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2 EXCLUSIVE
DIRECTORIES
Music Schools • Vocal Coaches

HIDDEN ECONOMIC CONSEQUENCES

in Private Music
Education

SINGERS SOUND OFF!

Neyla Pekarek
Adam Duritz
Suzi Quatro
Josh Todd
Kudisan Kai

PERFORMANCE
TIPS from
Voice Coach
Lis Lewis

+

Blaqk Audio
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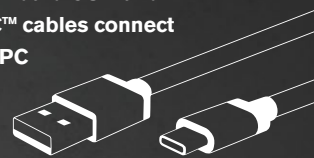
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Madison Beer

No matter what kind of music you make, you'll want to check out our interview with this rising pop star, discovered via YouTube postings. Though just 20 years old, Beer has had plenty of industry experiences and she shares some hard-won wisdom with us about what it takes to forge a successful music career.

By Dan Kimpel

Cover Photo: Hudson Taylor



48 Hidden Economic Consequences In Private Music Education

By Tim Guille

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Singers Sound Off!

Our roundtable-style interviews with top-notch vocalists—including Adam Duritz (Counting Crows), Josh Todd (Buckcherry) and the legendary Suzi Quatro—deliver information about what works and what does not work for their voices on stage and in the studio.

By Eric Harabadian



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real people reel music



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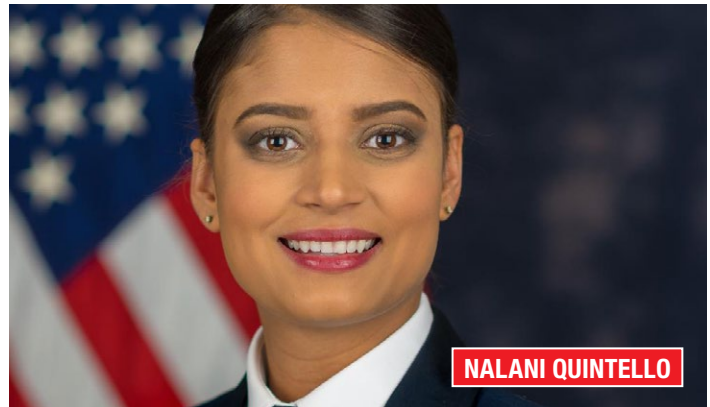
THE U.S. AIR FORCE BAND

usafband.af.mil

Serving Our Country Through Music: The United States Air Force Band is the Air Force's premier musical organization. The excellence demonstrated by the Band's Airmen musicians is a reflection of the excellence carried out 24 hours a day by Airmen stationed around the globe. Each member is proud to represent all Airmen, whose selfless service and sacrifices ensure the freedoms we enjoy as citizens of the United States of America. Since its formation in 1941, this world-class organization has inspired billions of listeners through its exhilarating music, engaging concerts and masterful recordings and continues to positively impact the global community. Using music to bridge language, cultural, societal and socio-economic differences, the Band's performances advance international relationships and inspire positive and long-lasting impressions of the U.S. Air Force and the United States of America. The roughly 184 members are divided into six different groups: Air Force Strings, Airmen of Note, Ceremonial Brass, Concert Band, Singing Sergeants and Max Impact.

The Benefits of Service: Four years into her career in the United States Air Force, Technical Sgt. Nalani Quintello—vocalist for the five-piece pop/rock ensemble Max Impact—is a fantastic ambassador for the overall experience of being in the Air Force Band. Interestingly, she learned of her acceptance into the military while immersed in Hollywood Week of Season 14 of *American Idol*, and started basic training not long after deciding to leave the show. "The mission of the United States Air Force Band is to honor our veterans, inspire patriotism and connect with the global community through music," she says. She wants her fellow artists and musicians to understand the personal fulfillment and financial security that comes with serving in the military as a musical performer.

In addition to entertaining military and civilian audiences in the United States, Max Impact thrills service members with its trademark high-intensity, hard-rocking vivacity and musical versatility at forward-deployed locations. These performances are a much-needed "taste of home" that



NALANI QUINTELLO

bolster troop morale and esprit de corps for remotely-stationed military members. Quintello says the group is actively looking for a male lead vocalist and new keyboardist.

Technical Sgt. Quintello's Personal Quote: "Joining the military allowed me to be part of something much bigger than myself. It's a platform to touch the lives of so many other people and a privilege to represent all Airmen in service and tell their stories through music. We have big shoes to fill every time we perform. It's an amazing alternative to the highly-competitive music industry. The personal benefits include a starting salary that ranges from \$61,557 to \$67,461, plus full health care coverage. There are also benefits with the GI Bill and other tuition assistance programs that can be used to help pay for your college education while you serve in the military. I am currently finishing my online degree in Music Business from Berklee College of Music, and I could never have afforded that education without being a proud member of the United States Air Force."

Contact The United States Air Force Band, 202-767-4310



Hunter Scott

Chairman of the Board
The Musicians Foundation

Prominent music publicist **Hunter Scott** of **Lafamos PR** has been tapped to serve as the **Chairman of the Board** of the **Musicians Foundation**, a non-profit aimed at changing lives through music education scholarships. Scott established LaFamos PR in 2008. The firm focuses on press outreach, lifestyle branding and social media management. Scott also participates in educational programs through speaking engagements at panels and seminars produced by SESAC, ASCAP, SAG/AFTRA, Goldman Sachs, SXSW, Folk Alliance, CD Baby and Americana Conference among others. To learn more or donate, visit TheMusiciansFoundation.org.



George Cappellini Jr.

VP, Radio Promotion & Artist Development
Entertainment One

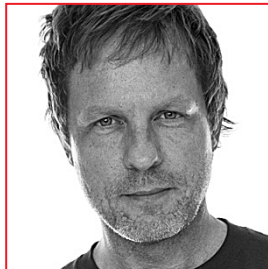
Entertainment One (eOne) has promoted radio promotions veteran **George Cappellini Jr.** to **Vice President of Radio Promotion & Artist Development**. Cappellini will continue to oversee all rock radio promotion while extending duties across artist development for the growing roster. Cappellini will relocate to Nashville, TN, and continue to report to Scott Givens, SVP of Rock and Metal. Cappellini Jr. expands the presence of management company, G&G Entertainment Consultants, to Nashville alongside his move. During his time at eOne, Cappellini ushered in five #1 rock singles and has been instrumental in bolstering the careers of such acts as Pop Evil and numerous others. Contact gmelchiorre@entonegroup.com.



John Kirkpatrick

SVP, A&R
Epic Records

Epic Records has appointed **John Kirkpatrick** as **SVP of Brand Marketing**. The marketing executive will align label artists with appropriate brands for collaborations timed to song and album releases as well as tours. Kirkpatrick will also launch strategic partnerships between roster acts and recognizable businesses throughout the verticals of fashion, lifestyle, tech, home, and beyond. Immediately prior to joining Epic Records, Kirkpatrick served as Chief Marketing Officer at immersive entertainment and location-based experience company The VOID. For more on this appointment, contact Darren.baber@epicrecords.com.



Michelle Belcher

Vice President, Epic Film & TV.
Epic Records

Epic Records has appointed **Michelle Belcher** as **Vice President** of the newly launched **Epic Film & TV**. Belcher will head the department and focus on assembling and launching high-profile soundtracks as well as securing licensing opportunities for artists across the Epic Records roster. Leveraging over two decades in the worlds of film and television music and sync licensing, she spearheads the company's growing presence in the entertainment world. Prior to joining Epic Records, Belcher spent five years at the Sony Sync Shop. For more on this appointment, contact Darren.baber@epicrecords.com.



Ben Larsen

Senior Vice President, International Marketing
Warner Bros. Records (WBR)

Ben Larsen has been promoted to **Senior Vice President, International Marketing** for **Warner Bros. Records (WBR)**, based at the label's Los Angeles headquarters. Larsen was most recently WBR's VP of International Marketing. In his new post, Larsen now heads the International Marketing team and reports to WBR Co-Chairman & COO Tom Corson. Larsen started his Warner Music career nine years ago, when he joined the Global Marketing team in London. While there, he oversaw the company's relationship with **Because Music**, working on international campaigns for artists such as Christine and The Queens, Major Lazer, Justice, Little Dragon, and Django Django. For more, contact Laura.Swanson@wbr.com.



Nana Carmen Ashhurst

Chairwoman of the Board
Universal Hip Hop Museum

Universal Hip Hop Museum has appointed music industry veteran **Nana Carmen Ashhurst** as **UHHM Chairwoman of the Board**. Ashhurst takes on the position recently vacated by hip-hop artist Kurtis Blow. The Universal Hip Hop Museum is slated to break ground in the Bronx in December 2019 and is scheduled to open its doors in 2023 in Bronx Point. Ashhurst is best known in the music industry for her decade at Def Jam Recordings, Inc., where she was the first and only woman president of the label. Under her leadership, the organization grew from nine employees to 141, with offices in NY, LA and London. For more, contact Carlos@thechambergroup.com.



Anne-Taylor Adams

Senior Vice President of Global Communications
Downtown Music Holdings

Downtown Music Holdings has expanded its global leadership team with the appointment of **Anne-Taylor "AT" Adams** as **Senior Vice President of Global Communications**. Adams brings nearly 20 years of experience working at the intersection of media, entertainment, and technology. Most recently, she served as Senior Vice President and Head of Corporate Communications for Nielsen, the global measurement and data analytics company, where she oversaw global media relations, executive communications, crisis management, industry relations and corporate events across 106 countries. For more on this appointment, contact raypadgett@shorefire.com.



David Dormon

Legal Counsel and Director of Acquisitions
Downtown Music Holdings

Downtown Music Holdings has appointed **David Dormon** as **Legal Counsel and Director of Acquisitions**, reporting directly to Downtown's General Counsel Peter Rosenthal. In this role, Dormon works closely with executive management, business development, finance and other relevant teams across Downtown's various business holdings on the strategy, execution and integration of acquisitions of music assets and companies, in addition to providing legal counsel on various corporate matters. Prior to joining Downtown, Dormon was an associate with the international law firm Vedder Price, as well as Katten Muchin Rosenman. For more on this appointment, contact raypadgett@shorefire.com.



► **APOGEE HYPEMIC**

Apogee's HypeMiC is a small and portable studio-quality USB condenser microphone that's great for podcasting, Facebook Live or recording vocals and instruments into just about any DAW or app in your iPad or iPhone. It uses Apogee's PureDIGITAL connection for pristine sound quality with up to 24-bit/96kHz sample rates.

A big upgrade from previous Apogee USB Mics is the built-in analog compressor to produce big, upfront professional-sounding recordings.

I quickly set up HypeMiC to record a voice-over and found the zippered travel case exactly the right size to hold a desktop tripod stand, the cutest little pop/windscreen ever, and all the required cables. I plugged a set of headphones into a jack in the bottom of the mic and also connected an included mini USB-to-Lighting cable to my iPhone X.

Setting record levels is easy using a multi-colored LED status/level indicator right on the front of the mic. The Gain knob sets input mic gain, and pushing it in activates and sets one of four different compression or Hype modes: Shape, Squeeze, Smash or off. The other button toggles the amount of the Blend—the level of audio (i.e. a backing track) coming from your App relative to your live, HypeMiC audio. This works perfectly—the best I've seen in recording apps.

To give HypeMiC a test, I had a friend come over who does a weekly podcast playing acoustic guitar and singing. To keep it out of frame, I set HypeMiC about three feet in front of him and aimed its cardioid pattern at his 12-string guitar—essentially letting his vocal and guitar mix in the air. I used the Shape compression mode. The Squeeze and Smash modes are tempting to use, but they do tend to accentuate the room's poor acoustics. Shape seemed to work the best for a natural sound and I found Squeeze mode great for my voice-overs to impart an authoritative sound.

With premium accessories kit included and no driver to install or configuration required, Apogee HypeMiC is plug-n-play with iOS, Macs and as a USB mic for PCs. It sells for \$349MSRP.

apogeedigital.com/products/hypemic



▼ **OVERLOUD GEM COMP670 COMPRESSOR/LIMITER**

Overloud releases the Comp670 ver 1.1 plug-in, a re-creation of the rare and legendary Fairchild 670 tube compressor/limiter. Considered the "holy grail" of all tube limiters, a lot of its distinctive tone is because of the custom-made transformers and the many tubes.

I've always found that a particular Fairchild 670 limiter sounds different from studio-to-studio, so Overloud sampled three different noteworthy and vintage Fairchild 670s from studios in London, Los Angeles and Milan, Italy. So you have a choice of three different vintage Fairchild 670s—quite a luxury and they are each distinctive in their own way.

Overloud is using their brand new 4th generation DSP technology on the Comp670 and added modern touches like a side-chain filter to constrain how much the units limit/compress the low frequencies. You can dial in just the right side-chain frequency to compress bass, kick drums and close-to-the-mic vocals.

There is also a Wet/Dry control and a soft/hard compression knee control using the DC Threshold control knob. Version 1.1 adds the Harmonic Control for dialing in the right amount of vintage warmth.

Comp670 finishes with Overloud's unique Scribble Strips where you can add notes anywhere on the plug-in panel. All plug-ins should have this feature.

I'm using the Comp670 all over my mixes these days—mostly on individual vocals, guitars, bass and keyboards. I like the Mid/Side feature for stereo pads and orchestral stems. The conventional stereo mode is good for drum overheads and grand pianos.

With loads of great presets included, the GEM Comp670 sells for \$139 download.

overloud.com/products/comp670-compressor-limiter



► **RØDE SC6-L MOBILE INTERVIEW KIT**

The SC6-L Mobile Interview includes the Røde SC6-L interface and connects to an iPhone Lightning connector jack and uses the Røde Reporter recording app (free download). The SC6-L has two 3.5-mm TRRS microphone inputs and a stereo 3.5-mm output headphone jack. The kit comes with two miniature RØDE smartLav+ lavalier mics with clips and windscreens.

I tried the SC6-L for an interview and it could not be simpler to setup and use. The Røde Recording app's Settings/Configure page has a choice of three different fixed recording levels and also a Separate channel mode. Microphone 1 is recorded on the left channel and mic 2 on the right channel. The SC6-L always produces a stereo audio track and the Combined mode mixes the two mics together in mono on the same track. I wanted the option to post-process the two audio tracks separately to remove street and HVAC noise.

I liked the 3.5-mm headphone jack output—it has plenty of levels to drive any headphones and you can lock monitoring to Direct Monitor with no latency. The sound quality was top notch! The microphone cables are just long enough to have my iPhone X on the coffee table between us but not too long to get all tangled up.

The SC6-L records in either standard, broadcast/video quality 48kHz/24-bit .wav or in MP3 or AAC formats at 48kHz with a choice of bitrates and variable bit rates.

Checking recordings is easy with all recordings getting time stamped and going to a list on the Library page—ready for renaming and exporting via e-mail, AirDrop or other apps within your phone. The Mobile Interview Kit will also work as a two-microphone interface with other iOS recording audio and video software as well as Røde's range of VideoMics using a TRRS adapter.

The Røde SC6-L mobile interface alone sells for \$79 MSRP; the Mobile Interview Kit with SC6-L Interface, LAV-Clips, WS-LAV windshields, storage pouch and two smartLav+ Microphones sells for \$199.

rode.com/microphones/sc6-lik



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◀ QSC CP SERIES POWERED LOUDSPEAKERS

QSC's CP Series is a new line of powered loudspeakers for live sound reinforcement, portable work and fixed installations. They are easy to carry and setup, and lightweight design coupled with a wide range of connection options and their low price makes them universally adaptable for any application.

The CP Series starts with two, 2-way models: the CP8 weighs 21-pounds with an 8-inch cone woofer and the CP12 (tested here) weighing in at 30-pounds with a 12-inch woofer. Both models feature an efficient 1000-watt (peak) Class-D power amplifier: 800-watts for the woofer and 200-watts for the 1.4-inch compression driver. These are front-ported stylish-looking black polypropylene cabinets with a protective 18-gauge steel front screen and a 35-mm pole socket. The cabinet's modified trapezoidal shape and design allows them to be used as floor wedges, main PA on pole stands, or as an instrument amplifier.

The CP Series loudspeaker's rear panels include a Contour switch for setting preset DSP filters for common sound reinforcement applications: floor monitors, Dance (club) with/without an external subwoofer or for speech public address.

There are two XLR inputs with separate gain controls for line, mic/line inputs and also a 3.5 mm stereo input for connecting music players plus a loop-through XLR to another CP Series loudspeaker. All inputs sum together automatically.

I set up a pair of CP12s in a medium size room for a party event. I had them about chest high on furniture in the room. I fed a stereo line signal to them and they sounded big and fat with plenty of low-frequency extension. I also plugged in a PROformance P725 dynamic microphone for the occasional announcement and impromptu karaoke.

I thought these QSC CP12 monitors worked perfectly, sounded awesome and I can highly recommend them for any light to medium usage as designed.

The QSC CP8 sells for \$399 and the CP12 sells for \$499 MSRP.

qsc.com/live-sound/products/loudspeakers/powerd-loudspeakers/cp-series

▶ ZYNAPTIQ INTENSITY

Intensity is an audio processor plug-in useful for mixing, mastering and sound design. It uses techniques found in facial recognition algorithms with the goal to increase perceived loudness, density, and clarity in stereo mixes. Intensity can highlight track elements panned around your stereo field increasing the feeling of stereo depth without phase trickery.

Its GUI uses Zynaptiq's familiar trackball/halo control for both the Intensity and the Depth based on 10 different, preset Bias curves—sets of critical frequency bands you can modify or configure using a 9-band graphic EQ interface and other interesting macro controls.

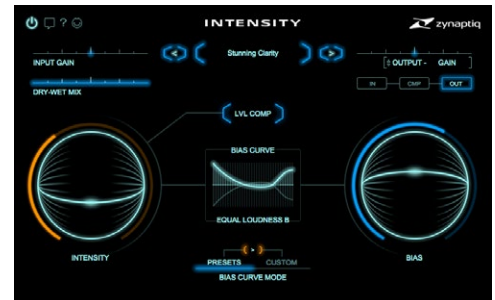
Since Intensity can alter the overall level, there is an automatic level compensation feature calibrated for stereo mixes—important when the Wet/Dry control is at 100% Wet. There are faders for both Input and Output gain and a switchable Saturate processor that starts working at -3dB. You may monitor the input signal (post input gain), the output, or the level-compensated output that's necessary for dialing in Intensity's effect objectively.

On a heavy, guitar-based track I started with preset 11 called General Purpose Master set to about 75% Wet—it uses a Bias curve called Equal Loudness A. In Bias Curve Mode, you can view and adjust the exact nature of this curve's response. For this particular song, I found Intensity to accentuate the cymbals and guitar fizz/distortion a little too much, so I lowered the 10 and 17kHz faders in the Bias Curve.

Unlike using a compressor/limiter or even a multi-band processor, Intensity seems to bring elements within the mix to sound more stereo-spacious so I use headphones to adjust it on track stems. I am enjoying learning by doing all the cool things you can do with Intensity and it is one of the first plug-ins I try when I am looking for an usually special treatment for track stems, stereo keyboards or big stacks of backing vocals.

I'm finding Zynaptiq's Intensity to sound like no other plug-in and I highly recommend it! It runs Native as a plug-in in most all DAW host systems and sells for \$379 MSRP.

zynaptiq.com/intensity



▼ CORT BEVEL CUT ACOUSTIC GUITARS

The Cort Bevel Cut Collection is a series of acoustic guitars with an ergonomic beveled cutaway—as a comfortable armrest—it doesn't interfere with the rich, sonic character of the guitar. Offering high-end features and unique tonal woods, there are four models in the line that have the same neck with a 25.3-inch scale and 1 11/16-inch nut width.

This is a 20-fret mahogany neck, with dovetail neck joint and ovangkol fret board.

All four guitars have solid Sitka spruce tops and range in price from \$899.99 each for the two Grand Regal models and \$399.99 for either the Earth Bevel or Luce Bevel models.

The two Grand Regal Bevel models have grand auditorium bodies with arched backs but made using different tone woods. The arched back on both models is more responsive and offers greater resonance and sustain. There is an L.R. Baggs Preamp with volume and tone controls, die-cast gold tuners with black knobs, ebony bridge pins, and an abalone rosette that corresponds to the top-rim binding.

Both the dreadnought Earth Bevel and orchestra Luce Bevel guitars are built with mahogany backs and sides and have a bright yet natural sound with a strong and warm mid-range. Mahogany also enhances the body resonance and, in the absence of an onboard preamp, helps produce a greater volume. Combined with the bevel cutaway, both of these models offer a completely natural playing experience.

cortguitars.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



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GREG WELLS
on the MA-1000

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Greg Wells
Producer/Engineer
(Keith Urban, Katy Perry, Twenty One Pilots, One Republic, Dua Lipa)

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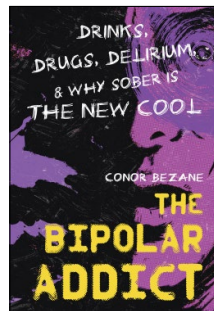
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BOOK STORE

The Bipolar Addict: Drinks, Drugs, Delirium, & Why Sober is The New Cool

by **Conor Bezane**
(paperback) \$15.95

Conor Bezane's music-infused memoir looks at the world of manic depression plus addiction. As a recovering addict with bipolar disorder, Bezane knows exactly what it's like to have heavenly highs and miserable lows, and his book offers a promise of sobriety and the triumph of

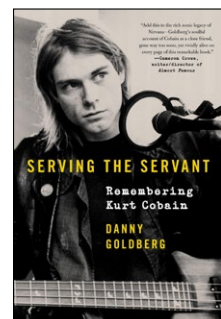


stability for those who dwell in the darkest corners of their mind. States Bezane: "We are punks. We are poets. Musicians and artists. Professionals and intellectuals. We are drunk. High. Manic. Depressed. We almost died. And now... we are stable and sober."

Serving The Servant: Remembering Kurt Cobain

by **Danny Goldberg**
(hardcover) \$28.99

Danny Goldberg, one of Nirvana's managers from 1990 to 1994, explores his brief but momentous time with the band in *Serving The Servant: Remembering Kurt Cobain*. The book focuses on Goldberg's memories of Kurt, files that previously have not been

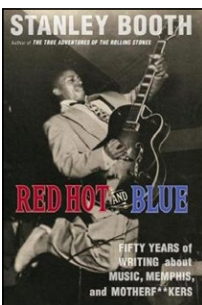


made public, and interviews with, among others, the artist's family (including Courtney Love), friends, and former bandmates (including Krist Novoselic), *Serving The Servant* hopes to shed a new light and offer a more intimate, three-dimensional portrayal of Cobain.

Red Hot and Blue

by **Stanley Booth**
(paperback) \$19.99

Author of *Rhythm Oil* and *The True Adventures of the Rolling Stones*, Stanley Booth's *Red Hot and Blue* is a unique look into more than 50 years of rock & roll in the south. Packed with stories and facts straight from the source

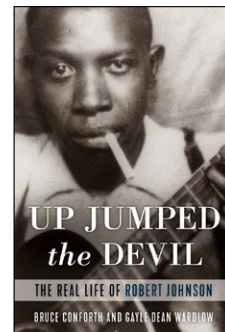


(Booth has many close friends from the scene), this book is an engrossing read for anyone who's into rock music history. Some of the artists mentioned are Ray Charles, Elvis, Otis Redding, Gram Parsons, William Eggleston, Sam the Sham, Fred Ford, Joe "King" Oliver and much more.

Up Jumped the Devil: The Real Life of Robert Johnson

by **Bruce Conforth and Gayle Dean Wardlow**
(hardcover) \$30.00

Robert Johnson allegedly sold his soul in exchange for his incredible talent—a deal that led to his tragic death at age 27. Written by Johnson experts, this book not only destroys every myth that ever surrounded Johnson, but also tells



a very human and tragic story of a real person. *Up Jumped the Devil* promises to astonish blues fans who thought they knew something about Johnson—most of those things, say the authors, are wrong—and will be a great read for anyone interested in blues, black culture and American music.

Long Slow Train

by **Donald Brackett**
(paperback) \$24.99

Sharon Jones' rise to fame was not an easy one. In *Long Slow Train*, Donald Brackett provides a detailed account of the soul diva's long and tumultuous career as a performer. After years of random day jobs followed by continual

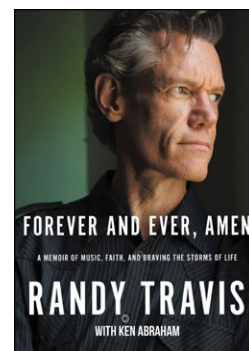


dismals from record labels, Sharon Jones finally landed a contract with prestigious revivalist label Daptone Records. Following Jones' accession to stardom, her intense battle with pancreatic cancer, and her involvement in the 2015 documentary on her life, Brackett documents a woman who defied all odds to achieve her dreams.

Forever and Ever, Amen

by **Randy Travis, Ken Abraham**
(hardcover) \$26.99

The country music crooner shares stories of his upbringing, struggles and legendary career in his memoir *Forever and Ever, Amen: A Memoir of Music, Faith, and Braving the Storms of Life*, from his childhood in North Carolina to



his rise as an American country music superstar. The memoir also delves into Travis' struggles with drinking, his 2013 massive stroke and his road to recovery. The main thread throughout Travis' story is his strong faith and how it has helped him weather his darkest times.

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The Basic Tenets: Pascale Cohen-Olivar, Program Director for Entertainment Studies, explains the five basic tenets of the program as “Affordability, Flexibility, Networking, Self-Reliance and Creativity.” Other essential elements setting UCLA Entertainment Studies apart from other programs are: accessibility to all (though Film Scoring requires prior musical training); a comprehensive array of courses is available year-round; a do-it-yourself approach to creating projects; hundreds of guest speakers share their experiences throughout the year; the value of UCLA



PASCALE COHEN-OLIVAR

Extension’s certificates; and a program curricula that is updated every five years. For each individual program, the website includes tabs explaining the Program at a Glance, plans of study for each time of year and details on home certificate study. There is a detailed description of each course and its credit value towards the program for those enrolled.

A Statement from the Program Director: Cohen-Olivar says, “Our selling point is the opposite of other schools because we don’t provide sophisticated equipment and encourage students to work with their own computers and home studio setups. But we do say we will help them make the most of the equipment at their disposal, motivate them to work hard and be resourceful and make the most of the incredible networking opportunities we provide via the industry pros who teach our classes and their high-profile guests. We emphasize relationship building and also offer internship opportunities for those enrolled in our certificate programs. We really enjoy seeing our students succeed in the industry without going into a huge amount of debt and programs that offer unique flexibility.”

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

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

IES is unlike any other conference - it's a vital event you cannot afford to miss!' - Nate Beatz, Producer LIL WAYNE
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'IES has made a lasting impression on me! To be able to share & exchange ideas with top industry pros is invaluable!' - Peter Rafelson LADY GAGA, MADONNA, BEYONCE

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IES is where you HAVE to be!' - Bob Hernandez AKON
IES is Real People making Real Deals, not just talk, butdoing!' - SPICE 1, multi-platinum artist
'IES is extremely important to attend & very informative!' - Mike Albert MEGADETH
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▲ Together Pangea Nonchalant Release

Together Pangea will release *Disp passionate* on May 31 via Netzwerk Music Group. The EP was recorded at Balboa Recording Studio in Glassell Park, Los Angeles and produced by Danny Nogueiras. *Disp passionate* is the second of back to back EPs from Together Pangea. In October, they released *Non-Stop Paranoia*, comprised of five tracks whose lyrics reflect anxiety and paranoia in the age of misinformation. Pictured (l-r): Erik Jimenez (Together Pangea), Danny Bengston (Together Pangea), Max Kuehn (FIDLAR). For more, visit togetherpangea.com.



▲ Bird's Self-Titled Debut Now Available

Singer, songwriter and performer Jade Bird has released her self-titled debut LP via Glassnote Records. The album was produced by Simon Felice and David Baron with all songs written by Bird. The album includes previously released tracks "Love Has All Been Done Before," "Uh Huh," and "Lottery" (which spent three weeks at #1 on Triple A Radio—making Bird the first new artist to reach the top of the Triple A chart in 2018). Visit jade-bird.com for more.



PETER MILES

▲ Petrol Girls Stiches Up New Album

Post-hardcore band Petrol Girls will release *Cut & Stitch* on May 24 through Hassle Records. The album was recorded at Middle Farm Studios in Devon, UK and produced by Peter Miles. Made up of members from the UK, Lithuania, and Austria, the feminist London band was formed on International Women's Day in 2013 and is a strong advocate for freedom of movement, anti-capitalism, and intersectional feminism. For more, visit petrolgirls.bandcamp.com.



CHASE CULMAN

▲ A Frenship Debut

Platinum-selling duo Frenship will release *Vacation* on May 17 through Counter Records. The album was recorded at their home studio in Ojai, CA. Full of harmonies, propulsive melodies and spiraling synths, *Vacation* is an album about searching. It examines the nuances of relationships and the idea of happiness and home—the duo's hot-cold relationship with Los Angeles serving as one of the inspirations for the new songs. For more, visit wearfrenship.com. Pictured (l-r): Brett Hite and James Sunderland.

Producer Playback

"Be patient and make sure that your sound is unique. Be yourself because it's the only way we'll be able to see you in a crowd."

— Eric Bellinger (Justin Bieber, Usher and Nicki Minaj)





▲ **The Young and the Talented**

National Record Promotions honcho Larry Weir hosted recording artists (brother and sister) Garrett & Callie Young at Studio City Sound while the duo were on tour through the Los Angeles area. Both have new solo singles set to break on US radio through Weir's radio promotion company. Pictured (l-r): Steve Jung, manager; Callie Young; Garrett Young; Larry Weir; Debi Fee, FAF Media; and Jeff Ryon, producer and engineer.



▲ **Here Comes DeMarco**

Mac DeMarco will release his fourth full-length album, *Here Comes The Cowboy*, on May 10 via DeMarco's Record Label. The album was written, tracked and mixed at DeMarco's Jizz Jazz Studios in Los Angeles during the first two weeks of an exceptionally rainy January 2019. The title is inspired by DeMarco's use of "cowboy" as a term of endearment for close friends. For more, visit mac-demarco.com.

▲ **Repeat Repeat Collabs with Carney**

Nashville band Repeat Repeat's new studio album, *Glazed*, was produced by Patrick Carney of The Black Keys in Nashville, TN and will be released on May 31 via Dangerbird Records. According to frontman Jared Corder the album is about looking at the world through a different lens. It's about taking the familiarities of life and love and the end of the world and approaching them with renewed optimism and a fresh set of colors. For more, visit repeatrepeatmusic.com.

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Together, Rob Jaczko and Daniel M. Thompson oversee the Music Production and Engineering Department at Boston's Berklee College of Music. Both are alumni of the iconic institution and own enviable industry backgrounds. After graduation, Jaczko spent some time at MIT, engineered at Los Angeles' A&M Studios and returned, ultimately, to Berklee, where he was offered a teaching gig. He became chair of the program in 2000.

A veteran of Harvard, Thompson was drawn to Berklee initially to study jazz, but soon segued into production. Later he launched a production company at which he created tracks for music and film. In 1998 the audio entrepreneur returned to visit his alma mater, was tapped to teach some classes and went on to become the department Assistant Chair. In 2005 Thompson published *Understanding Audio: Getting the Most Out of Your Project or Professional Recording Studio*.

Many in the industry advocate studio experience over a formal production or engineering education. Jaczko, however, maintains that Berklee offers much that assistant gigs or internships can't. "The principal distinction is that students are hand-selected, world-class musicians to begin with," he says. "We audition about seven thousand people a year to seat a freshman class of eleven hundred.

"The program is predicated on collaboration," Thompson continues. "Many of our successful alumni began their partnerships while here. They graduate as cohorts and those relationships continue to be fruitful. We have a built-in network and support."

"From the knowledge side, tools change rapidly," Jaczko adds. "We emphasize the fundamentals; we put students in front of many different consoles. If you only learn a particular DAW, then your currency is limited. You learn so that you can apply that to technology as it changes." Although a number of recording tools are employed across the college's curriculum, Pro Tools is emphasized.

Berklee maintains relationships with many of the well-known studios and is often viewed as a staff source. "Routinely, we're called from all of the major studios in all of the entertainment centers when they need people for entry-level positions," Jaczko explains. "Additionally, many of our staff are studio masters. There's Tina Morris at The Village Recorder and Jaime Sickora at Henson, for example."

Between the pair, Jaczko and Thompson have more than 50 years of production and engineering experience. What, then, do they feel should be a producer's guiding philosophy? "Humility," Jaczko asserts. "Listen more than you talk. Check your ego at the door."

"Keep the goal at the forefront," Thompson adds. "You're trying to create an emotional moment. You tell a story and try to move an audience."

Berklee boasts an impressive alumni roster, among which are artist and producer Charlie Puth, Latin Grammy winner Tony Maserati and Steve Vai. Recently the college acquired New York's Power Station, formerly known as Avatar Studios. The aim is to offer students the opportunity to cap their formal education in a storied space in a legendary city.

See berklee.edu/people/rob-jaczko,
berklee.edu/people/daniel-m-thompson

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The three key lessons they've learned as music educators and industry veterans are:

- Have a broad music vocabulary. Spend time each week listening to music that you think you don't like.
- Feed the person to feed the art.
- Lead from a positive place. As producers and engineers, we have a trained critical ear. It's important to turn that off sometimes and not lead with it.

Who reads Music Connection?



The Indie Artist

“Music Connection is a fantastic industry publication, providing a great resource for Independent Artists and ensuring that we have a platform to be seen and heard by the right people.”

- **Lucinda Belle**



The Grammy Winner

“Music Connection is consistently the best source for how to make records and sustain a career in music.”

- **Greg Wells**, producer, songwriter-musician (Katy Perry, Panic!, Adele)



The Indie Artist

“To have skilled music critics and real musicians say that you created some of the best music of the year is an extreme honor and never gets old. I am proud to know that Music Connection thought my album was in the Top 25 New Music Critiques of 2018!”

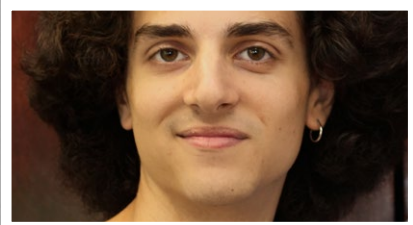
- **Rai**



The Educator

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

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



The Studio Owner

“MC is the perfect blend of art and business, education and invaluable resources for those waiting in line for the party and those who are already inside.”

- **Matty Amendola**, producer-engineer, 825 Records, Inc.



The Producer-Songwriter

“Music Connection, the only magazine I still read religiously.”

- **Alex da Kid**, Imagine Dragons, Rihanna

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Clients: Nirvana, Thirty Seconds to Mars, NIN, LANY, Kacey Musgraves, Lil Peep, Dine Alone Records, RL Grime

BACKGROUND

While working on digital storefronts for major artists at an agency in Nashville, Tommy Stalknecht noticed the unnecessary separation between music sales and ancillary artist merchandise. That realization led to the creation of Single Music, the only service specific to the distribution of music on Shopify. With a host of abilities that includes bundling, pre-sales and more, Single Music has lured performers like John Prine and For King & Country into their fold.

Seeing an Opportunity

My co-founder [Taylor O'Connor] and I both went to MTSU [Middle Tennessee State University.] We're both graduates of the recording industry program there. When I left, I worked for Apple and eventually landed a job at an agency here in Nashville. I worked from being an account manager overseeing Kenny Rogers, Charlie Daniels, Sam Hunt and a lot of other artists to eventually overseeing digital for their music side.

One of the divisions of that company was working primarily with Shopify for the e-commerce side of their websites. They kept coming to me with issues. I said Shopify has an app store, they're rapidly growing and a great platform; I can't believe somebody hasn't already built a solution for this.

A Service for Everyone

Although I'd worked with artists in varying parts of their careers, I always said let's make a professional-level product major artists can use, but make it publicly available so indies have access to the same tools. Let's make it affordable and simple. Being a musician myself and seeing my friends do their own self-promotion, we approached the company saying let's make it so that anybody can use this thing.

Shopify

Their app ecosystem is great. The technology they have that we have access to and the ease of use for us to be able to integrate was big. But also seeing the trend of storefronts and how people would not necessarily use some other platforms, [Shopify] seemed to be the one a lot were going toward. And since I built a lot of them, it was a natural fit to build to that first.

Sending Info to Soundscan

Do you want to have a number one record or not? A lot of times, those sales that [artists] are doing themselves, either they don't do the reporting or it takes hours. You should be focusing on the creation of your work as opposed to these operational things that should be automated. You're making sales



"Be as creative with the merchandise you're offering as you are with your music."

and selling directly to your fans. Physical is still selling, so you should get credit for that.

Merch Matters

Oftentimes, merch companies come to us because we've simplified many of the processes that even they've had complications with. Artists sometimes ask if we can help them with things like merchandise and we can point them in the right direction.

Creation of merchandise is typically done outside our main product offerings, which is digital direct to fan, physical and then the bundling of physical and digital. Oftentimes, [artists] have already created their merchandise but there are apps for print-on-demand services in Shopify so in theory an artist can create a website on Shopify, link up a print-on-demand provider and now they've got merchandise without having to purchase any inventory.

Bundling

If music is what got you fans in the first place, you should tie that to the things that are generating the most revenue for you. We wanted to simplify that process but also make sure it was compliant with Nielson's rules. We kind of knew that's where it was going but when we launched the app it was only digital music and then we baked in the physical reporting later. During those couple months we didn't have it, we got asked all the time so we had a hunch we were building toward it.

Artist Data

By selling direct, you can see who purchased what from you, so you can find your top fans and see who has spent the most money. You can see what the most successful product is you've been selling. All of that stuff is baked into Shopify. We have plans to take some of the data Shopify has and display it in a way that is even more specific to music. That's one of our main points—taking this platform, which is extremely powerful, and really focusing it into music.

Pre-Sales

We can tell from our data what pre-sales seem to be the most popular. You can figure out what your demand is, find out what's going to be the most popular and then focus on those things as you go.

Social Media Integration

Shopify has integration with social networks, so you can sell your t-shirts through Facebook and Instagram, even Pinterest. A lot of those [social networks] are leveraging what Shopify already offers and then making sure the bundles and other things we sell can still be powering in the background. Shopify's making it so fans can purchase from all these channels and extending the reach of [artists'] music.

Building Trust

To create trust with our early users, we've focused on customer service. We go above and beyond whenever we can, be it through our live chats or demos. Not only do they get the most out of our platform but they know they can trust us even though we're a younger service. With the reviews we've gotten and the artists that are currently using us, we're kind of proven that we can do very well for our artists.

Watching New Artists Come Aboard

We've had a couple of days where we were excited just sitting at our computers seeing who's getting on board. We knew the success would come because we've created a good product, but when a lot of the same people you grew up listening to and admire start to use your product it's really cool to see.

A Diverse Tool Set

People ask us about streaming and that kind of stuff. We use streaming services all day, every day. We know the vast majority of consumption is going to be going in that direction. That's why we've focused on multiple tool sets. And we've got ideas for other things we're going to be releasing that will create new tools. The misconception is that we're some download service and we're focused on past technology when really that's just a small set of what our overall tool set is and will be.

Complementing Revenue Streams

We want to make sure the artist is getting as much support as they can in creating new revenue streams with their music. We're not here to be a replacement for the major DSPs or anything like that. We want to complement. You're already selling your merchandise; you might as well be selling your music through the same place. And when you do that you're going to know who your fans are and they'll be getting the best quality straight from the source.

Be Creative

Have good music and good songs. If you make good music your fans will follow. Second to that is you have so many things at your disposal nowadays. If you're just starting out, you can still do crazy, creative things you couldn't have done in the past. There are many things outside of just a t-shirt and hoodie you can create. Focus on being authentic on all sides of your career and be as creative with the merchandise you're offering as you are with your music.

OPPS

WIZARD Radio will feature two ReverbNation artists per month on **James Gilmore's Sunday Tastemaker show**. Selected artists will share a live recording with 30,000 listeners and will be interviewed live on the air. The recording can be from a live show, festival, rehearsal, or any other performance. For details, go to reverbnation.com.

The Amadeus Code is offering artists an artificial intelligence powered songwriting assistant (see related AI item below). The app is a collaborative tool so that "you – the artist" are always in the driver's seat. According to the website, the AI app will help you get unstuck when you're having difficulty songwriting. As such, you can finally say goodbye to writer's block for good. Check it out at amadeuscode.com.

A U.S. management company, Wright Music Group, is on the lookout for new artists to represent. Their offices are located in the New England and New York area. They are considering artists of all genres to sign to promotion, distribution and production deals. Note: they are a Christian-based company. If interested, visit wrightmusicgroup.org.

Want to know about more Career Opportunities? Sign up for the MC Weekly Bulletin.

LABELS•RELEASES SIGNINGS

The Lumineers will release their new album III on Sept. 13 through Dualtone (an Entertainment One Company) in the U.S. and Canada and Decca Records for the rest of the world. The two-time Grammy-nominated band has also released "Gloria," the first single from the album, which is out now. Lead vocalist **Wesley Schultz** says the song "is about love between an addict and her family." For more information, as well as the latest news, go to thelumineers.com.

Warner Music Group signed an algorithm—AI mood music app Endel. While artists have been playing with digital tools for decades, the latest tech developments mean that computers can compose and play their own original music. Endel is an artificial intelligence platform that creates custom compositions for reducing stress, encouraging sleep, or other mood improvements. Under the terms of the agreement, Endel will distribute at least 20 albums via the major label this year; and has already put out five. For information about this unique app, log onto endel.io.

Cleveland OH's Mushroomhead have signed a worldwide recording deal with Napalm Records. Mushroomhead are one of the most unique and adventurous alternative metal bands



▲ CHRIS ROBINSON BROTHERHOOD'S SERVANTS

Chris Robinson Brotherhood have announced that their latest studio album *Servants Of The Sun* will be released June 14 on Silver Arrow Records. The CRB's sixth full-length recording since forming in 2011 finds the band setting aside the studio explorations of more recent work, instead coming full circle to deliver their most direct, bare bones, rock & roll offering since their debut companion albums *Big Moon Ritual* and *The Magic Door*. You can hear the first single "Comin' Round The Mountain" (out now) on all streaming services. Go to chrisrobinsonbrotherhood.com for additional details.

working today. Known for their stunningly theatrical live show and artsy masks, this innovative band has forged new ground in the rock world and influenced many other bands to push the envelope and bring art into rock. To learn more, you can visit mushroomhead.com.

PROPS

Luke Combs has made history as the first artist to simultaneously top all five Billboard Country charts for multiple weeks:

Top Country Albums, Hot Country Songs, Country Airplay, Country Streaming Songs and Country Digital Song Sales. The **2019 ACM Award-Winner** for New Male Artist of the Year first achieved this feat the week of March 9. The success comes on the heels of Combs' 2x Platinum single, "**Beautiful Crazy**," which remains No. 1 on the **Mediabase/Country Air-check chart** for the third-straight week and holds strong at No. 1 on **Billboard's Country Airplay**

DIY Spotlight

ALYSE VELLTURO

(AKA PRONOUN)

Alyse Velltuoro had been immersed in the world of music before forming her synth-pop band, pronoun, but never as an artist. She went to Berklee College of Music and studied music production, engineering and business. When she graduated, she worked in music management and distribution before realizing she wanted to start creating her own sound. She explains, "I've always been on the outside. I wanted to see what would happen if I'm in control of everything as the artist."

Velltuoro started pronoun after a bad breakup. She says,

"Making music was the only thing that kept me from going insane. Even though I still went a little insane."

The aesthetic aspects of pronoun are small, with a wounded, sensitive feel—all letters are lowercase, and the Spotify playlist is called "pronoun's teeny, tiny catalogue." But the impact is in no way diminutive. The music's staccato rhythms underscore the lovesick lyrics and big, relatable feelings. Currently, pronoun has 76,387 monthly listeners on Spotify.

Velltuoro has also garnered attention from the *NY Times*, *NPR*, *Nylon*, *Uproxx*, *Stereogum*,

and *Brooklyn Vegan*. Moreover, she's a total bad-ass and is a music industry pro. She founded her own label, Sleep Well Records that she runs as a side hustle from her other 9 - 5 which also happens to be at a music company. She is a strong believer in trusting your ears, not just the numbers, when it comes to signing new artists.

She'll be going on tour, later this year to promote her debut album *i'll show you stronger*, due to drop in May.

To learn more about this unique DIY artist visit musicpronoun.com, facebook.com/musicpronoun

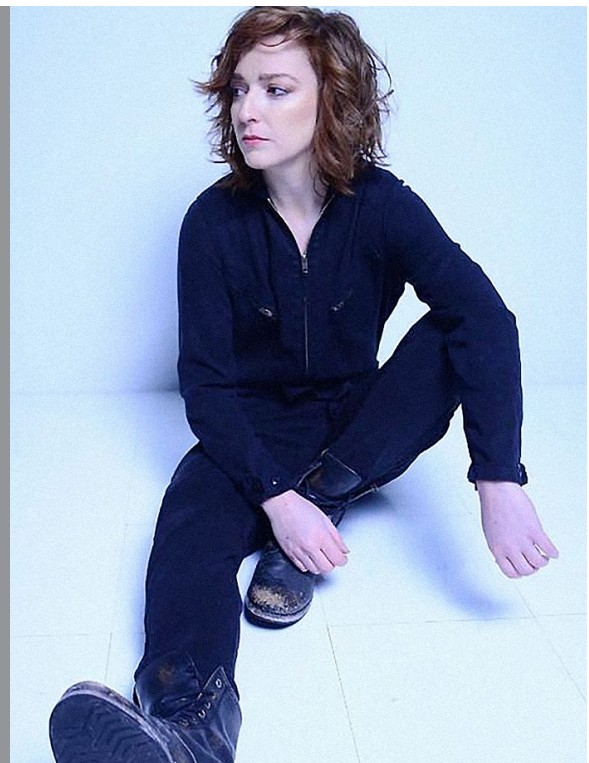


chart for the fifth-straight week. This is his fastest rising single to date (15 weeks) and makes Combs the first artist ever to send his first five singles to the top of *Billboard*'s Country Airplay chart. To learn more and to get the latest tour itinerary, go to lukecombs.com.

Oprah Winfrey, Mark Zuckerberg, Steven Spielberg, J.K. Rowling and Bill Gates now share something in common with Lil Pump... Officially confirmed by WHRB Harvard Radio, the multi-platinum selling modern icon and history-making teenage superstar will deliver the 2019 commencement speech at **Harvard University**. This honor places him in good company with a bevy of game-changers, thought leaders and Nobel Peace Prize winners. Given his status as a voice for the youth, Harvard handpicked **Pump** (a Harvard dropout) to be its **"youngest commencement speaker in history."** This serves as a testament to his undeniable influence on the current generation. To check out Pump, go to unhappy.com.

THE BIZ

A long-running dispute over copyright litigation has now been settled. When exactly can a copyright lawsuit begin? Previously, **U.S. Circuit Courts** were offering conflicting guidance on the matter. In fact, a total of four different decisions made it unclear if a legal action could begin once a registration with the **U.S. Copyright Office** was filed, or if that filing had to be formally accepted and registered before any litigation could commence. Well, the **U.S. Supreme Court** ruled that a registration must be fully completed by the U.S. Copyright Office before any litigation proceedings can commence—even if it takes months to complete (which it often does).

Dubset, the music marketplace and rights management database for DJs and artists, has inked a deal with Warner Music Group (WMG). Warner is the latest major label to partner with the platform whose aim it is to equip DJs with new mix and remix distribution and monetization opportunities.



▲ DICK DALE: RIP

Dick Dale, the surf rock pioneer who took reverb to new levels, died last month. Dubbed "The King of Surf Guitar," his health had declined over the past 20 years due to a number of illnesses. Dale changed the sound of rock & roll in the early 1960s when he upped the reverb on his guitar and applied the Arabic scales of his father's native Lebanon. He found his aesthetic when his family moved to Orange County, CA—where he took up surfing. Dale's high-energy interpretation of an old song from Asia Minor, "Misirlou" became the most famous song of surf rock, and the theme song for Tarantino's film *Pulp Fiction*. To learn more about this legend, visit dickdale.com.

The LEGAL Beat

BY GLENN LITWAK



Nine music publishers (including Ole, Peer and Ultra) have sued trendy fitness/technology company Peloton for copyright infringement. The lawsuit seeks \$150M in damages from Peloton for allegedly using over a thousand unlicensed songs in its workout videos, which are used in conjunction with their exercise bikes and treadmills. As illustrated in their polished TV commercials, Peloton bikes have touchscreens that can stream videos and on-demand classes supervised by instructors. The bikes start at approximately \$2,000, plus \$39 a month for access to classes.

The lawsuit states:

Music Publishers Sue Peloton Over Unlicensed Songs

"Indeed. Peloton has publicly acknowledged that its consumers embrace music as central to the Peloton experience and consistently rank it as one of the top aspects of the brand."

The lawsuit contends that Peloton knowingly infringed, using the plaintiff's songs in their videos without obtaining synchronization ("Sync") licenses for the use. A music sync license is a music license granted by a copyright holder of a composition, allowing the licensee to synchronize ("sync")

fully understood what copyright law required, having entered into sync licenses with certain other copyright holders, while trampling the rights of Plaintiff's by using their musical works for free and without permission."

The National Music Publishers Association ("NMPA") President, David Isralite, discussed the importance of music to the Peloton brand:

"Unfortunately, instead of recognizing the integral role of songwriters to its company, Peloton

license was exceeded in scope or duration. Since Peloton apparently failed to obtain any synch licenses whatsoever for so many songs, it is hard to believe it was an oversight.

Many people find it strange that a multi-billion dollar company such as Peloton would find itself in what appears to be an indefensible legal position. One would think this lawsuit has hurt Peloton's sales significantly. Often, these types of cases are settled by the parties or sometimes by the court in an expedited proceeding called summary judgment.

In light of the public relations nightmare this lawsuit presents for Peloton, and what appears at this stage to be a very strong case on behalf of the plaintiffs, I think this case is likely to settle for a very substantial sum.

"Peloton has built its business by using their work without permission."

music with visual images such as in a film, TV show, music video, etc. The way the system works is that music publishers collect the income from sync licenses and pay a percentage of it to songwriters.

Recording artists such as Rihanna, Justin Timberlake, Ed Sheeran, Bruno Mars and Lady Gaga all had their songs used without permission, according to the lawsuit.

The complaint alleges: "There is no doubt that Peloton's infringement was and continues to be knowing and reckless. Peloton

has built its business by using their work without permission of fair compensation for years..." It's frankly unimaginable that a company of this size and sophistication would think it could exploit music in this way without the proper licenses for this long, and we look forward to getting music creators what they deserve."

Peloton has not yet indicated what its defense is. Sometimes copyright disputes revolve around not just whether a company has a valid license, but whether the

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

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



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian

<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.



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I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



CHRISTONE "KINGFISH" INGRAM

Date Signed: Jan. 25, 2019

Label: Alligator Records

Type of Music: Blues

Management: Ric Whitney – Curation

Booking: Michael Morris - Paradigm Talent Agency

Legal: Brent Canter - King, Holmes, Paterno & Soriano, LLP

Publicity: Marc Lipkin, publicity@allig.com

Web: christonekingfishingram.com

A&R: N/A

Christone "Kingfish" Ingram is a 20-year-old guitarist-vocalist who hails from Clarksdale, MS. Being that he grew up in the Delta, one could say he was born to pursue some sort of career in music. "I was exposed to all the sounds around me," says Ingram. "I came up in the church. All my uncles played bass and they'd preach and sing. My aunts and cousins sang as well and I was around them a lot."

To bolster the familial grounding he had in music, Ingram wanted to develop his skills in the blues tradition, so he enrolled in the music education program at Clarksdale's Delta Blues Museum. It was there that the seeds of his professional career started to blossom. "I got on bass and played my first show when I was 10 or 11," recalls Ingram. "I switched to guitar when I was around 13 or 14." It was also around this time that, via YouTube, he began absorbing the sounds and gained an

"I was exposed to all the sounds around me."

affinity for artists like B.B. King, Prince, Jimi Hendrix, Gary Moore and Parliament Funkadelic's Eddie Hazel.

Word of Ingram's ample abilities on guitar spread throughout many of the areas that he performed. Concurrently, fortuitous things were starting to emerge for the prodigious young man. "I met the head of Alligator Records, Bruce Iglauer, in Memphis when I was 14 or 15," says Ingram. "I recorded my album in Nashville with Tom Hambridge and Buddy Guy. We shopped it around to several record labels, but Bruce really liked it and so here we are!"

Ingram had partnered with Grammy-winning producer Hambridge, who brought in legends like Guy and Keb' Mo' to participate in the backing band on what became the artist's debut record. The album *Kingfish* features 12 songs, with eight of them co-written by the leader himself.

When asked about the relevancy of blues in society today Ingram states that it is alive and well. "Blues is the roots and the roots are always gonna be there," he says. "It is honest music. And with everything we've got going on today, this is a perfect time for the blues, if you know what I'm saying?"

Christone Ingram's debut album *Kingfish* drops in all media platforms on May 17. — **Eric Harabadian**



VILE CREATURE

Date Signed: Sept. 13, 2018

Label: Prosthetic Records

Band Members: KW, guitar, vocals; Vic, drums, vocals (They/Them)

Type of Music: Blackened Sludge Metal

Management: N/A

Booking: Ethan McCarthy - Heavy Talent

Legal: Neil Shulman - Ploegsma & Shulman LLP

Publicity: ebony@prostheticrecords.com

Web: vilecreature.bandcamp.com

A&R: Steve Joh, sjoh@prostheticrecords.com

Self-described as a slow & heavy two piece with anti-oppressive and fantastical leanings, Ontario's doom metal duo Vile Creature signed with Prosthetic Records. As guitarist-vocalist KW explains, however, signings aren't always as sudden as they may seem. "We agreed to work with Prosthetic probably in August of last year, and they don't usually announce until they have a release." Since the band wasn't planning on recording a new album until late 2019, early 2020, the signing announcement would have been on hold for almost a year and a half. But as KW confides, with *Preservation Rituals* in the works before they had piqued Prosthetic's interest, an alternative solution was suggested.

"We've done two full-lengths and an EP. They were always on vinyl, cassette, digital. ... So we've been spit-balling the idea of self-releasing a CD of all of our records together. When we talked with Steve [Joh] and E.J. [Johantgen] at Prosthetic, agreeing to work together for future records, Steve was like, 'Hey I'd love to be involved in [that CD release],

"A label is basically another person who's spending money on you doing your own thing."

aside from the stuff we're already doing together.' That helped us push our time table to announcing [the signing]."

While hard work played a role in Vile Creature's agreement with Prosthetic, KW made it clear that staying true to your art should hold the most weight in your career. "In no way give a fuck or have being on a label as your carrot," he explains. "If you're not playing music because you love the people that you're being creative with, and you just want some awesome version of expression ... you're doing it for the completely wrong reasons."

KW doubled down, expressing how important it is to understand the label's role in your career equation. "A label is basically another person who's spending money on you doing your own thing. ... You have to have mutual respect because that's somebody spending thousands of dollars on you. If you don't play shows and work hard to get that person's money back, they're not gonna like you, so there's no point in doing it ... As long as you enjoy playing, it's gonna be rad, but if you like the carrot [dangling] in front of your faces, I need to be on a big label and do big tours,' 99 percent of the time it's never going to come and I'd never stress it. Most people luck into these things. Just be a really rad person, have a really rad time playing music, and be really rad to other people."

Preservation Rituals dropped in March. — **Andy Mesecher**



Date Signed: January 2018
Label: Colemine Records
Type of Music: Soul
Management: Terry Cole - Colemine Records
Booking: Jake Lankheit - Intrepid Artists
Legal: Vivek Sridharan - Counsel LLP
Publicity: Matt Hanks and Ally Norton, anorton@shorefire.com
Web: kellyfinnigan.com
A&R: N/A

As a member of S.F. Bay Area psychedelic soul band the Monophonics since around the turn of the decade, Kelly Finnigan has made a name for himself as a wonderfully emotive, honest and eclectic songwriter. That band has released a string of superb, genre-bending albums, and Finnigan has played a key role in their creation.

But there comes a time in an artist's career when he has to step out of his comfort zone and try something new. That's the basic story behind Finnigan's new solo album *Tales People Tell*, released via Coalmine Records.

"It's a different kind of approach," Finnigan says. "Also, there's somewhat of a conscious wanting to do it different. The last thing I want to do is—as big of a piece as I am to the Monophonics puzzle—I definitely don't want to do a record the same. The first question was like, 'Did you use the Monophonics as your band?' Why would I? It doesn't make any sense. I need to step outside of that and just do this. Which is just doing me. Instead of thinking of it as a 'we,' it's 'I.'"

The singer-songwriter admits that the process is slightly scary, a little anxiety-building, as he doesn't have his band members to fall back on. But ultimately, he's finding the solo route rewarding. The sound is

"It's more in that straight-up R&B soul thing."

noticeably different, too. The Monophonics blend soul and R&B with psychedelic rock and '60s pop.

"With this, I wanted to make a traditional R&B record steeped in soul, with doo-wop and gospel influences sprinkled in," he says. "From the get-go we made a decision that we love the Sharon Joneses of the world, but we don't want to try to go in that direction, whereas me being a solo artist I would definitely say it's more in that straight-up R&B soul thing."

He's certainly made a deeply personal record, highlighted by the fact that his dad makes an appearance on it. Meanwhile, he says that Coalmine Records is the perfect home for it.

"Funny enough, I met Terry pretty close to the beginning of his journey," Finnigan says. "Right when I was joining Monophonics, I happened to stumble across the *Eat The Bay Shakedown* that he had put out. I did a bit more digging around and stumbled across a Myspace or something like that. I contacted him and said that I'm out in California and I just joined a live band from the Bay Area called Monophonics. He was open and cool. It was pretty early on and he's been an ally. He's always been hugely supportive of Monophonics, and he's an important part of this community because he truly is a heart and soul dude." — **Brett Callwood**

Date Signed: Jan. 31, 2019
Label: Billy Jam Records
Band Members: Sara Zebley, fiddle, guitar, harmonies; Hayley Prosser, vocals, guitar
Type of Music: Americana
Management: N/A
Booking: Janelle Smith, booking@steelblossoms.com
Legal: N/A
Publicity: Claire Ratliff, Claire@penguinpublicity.com
Web: steelblossoms.com
A&R: Jerry Salley

Americana duo Steel Blossoms (Sara Zebley and Hayley Prosser) were playing the National Cornbread Festival in Tennessee when they sought respite from the heat within the air-conditioned theater. There they heard bluegrass legend Jerry Salley, who currently had a hit with red-hot country artist Chris Stapleton. Fiddler and guitarist Sarah Zebley stated that upon returning to Nashville she would message Salley via Facebook. "I was like, 'Sarah, you're crazy,'" recounts Prosser.

Surprisingly, Salley responded and suddenly became Steel Blossoms' new writing partner. Next came Salley's offer to produce. Since they'd just released their first full-length record, they placed the idea on hold.

Then Salley became Creative and A&R Director at Billy Jam Records, the newly founded, Americana-focused sister label to bluegrass-oriented Billy Blue Records. "We just said we'd love for you to pitch our new record and see what they think," Prosser says. "We started talking with

"They're the kind of people independent artists want to work with."

the label in July of '18 and they offered us the deal in November."

Hectic schedules, including Prosser planning her wedding, meant Steel Blossoms wouldn't be signed until this year. When it finally happened, the occasion was marked with balloons, cupcakes and a night on the town—they'd become Billy Jam's debut artist. Having achieved a marked level of success on their own the artists questioned whether or not they even wanted a label, but upon learning the advantages Billy Jam could bring their perspective shifted.

One deciding factor was the label's willingness to relinquish artistic power. "We're control freaks," Prosser candidly admits. The label's honesty and cooperative nature made the deal nearly inevitable. For an example, Prosser mentions their lawyer, who negotiated hard to acquire the best deal possible even though she'd been referred by the label itself. "We're very lucky," she admits. "They're the kind of people independent artists want to work with."

A fresh Steel Blossoms album is available now. — **Andy Kaufmann**



▲ Michaels and Bay: "Peer Pressure"

Song Biz profile subject Julia Michaels teams up with James Bay for a duet on "Peer Pressure." It could be from Bay's as of yet unannounced third album. Last year's *Electric Light* has hit over 15 million Spotify streams. Pictured (l-r): James Bay and Julia Michaels.

► Calvin Awarded peermusic Latin Scholarship

Julia Calvo-Junkin, professionally known as Julia Calvin, is the winner of the 16th annual competition. Calvin, an undergraduate student at the University of Miami, was presented with the \$5,000 award for her song "Mi Amor." This year's competition featured acclaimed Latin artist Gloria Trevi as its spokesperson, and a judging panel that included Latin GRAMMY-winning musician Nicolás Junca from the band Monsieur Periné; entertainment industry executive Carmen Cervantes; and peermusic's VPs of East and West Coast Latin Divisions, Julio Bagué and Yvonne Drazan.



Act Now! ASCAP EXPO May 2-4

Some of the past year's most influential chart-topping, award-winning songwriters will be on hand to provide inspiration to the next generation of aspiring music creators at this year's ASCAP "I Create Music" EXPO, May 2 - 4 in Los Angeles. Among the highlights: Wyclef Jean will perform and share knowledge; Songwriters Hall of Fame inductee Desmond Child ("Livin' on a Prayer," "Dude (Looks Like a Lady)") will host an intimate master class with a set of handpicked aspiring songwriters, and Songwriters Hall of Fame member Jack Tempchin will share his hits like The Eagles' "Peaceful Easy Feeling" and "Already Gone" at the EXPO "Center Stage" Showcase.

Additional panels and panelists for the 14th annual ASCAP EXPO will include Ariana Grande's *Thank U, Next* and *Sweetener* collaborators Victoria Monet, Tommy Brown and Charles "Scootie" Anderson, who will be on hand for a behind-the-scenes discussion around the pop star's most iconic hits.

Additionally, a group of Grammy-nominees including six-time ASCAP Country Music Songwriter of the Year Ashley Gorley, musician and SuperPhone CEO Ryan Leslie and #1 country, dance and pop songwriter Darrell Brown return to EXPO to mentor, coach and advise up-and-coming music creators at their respective master sessions and feedback panels. More recent breakouts like Grammy winner Joelle James (Ella Mai's "Boo'd Up") and Grammy nom Jon Nite (#1s for Luke Bryan, Cole Swindell, Keith Urban and Miranda Lambert) will take to the stage to share the songs, stories and secrets behind their

remarkable success. Boundary-breaking composer Pinar Toprak, the first woman to score a big-budget action feature (*Captain Marvel*) and Emmy-winning Bear McCreary (*Walking Dead*, *Battlestar Galactica*) will also be in the mix to share insights from their unique perspectives atop the film and television field. Plus, fresh off #1 hits "Live in the Moment" and the quadruple-platinum "Feel It Still," ASCAP Vanguard Award winners Portugal. The Man will perform at this year's Membership Meeting. Visit Ascap.com for more.

CCC Confronts Reality Television Music

Reality TV has become a major source of entertainment, but how does music play a part in this type of content? An upcoming California Copyright panel of experts unfolds the intricacies of music placement for this TV genre. They'll be addressing making contacts and networking; understanding musical supervisor needs; licensing fees; and music more. Sherry Orson, Chief Creative Officer, Star Vibe Group will moderate, and panelist Josh Young, President/CEO of Atrium Music, will be joined by Andrew Locacciatto, Director of Music for All3Media International.

The event is held at the Courtyard Marriott, 15433 Ventura Blvd., Sherman Oaks, CA. Check-in is 6:15 p.m., 7:30 p.m. is cocktail time and at 9:00 p.m. the dinner and panel discussion commences. Check out theccc.org for registration info.

No Time Off in Court for The Weeknd

The Weeknd is being sued. A group of British songwriters



▲ West Signs with Warner/Chappell

Hit songwriter and producer Ben West has signed a joint worldwide publishing agreement with Warner/Chappell Music (WCM), the music publishing arm of Warner Music Group, and Altadena, busbee's music company, a joint venture with Warner Bros. Records. In addition to penning songs for hit artists including P!nk, Blake Shelton, Tim McGraw, Lady Antebellum, Carly Pearce, and JR, West has also found wide-ranging success in sync. Pictured (l-r): T.D. Ruth, Serling Rooks; Alison Junker, WCM; Noreen Prunier, Altadena; Ben West, Daniel Lee, Altadena), busbee, Altadena and Ben Vaughn, WCM.



▲ BMI To Honor Sting, Imagine Dragons and Bandier

Honorees have been announced for the 67th Annual BMI Pop Awards taking place May 14 in Beverly Hills, CA. Sting, already a BMI Icon, will be honored for his enduring hit single "Every Breath You Take," Grammy Award-winning band Imagine Dragons (pictured) with the BMI President's Award, and Martin Bandier, music publishing executive, will be named a BMI Icon, the first time a music publisher has been given this honor.

officially filed a complaint with the Central District of California on April 3, according to court documents obtained by Billboard. Songwriters William Smith, Brian Clover and Scott McCulloch are claiming that The Weeknd (born Abel Tesfaye) ripped off their 2004 track "I Need Love" for his *Starboy* album cut "A Lonely Night."

The trio has filed the lawsuit for "unspecified damages" against The Weeknd, Universal Music, Warner Bros. Music Corp., among others. Back in 2008, Big Life Music, who owned the rights to "I Need Love," was acquired by Universal Music Publishing Group. In 2018 alone, The Weeknd was forced to fight in court for the right to trademark the named of his Grammy-winning *Starboy* album, in addition to a suit from Marvel.

Deadline Looms for 24th Annual USA Songwriting Competition

Deadline is fast approaching on May 31 for the 24th Annual USA Songwriting Competition. Top prize includes \$50,000 worth of cash and merchandise such as cool gear from Godin Guitars, Magix, D'Addario Strings, Audio-Technica and more. Also, your winning songs will be played on radio. Enter in pop, rock/alt, folk, R&B, hip-hop, jazz, instrumental, etc.

USA Songwriting Competition has been honoring songwriters from all over the world. Last year's winner David Wilcox's winning song is now receiving airplay on radio stations nationwide in the US. Previous past winners have gotten recording contracts, songs on film, TV as well as cuts with major artists. To enter, visit songwriting.net

WCS Benefit Concert

If you are in NorCal, you can support West Coast Songwriters (WCS) by buying tickets to the organization's Benefit Concert on Sunday, May 19 at the Club Fox, 2209 Broadway, Redwood City, CA. The concert will be in the round with Marty Atkinson, David Luning, and Megan Slankard sharing their songs and the stories behind them. Visit Westcoastsongwriters.org.

Reservoir Fills Up in Nashville

Reservoir, the New York-based music publishing company, has a new home in Nashville, representing its fifth global office, including those in Los Angeles, Toronto and London. Since 2007, Reservoir has been a family-run, independent music publisher representing clients and archival artists like David Crosby and Billy Strayhorn, plus contemporary creators Lil Jon and Sheryl Crow, along with a current roster of writers and producers including 2 Chainz and Migos' Offset. Reservoir also holds the rights to film scores from composer-orchestrator Hans Zimmer.

Publishing veteran John Ozier will oversee operations in Music City. As Executive Vice President of Creative at Reservoir, Ozier will sign and develop new talent in accordance with his six-year tenure at the olé Rights Management Company (Jeff Trott, Tyler Farr) and his time at Curb Records where he oversaw the recording careers of Lee Brice, Tim McGraw, LeAnn Rimes and many others. Go to Reservoir-media.com for more.

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



TERRY WATKIN/GETTY IMAGES

▲ Paisley Holds the Key

The 24th annual Key West Songwriters Festival, presented by BMI, is set for May 8-12. Sony Music Nashville will set up shop on Duval Street Saturday night for a free block party featuring Arista Nashville recording artist Brad Paisley (pictured) and RCA Nashville recording artist Ryan Hurd. This year's confirmed performers include BMI Country Icon Dean Dillon, Liz Rose, Jeffrey Steele and many more. Vist Keywestsongwritersfestival.com for more.



▲ AIMP Nashville Finds the Money

AIMP Nashville recently hosted "Trends in Country Performance Income That You Need to Know!" at CMA's Nashville offices. Pictured (l-r): AIMP Nashville Board Members Shannan Hatch, SESAC; Michael Martin, ASCAP; Tim Hunze, ole; AIMP Nashville Vice President Ree Guyer, Wrensong; Barry Massarsky, Massarsky Consulting Inc.; John Ozier, AIMP Nashville President, Reservoir Media; Brad Peterson, Regions; Mark Brown, AIMP Nashville Board Round Member, Hill Music, and Dale Bobo, AIMP Nashville Treasurer, Big Deal Music.



▲ AIMP Los Angeles Goes to the Movies

AIMP L.A. Chapter presented "From the Vaults: A Look at the Film Studios' Hidden Musical Treasures. Pictured (l-r): Michael V. Gerhard of La-La Land Records; Abby North of North Music Group; Mike Matessino, writer, film historian, and preservationist; Teri Nelson Carpenter, AIMP National Chair and LA Chapter President, Reel Muzik Werks; Eric Polin and Alexia Baum, Universal Pictures.



JORDAN STRAUSS

▲ A Shot of "Tequila" at ACM Awards

Dan + Shay's "Tequila" took top honors at the Academy of Country Music Awards for songwriters Nicole Galyon, Jordan Reynolds and Dan Smyers.

Sarah Burton

Tumbleweeds, Truth and Terlingua, Texas

While Canadian-born singer-songwriter Sarah Burton originally relocated to the US for expanded career opportunities, she says she had an ulterior motive. “All of us Canadians who go south have a warm spot for warmth,” she laughs.

Burton embraces the heat in Terlingua, TX. The far-flung desert town celebrates eccentricity; in the recent past, a beer-swilling goat was elected mayor. “It’s pretty wild,” Burton says. “This weird juxtaposition of a small town with a vibrant nightlife, filled with music, culture, art and crafts.”

This arid landscape and the vivid characters who live in it lend color to Burton’s latest full-length release, *Give Me What I Want*. The collection’s opening track, “Desert Sky,” evokes a forbidding landscape of towering thunderheads over shadowed mountains. “For this record we recorded live off the floor as a band, but this song I recorded acoustically and added everything afterward, to treat it more cinematically,” Burton explains.

Burton tours regularly and also performs closer to home, at a local club named The Thirsty Goat Saloon, named in homage to the aforementioned beast with the propensity for suds. As she is independent from a label, income from these bar gigs financed her latest release. “One of the things I love about Texas is that it loves songwriters,” she notes of her adopted home. “It’s a great place to be as a working singer-songwriter. I’m so grateful to the audience—live music is alive and well in a way that I hadn’t seen anywhere else in North America.”

Growing up in Canada, Burton says that she was painfully shy until age 20. “When I was first dragged on a stage, it changed everything. But that part of the shyness has never left me. As I get more into the performer lifestyle, constantly putting myself out there on stage, I go through bouts of severe social anxiety.”

Give Me What I Want has gentle melodic moments, and Burton is possessed of a voice that can soothe and embrace, but she is not averse to accelerating to rocker velocity to match tracks orchestrated with feedback and corrosive guitars, as heard on the arresting “Smiling for the Camera.” The track is constructed over an addictively buzzy synth line. “I will say there is a bit of homage to *Pulp* in that first synth part,” she acknowledges. “I’m singing about people in the city on Tinder dates, riding the subway, going fast. I wanted that dance beat even though it’s not a dance album.”

“Time to Go,” from her newest album is an ambitious melodic excursion with Burton’s voice ascendant in an intricate melodic bridge with classical overtones. “I did do the Royal Conservatory up until the sixth level, at which point I was ready to quit piano,” Burton says. “I was tired of the exams, and I was a player and a performer.”

She says that her supple voice is often the driving force in writing songs. “I’m mostly a phone writer, it’s super handy, and the voice memo is amazing. I tend to write in transit, so it’s handy. In my early days, when I was waitressing, I had drawers full of cocktail napkins with lyrics written down on them.”

Burton notes that in alternative rock and pop music, female representation is on the rise. She is dismayed that country music and the Americana genre remain male-dominated. “I went to the Americana Fest last year and there were a lot of great female nominees and representation on stage, but they didn’t win,” she says. “They were nominated, but the Americana voters chose more men. It sucks that it has to be the women’s music scene versus the men’s music scene. I wish there was a music scene where people were represented according to skill and awesomeness.”

Awesomeness indeed: An authentic, inspired artist, Burton has clearly paid her proverbial dues. On her title track, “Give Me What I Want,” to the reverberant accompaniment of a plaintive steel guitar, she sings a droll plea to the heavens for a romantic reward. “It’s taken me all of these years to realize that if you want something you have to ask for it,” she concludes.

Contact Angela Moreno, Reckoning PR, angela@reckoningpr.com.



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DROPS

The original cast album to the Broadway hit *The Cher Show* dropped last month through Warner Bros. Records with the CD album release set for May 10. Fans who pre-order the album instantly receive “If I Could Turn Back Time.” The bio-musical, which opened last December at the Neil Simon Theatre in New York, is a celebration of the famed singer and actress and her six-decade career and life story.

The release entails 22 songs including hits like “If I Could Turn Back Time,” “I Got You Babe,” “Believe,” “The Beat Goes On,” “Bang, Bang” and “Strong Enough.” *The Cher Show* features a book by Rick Elice, direction by Jason Moore, choreography by Tony Award winner Christopher Gattelli, orchestrations, arrangements and musical supervision by Tony Award winner Daryl Waters, and dance music arrangements by Zane Mark and Daryl Waters. For more information, contact Nicole Suder at nsuder@Rubenstein.com.



THE CHER SHOW



A year has passed since the untimely death of Icelandic composer Jóhann Jóhannsson, a pioneer in the contemporary music scene who blended electronic and classical music. In tribute, Gramphophon/UME is set to release a two-volume selection of his most important works on May 10. *Retrospective I* will be issued as a deluxe hardcover book edition, with seven albums featuring Jóhannsson’s earlier works, including his previously unreleased soundtrack to the documentary *White Black Boy*.

All seven albums will now be made available on the Yellow Label. Jóhannsson started his career in bands in the Iceland indie music scene before deciding to focus on writing rather than performing.

He released his debut album, *Englabörn*, in 2002, gained international renown for his 2013 score for the film *Prisoners*, and received a Golden Globe and an Oscar nomination for the score for *The Theory of Everything*. Contact tim.plumley@umusic.com for details.

Hellboy, Original Motion Picture Soundtrack recently dropped via Sony Music with music by

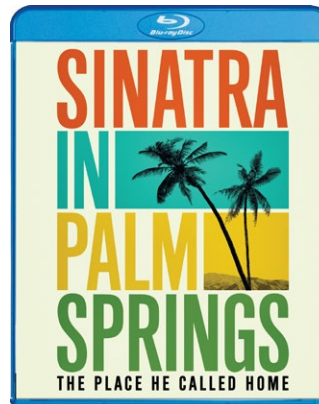
Golden Globe, Grammy and BAFTA-nominated composer Benjamin Wallfisch (*It, Blade Runner: 2049, Hidden Figures*). The album features music from the hugely anticipated film, based on the Dark Horse Comics character of the same name. *Hellboy* opened in April via Lionsgate’s Summit Entertainment label. Contact Shoshie Aborn at shoshie@bigpicturemediaonline.com.

In production now is a new and unique documentary on the musical legacy of Laurel Canyon, the legendary Los Angeles artist enclave. Allison Ellwood is directing it. The music documentary is from The Kennedy/ Marshall Company, Amblin’ Television, Warner Music Group and Jigsaw Productions and is set for a late 2019 premiere on EPIX television. More details at laurelcanyondocumentary.com

Cleopatra Records just dropped a new film on legendary guitarist Johnny Thunders along with a lost concert from 1984. *Room 37: The Mysterious Death Of Johnny Thunders* is inspired by true-life events surrounding Thunders’ final hours and mysterious death shortly after he arrived in New Orleans to get his life together. *Madrid Memory* features a long-lost live concert performance from The Heartbreakers 1984 reunion world tour that included fellow Dolls Sylvain Sylvain and Jerry Nolan, as well as Billy Rath. Filmed for TV broadcast at La Edad De Oro in Madrid, Spain, the concert features songs spanning Thunders’ career including “Personality Crisis,” “Too Much Junkie Business” and “Born Too Lose.” For details, contact Clint Weiler at clint@musicvideodistributors.com.

Palm Springs, the small desert oasis 100 miles east of Los Angeles, was Frank Sinatra’s home for 50 years, as is illustrated in *Sinatra in*

Palm Springs – The Place He Called Home, which will be released on Blu-ray and DVD from Shout! Factory on June 11. The famous crooner called his home there “My Heaven,” and Palm Springs was center stage during his brief and rocky marriage to Ava Gardner. Director Leo Zahn explores Sinatra’s ties to the city in this documentary featuring more than 70 film and TV show clips, rarely seen archival footage, and interviews with Barbara Sinatra, Mel Haber, Tom Dreesen, Trini Lopez, Nelda Linsk, Michael Fletcher and many others who knew, lived and performed with the late entertainer. Contact lblum@shoutfactory.com.



Acclaimed film and television actor Kiefer Sutherland recently released his sophomore album on BMG. The 10-track *Reckless & Me*, produced by Jude Cole, is the follow-up to 2016’s *Down in a Hole*, which established Sutherland—best known for his 30-year acting career and starring as Jack Bauer in the hit television series *24*—as a great songwriter as well. The new album is a collection of ballads and country rockers in the Americana style of Sutherland’s debut. U.S. tour dates are expected to be announced soon. Contact Mike Gowen at mgowen@milestonepublicity.com for details.

OPPS

The Los Angeles Dance Shorts Film Festival—a festival featuring dance films under 10 minutes—will be held June 22. Now in its third year, the event offers screenings, networking opportunities and a Q&A discussion with industry professionals. Each year, filmmakers are invited to submit their entries. Films to be featured in this year’s will be announced May 10. For more information, visit ladanceshortsfilmfest.com or email ladanceshorts@gmail.com.

The 10th Annual New Media Film Festival will take place June 4-6 this year in Los Angeles, which is the first major festival celebrating “innovation, story, mediums and platforms in 20+ categories.” There will be prizes for best in category and \$45,000 in awards presented. For more information and submission guidelines, visit newmediafilmfestival.com.

Anime Expo’s Anime Music Video Competition is accepting submissions until May 15. This long-running event features music videos chosen from hundreds of submissions received each year. The event takes place July 4-7. For instructions on how to submit a video, visit anime-expo.org/activity/amv_competition. Questions or comments can be directed to amv@anime-expo.org.

PROPS

After an eight-year hiatus, composer **John Murphy** (*28 Days Later*, *Sunshine*) returned to the scoring world with a six-part drama series adaptation of *Les Misérables* on **PBS**, which premiered in the US on April 14. After the nearly decade-long break to spend time with family and work on other musical projects, Murphy took on this non-musical rendition of the famed **Victor Hugo** novel that’s been adapted time and again onstage and onscreen. The series first premiered last year on **BBC** in the UK.



certification means cumulative unit sales exceeded 500,000.

After its 2016 debut at Broadway’s Music Box Theatre, the **Michael Greif**-directed musical collected six Tonys. Academy Award winners **Benj Pasek** and **Justin Paul** provided the score, with music supervision and orchestrations by Tony winner **Alex Lacamoire**.

The cast album, released in 2017, is one of only seven to reach the top 20 of the **Billboard 200** in the last 50 years and entered the **SoundScan/Billboard 200** at No. 8—the highest debut position for an original cast album since 1961. It’s the second-highest digital sales debut ever for a cast album, behind the cast recording for *Hamilton*. A record-breaking North American tour of the production is underway, and it will open in London in November. For the complete performance schedule and tickets, visit dearevanhansen.com. For more information, email Kim.Ballen@atlanticrecords.com.

This year’s **ASCAP “I Create Music” EXPO**, May 2-4 in Los Angeles, is attracting over 3,000 music creators for three days of panels, workshops and one-on-one sessions with top hitmakers. In a master class, Emmy-winning composer **Bear McCreary** will offer feedback to EXPO attendees on their original scores, set to scenes from his illustrious filmography. Additional panelists added to the lineup includes

Described by Murphy as an “experimental journey,” what was conceptualized as a folk-oriented score became a much more eclectic project incorporating such instruments as bowed electric guitar, analog synths, experimental viola and backward loops, hinting at 1960s classic French romantic scoring. Contact **Adrianna Perez** at adrianna@whitebearpr.com.

Dear Evan Hansen Original Broadway Cast Recording—Atlantic Records’ Grammy-winning companion to the Tony Award-winning musical—received **RIAA Gold Certification** recently, marking just the third cast album to become certified gold or greater this decade, alongside *The Book of Mormon: Original Broadway Cast Recording* and *Hamilton: Original Broadway Cast Recording*. The

This Is Us composer **Sidd Khosla**; composer **Pina Toprak**, the first woman to score a big-budget action flick—*Captain Marvel*; and on the heels of his Oscar win for Best Original Song, “Shallow” co-writer **Anthony Rossomando** will look back on his two-decade journey to co-penning the anthemic **Lady Gaga** and **Bradley Cooper** mega-hit from *A Star Is Born*’s original soundtrack. The “She Rocks” Showcase for women artists also returned to the Expo for its sixth year. Contact **Max Lefkowitz** at mlefkowitz@shorefire.com for more information.

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

Out Take



Shawn Clement

Composer-Producer-Engineer

Web: shawnkclement.bandcamp.com
Contact: Ed Cohen, edcohen@pcisys.net

As a talented guitar player growing up in Boston in the 1980s, Shawn Clement had published music by age 13 and toured with major bands by his late teens—living the dream by most kids’ standards. But he decided he preferred studio time over touring and performing, so in his early 20s, he packed up a Toyota Corolla Hatchback and moved to Los Angeles. Though already a seasoned musician, Clement was starting at square one in the new city and worked part-time in a mailroom at Sony Pictures. A lot of young entertainment industry hopefuls think their degree will necessarily land them a gig, Clement says, but as his own career trajectory illustrates, those menial positions aren’t to be dismissed.

“It was a gold mine; I got to meet so many people, and I used to crash premiere parties, because even in the mailroom you get access to a lot of stuff,” he says. “Somebody eventually gave me a shot.” First, he scored a trailer for *No Way Back*, a “really bad,” pre-fame Russell Crowe movie, followed by a gig scoring the cartoon *Savage Dragon*—and then he struck it rich, landing the late-’90s teen cult classic series *Buffy the Vampire Slayer*. Today, Clement has written over 25,000 pieces of music that range from orchestral works to video game music to a score for a documentary on Ray Bradbury (never completed after Bradbury’s death).

Hollywood has changed since the early ‘90s, so is it still possible today to rise to success without a degree, just by hustling? “It probably could still happen; you’ve just got to work the angles. I had a demo and would drop it on everyone’s table,” Clement says. “And it’s a social business. You’ve got to deal with people and you have to keep your ego in check. You never know where stuff’s going to come from. When I was working on movie sets, I was hanging with janitors. He could be the next producer. You don’t know. Friendships, relationships, being open to stuff—I think people get close-minded in this business.”

▶ Jonas Brothers Take Over Penn State

Grammy Award-nominated multiplatinum powerhouse trio Jonas Brothers celebrated the release of their new single “Cool” by surprising Penn State at their local college bar, Champs, with a five song performance. Penn State Football Head Coach, James Franklin, came out to support and surprised the guys and their significant others with team jerseys.



▲ Composers Celebrate

Heritage, who hail from Bermuda, recently performed two tracks, including their new single “Fashion Slayer,” at the Composer’s Breakfast Club in Malibu, CA. Composers Breakfast Club (CBC) is a weekly meeting for composers, musicians, songwriters and other industry folk created by composer Richard Gibbs. Pictured (l-r): Richard Gibbs, CEO of Composers Breakfast Club; Hannah Eggen, vocals and guitarist of Heritage; Jean Miguel Fils-aime, bassist; Gianluca Gibbons, vocals and saxophonist of Heritage; Lere Anderson, pianist.



KEVIN MAZUR / GETTY IMAGES FOR CDTI

◀ Thogmartin Host Second Annual Stage Academy Ableton Live

Papadosio and EarthCry multi-instrumentalist Anthony Thogmartin second annual Seed to Stage Academy Ableton Live school took place on April 2-5 in Asheville, NC. Attendees experienced four-day immersive Ableton “wizard school” where beginner or advanced musicians gained hands-on training on digital audio workshop software with Thogmartin and Papadosio’s Sam Brouse. For more, visit academy.seedtostage.com and papadosio.com.



▲ BMI Salutes Renowned Singer-songwriter Paul Anka

BMI (Broadcast Music, Inc.) celebrated legendary singer-songwriter Paul Anka at the 71st Annual BMI/NAB Dinner held at the Wynn Encore in Las Vegas. Anka was honored with the BMI Board of Directors Award for his immense impact on contemporary music. Pictured (l-r): Michael Fiorile, BMI Board of Directors & Chairman and CEO, The Dispatch Printing Company; Paul Anka; BMI President and CEO Mike O’Neill.

Tidbits From Our Tattered Past



1996-Finn Brothers-#14

Defying the apparent rock & roll tradition of brotherly brawlers (Kinks, Oasis, Black Crowes), the Finn Brothers graced this cover of *MC* to talk about their respective projects, Crowded House and Split Enz. Elsewhere in the issue is an interview with John Sebastian and live reviews of Stereolab, Dar Williams, Spacehog, Jars of Clay and The Refreshments.



2009-Fabulous-#4

Fabulous was hyping his new album *Loso's Way*, telling his story of growing up in Brooklyn's Bed-Stuy, when he spoke to *MC* about how making sure that all the songs sound like they belong on the same album. "I had 'themed' this album before I chose producers' beats," he said. "If they were building the track for me I could tell them the theme in advance and help them get closer to the mark."



▶ BTS Promotes New Single Featuring Halsey

BTS stopped by the SiriusXM studios to promote their new single "Boy With Luv" featuring Halsey. BTS spoke with the *Morning Mash Up* on SiriusXM Hits 1 about their new music, making it big in the US, what artists they are into right now and more. For more, visit bts.ibighit.com.



◀ Interscope Records Hosts 5th Annual Coachella Party!

Interscope Records hosted its annual Coachella House Party at an estate in Palm Springs, CA. Billie Eilish, Benny Blanco, Cuco, Liam Payne and more joined tastemakers and industry elite for a day in the sun, celebrating one of music's biggest weekends. Pictured (l-r): Billie Eilish and Yungblud.

▶ Heap Collabs with Berklee

Grammy award winning artist, producer and engineer Imogen Heap kicked-off a three-day artist residency, April 11 - 13, with the Berklee Institute for Creative Entrepreneurship (Berklee ICE). Joining her was Grammy-nominated artist and Songwriter Hall of Fame inductee Linda Perry for a conversation with Panos Panay, Berklee Vice President for Innovation and Strategy, on how they built successful careers based on their artistic passion. Pictured (l-r): Erin Barra, associate professor of songwriting; Linda Perry, Panos A. Panay; Vice President for Innovation and Strategy; Managing Director of BerkleeICE; and Imogen Heap.



MADISON BEER

Assertion, Attitude and an Artist in Ascension

BY DAN KIMPEL



PHOTO BY
MATT TUCCARONE

AT 20 years of age, Madison Beer is already an industry veteran with a colossal Instagram following—12.5 mil-

lion strong. After releasing a debut EP *As She Pleases* in 2018 that amassed over 450 million streams worldwide, she is readying her full-length debut. And if the emphatic jolt of her single “Hurts Like Hell” is any indication, it should pack a powerful punch.

Beer first came on the radar as a young teen posting YouTube videos. Somehow, across the vast reaches of the Internet, these performances came to the attention of Justin Bieber who tweeted a link of the then 13-year-old to his huge audience. She subsequently signed to Island Records with representation by Bieber’s manager, Scooter Braun.

But after a series of singles, it was clear that Madison Beer had ideas of her own: about songs, music, image and visuals as she chafed at being viewed as a blank canvas. As she details in this exclusive *MC* interview: “I would rather fail and be who I am, than be the biggest pop star in the world and not be me.”

Music Connection: Can you tell our readers about the journey you took in negotiating the terms of your own destiny?

Madison Beer: It took a long time for me. I was signed as a young teen, and having your dreams handed to you at that age is something so difficult to comprehend and so mind-boggling. For me I was like “Why should I complain? Why should I speak up? Why should I say I don’t like

this song or this video? I’ve won the lottery here.” That was my mentality—I was just so grateful for the opportunity that I had been given. I started resenting myself, and having issues within my own mind with why I was allowing myself to look like I didn’t look, or with people telling me to make changes. And I would talk down to myself.

MC: How did you make the breakthrough transformation that we now witness in your new music?

Beer: I got into this unhealthy battle of thinking I wasn’t good enough to be who I really was, but I broke that habit. And I was like “You know what? I would rather fail and be who I am than be the biggest pop star in the world and not be me.” That’s what it came down to: It was forming a relationship with myself that I was confident enough, I was creative enough, to make my own decisions and talented enough to write my own songs.

It’s really hard to be candid. It’s easier to have

“I would rather fail and be who I am than be the biggest pop star in the world and not be me.”

a persona that you jump back and forth from and into, then they go through separate things, and you’re separate people that you turn on and off. But it’s been much more fulfilling to be 100 percent myself and honest. And if it takes me 10 years to be selling out Madison Square Garden, I’d rather that, than be selling it out next year without the proper tools behind me.

MC: Your voice is so expressive, with such a wide range. Consequently, it occupies a lot of sonic space within a mix.

Beer: Thank you. I used to hate my voice—I was always comparing myself to other artists and I found myself tearing myself down. “I can’t do this or I can’t do that.” Now I appreciate my voice for what it is. When I write music, I can sing that high register, or go for the low notes.

MC: You co-wrote seven of the songs on *As She Pleases*, and you are collaborating across the board for the new project. Is it ever difficult to reveal your emotional vulnerability in a room full of co-writers?

Beer: It’s hard for many reasons—you don’t really know who you can trust. Sometimes I will say too much or rant about my personal life in front of people I only met 10 minutes ago, which is not the best thing to do. It’s tough, but it’s also better because my music is conveyed so much more honestly and has more of a sentiment behind it that makes sense with my story. I would rather have my story exposed in a song than not make honest music.

MC: Do your songs evolve from conversations?

Beer: Absolutely yes. I have had so many songs come from conversations. I enjoy writ-

ing songs about my own life, but I also really love writing songs about a TV show; about an episode of *American Horror Story* that I saw last night. I like to be a method songwriter; to be someone else for the time it takes to write a song.

MC: As a young music fan, were you aware that artists relied on songs written by others?

Beer: No! I remember when I first realized that, I was maybe 11 years old, and I was watching MTV with Britney Spears. And she was talking about Max Martin, or one of the guys that wrote one of her songs, and I was like “What? Britney you didn’t write your song?” I was so mind blown and confused.

MC: Your earliest recordings were songs that were written by professional writers and chosen for you to sing. How did this impact your emotional connection to what you were conveying?

Beer: I remember when I got signed I heard demos. And I thought, “This is so weird, I didn’t even write this.” But it became so routine and normal after awhile. But since then I’ve been able to separate myself from the demo world a little bit. Every song on my album I co-wrote. It’s just more special that way. You can get a million great songs from other people, but to make it your own you have to at least change some words, or change the story a little bit, which is what I’ve done with all of my demos. They’ll send me a song that I think is great, and I’m like “Change this line to this or change this word.” My fans know me so well. It would make no sense for them to wonder, “Who is speaking right now?” I have to make it more real.

MC: We note that you have loyal followers who have been with you throughout your career from age 12-20.

Beer: That’s why we have such a strong core fan base. They’ve watched me grow up, but they were also growing up at the same time. It’s like a big group of brothers and sisters. When I’m going through heartbreak they are too. When I’m whining about getting my period, they are too. We all go through things together, so it’s nice having that family vibe. They also feel for me.

MC: Do you think it’s more difficult for younger people to establish friendships?

Beer: We live in a time and a generation when kids are isolated. Social media has really isolated friendships, interactions and relationships, because you don’t have to look up and talk to your friends because you can be on social media all day. That’s something I’ve experienced in the real world, because I was homeschooled

and I only had my teachers. At the end of the day I could go online and have millions of friends and feel like I was popular in school in a very strange way.

MC: Did the homeschooling limit your social abilities?

Beer: Yes and no. I think homeschooling is great, but it's difficult. I don't have all the social aspects that a normal kid would. I wish I could say to you that I did get it in other ways, but I am super-different from other people my age. And I have social anxiety issues because of the fact that I never went to high school or middle school or college, and it has sadly damaged me in some ways. But I've been able to navigate and understand why I am like the way I am, and fix it. Everyone goes through things differently. I am definitely not a normal 20-year-old.

MC: How do the realities you just described give you a perspective as an artist?

Beer: I think it's given me more confidence to speak up and have a voice in a room full of adults that are 10 years older than me. I think it's helped me. I'm more creative and bold because of how I've grown up.

MC: You are from the New York area. What was the decision to relocate to Los Angeles?

Beer: It wasn't a decision. It was, "You have to move to LA." It was exciting for me, a little premature, but molding. I was sad to leave my friends, but it helped me progress musically. LA is more of a music city than New York.

"I have a thing for the '50s: Santo & Johnny, Dion and the Belmonts and Paul Anka. I also have a thing for Depeche Mode and Nirvana. ... I enjoy educating myself on these things."

MC: Do you find Los Angeles inspires you creatively?

Beer: Yes and no. I don't love LA that much. I will always be a New Yorker. LA is a cool place to live, but I feel creatively stagnant when I'm out here, for some reason. I live in West Hollywood, but my studio is in Sherman Oaks. I feel creative there, in a house in the hills far off.

MC: How do you write and record your tracks?

Beer: We usually write a song on guitar or piano. While the beat is being produced, we write all of the lyrics. I produce too—I don't know how to physically work Logic or Pro Tools, but I will suggest that the engineers move this, or put this sound here, so I am very involved in the production process. When we record vocals I go in the booth and I sing everything straight through. I don't like to jump in and out. I sing and then let the producers comp. And if there's something we didn't get, I will go back in.

MC: There is a song on your EP, "Teenager in Love," that has elements of the 1950s. The guitar line sounds like the classic "Sleepwalk" by Santo and Johnny.

Beer: Oh my God, thank you—I love Santo and Johnny. They recorded some of my favorite songs. I have a thing for the '50s: Dion and the Belmonts and Paul Anka. I also have a thing for Depeche Mode and Nirvana. Music throughout history is so interesting, how it's evolved and when people do their own interpolations. I try to know as much as I can from before my time and I enjoy educating myself on these things.


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MC: We were fortunate enough to hear some of the new tracks, and they are representative of a powerful new level of your artistry.

Beer: All the new music is so different. I feel finally at peace. It's like I have been walking around in the wrong size shoes for the past few years, and I have finally found the right size. It's such a rewarding experience. I'm proud of my new music.

MC: What is the release schedule, and how will it intersect with your touring?

Beer: We had an amazing change of events; we did a session last week and we ended up making three new songs that were so good. The album should be out in June and the tour begins in September, but I will be doing festivals this summer. I'm excited. It's been a very interesting up and down rollercoaster and it feels good to stand on a stage and be so proud of the music that I'm doing.

MC: Will you tour with a band?

Beer: On the last tour, I went out with a four-piece band—this time I don't think I'll travel with a band. I'd rather invest in stage production. I have such a visual mind, and it makes me sad because I really love the way a band sounds. We live in the age of social media and kids want to record things and make them look cool and put them on their Instagrams, so I'd rather make my stage look super sick and have the band prerecorded. I'll have dancers.

MC: Speaking of the concert experience, is it disconcerting to see an audience experiencing your show while recording the performance on their cell phones?

Beer: I make an announcement at the show. I understand that they want to record and that's okay, but I ask them to please record from the left or right of their faces; and to not put the phone directly in front of them because I see these kids looking at the concert through the video they're recording. They can see me through a screen 24/7, but in concert they are getting an opportunity to see me in real life for an hour and a half. I want them to just enjoy it. And a lot of them will put their phones down completely. As long as they're recording and watching I'm okay with it.

MC: Do you intend to continue as an independent artist?

Beer: I'm at this point where I am considering signing to a major. It would help, but I like being independent. But I've been thinking about it.

MC: What would you tell our readers who are navigating their own careers as artists?

Beer: There are ups and downs and behind-the-scenes stuff that people don't know about. It's hard. It's not an easy occupation. Strap yourself in and be prepared.

MC: An astrological question: as a Pisces, how did you overcome the traits of your sign that qualify you as a dreamer?

Beer: (Laughs) I haven't overcome them. I'm still very much so.

Contact cara.hutchison@ledecompany.com

Quick Facts:

- Billboard magazine recognized Beer by naming her in their "21 Under 21," its roster of the most promising young talents in music.
- Her single "Hurts Like Hell" features Offset of Migos, and was co-written by Charli XCX. It has over 34 million combined streams.
- Madison Beer is the first independently released female artist to land in a top 20 spot in the US Top 40.
- It was her interpretation of the Etta James classic "At Last" that allegedly caught Justin Bieber's attention.
- She recently guested as a vocalist on "All Day and Night," with Jax Jones and Martin Solveig, who have launched their joint endeavor, Europa.
- As a feature artist, Beer sang "Blame it on Love" on David Guetta's album 7.
- Beer headlined the BMI stage at Lollapalooza in Chicago in the summer of 2018.

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SINGERS SOUNDOFF 2019

BY ERIC HARABADIAN

“It was something that didn’t come natural, but that great teacher pulled it out of me.”



It is that time of the year again when we celebrate the diversity of vocalists from all shades of the musical spectrum. We always aim to please, with a scintillating mix of personal perspectives, opinions and advice for vocalists and artists of all persuasions. And this year is no exception. Seated at the current roundtable are legendary vocalist-bassist Suzi Quatro, Buckcherry frontman Josh Todd, Counting Crows leading light Adam Duritz, singer-songwriter and author Kudisan Kai and former cellist-vocalist for The Lumineers and, now, solo artist Neyla Pekarek.

Neyla Pekarek

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Neyla Pekarek is currently touring in support of her debut solo album *Rattlesnake* on S-Curve Records/BMG. Pekarek returns to her Colorado roots, with a folk opera built around a mythological figure known as "Rattlesnake Kate."

First Performances and Education

My first professional gig was in The Lumineers for eight years. Prior to that I studied vocal music in college and sang with barbershop quartets.

Leaving The Lumineers to Write and Record *Rattlesnake*

I made the decision to leave the group last fall. The Lumineers' tour schedule, for better or worse, is very demanding. Whenever I had time off I was flying to Portland to record my solo album. Mostly the decision to work in Portland was so I could work with M Ward as a producer.

The Story Behind *Rattlesnake*

When I was a college student in Greeley, Colorado I came across this story while visiting an historical museum there. The legend has it that in 1925 Kate McHale Slaughterback was out gathering ducks to bring home for dinner, with her three-year-old son on horseback. She encountered this mass rattlesnake migration and had to battle and kill hundreds of snakes to save herself and her son. Apparently she lived to tell the tale and fashioned a dress out of the snake skins. I thought that was an odd tale that, as a Colorado native, I had never heard. I instantly started thinking about stories of the West and how they are dominated by men. I got really inspired when I started delving into her story. She was this woman who completely existed out of the box of what it meant to be feminine.

Artistic Influences

I was a musical theater kid, so I liked Barbra Streisand and Liza Minnelli. My parents had a lot of great records by Otis Redding, Carole King, Joni Mitchell, Emmylou Harris and Dolly Parton too.

Balancing Cello with Finding Her Voice

I grew up playing cello and, personality-wise, I

was probably more prone to be a more reserved and shy orchestra kid. And just by the means of having a really amazing choir teacher, I kind of found my voice and got addicted to the stage. And it was something that didn't come natural, but that great teacher pulled it out of me.

Vocal Warm-ups, Taking Care of Yourself

I'm really cognizant about keeping my voice healthy. I try not to talk in loud places. I had a lot of great training. I've done plenty of a cappella singing with various groups. And when you're not relying on instruments, trying to keep your voice healthy is like being a vocal acrobat. When I'm on tour I try to avoid drinking too much alcohol and I make sure I get enough sleep. Sometimes touring doesn't lend itself to that, so you really have to make an effort.

Also, Throat Coat tea is good if you've got a cold. And a humidifier when on tour is helpful.

Working In the Studio

I'm a pretty consistent singer. Adam Selzer, the audio engineer, who along with M Ward was a big part of making my new record, said to me that a lot of people may average around 10 takes, but most people usually get it in three. And we did end up doing most of the songs in 1-3 takes. It's really easy to over-analyze, but it's really taxing on your voice. I had demos made of all the songs I wanted to record beforehand. I think coming in prepared really helps in the studio. •

Adam Duritz

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Lead singer and head songwriter for the Grammy-winning band Counting Crows, Adam Duritz has also founded two indie record labels, scores music for films and hosts a podcast. He is also co-founder and

curator of the Underwater Sunshine Festival (underwatersunshinefest.com), which is a totally free two-day event that occurs in NYC in early April, and is dedicated to supporting indie bands worthy of wider recognition.

Musical Influences

Growing up in Oakland and Berkeley, California there was a lot of funk music and hip-hop. When I was young my first record and concert was the Jackson 5, but I don't think that's what I sound like. I think a lot of people mistake influences in a lot of ways. I think we listen to a lot of stuff and absorb it, but not always in the way people think about.

I grew up listening to KSAN in the Bay Area and they were very free-form. You would hear George Jones, followed by the Sex Pistols, followed by the Stones, followed by Miles Davis. And that's what really influenced me, because I realized music is just music. You don't have to be part of some clique. That had a huge effect on me.

Keeping Your Voice in Shape on Tour

Now I'm kind of a monk on tour. I don't go out a whole lot like I used to. I was younger then, too. But I think I fucked my voice up more when I was younger. After the gigs I'm just back in my hotel room. I'm really careful about any place where I have to talk with any volume. And I warm up like crazy too; probably 45 minutes of exercises in the afternoon before sound check and about half that before the show. I don't sing that well at all without the warm-ups.

Technology & Vocal Craft

The iPhone, with the ability to record whenever you want, is great. All the demos on our album *Somewhere Under Wonderland* were really done sitting around in a circle in our living room on my phone. It's also great for note taking and recording vocal ideas.

Bandcamp and any kind of uploadable music technology have also made the means of distributing music so much easier. The potential to make music by spending less money is so much better too. •



Kudisan Kai

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Kudisan Kai has been a background and session vocalist to artists such as Elton John, Chaka Khan, Beck and many others. She is also a solo recording artist, educator and author of the autobiography *Memoirs of a Back Up Diva*.

First Professional Gig

It was in NYC with a trumpet player named Tom Browne. He had a hit in the late '70s called "Funkin' for Jamaica (N.Y.)." We did a lot of club dates and some larger festivals with artists like Herbie Hancock, Pieces of a Dream and The Gap Band.

Musical Influences

Growing up there was not a lot of music played in my house. I mostly studied classical music when I was young. But I liked Chaka Khan. And when I was in high school I was dating a guy that was into Anthrax, Judas Priest and all the heavy metal bands. He turned me on to a black rock band called Mother's Finest, with lead singer Joyce Kennedy. That's when my world went into a standstill. I said, "I wanna do that!" But at the time, I was told I'd never sing nothing but classical music, and I completely believed it.

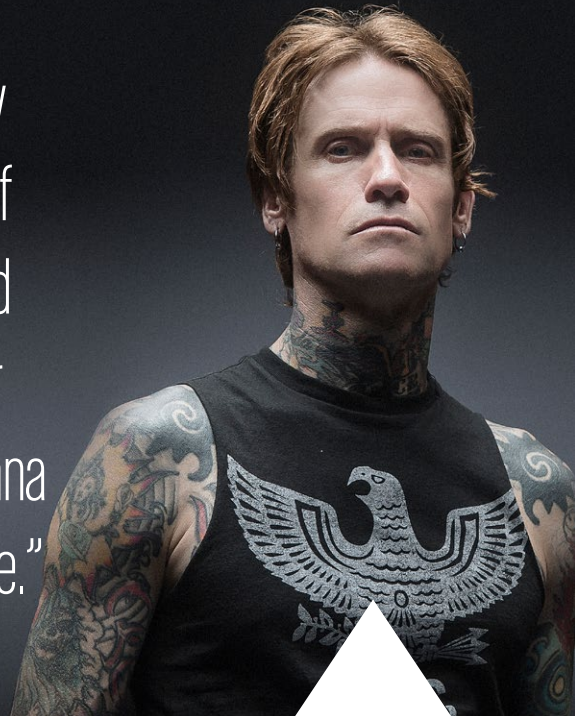
Surprising Musical Revelations

When the '90s hit and the alternative grunge thing came in I thought music was really speaking my language. People are surprised to hear me live, where my music is heavier, like alternative metal.

Taking Care of Your Voice

Exercise has always been a part of my life,

"You need to use very little air to hit a note. If you load up on air and blast that air into your vocal folds you're gonna create a lot of damage."



because touring is very physical. You have to build your stamina. You're jumping around and singing for 2 ½ hours and you have to be in shape. Getting enough rest on the road is hard sometimes, too, but very important. You also have to know how to manage when to speak and when to be quiet so you can conserve your voice throughout the day. As far as food, I took dairy out of my diet four years ago because it causes a lot of phlegm in the body. I also lost the desire to eat meat, as well. I just try to eat things that nourish my body. I also drink a lot of water.

Changing Warm-up Routine

I was a classical singer all of my life, but I wanted to find my voice as a contemporary singer. So for the longest time I stopped doing those classical warm-ups because I wanted my voice to be in a certain place for a mix I was using. I didn't want such a head voice sound. I stopped tripping out and worrying that my voice had to be perfect. I found a lot of producers are usually looking for a raspy vocal sound anyways. •

Josh Todd

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Josh Todd is the lead vocalist and songwriter for Grammy-nominated rockers Buckcherry. Since the late '90s Todd has led that band with hits like "Crazy Bitch" and "Lit Up." He has also acted in films such as *The New Guy* and *The Salton Sea*. Currently Todd is on the road promoting Buckcherry's eighth album *Warpaint* on Century Media.

First Time on Stage

I started singing when I was 15 in Orange County, California. At that time I was so young I couldn't get into the clubs. So, what I would do is we would find somebody's older brother or sister and get our money together and buy a keg of beer and we'd put shows up in someone's house. We'd charge three bucks a head and whatever money was left over we'd pocket the cash. So, I guess that was a paid gig. All my first shows were house parties. It wasn't until I was 17 or 18 that I played an actual club.

Musical Influences

There are so many. There was always music in my household. My mom would put on music and clean the house. It was stuff like Willie Nelson, Rod Stewart, Kenny Rogers and The Eagles. When I became a teenager there was

"I stopped tripping out and worrying that my voice had to be perfect."



a real punk rock movement in my 'hood. All my music was independent bands like Minor Threat, Black Flag, GBH and The Circle Jerks. I always gravitated to good songs, it didn't matter what genre.

New Rock vs. Hip-Hop

I'm not really into a lot of new rock. All the songs I like right now are hip-hop. There are a lot of amazing things going on right now. There's a lot of hooks, and the way they're writing songs, and cool characters. I just don't think there are any rock stars out there right now and there hasn't been for some time. I think all the rock stars are in hip-hop. These guys are tattooing their faces and Cardi B is edgy and cool and really goes for it. I just love that. That's why I got into this in the first place. I wanted the honesty. I don't like my art to be tamed down.

Taking Care of Your Voice

I work with a great vocal teacher named Mark Baxter. Basically his whole take is when you're doing scales you're vocalizing, not singing. I love that I basically work on my vocal technique every day. So, when I'm not singing I'm doing scales. I'm always working that muscle and keeping that focus, you know?

I've done thousands of shows and have had to get re-acclimated to my voice every decade. And it changes with age, so you have to do more the older you get to keep it strong. The biggest thing I learned is that you need to use very little air to hit a note. If you load up on air and blast that air into your vocal folds you're gonna create a lot of damage. Vocal technique teaches you how to get used to using very little wind to achieve your highest, lowest and mid range notes.

Performance Routine

On a show day I'll do my first set of scales in the morning. I do scales before sound check and I also warm down after I sing, because my singing voice and speaking voice are two completely different things. I learned that the hard way after my first record. I drink room temperature water and never drink water on stage when we're performing. I hydrate all day and then, once I warm up, that's it. It's what works for me and you've gotta find what works for you. •

Suzi Quatro

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Suzi Quatro is a bonafide legend. Brandishing her signature leather outfits and bass guitar, she broke out in the early '70s as one of the first female rock star singer-instrumentalists. She went on to play the character Leather Tuscadero on the classic TV series *Happy Days* and had a string of international singles, including "Can the Can," "You're Mama Won't Like Me" and "Stumblin' In." Celebrating 55 years in the business, the Detroit dynamo shows no signs of slowing down, with a vibrant touring schedule and the release of a new album *No Control* on SPV/Steamhammer.

First Rock Performance

That would've been at The Hideout in Detroit in 1964 with The Pleasure Seekers. We played three songs and that was my first time in a rock

& roll band on stage. It was like coming home. It was just brilliant.

Early Vocal Inspirations

I was raised in a musical family. I saw Elvis on TV and decided I was gonna be him at the age of six. And then we saw The Beatles on TV and we formed The Pleasure Seekers. We were the first all-girl band. Everybody grabbed an instrument in that group and I wasn't quick enough so I got the bass. But it worked out to be perfect for me.

Eclectic Taste in Music

I'm a Jackson Browne fan and a huge Bob Dylan fan. I love Dory Previn. That may be a weird one for you. I grew up with classical piano, and Beethoven is one of my favorite composers.

Tips for Taking Care of Your Voice

I've always been very strict with my voice. You have to rest your voice. I try to get a minimum of 9 to 10 hours sleep because of the vocal chords. And I also do a warm-up, which is a 20-minute tape of some serious vocal calisthenics. And you should never sing the wrong way. Don't ever strain for a note. You've gotta use your voice from the bottom up. I've always tried to sing properly.

Tips on Tracking Vocals in the Studio

What I like to do is take a first pass at it and then get everyone's opinion. But I know myself

when it's feeling right and I will say, "This is it." If there's a high chorus, sometimes I might do the verses first and get them done, and then I'll do the ball-busting high notes. Each song is different.

No Control

I think it's one of my finest albums. Maybe it has to do with the fact that I was flying free and nobody was telling me anything. And I was doing it with my son and he has a very clear vision of what he wanted to accomplish. It's the most fun that I've had in the studio.

Career Highs and Lows

There have been many. You never forget your first #1 song. I played the River Creek Casino last year and I hadn't been to the States to play in about 25 years. I didn't know what to expect and wondered if they were gonna clap for me and all that. It sold out for two nights and we had standing ovations. I was never so shocked in all my life. A low would probably be my first 18 months in England. I left my band in Detroit, my family and was all alone. Nothing came overnight. I had to stick to my guns and it was a bad period for me. But I wasn't gonna go back home. Failure was not an option. That was probably the lowest point. I had to survive to get to where I wanted to go. •

Be Sure to check out our interview with the Godfather of Funk, George Clinton, in "Singers Sound Off 2018"

"I might do the verses first and get them done, and then I'll do the ball-busting high notes."



HOW TO PRACTICE: a Guide

There's a picture of me, when I was about six years old, sitting down to play the piano for the first time... I'm sitting on the bench with my dad, and I'm pointing eagerly at one of the keys. My dad has that expression of light impatience that he got whenever he was trying to teach me something and I wasn't listening. There's no music on the piano—just my dad, teaching me music, while I can't wait to bang out some notes loudly and obnoxiously on this new object in front of me.

I had no idea, 14 years ago, what would result out of that moment. I had no idea that I would gravitate toward other instruments, learning five in total. I had no idea that I would end up playing shows in high school. I had no idea that, at 18

This article is the result of that effort—tips, straight from interviews with the pros, that will actually, practically help your practice. Simple, easy, and hopefully fun things that musicians can use anytime to help them. I interviewed two local musicians I've become connected with—Dr. Pete Madsen, professor of jazz studies at the University of Nebraska Omaha, and Nick Johnson, an active local educator, performer, and National Guard member who has played everything from cover bands to church to concert bands. I sat down with them and asked about their practice, how they work, and what has brought success. The result is a list of their helpful techniques, with a few of my own that I've picked up!

focused for longer periods of time. For Johnson especially: "Daily exercise is important to me, especially on the military side of things. As a drummer, my practice is literally training my muscles to hit the drums. It's important that I'm also training those muscles in other ways." Madsen goes for a run "every day, as often as I can. You can't keep your chops up when you're playing a brass instrument if you're not in shape."

Breaking up time

Sometimes, we musicians are intense. We like to hole up in a practice room for hours upon hours in a row. However, a strategy that I've found (my two interviewees concur) is to break



years old, I would last minute wind up wanting so badly to be a music major in college, instead of political science or education, like my parents wanted. It became so clear that music was what I was meant to do.

There was just one problem: I had to audition. I thought I was good to go. I thought I was as prepared as I could have been. Music is what I'm passionate about, so there's no way they won't let me in, my brain told me.

Guess what? I didn't get in.

I was devastated. I wanted so badly to get in. I knew it was what I was meant to do, and I had flubbed it. I realized my problem wasn't with my passion, it was in my practice. I had fallen off my habit of practice. I didn't have any concrete strategies that I could fall back on and use to improve my playing, no matter what. I was lost. And I didn't want myself, or any musician for that matter, to feel that way. So I set out to learn as much about practice as I could.

Apps

We have more access to technology than ever before. And the popular phrase "there's an app for that" translates to music practice, too. There are numerous free and/or cheap apps available for both iPhone and Android that can aid your musical pursuits. I personally have a metronome app that I use every single day, as well as a tuner and UCLA's music theory app, which allows you to practice reading sheet music, learning melodies, and identifying chords. Madsen highly recommends Tonal Energy, which allows you to record, tune, play to a metronome, and much more. He also recommends iReal Pro for jazz musicians, which allows you to practice to a pre-recorded backing track.

Exercise

Both musicians I interviewed emphasized the importance of daily exercise. It may not directly relate to anything musical, but keeping yourself in shape has been proven to keep you more

up your time instead of spending all of your energy at once. Madsen's practice routine in doctoral school was made up of four hours a day, but it looked different: "I would practice for an hour, go for a run, practice for another hour, eat lunch," and so on. Every hour of practice was met with an hour of doing something else, partially to keep from any physical burnout, but also mental burnout.

Record yourself

Recording yourself and listening back to it is one of the hardest things to do as a musician. It's equivalent to listening to a recording of your own voice—"Do I really sound like that?" However, the honesty of recording is a great tool for improvement, and now it's easier than ever. iPhones have a built-in voice memo app that may not be the best quality, but will get the job done. I use it all the time. If you have more experience with recording technology, you can do what Johnson does, and record directly into software like Pro

by Musicians, for Musicians

Tools. “I find it gives a performance aspect to my practice,” says Johnson. Plus, more advanced software gives you the ability to slow down the recording to hear exactly what you’re doing wrong.

Goal setting

Every week, on Sunday night, I sit down with my notebook and I write out my goals for the week. I usually organize them into different categories—homework, personal and practice. I’ve found that this is the best way to utilize my time wisely. Think of it like going to the gym: if you walk in, and have no idea what exercises you need to do, how likely is it that you’re going to actually work out that day, or have it be productive? It’s the same thing with practice. Even just writing down a few techniques in your planner every week can help. I’ve got to have a game plan for the week; otherwise, I’ll just end up noodling at the piano for an hour or two, without actually having improved at all.

entirely—only one actually develops and improves you as a musician.)

To combine two of these strategies, you can also break up your practice time with jams. Try practicing for 30 minutes to an hour, then jamming on a few songs, then another 30 minutes to an hour of practice. Getting other people together just for the love of music can help your practice, too. Madsen often likes to play in his church band, with people who are doing music not for a paycheck but because they love it. It can help bring a new perspective to his practice.

Find a new way to practice something old

For the longest time, the biggest struggle in my practice has been technical exercises. Scales, arpeggios, Hanon exercises, you name it. We all have to do them at some point. I personally hate it because it’s hard to focus on improving something when you don’t have to put in mental energy to do it. Most technical

burning out, there’s nothing wrong with taking a few hours or even a day to yourself. Depending on the day, and how much work I have to get done, I might take a few hours off but still work on music in some aspect, usually listening. If I’ve been really working hard and I’m feeling burnt out, then I’ll take a break from all music and do something else entirely to restart my brain. Everyone needs breaks, especially musicians, and taking a step back sometimes even helps me more in the long run.

When I do go back to the practice room, I’m more energized and excited than before. Using these strategies, in some form or another, has changed my life. Practice isn’t what it used to be. It used to be routine, uneventful, unproductive, and boring. I never got where I wanted to go. That’s why my audition went so poorly. And to emphasize even more that you should use these strategies, after my original audition, I made a commitment to work hard. To develop my

“Using these strategies, in some form or another, has changed my life.”



Jamming

We’ve all been there: you sit down at your regular time to practice, you get prepared, you’re ready to shed, but as soon as you start playing, nothing seems to click. Although the natural tendency is to keep trying to play the things you need to work on (frustrating yourself in the process), try playing something you already know. Something you feel super-comfortable with that you can play while turning your overthinking brain off.

Johnson opens up every practice session by playing a song he already knows. It may not always be necessary for you to do this for every single practice session, but it can break you out of a funk and focus you up enough to get some work done. (Note: keep in mind that “jamming” and “practice” are different things

exercises are solely muscle memory. However, this can give you a unique advantage to make your practice time more exciting.

A trick I picked up in music school is listening or doing something else while you practice your technical exercises. For example, I have a friend who puts in headphones and watches Netflix while she runs scales. I personally love to put on podcasts and audiobooks while I do it. It doesn’t matter what you like or don’t like, the point is, scales and arpeggios can be much more exciting than we usually think!

If all else fails, there’s nothing wrong with taking a break

I can give you many tips and tricks to make your practice more meaningful and exciting, but at the end of the day, if you’re worried about

skills. After I made that commitment, I made it into music school. I accomplished what I knew I had to do. A couple of years in, and I’m more successful than I’ve ever been. The point is, if you’re passionate about music, or even just want to learn an instrument for fun, I hope that these practice strategies will be helpful to you. Anyone can learn music, it just takes the right methods, and maybe music will change your life, just like it changed mine.

REEVE JOHNSON is currently a Jazz Performance and English major at the University of Nebraska at Omaha. He is an active performer around Omaha and Lincoln, playing in several cover bands and jazz bands.

The Hidden Economic Consequences In Private Music Education

An expert in the field of private music education, Tim Guille owns a successful private lesson company in Los Angeles (All Play Music) and is the Co-Founder of Music Money Formula (musicmoneyformula.com). He provides business coaching and support for music educators around the world and is the co-author of the *Music Money Formula* book.

The First Step

When David (my business partner) and I start working with a new private music educator, our first step is to learn what they want to accomplish. What outcome do they want? In the teacher's mind, what does their instruction business look like in one year, in five years? Our goal is to help them reach their vision of success. Part of that discovery process is the "economic consequences" discussion.

There are economic consequences to every decision private music teachers make when starting their teaching business. In this article I'm going to cover some of the biggest decisions a music educator makes when building a business and the economic consequences of those decisions. There are exceptions to every rule, but in my experience the following information has consistently held true.

The Economic Consequences Of Who You Teach

One of the first questions I ask a private music teacher is: Who are your students? Do you teach children? Do you teach adults? High school students? College students? All of them?

This is an important question, because who you choose as a customer strongly affects both your time and income.

Here's how... When it comes to getting new students, you want to be able to determine your "cost of client acquisition"—how much time, effort and money it takes to get one new student. Then you want to compare your cost of client acquisition to the lifetime value of your students. Lifetime value is the total amount of money you earn from a single client when you combine all the lessons they have with you over time.

Here's how this comes into play: Adults, on average, take lessons for about one year. High school students usually take lessons for two years and college students usually maintain lessons for around six months. But if you enroll a new student when they are seven years old, they will often maintain lessons for over five years. So if you spend time, effort and money to get one student... The lifetime value of the

child student is the highest when compared to the cost of client acquisition. And the economic consequences of not teaching children is that you will spend more time, effort and money to maintain the same amount of students. So if you want to spend most of your time as an educator instead of a marketing and sales person you will focus on teaching kids.

The Economic Consequences Of Where You Teach

Clearly, it makes sense there would be economic differences if you have a teaching business in a large city like New York versus a small town like Walla Walla, Washington, because of the different levels of income

teaching middle class versus wealthy is that the middle class usually don't pay top rates, they tend to skip more lessons and, in general, have a lower lifetime value because they end up taking fewer lessons.

- *Online vs. face-to-face lessons.* Many people have thriving online lesson businesses, but the biggest issue economically ends up being a lower lifetime value of the client. Simply because most students who take online lessons are over the age of 14, so they tend to not take as many lessons as students who start when they are 6 or 7 years old. So again, teachers will spend more time, money and effort to maintain the same amount of students in an online studio than if they are teaching face-to-face lessons to children.

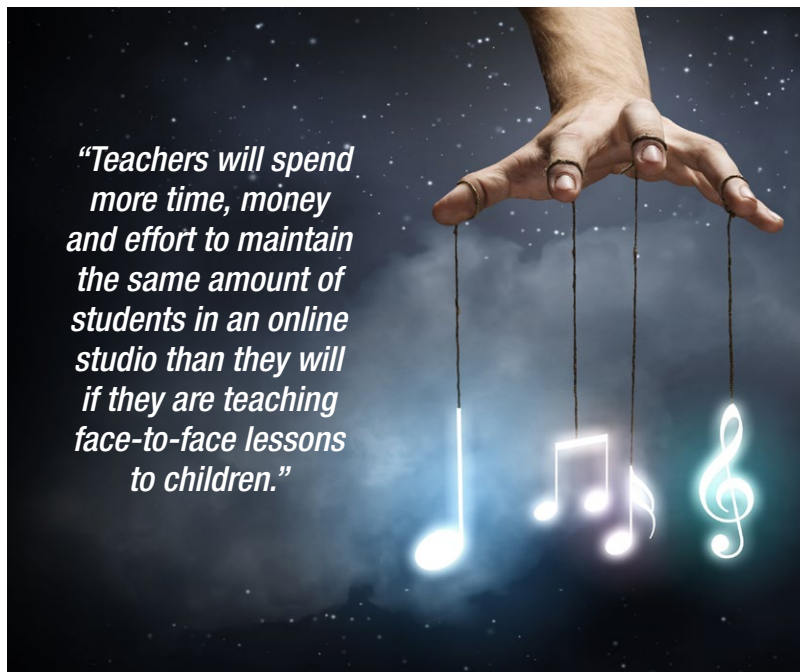
Now I want to be super-clear. I'm not saying any of these models are bad or won't work. I'm simply saying that when it comes to efficiency and profitability these factors come into play.

The Economic Consequences Of What You Teach

Simply put, if you teach the more popular instruments, it will be easier to get clients; your cost of client acquisition will be much lower. It doesn't mean you can't make money teaching accordion lessons. If that is the only instrument you teach, you may want to focus on online lessons, because you can market to the entire world. But you still face the consequences of teaching online.

On the flip side, if you can teach piano, guitar and voice you will appeal to a

much bigger segment of the population and the result will be more clients for less effort, time and money. These factors may seem obvious. What is less obvious, however, is that a music teacher doesn't even need to teach lessons on the instrument they advertise. An instructor can advertise lessons for multiple instruments and then recruit a teacher for the instrument when there is a student who is interested. This is how businesses begin to scale. The economic consequence of this method of business growth is earning more money with less time and effort.



"Teachers will spend more time, money and effort to maintain the same amount of students in an online studio than they will if they are teaching face-to-face lessons to children."

and size of the marketplace. But the location consequences that most private educators overlook have to do with where the lessons take place. Do the lessons take place in the teacher's home or studio? Does the teacher travel to the student's location? Are the lessons hosted online? Let's discuss all of these lesson locations:

- *In-Studio (The teacher's location) vs. In-home (The student's location).* When students come to the teacher's location for lessons the students are typically middle-class clients. They have more time than money. That's why they will take their time to drive to the teacher's location; and if the student is a child the parent will take the time to wait until the lesson is complete.

If the lessons happen in the student's location the student is typically on the more affluent side. They have more money than time... That is why they import services to their location. The economic consequences of

TIM GUILLE is an entrepreneur in the music industry. His compositions have been used in hundreds of television shows and networks ranging from NFL to *Pawn Stars*. He owns All Play Music (allplaymusic.com) a successful private lesson company in Los Angeles and is the Co-Founder of Music Money Formula (musicmoneyformula.com) where he provides business coaching and support for music educators around the world.

CELEBRATING A RECORDING INDUSTRY LEGEND

Al Schmitt



UPWARDS OF 120 of his audio engineering colleagues came out to Barragan's in Burbank, CA recently to celebrate the birthday of producer-engineer Al Schmitt. The recording industry icon, still going strong, is known for his multiple Grammy-winning work with many notable artists (Elvis Presley, Jefferson Airplane, Bob Dylan, Frank Sinatra, Steely Dan, Chick Corea, George Benson, Natalie Cole, Madonna, Paul McCartney, to name only a few). Happy Birthday, Al! (Photos Provided by Lenise Bent)



Lisa Schmitt, Moogie Canazio, Al Schmitt



Lisa Schmitt, Al Schmitt, Moogie Canazio, Peter Doell, Juan de dios Martin



Michael Fronzelli, Jack Douglas



CJ Vanston, Paul Wolff, EveAnna Manley, Lenise Bent

Overcome Stage Fright, Once And For All

This is one of the biggest obstacles that nearly all performers face. It can be a paralyzing fear that can keep you from ever walking onstage and experiencing one of life's greatest joys. Many famous stars have wrestled with stage fright; Elvis, Barbra Streisand and many others. But you can and must beat it. You must learn how to stare it in the face and make it go away.

Stage fright is NOT fear of the stage. It's not even fear of performance. It's fear of the unknown, (which we all fear,) and fear of failure.

In my book, *Performance Matters*, I address this subject in more depth than I can here.

Here I will share some basic causes of stage fright, and some simple tips that we can all use to help get the upper hand and banish this invisible monster.

1. Being unprepared or unrehearsed. If you don't know your music and your presentation cold—you're more likely to screw something up. A good reason to be scared.

TIP - Rehearse. A LOT. (Note the difference between rehearsing and practicing.) Don't just practice the songs—rehearse everything; onstage moves, introductions and other patter. Play your set list in order. **KNOW YOUR ACT.** The more you know, the less is unknown, and the less you have to fear.

2. Playing for strangers. You don't know them, so they become the unknown—so you fear them.

TIP - Remember that the audience wants to like you. They've left their homes, drove some distance, then parked, paid cover charges, spent on drink minimums, etc. Most people won't go through all of that if they don't expect to like what they get when the show starts. You don't know them, but perhaps they know you, or at least they know OF you. Maybe someone heard something good about you. Maybe they saw an interesting photo of you. Whatever the explanation—they are **THERE**. They have come to be entertained, and they expect to enjoy it. That is wind in your sails before you even start. Just remembering that can make a huge difference.

3. The very beginning is always the scariest part. Like standing on the end of a diving board, just before you jump.

TIP - Know your first move. Many successful pros have conquered their own stage fright by simply planning out their first move or their first few words. Johnny Cash began every show by walking on stage and saying, "Hello, I'm Johnny Cash." The audience would cheer and he would launch into his first song.

Edgar Winter, with whom I toured, would walk out to the microphone, grab it and yell, "ALRIGHT PEOPLE!" The audience cheers, Edgar starts his first song. Always the same song. From then on he was fine. The routine got him through the first few uncomfortable minutes.

4. MISTAKES: When you perform, if it's great, it's GREAT. But if not, if something goes wrong, it can be a horrible, almost sickening experience. (It has happened to all of us.) You feel like you may never perform again.

Repeating that unpleasant experience becomes something to fear. And that's perfectly valid. Natural. Understandable.

TIP - LEARN from your mistakes. We all make them. But we carry on. I've had my share of bad nights and onstage mishaps. The trick is to learn from them, like any other mistake, so you learn NOT to repeat it. If you have an accident texting while driving, you learn to NOT text and drive. You will never again have an accident for that reason. So it is with performance. If you say something stupid or if you get a little too drunk... LEARN from it, so you remember not to do it again.

Also, learn that failure, while unpleasant, is NOT the end of the world. It happens. We don't like it... but it doesn't kill us. As the old saying goes,

"That which doesn't kill me makes me stronger." In my book I tell the story of the worst performance I ever did. I hated it. But the next day life went on. I knew why the night before had gone so badly. I swore I'd never make those mistakes again, and never have. And I've never had stage fright since.

5. A "really big shoo..." Even for those of us who've been doing it a while, if you're used to playing coffee houses and small pubs for 15 or 20 people, and suddenly you find yourself on a festival stage in front of thousands—the sheer size of it can be terrifying. This gets back to the known and the unknown. The bigger venue is a new or unknown experience for you, so it scares you. "If I fail here, you fail in front of ALL THESE PEOPLE."

TIP - Do what you know. Just because the size of the venue changes, your performance need not change. You probably got there because people liked what you were already doing on smaller stages. Remember that if you can play "Stairway to Heaven" on a smaller stage, you can play it on a bigger stage, too. Or in front of TV cameras. Whatever. You've

done it before. The dimensions and circumstances of the new place might be unknown to you, but your music—your show—is not. So instead of fearing what you don't know, embrace what you DO know. That will give you confidence, and the confidence will dispel the fear.

AND FINALLY... Don't just remember what went wrong, remember what went RIGHT too! As Harry Chapin sang in one of his songs, "He did not know how good he was, he only heard the flaws." Every time an audience cheers for a song, every compliment, every time a performance goes well, remember THAT. Put that in the same basket with the off-nights. Soon you'll find that the good ones outnumber the bad ones. Knowing there are people out there who like what you do, and knowing you CAN do it because you've done it before can give you the courage to keep going and look at each upcoming performance with excitement and anticipation, rather than with fear and dread.

Good luck... go get 'em!



JOHN M. is a songwriter, performer and author of the book *Performance Matters*. The book is available at: [Performance Matters by John M. at Amazon.com](http://PerformanceMatters.com). For more information visit johnm.com.

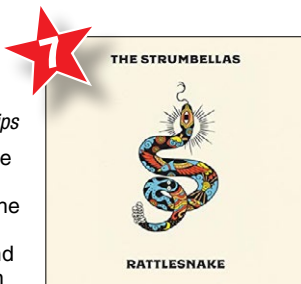
The Strumbellas

Rattlesnake

Glassnote Music

Producer: Tim Pagnotta; Co-producer: Brian Phillips

It's easy to understand the large fan base The Strumbellas have acquired over the past few years in their native Canada. The songs on their fourth full-length release, *Rattlesnake*, are alternately anthemic and intimate. Very upfront vocals from Simon deliver personal lyrics about life, love, faith, perseverance—the usual subjects. While they do seem to employ a formula, which gives the songs a similar, predictable pattern, this tight band of six manage to weave traditional rock instruments (guitar, bass, drums, handclaps, percussion) and melodies into a soothing-but-not-boring collection of songs. — **Brett Bush**



Blaqk Audio

Only Things We Love

Kobalt Music Group

Producer: Jade Puget

Since their first studio album *CexCells* in 2007, Blaqk Audio have steadily ventured beyond the genres of electronica and crunk-core into new wave and industrial music. *Only Things We Love* paints the picture of that maturation process perfectly with Davey Havok's signature flair for dark, sinister and emotional lyrical content. Compositions such as "Unstained" and "Muscle And Matter" are industrial dance songs reminiscent of UK bands like Depeche Mode and New Order. Nevertheless, the best track is "Caroline In The Clip," a twisted romantic tale that combines elements of goth rock with dark wave. — **Miguel Costa**



Mac DeMarco

Here Comes The Cowboy

Mac's Record Label

Producer: Mac DeMarco

Mac DeMarco's fourth full-length studio release is unlike any of his others. On *Here Comes The Cowboy*, he channels a country side with his lo-fi, twangy guitar. Though a new approach, he stays central to his happy-go-lucky "jizz-jazz" vibe, as on "Finally Alone," reminiscent of his second LP, *Salad Days*. DeMarco is experimental on this record, taking risks with not only country, but funk music too, as on "Choo Choo." Though some songs seem derivative, he shows consistency in committing to the country sound. Being the first release of his new record label, Mac DeMarco should be proud to put out this album. — **Whitney Levine**



The Dream Syndicate

These Times

Anti

Producer: John Agnello, The Dream Syndicate

LA paisley underground pioneers The Dream Syndicate are describing this, the second album since their 2012 reunion, as the "moodier, more mercurial" sibling to 2017's *How Did I Find Myself Here*, and that makes sense. It's also interesting, if slightly odd, that singer-songwriter Steve Wynn says he was listening to a lot of J-Dilla while creating this work, specifically the way the deceased Detroit rapper laid out his favorite music and made it his own. This, then, is a relatively chill exploration of Wynn's mind and influences. The Velvet Underground, typically, is the most pronounced, but there are also elements of Love and Television here. — **Brett Callwood**



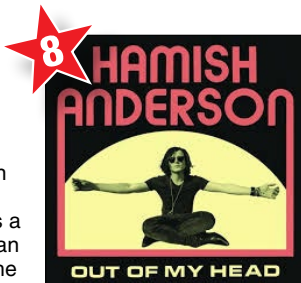
Hamish Anderson

Out Of My Head

Label

Producer: Jim Scott

With international accolades up the wazoo and a recent tour of his Australian homeland with Gary Clark, Jr. under his belt, the multi-talented cat Billboard calls a "guitar hero" after just a few releases is an insightful roots rocker who pulls out all the stops on this raw, stylistically varied set. Tapping into Americana, R&B, blues, pop and rock and all simmering, blistering niches within, Anderson alternates the rocking and rumbling with deeper, moodier and sensual expressions of alienation, defiance and unabashed love that showcase a deeper artistry beyond all the wild guitar bravura. — **Jonathan Widran**



Khalid

Free Spirit

RCA Records

Producers: Various

Stylish and sincere, Khalid's second studio album, *Free Spirit*, still drives, but now in a more slick and polished way. In his new age of discovery, no longer a teenager, Khalid solidifies what his R&B presence is about: finding a groove to the everyday anxieties of life. With less-than-rap/ more-than-spoken-word breaks and incorporations of found sounds, like "Hundred," "Self," and "Better," we are transported right into the thick of this young man's whirring brain. Supplying a never-ending urge to cry and sway alone in your car, *Free Spirit* gives a thoughtful and intelligent snapshot of growth, not just toward adulthood, but toward a greater sense of what it means to be alive. — **Elena Ender**



Dan Navarro

Shed My Skin

Red Hen Records

Producer: Steve Postell

Rare is the musician who releases his first solo studio album at 66 years old. Rarer still is the one who focuses it on reinvention. "Every time I start to feel the walls closing in, I shed my skin," folk singer/guitarist/songwriter Dan Navarro sings on the title track. He's opening up about the tragic death of his brother-in-arms, Eric Lowen, in 2012. But on that song (and even on covers of Jimmy Webb's "Wichita Lineman" and, more curiously, Billy Idol's "Sweet Sixteen"), Navarro deftly applies a universality to his personal pain. — **Kurt Orzek**



Wyclef Jean

Wyclef Goes Back to School Vol. 1

Heads Music

Producers: Various

Wyclef Jean has always been a traveler within the hip-hop, R&B, reggae, and soul communities; and it's a special quality that makes him a suitable and well-rounded musician for many music fans to like. *Wyclef Goes Back to School Vol. 1* is refreshing, mellow, emotional and imaginative. "Faded Butterfly," "Page Six," "Four Twenty," "A Woman's Smoke," and "Demons Enjoy" are all great, as well as the rest of this LP. Wyclef continues to be inspired and, in turn, encourages his audience to keep good music alive and well. — **Adam Seyum**



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



KP Wizard

Contact: earlzoo@gmail.com
Web: soundcloud.com/kpwizard
Seeking: Label, Booking
Style: Hip-Hop/Rap

If trap is your trip, you might wanna check out Maryland-based KP Wizard, whose well-produced recordings are topped by an artist whose flow is consistently compelling. "Too Turnt" has a typically moody, bleak beat over which the artist and a team of supporting voices combine for an effective audio weave that we like. It started slow, but "Ass Stupid" grew on us, especially its production (courtesy of Zaytoven) which deftly delivers an array of tasty keyboard tones including piano and organ. Finally, "Free Smoke" is another strong outing, especially in the way it deploys an array of voices (including a hype man) around the artist for a group chant effect that creates a cool and catchy synergy.

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

SCORE: 8.0



Mighty Mo Rodgers

Contact: mightymorodgers@live.com
Web: mightymorodgers.com
Seeking: Distribution, Booking
Style: Singer-Songwriter

Seasoned singer-songwriter Mighty Mo Rodgers uses his raspy, blues-infused voice on a trio of recordings that present the artist's take on our world today. "The Virus" (his album's title cut) is a dire statement about "there's a virus going 'round and it's taking us down." And the cure is...?: "You gotta want to be free." Equally moody and foreboding is "Troubled Times" a blues/gospel mashup, wherein The Starlight Singers echo Rodgers' lament: "There ain't no peace of mind in these troubled times." His anti-guns song "Bullets With Names" has a similar format and benefits from fiery blues-harp honking. These songs tingle with a theatricality that suggests Rodgers should develop them for the stage.

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

SCORE: 7.6



Felix Martin

Contact: felixmartinpress@gmail.com
Web: felixmartin.net
Seeking: Musical Ideas, Promotion
Style: Progressive Metal, Latin, Jazz Fusion

From drums to keyboards to Felix Martin's guitar, the playing here is drop-dead stellar. And Martin's Latin-flavored compositions ("Quitapesares," "La Vaca Mariposa," "Pajarillo") cut to the chase, delivering breakneck musicianship that handles all twists, turns and tempos—and there are plenty—with mad skill. It's the kind of audio pyrotechnics that has to be seen to be believed, and that may be the main drawback to these recordings. Despite pristine production and dazzling musicianship, the compositions stand primarily as outlines for the band's fireworks. Perhaps Martin's themes would be more accessible with passages that are gently seductive rather than aggressively overwhelming.

- Production 9
- Lyrics X
- Music 7
- Vocals X
- Musicianship 9

SCORE: 8.3



Lovers and Angels

Contact: mark@planetlarecords.com
Web: loversandangels.com
Seeking: Awareness
Style: Musical Theater

Mark Nguyen & Juan Andres Lizaro have created *Lovers and Angels*, a rock opera featuring a variety of performers. "High Society" is a duet that teams a sweet, appealing female with a male singer whose soulful, soaring pipes would steal the show if not for the guitar player who delivers some absolutely incredible fretmanship. That's especially so on "Angel with a Broken Wing" with its spooky and mythological backdrop that sets the stage for an all-out arena-rock onslaught. "Life Imitates Art" is a slice of Eagles-like mellow rock with a sweet (borderline sappy) vocal. Overall, we wish the material were as impressive as the musicianship, but Nguyen & Lizaro's work is solid and crafty.

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

SCORE: 7.8



Rob Boyd

Contact: thestreetdontloveyouback@gmail.com
Web: thestreetdontloveyouback.com
Seeking: Distribution
Style: Urban, R&B

Arizona-based artist Rob Boyd has a knack for light, feel-good fare. His "Back By Popular Demand" is simple to the max, so simple, repetitive and unadorned that with its playful shout-outs to several US capitals it somehow wins you over by its sheer intent to provide some fun, escapist listening pleasure and maybe a bit of dancing too. Boyd's song "Move Forward" is a similar outing with repetitious, positive-minded commands to "hit the dance floor and move ahead." All of which makes "Forward Lil' Rob" more impactful as it takes a hard, political, hip-hop turn to convey how the artist survived the deadly Detroit streets of his youth, made "the right choice" and became a force for good.

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

SCORE: 7.0



Sam Levin

Contact: thesamlevin@gmail.com
Web: thesamlevin.com
Seeking: Label, Booking, Film/TV
Style: Alternative

Right away we hear potential in this young artist, whose quirky point of view, semi-detached delivery and skilled musicianship combine to make an impression on us. For all its faults (vocals mixed a bit low, awkward tempo) "Bookmark" is the work of a confident, intelligent singer-songwriter who's got a wryly humorous sensibility. Our favorite is the song "Psych Ward," a flip-pant bit of advice to an unruly acquaintance. Then Levin throws a curveball at you with "Bye For Now" showing that he can veer into a whole different realm complete with an electronic patchwork of otherworldly synthesizers, hip-hop beats and a gaggle of different voices. There's plenty of talent to develop in this young artist.

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

SCORE: 7.8

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



The Muddy Crows

Contact: contact@themuddycrows.com
Web: TheMuddyCrows.com
Seeking: Booking
Style: Modern Americana/Folk-Rock

This Washington DC quintet has a sly, spry, and thoroughly appealing sound that's spearheaded by frontman Dan Wolff, whose voice has a Jason Mraz quality that conveys the lighter side of life. It's like a winning musical grin that promises fun and maybe even a little mischief. Every tune we heard—the archly humorous “Straight Crazy,” the western-flavored “Quarter Past Four,” and the campy/jazzy piano and trumpet of “Anywhere But Here”—is downright catchy and consistently enjoyable. All of it is captured by pristine production and mixing that presents a loose, bouncy group of skilled musicians who are all on the same page when it comes to the job at hand: entertaining the listener.

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

SCORE: 8.2



Crystalline

Contact: crystallineband19777@gmail.com
Web: crystallineband.wixsite.com
Seeking: Label, Distribution
Style: Alternative, Rock

From Cardiff, England, the five-piece Crystalline have a collection of recordings that suggest they've got something worth developing. First off, frontwoman Eva Moullen brings an appealing quality and a powerful set of pipes to the mic. And her mandates can indeed play, especially the guitarist. Most impressive is “Poison,” whose solid chorus hook is the group's best. We like how Moullen's voice powers-up from low to high, with a nice bed of synths beneath the guitar's growling riffs. The record suffers, however, due to production and sound mix that do little to help it all gel. Same with “Mine to Break” and “Little Boy Lost.” One wonders what this group could be with a savvy producer at the helm.

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

SCORE: 7.2



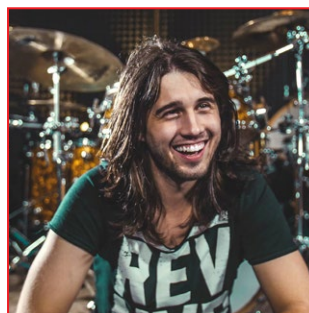
Jason Robert

Contact: dougdeutschpr@gmail.com
Web: jasonrobertband.com
Seeking: Label, Booking, Film/TV
Style: Blues, Roots, Americana

Jason Robert's song cycle in tribute to a deceased comrade is composed of rough-hewn, dirge-like folk-blues songs cut, so to speak, from the same authentic-sounding rawhide. On each tune, in his raspy/gravelly voice, the artist asks a probing question and provides grave commentary that's peppered with Biblical references. Robert creates an aura and carves a niche, and even allows room to rip for an occasional guitar solo. Yes, the average listener will notice a monochromatic quality here, but anyone steeped in western folklore will appreciate this artist's attention to authenticity. Film/TV music supervisors might want to check out some of these well-recorded tunes for moody, unusual, foreboding scenes.

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

SCORE: 7.6



Dali Mraz

Contact: dalibormraz@gmail.com
Web: dalimraz.com
Seeking: Booking, Film/TV Placement
Style: Prog-Fusion

A superior skinsman, Czech artist Dali Mraz enlists a raft of equally adept players on his attractively rendered album, *Level 25*. In fact, the musicianship has a wow factor that cannot be understated. What's more, Mraz's themes provide the mortal listener with calmness and breathing room between each succeeding display of audio adrenaline. “November” deploys every weapon of this project: fluid fretwork, funky mega-thwack bass parts, dexterous drums & percussion. “No Ego” is a moody, Chopinesque piano interlude. “atoN” features bass parts that are absolutely insane. Above all, Mraz has accomplished what many proggers fail to do—compose themes that are more than mere frameworks for self-indulgence.

- Production 9
- Lyrics X
- Music 8
- Vocals X
- Musicianship 10

SCORE: 9.0



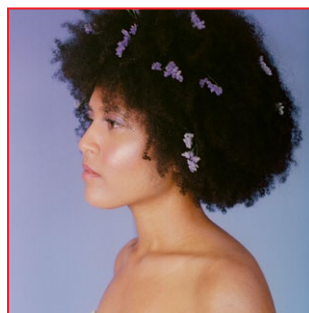
Kathryn Grimm

Contact: dougdeutschpr@gmail.com
Web: reverbnation.com/kathryngrimm
Seeking: Label, Booking, Film/TV
Style: Blues-Pop-Soul

Kathryn Grimm is blessed with a strong, husky voice and guitar chops that add fire to her original songs. On the Latin-infused Santana-like “Talking to the Wind” she voices the complaints of a woman underappreciated by her mate. “God Is Testing Me” is a straightforward, church-infused promise to stay true and persevere. Then, an altogether unexpected change of tone follows with “Hot Date With Buzz” wherein Grimm utilizes a classic Muddy Waters blues-rock format (and some scorching Duane Allmanesque slide licks) on a song that turns out to be one woman's tribute to her trusty vibrator. Wow. All in all, Grimm's a solid old-school blues-rock who could use stronger material.

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

SCORE: 7.6



Cecily

Contact: cecilymusic@gmail.com
Web: cecilymusic.com
Seeking: Booking, Management
Style: Soul

With her warm, sweet, whispery-high voice, jazz-pop singer-songwriter Cecily is a beacon of positivity. On “Pisces” her voice melds with a calming flute and angelic choir to convey the artist's inner spirit, her desire to live a quality life. A more soulful vocal tone imbues “Grow” on which she confides “deep down in my core I know I can do more.” The song has a satisfying arrangement that gels and swells at the finale. On “Don't Hide the Sun” the artist's glowing voice and electric piano captures a sensual “in the moment” appreciation of something as profoundly simple as sunshine. Throughout each of these tranquil tunes, Cecily's bassist is the MVP. We only wish the artist's material were more memorable.

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

SCORE: 7.8

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

Zebulon Los Angeles, CA

Contact: brandenwilbarger@yahoo.com

Web: Youtube.com/bonavega

Players: Joao Sousa, drums; Bonavega, guitar, vocals

Material: It takes all of two seconds to glean that the artist Bonavega is influenced by some of the more flamboyant and avant-garde rockers of yore, like David Byrne of Talking Heads and Freddie Mercury; but his own quirky production and unabashed raunchiness (on record and on stage) give his music a fresh, modern twist that you didn't even realize you've been starved for.

Performance: You know you're in the right place when the lead singer of the band sets up in a bright red Ferrari jumpsuit and impeccable glamour makeup that would make even your girlfriend jealous. Even more intriguing still is that when the show finally begins, he comes out donning a monk costume as old Televangelist video clips play ominously in the background.

The pièce de résistance, however, has to be the completely NSFW pink leotard (if you can really call it that) he reveals after disrobing, and proceeds to rip to shreds within seconds of performing.

Okay, his show is definitely not one for the faint of heart, but honestly, those bores should just stay home. Bonavega makes a statement, and he doesn't really care if you agree with it or not. His oddball, off-center, synth-laden "Overdrive" was a crowd favorite, and had the same kind of bizarre quality you'd hear in a Peter Gabriel or a Eurythmics tune.



Musicianship: Bonavega's guitar and stage chops are nothing less than extraordinary. One minute he's parading around on stage like an escaped lunatic, and the next he's on his knees soloing with Prince-like precision. It's purposeful chaos. This was the kind of performance that every aspiring performer should study and emulate, and one that even more seasoned performers would be terrified to follow up. In fact, Wilbarger is so hard to keep your eyes off of, that you almost forget how incredible and solid Joao Sousa's drumming is.

Summary: Bonavega is without a doubt, one of the best hidden gems in the LA music scene. It is nothing short of astounding—a crime even—that they're not yet performing on every coveted music festival and late night talk show there is. This is the kind of envelope-pushing performance art and masterful musicianship that has been missing since David Bowie. With the right push and the right song, Bonavega is poised to become stratospherically successful; possibly even iconic. If you haven't seen Bonavega, run—do not walk—to go see them — **Alex Calise**

Taylor Fraternal Order of Eagles

Detroit, MI

Contact: juicemanrocks@yahoo.com

Web: reverbnation.com/dirtyminddetroit

Players: Don Miller, guitar, vocals; Melanie Parker, lead vocals; Steve Demyan, keyboards, vocals; Bob Melendez, bass; Ken Brancart, drums

Material: Classic-tinged rock, with a smattering of soul and blues, is on the menu for this seasoned troupe from the Motor City. Historically, it has been this writer's observation that bands often draw a line in the sand regarding the performance of covers and originals. Dirty Mind Detroit breaks down that barrier, with original songs that match seamlessly with the tried and true. Elton John's "Love Lies Bleeding" and Aretha Franklin's "Natural Woman" dovetail perfectly with the slide guitar-driven "No Other" and the Detroit Music Awards-nominated ballad "Long Time Comin'."

Musicianship: With each member of this unit being an essential cog in the wheel, their music moves with mechanized precision. No one is necessarily the star, yet they all take their turn in the spotlight. Parker fronts the band with a strong presence and a diverse skill set. She has this Bonnie Raitt/Janis Joplin vibe happening that spans a wide range of emotional terrain. Miller is a great musical counterpart that provides a limitless array of guitar tones and styles along with solid lead and backing vocals. Keyboardist Demyan offers multi-textured



sounds coupled with stand out solos on piano and organ. Melendez lays down the boogie and soothes with soulful whole notes when called upon. His ability to navigate meaty lines and hooks throughout each song really give the groove an adrenaline shot. Brancart locks down the rhythm securely and propels the band with thoughtful accents and fills.

Performance: The venue was packed as the band led the day's entertainment in service of a record-breaking charity event. The stage area was pretty Spartan and there was no special lighting to speak of, but the band itself was more than enough. The members

were focused and pooled all their energy into their performance. In particular, the frontline harmonies were stellar as Parker stealthily led the fray. Also, Melendez and Brancart were all smiles, which seemed to permeate lightness throughout the entire band.

Summary: Dirty Mind Detroit is a no-frills meat 'n potatoes act that gives the crowd its money's worth. They have a wide catalog of tunes that are refined and really seem to resonate with their audience. From nightclubs, to festivals, casinos and charity events this unit provides full-spectrum entertainment.

— **Eric Harabadian**



Molly Malone's Los Angeles, CA

Contact: alexbloommusic@gmail.com

Web: facebook.com/alexbloommusic

Players: Alex Bloom, lead vocals, guitar, acoustic guitar; Jake Noveck: guitars; James Prinzi, drums, Nick Petrou, bass

Material: Singer-songwriter Alex Bloom brought a short but sweet set to Molly Malone's. The songs and arrangements were strong, although the lyrics were impossible to understand. Most notable arrangements were Bloom's guitar line in "Cigarette," as well as the acoustic guitar that

complements the rest of the band in "93." Bloom's closer, "Elevator," was a fantastic choice, highlighting his unique voice as arranger and songwriter.

Musicianship: As a frontman, Bloom's songwriting process was beautifully transparent through his arrangement choices, creating a unique and surprising intimacy with the audience. Guitarist Jake Noveck and drummer James Prinzi carried the band in a way that highlighted the most beautiful sections. Noveck took tasteful solos in addition to providing a solid second guitar

part. Bloom's switch to electric guitar at the end of the set was also incredible—I wish he had done it sooner! His tone on the instrument complemented his voice perfectly and switching off between the two throughout the set could have added an entirely new level.

Performance: With its elevated stage, Molly Malone's is a difficult venue for a singer-songwriter; the distance between the band and the audience diminishes the connection and intimacy that songwriters rely on. This, among other factors, set the show's arc off balance at times—the arrangements took off energy-wise while the band was still grasping at the audience's mood.

Additionally, background vocals were under-rehearsed; although this is typical of the genre, it was distracting. The vocals and performance overall on "Elevator" were the exception. The arrangements and songwriting, as opposed to the actual performance, are what made this show engaging—the highlights were Noveck's playing and Bloom's adeptness as a guitarist, which was solid throughout and clearly the genesis of his creativity.

Summary: Bloom is undoubtedly skilled and inspired. Overall, however, the arc and energy level of his set needs work. A cover song may have helped the audience connect with the artist's vision as well, as the rest of the set felt confused and unsure. Nevertheless, as he stated during the set, several of the songs he performed are not due to be released for another few months. I'm optimistic that the recorded versions of his arrangements and songs will not disappoint and I look forward to their release! – *Olivia Morreale*

Mercury Lounge New York, NY

Contact: brittany.oconnell@thesyn.com

Web: thumpasaurus.com

Players: Lucas Tamaren, guitar, vocals; Paul Cornish, keys; Logan Kane, bass; Henry Was, drums; Nate Lichtenberger, percussion, additional keys; Henry Solomon, saxes, woodwinds; Ben Benjamin, PowerPoint

Material: Marrying their love of artists like Frank Zappa, Talking Heads, Prince and Funkadelic/Parliament with astrophysics, Thumpasaurus put on an enormously entertaining multimedia event. Zany and high energy, their brand of funk/rock and electronics is backed by a video slide show, complete with images that might leave you asking, Where are they going with all this? While drawings of space objects, farm animals and pristine feminine faces float across the screen, the band chimes in about letting loose in "Dance Like It's Your Life," moving on to a "guy desires girl" theme in "You Are So Pretty." In almost teenage vernacular, guy says to girl, *you are so pretty / you act so wonderful / I want you to be mine*. Though the lyrics are seemingly banal on the surface, they feed the mood of the music and the band's vibe.

Musicianship: Whatever sound he's going for, though often derivative of artists he admires, singer Lucas Tamaren's delivery is still impactful and convincing. Whether it's channeling the ghost of Rick James or Prince, or conjuring the occasional cameo by David Byrne, he never slacks off from his role as frontman and



provocateur. The band, all highly proficient players, contribute equally to the energy and the overall sound (with extra credit going to bass player Logan Kane, as he is instrumental in driving the rhythms while keeping the set ever-so-funky and the crowd on its feet).

Performance: Their infectious rhythms proved to be a great way to jumpstart the weekend. From the first downbeat, the crowd was so revved up, that there was not much more the band needed to do to win them over. In addition to solid playing, they were downright hilarious. The show kicks off with the theme from *2001: A Space Odyssey*, and

though one is not quite sure what's coming down the pike, it immediately established the tone of the evening. Though seemingly full of bravado, the presentation was very tongue and cheek, and created a space for the audience to be an integral part of it.

Summary: Being serious musicians who don't take themselves so seriously allows Thumpasaurus to put entertaining on the front burner. Though their sound is chameleon-like, referencing other artists, the inner world of Thumpasaurus is unique. The band recently performed at SXSW and will perform at multiple summer music festivals. – *Ellen Woloshin*

The Prospector Long Beach, CA

Contact: richarjguillen@gmail.com

Web: facebook.com/motherparisaandtheheathens

Players: Richard Guillen, vocals, rhythm guitar, Jordan Vartanians, lead guitar; Parisa Vaezzadeh, vocals, violin, keyboards; Andrew Wolfe, drums; David Solis, stand up bass

Material: We're told that lead guitarist Vartanians was out of town for this gig but, professional that they are, the band didn't want to cancel and leave the venue, promoter and other bands in the lurch. So they carried on, down a man. The amazing thing is, unless you're already totally familiar with their music, you never would have known that the group had been handicapped. No disrespect to Vartanians—we're sure he adds a whole other dimension that we can't even imagine. But coming in cold, listening to these guys play their dark talks of folky, punky, gothic woe, we're nothing but impressed.

Musicianship: So much credit has to go to Richard Guillen's stellar work with the guitar parts while also taking on the lion's share of the singing. The guy is an imposing frontman—a punk rock poet who is both visually striking but also clearly impassioned. To his right is Parisa Vaezzadeh, obviously the member who gifted the band with its excellent name. Her vocals contrast beautifully with Guillen's, while her work on keys and, in particular, violin, is vital.



MOTHER PARISA & THE BAND OF HEATHENS

The music has a gorgeous, Nick Cave-esque quality—sincere and lyrically intense, but also somehow delicate and even pretty. It all makes for a wonderful combo.

Performance: The stage at The Prospector is tiny, tucked away in the corner, and the ceiling is low. Yet these guys still manage to rule over the place with a wild abandon. They're having so much fun, it's hard not to get carried along for the ride. All eyes are on Guillen, with his black smudged eyes, and Vaezzadeh, but the other members are clearly having a blast too.

There's not a lot in the way of between-song banter, but there doesn't need to be. The energy and passion that the band puts into the music is more than enough entertainment.

Summary: This is a set that stuck with us way after it was over. The songs are infectious and extremely enjoyable, while the band looks fantastic. We can only begin to imagine how good they sound with the full lineup. But for us, on a night in Long Beach, they delivered. We'll be checking them out again soon.

— Brett Callwood



DIANA REIN

Malainey's Grill Long Beach, CA

Contact: dougdeutschpr1956@gmail.com

Web: linktr.ee/dianarein

Players: Diana Rein, vocals, guitar; David Kida, drums; Maria Vega, bass

Material: The "blues" afternoon on Sundays from about 4:30 p.m. at this dockside bar and grill in Long Beach isn't necessarily the most conducive environment for checking out a blues artist as warm and authentic as

Diana Rein. The place seems to be filled with dancing white people that have either spent the preceding time on a Harley or a yacht. The booze has been flowing as the spring weather takes a good hard grip of Southern California, and that leads to some questionable moves on the floor. Sure, everyone's having a good time. But this is about as far from the Delta as one can get. So all of that has to be blanked out while focusing on Rein, who was born in Romania and lived in Chicago before making her way to the Los Angeles area. Her recent

sophomore album is called *Long Road*, and we get tunes from it here. She opens with an enthusiastic, defiant ditty called "Yes I Sing the Blues," and that establishes a theme. "Done Me Dirty," "Can't Quit You" and "Queen of My Castle" follow, before a closing, brilliant "Talk to Me Baby."

Musicianship: Clearly all eyes are on the main woman, and Rein is a talented guitarist, pulling out one lick after another and making it look effortless. Her voice isn't the strongest, particularly when compared to other local blues singers such as Janiva Magness. But she's more than gifted enough to convey the emotion in her song while, importantly, making herself heard over an ever-chatty crowd. Meanwhile, bassist Maria Vega and drummer David Kida form an impressive rhythm section—a strong unit that works as a spine, allowing Rein the freedom to play around a little.

Performance: Rein clearly loves the blues. She appears to have studied it, and she puts all of herself into her performance. She isn't one to close her eyes and pull pained expressions, while throwing all manner of guitar shapes. Rather, there's an effortless cool and a sly smile about her. She knows how good she is. She rarely speaks between songs but for the occasional "thank-you," preferring to let the music do the talking.

Summary: The world of blues is so expansive and vast that there is room for all manner of musicians, created by people from all walks of life. That a white female from Romania can come to the United States and kick ass is testament to the people who created the music in the first place. — Brett Callwood



The Whisky A GoGo West Hollywood, CA

Contact: Susanne Fuggatta, 925-354-8911

Web: FaceBook.com/CandlelightCaosBand

Players: Jon St. John, vocals; Charlie Angel, bass; Rick Fabio, drums; Charlie Franc, guitar

Material: Formerly known as Iron Core, Candlelight Caos is a hard-rockin' metal band in the vein of SlipKnot, Queensryche, Judas Priest and Marillion (pioneers in bridging punk

rock and classic prog rock). All of Candlelight Caos' songs are delicately crafted with great detail while also possessing a "fun factor." The band's delivery of each tune keeps you intrigued and hooked so that the guitar licks can finish you off.

Musicianship: All the players came ready to play and entertain. Franc is a natural shredder with great tones and beautiful, well placed harmonics that seared through Angel's blanket

of bass that shrouded The Whisky. Fabio kept faultless time and is a rock solid drummer. If anyone says, "Oh, that reminds me of Jeff Tate of Queensryche," you know it's a pretty damn good compliment, and that's what St. John's vocals were. They resonated and hit home as the opening song, "The Calling," confirmed.

Performance: Great show from all band members. Franc was on a wireless system and was thoroughly enjoying his cable-less freedom as he danced around in the audience, which made for great entertainment. Angel plays the bass superbly and strutted back and forth on the stage as he stopped to pose for pictures (what a ham!). Fabio chose to lay back in the pocket and let his drums do the talking as he jelled flawlessly with Angel. Meanwhile, St. John stood tall as his crew laid out a solid rock & roll foundation for his voice to ride upon.

Summary: "Storybook" and "Believe" are prime examples of the music these guys are capable of; they send your senses reminders of SlipKnot and Queensryche. These songs, written long ago by St. John and Franc, take you back to the days of Marillion when they would start off on a lovely and sweet intro, slowly blend in the crunch of the guitar and the deep richness of the bass while imploding the tune into a beautiful hard rockin' song that leaves you breathless. Superb, hard rockin', melodic metal at its best—and fun to watch, too. — **Pierce Brochetti**

O'Brien's Pub Boston, MA

Contact: saltygreyhoundmusic@gmail.com

Web: saltygreyhound.bandcamp.com

Players: Meredith Nero, viola; Maria Cuneo, lead vocals, guitar; Kailen Santos, bass; Elise Roche, synth; James Strindberg, drums; Alex Judd, guitar, lead vocals

Material: When a band combines disparate elements, it's invigorating just absorbing what happens. In the case of Salty Greyhound, the result is an eclectic chaos as confounding as it is exhilarating. Employing no fewer than six members, the youthful dream pop sound smiths concoct unique sonic curios that transmogrify from windswept melancholy to punk vortex and back, often within the same song. Lead singer Alex Judd's unique phrasing recalls the off-kilter perspective of underground heroes Ween, while a twin guitar assault, glowing synths and viola expand their sound in ways alternately effective and inconsequential.

Musicianship: At times, they're a mess, with full-throttle shouting and anti-conventional approach simply not working. During other moments, their on-point unity uncovers concrete abilities. Irritating feedback plagued a majority of the set, diminishing the impact of their bumper car fun house noise. Added preparation would help alleviate this type of issue.

Performance: Salty Greyhound's presentation is both random and anarchic; every member owns a distinct look. Judd makes for a compelling frontman, charismatically crooning into the mike and smearing his bandmates (plus a single audience goer) with red paint. Blowing into a tube duct taped to the mike stand added a



unique, haunting element to their erratic fever dreams. The sum effect is hypnotic in ways puzzlingly delightful. Smartly, their six-song set concluded with their catchiest tune, "Machine."

Summary: For a band that has existed for years, Greyhound should have a better grasp of the details. Their clever musical take and evident talent is regretfully obscured by a lack

of organization. To be fair, both their size and ambition make this challenge even greater, but that's only more reason to run a tight ship. Simultaneously, they embody a critical element that can't be taught—fearlessness. They must harness their energy and radically inclusive attitude so that every moment soars, rather than feeding off the adrenaline of flirting with disaster. — **Andy Kaufmann**

This national MC list will enable you to connect with the schools that suit your needs and budget. Whether you're looking for a university, a technical school, a music camp or online course, this updated 2019 list will make your search easier.

ALABAMA

ARS NOVA, INC.
2828 Drake Ave., S.W.
Huntsville, AL 35802
Mailing: P.O. Box 14248
Huntsville, AL 35815
256-883-1105
Email: arsnovaschool81@bellsouth.net
Web: arsnovahsv.com
Cost: please call or see web for info

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

UNIVERSITY OF NORTH ALABAMA
Department of Entertainment Industry
1 Harrison Plaza
Florence, AL 35632-0001
256-765-4342 or 1-800-TALK-UNA, Ext. 4342
Email: dei@una.edu
Web: una.edu/entertainment
Program: Bachelor of Arts or Bachelor of Science in Entertainment Industry

ALASKA

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

ARIZONA

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

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

CONSERVATORY OF RECORDING ARTS & SCIENCES

Main Facility: 2300 E. Broadway Rd.
Tempe, AZ 85282-1707
480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400
Web: cras.edu
Degrees/Certificates Offered: Master Recording Program II.
Program and Facilities Description: MRP-II is a 42-week program with classes limited to 12 students.

It is the only program that secures and requires an internship for graduation. Every student receives an Apple Laptop, M-Audio Audio Interface, Pro Tools M-Powered, Sennheiser microphone and headphones, Apple Logic Pro and Waves plug-ins.
Students have access to our exclusive CRAS Connect, computer-based learning system. Our 40,000-sq. ft. facility includes: (8) control rooms, (5) studios, (2) Pro Tools labs, (2) digital audio labs, (2) mix labs and a 6000-sq. ft. live sound classroom. Gear includes SSL, Neve, Studer, Otari, Korg, Alesis, Yamaha, Manley and Neumann, among others.
Students are offered a 7-tier certification on Pro Tools and manufacturer certifications on the TC System 6000, Waves plug-ins, EAW Smaart, L-Acoustics Kudo and SoundVision plus Auto-Tune 5.
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1833 W. Southern Ave.

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

Additional locations:

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

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

PHOENIX COLLEGE COMMERCIAL MUSIC

1202 W. Thomas Road
Phoenix, AZ 85013
602-285-7555
Email: jamison.weddle@phoenixcollege.edu
Contact: Jamison Weddle, Coordinator of Commercial Music Studies
Web: phoenixcollege.edu/programs/music-business

SCOTTSDALE COMMUNITY COLLEGE

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

UNIVERSITY OF ARIZONA

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

Department of Music, MB 201
Fayetteville, AR 72701
479-575-4701
Email: music@uark.edu
Web: music.uark.edu

UNIVERSITY OF ARKANSAS AT LITTLE ROCK

2801 S. University
Little Rock, AR 72204-1099
501-569-3294
Email: vrind@uair.edu
Web: uair.edu/music
Contact: Vicki Lind, Chair

CALIFORNIA

ACADEMY OF ART UNIVERSITY

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

ADAM'S MUSIC

10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Email: amusicla@gmail.com
Web: adamsmusic.com
Contact: Adam

Program: one-on-one instruction in all instruments and voice
Degree: N/A
Duration: varies
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals and expert instrument repairs

ARROWBEAR MUSIC CAMP

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

ART OF SINGING

Studio City, CA
818-980-2840
Email: Darlene@ArtofSinging.com
Web: darlenekoldenhoven.com, artofsinging.com

Contact: Darlene Koldenhoven
Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training, stage/audition/studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype. Author of "Tune Your Voice: Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs (\$49.95) endorsed by faculty from Berklee, Juilliard, NYU and more, distributed by Alfred Music and available at her website or in retail music stores. For more info on Darlene, see her website.
Degree: N/A
Duration: 30/45/60 min. lessons.

THE ART INSTITUTE OF CALIFORNIA – A CAMPUS OF ARGOSY

Hollywood, CA
7650 Mission Valley Road
San Diego, CA 92103-4423
866-275-2422
Web: artinstitute.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details

ARTISTMAX

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

AUDIO INSTITUTE OF AMERICA

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San Francisco, CA 94115
415-752-0701
Email: audioinst@earthlink.net
Web: audioinstitute.com
Notes: Recording Engineer and Music Producer School

AZUSA PACIFIC COLLEGE OF THE ARTS

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

BARKER'S MUSIC

3125 McHenry Ave., Ste. F
Modesto, CA 95350

209-526-0347
Email: info@barkersmusic.com
Web: barkersmusic.com
Basic Rate: please call for info

BELLFLOWER MUSIC CENTER

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

BILL KEIS MUSIC, INC.

1259 Bruce Ave.
Glendale, CA 91202
818-246-6858 (office), 818-636-3940 (cell)
Email: info@billkeis.com
Web: billkeis.com
Notes: Subjects covered include: Repertoire (learning songs), Improvisation, Theory, Technique, Composition, Arranging, Harmony, Chord Substitution, Sight Reading, Rhythm, Keyboards, Recording, Performance, How to Play in a Band, How to Find Work as a Musician and more.

BLUE BEAR SCHOOL OF MUSIC

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

BOULEVARD MUSIC

4316 Sepulveda Blvd.
Culver City, CA 90230
310-398-2583
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Program: varied one-on-one instrumental instruction.
Cost: please call or see web for info
Notes: group instruction available

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

BRUBECK SUMMER JAZZ COLONY

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

BURBANK MUSIC ACADEMY

4107 W. Burbank Blvd.
Burbank, CA 91505
818-845-ROCK (7625)
Email: info@burbankmusicacademy.com
Web: burbankmusicacademy.com
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.

CALAVERAS ARTS COUNCIL

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

CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)

Los Angeles and Ventura County, anywhere from Woodland Hills to Santa Barbara including Malibu
805-529-2348,
Email: fscottmoyer@earthlink.net, fscottmoyer.1@gmail.com
Web: musicianscamp.org
Contact: F. Scott Moyer
Services: Private (one-on-one) and class/group and band instruction are available for drums, guitar (acoustic and electric), bass, keyboards, brass, applied beginning-advanced music theory, beginning-advanced songwriting, voice, percussion and Band/Ensemble.

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

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

CALIFORNIA POLYTECHNIC STATE UNIVERSITY

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

CALIFORNIA COLLEGE OF MUSIC

42 S. Catalina Ave.
Pasadena, CA 91106
626-577-1751, 626-577-1765
Email: info@ccmcollege.com
Web: ccmcollege.com
Program: Music (Theory), Artist Development and Audio Engineering and Music Production
Degree: Apprentice and Professional Certificate
Duration: 6 months apprentice, 1 year professional
Cost: please call or see web for info
Notes: CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award-winning and seasoned faculty.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

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

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

3801 W. Temple Ave., Bldg. 24-141
Pomona, CA 91768
909-869-3554
Email: ilevine@cpp.edu
Web: cpp.edu/~class/music
Contact: Iris Levine, Department Chair
Degree: B.A.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, CHICO

400 W. 1st St.
Chico, CA 95929
530-898-5351

Web: csuchico.edu/muta
Program: B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

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

CALIFORNIA STATE UNIVERSITY, FULLERTON

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

CALIFORNIA STATE UNIVERSITY, LONG BEACH

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

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

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

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

5151 State University Dr.
Los Angeles, CA 90032
323-343-3000
Web: calstatela.edu/music
Program: varied undergraduate music studies/performance program
Degree: B.A.
Duration: 4 years
Cost: please call or see web for info
Notes: university enrollment required

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

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

CAZADERO PERFORMING ARTS CAMP

P.O. Box 7908
Berkeley, CA 94707
510-527-7500 Fax 510-527-2790
Email: Emily@cazadero.org
Web: cazadero.org
Program: Since 1957, our camp has been providing the best in musical education and performances.
Cost: please call or see web for info

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC

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

COAST MUSIC

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

COGSWELL COLLEGE

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

COLBURN SCHOOL, THE

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

CORNERSTONE MUSIC CONSERVATORY

12121 W. Pico Blvd., Ste. 205
Los Angeles, CA 90064
310-820-1620
Email: ann@cornerstonemusicconservatory.org
Web: cornerstonemusicconservatory.org
Contact: Ann Pittel
Program: Private and group music instruction for ages 7 months to adult.
Duration: 15 weeks to year-round
Cost: Varies-call for brochures and rates
Notes: specializing in expert music instruction, composition, theory, teen/college-pre 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: 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 well-produced song can make or break an opportunity to monetize their music through song placements, licenses or recording contracts.

CRESCENTA VALLEY MUSIC STUDIO

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

CULVER CITY MUSIC CENTER

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

Additional location:

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

DEANNA DELLACIOPPA

Simi Valley/LA Area, CA
818-905-7000 x 102
Basic Rate: \$75 for a 60 minutes lesson. Bulk, special offer packaging available.
Email: lessons@iamdeanna.com
Web: IAmDeanna.com
Notes: Quarter semi-finalist on Season 8 of America's Got Talent Season. Backgrounds for Nick Jonas, Justin Bieber, Celine Dion, et al. Extensive TV & Radio Commercial singing work.

DEBORAH GIBSON'S CAMP ELECTRIC YOUTH

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

DREAM MUSIC STUDIOS

Valley Village/North Hollywood, CA
805-558-1760
Email: dreammusicstudios.com/contact
Web: dreammusicstudios.com
Basic Rate: TBD depending on length of time and location
Services: Performance opportunities every four to six months! Student centered learning and quality programs. Lessons in piano, voice, guitar, bass, drums, violin, viola, cello and more! Every lesson focuses on: Chords, Rhythm, Melody, Scales, Theory, Music Notation, Playing by ear, Playing by heart, Listening skills, Microphone technique, Playing in various styles: classical, jazz, popular, and more, Self confidence skills, Self awareness, Competition opportunities for advanced students, Music history, Performance practice

ES AUDIO SERVICES

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

EL CAMINO COLLEGE

16007 Crenshaw Blvd.
Torrance, CA 90506
866-352-2646, 310-532-3670
Web: elcamino.edu/academics/finearts/music
Contact: Polli Chambers-Salazar, Professor Music
Program: a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills and the study of music history
Degree: A.A.
Duration: Two years
Cost: please call or see web for info

EUBANKS CONSERVATORY

P.O. Box 1175
Hawthorne, CA 90251
310-462-5364
Email: contact@the-ecma.com
Web: the-ecma.com
Program: music degree program with a focus on performance
Degree: certificate

Duration: varies
Cost: please call for info

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

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

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

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

FOOTHILL COLLEGE
12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7156
Email: hartwellrobert@foothill.edu
Web: foothill.edu/music
Contact: Simon Pennington, Dean, Fine Arts & Communication

GARNISH MUSIC PRODUCTION SCHOOL
7600 Melrose Ave.
Hollywood, CA 90046
424-653-6481
Web: la.garnishmusicproduction.com
Notes: Learn to produce finished tracks fast from Grammy-winning instructors

GILMORE MUSIC STORE
1935 E. 7th St.
Long Beach, CA 90813
562-599-1369
Email: gilmoremusicstore@gmail.com
Web: gilmoremusicstore.com
Program: Instruction in drums, classical-jazz-and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: N/A
Duration: 30 min. to 60 min.
Cost: call for rates
Notes: 24-track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE
Music Department
1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
Email: pgreen@glendale.edu
Web: glendale.edu/music
Contact: Dr. Peter Green
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
Email: info@globerecording.com
Web: globerecording.com

GOLDEN WEST COLLEGE
15744 Golden W. St.
Huntington Beach, CA 92647

714-895-8772
Contact: Laurie Camody, Division Coordinator
Email: lcamody@qwc.cccd.edu
Web: goldenwestcollege.edu/music
Program: Music Education Preparation or Music Performance
Degree: A.A.

GRAMMY CAMP
Grammy Foundation
3030 Olympic Blvd.
Santa Monica, CA 90404
310-392-3777
Web: grammyintheschools.com
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

GUITAR MERCHANT, THE
22807 Satcoy St.
West Hills, CA 91304
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com
Services: music lessons all instruments, all ages, band jam programs, live venue - shows nightly guitar sales and service

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

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

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

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

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

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

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

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

LONG BEACH CITY COLLEGE
1305 E. Pacific Coast Hwy.
Long Beach, CA 90806
562-938-4279
Contact: Cathy Crane, Dept. Head & Professor Performing Arts
Email: ccraneo@lbcc.edu
Web: lbcc.edu/PerformingArts
Program: Commercial Music Program, Radio and TV Program
Degree: A.A. and/or certificate
Duration: 2 years
Cost: please call or see web for info

LONG BEACH SCHOOL OF MUSIC
3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
562-627-0464
Web: longbeachschoolofmusic.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
Degree: N/A
Duration: varies
Cost: please call or see web for info

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

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

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

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

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

THE LOS ANGELES RECORDING SCHOOL (A DIVISION OF THE LOS ANGELES FILM SCHOOL)
6690 Sunset Blvd.
Los Angeles, CA 90028
323-464-5200 (local)
Email: info@lafilm.edu
Web: larecordingschool.com
Contact: Admissions Department
Degree: Associate of Science in Recording Arts - Program Length - 18 months (on campus); Associate of Science in Music Production - Program Length - 18 months (on campus); Associate of Science in Music Production - Online - Program Length - 18 months (online)
Duration: 18-month programs
Cost: Please call to speak with admissions.
Notes: The Los Angeles Recording School (LARS) has over 33,000 square feet of facilities and classrooms, including over 20 recording labs and studios. Our Associate of Science in Recording Arts provides students with the opportunity to learn about a multitude of aspects of the audio industry, including interactive audio, acoustic principles and sound effect design. Our Associate of Science in Music Production prepares students with courses in music composition, mixing and mastering and music copyright. The Los Angeles Recording School is located in the heart of Hollywood on Sunset Boulevard, and is a division of The Los Angeles Film School, an institution accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

LOS ANGELES VALLEY COLLEGE
5800 Fulton Ave.
Van Nuys, CA 91401
818-947-2347
Contact: Dr. Christian Nova, Chair
Email: novacp@lavc.edu
Web: lavc.edu/music
Contact: Music department
Program: curriculum is geared toward instrument instruction and performance, with school performance opportunities and a varied course selection available
Degree: A.A.
Duration: approx. 2 years
Cost: please call for tuition and fee information
Notes: weekend/evening music classes offered through Community Services program

LOS MEDANOS COLLEGE

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

LOYOLA MARYMOUNT UNIVERSITY

1 LMU Dr.
Burns Fine Arts Center
Los Angeles, CA 90045-2659
310-338-3010
Email: mark.saya@lmu.edu
Contact: Dr. Mark Saya, Chair of the Music Program
Web: cfa.lmu.edu/programs/music

Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology and instrumental and choral conducting.
Degree: B.A.

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

MIRACOSTA COLLEGE

1 Barnard Dr., Bldg. 2200
Oceanside, CA 92056
760-757-2121 Ext. 6527, 888-201-8480
Email: alangager@miracosta.edu
Web: miracosta.edu
Contact: Arlie Langager, Department Chair
Cost: please call or see web for info

MOREY'S MUSIC STORE INC.

4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532
Email: info@moreysmusic.com
Web: moreysmusic.com
Program: instruction in guitar, saxophone, flute, violin, clarinet, cello, piano
Degree: N/A
Duration: varies
Cost: please call or see web for info

MUSICIANS INSTITUTE (MI)

6752 Hollywood Blvd.
Hollywood, CA 90028
866-382-7023, 323-462-1384
Email: admissions@mi.edu
Web: mi.edu

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

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

Duration: instrument certificate
Program: 12- and 18-month options, specialized certificate Program: six-to-nine-month courses in career specialties including: audio engineering, independent artist development, music business, guitar craft, music video/film and television, Bachelor of Music degrees (bass, guitar, drums, keyboards and vocals): 4 years; Associate of Arts degree (bass, guitar, drums, keyboards and vocals): 2 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks; Encore Express 5-week, full-time (15 units) or 10-week, part-time (7 units); Extension - individual 10-week courses; Summer Shot - one-week courses

Cost: please call or see web for info
Notes: MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

OCCIDENTAL COLLEGE

1600 Campus Rd.
Los Angeles, CA 90041
323-259-2785
Email: music@oxy.edu

Web: oxy.edu/music

Contact: David Kasunic, Dept. Chair
Program: Students majoring in music develop an integrated understanding of music in performance, creative work, and as cultural and historical expression. Through its curriculum, concerts and recitals, master classes, guest lectures, residencies and other public events, the music department leads the discourse that enriches College and community life. Students study, practice, and perform in Booth Hall, Herrick Chapel, and Thorne Hall, with access to practice rooms, large and small performance venues, a well-equipped electronic music studio, and an outstanding music library.

Degree: B.A.
Duration: approx. 4 years
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
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulks (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
626-585-7216
Web: pasadena.edu

Program: a program with classes in music studies, vocal and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Cost: please call or see web for info
Notes: please call or see web for info

PEPPERDINE UNIVERSITY

Seaver College
24255 Pacific Coast Hwy.
Malibu, CA 90263
310-506-4462

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

POINT BLANK ELECTRONIC MUSIC SCHOOL

Mark Sennett Studios
1215 Bates Ave.
Silverlake, CA
323-282-7660
Web: pointblankmusicschool.com/us
Cost: please refer to website for individual program costs

Programs: Long and short-term music production, sound design and DJ classes
Degree: N/A
Duration: varies between program, flexible
Notes: Voted the world's "Best Electronic Music School" by DJ Mag readers. Flexible schedules and all studios complete with the latest equipment. In partnership with Abetton, Native Instruments, Pioneer.

PYRAMIND

880 & 832 Folsom St.
San Francisco, CA 94107
415-896-9800, 888-378 MIND, Ext. 202
Email: admissions@pyramind.com
Web: pyramind.com

RECORDING ARTS CENTER, THE

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

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

RECORDING CONNECTION AUDIO INSTITUTE

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

RECORDING BOOT CAMP

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

REDONDO BEACH GUITAR SCHOOL

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

ROSEMARY BUTLER

Sherman Oaks, CA 91403
818-416-3793
Email: vocalistr@aol.com
Web: rosemarybutler.com
Program: Vocal technique, artist development, performance coaching, style development
Notes: Learn to sing from the best: Rosemary Butler, the voice who sang with Jackson Brown, James Taylor, Linda Ronstadt, Bonnie Raitt & more

SAE INSTITUTE OF TECHNOLOGY

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

Additional locations:

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

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

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

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

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

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

SAN FRANCISCO CONSERVATORY OF MUSIC

50 Oak St.
San Francisco, CA 94102-6011
415-864-7326 Fax 415-503-6299
Email: mcocco@sfcsm.edu
Web: 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
Email: kozlova_yulia@smc.edu
Web: smc.edu
Contact: Yulia Kozlova, Dept. Chair
Program: courses taught in songwriting, theory, voice, and ear-training, as well as instrument instruction classes.
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: extension/evening classes available

SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
Web: santamoniamusic.com
Contact: School Coordinator
Basic Rate: please call for info
Clients: all levels

SCHOOL OF ROCK MUSIC

12020 Wilshire Blvd.
Los Angeles, CA 90025
310-442-7625
Web: westla.schoolofrock.com
Program: School of Rock Music is the original performance-based, interactive music school founded in 1998 in Philadelphia. Our goals at the Paul Green School Of Rock Music are: to help our students realize their potential as artists, to put them on stage in front of as many people as possible, and to help foster a new generation of incredible musicians.
Cost: please call for info
Notes: Schools all across the country, check website for additional locations

SILVERLAKE CONSERVATORY OF MUSIC

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

THE SONGWRITING SCHOOL

4001 W. Magnolia Blvd.
Burbank, CA 91506
818-848-7664
Email: info@thesongwritingschool.com
Web: thesongwritingschool.com

SOUTH BAY SCHOOL OF MUSIC

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

Additional location:

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

TERRACE MUSIC STUDIO

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

STADIUM HOUSE OF ROCK

30125 Agoura Rd., Ste. E-G
Agoura Hills, CA 91301
818-706-7625
Contact: info@stadiumhouseofrock.com
Web: stadiumhouseofrock.com
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.

UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS

10995 Le Conte Ave.

Los Angeles, CA 90024
310-825-9064
Email: entertainmentstudies@uclaextension.edu

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

UNIVERSITY OF CALIFORNIA, BERKELEY

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

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)

HERB ALPERT SCHOOL OF MUSIC
2520 Schoenberg Music Bldg.,
Box 951616
Los Angeles, CA 90095-1616
310-825-1839
Email: stulberg@ucla.edu
Web: music.ucla.edu
Contact: Neal Stulberg, Chair
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).
Degree: B.A., M.A., Ph.D, M.M., D.M.A.
Duration: varies
Cost: call for info, see registrar.ucla.edu
Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1 - 30 for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student. Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology

UNIVERSITY OF THE PACIFIC
Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2285
Email: musicdean@pacific.edu
Web: pacific.edu/conservatory
Contact: Student Services Office
Program: A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.
Degree: B.M., B.A., B.S, M.M, M.A.
Duration: Varies
Cost: Please call or see website for information
Note: All majors require an audition or interview, or both. See website for more details.

UNIVERSITY OF THE PACIFIC

Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2285
Email: musicdean@pacific.edu
Web: pacific.edu/conservatory
Contact: Student Services Office
Program: A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.
Degree: B.M., B.A., B.S, M.M, M.A.
Duration: Varies
Cost: Please call or see website for information
Note: All majors require an audition or interview, or both. See website for more details.

UNIVERSITY OF THE PACIFIC
Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2285
Email: musicdean@pacific.edu
Web: pacific.edu/conservatory
Contact: Student Services Office
Program: A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.
Degree: B.M., B.A., B.S, M.M, M.A.
Duration: Varies
Cost: Please call or see website for information
Note: All majors require an audition or interview, or both. See website for more details.

Additional locations:

3200 Fifth Ave
Sacramento, CA 95817

155 Fifth St.
San Francisco, CA 94103

USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY

851 Downey Way, HSH-101
Los Angeles, CA 90089
213-821-6140
Email: iovine-young@usc.edu, jvernon@usc.edu
Web: iovine-young.usc.edu
Contact: Jessica Vernon, Admission & Student Services
Degree: The degree requires a total of 128 units, including 56 units in the Core and 32 units in Emphases. Through the Academy's Core, students learn applied skills and gain understanding of the theories, concepts and vocabulary of each field.
Duration: 4 Year
Cost: call

USC THORNTON SCHOOL OF MUSIC

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

VISIBLE MUSIC COLLEGE

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

Additional locations:

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

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

3300 Mockingbird Lane

Dallas TX 75205
901-381-3939

WALDEN SCHOOL, THE

30 Monterey Blvd., Ste. E
San Francisco, CA 94131
415-648-4710
Email: info@waldenschool.org
Web: waldenschool.org
Cost: please call or see web for info

Additional location:

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

WEST L.A. COLLEGE

Humanities & Fine Arts Division
9000 Overland Ave.
Culver City, CA 90230-3519
310-287-4545
Email: SweeneyJ@WLAC.edu
Web: wlac.edu/Humanities/Music.aspx
Contact: Joyce Sweeney, Chairperson
Program: courses in instrument instruction

and music studies. piano, voice, music appreciation and fundamentals and jazz band

Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: evening classes are available

WEST VALLEY COLLEGE

14000 Fruitvale Ave.
Saratoga, CA 95070
408-471-4663
Email: lou.delarosa@westvalley.edu
Web: westvalley.edu/academics/fine_arts/music
Contact: Lou De La Rosa, Dept. Chair

WHITE HALL ARTS ACADEMY

2812 W. 54th St.
Los Angeles, CA 90043
424-235-0665, SKYPE (Tanisha_whaa)
Email: mail@whitehallacademy.org
Web: whitehallacademy.org, facebook.com/whitehallartsacademy
Contact: any customer service rep.
Program: private one-on-one lessons in voice, piano, strings, guitar, woodwind
Duration: Private min. 30/45/60
Cost: Private (\$120/170/210 monthly)

ZION MUSIC ACADEMY OF MUSIC

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

COLORADO

ASPEN MUSIC FESTIVAL AND SCHOOL

225 Music School Rd.
Aspen, CO 81611
970-925-3254
Web: aspenmusicfestival.com
Cost: please call or see web for info

BROADWAY MUSIC SCHOOL

2555 S. Santa Fe Drive
Denver, CO
303-777-0833
Email: info@broadwaymusicsschool.com
Web: broadwaymusicsschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY

School of Music
8787 W. Alameda Ave.
Lakewood, CO 80226
800-44-FAITH, 303-963-3000
Email: music@ccu.edu
Web: ccu.edu/music
Program: The School of Music at Colorado Christian University currently offers four emphases in music-performance, education, worship arts and sound recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

DENVER MUSIC INSTITUTE

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

LAMONT SCHOOL OF MUSIC

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

SWALLOW HILL MUSIC ASSOCIATION

71 E. Yale Ave.
Denver, CO 80210
303-777-1003 Ext. 2
Web: swallowhillmusic.org
Cost: please call or see web for info

Additional locations:

7653 E. 1st Pl.
Denver, CO 80230

3131 Osceola St.
Denver, CO 80212

UNIVERSITY OF COLORADO

College of Arts and Media
Campus Box 162
P.O. Box 173364
Denver, CO 80217
303-315-7400
Email: CA@ucdenver.edu
Web: ucdenver.edu

CONNECTICUT

THE CONNECTICUT SCHOOL OF MUSIC

1242 Post Rd. E.
Westport, CT 06880-5427
203-226-0805
Email: info@ctschoolofmusic.com
Web: ctschoolofmusic.com
Program: The Connecticut School of Music offers half hour, 45 minute or hour-long lessons as well as every-other-week lessons and 5 or 10 lesson packages for adults. We also provide group lessons and ensemble lessons.
Cost: please call or see web for info

Additional locations:

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

UNIVERSITY OF HARTFORD

The Hartt School
200 Bloomfield Ave.
West Hartford, CT 06117-1599
860-768-4100
Email: harttadm@hartford.edu
Web: hartford.edu/hartt
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN

Department of Music
300 Boston Post Rd.
West Haven, CT 06516
1-800-342-5864, 203-932-7101
Email: Clacobucci@newhaven.edu
Web: newhaven.edu

YALE UNIVERSITY

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

DELAWARE

THE MUSIC SCHOOL OF DELAWARE

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

Additional location:

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

UNIVERSITY OF DELAWARE

College of Arts and Sciences
Amy E. du Pont Music Bldg.
Amstel Ave. and Orchard Rd.
100 Orchard Rd., Ste. 209
302-831-2577
Email: UD-music@udel.edu
Web: music.udel.edu/Pages/home.aspx

DISTRICT OF COLUMBIA

AMERICAN UNIVERSITY

Katzen Arts Center, Room 137
4400 Massachusetts Ave. N.W.
Washington, D.C. 20016
202-885-3872

Contact: Nancy Snider, Director, Music Program
Email: nsnider@american.edu
Web: american.edu/cas/performing-arts/music.cfm

THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES

12712 Rock Creek Mill Rd.
 Rockville, MD 20852
 800-93-OMEGA, 301-230-9100
Email: info@omegastudios.com
Web: omevastudios.com
 **No degree, certificates.

LEVINE SCHOOL OF MUSIC

Main Campus
 Sallie Mae Hall
 2801 Upton St., N.W.
 Washington, D.C. 20008
 202-686-8000
Email: LevineNWDC@levinemusic.org
Web: levineschool.org

Cost: please call or see web for info
Notes: Levine School of Music, the Washington DC region's preeminent center for music education, is a welcoming community where children and adults find lifelong inspiration and joy through learning, performing, listening to and participating with others in music.

Additional locations:

Westover Baptist Church
 1125 N. Patrick Henry Dr.
 Arlington, VA 22205
 703-237-5655
Email: LevineVirginia@levineschool.com

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

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

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

FLORIDA

CENTER FOR PRO TOOLS

P.O. Box 1393
 Goldenrod, FL 327331393
 407-674-7926
Email: info@centerforprotocols.com
Web: centerforprotocols.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC

University of Miami
 P.O. Box 248165
 Coral Gables, FL 33124
 305-284-6168
Email: admission.music@miami.edu
Web: music.miami.edu
Program: Performance, Studio Music and Jazz, Music Education, Music Theory, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist
Duration: 4 years

FSU COLLEGE OF MUSIC

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

FULL SAIL

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

include Computer Animation, Digital Arts and Design, Film, Game Development and Graphic Design.

PLAYERS SCHOOL OF MUSIC, THE

923 McMullen Booth Rd.
 Clearwater, FL 33759
 800-724-4242, 727-725-1445
Email: admissions@playerschool.com
Web: playerschool.edu
Program: guitar, drums, bass, keyboards
Degree: None
Duration: 1-Week, 4-Week, 10-Week, 1-Year, 2-Year
Cost: Call for more info

ST PETERSBURG COLLEGE

Music Industry Recording Arts (MIRA)
 P.O. Box 13489
 St. Petersburg, FL 33733
 727-341-4772, 727-341-4361
Email: smith.nancy@spcollege.edu
Web: go.spcollege.edu/Music

UNITY GAIN RECORDING SCHOOL

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

UNIVERSITY OF TAMPA

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

THE VIBE RECORDING INSTITUTE

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

GEORGIA

THE ART INSTITUTE OF MUSIC

2875 Breckinridge Blvd., Ste. 700
 Duluth, GA 30096
 800-886-6874, 770-242-7717
Web: aimm.edu

CAMP JAM, LLC

Brenau University
 500 Washington St., SW
 Gainesville, GA
 800-513-0930
Email: info@campjam.com
Web: campjam.com
Program: At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10
Cost: please call or see web for info

GEORGIA ACADEMY OF MUSIC

1424 W. Paces Ferry Rd. N.W.
 Atlanta, GA 30327
 404-355-3451
Email: info@gaom.us
Web: gaom.us
Cost: please call or see web for info

GEORGIA STATE UNIVERSITY

School of Music
 P.O. Box 4097
 Atlanta, GA 30302
 404-413-5900
Email: music@gsu.edu
Web: music.gsu.edu

KENNESAW STATE UNIVERSITY

School of Music
 1000 Chastain Road
 Kennesaw, GA 30144
 470-578-6151
Email: jbecker7@kennesaw.edu
Web: arts.kennesaw.edu/music

MUSIC CLASS, THE

Macon and Warner Robins, GA 31088
 404-314-3536
Email: admin@themusicclass.com
Web: musicdiscoveryclass.com
Cost: please call or see web for info

Notes: Childhood Music Education Centers throughout the United States and Canada

SANDY SPRINGS MUSIC

5920 Roswell Rd., Ste. D-201
 Atlanta, GA 30328
 404-609-0738
Web: sandyspringsmusic.com
Basic Rate: please call for info

STUDIO DIONNE, SCHOOL OF DANCE AND MUSIC

524 Plasters Ave.
 Atlanta, GA 30324
 404-877-0005
Email: info@studiodionne.com
Web: studiodionne.com
Cost: please call or see web for info

HAWAII

UNIVERSITY OF HAWAII AT MANOA

Music Department
 2411 Dole St.
 Honolulu, HI 96822
 808-956-7756
Web: manoa.hawaii.edu/music
Cost: please call for info

KAILUA MUSIC SCHOOL

131 Heikili St., #209
 Kailua, HI 96734
 808-261-6142
Email: info@kailuamusicsschool.com
Web: kailuamusicsschool.com
Cost: please call for info
Notes: At Kailua Music School we believe the enjoyment of music, the knowledge of music and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

KAUAI MUSIC AND SOUND

4-1177 Kuhio Hwy.
 Kapaa, HI 96746
 808-823-8000
Email: info@kauaimusicandsound.com
Web: kauaimusicandsound.com

KE KULA MELE HAWAII

Alan Akaka School of Hawaiian Music
 1296 Auwaku St.
 Kailua, HI 96734
 808-375-9379
Email: info@KeKulaMele.com
Web: kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

UNIVERSITY OF HAWAII MAUI COLLEGE

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

JUNIOR MUSIC ACADEMY

74-5605 Alapa St., Ste. #105
 Kailua-Kona, HI 96740
 808-331-2000
Email: juniormusicacademy@rocketmail.com
Web: juniormusicacademy.com

Notes: Classes meet once a week in a small group where parents actively participate allowing for fun, exciting, and engaging activities for children and parents alike. Ages between birth and 5th grade.

IDAHO

UNIVERSITY OF IDAHO

The Lionel Hampton School of Music
 875 Perimeter Dr., MS 4015
 Moscow, ID
 208-885-6231
Email: music@uidaho.edu
Web: uidaho.edu/class/music

IDAHO STATE UNIVERSITY

Music/School of Performing Arts
 921 S. 8th Ave., Stop 8099
 Pocatello, ID 83209
 208-282-3636
Email: music@isu.edu
Web: isu.edu/music

ILLINOIS

AMERICAN MUSIC INSTITUTE

60 55th St.
 Clarendon Hills, IL 60514
 630-850-8505
Email: AMI@amimusic.org
Web: amimusic.org
Cost: please see web for info

Additional locations:

1032 Maple Ave.
 Downers Grove, IL 60515

307 Cedar Ave.
 St. Charles, IL 60174

CAMP JAM, LLC

Lake Forest Academy
 1600 West Kennedy Road
 Lake Forest, IL 60045
 800-513-0930
Email: info@campjam.com
Web: campjam.com
Program: At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10
Cost: please call or see web for info

CHICAGO SCHOOL OF MUSIC

900 N. Franklin St.
 Chicago, IL 60610
 312-416-0622, 800-374-8802
Email: info@chicagoschoolofmusic.com
Web: chicagoschoolofmusic.com
Cost: please call for info

COLUMBIA COLLEGE CHICAGO

1014 S. Michigan, Room 300
 Chicago, IL
 312-369-7130
Email: admissions@colum.edu,
 music@colum.edu
Web: colum.edu
Program: B.A. degrees in Composition; Instrumental Performance; Vocal
Performance: Jazz Studies: Instrumental; Jazz Studies: Vocal. Music degrees in Composition; Contemporary, Urban and Popular Music. M.F.A. degree in Music Composition for the Screen.
Degree: Undergraduate and Graduate degrees

DEPAUL UNIVERSITY

School of Music
 804 W. Belden Ave.
 Chicago, IL 60614-3296
 773-325-7260
Email: musicadmissions@depaul.edu
Web: depaul.edu

ELMHURST COLLEGE

Department of Music
 Irion Hall, 114
 190 Prospect Ave.
 Elmhurst, IL 60126
 630-617-3647
Email: griffinp@elmhurst.edu
Web: elmhurst.edu/music
Contact: Dr. Peter Griffin, Department Chair

MERIT SCHOOL OF MUSIC

Joy Faith Knapp Music Center
 38 S. Peoria St.
 Chicago, IL 60607
 312-786-9428
Email: info@meritmusic.org
Web: meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY

School of Music
 Perkinson Music Center, Room 103
 1184 W. Main St.
 Decatur, IL 62522
 217-424-6300
Director: Brian Justison
Email: bjjustison@millikin.edu
Web: millikin.edu/music

MUSICAL EXPRESSIONS OF ILLINOIS, LLC

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

MUSIC INSTITUTE OF CHICAGO

1702 Sherman Ave.
 Evanston, IL 60201
 847-905-1500 Ext. 180
Web: musicinstituteofchicago.org
Basic Rate: please call for info

Notes: locations in Lake Forest, Chicago, Lincolnshire, Downers Grove, Winnetka, Evanston East, Highland Park

**NORTHWESTERN UNIVERSITY
SCHOOL OF MUSIC**
Henry and Leigh Bienen School of Music
70 Arts Circle Dr.
Evanston, IL 60208-1200
847-491-7575
Email: musiclife@northwestern.edu
Web: music.northwestern.edu
Cost: please call or see web for info

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Altgeld, Mail Code 4302
1000 S. Normal Ave.
Carbondale, IL 62901
618-536-8742
Email: music@siu.edu
Web: cola.siu.edu/music

TRIBECA FLASHPOINT ACADEMY
28 N. Clark St., Ste. 500
Chicago, IL 60602
312-506-0600
Email: info@tribecafashpoint.edu
Web: tribecafashpoint.edu
Program: Founded in 2007 and accredited by ACICS in 2011, Tribeca Flashpoint Media Arts Academy in the heart of downtown Chicago provides a two-year, career-focused alternative to traditional four-year media arts colleges.

VANDERCOOK COLLEGE OF MUSIC
3140 S. Federal St.
Chicago, IL 60616-3731
312-225-6288
Email: admissions@vandercook.edu
Web: vandercook.edu

INDIANA

BALL STATE UNIVERSITY
School of Music
Hargreaves Music Building (MU) 203
Muncie, IN 47306
765-285-5400
Email: music@bsu.edu
Web: bsu.edu/music

BUTLER UNIVERSITY
School of Music, Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
317-940-9246
Email: jlroger1@butler.edu
Web: butler.edu/music

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

**INDIANA STATE UNIVERSITY
SCHOOL OF MUSIC**
300 N. 7th St.
Terre Haute, IN 47809
812-237-2771
Email: isu-music@mall.indstate.edu
Web: indstate.edu/music
Cost: please call or see web for info

IOWA

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

UNIVERSITY OF NORTHERN IOWA SCHOOL OF MUSIC
115 Russell Hall
Cedar Falls, IA 50614
319-273-2024
Email: music@uni.edu
Web: uni.edu/music

KANSAS

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

KENTUCKY

**UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC**
Louisville, KY 40292
502-852-6907
Email: gomusic@louisville.edu
Web: louisville.edu/music

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC
1800 Stumpf Blvd., Unit 2
Terrytown, LA 70056
504-362-1212
Email: andyhymel@andyhymelschoolofmusic.com
Web: andyhymelschoolofmusic.com
Basic Rate: please call for info

COVINGTON SCHOOL OF MUSIC
1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Cost: please call or see web for info

Additional locations:

Mandeville School Of Music
105 Campbell Ave., #3
Mandeville, LA 70448
985-674-2992

River Ridge School Of Music & Dance
2020 Dickory Ave., Ste. 200
Harahan, LA 70123
504-738-3050

Metairie School Of Music
901 Veterans Memorial Blvd.
Metairie, LA 70005
504-837-7731
Email: vicki@metairiemusic.com
Web: metairieschoolofmusic.com
Contact: Vicki Genova, Owner
Services: guitar, bass, vocals, piano, drums

MAINE

THE MUSIC CENTER
149 Maine St.
Tontine Mall
Brunswick, ME 04011
207-725-6161
Email: sales@themusiccenter.net
Web: themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS
Husson University
1 College Cir.
Bangor, ME 04401
800-448-7766
Web: husson.edu/nescom
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC
202 Woodford St.
Portland, ME 04103
207-775-3356
Email: director@portlandconservatoryofmusic.org
Web: portlandconservatoryofmusic.org
Contact: Jean Murachanian, Exec. Dir.
Cost: please call or see web for info

RIVER TREE ARTS
35 Western Ave.
Kennebunk, ME 04043
207-967-9120
Email: info@rivertreearts.org
Web: rivertreearts.org
Cost: please call or see web for info

**UNIVERSITY OF SOUTHERN MAINE
USM School of Music**
Main Office, 103 Cortnell Hall
Gorham, ME 04038
800-800-4USM Ext. 5265, 207-780-5265
Email: usm.music@maine.edu
Web: usm.maine.edu/music
Cost: please call or see web for info

MARYLAND

MUSIC & ARTS CENTERS
5295 Westview Drive, Suite 300
Frederick, MD 21703
301-694-0007, 888-731-5396
Email: info@musicarts.com
Web: musicarts.com
Note: Music & Arts has served students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

Additional locations:

Hagerstown, Germantown, Rockville, Oxon Hill, Laurel, Ellicott City, Hanover, Bowie, Timonium, Severna Park, Bel Air

THE MUSIC CENTER AT STRATHMORE
5301 Tuckerman Ln.
North Bethesda, MD 20852
301-897-5100

Email: crs@strathmore.org
Web: strathmore.org/facilityrentals/musiccenter.asp

OMEGA STUDIOS
12712 Rock Creek Mill Rd., Ste. 14A
Rockville, MD 20852
301-230-9100
Email: info@omegastudios.com
Web: omevastudios.com
Degrees: Certification Program
Duration: Day Students: 10 Months, Night Students: 12 Months
Programs: The Comprehensive Recording Industry Program, The Audio Engineering for the Music Industry Program, The Audio Engineering for Film and Television Program, The Recording Engineering and Studio Techniques Program, The Electronic Music Synthesizers and MIDI Program, The Sound Reinforcement for Live Performance Program, The Audio Production Techniques Program and The Essentials of Music Business and Artist Management Program.

PEABODY INSTITUTE
Johns Hopkins University
1 E. Mount Vernon Pl.
Baltimore, MD 21202
667-208-6500
Web: peabody.jhu.edu
Program: Music Education
Degrees: Bachelor of Music in Music Education, Master of Music in Music Education
Duration: The B.M. program is four-year undergraduate program. Orchestral instrument music education students also qualify for the Performer's Certificate in their performance major area. Coursework for the Performer's Certificate requires additional study beyond the four-year degree for voice majors.
Cost: N/A
Notes: The proficiency level in the major instrument or voice for Music Education undergraduates is the same as for performance majors. The application process includes a performance audition for the applied faculty and an interview with the Music Education faculty. Graduates of the program will be certified to teach music K-12 in the state of Maryland and in all other states with which Maryland shares reciprocity.

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS
13816 Sunnybrook Rd.
Phoenix, MD 21131
800-355-6613, 410-628-7260
Email: info@sheffielddav.com
Web: sheffielddav.com
Program: Audioworks, Videoworks, Techworks, Broadcasting

**UNIVERSITY OF MARYLAND
SCHOOL OF MUSIC**
2110 Clarice Smith
Performing Arts Center
College Park, MD 20742
301-405-5549
Email: musicadmissions@umd.edu
Web: music.umd.edu
Cost: please call or see web for info

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC
Office of Admissions
1140 Boylston St.
Boston, MA 02215
800-BERKLEE (U.S. and Canada), 617-747-2221 (direct and internatl)
Email: admissions@berklee.edu
Web: berklee.edu
Contact: Director of Admissions
Program: all forms of contemporary music
Degree: BM or Professional Diploma
Duration: 4 years
Cost: please call or see web for info

BOSTON CONSERVATORY AT BERKLEE
8 The Fenway
Boston, MA 02215
617-536-6340
Email: conservatoryadmissions@berklee.edu
Web: bostonconservatory.berklee.edu
Cost: please call or see web for info

BRISTOL RECORDING STUDIOS
169 Massachusetts Ave.
Boston, MA 02115-3009
617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Kevin Patey
Services: Audio Recording and Production Courses, Professional Internships

CELEBRATION SOUND
70 Lauren Dr.
Seelock, MA 02771
508-336-0275
Email: celebrationsound@comcast.net
Web: celebrationsound.com
Programs: Recording engineer classes

EMERSON COLLEGE
Department of Performing Arts
120 Boylston St.
Boston, MA 02116
617-824-8780

Email: melia_bensussen@emerson.edu
Web: emerson.edu/performing-arts
Contact: Melia Bensussen, Chair
Degrees: B.A., B.F.A., M.F.A.

NEW ENGLAND CONSERVATORY

290 Huntington Ave.
 Boston, MA 02115
 617-585-1100
Email: admissions@necmusic.edu
Web: necmusic.edu
Cost: please call or see web for info

NORTHEASTERN UNIVERSITY

Department of Music
 102 Ryder Hall
 360 Huntington Ave.
 Boston, MA 02115
 617-373-3682
Email: ke.alvarez@northeastern.edu
Web: northeastern.edu/camd/music
Degrees: B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

POWERS MUSIC SCHOOL

P.O. Box 398
 Belmont, MA 02478-0003
 617-484-4696
Email: admin@powersmusic.org
Web: powersmusic.org
Cost: please call or see web for info

TUFTS UNIVERSITY

Department of Music
 Granoff Music Center
 20 Talbot Ave.
 Medford, MA 02155
 617-627-3564
Email: John.McDonald@tufts.edu
Web: as.tufts.edu/music
Contact: John McDonald, Depart. Chair

UNIVERSITY OF MASSACHUSETTS LOWELL

Department of Music
 35 Wilder St., Ste. 3
 Lowell, MA 01854
 978-934-3850
Email: music_dept@uml.edu
Web: uml.edu/FAHSS/music

MICHIGAN

AXIS MUSIC ACADEMY
 33030 Northwestern Hwy., 2nd Fl.
 West Bloomfield, MI 48322
 248-799-8100
Web: axismusic.com
Basic Rate: please call for info

Additional location:

283 Hamilton Row
 Birmingham, MI 48009
 248-258-9100

CENTRAL MICHIGAN UNIVERSITY

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

CORNERSTONE UNIVERSITY

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

DIME (THE DETROIT INSTITUTE OF MUSIC EDUCATION)

School of Music
 1265 Griswold St.
 Detroit, MI 48226
 313-223-1600
Email: info@dime-detroit.com
Web: dime-detroit.com
Cost: please call or see web for info

INTERLOCHEN CENTER FOR THE ARTS

P.O. Box 199
 9900 Diamond Park Rd.
 Interlochen, MI 49643-0199
 800-681-5912, 231-276-7472
Email: admission@interlochen.org
Web: interlochen.org
Cost: please call or see web for info

MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES

28533 Greenfield
 Southfield, MI 48076
 248-569-5422, 248-557-8276
Contact: Kenneth Glaza
Web: mirecordingarts.com

RECORDING INSTITUTE OF DETROIT

14611 E. 9 Mile Rd.
 Eastpointe, MI 48021
 800-683-1743, 586-779-1388
Email: RIDOffice@aol.com
Web: recording.institute
****No degree, but a certificate.**

UNIVERSITY OF MICHIGAN

School of Music, Theatre and Dance
 E.V. Moore Building
 1100 Baits Dr.
 Ann Arbor, MI 48109
 734-764-0583, 734-764-0584
Email: claguem@umich.edu
Web: music.umich.edu/index.php
Contact: Mark Clague, Associate Dean

WAYNE STATE UNIVERSITY

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

WESTERN MICHIGAN UNIVERSITY

School of Music
 1903 W Michigan Ave.
 Kalamazoo, MI 49008
 269-387-4667
Web: wmich.edu/music

MINNESOTA

CHILDREN'S YAMAHA MUSIC SCHOOL

2819 N. Hamline Ave.
 Roseville, MN 55113
 612-339-2255
Email: yamahamusic@cyms.ws
Web: childrencyamaha.com
Cost: please call or see web for info

Additional locations:

Edina Community Center
 5701 Normandale Rd.
 Edina, MN 55424

THE INSTITUTE OF PRODUCTION AND RECORDING

300 N. 1st Ave., Ste. 500
 Minneapolis, MN 55401
 1-866-477-4840, 612-244-2800
Web: ipr.edu/admissions

Additional location:

4545 W. 77th St.
 Edina, MN 55435

MACPHAIL CENTER FOR MUSIC

501 2nd St. S.
 Minneapolis, MN 55401
 612-321-0100
Web: macphail.org
Cost: please call or see web for info

Additional locations:

14200 Cedar Ave., Suite 102
 Apple Valley, MN 55124

470 W. 78th St.
 Chanhassen, MN

Birch Lake Elementary School
 1616 Birch Lake Ave.
 White Bear Lake, MN 55110

McNALLY SMITH COLLEGE OF MUSIC

19 Exchange St. E.
 St. Paul, MN 55101
 800-594-9500
Email: info@mcnallysmith.edu
Web: facebook.com/Mcnallysmith
Degree: Diplomas, Associate of Applied Science, Associate of Fine Arts, Bachelor of Music, Bachelor of Science, Bachelor of Arts, Master of Music
Cost: please call or see web for info

MINNESOTA STATE UNIVERSITY MOORHEAD

Music Department
 Center for the Arts 102
 1104 7th Ave. S.
 Moorhead, MN 56563
 218-477-2101
Email: spa@mnstate.edu
Web: mnstate.edu/music
Contact: Craig Ellingson, Chairperson

UNIVERSITY OF NORTHWESTERN

3003 Snelling Ave. N.
 St. Paul, MN 55113
 800-692-4020, 651-631-5100

Web: unwsp.edu/about-us/academics/schools-and-departments/department-of-music-theatre

Degrees/Certifications: B.S. in Electronic Media Communication with a Recording Arts focus,
 Minor in Music, Minor in Music Business, Minor in Media Arts

SAINT MARY'S UNIVERSITY OF MINNESOTA

Music Department
 150 St. Yon's Hall
 Winona, MN 55987
 507-457-1513, 800-635-5987
Email: nkirk@smumn.edu
Web: smumn.edu/music
Contact: Ned Kirk, D.M.A., Chair Music Department

MISSISSIPPI

DELTA STATE UNIVERSITY

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

MISSOURI

LOUIS AUDIO PROJECT

505 Selma Ave.
 St. Louis, MO 63119
Email: gary@stludio.org
Web: stludio.org

UNIVERSITY OF CENTRAL MISSOURI

UCM Center for Music Technology
 UTT 111- UCM
 Warrensburg, MO 64093
 660-543-4530
Email: honour@ucmo.edu
Web: ucmo.edu

UNIVERSITY OF MISSOURI

Department of Music 135 Fine Arts Building
 Columbia, MO 65211
 573-882-2604
Email: music@missouri.edu
Web: music.missouri.edu

WEBSTER UNIVERSITY

School of Communications
 470 E. Lockwood Ave.
 St. Louis, MO 63119
 314-246-7800, 800-981-9801
Email: jeffreycarter67@webster.edu
Web: webster.edu/music

MONTANA

NORTH VALLEY MUSIC SCHOOL

432 Spokane Ave.
 Whitefish, MT 59937
 406-862-8074
Email: info@northvalleymusicschool.org
Web: northvalleymusicschool.org

UNIVERSITY OF MONTANA SCHOOL OF MUSIC

32 Campus Dr.
 Music Building, Room 101
 Missoula, MT 59812
 406-243-6880
Email: griz.music@umontana.edu
Web: umt.edu/music

NEBRASKA

NORTHEAST COMMUNITY COLLEGE

Audio/Recording Technology Department
 801 E. Benjamin Ave.
 Norfolk, NE 68701
 402-844-7364
Web: northeastaudio.org

NEVADA

COLLEGE OF SOUTHERN NEVADA

Cheyenne Campus
 3200 E. Cheyenne Ave.
 North Las Vegas, NV 89030
 702-651-4075
Web: csn.edu/programs/music
Contact: John Jacobson, Robert Bonora

Additional locations:

6375 W. Charleston Blvd.
 Las Vegas, NV 89106
 702-651-5000

700 College Dr.
 Henderson, NV 89002
 702-651-3000

MASTER MIX LIVE

702-947-0877, 877-213-1705

Email: info@mastermixlive.com

Web: mastermixlive.com

Duration: 5 months, 300 hours

NEW HAMPSHIRE

ALAN CARRUTH LUTHIER

51 Camel Hump Rd.
 Newport, NH 03773
 603-863-7064
Email: alcarruth@aol.com
Web: alcarruthluthier.com
Cost: please call or see web for info

MUSIC & ARTS CENTERS

18 March Ave.
 Manchester, NH 03101-2006
 603-623-0153
Email: customerservice@musicarts.com
Web: musicarts.com
Notes: Serving students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

NEW JERSEY

BLOOMFIELD COLLEGE

Division of Creative Arts & Technology
 467 Franklin St.
 Bloomfield, NJ 07003
 973-748-9000 Ext. 1507
Email: mfa@bloomfield.edu
Web: mfa.bloomfield.edu

COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.
 Randolph, NJ 07869
 973-328-5434
Email: mammon@ccm.edu
Web: ccm.edu

FIREDOG STUDIOS

57 Vliet St.
 Spotswood, NJ 08884
 732-251-7775
Email: info@firedogstudios.com
Web: firedogstudios.com
Program: Intro to Music Tech., Pro Tools, Intro to Audio Editing, Creating the Music, Anatomy of Pop Song

MONTCLAIR STATE UNIVERSITY

School of Communication and Media
 1 Normal Ave.
 Montclair, NJ 07043
 973-655-4000
Web: montclair.edu/arts/school-of-communication-and-media

STEVENS INSTITUTE OF TECHNOLOGY

College of Arts and Letters
 1 Castle Point On Hudson
 Hoboken, NJ 07030
 201-216-5000
Web: stevens.edu
Degree/Certification: Bachelor of Arts in Music and Technology

SUPREME SOUND STUDIO

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

WILLIAM PATERSON UNIVERSITY

Department of Music
 300 Pompton Rd.
 Wayne, NJ 07470
 973-720-3466, 877-978-3923
Email: musicadmissions@wpunj.edu
Web: wpunj.edu/coac/music
Contact: Dr. Diane Falk-Romaine – Music Chair

NEW MEXICO

NEW MEXICO SCHOOL OF MUSIC

136-J Washington St., S.E.
 Albuquerque, NM 87108
 505-266-3474
Web: nmschoolofmusic.com

Additional location:

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

TAOS SCHOOL OF MUSIC

PO Box 2630
Taos, NM 87571
575-776-2388
Email: tsofm@newmex.com
Web: taoschoolofmusic.com
The School is located at the French owned, family style Hotel St. Bernard in Taos Ski Valley, New Mexico. It is 19 miles north of Taos, high in the scenic Sangre de Cristo Mountains of northern New Mexico.

NEW YORK

AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE

65-30 Kissena Blvd., Room 203
Queens, NY 11367
718-997-3800
Email: david.schober@qc.cuny.edu
Web: qcpages.qc.cuny.edu/music
Contact: David Schober, Director
Degree: B.A., B.M., MS/Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance
Cost: please call or see web for info

AUDIO ENGINEERING SOCIETY, INC.

551 5th Ave., Ste. 1225
New York, NY 10176
212-661-8528
Web: aes.org

THE CITY COLLEGE OF NEW YORK

Music Department, Shepard Hall, Room 72
160 Convent Ave.
New York, NY 10031
212-650-5411
Email: music@ccny.cuny.edu
Web: ccny.cuny.edu/music/index.cfm

THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas
New York, NY 10011
212-741-0091
Email: info@thecollective.edu
Web: thecollective.edu
Basic rate: Various
Services/Specialties: long- and short-term intensive courses on drums, bass, guitar, piano and vocals, private lessons, world class faculty of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to five students in order to make sure all students get personal attention.

CLIVE DAVIS INSTITUTE OF RECORDED MUSIC

194 Mercer St. - 5th Floor
New York, NY 10003
212-992-8400
Email: tisch.recorded.music@nyu.edu
Web: tisch.nyu.edu/clive-davis-institute
Program: Through courses in business, musicianship and performance, production and writing, history and emergent media, our undergraduate curriculum focuses on developing the creative entrepreneur.
Degree: BFA in Recorded Music
Duration: 4 years

EASTMAN SCHOOL OF MUSIC

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

FINGER LAKE COMMUNITY COLLEGE

State University of New York
3325 Marvin Sands Dr.
Canadagua, NY 14424
585-394-FLCC
Email: admissions@ficc.edu
Web: ficc.edu/academics/music

FIVE TOWNS COLLEGE

305 N. Service Rd.
Dix Hills, Long Island, NY 11746
631-656-2110
Email: admissions@ftc.edu
Web: ftc.edu
Contact: Admissions Office
Program: Jazz/Commercial Music degree programs
Cost: Contact Admissions
Degree: A.A.S Mus.B; M.M.; D.M.A
Duration: 2 years, 4 years, 1 to 4 years for Masters/Doctoral

GREENWICH HOUSE, INC.

46 Barrow St.
New York, NY 10014

212-242-4770

Web: greenwichhouse.org
Contact: Samir Hussein, Chair
Cost: please call or see web for info

HOUGHTON COLLEGE

Greatbatch School of Music
One Williard Ave.
Houghton, NY 14744
585-567-9400, 800-777-2556 Ext. 4000
Email: music@houghton.edu
Web: houghton.edu/music

ITHACA COLLEGE SCHOOL OF MUSIC

953 Danby Road
Whalen Center for Music
Ithaca, NY 14850
607-274-3366
Email: music@ithaca.edu
Web: ithaca.edu/music
Contact: Shea Scruggs, Dir. of Music Admission

JUILLIARD SCHOOL, THE

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

MANHATTAN SCHOOL OF MUSIC

120 Claremont Ave.
New York, NY 10027
212-749-2802
Email: administration@msmny.edu
Web: 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
Email: admissions@newschool.edu
Web: newschool.edu/mannes
Cost: please call or see web for info

MERCY COLLEGE

Music & Fine Arts Department
555 Broadway
Dobbs Ferry, NY 10522
877-637-2946
Web: mercy.edu/cda
Degrees: B.S. in Music Industry and Technology

NEW YORK UNIVERSITY

The Steinhardt School/Music
35 W. 4th St., Ste. 1077
New York, NY 10012
212-998-5424
Web: steinhardt.nyu.edu/music
Degree: B.S, B.A., B.M., M.A, M.M., Ph.D., D.A., Ed.D. Music Performance, Composition, Technology, Business, Education, Therapy
Cost: please call or see web for info

PERLMAN MUSIC PROGRAM, THE

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

SELECT SOUND STUDIOS

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

SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC

202 Crouse College
Syracuse, NY 13210
315-443-2769
Email: admisssu@syr.edu
Web: vpa.syr.edu/academics/setnor

THE COLLEGE OF SAINT ROSE

Music Department
432 Western Ave.
Albany, NY 12203
800-637-8556
Web: strose.edu

THIRD STREET MUSIC SCHOOL SETTLEMENT

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

TURTLE BAY MUSIC SCHOOL

244 E. 52nd St.
New York, NY 10022
212-753-8811
Email: info@tbms.org
Web: tbms.org
Cost: please call or see web for info

UNIVERSITY OF ALBANY

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

WILLIE MAE ROCK CAMP FOR GIRLS

87 Irving Pl.
Brooklyn, NY 11238
347-599-0716
Email: info@williemaerockcamp.org
Web: williemaerockcamp.org, facebook.com/williemaerockcamp
Program: Willie Mae Rock Camp for Girls is a non-profit music and mentoring program for girls and women. The organization offers a summer day camp, after school programs, youth and adult lessons, and community events in New York City. Instruments include drums, bass, guitar, keyboards, vocals and DJ/turntables. All programs offered with sliding scale tuition.
Cost: please call or see web for info

NORTH CAROLINA

APPALACHIAN STATE UNIVERSITY

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

BARTON COLLEGE

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

BREVARD MUSIC CENTER

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

CATAWBA COLLEGE

2300 W. Innes St.
Salisbury, NC 28144
704-637-4380
Email: dlfish@catawba.edu
Web: catawba.edu/academic/music
Degree: B.A. Sacred Music, Music Education, Music Performance, Music Business/Popular Music
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE

Duke Biddle Music Bldg.
Duke University
9 Brodie Gym Dr.
Durham, NC 27708-0667
919-684-8111
Email: Erica.shirts@duke.edu
Web: stringschool.duke.edu
Contact: Erica Shirts, Directory
Cost: please call or see web for info

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

102 A. J. Fletcher Music Center
Greenville, NC 27858-4353
252-328-6851
Email: skibar@ecu.edu
Web: ecu.edu/cs-cfac/music
Cost: please call or see web for info

ELON UNIVERSITY

Department of Music
100 Campus Dr.
Elon, NC 27244
336-278-2000

Web: elon.edu/e-web/academics/elon_college/music

KAREN KANE MUSIC PRODUCTIONS

Wilmington, NC
910-681-0220
Email: karenkane@mixmama.com
Web: mixmama.com
Courses: Audio Classes (Intro to Audio Engineering, Intro to Pro Tools)

UNIVERSITY OF NORTH CAROLINA

UNC Department of Music
CB# 3320, Kenan Music Building
Chapel Hill, NC 27599
919-962-1039
Email: music.dept@unc.edu
Web: music.unc.edu

NORTH DAKOTA

UNIVERSITY OF NORTH DAKOTA MUSIC ARTS & SCIENCES

Hughes Fine Arts Center, Room 110
3350 Campus Rd., Stop 7125
Grand Forks, ND 58202
701-777-2644
Email: und.music@email.und.edu
Web: arts-sciences.und.edu/music

OHIO

BALDWIN-WALLACE COLLEGE

275 Eastland Rd.
Berea, OH 44017-2088
440-826-2369
Email: music@bw.edu
Web: bw.edu
Contact: Susan VanVorst, Dean Conservatory of Music
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC

8865 Brecksville Rd.
Brecksville, OH 44141
440-526-9350
Web: brecksvillemusicstudio.com
Basic Rate: please call for info

CAPITAL UNIVERSITY

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

CASE WESTERN RESERVE UNIVERSITY

Department of Music, Haydn Hall, Room 201
11118 Bellflower Rd.
Cleveland, OH 44106
216-368-2400
Email: music@case.edu
Web: music.case.edu

CLEVELAND INSTITUTE OF MUSIC, THE

11021 E. Blvd.
Cleveland, OH 44106-1705
216-791-5000
Email: admissions@cim.edu
Web: cim.edu
Cost: Call or view online

CLEVELAND MUSIC SCHOOL SETTLEMENT, THE

11125 Magnolia Dr.
Cleveland, OH 44106
216-421-5806
Email: info@themusicsettlement.org
Web: thecmss.org
Cost: please call or see web for info

COLLEGE-CONSERVATORY OF MUSIC

University of Cincinnati
Mary Emery Hall
P.O. Box 210003
Cincinnati, OH 45221-0003
513-556-6638
Web: cmc.uc.edu/music.html
Cost: please call or see web for info

FIREFLY STUDIOS

Toledo, OH
419-350-6454
Email: fireflystudios@firefly419.com
Web: firefly419.com
Notes: We offer guitar, piano, bass and drum lessons

GROOVE U

5030 Bradenton Ave.
Dublin, OH 43017
614-291-6122
Web: grooveu.net
**No degree, diploma in Music Industry Studies

HOCKING COLLEGE
Music Production Business & Performance
3301 Hocking Pkwy.
Nelsonville, OH 45764
740-753-3591, 877-462-5464
Email: admissions@hocking.edu
Web: hocking.edu/programs/music

INTERNATIONAL COLLEGE OF BROADCASTING
6 S. Smithville Rd.
Dayton, OH 45431
855-896-3733
Web: icb.edu
Program: Degrees in Radio/TV, Recording/Voice, Broadcasting I

MALONE UNIVERSITY
2600 Cleveland Ave.
Canton, OH 44709
330-471-8231
Email: mhaines@malone.edu
Web: malone.edu
Contact: Mary Haines, Admin. Assistant
Degree: B.A. in Music Production

MEDUSA RECORDING INSTITUTE
2403 South Ave.
Youngstown, OH 44502
480-213-3327
Email: medusa.school@gmail.com
Web: facebook.com/MedusaRecordingInstitute

MUSIC & ARTS
5228 Mayfield Rd.
Cleveland, OH 44124
440-442-7470
Web: musicarts.com

OBERLIN COLLEGE CONSERVATORY OF MUSIC
39 W. College St.
Oberlin, OH 44074-1588
440-775-8413, 800-622-6243
Web: oberlin.edu/conservatory
Cost: please call or see web for info

OHIO NORTHERN UNIVERSITY
The Music Department
525 S. Main St.
Ada, OH 45810
419-772-2150
Email: p-warner@onu.edu
Web: onu.edu/arts_sciences/music
Contact: Patty Warner

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

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Rd.
Ferrysburg, OH 43551
567-661-7081
Web: owens.edu
Contact: Daniel James McInnis, Interim Chair
Programs: Associate of Applied Science Music Education/Performance, Music Business Technology Certificate, Popular Music Certificate and the Associate Art in Music Education/Performance

RECORDING WORKSHOP, THE
455 Massieville Rd.
Chillicothe, OH 45601
800-848-9900, 740-835-4455
Email: office@RecordingWorkshop.com
Web: recordingworkshop.com
Program: learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid
Degree: certificate
Duration: 5-8 weeks training
Cost: please call or see web for info
Notes: established 1971

OKLAHOMA

THE HALSEY INSTITUTE
Jim Halsey Company
3225 S. Norwood Ave., Ste. 100
Tulsa, OK 74135
918-628-0400
Email: learn@jimhalsey.com
Web: Facebook
Notes: The Halsey Institute is dedicated to providing the best possible specialized education in the Music and Entertainment Business.

HOLLAND HALL SCHOOL
5666 E. 81st St.
Tulsa, OK 74137

918-481-1111
Web: hollandhall.org

OKLAHOMA STATE UNIVERSITY
Department of Music, Room 132
Seretean Center for the Performing Arts
132 Seretean Center
Stillwater, OK 74078
405-744-6133
Email: osumusic@okstate.edu
Web: music.okstate.edu

ORAL ROBERTS UNIVERSITY
7777 S. Lewis Ave.
Tulsa, OK 74171
918-495-7500
Email: music@oru.edu
Web: oru.edu

OU SCHOOL OF MUSIC
University of Oklahoma
500 W. Boyd
Norman, OK 73019
405-325-2081
Web: ou.edu/finearts/music
Cost: please call or see web for info

UNIVERSITY OF CENTRAL OKLAHOMA
School of Music
100 N. University Dr.
Edmond, OK 73034
405-974-3771
Contact: Katie Brown
Email: kbrown124@uco.edu
Web: sites.uco.edu/cfad/academics/music

OREGON

AMERICAN SCHOOL OF LUTHERIE
Portland, OR 97225
503-292-2385
Email: info@americanschooloflutherie.com
Web: americanschooloflutherie.com
Cost: please call or see web for info

MUSIC TOGETHER OF PORTLAND
c/o Julie Chiles
Portland, OR
503-236-4304
Email: julie@musictogether-pdx.com
Web: musictogether-pdx.com
Basic Rate: please call for info

OREGON MUSIC ACADEMY
Tigard Oregon Music Academy
11555 S.W. Durham Rd., Ste. A4
Tigard, OR 97224
503-616-7161
Web: oregonmusicacademy.com
Cost: please call or see web for info

OREGON STATE UNIVERSITY
101 Benton Hall
1650 S.W. Pioneer Pl.
Corvallis, OR 97331
541-737-4061
Web: liberalarts.oregonstate.edu/music-oregon-state
Degrees: B.A., B.F.A., M.F.A.

ROCK 'N' ROLL CAMP FOR GIRLS
P.O. Box 11324
Portland, OR 97211
503-833-2953
Email: nrnc4g@girlsrockcamp.org
Web: girlsrockcamp.org
Contact: Marisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP
888-ROC-BAND, 888-762-2263,
323-370-7033
Email: monica@rockcamp.com
Web: rockcamp.com
Program: Rock 'n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock 'n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE UNIVERSITY OF OREGON
1225 University of Oregon
Eugene, OR 97403-1225
541-346-5268
Email: SOMAdmit@uoregon.edu
Web: uoregon.edu
Contact: Undergraduate information: audition@uoregon.edu; Graduate Information: gradmus@uoregon.edu

edu; Admissions: gmusadm@uoregon.edu
Program: Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies, Theory, Music Technology, and more including Dance
Degree: B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.
Duration: 4 year bachelor's, 2-3 master's, 4-5 doctoral

WESTERN OREGON UNIVERSITY
Department of Music, Smith Hall
345 N. Monmouth Ave.
Monmouth, OR 97361
503-838-8275, 877-877-1593
Email: music@wou.edu
Web: wou.edu/music

PENNSYLVANIA

ACADEMY OF MUSIC, THE
240 S. Broad St.
Philadelphia, PA 19102
215-893-1999
Email: rarmstrong@philorch.org
Web: academyofmusic.org
Cost: please call or see web for info

CARNEGIE MELLON SCHOOL OF MUSIC
College of Fine Arts
5000 Forbes Ave.
Pittsburgh, PA 15213-3815
412-268-3667
Email: kshields@andrew.cmu.edu
Web: music.cmu.edu
Contact: Katherine Shields, Asst. Dir. of Music Admission
Cost: please call or see web for info

CURTIS INSTITUTE OF MUSIC, THE
1726 Locust St.
Philadelphia, PA 19103
215-717-3117
Email: admissions@curtis.edu
Web: curtis.edu
Cost: please call or see web for info

DREXEL UNIVERSITY
Antoinette Westphal College of Media Arts & Design
3141 Chestnut St.
Philadelphia, PA 19104
215-895-1380, 215-895-2000
Web: drexel.edu/westphal
Contact: Jim Klein, Associate Prof. & Program Director, Music Industry

GROVE CITY COLLEGE
Department of Music
100 Campus Dr.
Grove City, PA 16127-2104
724-458-2000
Email: info@gcc.edu
Web: gcc.edu/music

KUTZTOWN UNIVERSITY
P.O. Box 730
Kutztown, PA 19530
610-683-4492
Email: coteiles@kutztown.edu
Web: kutztown.edu/electronicmedia
Contact: Cara Coteilese, Chair Electronic Music Dept.

LEBANON VALLEY COLLEGE
101 N. College Ave.
Annville, PA 17003
717-867-6275
Email: norris@lvc.edu
Web: lvc.edu/music
Contact: Renee Lapp Norris, Professor & Department Chair of Music
Degrees: B.M. in Recording Technology, B.A. in Music Business

MARLBORO MUSIC
1528 Walnut St., Ste. 301
Philadelphia, PA 19102
215-569-4690
Email: info@marlboromusic.org
Web: marlboromusic.org
Cost: please call or see web for info

MARY PAPPERT SCHOOL OF MUSIC
Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282
412-396-6000
Email: admissions@duq.edu
Web: duq.edu/academics/schools/music
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years
Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory,

music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL
P.O. Box 63966
Philadelphia, PA 19147-3966
215-320-2601
Web: smsmusic.org
Cost: please call or see web for info

TEMPLE UNIVERSITY
School of Media and Communications
Annenberg Hall
2020 N. 13th St.
Philadelphia, PA 19122
215-204-8422
Web: smc.temple.edu

YORK COLLEGE OF PENNSYLVANIA
Division of Music, Wolf Hall, Room 206C
441 Country Club Rd.
York, PA 17403
715-846-7788
Email: gmuzzo@ycp.edu
Web: ycp.edu
Contact: Grace Muzzo, D.M.A.

RHODE ISLAND

THE UNIVERSITY OF RHODE ISLAND
College of Arts and Sciences
Department of Music
Fine Arts Center, Ste. E
105 Upper College Rd.
Kingston, RI 02881
401-874-2431, 401-874-5955
Email: music@uri.edu
Web: uri.edu/music

SOUTH CAROLINA

MIDLANDS AUDIO INSTITUTE
209 S. Prospect St.
Columbia, SC 29205
803-782-6910
Email: info@midlandsaudioinstitute.com
Web: midlandsaudioinstitute.com

UNIVERSITY OF SOUTH CAROLINA
School of Music
813 Assembly St.
Columbia, SC 29208
803-777-4281
Email: ugmusic@mozart.sc.edu
Web: music.sc.edu

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA
Department of Music
414 E. Clark St.
Vermillion, SD 57069
605-677-5274, 877-269-6937
Email: music@usd.edu
Web: usd.edu/music

TENNESSEE

BELMONT UNIVERSITY:
MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS
1900 Belmont Blvd.
Nashville, TN 37212
615-460-6000
Email: greg.pillon@belmont.edu
Web: belmont.edu/cemb
Contact: Greg Pillon, Dir of Communications
Program: Music Business, (BBA), Masters in Business Admin, (MBA), Entertainment Industry Studies, (BS, BA), Songwriting, (BS, BA), Audio Engineering Technology, (BS, BA)

THE BLACKBIRD ACADEMY
2806 Azalea Pl.
Nashville, TN 37204
855-385-3251, 615-385-2463
Email: info@theblackbirdacademy.com
Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
Vanderbilt University
Duquesne University
2400 Blakemore Ave.
Nashville, TN 37212
615-322-7651
Web: blair.vanderbilt.edu
Cost: please call or see web for info

GOSPEL MUSIC ASSOCIATION (GMA)
4012 Granny White Pike
Nashville, TN 37204
615-242-0303 Fax 615-254-9755
Email: Jackie@gospelmusic.org
Web: gospelmusic.org
Contact: Jackie Patillo, Exec. Dir.
Cost: please call or see web for info
Program: IMMERGE, 1 - 4 day Christian music training event

JAN WILLIAMS SCHOOL OF MUSIC AND THEATRE

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

KASPER HOME MUSIC STUDIOS, THE

927 Battlefield Dr.
Nashville, TN 37204
615-383-8516
Web: kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MARK JOHNSON

Nashville, TN
615-587-2516
Email: markLaneBand@gmail.com
Web: facebook.com/marksmusic
Contact: Mark
Rates: call for rates
Clients: All Ages, All Levels (Skype available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC

Box 47 MTSU
Murfreesboro, TN 37132
615-898-2469
Contact: Angela Satterfield, Music Admissions
Web: angela.satterfield@mtsu.edu
Degree: B.M., M.A.
Cost: please call or see web for info

NASHVILLE JAZZ WORKSHOP

1319 Adams St.
Nashville, TN 37208
615-242-JAZZ (5299)
Email: info@nashvillejazz.org
Web: nashvillejazz.org
Basic Rate: please call for info

NASHVILLE SCHOOL OF ARTS

Magnet School
1250 Foster Ave.
Nashville, TN 37210
615-291-6600
Email: gregory.stewart@mnpns.org
Web: schools.mnpns.org/nashville-school-of-the-arts-high-school
Contact: Dr. Gregory Stewart Principal
Basic Rate: please call for info

PELLISSIPPI STATE COMMUNITY COLLEGE

10915 Hardin Valley Rd.
P.O. Box 22990
Knoxville, TN 37933
865-694-6400
Email: mhinkle@pstcc.edu
Web: pstcc.edu
Contact: Peggy Hinkle, Music Program Co-Coordinator

SAE INSTITUTE

7 Music Cir. N.
Nashville, TN 37023
615-244-5848
Email: Nashville@sae.edu
Web: Nashville.sae.edu
See website for locations in Georgia, California, Florida, Illinois & New York

SKY STUDIOS

330 Franklin Road, Suite 276B
Brentwood, TN 37027
615-371-1661
Email: info@skystudiostn.com
Web: skystudiostn.com
Basic Rate: please call for info

SHUFF'S MUSIC

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

THE UNIVERSITY OF MEMPHIS

Rudi E. Scheidt School of Music
Music Building, Room 123
3775 Central Ave.
Memphis, TN 38152
901-678-2541
Email: music@memphis.edu
Web: memphis.edu/music

WAVES, INC.

2800 Merchants Dr.

Knoxville, TN 37912
865-909-9200
Web: waves.com

TEXAS

AUDIO ENGINEERING INSTITUTE

2477 N. Loop 1604 E.
San Antonio, TX 78232
210-627-4780
Email: email@audio-eng.com
Web: Audio-eng.com

THE BLACK ACADEMY

Dallas Convention Center Theater Complex
1309 Canton St.
Dallas, Tx 75201
214-743-2440
Email: info@tbaal.org
Web: tbaal.org
Program: The Black Academy of Arts and Letters, Inc., is a multi-discipline arts institution whose mission is to create and enhance an awareness and understanding of artistic, cultural and aesthetic differences utilizing the framework of African, African American and Caribbean Arts and Letters. Additionally, its purpose is to promote, cultivate, foster, preserve and perpetuate the African, African American and Caribbean Arts and letters in the Fine, Literary, Visual, Performing and Cinematic Arts.

CAMP JAM, LLC

Texas A&M University
2200 Campbell St.
Commerce, TX 75429
800-513-0930
Email: info@campjam.com
Web: campjam.com
Program: At Camp Jam, dedicated musicians ages 7 - 17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11 - 17, Kidz Camp, Ages 7 - 10
Cost: please call or see web for info

DALLAS BAPTIST UNIVERSITY

3000 Mountain Creek Pkwy.
Dallas, TX 75211
214-333-5316, 800-460-1328
Email: admisss@dbu.edu
Web: dbu.edu

DALLAS SCHOOL OF MUSIC, INC., THE

14376 Proton Road
Dallas, TX 75244
972-380-8050
Email: lessons@dsminfo.com
Web: dsminfo.com

DEL MAR COLLEGE

Department of Music
Fine Arts Center
101 Baldwin Blvd.
Corpus Christi, TX 78404
361-698-1211
Email: music@delmar.edu
Web: delmar.edu/music

FRISCO SCHOOL OF MUSIC

9255 Preston Rd.
Frisco, TX 75034
214-436-4058
Email: music@friscoschoolofmusic.com
Web: friscoschoolofmusic.com
Basic Rate: please call for info

INSTITUTE FOR MUSIC RESEARCH

UTSA Department of Music
One UTSA Circle
San Antonio, TX 78249
210-458-4354
Email: ApplyMusic@utsa.edu
Web: music.utsa.edu
Cost: please call or see web for info

LONESTAR SCHOOL OF MUSIC

4301 W. William Cannon
Austin, TX 78749
512-746-7528
Web: lonestarschoolofmusic.com
Cost: please call or see web for info

Additional locations:

3316 Bee Caves Rd., Suite D
Austin, TX 78746
512-328-5878

915 Ranch Road, 620 South
Lakeway, TX 78734
512-808-9371

12010 Hwy 290 West #230
Austin, TX 78737
512-515-1214

MEDIATECH INSTITUTE

1300 Branch View Ln., Ste. 135
Dallas, TX 75234
866-498-1122, 972-869-1122
Email: tracy@mediatech.edu
Web: mediatech.edu
Contact: Tracy Terrell Doyle, VP-Director

Additional locations:

3324 Walnut Bend Ln.
Houston, TX 77042
832-242-3426
Email: beki@mediatech.edu
Contact: Beki Peregrine, Campus Dir.

MOORES SCHOOL OF MUSIC (MSM)

University of Houston
3700 Cullen Blvd, Rm 120
Houston, TX 77204-4039
713-743-3019
Email: musicadmissions@uh.edu
Web: uh.edu/kgmca/music
Cost: please call or see web for info

SHEPHERD SCHOOL OF MUSIC, THE

Rice University
6100 Main MS-532
Houston, TX 77005
713-348-4854
Email: musi@rice.edu
Web: music.rice.edu

STEPHEN F. AUSTIN STATE UNIVERSITY

School of Music
Box 13043, SFA Station
Nacogdoches, TX 75962
936-468-4602
Web: music.sfasu.edu
Contact: Gary T. Wurtz, Director

TEXAS STATE UNIVERSITY SAN MARCOS

School of Music
601 University Dr.
San Marcos, TX 78666
512-245-2651
Email: music@txstate3.edu
Web: music.txstate.edu

UNIVERSITY OF TEXAS AT AUSTIN

Sarah and Ernest Butler School of Music
2406 Robert Dedman Dr., Stop E3100
Austin, TX 78712
512-471-7764
Web: music.utexas.edu

UNIVERSITY OF TEXAS AT ARLINGTON

700 W. Greek Row, Rm 101
Arlington, TX 76010
817-272-3471
Email: music@uta.edu
Web: uta.edu/music

UNIVERSITY OF NORTH TEXAS

415 Ave. C
Denton, TX 76201
940-565-2791
Email: music.information@unt.edu
Web: music.unt.edu

UTAH

BRIGHAM YOUNG UNIVERSITY

C-501 Harris Fine Arts Center
P.O. Box 26410
Provo, UT 84602
801-422-2819
Email: music@byu.edu
Web: 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
Email: m.chuaqui@utah.edu
Web: music.utah.edu
Contact: Miguel Chuaqui, Dir. School of Music

VOX FOX STUDIOS

Becky Willard
1852 N 400 E
Orem, UT 84097
801-874-5112
Email: voxfox2@gmail.com
Web: voxfoxstudios.com, facebook.com/voxfoxstudios
Contact: Becky Willard
Styles: covers, pop, rock, indie, singer/songwriter, folk, rap, vocal
Notable Projects: Madiilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

VERMONT

VERMONT COLLEGE OF FINE ARTS

36 College St.
Montpelier, VT 05602
802-828-8819
Web: vcfa.edu/music-comp

VIRGINIA

ACADEMY OF MUSIC

P.O. Box 11146
Norfolk, VA 23517
757-627-0967
Web: aomva.org
Cost: please call or see web for info
Notes: 3 locations in the Norfolk area

CONTEMPORARY MUSIC CENTER

14155 Sullyfield Cir.
Chantilly, VA 20151
703-817-1000
Email: info@contemporarymusiccenter.com
Web: contemporarymusiccenter.com
Cost: please call or see web for info
Notes: Our facilities have 27 private instruction studios. Our teaching staff, who are the finest in the area, are motivated and dedicated professionals. All are active within the music community and bring energy and enthusiasm to the educational process. Along with innovative teaching techniques, our staff prides itself on the ability to draw upon a wealth of practical knowledge and exp.

CUE STUDIOS CENTER FOR AUDIO ENGINEERING

109 Park Ave.
Falls Church, VA 22046
703-532-9033
Email: school@cuerecording.com
Web: centerforaudioengineering.com

JAMES MADISON UNIVERSITY

School of Music
880 S. Main St., MSC 7301
Harrisonburg, VA 22807
540-568-6714
Web: jmu.edu/music

LIBERTY UNIVERSITY

1971 University Blvd.
Lynchburg, VA 24515
434-592-6568
Email: som@liberty.edu
Web: liberty.edu/academics/music

NORTHERN VIRGINIA COMMUNITY COLLEGE

1000 Harry Flood Byrd Hwy.
Sterling, VA 20164
703-845-6026
Email: jkolm@nvcc.edu
Web: blogs.nvcc.edu/almusic
Contact: Dr. Jonathan Kolm

OLD DOMINION UNIVERSITY

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

RADFORD UNIVERSITY

801 E. Main St.
Radford, VA 24142
540-831-5000
Email: awojtera@radford.edu
Web: music.asp.radford.edu
Contact: Al Wojtera, Director

UNIVERSITY SHENANDOAH CONSERVATORY

1460 University Dr.
Winchester, VA 22601
800-432-2266, 540-665-4581
Email: admit@su.edu
Web: su.edu/conservatory
Program: Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

VIRGINIA TECH DEPARTMENT OF MUSIC

School of The Performing Arts
195 Alumni Mall (0141)
Henderson Hall, Room 247
Blacksburg, VA 24061
540-231-5335
Email: musicadmissionsn@vt.edu
Web: performingarts.vt.edu/study-with-us/music
Cost: please call or see web for info

WASHINGTON

THE ART INSTITUTE OF SEATTLE
2323 Elliott Ave.
Seattle, WA 98121
206-448-6600, 800-275-2471
Web: artinstitutes.edu/seattle

BELLEVUE SCHOOL OF MUSIC

2237 140th Ave., N.E.
Bellevue, WA 98005
425-401-8486
Web: bellevueschoolofmusic.com
Contact: Robert H. Wilson, Directory
Basic Rate: please call for info

EVERGREEN STATE COLLEGE

2700 Evergreen Pkwy. N.W.
Olympic, WA 98505
360-867-6000
Email: admissions@evergreen.edu
Web: evergreen.edu/performingarts

JACK STRAW PRODUCTIONS

4261 Roosevelt Way, N.E.
Seattle, WA 98105
206-634-0919
Email: joan@jackstraw.org
Web: jackstraw.org
Contact: Joan Rabinowitz, Exec. Dir.

JAM ACADEMY MUSIC SCHOOL

17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-402-3700
Email: Schedule@JamAcademy.com
Web: jamacademy.com

MIRROR SOUND STUDIOS

301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Programs: Audio Recording Course, 8-week program.

MUSIC CENTER OF THE NORTHWEST

901 N. 96th St.
Seattle, WA 98103
206-526-8443
Email: office@mcnw.org
Web: mcnw.org
Cost: please call or see web for info

MUSIC WORKS NORTHWEST

1331 118th Ave. S.E., Ste. 400
Bellevue, WA 98005
425-644-0988
Email: registration@musicworksnw.org
Web: musicworksnw.org
Basic Rate: please call for info

SEATTLE DRUM SCHOOL

12729 Lake City Way N.E.
Seattle, WA 98125
206-364-8815
Email: info@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: please call for info

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SHORELINE COMMUNITY COLLEGE

Music Department, Bldg. 800
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-4687
Email: musicdepartment@shoreline.edu
Web: shoreline.edu/music

WEST VIRGINIA

AUGUSTA HERITAGE CENTER OF DAVIS & ELKINS COLLEGE

Augusta Heritage Center of Davis & Elkins College
100 Campus Dr.
Elkins, WV 26241
304-637-1209, 800-624-3157 Ext. 1209
Fax 304-637-1317
Email: beth@augustaheritagecenter.com
Web: augustaheritagecenter.org
Contact: Beth Ruppensburg King, Director
Cost: please call or see web for info

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC

711 E. Boldt Way
Appleton, WI 54911
920-832-7000
Web: lawrence.edu/conservatory
Cost: please call or see web for info

UNIVERSITY OF WISCONSIN-MADISON, SCHOOL OF MUSIC

3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-1900
Email: music@music.wisc.edu
Web: music.wisc.edu
Cost: please call or see web for info

WISCONSIN CONSERVATORY OF MUSIC

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

Additional locations:

333 W. Brown Deer Rd., Ste. 2
Bayside, WI 53217

19805 W. Capitol Dr.
Brookfield, WI 53045

UNIVERSITY OF WISCONSIN OSHKOSH MUSIC DEPARTMENT

800 Algoma Blvd.
Oshkosh, WI 54901
920-424-4224
Email: music@uwosh.com
Web: uwosh.edu/music
Degree: B.M. in Recording Technology

WYOMING

CASPER COLLEGE

School of Music
125 College Dr.
Casper, WY 82601
800-442-2963, 307-268-2628
Email: Eric.Unruh@caspercollege.edu
Web: caspercollege.edu/music
Contact: Eric Unruh, Dean, School of Fine Arts & Humanities

UNIVERSITY OF WYOMING

Department 3037
Fine Arts Center, Rm 258
1000 E. University Ave.
Laramie, WY 82071
307-766-5242
Email: musicdept@uwyo.edu
Web: uwyo.edu/music

INTERNATIONAL

BERKLEE COLLEGE OF MUSIC CAMPUS AND SUMMER PROGRAMS

Palau de les Arts Reina Sofia – Anexo Sur
Avenida Profesor Lopez Pinero, 1
46013 Valencia (Spain)
+34 963-332-802
Email: admissionsvalencia@berklee.edu
Web: valencia.berklee.edu/contact-us
Degree: B. M. or M. A.

THE BANFF CENTRE

107 Tunnel Mountain Dr., Box 1020
Banff, Alberta, Canada T1L 1H5
403-762-6100
Web: banffcentre.ca/film-media/audio

CONSERVATOIRE DE PARIS

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

GUILDHALL SCHOOL OF MUSIC & DRAMA

Silk Street, Barbican
London EC2Y 8DT, United Kingdom
+44 20 7628 2571
Web: gsmd.ac.uk

HARRIS INSTITUTE

118 Sherbourne St.
Toronto, Ontario, Canada, M5A 2R2
416-367-0178, 800-291-4477
Fax 416-367-5534
Email: info@harrisinstitute.com
Web: harrisinstitute.com
Degree offered: Diploma
Cost: please call or see web for info

Program: The program names have changed. Producing/Engineering Program is now "Audio Production Program (APP)" and Recording Arts Management is now "Arts Management Program (AMP)"
Notes: The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

THE INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE

Foundation House
1A Dyne Rd.
London NW6 7XG
+44 (0) 207 328 0222
Email: enquiries@icmp.co.uk
Web: icmp.co.uk
Cost: please call or see web for info
Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry.

MC GILL UNIVERSITY

Schulich School of Music
Strathcona Music Building
555 Sherbrooke St., W.
Montreal, Quebec, Canada H3A 1E3
514-398-4535
Web: mcgill.ca/music

MOSMA

Mid-Ocean School of Media Arts
1588 Erin St.
Winnipeg, Manitoba R3E 2T1, Canada
204-775-3308
Email: info@midoceanschool.ca
Web: midoceanschool.ca

NIMBUS RECORDING

258 2nd Ave. E.
Vancouver, Canada V5T 1B7
604-675-6998, 1-844-NIMBUS-9
Email: info@nimbusrecording.com
Web: nimbusrecording.com
Program: one-year Diploma Programs

OIART

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

RECORDING ARTS CANADA

390, Notre-Dame W., Ste. 320
Montreal, Quebec, H2Y 1T9
514-286-4336
Email: montreal@recordingarts.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 708
Toronto, Ontario, M5V 2H1
416-977-5074
Email: toronto@recordingarts.com

ROYAL COLLEGE OF MUSIC (LONDON)

Prince Consort Rd.
London SW7 2BS, United Kingdom
+44 20 7591 4300
Email: info@rcm.ac.uk
Web: rcm.ac.uk
Degree: Bachelor's degree

TREBAS INSTITUTE

2340 Dundee St. W., 2nd Fl.
Toronto, Ontario, M6P 4A9, Canada
416-966-3066
Web: trebas.com
Programs: Audio Engineering, Entertainment Management, Event Venue Management, Film TV production

Additional location:

Montreal English, Montreal Francais
550 Sherbrooke St. W., Ste. 600
Montreal, Quebec, H3A 1B9
514-845-9610
Programs: DJ Arts Tech., Film TV Prod., Music Business Admin., Sound Design, Studio Recording Live Sound

SAE INSTITUTE OF TECHNOLOGY

Melbourne, Australia
235 Normanby Rd.
South Melbourne, VIC 3205
+61 (0)3 8632 3400 Fax +61 (0)3 8632 3401
Email: melbourne@sae.edu
Web: sae.edu.au/campuses/melbourne

Additional locations:

Australia

Sydney, Brisbane, Byron Bay, Adelaide, Perth

United Kingdom

SAE House
297 Kingsland Rd.
E8 4DD London
+44-(0)3330-112-315
Fax +44-(0)20-769 17 653
Email: enquiries@sae.edu
Web: sae.edu/gbr

Oxford, Liverpool, Glasgow

France

Rue du Miel
Batiment 229
9330 Aubervilliers
+33 (0)148 119696
Email: paris@sae.edu
Web: sae.edu/fra/fr

Germany

Hornburger Landstr. 182
60435 Frankfurt/Main
069 54 32 62 Fax 069 5 48 44 43
Email: frankfurt@sae.edu
Web: sae.edu/deu/de

Hannover, Stuttgart, München, Leipzig, Hamburg, Köln, Bochum, Berlin

UNIVERSITE BLAISE PASCAL

34, Ave. Carnot BP 185
63006 Clermont-Ferrand CEDEX France
+33 (0)4 73 40 63 63 (standard)
Fax +33 (0)4 73 40 64 31
Email: ri@univ-bpclermont.fr
Web: univ-bpclermont.fr/rubrique10.html
Degree: AA protocols certification
Cost: Less than \$10,000 per year including accommodations program and facilities: two & three year university program taught in a 2500 ft. professional studio. The best engineers and producers will be teaching you their craft while acousticians, micro-electronic and physics teachers will take you deeper into how things work.

UNIVERSITE DE MONTREAL'S FACULTY OF MUSIC

200 av. Vincent-d'Indy, bureau B-301
Montreal (Quebec) H2V 2T2
514-343-6427
Web: musique.umontreal.ca
Degrees: Major in Digital Music, Minor in Digital Music, Bachelor in Electroacoustic Music, Bachelor in Mixed Electroacoustic Music

UNIVERSITY OF TORONTO

Faculty of Music Admission Office - Room 145
Edward Johnson Building
80 Queen's Park
Toronto, Ontario, Canada M5S2C5
416-978-3750
Web: music.utoronto.ca
Degree: Two-year Master's in Music Technology and Digital Media

ONLINE

BERKLEE ONLINE

1-617-747-2146
Email: advisors@online.berklee.edu
Web: online.berklee.edu

FULL SAIL UNIVERSITY

fullsail.edu/campus-and-online/online-degrees
See Florida listing for details

SAVVY MUSICIANS ACADEMY

savvymusicianacademy.com

SONGWRITER101.COM

Email: contact@songwriter101.com
Web: songwriter101.com
Cost: please see web for info

For hundreds more contacts from current directories (A&R, managers, producers, engineers, booking agents, indie labels, publicity, college radio, video production, recording studios, rehearsal studios, mastering studios, publishers, film/TV and more), visit Music Connection's website: musicconnection.com/industry-contacts.

Whether you're a novice or pro singer, this one-of-a-kind MC list enables you to connect with experts who can address your special needs as either a live singer or recording artist. The following information has been verified by the listees.

ALEX VARDEN
Los Angeles, CA
323-876-ALEX (2539), SKYPE
Email: vardenmusic@yahoo.com
Web: vardenmusic.com
Contact: Alex Varden
Basic Rate: call for rates
Clients: Star Search, Miss Universe, Jazz, R&B, Broadway, Pop, Opera, Country stars. 20 years experience (Europe-USA).
Services: All styles, levels, technique, performance, confidence.
Notes: Hi-tech studio, arrangements, vocal demos

ANGEL DIVA MUSIC
Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com
Web: angeldivamusic.com
Basic Rate: please call for info
Clients: Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.
Notes: Author of the book *Once More With Feeling*, Grammy-nominated singer-songwriter. Consultation will include pinpointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor-performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

APPELL VOICE STUDIO
#1 Pegasus Dr.
Trabuco Canyon, CA 92679
949-382-5911, SKYPE
Email: thomas@appellvoicestudio.com
Web: appellvoicestudio.com
Contact: Thomas Appell
Rates: Call for rates
Services: vocal coaching, record production, songwriting, video production, photography
Notes: Author of *Can You Sing a HIGH C Without Straining?*

ARTIST VOCAL DEVELOPMENT
West Hills, CA
818-430-3254
Email: sbensusen@socal.rr.com
Web: steviebensusen.com (click on Artist Vocal Development)
Basic Rate: Please call for rates
Clients: Jordan Knight (New Kids On The Block), Nichole Cordova (Girlieciros), Candice Craig (Nicki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, A1, Skyler Stecker, Indiana Massara
Services: Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has vocal produced the above artists and others. With a unique approach, Stevie develops singers in the recording studio and in live performance rehearsals whose goals are to make records, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

AUDREY BABCOCK
Los Angeles, CA
212-567-7670
Singer-Songwriter, Jazz, Classical, World, Musical Theatre
Email: info@ada-artists.com
Web: audreybabcock.com
Notes: As a teacher and coach, Ms. Babcock has worked extensively with Emerging Artists all over the globe for the last 10 years. From Opera to Broadway, World Music to Singer-Songwriter and Jazz. She has also worked with actors and public speakers to bring out the full range of what they can convey through the voice. She uses a technique firmly rooted in the classic teachings of Bel Canto, but

gives singers the tools to use their instrument in a satisfying, powerful, and healthy manner, across the board in any style they choose.

BEVERLY BREMERS' VOICERCISE
PO Box 333
Lake Forest, CA 92609
949-874-0616, SKYPE
Email: beverlyvoicercise@gmail.com
Web: voicercise.net
Basic Rate: \$50/hr. for private instruction, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS
323-387-9267 (Bob), 323-387-9276 (Claire)
Email: corffvoice@gmail.com
Web: corffvoice.com
Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters

BOB GARRETT
Studio City, CA
818-506-5526, SKYPE, Facetime
Email: bobgarrett5@gmail.com
Web: bobgarrett.net
Basic Rate: call
Clients: Vanessa Hudgens, Channing Tatum, Katy Perry, Garrett Clayton, Elle Fanning, American Idol, The Voice, Drew Barrymore, Jessica Lange, Gerard Butler, Janet Jackson, Brian Stokes Mitchell, Evan Peters, Sarah Paulson, Kathy Bates, Judy Davis, et al.

BRAD CHAPMAN
Vocal Coach
310-405-9162
Email: bradchapmanvocals@gmail.com
Web: bradchapmanvocals.com
Contact: Brad Chapman
Basic Rate: Please ask
Services: "I have been doing vocal pre-producing for over 45 years, and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khane and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist."
Clients: Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita Baker, Tia Carrere, REO Speedwagon, Exposé... Grammy voting member and P&E Wing member

BRECK ALAN
Nashville, TN
SKYPE or Face Time
Email: breck@breckalan.com
Web: bodysinging.com
Contact: Breck Alan
Basic Rate: call or email for rate, SKYPE
Clients: Rachel Platten, Andy Grammer, Baby Ariel, Drake White, Ryan Hurd, OAR, String Cheese Incident, Sally Taylor, Steve Aguirre, Brazilian Girls and many more.....

BRISTOL RECORDING STUDIOS
169 Massachusetts Ave.
Boston, MA 02115
617-247-8689, 800-603-0357
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason Blaske
Basic Rate: call for info
Services: Audio recording and production courses, professional internships

CCVM/CARI COLE VOICE & MUSIC CO.
Celebrity Voice Coach, A&R, and Label Services
401 E. 34th St., Ste. #N19K
New York, NY 10016
212-532-0828
Email: info@caricole.com
Web: caricole.com
Basic Rate: please visit website and

download application for info
Services: Online programs, Private Consulting: Vocal Technique & Arranging, Songwriting, A&R, Branding, Management, Marketing, Artist & Music Career Development. White Glove Label Services: Branding, Styling Team, CCVM Songwriting Team (with hit songwriters), A&R, Record & Productions Services.

CAROL TINGLE
Santa Monica, CA
310-828-3100
Email: info@caroltingle.com
Web: caroltingle.com
Basic Rate: please call for info
Clients: available on request

COVINGTON SCHOOL OF MUSIC
1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Basic Rate: please call for info

Additional locations:

316 Girod St.
Mandeville, LA
985-674-2992

2020 Dickory Ave., Ste. 200
Harahan, LA
504-738-3050

CYDNEY WAYNE DAVIS VOCAL ARTS STUDIO/HAPPNIN' HOOKS MUSIC PRODUCTIONS
171 N. La Brea Ave. Ste. 200
Inglewood, CA 90301
424-261-2393
Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com
Basic Rate: Private Voice/Performance Coaching - \$85 an hour; Small Group Classes (6-week series/One day workshops) - \$25 per class
Services: Private Vocal coaching for singers and actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/ Music Theatre/Stage Performance
Notes: Cydney Davis is a seasoned professional Singer, Award-winning Actress and Vocal Coach with a soulful style and a four octave vocal range. She has sung in many of the top recording studios in Los Angeles as well as performed on some of the biggest concert stages worldwide from Radio City Music Hall to Wimbly Stadium as a back up vocalist for artists such as Marvin Gaye, Ray Charles, Barry White, Joe Cocker, Donna Summer, Kenny Loggins, Marilyn McCoo and Billy Davis Jr., Bette Midler, Stevie Wonder and Diana Ross. Though a graduate of the University of Toledo and UCLA, Cydney has learned from the masters in the industry and offers her students a wealth of knowledge and inspiration to pursue a career in entertainment.
Clients: Cydney's clients include Grammy Award-winning performers such as jazz artist Norman Brown, Florence Larue of the 5th Dimension and members of Kool and the Gang, as well as R&B trio Jode, Motown/Universal's Dina Rae (featured singer on Eminem's "Superman"), members of the cast of Disney's Lion King, Kelsey DeBlasi—soloist for Pirates of the Caribbean, cast of Robey Theatre Company's "The Magnificent Dunbar Hotel" and a host of up-and-coming recording artists.

DANIEL FORMICA VOCAL LESSONS
Morro Bay and Arroyo Grande Area
310-213-0700, SKYPE
Email: yourvocalteacher@gmail.com
Web: yourvocalteacher.com
Contact: Daniel Formica
Services: specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

DANIEL KNOWLES VOICE STUDIO
West Hollywood Speech-Language

Pathology/Voice Center
971 N. La Cienega Blvd., Ste. 209
West Hollywood, CA 90069
310-927-1079, SKYPE
Email: daniel@danielknowles.com
Web: danielknowles.com
Contact: Daniel Knowles, MAMuEd., MA CCC-SLP
Basic Rate: \$125 an hr., \$575 block of 5 lessons, \$1100 block of 10 lessons
Services: Licensed Speech-Language Pathologist/Voice Therapy/Singing Voice Specialist/Singing Teacher. Voice rehabilitation for speech and singers. Professional vocal technique for singers from beginners to professionals.
Clients: Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

DARCI MONET VOCAL STYLE STUDIO
Van Nuys, CA
818-209-6432, SKYPE
Email: minxmusic@aol.com
Web: singlikeyoumeanit.com
Rates: see website
Services: Private voice and performance coaching in all contemporary styles using Darcy Monet's own "Tech and Truth Method." Vocal group coaching, songwriting consultations, recording session coaching, audition and tour prep also available. Ages 5 and up. Casual and fun environment.
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Studio City, CA
818-980-2840
Email: Darlene@ArtofSinging.com
Web: darlenekoldenhoven.com, artofsinging.com
Contact: Darlene Koldenhoven
Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training, stage/audition/ studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype. Author of "Tune Your Voice: Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs (\$49.95) endorsed by faculty from Berklee, Juilliard, NYU and more, distributed by Alfred Music and available at her website or in retail music stores. For more info on Darlene, see her website.
Degree: N/A
Duration: 30/45/60 min. lessons.

DAVID BABICH STUDIO
Burbank, CA 91501
818-643-1604
Email: david@voicelosangeles.com
Web: voicelosangeles.com
Contact: David Babich, B.A. Voice, UCLA 1992 - Has trained with 11 voice teachers and counting
Basic Rate: \$120 an hr., \$90 45 min., \$60 30 min. (Discount Packages Available)
Services: Vocal Technique and Performance Coaching for Pop, Rock, R&B, Jazz, Folk, Musical Theater - 20 Years Teaching Exp.
Clients: David has taught local, national and international performers and recording artists.

DAVID COURY
Email: info@davidcoury.com
Web: davidcoury.com
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEBORAH ELLEN VOCAL STUDIO
Simi Valley, CA and via video conferencing
310-422-9166, SKYPE
Web: deborahellen.com
Basic Rate: please call for info
Notes: Extraordinary vocal technique. Artist Development Opportunities. Many successful placements of student vocals in film/TV.
DEEDEE O'MALLEY
North Hollywood, CA
818-279-4414
Email: deedeede@deedeemusic.com
Web: deedeemusic.com

Basic Rate: please call for info
Clients: all levels, vocal/songwriting workshops

DIAMANTE VOCAL STUDIO
 605 N. Beachwood Dr.
 Los Angeles, CA 90004
 323-466-7881
Email: diamantesings@yahoo.com
Web: facebook.com/eduardo.diamante.31
Basic Rate: please call for info
Clients: all levels
Style: Seth Riggs/S.L.S

DIVAS IN TRAINING
 Hollywood--Las Vegas
 888-340-7444, 01-702-900-5621
Email: premierwest@earthlink.net
Web: divasintraining.com
Basic Rate: Varies. Industry package discounts.
Clients: Beginners and pros (we don't name drop publicly, but ask us in private).

DRAGON II ENTERTAINMENT
 La Verne, CA
 909-599-6005
Web: dragonIIentertainment.com
Email: dougdeee@earthlink.net
Basic Rate: please call for info
Clients: all levels, now including voiceover clients
Services: visit the website for all the details and more information.

ELISABETH HOWARD
 Director, Vocal Coach
 800-829-SONG, (7664)
Email: Elisahoward@gmail.com
Web: vocalpoweracademy.com
Clients: Vocal coach for America's Got Talent, STING, the Police, Lionel Richie, Priscilla Presley, Vocal Power Instructors throughout LA; Author: Vocal Power Singing Method Toolkit for Singers at vocalpower.com
Notes: Call for rates
Rates: BS, MS - Juilliard School of Music
Locations: Los Angeles, Santa Clarita, Las Vegas, Houston, Dallas, throughout Italy.

ELLEN JOHNSON/VOCAL VISIONS
 Near Grass Valley/Nevada City and Yuba, Placer & Sacramento County Area, CA
 Online Lessons Available
Email: vocalvisions@gmail.com
Web: vocalvisions.net
Basic Rate: Go to website for information
Clients: Private lessons for all style, recording studio coaching, audition preparation, improvisation, master classes, and jazz workshops.
Note: Author of The Vocal Warm Up CD/Download, Vocal Builders, You Sing Jazz and Jazz Child: A Portrait of Sheila Jordan

ELLEN SMITH STUDIO
 18565 E. Berry Drive
 Aurora, CO 80015
 303-400-3657
Email: ellen@smithcoach.com
Web: ellensmithvoice.com
Basic Rate: please call for info

EVELYN HALUS
 Los Angeles, CA 90036
 323-935-4420, SKYPE
Email: evelynhalus@aol.com
Web: EvelynHalus.com
Basic Rate: call for info
Clients: Jennifer Lopez, Matthew Morrison,

Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and many Broadway vocalists, etc. Accepting new students of all levels.

FAIRBANKS SUMMER ARTS FESTIVAL, INC., THE
 P.O. Box 82510
 Fairbanks, AK 99708
 907-474-8869
Email: info@fsaf.org
Web: fsaf.org
Basic Rate: please call for info

FAITH RUMER THE ARTIST FIRST
 Burbank, CA
 310-948-4335
Email: Transform@TheArtistFirst.com
Web: theartistfirst.com
Basic Rate: please call for info
Clients: all levels, teaches Grammy-winning recording artists, over 30 years coaching, Masters Degree in voice therapy.

GFIRE STUDIOS
 Austin, TX 78723
 512-350-6181, SKYPE (djgfire), Facetime
Email: gfire@earthlink.net
Web: gfiremusic.com
Contact: gfire
Basic Rate: \$70/hr., \$35/half-hr.
Services: Full vocal training and coaching, 20 years professional singing and piano teaching, currently teaching "Yoga For the Voice," a unique and fun system of applying the science of voice with ancient yoga breathing techniques to truly realize one's full vocal capabilities. Lessons in person or over the phone or the Internet via Skype, a free video conferencing service (skype.com) or Facetime
Clients: My students have performed in internationally touring bands, on the stage of the Grand Ole Opry, made records in R&B, rock, country, singer-songwriter, pop and other styles, performed excellently in American Idol and other auditions, including musical theater auditions, learned to go from zero to karaoke in as little as three weeks, gone from being "tone deaf" to having full sets of repertoire in which they sing easily and in tune.

GILMORE MUSIC STORE
 1935 E. 7th St.
 Long Beach, CA 90813
 562-599-1369
Email: gilmoremusicstore@gmail.com
Web: gilmoremusicstore.com
Basic Rate: please call for info

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

GUITAR MERCHANT, THE
 22807 Saticoy St.
 West Hills, CA 91304
 818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com
Contact: Phil St. Germaine
Services: vocal lesson all ages, all styles

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

HERNAN PELAYO
 13046 Ebell St.
 North Hollywood, CA 91605
 818-988-2387
Basic Rate: please call for info
Clients: many singers from Spanish mariachi groups to L.A. opera chorus members, i.e. Tatianna Bolanos, singers from Mariachi's Sol de Mexico, Los Camperos

HOWARD AUSTIN'S VOCAL POWER SCHOOL
 North Hills, CA 91343
 818-903-1980
Email: provoice777@icloud.com
Web: borntosing.com
Contact: Howard Austin
Basic Rate: please call for info
Services: vocal technique, personal style, Acting / performance, keyboard basics for songwriting and self-accompaniment - all levels, ages, styles. Howard Austin is the author of the Born To Sing Master Course. Also available on Flash Drive or Single Interactive DVD

INGRID PRANIUK
 Vocal Instructor/Coach/Piano Instructor
 Citrus College
 1000 W. Foothill Blvd.
 Glendora, CA 91741
 626-968-4071, SKYPE (ingrid.praniuk)
Web: citrusarts.org/faculty
Basic Rate: please call for info
Clients: The privacy of the client is respected; no name is ever listed nor mentioned. Major label artists/major movie industry actors.
Services: Private voice instructor at Citrus College, member of the Voice Foundation. Certified private vocal instructor/vocal coach in all genres (rock, pop, electronica, hardcore metal/industrial/screaming, classical, musical theatre). Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech. Specialized and Certified in Vocal Health and in Holistic Health.

INTERNATIONAL SCHOOL OF MUSIC THE ARMENIAN FOLK CULTURAL CENTER
 416 E. Colorado St. A
 Glendale, CA 91205
 818-548-7959
Email: contact@ismglendale.com
Web: ismglendale.com
Basic Rate: please call for info

JAMES LUGO'S VOCAL ASYLUM
 615-540-9108, SKYPE
Email: james@jameslugo.com
Web: vocalasylum.com
Contact: James Lugo
Basic Rate: please call for info
Services: Specializing in rock and pop vocals. Pro Tools studio on premises.

Clients: A Fine Frenzy, the Veronica's, 311, the Smashing Pumpkins, MTV, VH1

JAIME BABBITT
 Nashville, TN
 Los Angeles, CA
 917-697-0800, SKYPE (jaime.babbitt)
Email: jaime@workingwithyourvoice.com
Web: workingwithyourvoice.com
Contact: Jaime Babbitt
Basic Rate: email about rates
Clients: Disney, private clients
Services: pop, rock, country, R&B, jazz voice coaching, mentoring for artists and singer/songwriters. Live performance, recording studio coaching and in-studio vocal production for CD projects, etc.
Notes: 25+ years pro. singing and performing experience in NYC, L.A., Nashville and on USA/international tours, 10+ years coaching experience. Instructs students 14 and older to become better singers, performers and recording artists with emphasis on "real world" application.

JEFFREY ALLEN VOCAL STUDIO
 P.O. Box 4056
 Valley Village, CA 91617
 800-644-4707 Ext. 22
Email: j.allen.studio@gmail.com
Web: jeffreyalenstudio.com/about
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.

JOHN DEAVER
 North Hollywood, CA
 818-985-3511
Email: vocalcoach1@gmail.com
Web: johndeaver.com
Basic Rate: please call for info
Clients: All levels. Sara Bareilles, Daniel Powder, Cher, Brendan Fraser, Heather Graham, Kimiko Kasai, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

JOHN FLUKER VOCAL STUDIOS
 P.O. Box 922616
 Sylmar, CA 91392-2616
 747-500-9770
Email: johnfluker@mac.com
Web: johnfluker.com/contact
Basic Rate: please call for info
Clients: Jennifer Lopez, Roselyn Sanchez, Kim Fields, Nolan Sotillo, Darren Romeo, served as MD for Gladys Knight, all levels.

KAREN JENNINGS
 2019 Hyperion Ave.
 Los Angeles, CA 90027
 319-621-4302, SKYPE and FaceTime
Email: Karen.Jennings@csun.edu
Basic Rate: please call for info; sliding scale may be available
Services: Expert instruction in vocal technique for contemporary/non-classical singing styles (pop, rock, R&B, jazz, country, etc.), including breath control, chest mix techniques, range extension, techniques to increase strength/stamina and improving vocal technique without changing the singer's style. Certified instructor of the Dante Pavone Vocal Method. Also, voice therapy, singing voice rehabilitation, rehabilitative and

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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.

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Web: lbmusicsschool.com
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Web: leannesummers.com
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Clients: All ages and styles - beginners to Grammy/Tony/Emmy award winners; Indie & major label artists; Feature film & TV Actors; Broadway performers; College vocal scholarship recipients; Performers & winners on Star Search, America's Most Talented Kids, American Idol, America's Got Talent and more...
40+ years as a pro singer/vocal coach/producer. Private training includes: Vocal technique w/ custom exercises; Live performance, Touring and audition prep; Artist development and vocal demos; Recording, microphone and studio techniques; College prep.

LEE LONTOC

5478 Wilshire Blvd., Ste. 215
Los Angeles, CA 90036
310-717-6578
Email: info@hollywoodvocalcoach.com
Web: hollywoodvocalcoach.com
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theater.

LISA POPEIL'S VOICEWORKS

Sherman Oaks, CA 91423
818-906-7229, SKYPE
Email: lisa@popeil.com
Web: popeil.com, facebook.com/Voiceworks
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional program.

LIS LEWIS

The Singers Workshop
Valley Village, CA 91607
213-880-5123
Email: lis@thesingersworkshop.com
Web: thesingersworkshop.com
Basic Rate: please call for info; Skype lessons available
Clients: Rihanna, Miguel, Demi Lovato, Gwen Stefani, Britney Spears, Courtney Love, the Pussycat Dolls, All American Rejects, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Bryson Tiller and Iggy Azalea.
Vocal technique - all pop styles; performance coaching.
Notes: author of the books The Singer's First Aid Kit, and The Pop Singer's Warm-Up Kit, which both include warm-up CD's — available on Amazon.

LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St.
Los Angeles, CA 90063
323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org
Basic Rate: 30-minute private music lesson for a child (17 and under); \$18 30-minute private music lesson for an adult (18 and over); \$20
Services: Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

LOYOLA MARYMOUNT UNIVERSITY

College of Communication and Fine Arts
1 LMU Dr.
Los Angeles, CA 90045-2659
310-338-2700

Web: cfa.lmu.edu
Basic Rate: please call for info

MANDEVILLE SCHOOL OF MUSIC

316 Girod St.
Mandeville, LA 70448
985-674-2992
Web: laapa.com
Basic Rate: please call for info

MARK BAXTER VOCAL STUDIOS

145 Lynway
Point of Pines, MA 02151
800-659-6002
Email: mbaxter@voicelesson.com
Web: voicelesson.com
Basic Rate: please call for info
Clients: all levels. Aerosmith, Buckcherry, Velvet Revolver, Vampire Weekend, 3OH!3, Goo Goo Dolls, Journey, Van Halen, Jonny Lang, Tonic, Lewis Del Mar, members of the RENT cast and Trans-Siberian Orchestra, Aimee Mann, the Dresden Dolls. Author of The Rock-N-Roll Singer's Survival Manual, instructional video: The Singer's Toolbox, and instructional CD, Sing Like an Idol.

Additional locations:

10852 Burbank Blvd.
North Hollywood, CA

131 W. 72nd St.
New York, NY

MARK FOREST

310-712-1621
Basic Rate: please call for info
Clients: Jackson Browne, Verdine White (Earth, Wind and Fire), Sissy Spacek and Roseanne Cash

MARK JOHNSON

Nashville, TN
615-587-2516
Email: MarkLaneBand@gmail.com
Web: MarkLaneBand.com
Contact: Mark
Rates: call for rates

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

MARTA WOODHULL

Singing For a Living
808 N. Spring St., #707
Los Angeles, CA 90012
818-752-0833, SKYPE
Email: marta@singingforaliving.com, SKYPE
Web: singingforaliving.com
Basic Rate: Private lessons, \$50/hr, package rates available. Specializing in double and triple threats, actors, dancers, singer-songwriters. Vocal technique, vocals for film, stage choreography, studio production and recording. Grammy-nominated arranger, educated in New York. Ms. Woodhull is one of Hollywood's most respected coaches. Clients have won Tonys, Emmys, Grammys, Oscars.
Clients: Lea Salonga, Paula Abdul, Katharine McPhee, Anna Nalick and more.

MICHAEL LAVINE

165 W. 66th St., Ste. 3U
New York, NY 10023
917-826-2116, SKYPE
Email: broadwaymhl@aol.com
Web: MichaelLavine.net
Basic Rate: email for info
Notes: Coaches on both coasts

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Los Angeles, CA 90039
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MONICA MARGOLIS

Vocal Coach/Singing Instructor
San Fernando Valley, CA
818-599-5297, SKYPE
Web: monicamargolis.com
Email: info@monicamargolis.com
Notes: Monica has been teaching vocal mechanics to singers, actors, dancers and speakers for over 20 years. She has worked in theater and film, appeared in variety shows, worked as a voiceover artist and was chosen as Musical Director for the West Coast Dance Theater. Monica specializes in teaching her vocal method to artists at every level of their career, from the young beginner to major label artist. The Monica Margolis Vocal Arts Studio offers lessons in voice, songwriting, acting, guitar, piano, bass and drums. Private and group lessons are available at our place or yours. Be sure to YouTube Monica Margolis's interview with American Idol's "Idol Chat"

MUSICIANS INSTITUTE

Vocals Program
6752 Hollywood Blvd.
Hollywood, CA 90028
323-462-1384, 800-255-7529
Email: admissions@mi.edu
Web: mi.edu
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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.

NANCY BADGER

2233 Honolulu St., Ste. E
Montrose, CA 91020
818-275-1449, SKYPE (badgervocals)
Email: nancy@badgervocals.com
Web: mysingersecrets.com
Basic Rate: please call for info
Services: voice instruction, vocal coaching, vocal production
Clients: everyone

PANDELI LAZARIDI

"The Einstein of Voice"

Lemon Grove, CA
619-920-2284
Email: plazaridi@cox.net
Web: smallopera.org
Basic Rate: \$75 single class, \$35 group

PATRICIA SHANKS VOICE STUDIO

23011 Moulton Parkway, unite E-9
Laguna Hills, CA 92653
949-723-4473, SKYPE
Email: pshanks@studioshanks.com
Web: studioshanks.com
Contact: Patricia Shanks

Additional location:

Neal Music Instruction
430 S. Anaheim Hills Road, STE A
Anaheim, CA 92807

PEISHA MCPHEE

Studio City, CA
Email: peisha@peishamcphee.com
Web: peishamcphee.com, twitter.com/PeishaMcPhee, [instagram.com/peisha_mcphee](https://www.instagram.com/peisha_mcphee)
Basic Rate: please email for information
Clients: from amateurs to professional actors and singers
Services: the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate placement. Peisha McPhee is a celebrity coach who's worked for American Idol, and on Disney's *Moana*. Owner of McPhee International vocal studios in Studio City. Mother of NBC *Smash* and Broadway's *Waitress*, Katharine McPhee, and American Idol vocal coach, Adriana McPhee.

PHILIP PELKINGTON VOCAL STUDIO

New York/LA Studios
Email: info@philippelkington.com
Web: philippelkington.com
Contact: Philip Pelkington
Basic Rate: \$100 1/2 hr., \$200 an hr.
Services: Professional vocal technique for singers from beginners to professionals. Specialty, working with and mentoring

children and teens. Will do Skype lessons. Pop, R&B, cabaret, Broadway, live performance, recording studio coaching and in-studio vocal production for CD projects, etc.

Clients: Lilla Crawford, Bea Miller, Abigail Dylan Harrison, Brianna Mazzola and Dana Gaier. Children performing on Broadway and National Tours, as well as film, tv and recording.

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8 Sunny Meadow Ct.
Baltimore, MD 21209
443-803-0545

Email: dmpostell@gmail.com
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Services: vocal coaching, pre-production vocals, auditioning, vocal arrangements, solid vocal technique, lyric writing/songwriting, vocal repair for pro and semi-pro, teens, young artists, vocal producers, special needs teens. Also teach piano and guitar lessons. Teach by SKYPE anywhere.

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(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. Robert Lunte is the owner and founder of The Vocalist Studio (TVS). TVS is an internationally recognized voice training school for singing vocal techniques, public speaking, teacher training and vocal related events. Robert is also the author and producer of the critically acclaimed vocal instruction training online course and book, "The Four Pillars of Singing". The TVS Method is practiced in 170 countries world-wide. His book as sold over 10,000 copies, and the online course is widely recognized as the most comprehensive home study program ever produced, enjoyed by an estimated 90,000 students world-wide.

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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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*B.M. in Voice and Music Business Management - Berklee College of Music.

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As the front-person of a band, you are the first and primary connection the audience makes with the music. A big part of your job is to engage them, make sure they understand you, and respond to their feedback. Think of the music you're making as a big house that you're inviting the listeners into. The front-person is the doorway to the house. You're going to turn strangers into fans and draw them into your universe.

Here's an unfortunate, and not so uncommon, scenario. You walk into the club 15 minutes late for your show. When you finally start your set you're not really feeling it, but you plow on. Three songs in, your voice is beginning to warm up. You open your eyes for the first time and see the people in the front are looking for the waiter—they are restless and bored.

Your audience doesn't owe you their attention. You don't deserve them; you earn them. That means having respect for their time. You have to be worth listening to. If you didn't rehearse enough or if you're in your own world not caring if they understand you, you are the reason they don't connect to the music. Here are some ways to share an incredible experience with the people who are willing to become your fans.

Rehearse Your Show

There are a multitude of technical skills you need before you subject anyone to listening to you. Never put the microphone to your mouth without warming up. Why would anyone want to listen to a singer who doesn't sound decent until the third song? Rehearse your band so everyone knows their parts and

you have a common framework. Then you will have the freedom to jump off the cliff together and create a dynamic show.

Create A Climactic Set

The show starts when you walk onstage. Don't chatter, mumble, talk to bandmates. There should be a beginning, middle and end to the show that has an arc—a rise and fall. Start off with a bang, gradually bring them in closer and closer with the deep dark ballad, and then spool them out at the end so they go home singing the songs. Don't talk between each song. Let the set build and grow, giving out pieces of your personality before some songs, but building up steam by playing straight into others.

Don't Be Generic

When you say things like "How you doing, LA?" or "How you all feeling tonight?" you are adding nothing to the moment. It's filler. As an artist, a performer, a creator, you can't be like any other band. You should take over our world with your visionary self and make us dream about you at night. You want us to obsess about you and follow your every Instagram post. That means taking a risk and being the artist only you can be.

Mean What You Say

Devote yourself to the stories you've written, and if they don't mean

anything to you, re-write them. Your voice, your body and your spirit must be willing to reveal the artistic world you've created. It can make you feel vulnerable—you worry you'll look foolish. But there is no other option. You can't fake it. You'll find that when you throw yourself into it, you will be authentic, not foolish. Posing is not a substitute for content. If you have created something meaningful from the stories in your life, you have solid ground to stand on. It isn't enough to want attention; there must be real talent and creativity—and the real music to showcase it.

Open Your Eyes

I've seen too many shows where the front-person stands behind the mic with their eyes closed and assumes that the audience will pick up the vibe. That's when the audience starts talking to each other and ordering drinks. Part of the front-person's job is communication, which means that in each song there is something specific you are trying to express that gives your performance an urgency. It isn't enough to stand there and sing it. You have to perform it—you have to mean it. Make them feel like they are an important part of the conversation. Open your eyes onstage.

Put your story and feelings out there and take in how they respond. Every show will be different because the audience is different. It will make your show alive and in the moment, not a prepackaged delivery.

Commit Yourself

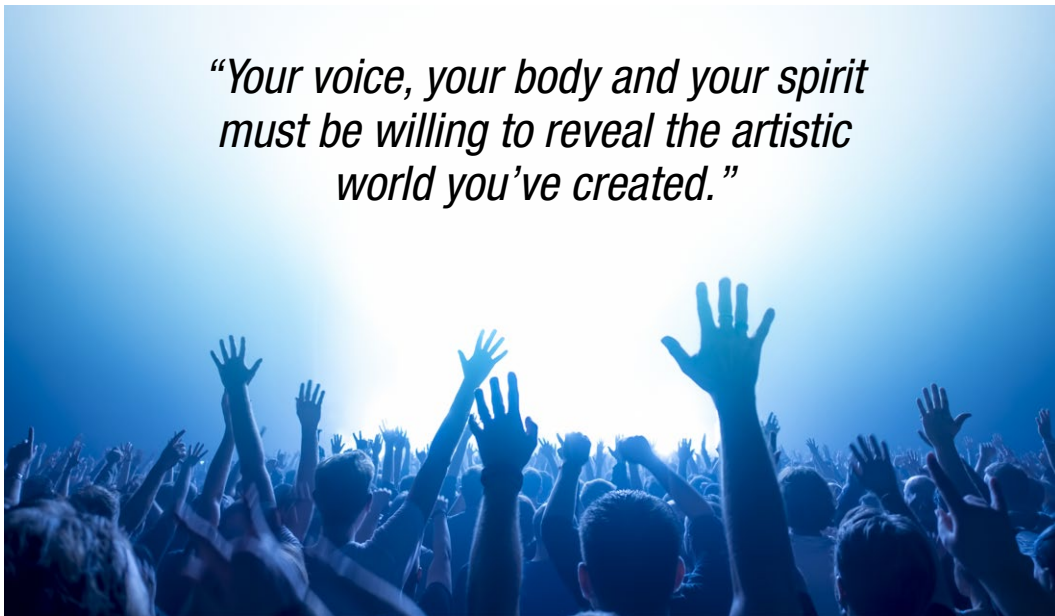
Be present and connected to every song, every lyric, all of the time. Never operate on auto pilot. If you aren't connected and engaged in this show, why would your audience

be? Bruce Springsteen said, "I've played 'Born To Run' many many times... But the key is, you have to approach it not as a repetition but as a renewal. And to do that your spirit has got to be 100% present. Those songs have been very good to me over the years, and in return I try to be good to them." Earn the respect and admiration of the audience by sharing yourself with them not just by being there. Let the music move you and allow your body to respond to it. Learn to be spontaneous and even impulsive. Be playful on stage. If you are moved by your music there is a chance the audience will be too.

You have a special place as an artist. You stand on stage in the light while the audience sits below you in the dark. They literally look up to you and want to be like you. But you can't demand their appreciation; it is an honor you have to deserve. Own the stage, the space, the whole room all the way up to the back of the top balcony. Pull them inside your world. Set the table to start, then give them the feast you've created bit by bit. Feed them with your fingers. Don't let them out of your grip.

LIS LEWIS is a Los Angeles-based voice teacher who has trained Rihanna, Miguel, Britney Spears, Demi Lovato, Gwen Stefani, Bryson Tiller, Colbie Caillat, Courtney Love, and the All-American Rejects, to name a few. Visit her at TheSingersWorkshop.com to find out about private voice lessons either in-person or on Skype.

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