid-song so our drummer could jump back in. Considering how much of a nightmare scenario that can be, we were so relieved that no one seemed to notice!

### **Are you loyal to specific types and brands of microphones and in-ear monitors? If so, which ones?**

As for a live mic, I've been using my trusty old Shure SM58 for as long as I've been performing. As a tough stage mic, I've been able to rely on it for many years. My first and only pair of in-ear monitors are the Westone UM Pro 10s. They provide solid, comfortable hearing protection as well as quality monitor playback; I'm very happy with them. ■■



# Maintain an Online Fanbase

**T**oday's fans aren't the same as they were five or 10 years ago. They're online, connected and crave a relationship with their favorite artists and brands. The options for interacting with your existing tribe—and attracting new fans—often feel limitless, from your own website to a growing selection of social media channels spanning video, photos and text.

In his day job at Acquia (acquia.com), Chuck Fishman develops and manages digital experiences for clients in the media and entertainment business. As a side gig, he oversees digital marketing for bands, including George Clinton and P-Funk All Stars. He knows what it takes for today's artists to grab and hold the attention of an always-connected fan base. Here, he offers eight tips for ensuring an artist's digital presence keeps fans coming back for more.

• **Invest in an "Owned" Channel.** Whether you're managing several bands, performing as an indie artist or already an established musician, "owned" digital properties—like your website or mobile app—are some of the best tools you can have. As the operator, you get full ownership and control over the online experience, from creative content to insightful data on fans. The alternative? Relying solely on third-party discovery platforms to do things like publish your artist profile, build a press kit or launch email marketing campaigns. These services lack flexibility and often come with hefty fees for content you could easily post to your own website. And there's always a risk that a third-party app or site will ultimately shut down, taking with it the site presence you built. Instead, make your website a top priority, emphasizing fresh and exclusive content, and you'll have a robust, reliable medium for engaging online.

• **Optimize Behind the Scenes.** It's not just the things your fans see that matter. Choosing platforms that have templates to get you started but can't be customized to your needs (think Squarespace and Wix) is like cutting corners when recording an album. While less glamorous than social media stardom or releasing exclusive tracks, choosing a powerful web platform that maximizes your flexibility both today and in the future is essential. I'm a fan of open source publishing platforms like Drupal, which affords sitebuilders the community support and technology integrations they need to stay current, customize and get creative.

• **Give Yourself a Crash Course in SEO.**

When someone searches your band's name, what comes up first? If the first results are your Facebook page, YouTube videos or anything other than your own website, it's time for an SEO makeover. Proper Search Engine Optimization leads your fans where you want them to go—straight to the content you fully control. Odds are your fans will like you on Facebook and follow you on Instagram, but you don't want these platforms to be the first or only thing they see. First impressions matter.



• **Ensure Fans Come Back.** I've seen so many artist websites without an email sign-up list front-and-center. By gathering email addresses, you'll continually curate a list of fans eager to get updates on songs, tour schedules and more to their inbox. Instead of assuming fans will come back on their own, commit to sending out eye-catching, engaging email updates regularly. This approach will make them feel like part of an insider community and provide a teaser to click through and learn more. This approach has another advantage, too: it's far more cost-effective than paying to reach fans on Facebook, where the sponsored post experience is far from personal.

• **Choose Social Networks Wisely.** It is tempting to broadcast your presence on every platform available, but spread yourself too thin and you're bound to have one or two platforms that aren't the best representation of your brand. Instead, do some legwork to find your fan base's networks of choice and focus your efforts there. If your target audience is millennials but you don't know the first thing about Snapchat, it's time to study up. And get creative while you're at it—new platforms are popping up all the time. Who knows if your next social media video could lead to a record deal? Hey, it's happened before.

• **And Use Those Social Networks for Business.**

Some major companies are partnering with YouTube content producers to sponsor music channels and expand artists' reach, like AT&T's partnership with Fullscreen. Artists today can join forces with these multi-channel networks for increased exposure. There are currently more than 20 multi-channel networks based in North America alone, and linking up with the right one can provide promotional, funding and audience growth support. Talent management and rights holding companies that focus on signing talent from specific social networks (like Hello Society for Pinterest and GrapeStory for Vine and Snapchat) are also worth considering.

• **Let Algorithms Help You.**

Spotify, Pandora and iTunes are becoming increasingly sophisticated in how they recommend music to fans. Services like Ditto Music and TuneCore ensure your tracks get to the right ears on these platforms by giving each song the metadata it needs, like copyright information, artist names and track names. Without that information, Spotify won't know if your track is perfect for a listener's Spotify Discover Weekly

playlist—and that future fan may never know your music.

• **Avoid Fan Interaction Burnout.**

Congratulations—you've created a memorable digital presence that fans can't get enough of. Now you need to maintain it. Social media can become a full-time job, but platforms like Tweetdeck and Hootsuite let you plan out several days of posts in your spare time (like transit time between shows). Hootsuite even allows management by multiple contributors, which is great for band members looking to share online fan responsibilities. Always snapping photos for your personal Instagram account, but you're also in charge of a band account that's rarely updated? Instagram's new multi-account management tool lets you post to all of them without logging out of one and into the other. Managing pages for multiple artists? Facebook's Pages app allows you to do it from your phone.

**CHUCK FISHMAN** is Media, Entertainment and Publishing Director at Acquia, where he works with companies to build one-of-a-kind, memorable digital experiences that focus on growing reach and engaging with audiences. When he isn't at Acquia, Fishman also works with artists to manage partnerships and digital marketing. He currently works with George Clinton and P-Funk All Stars, and has previously worked with Blush and Duran Duran. [acquia.com](http://acquia.com)



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# Nikki Stringfield

*From Small-Town Girl to Big-City Rocker*

BRAD JURJENS

**A**s a developing artist, launching a music career can be daunting. Everyone pays dues and hustles every day hoping to land the big gig or meet the right person that will ultimately change his or her life. Iron Maidens and Femme Fatale guitarist Nikki Stringfield is no exception, and when she sat down with *MC* recently, Stringfield was eager to share her experiences and offer the kind of career advice that can help any ambitious artist take their music to the next level.

Stringfield made the trek to Los Angeles in 2012 from a small town near Dallas, TX after graduating from the University of Texas at Austin. She spent the summer in the University of Texas in Los Angeles (UTLA) "study abroad" program, which introduces students to the entertainment business. There, she met instructor and Grammy-winning producer Jeffrey Weber, who encouraged her to attend the Winter National Association of Music Merchants (NAMM) Show in Anaheim.

Prior to NAMM in January 2013, the ambitious guitarist reached out to Schecter Guitars via Facebook inquiring to meet up. To her delight they invited her to their booth. "I went every single day and I met everyone at the company," says Stringfield. "Go on the last day—Sunday when most people have cleared out. You'll be one of the last people [companies] see, and they'll remember you more as opposed to when they're mobbed by a million people on Friday and Saturday."

A business relationship was established after NAMM between Stringfield and Schecter President Michael Ciravolo. "He gave me a [receptionist] job to help me stay here in L.A.," she recalls. "They took me in when I didn't know anybody in L.A., so it's a family kind of thing."

In addition to Ciravolo, Stringfield kept busy

making other connections with musicians, who later became fellow band mates and friends. "I'd go to local shows 'cause there are tons of musicians everywhere," she asserts. "Just get out and see what's going on. Put yourself out there. Go to Guitar Center! Sam Ash!"

Currently, Stringfield plays guitar in heavy metal tribute band The Iron Maidens and glam rock/metal band Femme Fatale, and with live shows being booked in the U.S. and overseas, the bands have to work hard to coordinate and not overlap. Before joining those bands,

*"Always go out of your comfort zone! It only helps you learn."*

Stringfield was playing in melodic metal act Before The Mourning, who were good friends with The Iron Maidens. What started as mere friendship between bands soon blossomed into new opportunities.

"The Maidens needed a sub, so I learned a ton of songs and filled in for them," Stringfield recounts. "I filled in more and more until it turned [into] a full-time position!" Femme Fatale was the same story, and Stringfield has no regrets changing gears. "With my old band, as soon as I wasn't feeling it, I got out. So if you're not feeling it, don't push it."

Stringfield taught herself guitar and can play back songs by listening to them. In the past, she's attempted to take formal lessons but was constantly in and out, always busy. However, she yearns to learn music theory to further hone her craft, and it just might come in handy.

When we spoke with Stringfield, she had just come back from a semi-blind audition for former One Direction star Zayn Malik. The opportunity was brought to her attention by a talent scout she met through Ciravolo and his wife, founder of Daisy Rock Guitars. Not much information was disclosed to Stringfield the night before the audition, and she found herself competing against guitarists who had attended music schools such as Berklee College. "That was one of the most nerve-wracking, out-of-my-element type things I have ever done," she reminisces.

"[The audition song] was three chords, super easy, but I've never performed to pop/R&B before."

After such an unnerving experience, Stringfield moves forward with new insight. "I wish I had listened to more styles of music like that," she reflects. "I would have looked at what other R&B guitarists do and their movements! But that's how the industry is sometimes. It was a good experience, though. Always go out of your comfort zone! It only helps you learn."

Stringfield's most recent accomplishment was designing and releasing a signature guitar for Schecter (pictured), and she hopes to finish out the year with more touring and making an album with The Maidens' current lineup. On top of that she's also cultivating solo work while pursuing collaborations with friends and her boyfriend Brad Jurjens. "So basically, anything that's being thrown at me I'm like, 'Yes! I'll do it!'" she says. "[But] as long as you enjoy doing it, that's the most important thing."

For more information, visit [facebook.com/xNikki.Stringfieldx](https://facebook.com/xNikki.Stringfieldx)





**KATHLEEN FARLESS**

**MASQUERADE Debut Album**

**Producers; Rob Seals & Blake Paulson**

**Mastered by: Reuben Cohen for Lurssen Mastering**

*Describing her sound as “Broadway meets Coldplay,” Farless aims right for the heart. But she also makes sure to get her point across with crisp lyrics, bright melodies and unruffled arrangements. Farless’ voice is bright and confident.*

**PETER HOLSLIN** - Music Writer/Journalist



[www.kathleenfarless.com](http://www.kathleenfarless.com)





# AFM & SAG-AFTRA Fund

## *The Ongoing Struggle to Collect and Provide Royalties to Performers*

While European performers have enjoyed a broad range of performance rights in sound recordings for decades, U.S. performers had been denied literally hundreds of millions of dollars in royalties because of the absence of such rights in the U.S. The U.S. Copyright Act originally covered performance rights only for publishers and authors. All this changed with the enactment of the Audio Home Recording Act of 1992 (AHRA) and subsequently with the passage of The Digital Performance Right in Sound

However, many of the foreign collectives (pursuant to the rules and regulations of their governments) do require membership in the AFM or SAG-AFTRA in order to receive royalties from the Fund.

With 61 employees the Fund consists of a robust Research Department, along with International Compliance, Legal, Participant Services, Accounting, IT, Software Development and Administrative Departments. The Fund has agreements with 29 countries involving 35 different collecting societies, that

agreement between SAG-AFTRA and the U.S. Recording Industry. This agreement includes provisions requiring signatory record companies to make payments based upon their revenues from the digital exploitation of sound recordings and music videos that are not covered by the U.S. Copyright Act, including permanent and non-permanent digital downloads and streaming, for distribution to non-royalty performers. SAG-AFTRA covers vocalists, therefore these royalties are distributed to vocalists on union



Photo Left (l-r): Josh Reese, SAG-AFTRA business rep, sound recordings; Stefanie Taub, national director, sound recordings; member Wynonna Judd. Photo Right: Oscar winner Common; Shari Hoffman, Director, Domestic & International Operations, AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund; Terry O'Neil, SCL.

Recordings Act of 1995 (DPRA) and the Digital Millennium Copyright Act of 1998 (DMCA). The establishment of these Acts meant that for the first time in history, American performers would be entitled to foreign and domestic royalties (albeit somewhat limited). These acts amended the original Copyright Act to provide performance royalties in digital media to copyright holders, featured performers and non-featured performers. Consequently, the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA) formed the AFM & AFTRA Intellectual Property Rights Distribution Fund (renamed the AFM & SAG-AFTRA Fund as a result of the merger between the Screen Actors Guild and AFTRA) to distribute these royalties to non-featured performers.

The Fund, a 501c(6) not-for-profit organization, is one of three collective management organizations created in the United States to ensure that performers receive royalties for their intellectual property. The Fund is an independent entity whose purpose is to collect and distribute royalties established by government statute under U.S. Copyright Law, and royalties from various foreign territories. The Fund distributes U.S. royalties to entitled singers and musicians without regard to union membership or coverage.

provide performance royalties in digital media (subscription services, webcasting, home taping), broadcast rights and record rentals in some foreign territories to non-featured performers (session musicians and vocalists), as well as audiovisual rights to both featured and non-featured performers.

Collections have steadily increased over the years. Despite a dramatic decline in domestic Private Copy royalties (Audio Home Recording Act), collections have more than been made up for by the higher payments generated by domestic subscription services and webcasting (such as Pandora and SiriusXM), and foreign royalty payments derived primarily through audiovisual works.

This past April, our domestic Digital Performance Royalty distribution rose to nearly \$25M on behalf of background vocalists and an equal remuneration to session musicians (a.k.a. non-featured artists). With our audiovisual distribution this Fall, the Fund expects its best year ever, distributing approximately \$55 million in royalties.

The Fund also acts as the Independent Third Party Administrator for the SAG-AFTRA and Industry Sound Recordings Distribution Fund ("SRDF") pursuant to the SAG-AFTRA National Code of Fair Practice for Sound Recordings, the collective bargaining

recordings. The AFM covers instrumentalists, and their Sound Recording Labor Agreement contains provisions addressing these areas for instrumentalists on sound recordings.

As good as the present-day looks, the future should be even brighter with both U.S. and foreign collections increasing; negotiation of new bi-lateral agreements with additional foreign collectives occurring; and additional audiovisual agreements in the works. And yet, things could be much better. Since the current U.S. performance right is limited to digital sources, we are still not able to collect for AM/FM radio in the U.S., nor the bulk of neighboring rights abroad. However, passage of the Fair Play, Fair Pay Act of 2015, would provide royalties derived from airplay on AM/FM radio in the United States and, consequentially open up a flood gate of neighboring rights royalties in the U.S. and in foreign territories. We urge each and every one of you to contact your Congressional Representatives to ask them to support this legislation at [musicfirstcoalition.org/fairplay\\_for\\_fairpay](http://musicfirstcoalition.org/fairplay_for_fairpay).

**SHARI HOFFMAN** is Director, Operations at the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund. **STEFANIE TAUB** is National Director, Sound Recordings at SAG-AFTRA.



# **MOST IMPACTFUL & EFFECTIVE CAREER — GROWTH EVENT OF THE YEAR! — FOR ARTISTS • WRITERS • PRODUCERS • CREATIVE EXECS & ENTREPRENEURS**

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'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

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TECH N9NE, E-40, BONE THUGS  
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'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  
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## Tiles

### *Pretending to Run*

Laser's Edge

Producer: Terry Brown

Detroit-based prog-rock quartet Tiles have never shied away from musically ambitious and epic projects and compositions. Over their 20-plus year career they've released a catalog of live and studio works that have garnered the praise of everyone from Gene Simmons of KISS to Jethro Tull's Ian Anderson. But, with their first album for Laser's Edge, they've upped the ante by giving the listener a double disc with an engaging storyline, meticulously arranged string and choral pieces, sweet vocal harmonies and tuneful jam-based rock, fusion and world beat sounds. Also there is an impressive guest list to round out the festivities. — **Eric A. Harabadian**



## Parquet Courts

### *Human Performance*

Rough Trade Records

Producer: Parquet Courts

The new *Human Performance* LP offers up some immediately galvanizing guitar-based rock & roll. The vocals are often reminiscent of Jonathan Richman's, whose first *Modern Lovers* LP was a protopunk classic with strong Velvet Underground sensibilities. Parquet Courts continue this legacy of compelling music, and perhaps they've absorbed some Beck, Wire and Sonic Youth. Whatever the case, this might be one of the best records you've heard in a while. Listen to these guys offer up inspired humor ("Dust"), a great guitar jam (see "One Man, No City") and even get beautiful ("Steady On My Mind"). Listen now! — **David Arnson**



## No Malice

### *Movin' Weight (A Story from the Streets)*

Second Music

Producer: Various

Once a contributor to "dope boy" rap music, No Malice fka Malicious/Malice has released a soundtrack to a documentary on his life as a drug dealer struggling with the complexities of fame, fortune, family and friends and how he transcended it through Jesus Christ. This release is concise and pulsing. Songs like "Best Believe" where No Malice aims to inspire others to become people of value despite adversity. *Movin' Weight* lets listeners know that there is a God in Heaven who loves them and if they are tired of carrying the weight of the world on their shoulders, then they can cast their burdens onto the Lord; thus *Movin' Weight*. — **Adam Seyum**



## Michael Lington

### *Second Nature*

Copenhagen Music

Producer: Barry Eastmond

Contemporary Urban Jazz goes full-on STAX yet again, as one of the genre's most soul-fired and muscular alto sax players expands on the high octane, old-school energy exploration of his Memphis influences he started with Barry Eastmond on his previous set *Soul Appeal*. With the lone cover, a feisty, horn and organ drenched jam on "Soul Finger" leading the way, Lington embarks on a grooving burst of originals with a retro-modern sensibility. He surrounds his towering horn leads with bright, irrepressible bass lines, crisp guitar licks, stomping grooves and gospel touches, courtesy of an all-star cast including Booker T. — **Jonathan Widran**



## Dario Chiazzolino

### *Red Cloud*

Tukool Records

Producer: Tukool Records

Since his emergence in the late 2000s, critically acclaimed Italian-born guitar virtuoso Dario Chiazzolino has worked with many legendary jazz figures, including The Yellowjackets, Billy Cobham and Andy Sheppard. Inspired by an orchestral approach to jazz fusion, his latest offers colorful melodies and harmonies, crisp and impossibly dazzling electric lines and improvisation and explosive interaction with pianist Antonio Farao, drummer Manhu Roche and bassist Dominique Di Piazza. Chiazzolino balances the spirited frenzy of a mostly original set (he includes Miles Davis' "Solar") with the warm acoustic ballad "Starry." — **Jonathan Widran**



## Darrell Scott

### *Couchville Sessions*

Full Light/Thirty Tigers

Producer: Darrell Scott

Legendary Nashville singer/songwriter Darrell Scott returns with his first solo album in four years. And on his latest, his emotionally vibrant vocals matched with tasty musicianship and sharp, witty lyricism, have lost none of their charm and impact. Along with Scott's original songwriting he's also included material by artists that influenced him, such as James Taylor, Hank Williams, Townes Van Zandt and Johnny Cash. The 14 songs naturally cover a wide cross-section of personal themes, like the demise of relationships in "Time to Go Away" and the humorous and lighthearted "Loretta." This is a master storyteller in his element. — **Eric A. Harabadian**



## Andrew Bird

### *Are You Serious*

Loma Vista Recordings

Producer: Tony Berg

The former Squirrel Nut Zippers violinist gets more personal than ever before, exploiting windswept lyrics bound by dramatic instrumentation to sizable effect. Guest appearances by Fiona Apple and Blake Mills spice up the proceedings while Bird maintains a somber beauty throughout. Single "Capsized" elicits smiles, but there's plenty elsewhere that will generate waves of cathartic melancholy. Generous doses of contemplative, non-ironic listening will reveal a sophisticated delicacy, as the multi-instrumentalist's twisting compositions consistently unfold with the gentility of a lotus flower submerged in hot tea. — **Andy Kaufmann**



## Rachel Sage

### *Choreographic*

MPress Records

Producer: Rachel Sage, Andy Zulla

Concept albums can be tricky. The artist must impart her vision to the listener without the requisite backstory. Inspired by her years as a student with The American Ballet Theater, Sage, on her 13th album, attempts to marry her love of music and dance. "Heaven Is A Grocery Store" kicks off the theme nicely with a *River Dance* feel and several tracks with a waltz feel. Ultimately, though, as the CD unfolds, the concept weakens and what remains is a collection of respectable, diverse songs and treatments. When you get down to it, most of these songs provide a musical landscape that one can choreograph. — **Ellen Woloshin**

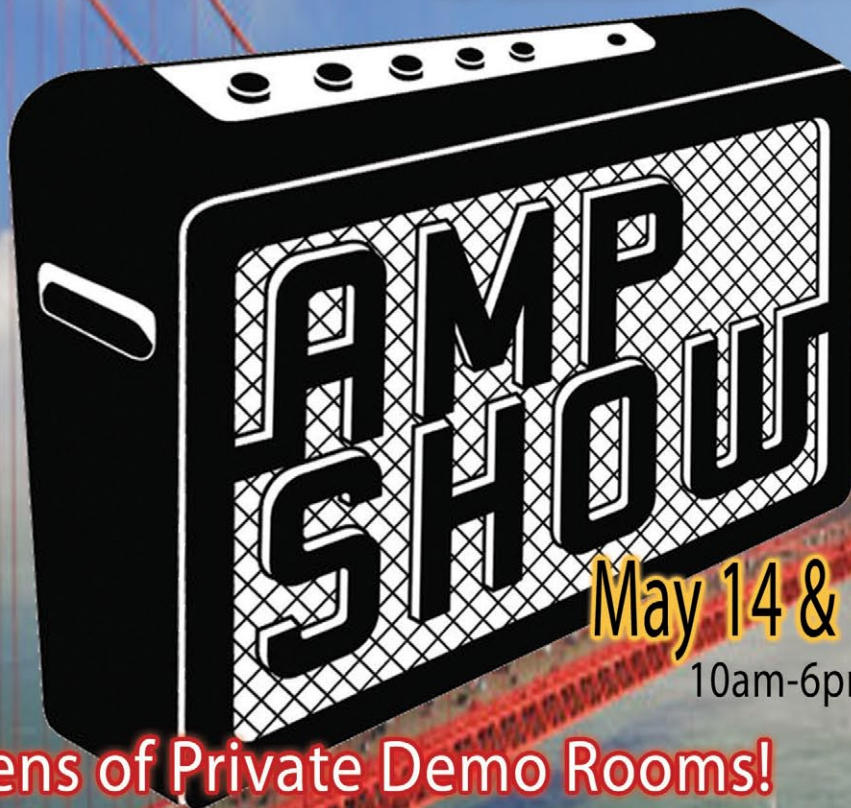


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## Roanoke

**Contact:** stephanie@thecatalystpublicitygroup.com  
**Web:** roanokeband.com  
**Seeking:** Label, Booking, Film/TV, Mgmt  
**Style:** Americana/Folk

Taylor Dupuis & Joey Beesley spearhead these excellent pickers whose hi-touch music busts out the mandolin, fiddle and organ on hooky material that is rustic and homespun. The almost a-cappella "Jordan" makes Biblical references in a song about riding a cool, cleansing current back to a better place. "The Light" could be ideal for a rom-com movie sequence (depicting, say, a guy and a girl dancing together by a starlight campfire). On "Goodbyes," whose theme is about avoiding the sorrow of parting, the band's weakness is most evident: Dupuis' voice sometimes overpowers that of her cohort Beesley, and their harmonies and unison singing are inconsistent. Nevertheless, there's plenty to praise here.

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

SCORE: 8.2



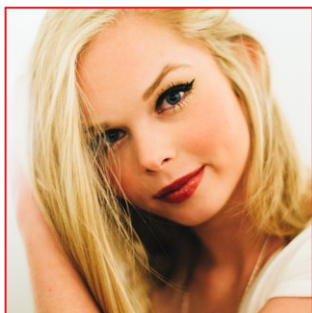
## Gussie Miller

**Contact:** pr@artismusical.com  
**Web:** gussiemiller.com  
**Seeking:** Label, Mgmt, Film/TV  
**Style:** Pop, Neo-Soul, R&B

Miller's versatile voice impresses us, mainly on the higher notes, and he wisely feeds that strength in his recordings. "What More Can I Say" (with its Stevie/Prince funk groove) and the playful "Wantin' You" (with its icy keyboard tones) show a distinct '90s influence, especially in the latter's rap interlude. A crafty writer, Miller deploys deft bridges and key changes that add dimension along with an occasional horn solo. But it's the gospel-powered "The Arms of Love" that really moves us, gives us goosebumps, in fact. Here Miller takes you to church, but with universal lyrics that avoid preachiness and embrace a powerful vision of love's triumph over loneliness. Whew, just beautiful.

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

SCORE: 8.0



## Kylie Odetta

**Contact:** Lori@kylieodetta.com  
**Web:** kylieodetta.com  
**Seeking:** Booking Partner, Film/TV, Publishing  
**Style:** Indie/Pop, Singer/Songwriter

With her hooky choruses, sultry voice and superb production by Matt LaPlant, this artist is working at a high level reminiscent of Lorde. Odetta's material is well suited to her gifts at the mic, which is evident in "Waiting Game" where she's elevated rather than overwhelmed by the complex percussion effects. "My Love," in which she sings to her lover of being "your queen," enhances the regal theme with a lush arrangement. This is Odetta's most commercial song and would grace a film or TV sequence. She's at her most breathy and confidential in "Gasoline" where the singer pulls out all the stops in a song with obvious visual appeal. Above all, these atmospheric songs boast strong chorus hooks.

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

SCORE: 8.0



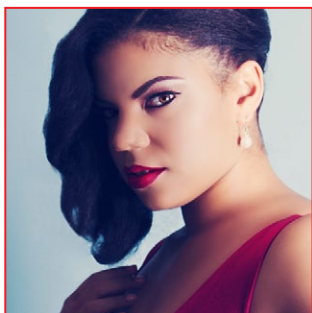
## Madeline Smith

**Contact:** pennielee@att.net  
**Web:** madelinesmithofficial.com  
**Seeking:** Booking  
**Style:** Country, Pop, Bluegrass

With memorable hooks, relatable lyrics and a voice that packs a punch, 20-year-old singer/keyboardist/guitarist Madeline Smith shows very good chops for someone her age. "Stay" has a familiar theme of pain and hurt stemming from a busted relationship. Nothing new there, but it is expertly arranged and performed nevertheless. It's on "State of Mind" and "Catchin' Fireflies" that the artist truly excels. The sassy "State" rocks out (a la Carrie Underwood) on a sing-along tune that celebrates the country community, while "Fireflies" drives home its carefree chorus with a message about life's simple pleasures. Already a strong singer, we'd love to see Smith push her voice even higher.

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

SCORE: 8.0



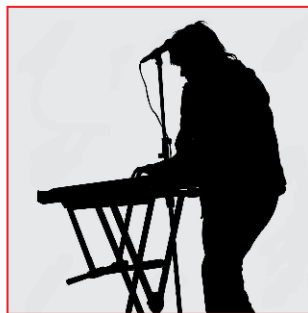
## Ajia Clark

**Contact:** steelysajia@gmail.com  
**Web:** steelysajia.wix.com/ajiaclark  
**Seeking:** Label  
**Style:** R&B, Soul, Jazz, Neo-Soul

Oh so soothing and soulful is this artist, backed by a combo that brings expert support. While the jazzy, complex, syncopated "Soul Train" will impress the more discriminating listener, it is on her simpler pop/soul outings that Clark and her band really thrive, such as on the sultry "Ooo La La"—it oughta come packaged with a glass of red wine and a sexy lover. "He makes me feel so good," Clark coos, and we believe her. Best of the bunch is "What Am I To Do," which establishes an infectious groove and keeps on hitting it. Clark can seduce effortlessly; her next step vocally might be to venture out of her comfort zone and develop an ability to hit an occasional high note that will blow us away.

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

SCORE: 7.8



## KREB

**Contact:** mitchellberkmusic@gmail.com  
**Web:** kreb.bandcamp.com  
**Seeking:** Label, Film/TV, Booking  
**Style:** Instrumental

Aussie composer KREB shows a solid ability to craft instro themes that could be put to a variety of uses. His formula: each composition's moody, evocative intro is soon injected with a steady beat that develops in complexity. The sad, melancholy march "The Dude Gambler" could serve as a foundation for someone to rap/flow over, conveying tales of sorrow and hard times. Though not as coherent, we dig "Devil in the Corner" for its unique sounds (exchoplex keys, neo-horns, synth-claps, an air-raid siren) and symphonic grandeur. We were less taken with the simple synth exhalations of "Locomotive," though this one could be just right for an EDM fest's chill-down chamber.

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

SCORE: 7.7

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





## Young Cuda

**Contact:** cudakid8@yahoo.com  
**Web:** artistecard.com/CudaEPK#!/musics/91747  
**Seeking:** Label, Booking, Film/TV  
**Style:** Urban, Hip-Hop, Trap

"Is She the Captain of the Twerk Team?" That's what Cuda and guests want to know on "Twerk Team," which like the catchy "Dance For Me" and "Hotel" (definitely not a Ritz Carlton) delivers seamless mic interplay and an eerily FX'd track that sets a creepy, edgy tone for play-by-play lyrics about strippers and their freaky antics. We dig the snakey, mysterious keyboard riffs that wind their way through these raunchy X-rated tracks about dirty deeds done to an eerie beat. Young Cuda's spellbinding music, his depiction of an illicit underworld that's dense and thick with sex, violence and threat, has a cinematic quality that makes these songs ripe for placement in film sequences.

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

**SCORE: 7.6**



## Smoke Season

**Contact:** amanda@lafamos.com  
**Web:** smokeseason.com  
**Seeking:** Label, Film/TV  
**Style:** Indie-Electronic

Lots and lots of trancy atmosphere inhabits the work of this ambitious duo, whose Gabrielle Wortman has a voice whose range and power allows her to deliver everything from a sassy growl to a playful purr. "Loose" almost overwhelms her with its densely layered track, one that's meant to conjure a vivid dreamscape. Same goes for "When The Smoke Clears" in which Wortman repeats that phrase frequently—as if it's wishful thinking. "Santa Rosa" showcases some beautiful guitar reverb and Wortman's voice, but is again a song whose ambitions undermine its result. There's just too much going on in these recordings, whose complex beauty can only be enhanced by overall simplification.

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

**SCORE: 7.4**



## White Collar Crime

**Contact:** jonnytb55@hotmail.com  
**Web:** facebook.com/WhiteCollarCrimePunkNYC  
**Seeking:** Label, Booking, Film/TV  
**Style:** Punk, New Wave

Been a while since we heard a band name-check Bertrand Russell, but that's typical of WCC, a brainy, guitar-less punk four-piece led by Hicks whose agit-prop lyrics and confrontational singing style has echoes of B-52s' Fred Schneider and Gang of Four's Jon King. "No Conspiracy" busts out of the gate at full gallop, the bass and keys handling each twist and turn admirably. An effective changeup is "Waltz for Rachel" where Hicks can be touchingly melodic and abruptly scalding. This entertainingly subversive music demands your attention. Not for everyone, we can imagine WCC playing an art gallery for aerosol artists. Precocious, socially aware art nerds with a taste for mischief will love these guys.

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

**SCORE: 7.4**



## The Steepwater Band

**Contact:** todbowers@gmail.com  
**Web:** steepwater.com  
**Seeking:** Booking, Film/TV, Distribution  
**Style:** Blues Rock

Dudes can play. Having logged lots of miles, these well-seasoned road dogs' musicianship—guitars, bass, drums—really shines on songs like "Shake Your Faith," whose wall of guitar-snarl evokes Neil Young at his grungiest. The solo here is particularly well-structured, a strength that we find throughout the band's work. "Break" has a cool, eerie organ tone, but the song's insistent carnivalesque hook wore thin on us pretty quick. The laid-back "Bring On The Love" echoes classic Buffalo Springfield, and its guitar solo is again a thing of beauty. The downside to this and any band is that its singer takes a back seat to everything else; and sometimes the sound mix—favoring the axes—does him no favors.

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

**SCORE: 7.4**



## Auburn Row

**Contact:** across7652@gmail.com  
**Web:** facebook.com/auburnrow  
**Seeking:** Booking, Radio, TV  
**Style:** Rock/Alternative

This foursome led by Alex Cross perform with prog-rock precision, delivering insanely accurate flurries of notes on these impassioned, sometimes strange, always challenging tunes fueled by the anguish of busted relationships. With a whining, Geddy Lee-like tone, Cross sings with accusatory intensity on "Forever and Always." Then he's reflective on "A Million Lies" whose hushed, heartfelt piano break is especially affecting. For all the virtuosity on display, we were most impressed by the more understated "Out of Time," a poignant song whose soulful subtleties are easier to absorb. Auburn Row has more work to do before their execution reaches the high altitude of their ambition.

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

**SCORE: 7.2**



## John M

**Contact:** john@johnm.com  
**Web:** johnm.com  
**Seeking:** Booking  
**Style:** Americana

Singer/songwriter John M is a thoughtful lyricist and a skilled producer who's got a country-blues-rock sound powered by an amplified acoustic guitar that really zings. "Home Invasion" shows the artist proclaiming the guitar as his weapon of choice. Laced with a front-porch fiddle, "Words" is an earnest, heartfelt homily ("words mean something!") whose Jesus-themed lyrics are direct to a fault. As straightforwardly sincere as he is, M has a singing voice that proves not to be as strong an instrument as it could be. Too often he sounds like he's straining. Fortunately, his songs sometimes possess a nice sing-along quality, as in "O.Y.O.", where the audience could readily join him for the rousing choruses.

Production ..... 8  
 Lyrics ..... 6  
 Music ..... 6  
 Vocals ..... 6  
 Musicianship ..... 8

**SCORE: 6.8**

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**Cody's VivaCantina** Burbank, CA

**Contact:** therunningjumps@gmail.com

**Web:** therunningjumps.com

**The Players:** Joel Martin, lead vocals, guitar; Sid Jordan, bass, vocals; Todd McDearman, keyboard, guitar, vocals; Dave Johnstone, drums.

**Material:** The Running Jumps' brand of jangle pop is heavily inspired by '60s British and American power-pop groups like The Kinks and The Zombies along with '80s influences XTC and Jellyfish. Featuring pop melodies, chiming yet offbeat guitar riffs, and straightforward song structure, the band navigated their mostly original set seamlessly; confident in, and having fun with the material.

**Musicianship:** As veterans in the music business, The Running Jumps are skillful players, fully invested in the process. Martin's guitar playing sets the power-pop vibe while Johnstone's drum work packs a punch, prompting Martin to warn the crowd, "If you were paying by the drum lick tonight, you'd be in trouble!" The flawed areas occurred due to some rough harmonies and sound mix issues, which led to vocals getting drowned out and an overpowering bass line at times.

**Performance:** Playing the prime time slot in the venue's back room, the band got the mostly full-house crowd engaged and moving with their upbeat performance, starting with The Beatles inspired "I Hope You're Feeling Fine." Martin relished his time on stage, interacting with the audience and his bandmates, which led to a friendly, laid-back



# THE RUNNING JUMPS

vibe. The rest of the set spanned a mish-mash of styles and influences, ranging from prog-rock sounds like Yes and Rush to more power-pop in the vein of Cheap Trick. The head-scratcher of the night goes to the Iron Maiden cover, "Sanctuary," which came off much too saccharine without the necessary Bruce Dickinson, made-for-metal vocals.

**Summary:** The Running Jumps are more than capable musicians, clearly enjoying what they do and bringing that positivity to the performance.

The handpicked musical lineup, however, did not do them any favors, as the opening act was a moody (albeit talented) singer/songwriter who provided an odd juxtaposition to the jangly pop style that followed. It took the band a few songs just to revive the energy in the room.

Overall, while a talented bunch, The Running Jumps did not present a show that stood out as exceptional, a key factor that the band will need to address if they hope to advance in this industry.

— Grant Stoner

**The Hotel Café** Hollywood, CA

**Contact:** louis.dadamio@sacksco.com

**Web:** maxjury.com

**The Players:** Max Jury, vocals, keyboards, acoustic guitar; Stacy Harden, bass; Nolan Bryan, guitar; Aaron Steele, drums; Jessica Childress and Ashleigh Haney, backing vocals.

**Material:** Though he's clearly influenced by different genres, Max Jury is first and foremost a singer/songwriter who strives to create music whose appeal goes beyond the ear. His earlier work embodies the hallmarks of his Iowa youth, mainly country music, but he toys with combining indie-alternative and soul elements to create this vibe-y Americana indie-pop hybrid.

This artist's heavily piano-infused tracks are light yet melancholy, which can be heard in his debut album's lead single "Numb."

**Musicianship:** This artist is still learning what works and what doesn't work for him musically, but he's not afraid to show multiple facets of himself. Jury uses his soft-yet-powerful vocals to shine above his instrumentation just enough without being overpowering, similar to Augustana, A Great Big World and even Gavin DeGraw. Lyrically, he's inspired by great songwriters like Bob Dylan and Paul Simon and attempts to embody their styles of writing.

**Performance:** Max Jury drew a decent-sized audience for his early set at The Hotel Café and focused on not only previewing his



# MAX JURY

upcoming album, but showcasing his past work to those who had not seen him before.

Starting with current single "Numb," Jury was aided by a backing band and vocalists who added to the haunting and gospel-like tone. As great as his backing band was, Jury was almost overpowered by them. Only until he was on his own for the somber lullaby-esque "Great American Novel" was he able to mesmerize the audience with beautiful piano technique and echoing vocals.

Jury traded his piano for a guitar for the last

two songs and ended the night with a radio-friendly indie-pop track from his soon-to-be-released debut *Beg and Crawl*.

**Summary:** Last year Max Jury performed supporting dates on Lana Del Rey's tour, so his career has already gained traction. His distinctive country/soul/alternative hybrid makes him well worth a listen and gives this artist a chance to stand out from the crowded and highly competitive singer/songwriter pack.

— Heather Allen





**Catalina Bar & Grill** Hollywood, CA

**Contact:** moyerpr@earthlink.net

**Web:** alexisgershwin.com

**The Players:** Alexis Gershwin, vocals; Steve Rawlins, piano; Randy Landis, bass; Bob Leatherbarrow, drums; Rusty Higgins, saxophone, flute; Sarah Brandon, vocals; Will North, vocals; Kara Shaw, vocals.

**Material:** The niece of legendary songwriters George and Ira Gershwin, Alexis Gershwin

has a powerful connection to their legacy.

Under the sensitive yet adventurous direction of Steven Applegate, her heartfelt, alternately graceful and swinging 16-song romp through cherished classics includes everything from a dramatic take on "S' Wonderful" and the sly and playful "Naughty Baby" to lush renderings of "I've Got A Crush On You" and "Someone To Watch Over Me." At one point, the spotlight turned to her entertaining and harmonically versatile singers, who alternated lead vocals on "The Gershwin Medley," which included

"(I've Got) Beginner's Luck," "Shall We Dance" and "Who Cares?"

**Musicianship:** All great jazz singers know the value of crafty, resonant arrangements and thoughtful, dynamic support, and Gershwin's inviting vocals (with moments of breathy grace and higher points conveying deeper intimacy and connective power) were enhanced by an ensemble of L.A. stalwarts. Landis and Leatherbarrow provided pocket grooves and percussive swing, while Rawlins offered wistfulness and lively soul on the keys. Higgins chimed in beautifully with colorful sax solos and gorgeous flute harmonies.

**Performance:** While Gershwin's connection to the material and her wonderful interaction with the band made for a mostly engaging show, its ultimate promise seemed slightly unfulfilled. Considering that she has personal family stories that only she can tell, it would have been wonderful to be treated to contextual anecdotes about Ira and being raised in Gershwin world. Without that, it came across as a reasonably entertaining but all too quick run through "greatest hits."

**Summary:** Gershwin has dedicated her musical life to celebrating great musical treasures of the 20th Century, and her heart and soul are in these songs. She conveyed this passion with a spirited show featuring A-list cohorts. But she would benefit by telling personal stories that would set her apart from anyone else covering these tunes. I hope that one day she will perhaps incorporate those into a book so the world can know the deeper places of her heart. — **Jonathan Widran**

**Middle East** Cambridge, MA

**Contact:** info@dsrocks.com

**Web:** blackdiamondsband.com

**The Players:** AJ Marks, vocals; Nick Calnan, drums; Henry McIntyre, guitar; Wolfgang, bass.

**Material:** Established in February 2009, Black Diamonds united at just 7, 8, 10 and 11 years old. As such, they've been declared the world's youngest professional band by Guinness World Records. Presenting a mix of originals and covers, their hard rock style incorporates influences spanning everything from classic rock to hip-hop and pop, citing acts like Maroon 5, The Who, The Strokes, Guns 'N Roses, A Day to Remember and more as favorites.

**Musicianship:** Black Diamonds demonstrate unexpected levels of competence. Calnan's drums pound with authority while McIntyre's guitar licks scream tasty. Youngest member Wolfgang plucks the low end like a boss while lead singer AJ Marks, while not an amazing vocalist, displays a timbre that lands gracefully between post-punk and alternative yowling.

When Calnan suffered technical difficulties, the jam never wavered, a sign of how seriously they take their craft. First, McIntyre physically pounded on a cymbal, then they stirred the audience to clap along before falling smoothly back into the groove.

**Performance:** Unlike many, these Haverhill, MA natives have mastered the art of presentation. Their drums boast a clear and attractive logo.



They explicitly name each member and introduce each song. Most impressive, Marks outshines seasoned musicians who've been gigging nearly as long as he's been alive in the stage presence department. Jumping in unison is put to good effect, not overdoing what could easily feel hokey and contrived. Regrettably, each member wears black, muting their overall visual impact.

**Summary:** Having toured locales as far flung as Georgia, Ontario and Berlin, Black Diamonds

possess abilities and experience beyond their years. What's holding them back is their derivative nature, diverse though their influences may be. They need to dig deeper to find their uniqueness, which they're obviously destined to do. Until then, it's a pleasure witnessing youth, both on stage and off, earnestly engaged in the local concert community. If this performance represents the future of rock, it's in no danger of fading away.

— **Andy Kaufmann**



## Whisky A Go Go West Hollywood, CA

**Contact:** joshlrgner@pcmlive.com

**Web:** SlantMusic.net

**The Players:** Fahim Zaman, vocals, lead guitar; Munir Haque, rhythm guitar; Jimmy Lee, drums; Josh Chastain, bass.

**Material:** A hard rock/metal band from Los Angeles, Slant delivers crafty, well-written songs that drive rhythm to your soul. Time and effort have been invested in the songs, especially standouts like "No Regret" and "Wasted." Both are powerful and hard-driving with fairly complex, dynamic rhythms that incorporate melodic and well-placed lyrics that make you want to "bang your head."

**Musicianship:** These guys have been honing their skills for a bit, evident from their cool, self-assured presence. They are fun to watch as the rhythm guitar and bass guitar run from one side of the stage to the other while Lee twirled his sticks and kept the beat like he was born with them in his hands.

Zaman, guitar in hand and mic to face, played multifarious rhythms, keeping the music intact while belting out lyrics and making it look easy amid the chaos.

**Performance:** Slant came out dressed in uniform, all wearing red. Was it in support of our troops or to show that they were hot? Possibly both, but for sure the latter. Not only did Slant play their music well, they played with the



audience in a confident and elfish manner to not to detract from the music's impact.

Slant left no one untouched—the upstairs, the downstairs, the bars and even outside. Haque and Chastain would switch sides and vivaciously dig at the crowd to make noise and get louder.

**Summary:** Though less progressive and more straightforward, Slant is a hard rock/metal band in the style of Tool. Great rhythms intertwine with melodic guitars and lyrics then mix with

coltish, onstage antics to make for a fun, pleasurable experience.

Even if you're not into the rock/metal sound, Slant makes you like it with melodic rhythms and catchy melodies. They also present a medieval vibe that drives the rhythm section and vocals alike and draws the listener closer to each song.

A great listening and visual experience, it's no surprise Slant are playing bigger and bigger venues, not to mention a couple of European tours.

— **Pierce Brochetti**



## Feinstein's 54 Below New York, NY

**Contact:** namedia11235@gmail.com

**Web:** olegfrish.com

**The Players:** Oleg Frish, vocals; Allen Farnham; piano, musical director; David Ephross, bass; Jack Cavari, guitar; Bob Millikan, trumpet; Birch Johnson, trombone; Lawrence Feldman, sax; Allan Schwartzberg, drums; Gary U.S. Bonds, guest vocalist.

**Material:** Born in Russia into a musical family, Oleg Frish was immersed in music from a young age, where, despite the iron curtain, he managed to become well versed in The American Songbook, rock & roll, jazz and swing. Considered a historian, he has become

an ambassador of the music he reveres, a role he has parleyed into a radio and TV personality and eventually, performer. One could describe Frish as a male "chanteuse" with a repertoire traversing several genres over four decades showcasing songs like "On The Sunny Side Of The Street," "The Things We Did Last Summer" and "Hello Dolly."

**Musicianship:** Frish's innate musicality is most evident in his phrasing, which is natural and intuitive. Wisely adhering to material that serves his voice best, he does not step out of his vocal comfort zone, which keeps his performance consistent. Frish assembled a world-class band spearheaded by Alan Farnham delivering nothing short of great

playing and supportive arrangements, which paired well with Frish's vocal style.

**Performance:** Supported by a top-shelf band, Frish took the audience on a journey, sometimes in several of the 15 languages he sings in. Entertaining and informative best describe this show with a well-laid out set and plenty of backstories to share. Frish was on stage for an hour and 30 minutes (barring a break to bring up special guest artist Bonds for a couple of numbers) filling the time with relevant content. Frish's reverence for the artists he admires was at times a bit excessive considering the fact that this was his show. Ask almost every artist and they will name several mentors that they hold in high esteem.

When Frish sang a rendition of "The Things We Did Last Summer" he became a bit unnerved by Helen Merrill's presence in the audience. He re-started the song, which was a human and appealing moment and proceeded to pull out one of his best numbers. On the other hand, capitalizing on the immense love he has for many artists (while also demonstrating keen marketing savvy), Frish recently released an album of duets entitled *Oleg Frish: Duets With My American Idols*, some of which include Melissa Manchester, Gary U.S. Bonds, Lainie Kazan and the late Ben E. King.

**Summary:** Oleg Frish is an interesting study in intelligence, good taste and consummate entertaining and has earned the right to fully own that. He has a profound understanding of the genres in which he performs and, above all, an enthusiasm and affection for material that should never be forgotten.

— **Ellen Woloshin**





**The Grammy Museum** Los Angeles, CA

**Contact:** [contact@TheVignatis.com](mailto:contact@TheVignatis.com)

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

**The Players:** Tracy Vignati, vocals, clarinet; Fabrice Vignati, vocals, guitar; Hal Rosenfeld, drums; Geoff Rakness, upright bass; Jay Leach, pedal steel.

**Material:** The Vignatis have a well-mixed selection of music spanning genres including

jazz, rockabilly, big band, swing and pop. Nicely crafted tunes that take you through the '40s, '50s and '60s but elicit the feeling you've just seen the Brian Setzer Orchestra. Uplifting tracks like "It's Gonna Be A Better Day," "Little Things You Do" and cover "Chicken Fried" by The Zakk Brown Band invoke thoughts of what everyone goes through in life and everything will be alright.

**Musicianship:** Fabrice Vignati showed off his well-rehearsed guitar artistry and

craftsmanship. Tracy Vignati played the clarinet, and although a little weak at times, it adds a pleasant and appealing dimension. "Saint-Tropez Twist" stands out as an exceptionally well-played, well-written song that showcased Fabrice's versatility on vocals and Tracy's clarinet. Both vocals are strong and won over the audience from the get-go.

The backing band stole the show on "Minor Swing" as they took turns entertaining the crowd, ripping solos. Rosenfeld, Rakness and Leach all add a new dimension, improvising on cue as well as performing their parts flawlessly.

**Performance:** Everyone was confident and in command throughout the show. Good stage presence with a tinge of cockiness combined for a splendid visual and audio display of fine musicianship. The performers maintained good audience interaction and it didn't hurt that everyone was well-dressed and upbeat.

A Q&A session added a unique perspective as The Vignatis were asked personal questions, and they graciously opened up as to how they met (they are married) and how the pair have fared on their journey. They also discussed the naming of one of their instruments.

**Summary:** A clarinet/guitar duo with a backing band, The Vignatis deliver fabulous vocals on great tunes. Superb sound and mix at the Clive Davis Theatre in the Grammy Museum and fun, inspiring songs made for a pleasant afternoon of music. If you're into Brian Setzer-inspired bebop, optimistic and hopeful, lyric-driven songs, The Vignatis are worth a listen.

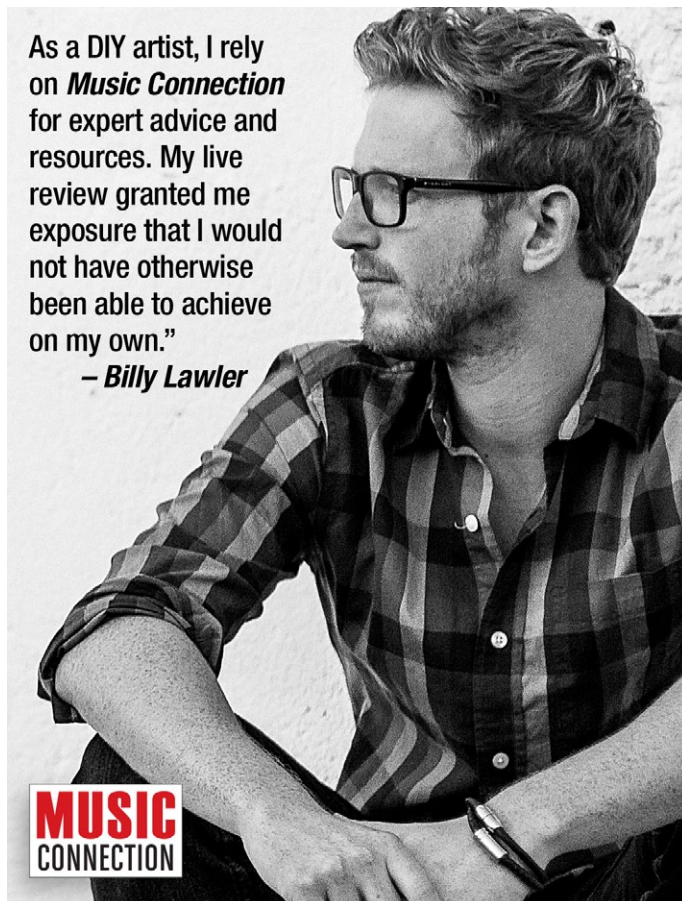
—Pierce Brochetti

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**Web:** www.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:** www.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  
**E-mail:** aicaeadm@aia.edu  
**Web:** www.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  
**E-mail:** aicasadm@aia.edu  
**Web:** www.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  
**E-mail:** aicacadm@aia.edu  
**Web:** www.artinstitutes.edu

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

**ARTISTMAX**  
1616 Butler Ave.  
Los Angeles, CA 90025  
**E-mail:** jess@bglobal.life, bridge@bglobal.life  
**Web:** www.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  
**E-mail:** audiointst@earthlink.net  
**Web:** www.audioinstitute.com  
**Note:** Recording Engineer and Music Producer School

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

**BELLFLOWER MUSIC CENTER**  
17125 Bellflower Blvd.  
Bellflower, CA 90706  
562-867-6715 Fax 562-867-6666  
**E-mail:** info@bellflowermusic.com  
**Web:** www.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)  
**E-mail:** info@billkeis.com  
**Web:** www.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  
**E-mail:** contact@bluebearmusic.org  
**Web:** www.bluebearmusic.org  
**Cost:** please call or see web for info

**BOULEVARD MUSIC**  
4316 Sepulveda Blvd.  
Culver City, CA 90230  
310-398-2583  
**Web:** www.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**  
University of the Pacific  
3601 Pacific Ave.  
Stockton, CA 95211  
209-946-3196  
**E-mail:** mriley1@pacific.edu  
**Web:** www.brubeckinstitute.org  
**Cost:** please call or see web for info

**BRUBECK SUMMER JAZZ COLONY**  
Stephen C. Anderson  
University of the Pacific  
3601 Pacific Ave.  
Stockton, CA 95211  
209-936-3196  
**E-mail:** mriley1@pacific.edu  
**Web:** www.brubeckinstitute.org  
**Program:** The Summer Jazz Colony is a one-week full scholarship educational program in jazz performance for 17 extraordinarily talented students who are in their freshman through senior years in high school.

**BURBANK MUSIC ACADEMY**  
4107 W. Burbank Blvd.  
Burbank, CA 91505  
818-845-ROCK (7625)  
**E-mail:** info@burbankmusicacademy.com  
**Web:** www.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  
**E-mail:** fscottmoyer@earthlink.net, fscottmoyer.1@gmail.com  
**Web:** www.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: www.musicianscamp.org)

## CALIFORNIA POLYTECHNIC STATE UNIVERSITY

Music Department  
 1 Grand Ave.  
 San Luis Obispo, CA 93407-0326  
 805-756-2406  
**E-mail:** music@calpoly.edu  
**Web:** www.calpoly.edu/~mu  
**Program:** Bachelor of Arts in Music

## CANOGA SCHOOL OF MUSIC

7361 Canoga Ave.  
 Canoga Park, CA 91303  
 818-340-4021  
**E-mail:** tedkraut@aol.com  
**Web:** www.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, 626-577-1753  
**E-mail:** info@ccmcollege.com  
**Web:** www.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  
**E-mail:** musicinfo@calarts.edu  
**Web:** www.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  
**E-mail:** kaguenette@cpp.edu  
**Web:** www.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:** www.csuchico.edu/music

**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  
**Web:** www4.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  
**E-mail:** mdickey@fullerton.edu  
**Web:** www.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  
**E-mail:** music@csulb.edu  
**Web:** www.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:** www.cpe.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:** www.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, NORTHIDGE

18111 Nordhoff St.  
 Northridge, CA 91330  
 818-677-1200  
**E-mail:** music@csun.edu  
**Web:** www.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  
**E-mail:** david@cazadero.org  
**Web:** www.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 92666  
 714-997-6815  
**E-mail:** music@chapman.edu  
**Web:** www.chapman.edu/copa  
**Contact:** Rick Christophersen, Director  
**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:** www.coastbandmusic.com  
**Basic Rate:** please call for info  
**Clients:** all levels

## Additional location:

4970 Irvine Blvd., #109  
 Irvine, CA  
 714-731-3415

## COLBURN SCHOOL, THE

200 S. Grand Ave.  
 Los Angeles, CA 90012  
 213-621-4534  
**E-mail:** admissions@colburnschool.edu  
**Web:** www.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  
**E-mail:** ann@cornerstonemusicconservatory.org  
**Web:** www.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).

## CRE-8 MUSIC ACADEMY

**Professional Music Production Courses**  
 7273 Santa Monica Blvd.  
 West Hollywood, CA 90046  
 323-851-9908  
**Web:** www.Cre8MusicAcademy.com  
**Program:** Cre-8 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:** Cre-8 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 a 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. I  
 La Crescenta, CA 91214  
 818-248-2789  
**E-mail:** cbkuhne@cvmusicstudio.com  
**Web:** www.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:** www.culvercitymusic.com  
**Basic Rate:** please call for info  
**Clients:** all levels

## Additional location:

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

## DEBORAH GIBSON'S CAMP

**ELECTRIC YOUTH**  
 8491 Sunset Blvd., Ste. 772

West Hollywood, CA 90069

**E-mail:** electricyouth08@aol.com  
**Web:** www.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.

## ES AUDIO SERVICES

1746 Victory Blvd.  
 Glendale, CA 91201  
 Los Angeles, CA  
 818-505-1007  
**Web:** www.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  
**E-mail:** pochamberssalazar@elcamino.edu  
**Web:** www.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  
**E-mail:** contact@the-ecma.com  
**Web:** www.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  
**E-mail:** evergreenmusicconservatory@gmail.com  
**Web:** www.evergreenmusicconservatory.com  
**Contact:** Jerry Acosta  
**Program:** 1-on-1 and group instruction in guitar, cello, piano, violin/viola and music composition  
**Duration:** varies  
**Cost:** please call for info  
**Notes:** all university-trained faculty

## EX'PRESSION COLLEGE FOR DIGITAL ARTS

6601 Shellmound St.  
 Emeryville, CA 94608  
 877-833-8800, Direct and Int'l: 510-654-2934  
**E-mail:** admissions@expression.edu  
**Web:** www.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 e-mail for details.

## Additional location:

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

## FAUNT SCHOOL OF CREATIVE MUSIC

Los Angeles, CA  
 818-506-MUSE (6873)  
**E-mail:** inq092009@druminstruction.org  
**Web:** www.musicalsills.com  
**Program:** one-on-one programs for real-world musician skills and knowledge that are not effectively addressed in music lessons or classes. Rhythm, ear-training, complete harmonic knowledge and instrumental technique for playing and composing. What you hear is the focus.  
**Cost:** please call or see web for info



**Notes:** all levels. Many students are accomplished pros but serious beginners are welcome also.

## FIVE STAR SCHOOL OF MUSIC

314 E. Glendale Blvd.  
Glendale, CA 91207  
818-502-1739  
**Web:** www.fivestarmusicanddance.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  
**E-mail:** wildsols@beyondthetrees.com  
**Web:** www.beyondthetrees.com  
**Cost:** please call or see web for info

## FOOTHILL COLLEGE

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

## GARNISH MUSIC PRODUCTION SCHOOL

7600 Melrose Ave.  
Hollywood, CA 90046  
323-639-0125  
**Web:** www.us.garnishmusicproduction.com  
**Notes:** Learn to produce finished tracks fast from Grammy-winning instructors

## GILMORE MUSIC STORE

1935 E. 7th St.  
Long Beach, CA 90813  
562-599-1369  
**E-mail:** lbgilmoremusic@yahoo.com  
**Web:** www.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  
**E-mail:** pgreen@glendale.edu  
**Web:** www.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  
**E-mail:** info@globerecording.com  
**Web:** www.globerecording.com

## GOLDEN WEST COLLEGE

15744 Golden West St.  
Huntington Beach, CA 92647  
714-892-7711  
**E-mail:** www.chausey@qwc.cccd.edu  
**Web:** www.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:** www.grammyintheschools.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

**E-mail:** theguitarmerchant@yahoo.com  
**Web:** www.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  
**E-mail:** info@guitarshowcase.com  
**Web:** www.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  
**E-mail:** sales@harrisonmusic.com  
**Web:** www.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

7469 Melrose Ave., Ste. 34  
Hollywood, CA 90046  
323-651-2395  
**Web:** www.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  
**E-mail:** info@learn2produce.com  
**Web:** www.learn2produce.com  
**Program:** The 9-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  
**E-mail:** info@internationalmusicschool.com  
**Web:** www.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  
**E-mail:** info@ISMGlendale.com  
**Web:** www.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  
P.O. Box 9648

North Hollywood, CA 91609

818-506-0236 Fax 818-506-5559

**E-mail:** john@keysnovello.com

**Web:** www.keysnovello.com

**Contact:** John Novello

**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  
323-790-9988  
**Email:** lavoce21@gmail.com

## LONG BEACH CITY COLLEGE

1305 E. Pacific Coast Hwy.  
Long Beach, CA 90806  
562-938-4111  
**E-mail:** sangulo@lbcc.edu  
**Web:** www.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:** www.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  
**E-mail:** parkcj@lacitycollege.edu  
**Web:** www.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 [www.lacitycollege.edu](http://www.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:** www.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  
**E-mail:** info@lacom.edu  
**Web:** www.lacom.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  
**E-mail:** stayintune@lamusart.org  
**Web:** www.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

## LOS ANGELES RECORDING SCHOOL

6690 Sunset Blvd.  
Hollywood, CA 90028  
323-464-5200  
**E-mail:** info@larecordingschool.com  
**Web:** www.larecordingschool.com  
**Program:** Covers all phases of recording, music and post-production. From cutting edge digital systems to large format mixing consoles like SSL and Neve, their 19 hands-on computer and console labs feature Digidesign's Pro Tools systems, allowing students to mix and record in the program's first months. In addition to featuring state-of-the-art Pro Tools systems in their labs, The Los Angeles Recording School has established a program that allows their students to take training even further with their Pro Tools certification program. Its faculty of professional recording engineers teaches a full range of audio engineering and music production skills such as: recording, mixing and optimizing audio for music, movies, television, computer games and the internet.  
**Degree:** Certificate in Recording Engineering  
**Duration:** call for info  
**Cost:** please call or see web  
**Notes:** Financial aid is available to those who qualify.

## LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.  
Van Nuys, CA 91401  
818-947-2346  
**E-mail:** music@lavc.edu  
**Web:** www.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:** www.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  
310-338-3010  
**E-mail:** mark.saya@lmu.edu  
**Web:** www.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.

## MEDIATECH INSTITUTE

302 Oceanside Blvd.  
Oceanside, CA 92054  
844-668-6800, 760-231-5368  
**E-mail:** oceanside@mediatech.edu  
**Web:** www.mediatech.edu



**Program:** Recording Arts, Digital Film & Video Arts. LOCATIONS in Dallas, Austin, Houston, TX

**MIRACOSTA COLLEGE**  
1 Barnard Dr., Bldg. 2200  
Oceanside, CA 92056  
760-757-2121 Ext. 6679, 888-201-8480  
**E-mail:** storok@miracosta.edu  
**Web:** www.miracosta.edu  
**Contact:** Steve Torok, Department Chair  
**Cost:** please call or see web for info

**MISS FEEF MOONEY**  
North Hollywood, CA 91606  
818-487-0608  
**E-mail:** 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. E-mail or call, and we can talk.

**MOREY'S MUSIC STORE INC.**  
4834 Woodruff Ave.  
Lakewood, CA 90713  
562-420-9532  
**E-mail:** info@moreysmusic.com  
**Web:** www.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  
**E-mail:** happmus@roadrunner.com  
**Web:** www.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.

**MUSIC EDUCATION CENTER, THE**  
9555 Pico Blvd.  
Los Angeles, CA 90035  
310-284-6633  
**Basic Rate:** please call for info  
**Clients:** beginner to intermediate

**MUSICIANS INSTITUTE (MI)**  
6752 Hollywood Blvd.  
Hollywood, CA 90028  
800-255-7529, 323-462-1384  
**Web:** www.mi.edu  
**Program:** fully-accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, audio engineering, music business, music video/film and television and guitar craft  
**Degree:** instrument certificate, specialized certificate, Associate of Arts, B.M. and encore  
**Duration:** instrument certificate  
**Program:** 12- and 18-month options, specialized certificate Program: six-to-nine-month courses in career specialties including: audio engineering, independent artist development, music business, guitar craft, music video/film and television, Bachelor of Music degrees (bass, guitar, drums, keyboards and vocals): 4 years; Associate of Arts degree (bass, guitar, drums, keyboards and vocals): 2 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks; Encore Express 5-week, full-time (15 units) or 10-week, part-time (7 units); Extension - individual 10-week courses; Summer Shot - one-week courses  
**Cost:** please call or see web for info  
**Notes:** MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

**OCCIDENTAL COLLEGE**  
1600 Campus Rd.  
Los Angeles, CA 90041  
323-259-2785  
**E-mail:** music@oxy.edu  
**Web:** www.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:** www.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:** www.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:** www.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

**PYRAMIND**  
832-880 Folsom St.  
San Francisco, CA 94107  
415-896-9800  
**E-mail:** production@pyramind.com  
**Web:** www.pyramind.com

**RECORDING ARTS CENTER, THE**  
11021 Via Frontera, Ste. A San Diego, CA 92127  
858-592-0556  
**E-mail:** info@tracsd.com  
**Web:** www.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  
**E-mail:** admissions@rfaedu.com  
**Web:** www.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  
**E-mail:** mrfrets@aol.com  
**Web:** www.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:** www.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 Road  
Newbury Park, CA 91320  
805-498-2500

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  
**E-mail:** losangeles@sae.edu  
**Web:** www.sae-la.com  
**Program:** Audio Technology Program (Diploma); Electronic Music Producer (Certificate)  
**Degree:** N/A  
**Duration:** 9 months full-time, 18 months part-time (Audio), 6 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  
**E-mail:** atlanta@sae.edu  
**Web:** www.atlanta.sae.edu  
16051 W. Dixie Hwy., Ste. 200  
North Miami Beach, FL 33160  
305-944-7494 Fax 305-944 6659  
**E-mail:** miami@sae.edu  
**Web:** www.miami.sae.edu

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

218 W. 18th St., Fl. 4  
New York, NY 10001  
212-944-9121 Fax 212-944-9123  
**E-mail:** newyork@sae.edu  
**Web:** www.newyork.sae.edu  
1650 B 65th St.  
Emeryville, CA 94608  
415-344-0886 Fax 415-276-1918  
**E-mail:** sanfrancisco@sae.edu  
**Web:** www.sanfrancisco.sae.edu

820 N. Orleans, #125  
Chicago, IL 60610  
312-300-5685  
**E-mail:** chicago@sae.edu  
**Web:** www.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  
**E-mail:** mccooc@sfcsm.edu  
**Web:** www.sfcsm.edu  
**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  
**E-mail:** kozlova\_yulia@smc.edu  
**Web:** www.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:** www.santamoniamusic.com  
**Contact:** School Coordinator  
**Basic Rate:** please call for info  
**Clients:** all levels

**SCHOOL OF ROCK MUSIC**  
12020 Wilshire Blvd.  
Los Angeles, CA 90025  
866-695-5515

**Web:** www.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  
**E-mail:** info@shepherduniversity.edu  
**Web:** www.shepherduniversity.edu, www.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**  
3920 Sunset Blvd.  
Los Angeles, CA 90029  
323-665-3363  
**E-mail:** reception.scm@outlook.com  
**Web:** www.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:** www.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**  
3391 Floyd Terrace  
Los Angeles, CA 90068  
323-496-8704, Skype, Google, Facetime  
**Email:** pianovoicesongwriting@yahoo.com  
**Web:** www.fawn.rock  
**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, TheWB, 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  
**E-mail:** entertainmentstudies@uclaextension.edu  
**Web:** www.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  
**E-mail:** cacox@berkeley.edu  
**Web:** www.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)**  
 2539 Schoenberg Music Bldg., Box 951616  
 Los Angeles, CA 90095-1616  
 310-825-4761  
**E-mail:** brenda.galvez@arts.ucla.edu  
**Web:** www.music.ucla.edu  
**Contact:** Brenda Galvez, Undergraduate Advisor  
**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 www.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

**USC THORNTON SCHOOL OF MUSIC**  
 Los Angeles, CA 90089  
 213-740-6935  
**E-mail:** musicdean@thornton.usc.edu  
**Web:** www.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:** www.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**  
 31-A 29th St.  
 San Francisco, CA 94110  
 415-648-4710  
**E-mail:** info@waldenschool.org  
**Web:** www.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  
 310-287-4538  
**Web:** www.wlac.edu  
**Contact:** music dept. administration  
**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  
 408-867-2200  
**Web:** www.westvalley.edu/academics/fine\_arts/music

**WHITE HALL ARTS ACADEMY**  
 2812 W. 54th St.  
 Los Angeles, CA 90043  
 424-235-0665, SKYPE (Tanisha\_whaa)  
**E-mail:** mail@whitehallacademy.org

**Web:** www.whitehallacademy.org,  
 www.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:** www.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  
**E-mail:** seldensem@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  
**E-mail:** info@thezionacademyofmusic.org  
**Web:** www.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:** www.aspenmusicfestival.com  
**Cost:** please call or see web for info

**BROADWAY MUSIC SCHOOL**  
 1940 S. Broadway  
 Denver, CO  
 303-777-0833  
**E-mail:** info@broadwaymusicsschool.com  
**Web:** www.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, 303-963-3000  
**E-mail:** music@ccu.edu  
**Web:** www.ccu.edu/music  
**Program:** The School of Music at Colorado Christian University currently offers four emphases in Music—performance, education, worship arts and sound recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

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

**LAMONT SCHOOL OF MUSIC**  
 2344 E. Iliif Ave.  
 Denver, CO 80208  
 303-871-6973  
**Web:** www.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  
**E-mail:** ashley@swallowhillmusic.org  
**Web:** www.swallowhillmusic.org  
**Contact:** Ashley King  
**Cost:** please call or see web for info

**UNIVERSITY OF COLORADO**  
 College of Arts and Media  
 Campus Box 162  
 P.O. Box 173364  
 Denver, CO 80217  
 303-556-2279

**E-mail:** camadvising@ucdenver.edu  
**Web:** www.ucdenver.edu

## CONNECTICUT

**THE CONNECTICUT SCHOOL OF MUSIC**  
 1242 Post Rd. E.  
 Westport, CT 06880-5427  
 203-226-0805  
**E-mail:** info@ctschoolofmusic.com  
**Web:** www.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

Connecticut School of Music - New York  
 144 Riverside Blvd at Trump Place  
 New York, NY 10069

**THE HARTFORD SCHOOL OF MUSIC**  
 200 Bloomfield Ave.  
 West Hartford, CT 06117-1599  
 860-768-4454, 800-342-5864  
**Web:** www.hartweb.hartford.edu  
**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:** www.newhaven.edu

**YALE UNIVERSITY**  
 Department of Music  
 P.O. Box 208310  
 469 College St.  
 New Haven, CT 06520-8310  
 203-432-2985  
**E-mail:** bethany.hayes@yale.edu  
**Web:** www.yalemusic.yale.edu  
**Contact:** Amanda Wood, Admin.

## DELAWARE

**THE MUSIC SCHOOL OF DELAWARE**  
 4101 Washington St.  
 Wilmington, DE 19802  
 302-762-1132  
**E-mail:** info@musicsschoolofdelaware.org  
**Web:** www.musicsschoolofdelaware.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.  
 302-831-2578  
**E-mail:** UD-music@udel.edu  
**Web:** www.music.udel.edu/Pages/home.aspx

## DISTRICT OF COLUMBIA (D.C.)

**AMERICAN UNIVERSITY**  
 4400 Massachusetts Ave. N.W.  
 Washington, D.C. 20016  
 202-885-2746  
**E-mail:** dpa@american.edu  
**Web:** www.american.edu/cas/performing-arts/audio-tech.cfm

**THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES**  
 12712 Rock Creek Mill Rd.  
 Rockville, MD 20852  
 800-93-OMEGA, 301-230-9100  
**E-mail:** info@omegastudios.com  
**Web:** www.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  
**E-mail:** LevineNWDC@levinemusic.org  
**Web:** www.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  
**E-mail:** LevineVirginia@levineschool.org

## FLORIDA

**CENTER FOR PRO TOOLS**  
 P.O. Box 1393  
 Goldenrod, FL 327331393  
 407-674-7926 Fax 407-674-7860  
**E-mail:** info@centerfortools.com  
**Web:** www.centerfortools.com  
**Program:** ProTools Certification

**FROST SCHOOL OF MUSIC**  
 University of Miami  
 P.O. Box 248165  
 Coral Gables, FL 33124  
 305-284-2241  
**E-mail:** admission.music@miami.edu  
**Web:** www.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  
**E-mail:** musicadmissions@fsu.edu  
**Web:** www.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:** www.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.

**HOW TO SOUND WORKSHOPS**  
 11202 Sandhill Preserve Dr.  
 Sarasota, FL 34238  
 301-739-6842  
**E-mail:** howto@fitsandstarts.com  
**Web:** www.howtosound.com  
**Program:** Hands-on Training for your Church sound teams

**PLAYERS SCHOOL OF MUSIC, THE**  
 923 McMullen Booth Rd.  
 Clearwater, FL 33759  
 800-724-4242, 727-725-1445  
**E-mail:** admissions@playersschool.com  
**Web:** www.playersschool.com  
**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  
**Web:** www.spcollege.edu/mira

**UNITY GAIN RECORDING SCHOOL**  
 1953 Ricardo Ave.  
 Fort Myers, FL 33901  
 239-332-4246  
**E-mail:** admin@unitygain.com  
**Web:** www.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:** www.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  
**E-mail:** [charlie@theviberecording.com](mailto:charlie@theviberecording.com)  
**Web:** [www.theviberecording.com](http://www.theviberecording.com)  
**Duration:** 6 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:** [www.aimm.edu](http://www.aimm.edu)

#### CAMP JAM, LLC

Norcross, GA  
800-513-0930  
**E-mail:** [info@campjam.com](mailto:info@campjam.com)  
**Web:** [www.campjam.com](http://www.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  
**E-mail:** [musicgam@bellsouth.net](mailto:musicgam@bellsouth.net)  
**Web:** [www.gaom.us](http://www.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  
**E-mail:** [music@gsu.edu](mailto:music@gsu.edu)  
**Web:** [www.music.gsu.edu](http://www.music.gsu.edu)

#### MUSIC CLASS, THE

Macon and Warner Robins, GA 31088  
404-314-4526, 404-314-3536  
**E-mail:** [admin@themusicclass.com](mailto:admin@themusicclass.com)  
**Web:** [www.musicdiscoveryclass.com](http://www.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  
**E-mail:** [info@sandyspringsmusic.com](mailto:info@sandyspringsmusic.com)  
**Web:** [www.sandyspringsmusic.com](http://www.sandyspringsmusic.com)  
**Basic Rate:** please call for info

#### STUDIO DIONNE, SCHOOL OF DANCE AND MUSIC

524 Plasters Ave.  
Atlanta, GA 30324  
404-877-0005  
**E-mail:** [info@studiodionne.com](mailto:info@studiodionne.com)  
**Web:** [www.studiodionne.com](http://www.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:** [www.manoa.hawaii.edu/music](http://www.manoa.hawaii.edu/music)  
**Cost:** please call for info

#### KAILUA MUSIC SCHOOL

131 Hekili St., #209  
Kailua, HI 96734  
808-261-6142  
**E-mail:** [info@kailuamusicsschool.com](mailto:info@kailuamusicsschool.com)  
**Web:** [www.kailuamusicsschool.com](http://www.kailuamusicsschool.com)  
**Cost:** please call for info  
**Notes:** At Kailua Music School we believe the enjoyment of music, the knowledge of music and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

#### KAUAI MUSIC AND SOUND

4-1177 Kuhio Hwy.  
Kapaa, HI 96746  
808-823-8000  
**E-mail:** [info@kauaimusicandsound.com](mailto:info@kauaimusicandsound.com)  
**Web:** [www.kauaimusicandsound.com](http://www.kauaimusicandsound.com)

#### KE KULA MELE HAWAII

Alan Akaka School of Hawaiian Music  
1296 Auwauku St.  
Kailua, HI 96734  
808-375-9379  
**E-mail:** [info@KeKulaMele.com](mailto:info@KeKulaMele.com)  
**Web:** [www.kekulamele.com](http://www.kekulamele.com)  
**Cost:** please call for info  
**Notes:** "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of playing an instrument and

learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

#### UNIVERSITY OF HAWAII MAUI COLLEGE

Institute of Hawaiian Music  
310 Ka'ahumanu Ave.  
Kahului, HI 96732  
808-984-3570  
**Web:** [www.mauai.hawaii.edu/music](http://www.mauai.hawaii.edu/music)  
**Contact:** Dr. Keola Donaghy

#### JUNIOR MUSIC ACADEMY

74-5605 Alapa St., Ste. #105  
Kailua-Kona, HI 96740  
808-331-2000  
**E-mail:** [juniormusicacademy@rocketmail.com](mailto:juniormusicacademy@rocketmail.com)  
**Web:** [www.juniormusicacademy.com](http://www.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  
**E-mail:** [music@uidaho.edu](mailto:music@uidaho.edu)  
**Web:** [www.uidaho.edu/class/music](http://www.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:** [www.isu.edu/music](http://www.isu.edu/music)

#### ILLINOIS


#### AMERICAN MUSIC INSTITUTE

60 55th St.  
Clarendon Hills, IL 60514  
630-850-8505


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## UNIVERSITY OF THE PACIFIC

### Conservatory of Music

[music@pacific.edu](mailto:music@pacific.edu) • 209.946.2418 • [go.Pacific.edu/MusicIndustry](http://go.Pacific.edu/MusicIndustry)



**E-mail:** AMI@amimusic.org  
**Web:** www.amimusic.org  
**Cost:** please see web for info

## Additional location:

307 Cedar Ave.  
St. Charles, IL 60174

## CHICAGO SCHOOL OF MUSIC

900 N. Franklin St.  
Chicago, IL 60610  
312-416-0622  
**Web:** www.centerschoolofmusic.com  
**Cost:** please call for info

## COLUMBIA COLLEGE CHICAGO

1014 S. Michigan, Room 300  
Chicago, IL  
312-369-6300  
**E-mail:** admissions@colum.edu,  
music@colum.edu  
**Web:** www.colum.edu  
**Program:** B.A. degrees in Composition;  
Instrumental Performance; Vocal  
**Performance:** Jazz Studies; Instrumental; Jazz  
Studies; Vocal Mus 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  
773-325-7444  
**Web:** www.depaul.edu

## ELMHURST COLLEGE

Department of Music  
Irion Hall  
190 Prospect Ave.  
Elmhurst, IL 60126  
630-617-3647  
**E-mail:** griffinp@elmhurst.edu  
**Web:** www.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  
**E-mail:** info@meritmusic.org  
**Web:** www.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  
**E-mail:** swidenhofer@mail.millikin.edu  
**Web:** www.millikin.edu/music

## MUSICAL EXPRESSIONS OF ILLINOIS, LLC

190 E. 5th Ave.  
Naperville, IL 60563  
630-355-1110  
**Web:** www.musicalexpressions.net  
**Basic Rate:** please call for info

## MUSIC INSTITUTE OF CHICAGO

1702 Sherman Ave.  
Evanston, IL 60201  
847-905-1500 Ext. 180  
**Web:** www.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  
**E-mail:** musiclife@northwestern.edu  
**Web:** www.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  
**E-mail:** music@siu.edu  
**Web:** www.cola.siu.edu/music

## TRIBECA FLASHPOINT ACADEMY

28 N. Clark St., Ste. 500  
Chicago, IL 60602  
312-332-0707, 800-645-8407  
**E-mail:** info@tribecafashpoint.edu  
**Web:** www.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  
**E-mail:** admissions@vandercook.edu  
**Web:** www.vandercook.edu

## INDIANA

### BALL STATE UNIVERSITY

School of Music  
Hargreaves Music Building (MU) 203  
Muncie, IN 47306  
765-285-5400  
**E-mail:** music@bsu.edu  
**Web:** www.bsu.edu/music

### BUTLER UNIVERSITY

School of Music, Lily Hall, Room 229  
4600 Sunset Ave.  
Indianapolis, IN 46208  
317-940-9246  
**E-mail:** jroger1@butler.edu  
**Web:** www.butler.edu/music

### INDIANA UNIVERSITY JACOBS

SCHOOL OF MUSIC  
1201 E. 3rd St., Merrill Hall 101  
Bloomington, IN 47405-2200  
812-855-7998  
**E-mail:** musicadm@indiana.edu  
**Web:** www.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  
**E-mail:** isu-music@mail.indstate.edu  
**Web:** www.indstate.edu/music  
**Cost:** please call or see web for info

## IOWA

### THE UNIVERSITY OF IOWA

SCHOOL OF MUSIC  
2700 UCC  
Iowa City, IA 52242  
319-335-1603  
**E-mail:** music-admissions@uiowa.edu  
**Web:** www.music.uiowa.edu

### UNIVERSITY OF NORTHERN IOWA

SCHOOL OF MUSIC  
115 Russell Hall  
Cedar Falls, IA 50614  
319-273-2024  
**E-mail:** music@uni.edu  
**Web:** www.uni.edu/music

## KANSAS

### THE INSTITUTE OF AUDIO

ENGINEERING ARTS  
1933 N. 10th St.  
Kansas City, KS 66104  
913-621-2300  
**Web:** www.recordingeducation.com  
**Cost:** please call or see web for info

## KENTUCKY

### UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC  
Louisville, KY 40292  
502-852-6907  
**E-mail:** gomusic@louisville.edu  
**Web:** www.louisville.edu/music

## LOUISIANA

### ANDY HYMEL SCHOOL OF MUSIC

1800 Stump Blvd., Unit 2  
Terrytown, LA 70056  
504-362-1212  
**E-mail:** AndyHymelSchool@bellsouth.net  
**Web:** www.andyhymelschoolofmusic.com  
**Basic Rate:** please call for info

### COVINGTON SCHOOL OF MUSIC

1111 Village Walk  
Covington, LA 70433  
985-590-4545  
**Web:** www.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  
**E-mail:** vicki@metairiemusic.com  
**Web:** www.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  
**E-mail:** sales@themusiccenter.net  
**Web:** www.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:** www.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  
**E-mail:** info@portlandconservatoryofmusic.org  
**Web:** www.portlandconservatoryofmusic.org  
**Contact:** Mark Tipton, Exec. Dir.  
**Cost:** please call or see web for info

### RIVER TREE ARTS

35 Western Ave.  
Kennebunk, ME 04043  
207-967-9120  
**E-mail:** info@rivertreearts.org  
**Web:** www.rivertreearts.org  
**Cost:** please call or see web for info

### UNIVERSITY OF SOUTHERN MAINE

USM School of Music  
Corthell Hall  
37 College Ave.  
Gorham, ME 04038  
800-800-4USM Ext. 5265, 207-780-5265  
**E-mail:** usm.music@maine.edu  
**Web:** www.usm.maine.edu/music  
**Cost:** please call or see web for info

## MARYLAND

### MUSIC & ARTS CENTERS

Westview Village Shopping Center  
5010 Buckeystown Pike, Ste. 128  
South Frederick, MD 21704-8340  
301-694-0007  
**E-mail:** info@musicarts.com  
**Web:** www.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  
**E-mail:** crs@strathmore.org  
**Web:** www.strathmore.org/facilityrentals/  
musiccenter.asp

### OMEGA STUDIOS

5609 Fishers Ln., Ste. 14-A  
Rockville, MD 20852  
301-230-9100  
**E-mail:** info@omegastudios.com  
**Web:** www.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  
410-234-4500  
**E-mail:** m.bell@jhu.edu  
**Web:** www.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  
**E-mail:** info@sheffielddav.com  
**Web:** www.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  
**E-mail:** musicadmissions@umd.edu  
**Web:** www.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 internet)  
**E-mail:** admissions@berklee.edu  
**Web:** www.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  
**E-mail:** admissions@bostonconservatory.edu  
**Web:** www.bostonconservatory.edu  
**Cost:** please call or see web for info

### BRISTOL RECORDING STUDIOS

169 Massachusetts Ave.  
Boston, MA 02115-3009  
617-247-8689  
**E-mail:** info@bristolstudios.com  
**Web:** www.bristolstudios.com  
**Contact:** Kevin Patey  
**Services:** Audio Recording and Production  
Courses, Professional Internships

### CELEBRATION SOUND

70 Lauren Dr.  
Seelunk, MA 02771  
508-336-0275  
**E-mail:** celebrationsound@comcast.net  
**Web:** www.celebrationsound.com  
**Programs:** Recording engineer classes

### EMERSON COLLEGE

Department of Performing Arts  
120 Boylston St.  
Boston, MA 02116  
617-824-8780  
**E-mail:** melia\_bensussen@emerson.edu  
**Web:** www.emerson.edu  
**Contact:** Melia Bensussen, Chair  
**Degrees:** B.A., B.F.A., M.F.A.

### NEW ENGLAND CONSERVATORY

290 Huntington Ave.  
Boston, MA 02115  
617-585-1100  
**E-mail:** admission@necmusic.edu  
**Web:** www.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, 888-624-0300  
**Web:** www.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  
617-373-2440  
**E-mail:** music@neu.edu  
**Web:** www.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  
**E-mail:** admin@powersmusic.org  
**Web:** www.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  
**E-mail:** paul.lehrman@tufts.edu  
**Web:** www.as.tufts.edu/music  
**Contact:** John McDonald, Depart. Chair

## UNIVERSITY OF MASSACHUSETTS LOWELL

Department of Music  
35 Wilder St., Ste. 3  
Lowell, MA 01854  
978-934-3850  
**E-mail:** music\_dept@uml.edu  
**Web:** www.uml.edu/FAHSS/Music

## MICHIGAN

### AXIS MUSIC ACADEMY

33030 Northwestern Hwy., Fl. 2  
West Bloomfield, MI 48322  
248-799-8100  
**Web:** www.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  
**E-mail:** musicadmit@cmich.edu  
**Web:** www.cmich.edu  
**Degrees:** B.A.A., B.S., B.A. or B.F.A., M.A.

### CORNERSTONE UNIVERSITY

1001 E. Belltime Ave.  
Grand Rapids, MI 49525  
616-949-5300  
**E-mail:** info@cornerstone.edu  
**Web:** www.cornerstone.edu/music

### INTERLOCHEN CENTER FOR THE ARTS

P.O. Box 199  
9900 Diamond Park Rd.  
Interlochen, MI 49643-0199  
231-276-7200  
**E-mail:** admission@interlochen.org  
**Web:** www.interlochen.org  
**Cost:** please call or see web for info

### MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES

28533 Greenfield  
Southfield, MI 48076  
248-569-5422  
**E-mail:** recordav@knr.net  
**Web:** www.mirecordingarts.com

### RECORDING INSTITUTE OF DETROIT

14611 E. 9 Mile Rd.  
Eastpoint, MI 48021  
800-683-1743  
**Web:** www.recordinginstitute.com  
\*\*No degree, but a certificate.

### STUDIO A RECORDING

5619 N. Beech Daly  
Dearborn Heights, MI 49127  
313-561-7489  
**E-mail:** marilyn@studioarecording.com  
**Web:** www.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  
**E-mail:** aaronpau@umich.edu  
**Web:** www.music.umich.edu/index.php  
**Contact:** Aaron Dworin, Dean

### WAYNE STATE UNIVERSITY

Old Main

Department of Music  
4841 Cass, Ste. 1321  
Detroit, MI 48201  
313-577-1795  
**E-mail:** music@wayne.edu  
**Web:** www.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:** www.wmich.edu/music

## MINNESOTA

### THE ART INSTITUTES INTERNATIONAL

15 S. 9th St.  
Minneapolis, MN 55401  
866-624-0300, 612-332-3361  
**Web:** www.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  
**E-mail:** yamahamusic@cyms.ws  
**Web:** www.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:** www.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  
**E-mail:** santucci.marian@macphail.org  
**Web:** www.macphail.org  
**Contact:** Marian Santucci  
**Cost:** please call or see web for info

### Additional locations:

14750 Cedar Ave. S.  
Apple Valley, MN 55124  
612-321-0100

### Birch Lake Elementary School

1616 Birch Lake Ave.  
White Bear Lake, MN 55110

470 W. 78th St.  
Chanhassen, MN

### MEDIA INSTITUTE

4100 76th St.  
Edina, MN 55435  
844-265-8388  
**Web:** www.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:

2702 Agriculture Dr.  
Madison, WI 53718  
800-236-4997

### McNALLY SMITH COLLEGE OF MUSIC

19 Exchange St. E.  
St. Paul, MN 55101  
800-594-9500, 651-361-3456  
Fax 651-291-0366  
**E-mail:** info@mcnallysmith.edu  
**Web:** www.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

**E-mail:** blunson@mnstate.edu  
**Web:** www.mnstate.edu/music  
**Contact:** Laurie Blunson, Chairperson

### UNIVERSITY OF NORTHWESTERN

3003 Snelling Ave. N.  
St. Paul, MN 55113  
800-692-4020, 651-631-5100  
**E-mail:** music@unwsp.edu  
**Web:** www.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. Yoris Hall  
Winona, MN 55987  
507-457-1596  
**E-mail:** poshea@smumn.edu  
**Web:** www2.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  
**E-mail:** info@wbsm.org  
**Web:** www.westbankmusic.org  
**Cost:** please call or see web for info

## MISSISSIPPI

### DELTA STATE UNIVERSITY

Department of Music  
1003 W. Sunflower Rd.  
Cleveland, MS 38733  
662-846-4579, 800-GO TO DSU  
**E-mail:** dmi@deltastate.edu  
**Web:** www.deltastate.edu/college-of-arts-and-sciences/music

## MISSOURI

### ST. LOUIS AUDIO PROJECT

505 Selma Ave.  
St. Louis, MO 63119  
**E-mail:** gary@stlaudio.org  
**Web:** www.stlaudio.org

### UNIVERSITY OF CENTRAL MISSOURI

UCM Center for Music Technology  
UTT 111- UCM  
Warrensburg, MO 64093  
660-543-4530  
**E-mail:** musicoffice@ucmo.edu  
**Web:** www.UCMmusic.com

### UNIVERSITY OF MISSOURI

Department of Music  
135 Fine Arts Building  
Columbia, MO 65211  
573-882-2604  
**E-mail:** music@missouri.edu  
**Web:** www.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:** www.eibynelly.com

### WEBSTER UNIVERSITY

School of Communications  
470 E. Lockwood Ave.  
St. Louis, MO 63119  
314-246-7962, 800-981-9801  
**Web:** www.webster.edu/fine-arts/departments/music

## MONTANA

### NORTH VALLEY MUSIC SCHOOL

432 Spokane Ave.  
Whitefish, MT 59937  
406-862-8074  
**E-mail:** info@northvalleymusicschool.org  
**Web:** www.northvalleymusicschool.org

### UNIVERSITY OF MONTANA SCHOOL OF MUSIC

32 Campus Dr.  
Missoula, MT 59812  
406-243-6880  
**E-mail:** griz.music@umontana.edu  
**Web:** www.umd.edu/music

## NEBRASKA

### NORTHEAST COMMUNITY COLLEGE

Audio/Recording Technology Department  
801 E. Benjamin Ave.  
Norfolk, NE 68701  
402-844-7365  
**Web:** www.northeastaudio.org

## NEVADA

### COLLEGE OF SOUTHERN NEVADA

Cheyenne Campus

3200 E. Cheyenne Ave.  
North Las Vegas, NV 89030  
702-651-4112  
**E-mail:** john.jacobson@csn.edu  
**Web:** www.csn.edu/recording  
**Contact:** John Jacobson

### 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

702-947-9877, 877-213-1705  
**E-mail:** 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  
**E-mail:** alcarruth@aol.com  
**Web:** www.alcarruthluthier.com  
**Cost:** please call or see web for info

### MUSIC & ARTS CENTERS

18 March Ave.  
Manchester, NH 03101-2006  
603-623-0153  
**E-mail:** customerservice@musicarts.com  
**Web:** www.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  
**E-mail:** nancy\_bacci@bloomfield.edu  
**Web:** www.bloomfield.edu/academics/degrees-programs/creative-arts-technology  
**Contact:** Nancy Bacci, Division Chair

### COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.  
Randolph, NJ 07869  
973-328-5000  
**Web:** www.ccm.edu

### FIREDOG STUDIOS

57 Vliet St.  
Spotswood, NJ 08884  
732-251-7775  
**E-mail:** contact@firedogstudios.com  
**Web:** www.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:** www.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:** www.ugstudentlife.stevens.edu/org/debauncer  
**Degree/Certification:** Bachelor of Arts in Music and Technology

### SUPREME SOUND STUDIO

952 McBride Ave.  
Woodland Park, NJ 07424  
973-890-1672  
**E-mail:** brian@supremesoundstudio.com  
**Web:** www.supremesoundstudio.com  
**Program:** Private Music Lessons

### WILLIAM PATERSON UNIVERSITY

Department of Music  
300 Pompton Rd.  
Wayne, NJ 07470  
973-720-2315, 877-978-3923  
**E-mail:** musicadmissions@wpunj.edu  
**Web:** www.wpunj.edu/coac/departments/music  
**Contact:** Dr. Tim Newman, Graduate Admissions



## NEW MEXICO

### NEW MEXICO SCHOOL OF MUSIC

136-J Washington St., S.E.  
Albuquerque, NM 87108  
505-266-3474  
Web: [www.nmschoolofmusic.com](http://www.nmschoolofmusic.com)

#### Additional location:

10701 Montgomery Blvd., N.E.  
Albuquerque, NM 87111  
505-294-4604

### TAOS SCHOOL OF MUSIC

Box 2630  
Taos, NM 87571  
575-776-2388  
E-mail: [tsolm@newmex.com](mailto:tsolm@newmex.com)  
Web: [www.taoschoolofmusic.com](http://www.taoschoolofmusic.com)  
Notes: Open June 16 - Aug. 11, 2014. The School is located at the French owned, family style Hotel San 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  
E-mail: [Edward.Smaldone@qc.cuny.edu](mailto:Edward.Smaldone@qc.cuny.edu)  
Web: [www.qcpages.qc.cuny.edu/music](http://www.qcpages.qc.cuny.edu/music)  
Contact: Edward Smaldone, Director  
Degree: B.A., B.M., M.S./Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance  
Cost: please call or see web for info

### AUDIO ENGINEERING SOCIETY, INC.

551 5th Ave., Ste. 1225  
New York, NY 10176  
212-661-8528  
Web: [www.aes.org](http://www.aes.org)

### THE CITY COLLEGE OF NEW YORK

Music Department, Shepard Hall, Room 72  
160 Convent Ave.  
New York, NY 10031  
212-650-5411  
E-mail: [music@ccny.cuny.edu](mailto:music@ccny.cuny.edu)  
Web: [www.ccny.cuny.edu/music/index.cfm](http://www.ccny.cuny.edu/music/index.cfm)

### THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas  
New York, NY 10011  
212-998-1900  
E-mail: [info@thecollective.edu](mailto:info@thecollective.edu)  
Web: [www.thecollective.edu](http://www.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 5 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 Fax 212-995-4383  
E-mail: [tisch.recorded.music@nyu.edu](mailto:tisch.recorded.music@nyu.edu)  
Web: [www.clivedavisinst.tisch.nyu.edu](http://www.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: [www.esm.rochester.edu](http://www.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  
E-mail: [admissions@ficc.edu](mailto:admissions@ficc.edu)  
Web: [www.ficc.edu/academics/music](http://www.ficc.edu/academics/music)

### FIVE TOWNS COLLEGE

305 N. Service Rd.  
Dix Hills, Long Island, NY 11746  
631-656-2110  
E-mail: [admissions@ftc.edu](mailto:admissions@ftc.edu)  
Web: [www.ftc.edu](http://www.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  
E-mail: [gramercyparkmusic@yahoo.com](mailto:gramercyparkmusic@yahoo.com)  
Web: [www.gramercyparkschoolofmusic.com](http://www.gramercyparkschoolofmusic.com)  
Cost: please call or see web for info

### GREENWICH HOUSE, INC.

46 Barrow St.  
New York, NY 10014  
212-242-4770  
Web: [www.greenwichhouse.org](http://www.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  
E-mail: [music@houghton.edu](mailto:music@houghton.edu)  
Web: [www.houghton.edu/music](http://www.houghton.edu/music)

### INSTITUTE OF AUDIO RESEARCH

64 University Pl.  
New York, NY 10003-4595  
212-677-7580  
E-mail: [contact@audioschool.com](mailto:contact@audioschool.com)  
Web: [www.audioschool.com](http://www.audioschool.com)

### ITHACA COLLEGE SCHOOL OF MUSIC

3322 Whalen Center  
Whalen Center for Music  
Ithaca, NY 14850  
607-274-3366  
E-mail: [music@ithaca.edu](mailto:music@ithaca.edu)  
Web: [www.ithaca.edu/music](http://www.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  
E-mail: [admissions@juilliard.edu](mailto:admissions@juilliard.edu)  
Web: [www.juilliard.edu](http://www.juilliard.edu)  
Cost: please call or see web for info

### MANHATTAN SCHOOL OF MUSIC

120 Claremont Ave.  
New York, NY 10027  
212-749-2802  
E-mail: [administration@msmny.edu](mailto:administration@msmny.edu)  
Web: [www.msmny.edu](http://www.msmny.edu)  
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  
E-mail: [admissions@newschool.edu](mailto:admissions@newschool.edu)  
Web: [www.newschool.edu/mannes](http://www.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: [www.mercy.edu/cda](http://www.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: [www.steinhardt.nyu.edu/music](http://www.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  
E-mail: [akaplan@perلمانmusicprogram.org](mailto:akaplan@perلمانmusicprogram.org)  
Web: [www.perلمانmusicprogram.org](http://www.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: [www.selectsound.com](http://www.selectsound.com)  
Program: Recording Technologies Audio Engineering Program

### THE COLLEGE OF SAINT ROSE

Music Department  
432 Western Ave.  
Albany, NY 12203  
800-637-8556  
E-mail: [admit@strose.edu](mailto:admit@strose.edu)  
Web: [www.strose.edu](http://www.strose.edu)

### THIRD STREET MUSIC SCHOOL SETTLEMENT

235 E. 11th St.  
New York, NY 10003  
212-777-3240  
E-mail: [info@thirdstreetmusicschool.org](mailto:info@thirdstreetmusicschool.org)  
Web: [www.thirdstreetmusicschool.org](http://www.thirdstreetmusicschool.org)

### TURTLE BAY MUSIC SCHOOL

244 E. 52nd St.  
New York, NY 10022  
212-753-8811  
E-mail: [info@tbms.org](mailto:info@tbms.org)  
Web: [www.tbms.org](http://www.tbms.org)  
Cost: please call or see web for info

### UNIVERSITY OF ALBANY

College of Arts and Sciences  
1400 Washington Ave.  
Albany, NY 12222  
518-442-3300  
Web: [www.albany.edu/music](http://www.albany.edu/music)

### WILLIE MAE ROCK CAMP FOR GIRLS

87 Irving Pl.  
Brooklyn, NY 11238  
347-599-0716  
E-mail: [info@williemae rockcamp.org](mailto:info@williemae rockcamp.org)  
Web: [www.williemae rockcamp.org](http://www.williemae rockcamp.org),  
[www.facebook.com/williemae rockcamp](http://www.facebook.com/williemae rockcamp)  
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: [www.ymcatrivalley.org](http://www.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  
Brooklyn Music Center  
813 Rivers St.  
Boone, NC  
828-262-3020  
E-mail: [music@appstate.edu](mailto:music@appstate.edu)  
Web: [www.music.appstate.edu](http://www.music.appstate.edu)

### BARTON COLLEGE

101 Harper Hall  
P.O. Box 5000  
Wilson, NC 27893  
800-345-4973, 252-399-6317  
E-mail: [pmcconnell@barton.edu](mailto:pmcconnell@barton.edu)  
Web: [www.barton.edu/cultural-arts](http://www.barton.edu/cultural-arts)  
Contact: Patrick McConnell, Chair  
Degrees: B.S. in Communication with a concentration in Audio Recording Technology

### CATAWBA COLLEGE

2300 W. Innes St.  
Salisbury, NC 28144  
704-637-4380  
E-mail: [dfish@catawba.edu](mailto:dfish@catawba.edu)  
Web: [www.catawba.edu/academic/music](http://www.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  
E-mail: [djknjk@earthlink.net](mailto:djknjk@earthlink.net)  
Web: [www.duke.edu/web/DUSS](http://www.duke.edu/web/DUSS)  
Contact: Dorothy Kitchen, Director and Founder  
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  
E-mail: [WARDJ@ecu.edu](mailto:WARDJ@ecu.edu)  
Web: [www.ecu.edu/cs-cfac/music](http://www.ecu.edu/cs-cfac/music)

Contact: Jeffrey Ward, Undergraduate

Admissions

Cost: please call or see web for info

### ELON UNIVERSITY

Department of Music  
100 Campus Dr.  
Elon, NC 27244  
336-278-2000  
Web: [www.elon.edu/e-web/academics/elon\\_college/music](http://www.elon.edu/e-web/academics/elon_college/music)

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### UNIVERSITY OF NORTH CAROLINA

UNC Department of Music  
CB# 3320, Kenan Music Building  
Chapel Hill, NC 27599  
919-962-1039  
Web: [www.music.unc.edu](http://www.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  
E-mail: [und.music@email.und.edu](mailto:und.music@email.und.edu)  
Web: [www.arts-sciences.und.edu/music](http://www.arts-sciences.und.edu/music)

## OHIO

### BALDWIN-WALLACE COLLEGE

275 Eastland Rd.  
Berea, OH 44017-2088  
440-826-2368  
E-mail: [music@bw.edu](mailto:music@bw.edu), [ljoss@bw.edu](mailto:ljoss@bw.edu)  
Web: [www.bw.edu](http://www.bw.edu)  
Contact: Laura Joss, Chair of Music Education Dept.  
Cost: please call or see web for info

### BRECKSVILLE SCHOOL OF MUSIC

8865 Brecksville Rd.  
Brecksville, OH 44141  
440-526-9350  
Web: [www.brecksvillemusicdistrict.com](http://www.brecksvillemusicdistrict.com)  
Basic Rate: please call for info

### CAPITAL UNIVERSITY

1 College and Main  
Columbus, OH 43209  
614-236-6011  
E-mail: [admission@capital.edu](mailto:admission@capital.edu)  
Web: [www.capital.edu/Conservatory](http://www.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  
E-mail: [music@case.edu](mailto:music@case.edu)  
Web: [www.music.case.edu](http://www.music.case.edu)

### CLEVELAND INSTITUTE OF MUSIC, THE

11021 E. Blvd.  
Cleveland, OH 44106-1705  
216-791-5000  
E-mail: [admissions@cim.edu](mailto:admissions@cim.edu)  
Web: [www.cim.edu](http://www.cim.edu)  
Cost: Call or view online

### CLEVELAND MUSIC SCHOOL SETTLEMENT, THE

11125 Magnolia Dr.  
Cleveland, OH 44106  
216-421-5806  
E-mail: [info@themusicsettlement.org](mailto:info@themusicsettlement.org)  
Web: [www.thecms.org](http://www.thecms.org)  
Cost: please call or see web for info

### COLLEGE-CONSERVATORY OF MUSIC

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Mary Emery Hall  
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Cincinnati, OH 45221-0003  
513-556-6638  
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Cost: please call or see web for info

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\*\*No degree, diploma in Music Industry Studies

### HOCKLING COLLEGE

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Nelsonville, OH 45764  
740-753-3591, 877-462-5464  
E-mail: [admissions@hocking.edu](mailto:admissions@hocking.edu)  
Web: [www.hocking.edu/programs/music](http://www.hocking.edu/programs/music)

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**Web:** www.icbcollege.com  
**Program:** Degrees in Radio/TV, Recording/Voice, Broadcasting I

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2600 Cleveland Ave.  
Canton, OH 44709  
800-521-1146, 330-471-8357  
**E-mail:** mbenson@malone.edu  
**Web:** www.malone.edu/academics/music  
**Contact:** Michael Benson, Chair  
**Degree:** B.A. in Music Production

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Youngstown, OH 44502  
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**E-mail:** medusa.school@gmail.com  
**Web:** www.facebook.com/MedusaRecordingInstitute

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**Web:** www.mottersmusic.com  
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440-775-8413  
**E-mail:** conservatory.admissions@oberlin.edu  
**Web:** www.oberlin.edu/con  
**Cost:** please call or see web for info

**OHIO NORTHERN UNIVERSITY**  
The Music Department  
525 S. Main St.  
Ada, OH 45810  
419-772-2000  
**E-mail:** music@onu.edu  
**Web:** www.onu.edu

**OHIO UNIVERSITY**  
School of Music  
440 Glidden Hall  
Athens, OH 45701  
740-593-4244  
**Web:** www.ohio.edu/finearts/music

**OWENS COMMUNITY COLLEGE**  
Fine and Performing Arts  
30335 Oregon Rd.  
Perrysburg, OH 43551  
567-661-7081  
**Web:** www.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  
**E-mail:** office@RECWW.com  
**Web:** www.recordingworkshop.com  
**Program:** learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid  
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**Duration:** 5-8 weeks training  
**Cost:** please call or see web for info  
**Notes:** established 1971

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918-481-1111  
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**OKLAHOMA STATE UNIVERSITY**  
Department of Music, Room 132  
Seretean Center for the Performing Arts  
Stillwater, OK 74078  
405-744-8997  
**E-mail:** osmusic@okstate.edu  
**Web:** www.music.okstate.edu

**ORAL ROBERTS UNIVERSITY**  
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Tulsa, OK 74171  
918-495-7500  
**E-mail:** music@oru.edu  
**Web:** www.oru.edu

**OU SCHOOL OF MUSIC**  
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500 W. Boyd  
Norman, OK 73019  
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**E-mail:** oumusic@ou.edu  
**Web:** www.ou.edu/finearts/music  
**Cost:** please call or see web for info

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Tulsa, OK 74147  
918-828-5000  
**Web:** www.tulsatech.edu

**UNIVERSITY OF CENTRAL OKLAHOMA**  
School of Music  
100 N. University Dr.  
Edmond, OK 73034  
405-974-5004  
**E-mail:** schoolofmusic@uco.edu  
**Web:** www.acm.uco.edu

## OREGON

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Portland, OR 97225  
503-292-2385  
**E-mail:** info@americanschooloflutherie.com  
**Web:** www.americanschooloflutherie.com  
**Cost:** please call or see web for info

**MUSIC TOGETHER OF PORTLAND**  
c/o Julie Chiles  
Portland, OR  
503-236-4304  
**E-mail:** julie@musictogether-pdx.com  
**Web:** www.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:** www.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:** www.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  
**E-mail:** mrc4g@girlsrockcamp.org  
**Web:** www.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 Ext. 7  
**E-mail:** monica@rockcamp.com  
**Web:** www.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**  
1225 University of Oregon  
Eugene, OR 97403-1225  
541-346-5268  
**E-mail:** SOMAdmit@uoregon.edu  
**Web:** www.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  
**E-mail:** lcaligu@wou.edu  
**Web:** www.wou.edu/las/creativearts/music

## PHILADELPHIA

**ACADEMY OF MUSIC, THE**  
Broad and Locust  
Philadelphia, PA 19102  
215-893-1999  
**Web:** www.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  
412-268-2844  
**E-mail:** dc38@andrew.cmu.edu  
**Web:** www.music.cmu.edu  
**Contact:** Denis Colwell, Head  
**Cost:** please call or see web for info

**CURTIS INSTITUTE OF MUSIC, THE**  
1726 Locust St.  
Philadelphia, PA 19103  
215-893-5262  
**E-mail:** admissions@curtis.edu  
**Web:** www.curtis.edu  
**Cost:** please call or see web for info

**DREXEL UNIVERSITY**  
Antoinette Westphal College of Media Arts & Design  
3141 Chestnut Street  
Philadelphia, PA 19104  
215-895-1380, 215-895-2000  
**E-mail:** jlk57@drexel.edu  
**Web:** www.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  
724-458-2084

**E-mail:** admissions@gcc.edu  
**Web:** www.gcc.edu/music

**KUTZTOWN UNIVERSITY**  
P.O. Box 730  
Kutztown, PA 19530  
610-683-4492  
**E-mail:** jones@kutztown.edu  
**Web:** www3.kutztown.edu/electronicmedia  
**Contact:** Cindy Jones

**LEBANON VALLEY COLLEGE**  
101 N. College Ave.  
Annville, PA 17003  
717-867-6275  
**E-mail:** admission@lvc.edu  
**Web:** www.lvc.edu/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  
**E-mail:** info@marlbormusic.org  
**Web:** www.marlbormusic.org  
**Cost:** please call or see web for info

**MARY PAPPERT SCHOOL OF MUSIC**  
Duquesne University  
600 Forbes Ave.  
Pittsburgh, PA 15282  
412-396-6000  
**E-mail:** admissions@duq.edu  
**Web:** www.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.

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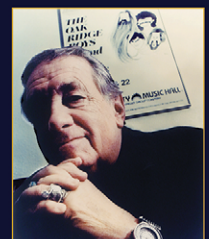
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215-204-7200  
**E-mail:** tuadm@temple.edu  
**Web:** www.smc.temple.edu

**YORK COLLEGE OF PENNSYLVANIA**  
Division of Music, Wolf Hall, Room 206C  
441 Country Club Rd.  
York, PA 17403  
715-815-6450  
**E-mail:** gmuzzo@yccp.edu  
**Web:** www.yccp.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  
**E-mail:** music@uri.edu  
**Web:** www.uri.edu/music

## SOUTH CAROLINA

**MIDLANDS AUDIO INSTITUTE**  
Columbia, SC 29205  
803-782-6910  
**E-mail:** info@midlandsaudioinstitute.com  
**Web:** www.midlandsaudioinstitute.com

**UNIVERSITY OF SOUTH CAROLINA**  
School of Music  
813 Assembly St.  
Columbia, SC 29208  
803-777-4280, 803-777-4281  
**Web:** www.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  
**E-mail:** music@usd.edu  
**Web:** www.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, 888-624-0300  
**E-mail:** aitradm@aii.edu  
**Web:** www.artinstitutes.edu/nashville

**BELMONT UNIVERSITY: MIKE CURB  
COLLEGE OF ENTERTAINMENT AND  
MUSIC BUSINESS**  
1900 Belmont Blvd.  
Nashville, TN 37212  
615-460-6000  
**Web:** www.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:** www.theblackbirdacademy.com

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Vanderbilt University  
2400 Blakemore Ave.  
Nashville, TN 37212  
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**Web:** www.vanderbilt.edu/blair  
**Cost:** please call or see web for info

**GENE FORD MUSIC**  
located in Brentwood Place Shopping Ctr  
615-371-1661  
**Web:** www.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  
**E-mail:** Jackie@gospelmusic.org  
**Web:** www.gospelmusic.org  
**Contact:** Jackie Patillo, Exec. Dir.  
**Cost:** please call or see web for info  
**Program:** IMMENSE, 1 - 4 day Christian music  
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**JAN WILLIAMS SCHOOL OF MUSIC AND  
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Brentwood, TN 37027  
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**Web:** www.janwilliamsmusic.com  
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**Services:** piano, voice, guitar, Kindermusik  
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Murfreesboro, TN 37132  
615-898-2469  
**Web:** www.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)  
**E-mail:** info@nashvillejazz.org  
**Web:** www.nashvillejazz.org  
**Basic Rate:** please call for info

**NASHVILLE SCHOOL OF ARTS**  
1250 Foster Ave.  
Nashville, TN 37210  
615-291-6600  
**E-mail:** gregory.stewart@mnps.org  
**Web:** www.nsahs.mnps.org/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  
**E-mail:** mhinkle@pstcc.edu  
**Web:** www.pstcc.edu  
**Contact:** Peggy Hinkle, Music Program Co-  
Coordinator

**SAE INSTITUTE**  
7 Music Cir. N.  
Nashville, TN 37203  
615-244-5848, 800-872-1504  
**E-mail:** Nashville@sae.edu  
**Web:** www.Nashville.sae.edu

**SHUFF'S MUSIC**  
118 3rd Ave. N.  
Franklin, TN 37064  
615-790-6139  
**Web:** www.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  
**E-mail:** music@memphis.edu  
**Web:** www.memphis.edu/music

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

## TEXAS

**AUDIO ENGINEERING INSTITUTE**  
2477 N. Loop 1604 E.  
San Antonio, TX 78232  
210-477-9055  
**E-mail:** email@audio-eng.com  
**Web:** www.Audio-eng.com

**DALLAS BAPTIST UNIVERSITY**  
3000 Mountain Creek Pkwy.  
Dallas, TX 75211  
214-333-5316, 800-460-1328  
**E-mail:** admis@dbu.edu  
**Web:** www.dbu.edu

**DALLAS SCHOOL OF MUSIC, INC., THE**  
Dallas, TX 75244

972-380-8050 Ext. 211  
**Web:** www.dsminfo.com

**DEL MAR COLLEGE**  
Department of Music  
Fine Arts Center  
101 Baldwin Blvd.  
Corpus Christi, TX 78404  
361-698-1211  
**E-mail:** music@delmar.edu  
**Web:** delmar.edu/music

**FRISCO SCHOOL OF MUSIC**  
9255 Preston Rd.  
Frisco, TX 75034  
214-436-4058  
**E-mail:** music@friscoschoolofmusic.com  
**Web:** www.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:** www.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  
**E-mail:** arbortrails@lonestarschoolofmusic.com  
**Web:** www.lonestarschoolofmusic.com  
**Cost:** please call or see web for info

**MEDIATECH INSTITUTE**  
13370 Branch View Ln., Ste. 135  
Dallas, TX 75234  
844-668-6800  
**E-mail:** nakia@mediatech.edu  
**Web:** www.mediatech.edu  
**Contact:** Nakia Troutman, Campus Dir.

### Additional locations:

302 Oceanside Blvd.  
Oceanside, CA 92054  
844-668-6800  
**E-mail:** kiran@mediatech.edu  
**Contact:** Kiran Andrews, Admissions Rep

3324 Walnut Bend Ln.  
Houston, TX 77042  
844-668-6800  
**E-mail:** beki@mediatech.edu  
**Contact:** Beki Peregrine, Campus Dir.

4719 S. Congress Ave.  
Austin, TX 78745  
844-668-6800  
**E-mail:** carlos@mediatech.edu  
**Contact:** Carlos Ramirez, Admissions Rep

**MOORES SCHOOL OF MUSIC (MSM)**  
University of Houston  
120 School of Music Bldg.  
Houston, TX 77204-4017  
713-743-3009  
**E-mail:** musicadmissions@uh.edu  
**Web:** www.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  
**E-mail:** musi@rice.edu  
**Web:** www.music.rice.edu

**STEPHEN F. AUSTIN STATE UNIVERSITY**  
School of Music  
Box 13043, SFA Station  
Nacogdoches, TX 75962  
936-468-4602  
**E-mail:** nbrand@sfasu.edu  
**Web:** www.music.sfasu.edu  
**Contact:** Manny Brand, Director

**TEXAS STATE UNIVERSITY SAN MARCOS**  
School of Music  
601 University Dr.  
San Marcos, TX 78666  
512-245-2651  
**E-mail:** music@txstate3.edu  
**Web:** www.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:** www.music.utexas.edu

**UNIVERSITY OF TEXAS AT ARLINGTON**  
700 W. Greek Row, Room 101  
Arlington, TX 76010  
817-272-3471  
**E-mail:** music@uta.edu  
**Web:** www.uta.edu/music

**UNIVERSITY OF NORTH TEXAS**  
415 Ave. C

Denton, TX 76201  
940-565-2791  
**E-mail:** music.information@unt.edu  
**Web:** www.music.unt.edu

## UTAH

**BRIGHAM YOUNG UNIVERSITY**  
C-550 Harris Fine Arts Center  
P.O. Box 26410  
Provo, UT 84602  
801-422-8903  
**E-mail:** music@byu.edu  
**Web:** www.cfac.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  
**E-mail:** m.chuaqui@utah.edu  
**Web:** www.music.utah.edu  
**Contact:** Miguel Chuaqui, Dir. School of Music

## VERMONT

**VERMONT COLLEGE OF FINE ARTS**  
36 College St.  
Montpelier, VT 05602  
802-828-8534, 866-934-8232 Ext. 8534  
**Web:** www.vcfa.edu/music-comp

## VIRGINIA

**ACADEMY OF MUSIC**  
P.O. Box 11146  
Norfolk, VA 23517  
757-627-0967  
**Web:** www.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  
**E-mail:** info@contemporarymusiccenter.com  
**Web:** www.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  
**E-mail:** school@cuerecording.com  
**Web:** www.centerforaudioengineering.com

**JAMES MADISON UNIVERSITY**  
School of Music  
880 S. Main St., MSC 7301  
Harrisonburg, VA 22807  
540-568-6714, 540-568-3851  
**Web:** www.jmu.edu/music

**NORTHERN VIRGINIA COMMUNITY  
COLLEGE**  
1000 Harry Flood Byrd Hwy.  
Sterling, VA 20164  
703-845-6026  
**E-mail:** jkolm@nvcc.edu  
**Web:** www.nvcc.edu/loudon/rec\_media\_tech  
**Contact:** Dr. Jonathan Kolm

**OLD DOMINION UNIVERSITY**  
2123 Diehn Center for the Performing Arts  
4810 Elkhorn Ave.  
Norfolk, VA 23529  
757-683-4061  
**E-mail:** admissions@odu.edu  
**Web:** www.odu.edu/musicdept  
**Contact:** John Toomey, Professor & Chair  
**Degrees:** Music Production, Music Business,  
and Music Business/Production.

**RADFORD UNIVERSITY**  
Department of Music  
Covington Center  
P.O. Box 6968  
Radford, VA 24142  
540-831-6174  
**E-mail:** awojtera@radford.edu  
**Web:** music.asp.radford.edu  
**Contact:** Al Wojtera, Director

**UNIVERSITY SHENANDOAH  
CONSERVATORY**  
1460 University Dr.  
Winchester, VA 22601

540-665-4581

**E-mail:** admit@su.edu

**Web:** www.su.edu/conservatory

**Program:** Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

## VIRGINIA TECH DEPARTMENT OF MUSIC

195 Alumni Mall (0141)

Henderson Hall, Room 247

Blacksburg, VA 24061

540-231-5335

**E-mail:** musicadmissions@vt.edu

**Web:** www.music.vt.edu

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

## WASHINGTON

### THE ART INSTITUTE OF SEATTLE

2323 Elliott Ave.

Seattle, WA 98121

206-448-6600, 888-624-0300

**Web:** www.artinstitutes.edu/seattle

### BELLEVUE SCHOOL OF MUSIC

2237 140th Ave., N.E.

Bellevue, WA 98005

425-401-8486

**Web:** www.bellevueschoolofmusic.com

**Contact:** Robert H. Wilson, Director

**Basic Rate:** please call for info

### JACK STRAW PRODUCTIONS

4261 Roosevelt Way, N.E.

Seattle, WA 98105

206-634-0919

**E-mail:** joan@jackstraw.org

**Web:** www.jackstraw.org

**Contact:** Joan Rabinowitz, Exec. Dir.

### JAM ACADEMY MUSIC SCHOOL

17802 134th Ave. N.E., Ste. 19

Woodinville, WA 98072

425-402-3700

**E-mail:** Schedule@JamAcademy.com

**Web:** www.jamacademy.com

### MIRROR SOUND STUDIOS

301 N.E. 191st St.

Seattle, WA 98155

206-440-5889

**E-mail:** info@mirrorsound.com

**Web:** www.mirrorsound.com

**Programs:** Audio Recording Course, 8-week program.

### MUSIC CENTER OF THE NORTHWEST

901 N. 96th St.

Seattle, WA 98103

206-526-8443

**E-mail:** office@mcnw.org

**Web:** www.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 Fax 425-644-0989

**E-mail:** registration@musicworksnw.org

**Web:** www.musicworksnw.org

**Basic Rate:** please call for info

### SEATTLE DRUM SCHOOL

12510 15th Ave. N.E.

Seattle, WA 98125

206-364-8815

**E-mail:** info@seattledrumschool.com

**Web:** www.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:** www.new.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

**E-mail:** beth@augustaheritagecenter.com

**Web:** www.augustaheritagecenter.org

**Contact:** Beth Ruppertsburg King, Director

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

## WISCONSIN

### LAWRENCE UNIVERSITY

#### SCHOOL OF MUSIC

100 W. Water St.

Appleton, WI 54911

920-832-6632

**E-mail:** adad\_music@lawrence.edu

**Web:** www.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

**E-mail:** music@music.wisc.edu

**Web:** www.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

**E-mail:** info@wcmusic.org

**Web:** www.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

**E-mail:** music@uwosh.com

**Web:** www.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

**E-mail:** dbull@caspercollege.edu

**Web:** www.caspercollege.edu/music

**Contact:** Doug Bull, Music Depart., Chair

### UNIVERSITY OF WYOMING

Department 3037

Fine Arts Center, Room 258

1000 E. University Ave.

Laramie, WY 82071

307-766-5242

**E-mail:** musicdpt@uwyo.edu

**Web:** www.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

**E-mail:** admissionsvalencia@berklee.edu

**Web:** www.valencia.berklee.edu

**Degree:** B. M. or M. A.

### THE BANFF CENTRE

107 Tunnel Mountain Dr., Box 1020

Banff, Alberta, Canada T1L 1H5

403-762-6100

**E-mail:** va\_admin@banffcentre.ca

**Web:** www.banffcentre.ca/film-media/audio

### CONSERVATOIRE DE PARIS

209 Ave. Jean Jaurès

75019 Paris, France

+33 1 40 40 45 45

**Web:** www.conservatoiredeparis.fr

### GUILDHALL SCHOOL OF MUSIC & DRAMA

Silk Street, Barbican

London EC2Y 8DT, United Kingdom

+44 20 7628 2571

**Web:** www.gsmd.ac.uk

### HARRIS INSTITUTE

118 Sherbourne St.

Toronto, Ontario, Canada, M5A 2R2

416-367-0178, 800-291-4477

Fax 416-367-5534

**E-mail:** info@harrisinstitute.com

**Web:** www.harrisinstitute.com

**Degree offered:** Diploma

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

**Program:** The program names have changed.

Production/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

**E-mail:** enquiries@icmp.co.uk

**Web:** www.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.

### MC GILL UNIVERSITY

Schulich School of Music

Strathcona Music Building

555 Sherbrooke St., W.

Montreal, Quebec, Canada H3A 1E3

514-398-4535

**Web:** www.mcgill.ca/music

### MOSMA

Mid-Ocean School of Media Arts

1588 Erin St.

Winnipeg, Manitoba R3E 2T1, Canada

204-775-3308

**E-mail:** info@midoceanschool.ca

**Web:** www.midoceanschool.ca

### NIMBUS RECORDING

258 2nd Ave. E.

Vancouver, Canada V5T 1B7

604-875-8998, 1-844-NIMBUS-9

**E-mail:** info@nimbusrecording.com

**Web:** www.nimbusrecording.com

**Program:** 1 year Diploma Programs

### OIART

Ontario Institute of

Audio Recording Tech.

500 Newbold St.

London, Ontario N6E 1K6

519-686-5010

**E-mail:** inquiry@oiart.org

**Web:** www.oiart.org

### RECORDING ARTS CANADA

390, Notre-Dame W., Ste. 320

Montreal, Quebec, H2Y 1T9

514-286-4336, 877-224-8366

**E-mail:** montreal@recordingarts.com

**Web:** www.recordingarts.com

### Additional location:

111 Peter St., Ste. 708

Toronto, Ontario, M5V 2H1

416-977-5074, 888-662-2664

**E-mail:** toronto@recordingarts.com

### ROYAL COLLEGE OF MUSIC (LONDON)

Prince Consort Rd.

London SW7 2BS, United Kingdom

+44 20 7591 4300

**E-mail:** info@rcm.ac.uk

**Web:** www.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:** www.seoularts.ac.kr/mbs/kr/index.jsp

### TREBAS INSTITUTE

2340 Dundee St. W., 2nd Fl.

Toronto, Ontario, M6P 4A9, Canada

855-273-0667

**Web:** www.Trebass.com

**Programs:** Audio Engineering, Entertainment

Management, Event Venue Management, Film

TV production

### Additional location:



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  
E-mail: alex@wardenmusic.com  
Web: www.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  
E-mail: jan@angeldivamusic.com  
Web: www.angeldivamusic.com  
Basic Rate: please call for info  
Clients: Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.  
Notes: Author of the book *Once More With Feeling*, Grammy-nominated Singer/Songwriter. Consultation will include pin-pointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer/songwriter/actor/performance coach Jan Linder Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

### APPELL VOICE STUDIO

#1 Pegasus Dr.  
Trabuco Canyon, CA 92679  
949-382-5911, SKYPE  
E-mail: thomas@appellvoicestudio.com  
Web: www.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  
E-mail: sbensusen@socal.rr.com  
Web: www.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 technique to get your vocal right. Call for a free consultation.

### AUDREY BABCOCK

Los Angeles, CA  
917-572-4494  
Singer/Songwriter, Jazz, Classical, World, Musical Theatre  
E-mail: audrey@audreybabcock.com  
Web: www.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  
E-mail: bev@beverlybremers.com  
Web: www.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)  
E-mail: corffvoice@gmail.com  
Web: www.corffvoice.com  
Basic Rate: please call for info  
Clients: Film TV & Stage Personalities, Sports Broadcasters

### BOB GARRETT

Studio City, CA  
818-506-5526, SKYPE  
E-mail: bahbeeg@aol.com  
Web: www.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  
435 S. Curson Ave., 9c  
West Hollywood, CA 90036  
310-405-9162  
E-mail: bradchapmanvocals@gmail.com  
Web: www.bradchapmanvocals.com  
Contact: Brad Chapman  
Basic Rate: 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: I have the distinguished honor of working with music legends such as 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  
E-mail: breck@breckalan.com  
Web: www.bodysinging.com  
Contact: Breck Alan  
Basic Rate: call or e-mail 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  
E-mail: voice@bristolstudios.com  
Web: www.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  
E-mail: info@caricole.com  
Web: www.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  
E-mail: info@caroltingle.com  
Web: www.caroltingle.com  
Basic Rate: please call for info  
Clients: available on request

### COVINGTON SCHOOL OF MUSIC

1111 Village Walk  
Covington, LA 70433  
985-580-4545  
Web: www.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/HAPPIN' HOOKS MUSIC PRODUCTIONS

171 N. La Brea Ave. Ste. 200  
Inglewood, CA 90301  
424-261-2393  
E-mail: cydneywaynedavis@gmail.com  
Website: www.cydneywaynedavis.weebly.com  
Basic Rate: Private Voice/Performance Coaching - \$85 an hour; Small Group Classes (6 week series/One day workshops) - \$25 per class; (Mention Discount code "Spring2015" for special discount)  
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 Laue 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.

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**Web:** [www.yourvocalteacher.com](http://www.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  
**E-mail:** [daniel@danielknowles.com](mailto:daniel@danielknowles.com)  
**Web:** [www.danielknowles.com](http://www.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  
**E-mail:** [minxmusic@aol.com](mailto:minxmusic@aol.com)  
**Web:** [www.singlikeyoumeanit.com](http://www.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.  
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 Studio City, CA  
 818-980-2840, SKYPE  
**E-mail:** [timeart@roadrunner.com](mailto:timeart@roadrunner.com)  
**Web:** [www.artofsing.com](http://www.artofsing.com), [www.darlenekoldenhoven.com](http://www.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 Pacquin, Interscope Records Artists, UCLA, CSUN, CSLA, Citrus College, American Idol contestants/finalists; has a Grammy Award and has performed with Celine Dion, Pink Floyd, Paul McCartney, Andrea Bocelli, Kelly Clarkson, Fantasia, Yanni, Kenny Loggins, American Idol, etc.; book with 7 CDs Tune 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.

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 Burbank, CA 91501  
 818-643-1604  
**E-mail:** [babich.david@gmail.com](mailto:babich.david@gmail.com)  
**Web:** [www.voiceslosangeles.com](http://www.voiceslosangeles.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**  
**E-mail:** [info@davidcoury.com](mailto:info@davidcoury.com)  
**Web:** [www.davidcoury.com](http://www.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:** [www.deborahellen.com](http://www.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  
**E-mail:** [deedee@deedeemusic.com](mailto:deedee@deedeemusic.com)  
**Web:** [www.deedeemusic.com](http://www.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  
**E-mail:** [diamantesings@yahoo.com](mailto:diamantesings@yahoo.com)  
**Basic Rate:** please call for info  
**Clients:** all levels  
**Style:** Seth Riggs/S.L.S

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 888-340-7444, 01-702-900-5621  
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**Web:** [www.divasintaining.com](http://www.divasintaining.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**  
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 800-829-SONG  
**Web:** [www.vocalpoweracademy.com](http://www.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, Born 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  
**E-mail:** [info@vocalvisions.net](mailto:info@vocalvisions.net)  
**Web:** [www.ellenjohnson.net](http://www.ellenjohnson.net), [www.vocalvisions.net](http://www.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 Jazzschool in Berkeley.  
**Note:** Author of The Vocal Warm Up CD/ Download, Vocal Builders and You Sing Jazz.

**EVELYN HALUS**  
 843 S. Detroit St.  
 Los Angeles, CA 90036  
 323-935-4420, SKYPE  
**E-mail:** [evelynhalus@aol.com](mailto:evelynhalus@aol.com)  
**Web:** [www.EvelynHalus.com](http://www.EvelynHalus.com)  
**Basic Rate:** call for info  
**Clients:** Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul,

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**Web:** [www.valeriefahren.com](http://www.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**  
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 Fairbanks, AK 99708  
 907-474-8869  
**E-mail:** [info@fsaf.org](mailto:info@fsaf.org)  
**Web:** [www.fsaf.org](http://www.fsaf.org)  
**Basic Rate:** please call for info

**FEFF MOONEY**  
 Los Angeles, CA  
 818-487-0608  
**Web:** [www.privatelessons.com/member/feff-mooney](http://www.privatelessons.com/member/feff-mooney)  
**Basic Rate:** E-mail for information or call.  
**Clients:** all levels and styles, specialize in Freeing The Natural Voice  
**Technique:** Yoga and Breath work to build vocal style. This approach is for anybody who gets scared and needs some enthusiastic support, lots of pampering and coaching.

**GFIRE STUDIOS**  
 Austin, TX 78723  
 512-350-6181, SKYPE (digfire), Facetime  
**E-mail:** [gfiremusic@gmail.com](mailto:gfiremusic@gmail.com)  
**Web:** [www.gfiremusic.com](http://www.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 ([www.skype.com](http://www.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.

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**Web:** [www.gilmoremusicstore.com](http://www.gilmoremusicstore.com)  
**Basic Rate:** please call for info

**GOODRICH VOCAL STUDIO**  
 4001 W. Magnolia Blvd.  
 Burbank, CA 91505  
 818-216-3944, SKYPE  
**E-mail:** [Andrea@goodrichvocal.com](mailto:Andrea@goodrichvocal.com)  
**Web:** [www.goodrichvocal.com](http://www.goodrichvocal.com)  
**Basic Rate:** please call for info

**GUITAR MERCHANT, THE**  
 7503 Topanga Canyon Blvd.

Canoga Park, CA 91303  
 818-884-5905  
**E-mail:** [theguitarmerchant@yahoo.com](mailto:theguitarmerchant@yahoo.com)  
**Web:** [www.guitarmerchant.com](http://www.guitarmerchant.com)  
**Contact:** Phil St. Germaine  
**Services:** vocal lesson all ages, all styles

**GUITAR SHOWCASE/S.M.I.**  
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 San Jose, CA 95124  
 408-377-5864  
**Web:** [www.guitarshowcase.com](http://www.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  
**Web:** [www.hernanpelayo.com](http://www.hernanpelayo.com)  
**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  
**E-mail:** [vocalcoach@music-world.com](mailto:vocalcoach@music-world.com)  
**Web:** [www.bornertosing.com](http://www.bornertosing.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:** [www.facebook.com/IngridPraniukVocalSessions](http://www.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, electronica, hardcore metal/industrial/screaming, classical, musical theatre). Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech. Specialized and Certified in Vocal Health and in Holistic Health.

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 818-548-7959  
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**Web:** [www.vocalasylum.com](http://www.vocalasylum.com)  
**Contact:** James Lugo  
**Basic Rate:** please call for info

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**E-mail:** jaime@workingwithyourvoice.com  
**Web:** www.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**  
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**E-mail:** sing@vocalsuccess.com  
**Web:** www.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 DEAVER**  
North Hollywood, CA  
818-985-3511  
**E-mail:** vocalcoach1@gmail.com  
**Web:** www.johndeaver.com  
**Basic Rate:** please call for info  
**Clients:** All levels. Sara Bareilles, Daniel Powter, Cher, Brendan Fraser, Heather Graham, Kimiko Kasai, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

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818-908-0104, 818-804-1679  
**E-mail:** jdeluise@earthlink.net  
**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.

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P.O. Box 922616  
Sylmar, CA 91392-2616  
Fax 818-367-5794, SKYPE  
**E-mail:** 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  
**E-mail:** 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  
**E-mail:** info@leannesummers.com  
**Web:** www.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  
**E-mail:** info@hollywoodvocalcoach.com  
**Web:** www.hollywoodvocalcoach.com  
**Basic Rate:** please call for info  
**Services:** vocal coach and trainer specializing in rock, R&B, pop and musical theater.

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**E-mail:** linda@asingerwithstyle.com  
**Web:** www.facebook.com/bluejazzman

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818-906-7229, SKYPE  
**E-mail:** lisa@popeil.com  
**Web:** www.popeil.com,  
www.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  
4804 Laurel Canyon Blvd., #123  
Valley Village, CA 91607  
818-623-6668, SKYPE  
**E-mail:** lis@thesingersworkshop.com  
**Web:** www.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, Gloriana, 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 CDs available on website.

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Los Angeles, CA 90063  
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**Web:** www.lamusart.org  
**Basic Rate:** 30 minute private music lesson for a child (17 and under); \$18 30-minute private music lesson for an adult (18 and over); \$20  
**Services:** Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

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1 LMU Dr.  
Los Angeles, CA 90045-2659  
310-338-7430  
**Web:** www.lmu.edu  
**Contact:** Geraldine O'Connell  
**Basic Rate:** please call for info

**MANDEVILLE SCHOOL OF MUSIC**  
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985-674-2992  
**Web:** www.laapa.com  
**Basic Rate:** please call for info

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**Web:** www.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.

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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  
**E-mail:** contact@marklaneband.com  
**Web:** www.facebook.com/marksmusic  
**Contact:** Mark  
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Los Angeles, CA 90012  
818-752-0833, SKYPE  
**E-mail:** marta@singingforaliving.com, SKYPE  
**Web:** www.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)  
**E-mail:** Grover.MaryGrover@gmail.com  
**Web:** www.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.

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404-217-4192, SKYPE  
**E-mail:** me@MelissaEllen.com  
**Web:** www.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**  
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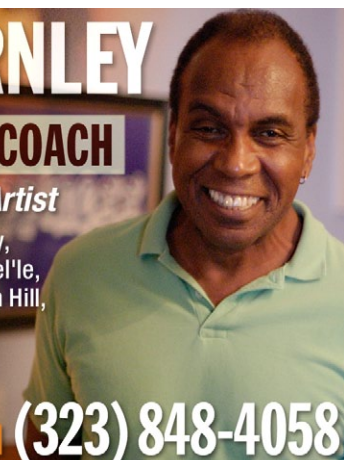
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**Web:** www.micahprovocals.com  
**Services:** 25 years of professional music industry experience. Also specializes in Television, Film. All ages, all levels, all styles. Online, national and international vocal lessons.  
**Clients:** Please visit website for client list, rates and info

**MIKE CAMPBELL**  
949-287-6123  
**E-mail:** mcampbell62@sbcglobal.net  
**Basic Rate:** please call for info  
**Clients:** all levels  
**Note:** Former Department Head and faculty member of the Vocal Department of Musicians Institute and the Dick Grove School of Music

**MONICA MARGOLIS**  
Vocal Coach/Singing Instructor San Fernando Valley, CA  
818-599-5297, SKYPE  
**Web:** www.monicaargolis.com  
**E-mail:** info@monicaargolis.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"

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6752 Hollywood Blvd.  
Hollywood, CA 90028  
323-462-1384, 800-255-7529  
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**Web:** www.mi.edu  
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**Clients:** Certificate and degree programs designed for intermediate to pro level.

**Services:** Entrance audition required. Private lessons included for Bachelor, AA, Certificate and Encore programs.

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Montrose, CA 91020  
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**E-mail:** nancy@badgervocals.com  
**Web:** www.mysingersecrets.com  
**Basic Rate:** please call for info  
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**Clients:** everyone

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**Basic Rate:** please call for info

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**Basic Rate:** \$75 single class, \$35 group

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949-723-4473, SKYPE  
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**Web:** www.studioshanks.com  
**Contact:** Patricia Shanks

**PEISHA MCPHEE**  
Studio City, CA  
818-788-3056  
**E-mail:** peisha@peishamcphree.com  
**Web:** www.peishamcphree.com, www.findyouruniquevoice.com, www.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 11th 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

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Beverly Hills, CA 90210  
310-876 2070, SKYPE  
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**Web:** www.dianepostell.com  
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**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.

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**Web:** www.rachellynnvocalstudio.com  
**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), Sherryree (Roomtrip Music) and Ace Marrero "Aladdin" (Disney) among others. "Breakthrough Technology for the Professional Vocalist"

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123 2nd Ave. N.  
Nashville, TN 37201  
615-244-3280, SKYPE  
**E-mail:** MyVoiceCoach@comcast.net  
**Web:** www.myvoicecoach.com  
**Basic Rate:** please call for info  
**Services:** all styles, aspiring performers and celebrities, "Tricks of the Trade" that can help anyone improve.

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Seattle, WA 98121  
800-269-9040, 425-444-5053, SKYPE  
**E-mail:** robert@thevocaliststudio.com  
**Web:** www.thevocaliststudio.com, www.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  
**E-mail:** Kasey@rogerburnley.com  
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**Web:** www.rosemarybutler.com

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technique, strengthening exercises, and all contemporary commercial styles.

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Pasadena, CA 91109

626-797-2429, SKYPE

**E-mail:** spruillhouse@aol.com

**Web:** www.spruillhousemusic.com,

www.facebook.com/StephanieSpruill,

www.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

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Los Angeles, CA

818-789-0474, 818-694-1233, SKYPE

**E-mail:** steven@stevenmemel.com

**Web:** www.stevenmemel.com

**Basic Rate:** please call for info

**Clients:** Maroon 5, Melele, Big City Rock, Britney Christian. Clients have recorded albums on Jive, BMG, Sony, Dreamworks, Warner, Universal and more.

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Los Angeles, CA

626-617-1063

**E-mail:** stevereal@aol.com, SKYPE

**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

**E-mail:** SueFink9@gmail.com

**Web:** www.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.

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**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 (www.singersworkout.com), and Harmony Singing By Ear (www.harmonysinging.com).

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310-774-6254

**E-mail:** susan@susanhyatt.net

**Web:** www.susanhyatt.net

**Basic rate:** \$75 an hour

**Clients:** Dev and the Cataracs, Youngblood Hawke, Pussycat Dolls Burlesque, Universal Records Republic

**Styles:** Rock and Pop

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Los Angeles, CA

310-948-4335

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818-762-5731  
E-mail: [skiechle@aol.com](mailto:skiechle@aol.com), SKYPE

**Web:** [www.suzannekiechle.com](http://www.suzannekiechle.com)  
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**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.

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Milwaukee, WI 53207

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**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).

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**Web:** [www.vocalintegration.com](http://www.vocalintegration.com)

**Contact:** William Hanrahan  
**Basic Rate:** please call for info  
**Clients:** all levels, all styles

# VOCAL STYLINGS

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310-737-9387  
E-mail: [lisa@vocalstylings.com](mailto:lisa@vocalstylings.com)  
**Web:** [www.vocalstylings.com](http://www.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.

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**Web:** [www.voicelessonshouston.com](http://www.voicelessonshouston.com)  
**Basic Rate:** please call for info

# VOICE MECHANIC, THE

7222 1/2 Melrose Ave.  
Los Angeles, CA 90046  
323-937-2565  
E-mail: [thevoicemechanic@hotmail.com](mailto:thevoicemechanic@hotmail.com)  
**Web:** [www.voicemechanic.com](http://www.voicemechanic.com),  
[www.melrosetudios.us](http://www.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.

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**Web:** [www.voxfoxstudios.com](http://www.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)

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**Contact:** Music Dept. Administration  
**Basic Rate:** please call for info

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818-787-7192  
E-mail: [icychapman@gmail.com](mailto: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.

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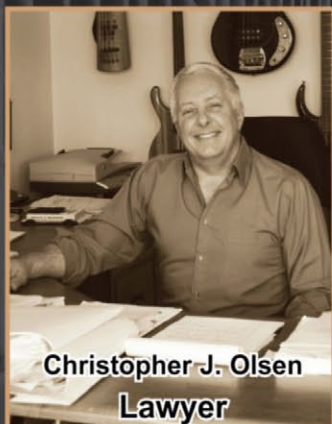
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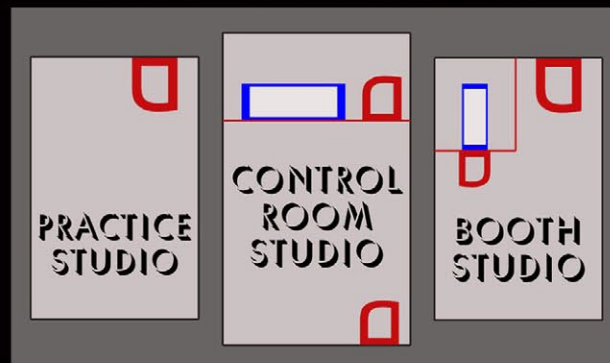
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# DO YOU HAVE A BAND PARTNERSHIP AGREEMENT YET?

**W**hy even have a written agreement between the members of a band or group? Entering into a band agreement is advisable, not necessarily because you don't trust your band mates, but because it forces the members of the band to address difficult issues and hopefully reduce misunderstandings. To paraphrase Timothy B. Schmit, bassist/singer with The Eagles: "In my experience, all rock & roll bands are on the verge of breaking up at all times." Yes, disputes will arise and you will be in a better position to deal with them if you have a comprehensive band agreement—in writing.

**Band Name:** The agreement should indicate the band name and any logo. It should also indicate who owns the band name. This issue has come up with some famous bands, like The Beach Boys. When a band breaks up, the question often arises as to who owns the name and, consequently, who can record and perform using that name. There are alternatives for ownership of the band name. For instance, the agreement can provide that the band owns the name, and departing band members have no right to use the name. Or let's say two members were instrumental in forming the band; the agreement could say "should those members leave, the band shall cease using the band name and logo."

**Other Projects:** The agreement may provide that band members can participate in other music projects (solo albums, solo performances, side artist appearances, etc.) so long as it does not interfere with band obligations.

**Representations and Warranties:** The agreement should include typical ("boilerplate") representations, such as: members have the legal right to enter into the band agreement; they will not do anything to harm the band partnership; that members are under no restriction that would interfere with the agreement; and that they will not sell their interest in the band without the consent of the other band members.

**Profits and Losses:** The simplest way to divide profits and losses is to provide in the agreement that the band members will share equally in them. This provision should also provide for a specific definition of "net profits." And it should specify expenses: such as band salaries, accounting, legal and office expenses. However, splitting band profits and losses may not be equitable to all band members under certain circumstances. For instance, where one band member does all the songwriting, is already famous, or invests most of the money in the band, the profits and losses section can have special provisions for that.

**Publishing:** There are a number of options with regard to splitting publishing income. The band agreement can provide that the band will split all music publishing income (writer's and publisher's share) equally among the members. Or a more complex formula can be used such as publishing income is shared equally, but songwriter income is to be equally divided among the writers of the composition. It all depends on what is fair under the circumstances. Where one member does no writing or one member does all the writing, the agreement should take this into account. If a band publishing company is set up it can have the worldwide

exclusive right to administer and control the copyright ownership in the recorded compositions and the right to enter into sub-publishing agreements or otherwise deal with the copyrights.

**Meeting and Voting:** The agreement should provide when there will be meetings and may provide that any member can call a meeting. It should also provide what types of things require a majority or unanimous vote. For instance, perhaps it will take a unanimous vote to expel a member, or a majority vote to admit a new member, or for bonuses, or entering into band agreements.

**Books and Records:** Books and records on the band's business dealings should be maintained and available for inspection by any band member.

**Adding New Member:** Adding a new member can often lead to disputes.

The procedure for adding a new member should be spelled out in the agreement. It should specify if all members have to agree to a new member. And it should require any new member to agree to the band agreement. In addition, a new member should usually not have any right to income from recordings created before the new member was admitted.

**Leaving Member:** The agreement can provide for voluntarily or involuntarily (death, disability, being expelled) leaving the band. It should specify what will constitute grounds to expel someone from the group. One possible provision could be that any member who leaves must give 30 days notice and that written notice will be given to any expelled partner. It should also provide what a leaving member is entitled to: share of net worth, royalties, etc.

**Binding Arbitration:** Providing for binding arbitration of disputes is usually a good idea. You will often have a quicker and less expensive resolution of your dispute. You could also provide for mediation (informal settlement conference with a retired judge) before an arbitration to try and settle without the costs of a binding arbitration.

**General Provisions:** There are a number of typical provisions included in a band partnership agreement. These include: California law applies to any disputes; email signatures on the band partnership agreement is sufficient; the agreement shall be binding on each member's successors-in-interest, and if one provision of the partnership agreement is held invalid by an arbitrator or court, the remaining provisions shall remain in effect.

Finally, each band member should have an independent attorney represent him or her with regard to the partnership agreement and each band member should receive a copy of it.



*"Disputes will arise and you will be in a better position to deal with them if you have a comprehensive band agreement."*

**GLENN T. LITWAK** is a veteran music and entertainment attorney based in Santa Monica, CA. He has written numerous magazine articles about the music biz. Litwak is also a frequent speaker at music industry conferences around the country, such as SXSW and the Billboard Music in Film and TV Conference. Email him at [glenn@glennlitwak.com](mailto:glenn@glennlitwak.com) or check out his website at [glennlitwak.com](http://glennlitwak.com).



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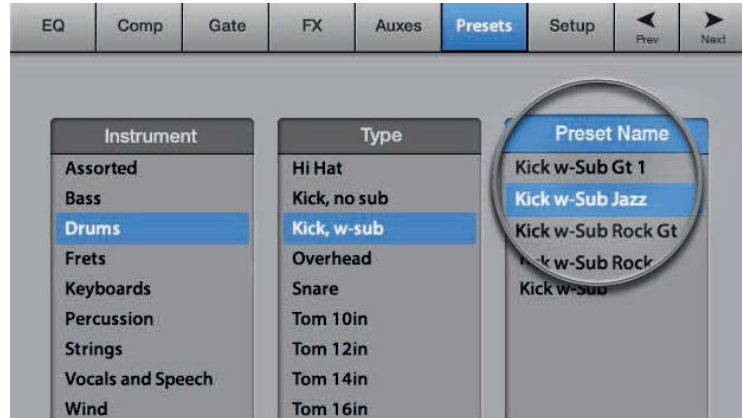
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\*Our research indicates that professional sound engineers have, per capita, more ponytails than any other profession. We're still investigating the cause of this phenomenon.



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