

MUSIC CONNECTION

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My Contract?

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EXCLUSIVE DIRECTORIES

Music Schools • Vocal Coaches

Singers Sound Off!

George Clinton • Jade Bird

• Rozzi • Myles Kennedy

• Laith Al-Saadi

PENTATONIX!

Decoding the Streaming Revolution p. 78

+ Kat Edmonson • Snoop Dogg • Leon Bridges • Eric Bellinger

Vol. 42 • May 2018 • \$3.95/\$4.95 Canada





dUg Pinnick DP-3X Signature Pedal

dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone.

A super-compact adaptation of his Tech 21 Ultra Bass 1000 Signature head, the DP-3X also recreates the sound dUg originally developed way back in the '80s, merging high-end distortion with low-end bass. Prior to his signature head, this involved running a guitar amp and a bass amp together, along with rack full of effects. Wanting to further streamline his gear for occasions when his full Tech 21 rig simply isn't practical, dUg collaborated on the all-analog DP-3X pedal. Personally beta-testing the DP-3X on a European tour, dUg encountered a different backline in each and every venue. But no matter which amp was on stage, dUg was able to nail his immense tone each and every night.

In addition to achieving dUg's unique tone, the DP-3X has the flexibility to provide traditional bass amp sounds as well. Mix mode engages Drive to bring in distortion and Chunk for upper harmonics. A Gain button provides additional distortion and compression. In clean/full-range mode, Drive and Chunk disengage, while Comp and Gain remain active. Other controls include 3-band active EQ with switchable Mid and a master Volume.

Features include chromatic tuner, headphone capability, and an XLR Output to go direct to the PA desk or studio board without compromising detail, warmth or responsiveness.



Rugged all-metal housing measures 7.75"l x 2.5"w x 1.25"h and weighs just 12 oz.

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Pentatonix

In our exclusive interview with the multiplatinum vocal group's Mitch Grassi and Scott Hoying, you'll find out how key decisions and the members' unique chemistry have led to amazing worldwide popularity that includes hundred of millions of video views.

By Jonathan Widran

Photos by: Jiro Schneider

Singers Sound Off!

This year, living legend George Clinton of Parliament-Funkadelic heads up our roundtable of vocalists along with rocker extraordinaire Myles Kennedy, rising singer-songwriters Jade Bird and Rozzi, and Laith Al-Saadi from TV's *The Voice*.

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By Bernard Baur

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Capture every detail with Clarett 2Pre USB

Clarett 2Pre USB is a 10-in, 4-out audio interface. The two mic/line/instrument inputs can record everything from condenser mics to super-hot pickups with no unwanted distortion – Gain Halo meters make it easy for you to set the input level. The ADAT input supports an additional eight channels in combination with multi-channel mic preamps like Clarett OctoPre. Outs include two monitor outputs with anti-thump technology, a headphone output with volume control, and two line outputs. MIDI I/O is also included.

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DIME GROUP

dime-detroit.com, dime-denver.com,
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Legitimizing Modern Music Education: Launched in September 2014 by industry veterans Sarah Clayman and Kevin Nixon, DIME is a music institute like no other—custom built for serious musicians who aspire to a long-term, professional career in modern music. “Our mission is to legitimize modern music education,” Clayman says. “Why should music schools only educate jazz and classical musicians? Those who make modern music and want to be in the industry can make a great cultural impact as well. Creative people that have struggled with traditional education come here and thrive both musically and academically.”

Clayman, whose father was legendary U.K. concert promoter Barry Clayman, started her career as International Promotions Manager for Sony Music Entertainment U.K. Nixon was the manager of one of her artists, English rockers Kula Shaker. Invited to Detroit to discuss a potential *American Idol* education tie-in, they were blown away by the city’s renaissance and joined forces with an investor to launch DIME. Their recent expansion includes the launch of DIME Denver in 2017 and DIME Online, which currently has students from 22 countries enrolled.

The DIME Curriculum: Partnered with MSU Denver, DIME’s high-level courses serve musicians and entrepreneurs seeking to maximize their musical abilities while learning how the industry works. Like its founders,



the instructors of the program are successful industry pros who bring their experience into the classroom. Performance students take classes such as Live Performance Workshop, Technical Development and Improvisation, Music Theory and Music Industry Studies. They play in bands, meet industry professionals, master technique, promote their own shows, develop their voices and arrange their songs.

Songwriters enroll in classes like Lyric Writing, Writing for Film and TV, and Live Songwriters Workshop, along with relevant industry-focused classes such as Domestic Music Market, and Publishing and Copyright Law. Music Industry Studies students study Artist Discovery and Development, Self-Employment Skills in Music, Repertoire and Hit Song Analysis, and more. No matter one’s focus, the emphasis is on being part of a dynamic music community.

Degrees and Certificates: The MSU Denver at DIME Bachelor of Arts in Music degrees are liberal arts degrees in which music and general studies content is integrated throughout all coursework. Students are exposed to a broad curriculum that includes studies in history, the arts and humanities, and the sciences. The degree allows specialization in guitar, bass, drums or vocals. Its intensive nature enables students to become skilled practitioners and provides the freedom for them to develop their own unique and innovative methods of working. DIME Detroit and DIME Denver also host week-long performance summer programs each year for students 12+. DIME Online offers Standalone Classes, Short Courses and Sample lessons.

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Shari Hoffman

Founder & CEO

Transparency Entertainment Group

Entertainment industry veteran **Shari Hoffman** has co-founded **Transparency Entertainment Group**, a full-service agency specializing in identifying, recovering and administering royalty and licensing income from various sources for artists, performers, musicians, songwriters, copyright holders and publishers. As CEO, Hoffman is responsible for creating and implementing the company's vision and overall direction, leading the senior executive team, pursuing opportunities for expansion, and executing strategies for supporting and protecting the long-term value for the music creators and copyright owners that TEG represents. For more, contact info@teg-intl.com.



Dennis Dreith

Founder & Chairman

Transparency Entertainment Group

Composer, conductor, orchestrator and musician rights activist **Dennis Dreith** has co-founded **Transparency Entertainment Group**. Based in Los Angeles, TEG's objective is to maximize worldwide remuneration for its clients by administering intellectual property rights effectively and rapidly with complete transparency. As Chairman, Dreith will provide entrepreneurial leadership in dealings with the outside world, including financial markets, regulators, the press, governments, interest groups and the community, as well as offering independent advice and counsel to the CEO. For more, contact info@teg-intl.com.



John Whitcore

National Sales Manager

Genelec Inc.

Genelec Inc. has promoted **John Whitcore** to **National Sales Manager**. Whitcore is an accomplished sales leader with 20+ years of industry experience. Prior to joining team, he managed U.S./Canadian east coast pro audio sales for Avid Technology, where he maintained a successful track record of exceeding sales quotas, retaining quality clients and enhancing team productivity, leading to a significant increase in customer satisfaction, repeat business and company profitability. Whitcore specializes in generating new business and developing relationships with his ability to immediately establish customer and team loyalty. For more, contact pr@clynemedia.com.



Paul Stewart

Senior Technical Sales Manager

Genelec Inc.

Genelec Inc. has promoted **Paul Stewart** to **Senior Technical Sales Manager**. Stewart draws on nearly 20 years of experience in audio sales to high-end production facilities. Prior to joining Genelec, as a project consultant, he provided design expertise from equipment specification to layout and system integration. Stewart has designed and installed numerous wiring systems in recording studios as well as multi-media rooms. He will continue to employ his extensive contacts with major studios, engineers, producers, artists and record companies nationwide to further strengthen Genelec's network of business partners. For more, contact pr@clynemedia.com.



Scott Esterson

Sales Manager

Audionamix

Audionamix has appointed **Scott Esterson** as Sales Manager operating from the company's Los Angeles area office. Esterson brings extensive experience in the music, broadcast and post-production markets to Audionamix, where he will be responsible for sales of the company's software products as well as speech/vocal separation services provided by Audionamix's in-house team. Esterson has vast experience with brands such as DTS, Lexicon, Genelec, Tascam and Adam Audio. At Genelec and Adam Audio, he was the western sales manager in charge of working closely with dealers as well as music and post facilities. Contact scottm@dpagan.com.



Keith Sykes

Chief Manager

Ardent Studios

Ardent Studios has appointed **Keith Sykes** to Chief Manager. Sykes will oversee operations and supervise their roster of award winning engineers. Known as a songwriter and touring artist, Sykes was once a member of Jimmy Buffett's Coral Reefer Band. Sykes also owned and operated his own Woodshed Recording Studio in Memphis for 13 years. To date, recordings of songs he has written have sold more than 25 million copies worldwide. Sykes is credited with signing John Kilzer to Geffen Records and the discovery of Todd Snider. More than 100 songs written by Sykes have been recorded by artists including Rosanne Cash, John Prine and George Thorogood. For more, contact Nancy Apple at nancy@ardentmusic.com.



Jay Andino

Vice President, Urban Division

The Orchard

The Orchard has appointed **Jay Andino** to **Vice President, Urban Division**. In this role, Andino will lead Urban strategy and operations for The Orchard, including oversight of relationships, acquisitions, and sales and marketing. He also will be responsible for seeking and securing opportunities with key Urban artists, labels, management companies and other strategic partners. Andino joins The Orchard from 300 Entertainment where he was Director of National Urban and Rhythm Promotions, driving campaigns for artists such as Young Thug, Fetty Wap, Migos and more. Previously, Andino was at Interscope Records, working on projects for Kendrick Lamar and Rae Sremmurd. Contact Chris Calabrese at CCalabrese@theorchard.com.



Tunji Balogun

Executive Vice President, A&R

RCA Records

Tunji Balogun has been promoted to **Executive Vice President, A&R** at **RCA Records**. Balogun previously held the role of Senior Vice President, A&R, RCA Records. Balogun will continue to sign and develop artists for the label and will remain in the company's West Coast office. Balogun joined RCA Records in 2015 and was instrumental in the signings and/or development of some of RCA's artists including Brockhampton, Khalid, Bryson Tiller, GoldLink, H.E.R. and Wizkid. Prior to RCA Records, Balogun held A&R positions at Interscope Records, where he worked closely on and contributed to projects from Kendrick Lamar, Schoolboy Q and many more artists. Contact Meghan Kehoe at rcarecords.com.



► FOCUSRITE CLARETT 2PRE USB

Focusrite adds to the Clarett audio interface line with the 2Pre (\$399), 4Pre (\$599) and 8Pre (\$799) models all using a USB 2.0 Type-C connection. Compared to the original Focusrite Clarett Thunderbolt line, these sound identical—the specs mapped out the same with the only difference being the slight inherent limitations of the USB 2.0 for throughput latency.

I received and tested a Clarett 2Pre—it comes with a full set of 1-meter USB-C cables and since these new Clarett USB models are not bus-powered, it also comes with a power supply module.

One interesting feature is called Air. It switches the impedance of the microphone pre-amp to enable a “transformer resonance effect” to mimic the characteristics of a

transformer-based pre-amp. I noticed this brighter sound immediately as a shimmy effect that’s awesome for acoustic guitars, somber-sounding husky voices or overly dark keyboard patches. It is a nice option to have at the ready when recording and I plan to use it often.

The Air effect, other interface controls and routing are set using the new Focusrite Control 2.2.0 software. You can set parameters such as: sample rates up to 192kHz, clock source—clock and sync to the either the outboard ADAT Lightpipe or S/DIF digital inputs.

The Control Software also routes which inputs and software playback channels are being sent to particular outputs. You may route up to ten inputs comprised of: the two analog inputs (mic or line), stereo or separate S/PDIF digital inputs, and the eight ADAT Lightpipe inputs. I liked to route a separate stereo headphone mix out of Outputs 3 and 4 to drive my headphone amp/box.

I think these new Clarett USB interfaces for PCs and MACs sound great and the latency can be low enough at 44.1/48kHz sample rates that I could monitor right through Pro Tools. Awesome!

us.focusrite.com/usb-audio-interfaces/clarett-usb-2pre



◀ BLUE MICROPHONES BLACKOUT SPARK SL MIC

Blue Microphones Blackout Spark SL is a cardioid-only condenser microphone designed for professional recording, podcasts, drum recording—really just about any application as I found out myself in the recording studio. The Blackout Spark XL comes with a matching black shock mount, a classy wood traveling case and full instructions. It’s based on Blue’s best-selling studio microphone.

I put the Blackout Spark SL to test using the studio’s API 1608 console. First up was placing it in the shock mount and aiming it directly at and just four inches away from the center of the kit’s snare drum. I am always looking for a proper condenser mic for snare drums to pick up more of the drum in a full range and dynamic manner.

For the close-in recording of loud sounds, the Blackout Spark SL has a -20dB pad switch conveniently located right on its front side. I liked the Spark SL’s small size and even using the included shock mount, I was able to sneak it in amongst the cymbal stands and mic stands around the kit. Because it has a side-address capsule, I could easily place it with its XLR connector and cable pointed nearly straight down and out of the way.

It sounded and worked perfectly without distortion to capture the big sound of a 5-inch Ludwig Black Beauty. I got a fat sound with some hi-hat leakage that blended well with the kit’s overhead microphones. Switching on the on-board 100Hz high pass filter worked great to “slim down” the low frequencies and it’s a great option to have this filter at touch of switch right on the mic.

My next test was for a voice-over recording and this time I set the Blackout Spark SL on a boom stand and got a clear, present and fat sound with a minimum gain settings from the API console.

The Blackout Spark SL is proving to be very versatile in the studio. Its small size and shock mount make it easy to integrate into podcast or gaming rooms and its all-black look is very elegant. It sells for MSRP \$199.99.

bluedesigns.com/products/blackout-spark-sl

► YAMAHA GUITARS GIGMAKER

Musopia’s FourChords app will be included in both the Electric and Standard (acoustic) versions of Yamaha GigMaker. The GigMaker kit provides the beginning guitarist with all the gear they need to make music including: a Yamaha acoustic or electric guitar (a 20-watt amp comes included in the GigMaker Electric), gig bag, strap, strings, picks, digital tuner, DVD guitar lessons, and a 30-day free trial of Musopia’s FourChords app.

Running on your phone, computer or iOS/Android device, the FourChords app features exclusive “smart listening” technology that provides personalized feedback to a user’s development, telling them which chords they are playing perfectly and which chords they need to work on. The FourChords app along with GigMaker gets music students started using the gear and playing songs immediately whether it’s Adele, Bruno Mars, the Beatles, or hundreds of other recording artists.

FourChords is the only mobile app with over 1,700 fully licensed hit and classic songs arranged specifically for the beginning guitarist. It contains multiple chord and fingering options and is optimized for all skill levels from first-time to advanced players.

FourChords is available in GigMaker EG, GigMaker Standard and GigMaker Deluxe. This will start shipping in late March to early April. Yamaha Guitars GigMaker Electric version sells for \$419.99 MSRP.

4wrd.it/GIGMAKERGUITARS fourchords.com



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► RME ADI-2 DAC

Pictured showing both its front and back panels along with its remote control, the RME ADI-2 DAC is a compact two-channel, digital-to-analog converter that has a wide range of conversion options for its compact, half-rack space size. The ADI-2 has S/PDIF RCA jack and a TOSLINK optical spigot for either ADAT or S/PDIF digital inputs. It will accept up to 768 kHz sample rates and well as DSD and Direct DSD playback via the rear-panel USB 2.0 jack.

For analog outputs, it has a pair of balanced analog XLR outputs and RCA unbalanced jacks that utilize the same circuit design as the RME ADI-8 DS unit.

I was first attracted to the ADI-2 DAC's front panel with its easy-to-read display and AutoDark feature that allows the display to go dark after 10 seconds—this mode is selectable and the screen lights back up if you touch any button or knob to select a digital input or setup function.

The ADI-2 DAC has both 1/4-inch and 1/8-inch jacks for both audiophile-level headphones and In-Ear Monitors that are powered by the Extreme Power Headphone amp. This amplifier has an output impedance of nearly zero ohms and touted as having an extremely low noise floor.

The RME ADI-2 DAC has an external switching 12-volt power supply but will run on batteries on any voltage from 7 to 30 VDC such as from the cigarette lighter socket in your car or boat.

The RME ADI-2 DAC is priced under \$1,000 MSRP.

rme-audio.de



◀ DBX 510 SUB HARMONIC SYNTH FROM HARMAN

The dbx 510 Sub Harmonic Synthesizer has long been a mainstay for nightclubs, DJ mixing, theatre/film sound, music recording, sound design, live music performance, and broadcasting. The dbx Sub Harmonic Synth is now available in a 500-Series module and it will synthesize a bass note exactly an octave down. You can add it to an entire track mix or to individual tracks in a mix.

The dbx 510 uses a patented modeled Waveform Synthesis™ circuit to affect only the low frequencies and not the middle and high frequencies.

As a music mixer, I like the two separate sub-harmonic frequency bands or ranges with separate level controls for both the 24Hz to 36Hz band and the 36Hz to 56Hz band. This makes it easy for me to “dial-in” the exact area to add subsonic girth. Just to keep things clean and distortion-free, there are separate LED “stop light” meters for each frequency band to warn when the signals are nearing peak level.

Lastly, the LF Boost control is a low-frequency boost EQ for filling in any perceived gap in low frequencies. LF Boost can be used standalone like the bass control on an old Hi-Fi stereo music system.

Used carefully, the dbx 510 can fill in the bass instrument by adding just a touch of the low octave. I like the built-in blending ability of the Sub Harmonics control for mixing in the synthesized low octave and original octave without loss of the attack and high frequencies compared to other octave dividers I have used.

There is software for octave division or synthesis, but they don't sound like the dbx process—not even close! The dbx 510 Sub Harmonic Synth by Harman sells for \$199 MSRP. For more, check out: dbxpro.com/en-US/products/510



► BEYERDYNAMIC FOX USB-C MICROPHONE

The Beyerdynamic FOX is a microphone, pre-amplifier, A-to-D converter and headphone amplifier in an “all-in-one” desktop system. FOX is a portable recording system with a USB-C interface that works with any laptop or mobile device—iOS and/or Android with the right adapter.

The FOX microphone features a professional large diaphragm condenser capsule with a higher sensitivity compared to dynamic microphones. Quiet sounds with all their nuances are captured perfectly plus the cardioid polar pattern rejects background noise. Add an internal elastic suspension for further protection of the microphone capsule itself and you have a complete system.

The FOX uses a 24-bit analog-to-digital converter with up to 96kHz sample rates and you can directly monitor what you're recording by plugging in a set of headphones into the 1/8-inch jack on the front of the mic. Other accessible features and controls on the mic are: a main volume control for the headphone amplifier volume; a kind of mix control that sets the amount of live mic audio feeding the headphones; on the back of the mic is a (cough) mute button and a gain/attenuator control for using the FOX on loud sources.

You get a cool-looking wind/pop screen, a stout base to position the microphone on a table or lectern, and there is also a clamp to mount it to a microphone stand. An orange USB cable and thread adapter is also included. The FOX USB sells for \$179 or 179 Euros.

north-america.beyerdynamic.com/fox.html

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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- Recording Magazine

"The sound quality of this mic is truly remarkable - Exceptional bang for buck." - Gearslut.com

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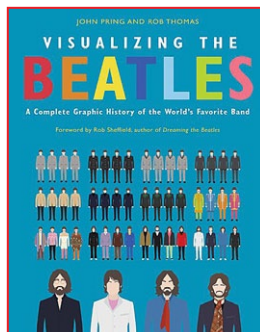


BOOK STORE

Visualizing The Beatles

By John Pring, & Rob Thomas
(hardcover) \$26.99

Chock full of entertaining, eye-poppingly colorful imagery as well as plenty of gee-whiz facts about the band and their music, *Visualizing the Beatles* examines how their style, their sound, their instruments, their songs, their tours and the world they inhabited transformed over the course of a decade. Musicians especially—and, of course, Beatles obsessives—will be tickled by some of the minutiae presented in the book. An added treat is a Forward written by Rob Sheffield, whose own *Dreaming the Beatles* is perhaps the most perceptive appreciation of the band ever written.



Ed Sheeran: Deluxe Guitar Play-Along Vol. 9

By Ed Sheeran
(paperback) \$19.99

Book with online audio. Contains accurate, easy-to-read guitar tab and professional, customizable audio for 15 songs. The interactive audio interface includes tempo/pitch control, looping, buttons to turn instruments on or off,

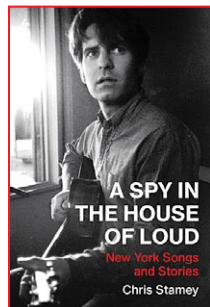


and guitar tab with a follow-along marker. The tracks can also be downloaded and played offline. Features Play-back+, an audio player that lets you slow down without changing pitch, set loop points, change keys, and pan left or right.

A Spy in the House of Loud

By Chris Stamey
(hardcover) \$26.95

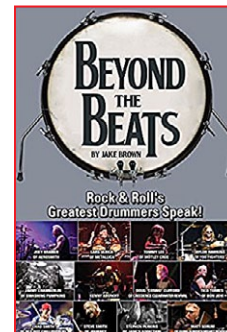
Inspired by late '70s NY-based innovators like Television, Talking Heads and The Voidoids who were rewriting the rules of rock, Chris Stamey left North Carolina to immerse himself in the action at now legendary club CBGB, playing a year with Alex Chilton before forming the dB's. Stamey's book not only captures the energy that drove the NY underground scene, but he reveals another side of the CBGB era, which has been stereotyped as punk rock, safety pins and provocation. Stamey provides insights into the creative process of songwriting and recording that aims to break the rules and make some noise.



Beyond the Beats: Rock & Roll's Greatest Drummers Speak!

By Jake Brown
(paperback) \$12.99
(hardback) \$17.99

A book by drummers, for drummers, it features exclusive, chapter-length interviews with rock and metal's most popular players from the past 40 years: Tommy Lee of Mötley Crüe, Lars Ulrich of Metallica, Joey Kramer of Aerosmith, Jimmy Chamberlin of Smashing Pumpkins, Tico



Torres of Bon Jovi, Chad Smith of Red Hot Chili Peppers, Taylor Hawkins of Foo Fighters, Stephen Perkins of Jane's Addiction, Doug "Cosmo" Clifford of CCR, Steve Smith of Journey, Kenny Aronoff of Mellencamp/ Fogerty, Matt Sorum of Guns N' Roses/Velvet Revolver.

Whatever It Takes: Life Lessons from Degrassi and Elsewhere in the World of Music and Television

By Stephen Stohn
(paperback) \$26.99

Producer of television's *Degrassi* franchise Stephen Stohn tells stories from behind the scenes and of making it in the music and

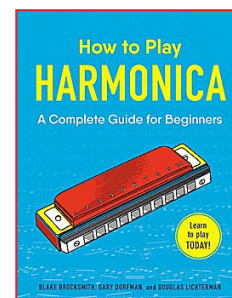


television world in this star-studded, rock & roll trip through a Canadian show business explosion. Stohn, who has been at the heart of the entertainment industry for over 40 years, shares a lifetime of experience and unique insights into how dreams are turned into reality.

How to Play Harmonica: A Complete Guide for Beginners

By Blake Brocksmith, Gary Dorfman, and Douglas Lichterman
(paperback) \$13.99

This easy-to-understand beginner's guide provides an introduction to playing the harmonica and includes helpful information about



basic techniques, tools and music knowledge. With just this book and your harmonica in hand, you'll learn basic music skills, discover how and why your harmonica works, play some simple tunes and start to improvise your own music.



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A Mission to Demystify and Collect: Launched in 2017 by three industry veterans with years of experience as both music creators and performance rights and royalties executives, Transparency Entertainment Group is on a mission to, as co-founder Dennis Dreith says, “demystify and consolidate the process of collecting royalties, foreign and domestic, educate our clients about the possibilities that are out there for them, and maximizing the payments due them.” The Los Angeles based organization’s branding line sums up their personalized approach as a boutique company specializing in maximizing royalties for its clients: “Your Music, Your Money: Shedding the Light on Global Rights.”

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“In the music business it’s all about making connections and what you bring to the table, keeping an eye on what’s going on and being visible. Music Connection does that for me.”

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

The Team: Chairman Dennis Dreith, an active film, TV and jingle composer, record producer, session musician and orchestrator, served as the Independent Administrator of the Film Musicians Secondary Markets Fund, overseeing its growth from \$30M in 1999 to nearly \$90M when he left in 2013. He was also the founding Executive Director of the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, overseeing numerous domestic and foreign rights agreements that today has over \$100M in revenue.

A professional vocalist and seasoned industry professional, CEO Shari Hoffman’s credentials include record label promotion for multiplatinum recording artists, managing settlements for top-grossing concert tours, representing above and below the line personnel for two major entertainment unions, and serving as COO with Dreith at the AFM-SAG-AFTRA Fund prior to co-founding TEG.

In addition to being half the Grammy-winning production duo MIDI Mafia (50 Cent, Jennifer Lopez, Justin Bieber, John Legend), TEG VP Bruce Wayne worked for Sound Royalties, an innovative company that offers artists, songwriters and producers financing drawn against future royalty earnings.

An Array of Customized Services: Transparency Entertainment Group maintains that despite all of the available information and organizations involved with the collection and distribution of intellectual property rights remuneration, there is more confusion, doubt and neglect of royalties than ever before. Transparency Entertainment Group was established to fill that void. Building on a solid foundation, and to ensure the highest level of service to performers, TEG has forged formal alliances with leading international data platform providers to process royalty payments worldwide. Among its key services are Neighboring Rights for Performers and Copyright Owners, which addresses the contribution made to a recording by featured artists, session musicians, background vocalists, other musical performers and the copyright holders (the record companies) of such performances. TEG’s expansive slate of services also includes: royalty administration for performers; royalty administration for master owners; music rights related advice; claims research; collection of royalty rights from the source; verification and proper metadata implementation; and consolidation of royalty statements. The organization also offers complete service for catalog administration.

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▲ Barnett Goes to the Grove with Mom+Pop

Courtney Barnett will release *Tell Me How You Really Feel* on May 18 through Mom + Pop Music. The album was recorded at The Grove Studios, NSW, Australia and produced by Barnett, Burke Reid and Dan Luscombe. For more, visit courtneybarnett.com.au.



▲ Back in Studio with Vista Kick

Rock band Vista Kick are back in studio working on their sophomore album, *Twenty Something Nightmare*, which will be coming out this summer through Little Hook Records. They just wrapped their national U.S. tour and are starting to hit the festivals this summer. For more, visit vistakicks.com.



▲ Iceage Tracks in Sweden

Danish punk rock band Iceage will release their fourth album *Beyondless* on May 4 through Matador Records. The album was recorded at Kungsten Studios Göteborg in Gothenburg, Sweden and produced by Nis Bysted and Iceage. For more, visit iceagecopenhagen.eu.



▲ Coolidge Session at HOB Nashville

Singer-songwriter Keb' Mo', producer Ross Hogarth and House of Blues owner Gary Belz pose at the HOB studio in Nashville during an overdub session for Rita Coolidge's *Safe in The Arms of Time*, coming out on May 4 through Blue Élan Records.

Producer Playback

"Book the best room you can. It's easier to make a record if you're in the appropriate studio."

— Steve Genewick (*Paul McCartney*, *Bob Dylan*)





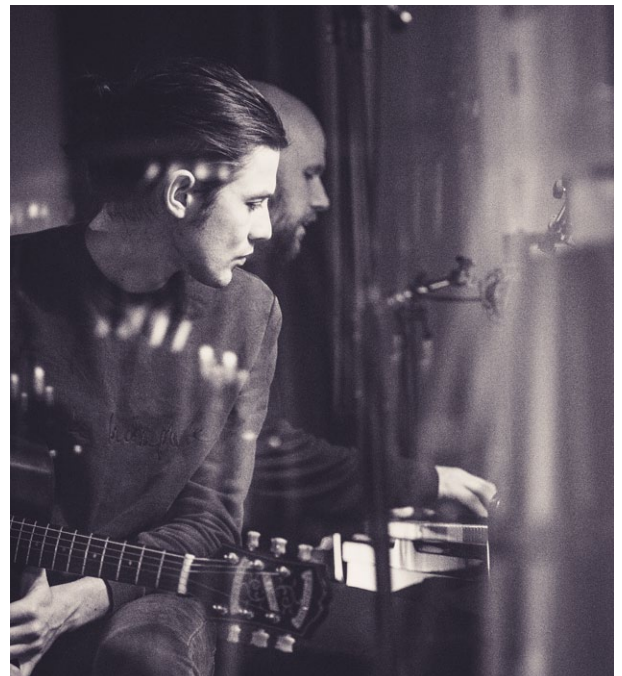
◀ Sister Speak Masters *The Stand* at United Recording

The indie-pop band Sister Speak chose United Recording in Los Angeles to master its new EP, *The Stand*. The album combines acoustic and electronic music into a refreshing new sound. Pictured (l-r): Sister Speak's frontwoman Sherri Anne, United Recording studio manager Rob Goodchild and mastering engineer Erick Labson.



▲ The Word Alive Makes Noise

Metalcore band The World Alive will release their fifth album *Violent Noise* on May 4 through Fearless Records. The album was recorded at Matthew Good Studios in Tempe, AZ and produced by Matthew Good. For more, visit wearthewordalive.com. Pictured (l-r): Telle Smith, Tony Pizzuti, Zack Hansen.



▲ Bay's Electric Return

After a sensational debut, English singer-songwriter James Bay returns with *Electric Light* out on May 18 through Republic Records. The album was recorded at East London's Baltic Studios and produced by Bay (left), Jon Green (right), Paul Epworth. Listen to our MC Podcast interview with Bay at bit.ly/2HpajbB.

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— ROB PUTNAM



Justin Bieber, Usher and Nicki Minaj

Los Angeles native Eric Bellinger got his songwriting and production start in 2002 as a performer in a string of boy bands. But as 2010 dawned, he craved bigger challenges and segued into writing. Initially signed to Epic Records in April of that same year by veteran record execs Max Gousse and Tommy Motola, Bellinger later inked a publishing deal with Sony ATV. He's notable for his contributions to Chris Brown's Grammy-winning 2011 record *F.A.M.E.* but his writing and production repertoire also includes Justin Bieber, Usher and Nicki Minaj.

His writing approach is at once both regimented and varied when he works with other artists. "My formula is the same but the process and approach is always different, depending on the artist," he explains. "I always try to make sure it's their vibe and that whatever I'm doing, I have them in mind. Conceptually, I'm picking their brain: what's going on in your life, what's going on in your relationships? If I can channel their energy and connect with their frequency, they're more likely to feel connected to the song, even if they didn't write it."

As an experienced vocalist, he's positioned to take an artist-level approach in the studio. "Anyone that's worked with me will tell you I'm tough," he admits. "They might think that their last take was their best, but I'll say, 'Let's get it again' or 'Try it like this.' Since I'm able to sing, I can do a quick example of how I want it to go. An engineer may not be able to sing the vocal."

There's also value, Bellinger finds, in remaining constantly productive. "If you take a break and then come back to creating the way you were six months ago, that's foreign; it's old. The cadences, melodies and concepts all switch up. You have to stay in it. I never stop. Ever since I started in 2010, I've put out at least three albums every year, not even including the songs I've written [for other artists]. There's so much new content now that if you're not the new artist, you're the old artist."

As a writer, Bellinger allows himself to be guided by the process. "The beat tells me what to write," he says. "There's science behind the beat; behind the tempo. If it's slow, [the song's] slower. If it's fast, up-tempo, it's gotta be fast. Automatically, I think either 'turn it up' or 'calm down.' If you listen to the music, there's a minor chord and a major chord. A minor chord is sad, a major chord is happy. If I have a major chord, up-tempo beat, most likely it's going to be an up-tempo part of the song. If it's a minor chord, slow beat, it's probably going to be a breakup song. Before I even start writing, I know these things."

To producers and songwriters on the rise, he counsels hard work and patience. "Be prepared for the time it'll take to get there," he urges. "Often now, with people seeing overnight success on Instagram, that's changed the perception of what it takes to make it. 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."

Bellinger recorded his latest album *Eazy Call* last year and aims to release it later in 2018. "We're just kind of playing it off the single; making sure we're ready," he explains.

Contact Moses Hill - Echoing Soundz, 818-510-0774, moses@echoingsoundz.net; ericbellinger.com

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

- I don't start until the beat is already a hit. If the beat ain't a hit, I can't write to it.
- Make sure that the lyric and the melody are a marriage. It has to sound like they fit together.
- The performance, vocally, has to be on point.

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Need for Speed, *Battlefield 1*, *Portal*,
The Sims, *NHL*, *Star Wars Battlefront*,
Titanfall, *The Simpsons*, *Anthem*.

BACKGROUND

After stints at MTV and as an A&R rep for major labels, Steve Schnur left the traditional sector of the music industry for Electronic Arts, where he uses his expertise to pick songs for use within blockbuster video games like *Madden* and *FIFA*. Additionally, he aligns with top-shelf composers to craft unique soundscapes that complement the dynamic tiers of their interactive creations.

Labels and Cinema

I worked many years for labels. I ran a division of Arista Nashville, worked for Arista New York, Elektra and Chrysalis in New York and was one of the heads of A&R for Capitol in L.A. My gross trajectory was based on marketing, A&R and running a label. I had been involved in soundtracks and also worked for Sandra Bullock's company, Fortis Films, where I became the music supervisor to films such as *Miss Congeniality*. I was writing cues for them and loved it. I wanted to become head of music for a film studio.

Valuable Real Estate

I grew frustrated as an A&R person. We would pour our hearts and souls into discovering a band and then one radio station would decide whether it was worth our efforts to play them. All of a sudden, I got approached by EA to build a music division from the ground up, much like the film studios but with one additional piece that really excited me—the real estate within our franchises, i.e. *FIFA*, *Madden*, *NHL*, etc. It was the opportunity of a lifetime.

Discovering Gamers

I wasn't a gamer. I had only pretended to know how to play games in vans or buses with bands I was trying to sign. I knew most artists were gamers. The labels, publishers and managers hadn't figured that out yet. What better way to take the real estate of *Madden* or *FIFA* and introduce new artists?

Classic Exposure

I never would have dreamt that *Battlefield* could have 70 million-plus streams. That's essentially a classical soundtrack. How many soundtrack scores have that? I had a guaranteed audience of a spot-on demographic. We really focus on 15- to 24-year-olds, even though the demographic in a game is much wider. When we were kids, we fell in love with the scores to *Star Wars* and *Jaws*. Now, kids fall in love with the scores to *Battlefield* and *Battlefront*.

Forecasting

We never license or place music from things that are out right now. We're always forecasting



"Successful composers are pure collaborators. They leave their egos at the door, every time."

what's coming ahead. Right now, I'm working on *FIFA 19* and *Madden 19*. Those games won't come out til the late Summer/early Fall. We're making decisions on records that are literally being recorded. Once it's on the radio, it's too late for us. My staff and I have deep relationships in publishing, management and labels. That really puts us in a place where we can make stuff happen.

What Songs Work

You can't focus-group anything, because people are only going to sell you what they heard last year. They're not going to sell you what they're going to love next year. We have to make bets on things that are impossible to test, so we have to know the consumer. We have to know the game and the emotion we're trying to engage the consumer with, but we also have to bet on our guts.

It's easier on trailers. Our trailer business is increasing on a regular basis. The *Battlefield 1* trailer from a year ago is still the most viewed trailer in YouTube history. Those are sometimes easier bets, because you're not necessarily using them for music discovery. It's a little more typically music supervision in the sense that you're taking a song that's well known, you can look at the audience to that song, maybe remix it, figure out what's going to reach the audience at that moment.

Just Make Great Music

Any time a major artist has tried to write something specific for us, it's borderline silly. Sometimes it's about throwing the ball, sometimes it's about clicking the controller. We're not interested in things like that. We just believe in the artist and if the song works we're in. Artists can do nothing for us other than be themselves. We buy onto an artist's career; we don't buy onto that moment.

Composer A&R

I consider myself an A&R person when it comes to composers. We were there from the beginning

with Michael Giacchino, Chris Leonard, Trevor Morris and a slew of others we felt were next-generation composers. They got the mood, orchestral uniqueness, motifs and themes that needed to be sticky enough that people would hum them even when they weren't engaged in the product. In addition, we have deep relationships with some of the biggest composers in the world, from Hans Zimmer to John Debney, Steve Jablonsky, Mark Mothersbaugh, the list goes on. Those guys have really adapted in a major way. They like the idea of unleashing their imaginations into millions of first-persons who are going to play their own interactive experience.

The New Way to Discover Music

Last year's *Madden* had about a 90% positive reaction. You're never going to get it totally right. There's always going to be some guy who wants to play *Madden* and listen to jazz. What can I do? But if you can give him the newest Logic track, Zedd track and Kendrick track before they come out and introduce what new artists are going to be important to him or her in the years ahead, that's fantastic. It's still about discovery. We don't believe that's dead. I want songs in games that your parents don't get.

Life Imitating Art

We're working with the NFL, MLS and others to shape their live experience. Those leagues acknowledge that the next generation of people getting into their sports is discovering them through our games. The NFL recognizes that future season-ticket holders are kids playing *Madden* right now, so the sound of the sport is different to them than their parents. Gone are the days of AC/DC and Queen. If you go to Nissan Stadium, for instance, the first 20 minutes when you walk in the stadium is the music from *Madden* that year. Next year, you're going to hear more and more music from *FIFA* in MLS stadiums. We're actually shaping that sonic thumbprint, that sonic first impression.

Understanding Composers

Part of my job is to understand composers who are moving the needle in film, television and games, to understand talent-wise what they can do. I'm always calling composers I've fallen in love with and saying, "I don't have a project right now, but I will be working with you in the future."

The direction we give them is very similar to working on a film. It's casting a palette so they understand all the possibilities within gameplay and letting them go. I don't like to interfere. I'm certainly not going to tell them what to write, but I'm going to be honest in telling them if it works or not.

Successful composers are pure collaborators. They leave their egos at the door, every time. They take direction in a way that's unlike any other people in our industry.

In With the New

We have to be open to any and all ideas and never repeat what we've done before. It's natural for people to say, "That worked before, let's try it again." I always have to make sure we start from the ground up and get rid of old thinking, because once somebody experiences something it becomes old fast. Every day, we throw out the old and invent the new.

OPPS

Porch Party Records, a DIY record label out of Long Beach, CA, is looking to sign talented artists in all styles. So called “porch parties” are so ubiquitous in Long Beach—especially in the summertime—that they inspired one group of friends to create a record label based on the dreamy indie sounds made for stoop sessions. What started out as a label to showcase great local artists, has turned into much more. In fact, they’re on the cusp of becoming one of California’s premier independent labels and want to expand their roster. You can learn about the label at porchpartyrecords.com. If you submit via MusicCloud.com, you will get special consideration.

Empire Collective (EC) helps artists with digital rights, music placements and day to day digital growth. Behind its doors is a group of individuals who spend their day working to help expand the reach of “Music, Gaming, and Sports Influencers” across all major social media and streaming platforms. Collectively, EC’s network of influencers reaches a monthly audience of 25 million people on YouTube alone. Currently, the company would like to expand its roster with new, exciting influencers. If you think you have what it takes, go to empirecollective.la for information and details. You can also contact Yannick at empirecollective.la if you have any questions.

SRL Networks is an artist relations company representing independent musicians and labels around the world. They are looking for new music for their radio network, music licensing catalog and artist promotion roster,

and they are inviting all artists to audition. Subject to a successful audition, SRL Networks will get your independent releases heard by entertainment industry professionals and fans around the world. They will also help facilitate music licensing and distribution deals, live events bookings, record label and music publisher deals and more. You can find out more about SRL at skunkradiolive.com. You can also find out how to submit music and obtain your audition ticket at skunkradiolive.com/auditions.

LABELS•RELEASES SIGNINGS

U.K.-based indie-electronic group, The Ramona Flowers, recently announced their signing to U.S. booking agency, Artist Group International (AGI). The agency will play an impactful role with agents Pete Pappalardo and Tom Linden at the helm. The band is releasing their new record, *Strangers*, on May 18 via **Distiller Records**. For additional information on this hot act, visit theramonaflow.ersmusic.com.

Ron “Bumblefoot” Thal has signed a deal with EMP Label Group, who re-released his 2015 independent solo release, *Little Brother Is Watching*, on CD and vinyl double LP. He was one of two lead guitarists in *Guns N’ Roses* from 2006 until 2014 and performed on their sixth studio album *Chinese Democracy*. Bumblefoot is currently playing and touring with *Sons of Apollo*, a progressive metal supergroup formed in 2017 and composed of himself on guitars (**GNR, Art of Anarchy**), drummer **Mike Portnoy (Dream Theater)**, bassist **Billy**



► HARD YOUTH RELEASES “FREQUENCY”

Hard Youth is one of the newest alternative rock projects in the Los Angeles scene. The band, formed by Jose Miguel Smithers and Daniel Maytz, has an innovative sound which is based on a mix of strong melancholic guitar riffs and powerful, bombastic drums. Their debut single “Frequency” takes a totally different approach to music. It’s direct, vibrant, electric and makes listeners realize that rock music is resurfacing again...with a new flavor. Former Capitol Records A&R executive Don Grierson comments, “This is a very strong track from a new and exciting young band.” For more information, go to hardyouthband.com.

Sheehan (Mr. Big, Talas, Steve Vai, Winery Dogs), keyboardist Derek Sherinian (KISS, Alice Cooper, Steve Vai), and vocalist Jeff Scott Soto (Yngwie Malmsteen, Journey, Talisman, Trans Siberian Orchestra). Sons of Apollo’s debut album, *Psychotic Symphony*, was released via

Inside Out Music/Sony Music. To learn more, go to bumblefoot.com and sonsofapollo.com.

Two of rock’s most notable live bands, 311 and The Offspring, have announced that they are teaming up for the “Never-Ending Summer Tour.” It is sure

DIY Spotlight

WNT-AL-N

WNT-AL-N, (pronounced *Went All-In*) certainly isn’t putting himself in a box when it comes to genre, nor will he let his influences be pigeon-holed into any one style or culture. WNT-AL-N states plainly, “As long as its jamming and people dig it, they can call me whatever.”

Having moved over 30 times in his young life and calling Hong Kong, Atlanta, Denver, Tokyo and Singapore home at different points, this multi-talent creative sponged up all the cultures he encountered and brilliantly merged all their elements into his mix.

With these experiences, along with collaboration from one of Dr. Dre’s producers, The Art Teacher, WNT-AL-N delivers a sonic fusion of funk, Caribbean, pop, hip-hop and various ethnic

sounds with his lively music.

Moreover, this artist goes *all-in* when it comes to shaping the extravagant fashion surrounding his image, so much so that he often makes his own clothes, sewing the pieces himself after collecting materials during travels to exotic countries. He uses his fashion as an extension of his eclectic image and stresses the importance of “just being you.”

WNT-AL-N’s latest single, “Way Out,” solidifies his message of embracing diversity and not putting yourself in a box. The single has already been featured in various outlets including *EARMILK*, *AuPium* and *Music Is My Radar*.

Catch up with WNT-AL-N at [facebook.com/WNTALN](https://www.facebook.com/WNTALN)



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

to be a fun-filled summer amphitheater outing with special guests **Gym Class Heroes**. The tour will also make stops at select regional events throughout the summer. Produced by **Live Nation**, it will kick off July 25 at **Shoreline Amphitheatre** in Mountain View, CA and hit 29 cities across North America before wrapping Sept. 9 in Wichita, KS. Tour itinerary and ticket information can be found at livenation.com.

PROPS

Los Angeles-based singer-songwriter Marina V was honored at the L.A. Music Critic Awards show. Her album ***Born to The Stars*** won “Best Album (Female Artist).” She proudly proclaims, “I think this is my best work yet.” In other news, V just finished her “Winter Tour” documentary. You can check her out and buy the album (digital download or CD) at marinav.com/music-store. The artist promises that every CD is personally signed, hugged and kissed.

THE BIZ

Live Nation has expanded its Festival Passport for 2018 with a brand new VIP Tier and access to over 100 Festivals globally. After selling out in its inaugural year, Live Nation is doubling the number of Festival Passports available for 2018 to 2,500 passes, granting purchasers GA access to participating festivals around the globe. Additionally, Live Nation is offering music enthusiasts the first ever VIP Festival Passport, granting 100 lucky purchasers VIP entry. Last year’s Festival Passport passes sold out within 24 hours, and purchasers were so thrilled with the experience that they created their own official **Live Nation Festival Passport Holders Community** to share stories and plan out festival trips together.

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



▲ NEW VOCAL FUND DISTRIBUTES OVER \$4 MILLION

The Sound Recordings Distribution Fund (SRDF) dispersed more than \$4 million in royalties to non-featured vocalists who perform on labels that are signatory to the SAG-AFTRA “Phono Code.” This is SRDF’s first distribution. SRDF extends special thanks to the AFM & SAG-AFTRA Fund who loaned key personnel to assist in its inaugural distribution. Pictured (l-r): SRDF Fund Manager Terry O’Neal, AFM & SAG-AFTRA Fund Acting Executive Director Jennifer LeBlanc and AFM & SAG-AFTRA Associate Director of Participant Services Colin Gilbert. More info at saisrdf.org.

The LEGAL Beat

BY GLENN LITWAK



I am sometimes approached by a new client who wants to terminate a contract. For instance, it could be a personal management contract, or a recording or publishing contract. This article will discuss some steps to take to avoid entering into contracts you will regret and possible ways to terminate them.

Before you enter into a contract, you need to do your research on who you are dealing with. You can have a great contract, but if it is with a dishonest person or company, they could very well breach it. So, by all means, do your due diligence: ask people about the person you are considering entering into an agreement with, Google them and try to determine their experience

“How Can I Get Out Of My Contract?”

and reputation for honesty and integrity. Only once you have done this should you consider proceeding.

Assuming the person checks out to your satisfaction, have an attorney negotiate the contract for you. Sometimes if you have a personal manager they may negotiate the major deal points.

Try and limit the term, meaning how long the contract will last. For instance, if a manager requests a four-year term, perhaps you can negotiate it down

to three years. If the term ends, you can always try to renew it.

Try and build in some “outs.” In other words, ways that you can terminate the contract early if things don’t work out the way you had hoped. For example, in a contract with a music production company that promises you they will “shop” you to major record labels, you could try and negotiate your right to terminate the contract if they are not suc-

cessful in getting you a record deal within nine months. I have had a number of clients approach me wanting to terminate a management contract because they say the manager was not doing anything or had not really helped their career. It would be expensive and hard to win a court case based on such a claim. To terminate a contract in litigation you would usually have to prove that the other side materially breached the contract. Just

contract provides that the label has no obligation to release any records (which is usually the case with a new artist).

Often the other side to a contract will resist an early termination. For instance, in a management contract, the manager may think you’re asking to be released because you are about to have some success and you don’t want to pay his or her commission. In my experience, over time the manager may agree to release you if you are unhappy as it is difficult for a manager to manage an unhappy client.

Sometimes you can negotiate a release by, for instance, agreeing that the contract is terminated but providing that the manager will have an “override,” meaning a reduced commission for a period of time after termination.

“Do your research on who you are dealing with.”

because you think the manager is not doing enough, you have not progressed in your career or you do not like the manager, is usually not sufficient grounds to terminate the contract.

Another scenario I have seen is where a client is signed to a recording contract and after several years the record label has not even released one record. This is usually not grounds to terminate the contract if 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 him at gtllaw59@gmail.com or visit glennlitwak.com.

This column is a brief discussion of the topic and does not constitute legal advice.



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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



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



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

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

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



RED WANTING BLUE

Date Signed: March 2018

Label: Blue Elan Records

Type of Music: Alternative Rock

Band Members: Scott Terry, vocals, tenor guitar, ukulele; Mark McCullough, bass, Chapman Stick, vocals; Greg Rahm, guitar, keyboards, vocals; Eric Hall, guitar, lap steel, vocals; Dean Anshutz, drums & percussion.

Management: Danny Goldberg, Jesse Bauer - Gold Village Ent.

Booking: Jason Kupperman - Paradigm

Legal: Ted Graffam

Publicity: sarah@rightanglepr.com

Web: redwantingblue.com

A&R: Niels Schroeter

Hailed as “Midwestern Rock Heroes” by American Songwriter magazine, Columbus, OH-based Red Wanting Blue were the consummate DIY band long before DIY was fashionable, spending most of their career outside the confines of the traditional music industry and building an expansive fan base through two decades of relentless touring.

The decision to work with an outside producer, renowned Nashville-based singer-songwriter Will Hoge, yielded what they consider to be an epic album, their latest release, *The Wanting*. The making of it pushed Red Wanting Blue outside their usual grassroots comfort zone. While they got to record for the first time ever in Nashville, the meticulous process took them off the road for a year.

RWB were at a crossroads, needing to hook up with the right new label quickly to get their machinery in gear for touring the album in 2018. The holidays were approaching, but the band told their management team,

“Anyone who wanted to jump on the moving train was welcome.”

Danny Goldberg and Jesse Bauer of Gold Village Entertainment, to immediately start considering prospective labels.

“Their pitch was that we were, in essence, self-releasing, but anyone who wanted to jump on the moving train, to join the circus in progress, was welcome,” Scott Terry, lead singer, says.

Blue Elan, an artist-friendly L.A.-based indie label founded in 2014 with an eclectic group of heritage and up-and-coming artists (Rita Coolidge, Colin Devlin, America’s Gerry Beckley, Poco’s Rusty Young, Chelsea Williams) showed immediate interest. The label’s team—including owners Kirk & Conor Pasich, GM Niels Schroeter and Senior Director of Sales and Project Management Eddie Eastabrooks—was open to RWB using its own longtime publicist and radio promoter. When they made their offer, Terry was impressed that they were willing to work with what was in place and build on it. The label and the band were in a position where they could partner and help each other.

“They were about heritage acts and baby bands, but no one in the middle like us,” he says. “Usually either the artist or the label holds all the cards, but from the beginning, this felt like a true partnership. We’re excited about having a West Coast label to help us open fresh opportunities and build our following in that part of the country.” — **Jonathan Widran**



LENNON STELLA

Date Signed: November 2017

Label: RECORDS/Columbia Records

Type of Music: Pop

Management: Genevieve Thompson, gthompson@back40ent.com

Booking: CAA

Legal: Peter Lewit, Joel McKuin

Publicity: kimberly.harris@sonymusic.com

Web: lennonstella.com

A&R: Jenna Andrews

For six years, Canadian Lennon Stella has graced television screens playing aspiring singer Maddie Conrad on CMT’s hit series Nashville. In real life, Stella and her younger sister Maisy, who also stars on the show as her little sister Daphne, turned heads back in 2012 when they made a viral YouTube cover of Robyn’s “Call Your Girlfriend.” It wasn’t long before Lennon & Maisy were performing on shows like Good Morning America.

Now an 18-year-old, the pop singer-songwriter is ready to branch out on her own with RECORDS, the new joint venture from Columbia Records in the Sony Music family.

“It’s so hard to find one [record deal] that’s so right,” Stella says. “Jenna Andrews, who is now doing my A&R, came down to write with me

“It’s so hard to find one [record deal] that’s so right.”

as a writer and we just hit it off. Through her I met her fiancé Ron Perry, head of RECORDS who is now the head of Columbia, and it was just a great fit.”

It was the company’s tight-knit size, which houses acts like Noah Cyrus and St. Paul, that ultimately won Stella over. “RECORDS itself is super independent and personable. Literally, the head of the label is the person I’m texting. You don’t need to go through a million people. They really understand who I am as a person and artist.”

For Lennon, making music just for Nashville wasn’t enough. The show wasn’t helping to develop her own artistic style since she wasn’t involved in the production of the songs. “I’ve been making music for six years on the show,” she continues. “It’s been a little weird because the music I make on the show is very different than the music I make as an artist. If you search ‘Lennon Stella,’ songs will come up on iTunes as me but it’s not me, it’s my character. I have no say in the songs.”

Making music that is truly her own creation is a new pursuit the songstress is eager to start. “The connection I have for the songs and everything I’ve done is a completely different [experience?]. I feel so proud of them, a total connection to them,” Stella says. “I can’t wait to fully get in, sit with the producers and make the album because I think at that point it’s just going to be the most freedom.” — **Jacqueline Naranjo**



BRYCE VINE

Date Signed: November 2017

Label: Sire Records

Type of Music: Pop/Hip-Hop

Management: Matt Maltese - OK. rad Artist Development + Management, 818-590-6383, matt@ok-rad.com

Booking: Josh Rittenhouse - APA, 310-888-4272, jrittenhouse@apa-agency.com

Legal: Damien Elahi - Warner Bros. Records, 818-953-3468, damian.elahi@wbr.com

Publicity: bobbie.gale@wbr.com

Web: brycevine.com

A&R: Rani Hancock

As in many industries, connections made in college can often prove invaluable down a later career path. Certainly they've paid off for New York native Bryce Vine. He became friends with producer Nolan Lambroza (a.k.a. Sir Nolan) while they were both undergraduates at Boston's Berklee College of Music circa 2008. They worked together on a number of things pre- and post-college. After Vine recorded "Drew Barrymore," Lambroza was positioned to take it to an old friend at Sire.

But the path was neither easy nor direct. Vine met with several labels earlier in his career, including Virgin and Island. Sadly, no offers resulted. That all changed when Lambroza introduced him to Sire label head

"It weighs you down when you keep hearing 'no.'"

Rani Hancock. "When he told me that Rani loved my music, we set up a meeting," Vine recalls. "I instantly loved her. And she wanted to do the deal. I knew I wanted to build a career with her over everybody else. We've been working non-stop ever since. It weighs you down when you keep hearing 'no,' but it's a huge relief when you say, 'Let's keep doing [music] the way we started doing it.' When that turns around, then everything else does too."

But of course landing a label deal is never the ultimate aim. Indeed, once one is secured, that's when the real challenges begin. "You've got to be ready to do the work that's required for when you do get signed," the artist observes. "When I put out 'Drew Barrymore,' it got traction. All of a sudden I was walking into a label not realizing that they were trying to sign me. In the span of a week, I had offers that I'd never had before."

Vine's "Drew Barrymore" dropped in late 2017 and has already earned more than nine million Spotify listens. Currently Vine is on the road with pop outfit Timeflies, a tour that kicked off March 21 in Atlanta. "Touring is the best part of the job," he says. "It's where it all comes together. It's why we do all that we do." — **Rob Putnam**



Date Signed: Jan. 25, 2018

Label: Tape Time Records

Type of Music: Bluegrass/Americana

Band Members: David C Lynch, harmonica, accordion, spoons, vocals; Collin Mettelka, fiddle, mandolin, vocals; Russell Pedersen, banjo, fiddle, vocals; Adam Greuel, guitar, dobro, vocals; Samuel Odin, bass.

Management: Mike Polans - 7S Management; Scott Leslie - Majestic Music Management, hhg@7smgmt.com

Booking: Jason Kupperman - Paradigm Talent Agency, jkupperman@paradigmagency.com

Legal: Collin Mettelka

Publicity: Todd Brodgerski, Todd@ReckoningPR.com

Web: hhgmusic.com

A&R: Phil Einsohn - Time Tape Records, phil@7smgmt.com

Manager Mike Polans began working with bluegrass/Americana quintet Horseshoes & Hand Grenades last August. As luck would have it, the company Polans works for, 7S Management, also handles The Infamous Stringdusters, a likeminded outfit 12 years into their career. As the groups toured together, they formed an intimate bond. "There's a real friendship between us," insists Adam Greuel, guitarist for the newcomers from Wisconsin regarding the relationship between them and their Grammy-nominated brethren.

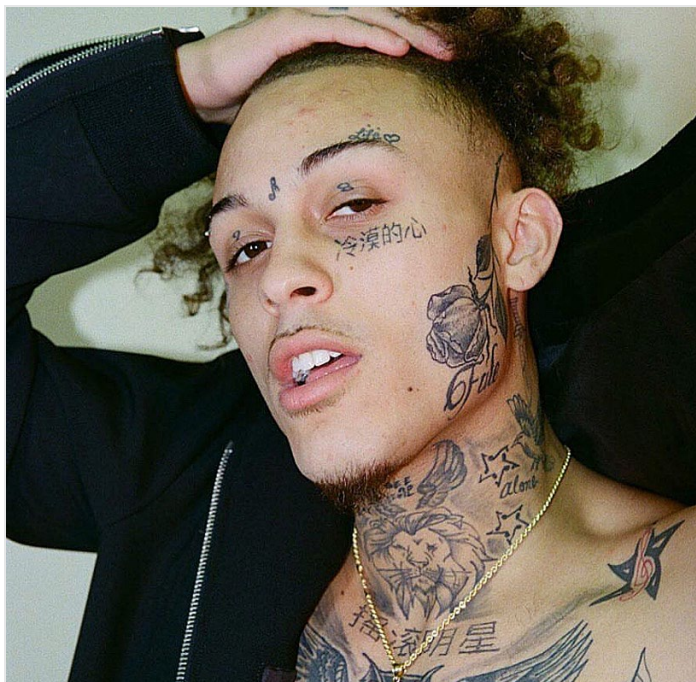
Having recorded an album over five days in January of 2017 with Trampled By Turtles singer-songwriter Dan Simonett, they found

"Diving into things blindly is rarely the best route."

themselves pondering how to release it. (Their first three studio albums had been released independently.) There'd been an offer from Nashville's Thirty Tigers, but personnel changes meant that deal would never blossom.

Fortuitously, the Stringdusters had been contemplating creating their own label. Fast forward to Feb. 16 and The Ode is Tape Time's inaugural release. The concept behind Tape Time is simple—a home for artists, by artists. The situation allows them to talk frankly about goals and concerns. Says Polans, "We were able to jump in and really approach the label thing from an artist's standpoint."

"Like any positive relationship," reveals Greuel, "there are candid conversations we're able to have that keep things running smoothly." He insists any deal be based around positive relationships. "It's easy to get excited about signing with a label, but diving into things blindly is rarely the best route." — **Andy Kaufmann**



▲ Lil Skies: In the Clouds with Sony/ATV

Rapper Lil Skies has signed a worldwide deal with Sony/ATV Music Publishing. The 19-year-old Pennsylvania native has become one of 2018's rising artists—his debut album *Life of A Rose* scored him his first two Hot 100 hits, “Nowadays” and “Red Roses,” as well as a top 10 album on the Billboard charts.

► Jacob Fain Promoted at Sony/ATV

Jacob Fain has been promoted to senior VP of A&R and head of research and analytics at Sony/ATV Music Publishing. A 10-year veteran of Sony/ATV, Fain is credited with signing hit DJ duo The Chainsmokers, R&B star Leon Bridges, alternative group Of Monsters And Men, Chase Rice, who co-wrote the Florida Georgia Line hit “Cruise,” and hip-hop newcomer Russ.



▲ McClurkin Honored by BMI

BMI honored the best and brightest in gospel music at the BMI Trailblazers of Gospel Music luncheon at La Cave in Las Vegas, NV. Renowned singer-songwriter Donnie McClurkin was awarded the event's highest honor of Song of the Year for his hit “I Need You,” which spent 58 weeks on Billboard's Hot Gospel Songs chart. Pictured (l-r): Wardell Malloy, BMI AVP, Creative, L.A.; Donnie McClurkin and Catherine Brewton, BMI VP, Creative, Atlanta.

SongWriter Camps Light the Fire

Hit songwriters Pam Sheyne and Richard Harris have launched SongWriter Camps, writer intensive gatherings focused toward the aspiring artist-songwriter or anyone who wants to improve their songwriting skills.

The upcoming SongWriter Camp planned for Oct. 15 - 18, will happen over four nights and three days. Registration also includes accommodations at the hip Mid-Century, Ace Hotel in Palm Springs, CA.

Pam Sheyne is best known for co-writing the No. 1 Billboard hit “Genie In a Bottle” for Christina Aguilera. Her songs have been covered by a number of international artists including Camila Cabello, Demi Lovato, The Backstreet Boys and more.

Richard Harris is a No. 1 Billboard songwriter, producer, artist and mentor. Transplanted from the U.K. over a decade ago to L.A., Richard quickly signed a staff writer publishing deal with Peer Music, landing multiple major label song cuts all around the world.

There is a special early bird special until June 30. Visit songwritercamps.com for more information.

ASCAP EXPO Draws Nigh

ASCAP's “I Create Music” EXPO, May 7 - 9 at the Loews Hollywood Hotel in Los Angeles, features three days of panels, workshops, master classes, keynotes and one-on-one sessions.

This year features one of the most illustrious lineups to date, including discussions with St. Vincent, Meghan Trainor, Jason Mraz, JoJo, Billie Eilish and more. They'll be joined by go-to songwriters like Spotify's reigning Secret Genius of The Year J Kash, two-time Grammy Album of The Year winner

Dan Wilson (Adele, Dixie Chicks, Taylor Swift) and Songwriters Hall of Famer Desmond Child. Jazz legend Marcus Miller, ASCAP Latin Songwriter of The Year Claudia Brant and multi-time #1 country writer Adam Sanders (Luke Bryan, Cole Swindell, Dustin Lynch) will provide insights from the top of their respective genres as well.

In all, nearly 200 panelists from across the music business will be covering dozens of compelling topics. Last year, this ranged from Congressional legislation benefiting songwriters to expanding the role of women in film music to a case study with the team behind Justin Bieber's *Purpose*. Visit ascap.com/expo.

Music Business in 10 Easy Lessons

Los Angeles-based attorney Ben McClane, from the firm McClane & Wong, is a longtime artist and songwriter advocate. Now, ARTISTHEAD PRESS presents McClane's book, *Music Business in 10 Easy Lessons*, a readable and easily navigated guide to how income in the music business works.

With over 200 published articles on the music business in magazines, books and blogs, McClane's information is relevant and up to date. He's worked at major labels, and management companies, and been involved in the careers of thousands of artists, songwriters and producers.

Music Business in 10 Easy Lessons is available in a Kindle edition from Amazon.

South Louisiana Songwriters Festival and Workshop

Marc Broussard, Zachary Richard and Mary Gauthier are among



▲ Prine Time at Downtown

Downtown Music Publishing has entered into a worldwide agreement with legendary singer and songwriter John Prine. The agreement covers the vast majority of his output, including first new album in 13 years, *The Tree of Forgiveness*, as well as works recorded by Johnny Cash, Bonnie Raitt, the Everly Brothers, Miranda Lambert, Zac Brown Band and many others.

the participants in the first South Louisiana Songwriters Festival and Workshop, set for May 22 - 27 in Lafayette, LA.

The new event is a collaboration between Lafayette Consolidated Government's CREATE initiative and the Buddy Holly Educational Foundation, which presents similar workshops across England. This is the foundation's first festival in the United States. The workshop portion of the festival will bring together established and aspiring songwriters in a retreat-style atmosphere for four days of mentoring, creating and collaborating, as well as a performance portion in the weekend festival.

The educational workshop component will be followed by a two-day, six-stage festival featuring workshop attendees, such as Kimmie Rhodes, honorary ambassador for The Buddy Holly Educational Foundation. Local and visiting songwriters also include Jim Lauderdale, Dylan LeBlanc, Mark Meaux and many more.

Info is at solosongwriters.com.

Monica Launches Song-writing Contest

Singer-songwriter Monica has launched her very own songwriting contest called "Drop The Beat" to give some of the world's great musical talent a chance to be recognized and pursue their dreams. The "So Gone" singer had her big musical break at 12 years old after performing in a talent show, and this competition is her way of "paying it forward" and helping others jump-start their careers. Visit monica.com to enter.

Downtown Acquires Major Bob

Downtown Music Publishing has announced that they've sealed

a deal to acquire a portion of the song catalog of noted Nashville-based music publisher and artist development/management company Major Bob Music.

The deal includes more than 2000 copyrights, including popular country music hits such as "I Like The Sound Of That" and "Fast Cars and Freedom" by Rascal Flatts, "Crash & Burn" and "Marry Me" by Thomas Rhett, "Dirt On My Boots" by Jon Pardi, "American Honey" by Lady Antebellum and more. Read more at dmpgroup.com.

"Stars" Shine in Sheet Music

Musicnotes, Inc., the market leader in digital sheet music, announced that Benj Pasek and Justin Paul along with composer Justin Hurwitz are the recipients of the 2017 Musicnotes Song of the Year Award for their song "City of Stars" from the movie *La La Land*.

The Musicnotes Song of the Year Award is presented each year to the songwriter and publisher of the best-selling sheet music, and "City of Stars" became Musicnotes' top-selling song in 2017. Pasek and Paul join a star-studded list of Musicnotes winners, including Leonard Cohen ("Hallelujah"), Lukas Graham ("7 Years"), Vanessa Carlton ("A Thousand Miles"), Linda Perry (Christina Aguilera's "Beautiful"), Evanescence ("My Immortal"), Marcus Hummon, Bobby Boyd and Jeff Hanna ("Bless the Broken Road") and Adele ("Someone Like You"). See musicnotes.com.

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



▲ Jon Platt: Spirit of Life Award

Music publishing executive Jon Platt will receive the City of Hope's 2018 Spirit of Life Award for his dedication to philanthropic causes and impactful work in the entertainment industry. Platt, who leads Warner/Chappell, sits on the boards of the Songwriters' Hall of Fame, the Motown Museum and the Living Legends Foundation, and has served as vice chairman of the board for the MusiCares Foundation. In 2005, he launched the Big Jon Platt Scholarship Program, which awards college scholarships to high school students from his hometown.



▲ AIMP Panel in Nashville

ASCAP's Nashville offices hosted the AIMP panel "Publishing 101: From Basic Copyright to the Latest on Licensing Digital Rights." John Barker, founder and CEO of ClearBox Rights, gave a presentation that included a refresher on basic publishing and copyright practices, while also giving an in-depth look into the current state of copyright law. Pictured (l-r): Brad Peterson, Regions Bank; Leslie Roberts, BMI; Ree Guyer, Wrensong; John Barker, ClearBox Rights LLC; John Ozier, AIMP Nashville Ex. Director, ole; Kari Barnhart, Regions Bank, and Chris Van Belkom, Combustion.



▲ Master Music Licensing E-Book

Master Music Licensing: The 4 Step Plan for Licensing Success discusses the four steps that each song must go through in order to generate placements. The theme is that consistent placements equal consistent income, and this E-book shows how. Written by Michael Elsner, the book is free at mastermusicclensing.com/blog/4-steps-to-successfully-license-your-music.



▲ BMI Honors Luis Fonsi

BMI presented its 2018 BMI Latin Awards and honored global superstar Luis Fonsi with the BMI President's Award. The 25th annual event also celebrated the songwriters, publishers and administrators of the past year's most-performed Latin songs in the United States. Pictured (l-r): Mike O'Neill, BMI President & CEO; Residente, BMI Champion Award honoree; Luis Fonsi, BMI President's Award recipient, and Delia Orjuela, BMI VP Creative, Latin Music.

Cathy & Marcy:

Recasting a Legacy of Science and Song

Over the span of a three and a half decade career, Cathy Fink and Marcy Marner—the Grammy-winning duo known as Cathy & Marcy—have delighted audiences with their inspired family and children’s music. For their latest endeavor, the imaginative pair presents *Zoom a Little Zoom! A Ride Through Science*, 10 songs from *Ballads for the Age of Science*, educational songs first released back in 1961.

The late Oscar-winning songwriter Hy Zaret, best known for his classic “Unchained Melody,” conceived the songs and 57 years after their conception, they remain refreshingly relevant. The late Zaret’s son, Robert, reached out to Cathy & Marcy for the project and the result is an interpretative update of these zany yet deductive songs that inform on a variety of subjects. Special guests on the project include Andy Offutt Irwin, Justin Roberts and Riders in the Sky.

The musical styles are engagingly diverse: from swing, to boogie-woogie, to rock. “Bobo the Bear,” features the spirited clarinet and hyperkinetic rhythms of Klezmer music. “For us, all of our kid’s albums have given us a chance to accentuate songs with different styles of music and we wanted to give every song its own flavor,” says Fink. “The minor chords on ‘Bobo’ just screamed ‘Klezmer’ to us.”

The song “Vibrations” explains how sound works, demonstrating the tuning of stringed instruments that leads to an improbably thrashed out rock opus with wailing guitars and a roiling rhythm section. “The thrash was my idea, but Marcy had to make it happen. I was jumping up and down and headbanging the whole time we were recording it,” laughs Fink. “It’s the last thing in the world anybody expects from us.”

A look at Cathy & Marcy’s website (cathymarcy.com) reveals a number of musical enterprises. “We pull together making a living through recording and producing. We produce a lot of other people’s recording, through songwriting, an enormous amount of teaching at music camps, and what’s become a very large catalog of online recordings: ukulele, guitar, banjo, mandolin, and also obviously performances both for kids and adults,” says Fink.

“For us, the fact that we have always enjoyed being versatile is a bonus. In the beginning of our careers, separately in the early ’70s, and then together as of the early ’80s, people used to laugh at us for playing music for kids. They looked down on it as something lesser. It didn’t take long for them to realize it’s a lot of fun, a great audience and great addition to how to make a living,” Fink notes.

Cathy & Marcy, who are based in Maryland, also mentor up-and-coming musicians at a local performing arts center through an artist-in-residence program. Fink believes that creating a musical life will be more difficult for the next generation. “It’s not harder for them to do music, to get out and play, and it’s easier for them to record. But I think it’s harder to be heard in the ongoing pros and cons of the Internet and streaming. That’s what our job is, to figure out what the puzzle pieces are to turn this into a viable career.”

To promote *Zoom a Little Zoom*’s release, Cathy & Marcy are planning a series of project-specific shows. “One of the goals is not only to tap this music out to family audiences in every we can think of, but to get science teachers to connect it to the fun and curiosity of science. That’s why we had Lynn Baum (former head of School Programs at the Museum of Science in Boston) create an activity guide.”

Cathy & Marcy produced the project and the sound of their studio is pristine and modern. “I think that’s some of what Robert had in mind when he asked us to do this project. The songs, and even the arrangements from the original project, all stand up, but they don’t feel contemporary. We knew the material was still relevant. It’s contemporary retro—more the musical intentions and arrangements of original songs, but our goal was to make them come alive for today’s listening audiences. You will be singing along with us.”

Contact Jim Steinblatt, 917-328-1664, steinblatt@gmail.com



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DROPS

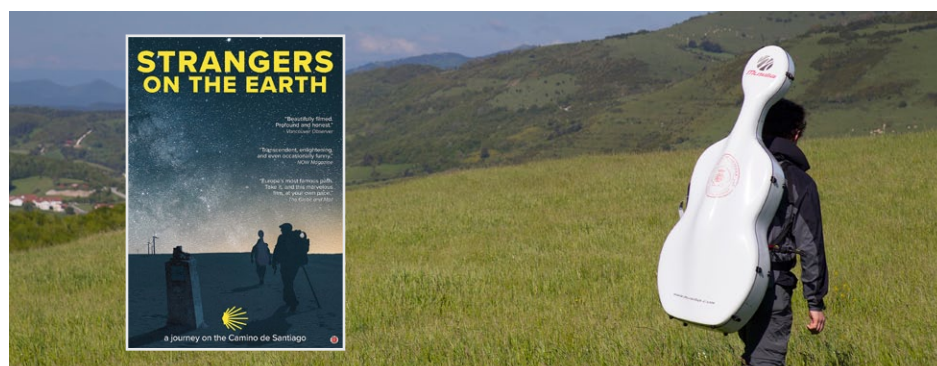
Lakeshore Records recently dropped Gary Lionelli's original score for **The Newspaperman: The Life and Times of Ben Bradlee**, a film that tells the tale of iconic Washington Post executive editor Ben Bradlee, famous for his part in publishing the Pentagon Papers and later the takedown of President Richard Nixon through coverage of the Watergate scandal. Told primarily through Bradlee's own words, the film examines the editor's life from a polio-stricken Bostonian youth to one of the most renowned figures in modern journalism.

Composer Lionelli is a three-time Emmy winner who received another Emmy nomination in 2017 for scoring the Oscar-winning film **O.J.:**



Made in America about the famous football player-turned-murder suspect. Known for his dramatic compositions, Lionelli performs with a live orchestra as well as a large variety of acoustic instruments from his collection. Contact lakeshorerecordspr@gmail.com for further information.

After a May 4 premiere in New York, the **Tristan Cook**-directed documentary **Strangers on Earth** will make its Los Angeles premiere on June 1. The film follows **Cleveland Orchestra** cellist **Dane Johansen** on an extraordinarily ambitious journey on Europe's pilgrimage trail, the 600-mile **Camino de Santiago**. Johansen sets out to complete the trail in its entirety with his cello on his back and a quest to perform and record *Bach's Cello Suites* in 36 ancient churches along the way. As he makes his way along the trail and meets people of all walks, the musician finds that he has taken on much more than a simple recording project. The recordings of his Cello Suites performances are the film's



soundtrack. Contact Kelly.Hargraves@FirstRun-Features.com for more information.

After its March debut, **Rocktopia** has proven itself to be an explosive Broadway concert event that combines the beloved anthem rock of the 20th century with classical masterpieces. With just a four-week engagement, the series featured the works of a diverse array of musicians including **Journey, Mozart, Queen, Beethoven, Aerosmith, Handel, Led Zeppelin, Tchaikovsky, U2, Heart, Puccini, The Who** and more. Performed by an elite lineup of vocalists, a five-piece rock band, 30-person choir and 20-piece orchestra, each week of the music series hosted a major face in popular music.

Grammy winner **Pat Monahan**, lead singer of the band **Train**, made his Broadway debut as a guest vocalist in April, as did **Dee Snider** of **Twisted Sister** and Rock and Roll Hall of Famer **Robin Zander** of **Cheap Trick**, who finished out **Rocktopia** as the series' final guest performer. **Rocktopia's** creative and musical lineup featured



a range of talent including co-creator **Rob Evan** (**Broadway: Les Misérables, Jekyll & Hyde**), **Kimberly Nichole** (NBC's **The Voice**), Grammy- and Emmy-nominated violinist **Máiréad Nesbitt**, acclaimed guitarist **Tony Bruno**, drummer **Alex Alexander** (**David Bowie, Jimmy Cliff, Ritchie Blackmore**) and more, all under the baton of **Rocktopia** co-creator **Maestro Randall Craig Fleischer** of the **San Francisco Symphony**. Contact Kevin Chiaramonte at KevinC@PFAMedia.net for more information.

After the 2014 film **Spring**, **Jimmy LaValle** of the musical project **The Album Leaf** collaborates for the second time with Los Angeles directors **Justin Benson** and **Aaron Moorhead** on

The Endless. The new film follows two brothers played by Benson and Moorhead who revisit the rural Southern California commune where they were raised after seeing a mysterious videotape. The film opened in New York and Los Angeles in April with a June 29 vinyl soundtrack release on LaValle's imprint, **Eastern Glow Recordings**. For the score, LaValle along with The Album Leaf collaborators **David Lebleu** and **Matthew Resovich** created a sonic feeling that matched the film's suspense with the use of synthesizers and violin. **Emily Zuzik** also lends her vocals to the score for haunting renditions of "The House of the Rising Sun." For more information, contact George Corona at Geo@TerrorBird.com.

Jesus Christ Superstar Live In Concert is out now via **Masterworks Broadway**. The original soundtrack of the NBC television event, which aired Easter Sunday, April 1, from Brooklyn's **Marcy Armory**, features lyrics by **Tim Rice** and music by **Andrew Lloyd Webber**. Directed by **David Leveaux**, the all-star cast included 10-time Grammy-winner **John Legend** as Jesus

Christ, Broadway star and acclaimed recording artist **Sara Bareilles** as Mary Magdalene, rock icon **Alice Cooper** as King Herod and Tony Award-winning producer and **Hamilton** alum **Brandon Victor Dixon** as Judas. The high-profile creative team included Emmy-winning live television director and executive producer **Alex Rudzinski** (*Hairspray Live!*) Emmy- and Tony-winning costume designer **Paul Tazewell** (*Hamilton*), Grammy-winning music producer **Harvey Mason Jr.** (*The Wiz Live!*), musical director **Nigel Wright** (*Jesus Christ Superstar* world arena tour), production designer **Jason Ardizzone-West** (*Adele Live in NYC*) and choreographer **Camille A. Brown** (*Once on This Island*). For details, contact Larissa.Slezak@SonyMusic.com.

Grammy-winning artist/producer duo **The Chainsmokers** have announced their new documentary series, **The Chainsmokers – Memories**, exclusively on Apple Music. The first six episodes of the series, available now, provide an inside look into the duo's preparation for last year's major **Memories... Do Not Open** arena tour. The series launch follows the release of the duo's new single, "Everybody Hates Me," as well as "You Owe Me" and "Sick Boy," which are approaching a collective 200 million video views. The Chainsmokers will continue to release singles incrementally until the entire 12-song album is released in December. Contact Kelly.McWilliam@SonyMusic.com for details.



NEAL FOX

OPPS

Netflix's Mötley Crüe biopic *The Dirt*, based on the 2011 best-selling memoir penned by the four iconic rockers, is now casting actors, models and talent for various scenes in the film. For details on getting cast, email Dirt@CentralCasting.com along with your full legal name, phone number and photos.

Transparent Agency, an entertainment company that encompasses artist management, music labels, publishing and live event production, seeks a creative director to make decisions about brand and content; work with sales and agency leaders to build relationships with clients; provide creative support, guidance and leadership on the development of video, photography and digital media; develop imaging and branding strategies for artists; and keep up with the evolving music marketplace. Candidates should have three-plus years of experience in a similar position with proficiency in design programs and the ability to source talent. Send your resume, cover letter and links to relevant work to TransparentAgency.com/Contact.

Disney is casting both children and adults for several musical theatrical productions, including *The Lion King*, *Aladdin* and *Frozen*. Luckily, you don't necessarily have to buy a plane ticket to make the audition dates, as Disney accepts

video auditions. For detailed instructions on submitting an audition video online, visit DisneyonBroadway.com/Casting.

PROPS

Award-winning veteran songwriter and recording artist **Neal Fox** is now collecting accolades in new territory—as an activist filmmaker for his music videos, short films and feature-length documentary. Most recently, Fox decided to create an animated video to accompany his human rights song, "You Have the Right," which tackles the issue of slavery around the world. The piece, which was entirely performed, produced and animated by Fox, screened in the **Gasparilla International Film Festival** in March and showed at **Sunscreen** in April. It can be found on YouTube. For more information, contact Naomi@WireDuck.com.

Theatrical film soundtracks dominated the album charts in mid-March, setting a record and prompting **Music Business Association President, James Donio**, to comment: "Theatrical film soundtracks ruled the album charts [this week,] with **Black Panther: The Album** and **The Greatest Showman** at No. 1 and No. 2 on both the **Nielsen** and **BuzzAngle Music** charts. It's been years since theatrical film soundtracks have held the top positions on the **Billboard 200**, achieved by **Glee: The Music, Journey to Regionals** and **The Twilight Saga: Eclipse** the week of June 26, 2010. Further, **Black Panther** has now tied with **Frozen** for the most weeks at No. 1, at 13 [weeks]." For more information, contact Laurie Jakobsen at Laurie@JaybirdCom.com.

During a surprise performance at the **2018 FilmAid Asia Power of Film Gala** on their "Go Berzerka" tour, Hong Kong indie rockers **Josie and the Uni Boys** announced a philanthropic new documentary film project that explores the path to happiness. Members of the band will journey to Iceland to tell this story, as well as other Hong Kong icons in show business, including comedian **Jim Chim**, hip-hop artist **MC Yan**, heavy metal vocalist **Jan Law** from **Qiu Hong**, solo guitarist **Jason Kui**, bassist **Jimmy Mak** and drummer **Ah Sik**.

The documentary will be co-sponsored by the **AMTD Group** and the **AMTD Foundation** and then donated to FilmAid Asia to support their work with refugees. FilmAid aims to inspire refugees across Asia through the power of film and spreading messages of hope. **Josie Ho** has been involved with the organization since its inception in 1999. Contact Mike Liotta at Mike@TruePublicRelations.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



Ronit Kirchman

Composer

Web: RonitKirchman.com
Contact: Adrianna Perez, Assistant@whitebearpr.com
Most Recent: *The Sinner 2*

Composer and producer Ronit Kirchman says one of her favorite and most unusual film score compositions in her own catalog is 2012's *The Skin I'm In*, which illustrates the range and diversity of her work. "It was a small production with a big emotional palette," Kirchman says. "[Director] Broderick Fox is a talented and smart storyteller. I just felt like there was a lot of room to give people an emotional journey through music. There is a part of the story immersed in the Berlin techno scene, and I did a hybrid score with a lot of electronica and dance music elements blended with orchestral writing and unusual percussion and woodwinds."

A classically trained violinist and Yale graduate, Kirchman found her way into composing music for theater and film after college, eventually landing a scholarship through Sundance to spend a month at the Institute's film composing lab.

"In film composing, whatever you bring to the table has to integrate fully with the vision of the director, producers, all the other creative contributors. It's definitely a team sport," Kirchman says. "But I find each story opens up aspects of my composition I haven't explored before. So the creative process is not necessarily push-pull between composer and director."

To keep alive and develop her individual creative instincts and maintain her sense of self as an artist, Kirchman regularly works on pieces "for their own sake." It helps her keep a team-effort mentality when she's working on film compositions. "One of the worst things a new composer can do is go into a scoring situation, and they don't want to budge. They just want to write what they want and refuse to revise."

Kirchman recently became a board member of the Alliance for Women Film Composers, which provides support for the "shockingly few" women in the field. To that, Kirchman says "don't give up" to the aspiring female film composers. "Creativity can be a fragile thread. People get discouraged, because the industry is not a piece of cake," she says. "Women should just remember: you're not alone. If you have a strong creative contribution, there will be people who want to hear that."

► Justin Timberlake Brings His Man of the Woods Tour to Cleveland

Cleveland welcomed Justin Timberlake to a sold out show at the Quicken Loans Arena. His non-stop set featured two hours of hits and new material.



▲ Underoath Surprises Emo Nite LA

Bringing together people who share the love of emo rock music from the '90s to the present, Emo Nite LA at The Echoplex in Los Angeles returned with surprise performances and DJ sets from Underoath (pictured), Jack Barakat (All Time Low), Boyfriendz (Lil Aaron, Lil Lotus and Smrtdeath), DALES and more.



◀ Case and J.Lo in Vegas

Robert A. Case, President of New Pants Publishing, Inc. poses with singer Jennifer Lopez during her "All I Have" residency at Zappos Theater - Planet Hollywood Resort & Casino in Las Vegas, NV.



▲ Submit to TEC Awards

Presented annually by the NAMM Foundation at The NAMM Show, the TEC Awards recognizes the individuals, companies and technical innovations behind the sound of recordings, live performances, films, television, video games and multi-media. Award categories span 23 technical achievement and 8 creative achievement categories. The call for entries period is now open through May 28. Learn more at tecawards.org/call-for-entries.



LARRY BUSACCA/GETTY IMAGES FOR COACHELLA

▲ Beyoncé Takes Over

Beyoncé gave a show for the ages at the Coachella Main Stage, with a celebration of black culture and historically black colleges/universities (HBCUs). The singer also surprised the crowd with a Destiny's Child reunion and a guest appearance by husband Jay Z. For a full recap, check out musicconnection.com/coachella-2018-wrap-up



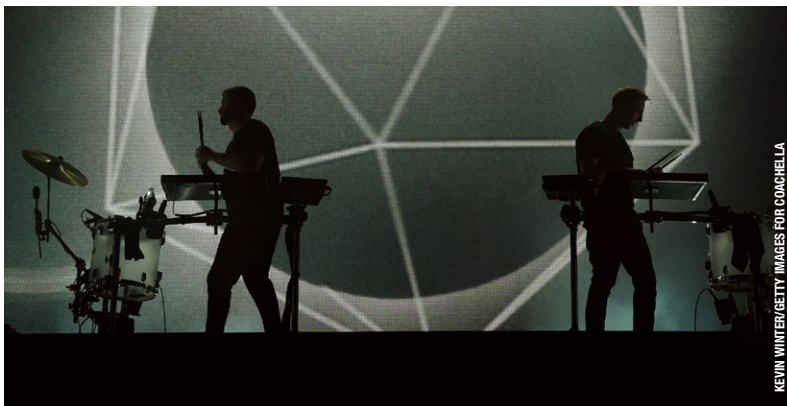
GETTY IMAGES FOR COACHELLA

◀ Greta Van Fleet at Mojave Stage

Day one of Coachella welcomed rising rockers Greta Van Fleet to the Mojave Stage. The tent was packed with a diverse range of concert goers as the Led Zeppelin-esque band performed hits like "Highway Tune" and "Safari Song."

► ODESZA Immersive Set

Electronic duo ODESZA surprised Coachella fans with a one-of-a-kind immersive experience. The one-hour set transported the audience to another world using blockbuster-level visuals, guest vocalists Leon Bridges, Naomi Wild and WYNNE, a fleet of drones, pyrotechnics, brass section, 12-piece drum line and an ever-moving stage.



KEVIN WINTER/GETTY IMAGES FOR COACHELLA

MUSIC CONNECTION

Tidbits From Our Tattered Past



1994—Ramones—#4

Our observance of The Ramones' 20th anniversary included this choice quote from singer Joey Ramone: "Being in a band is about going out and playing live. Today, too many people sit on their asses and send their video around, but video is really not what rock & roll is about." The issue also features a club review of Mazzy Star.



2004—Twista—#16

Chicago rap artist Twista had this bit of advice to offer: "Educate yourself, so when someone is talking the music-biz game you know what they're talking about, and you'll get a better deal." Elsewhere in the issue is a Signing Story on My Chemical Romance and interviews with singers Imogen Heap, Mark Kozelek, Brandon Rogers and Motown legend Smokey Robinson.

PENTATONIX



BY JONATHAN
WIDRAN

Extending the whirlwind of seemingly non-stop recording, video and touring activity that has catapulted Pentatonix from third season winners of NBC's *The Singoff* in 2001 to multiplatinum selling global superstars, the five-piece, three-time Grammy-winning a cappella group returns to its trademark, PTX-izing classic and contemporary pop favorites on its new full-length album *PTX Presents: Top Pop, Vol. 1*.

After spending much of the past two years on the road with their Pentatonix World Tour with legs in Europe, Asia, Oceania and North America, and a six city holiday tour last December, Pentatonix is gearing up to play larger arenas on their 39 date North American tour produced by Live Nation, beginning in Salt Lake City on July 12.

Considering how common it is for winners of TV talent contests to create a quick buzz and fade to obscurity, Pentatonix's massive success and ongoing upward trajectory are nothing short of staggering. The group—Arlington, TX high school friends Scott Hoying, Mitch Grassi and Kirstie Maldonado (lead vocalists), beatboxer Kevin “K.O.” Olusola and the newest member, bass vocalist Matt Sallee—has sold nearly 10 million albums worldwide and performed for hundreds of thousands of fans across the globe.

Their YouTube Channel boasts more than 15 million subscribers, yielding over 3.1 billion video views. As of early April, the clip for “Havana” had received 17 million views and “Attention” had earned 7.1 million views. Two of their albums, a self-titled release in 2015, and *A Pentatonix Christmas* (2016) hit No. 1 on the Billboard 200, five of their singles went gold (including “Radioactive” and “Daft Punk”) and two (“Hallelujah” and “Mary, Did You Know?”) went platinum. “Hallelujah” is their all-time most popular video, with 296 million views. The group has had two holiday specials on NBC, released a tour documentary (*On My Way Home*) in 2015 and appeared in the feature film *Pitch Perfect 2*.

Last year marked a major transition for Pentatonix with the departure of original bass vocalist (and longtime fan favorite) Avi Kaplan, who left because of his increasing difficulty in keeping up with the touring demands of the group and the resulting distance from his friends and family. His last performance with the group was at the end of their tour in September 2017. Sallee officially replaced him the following month.

A week before the release of their new album, Hoying and Grassi hopped on a conference call, eager to talk about how Sallee is fitting in with the four veteran members, and their decision to return, at least temporarily, to creating fresh arrangements of songs everybody knows and loves.

Music Connection: Congratulations on the album and the singles and videos for “Havana,” “New Rules x Are You That Somebody” and “Attention.” Tell me about those tracks. Let’s start with “Havana.” Why was that the perfect single to introduce your new album *PTX Presents Top Pop, Vol. 1*?

Scott Hoying: “Havana” was one of the biggest pop songs of the last year, and we were all unanimously obsessed with it. Once we heard it, it was always one that we were going to cover. This is a song that stood out as naturally as adaptable to our sound as any song we have ever done. Once we started working on it, it was clear to us that it was tailor made for PTX and it was like a lot of big planets aligned for it to be released. It’s one of our favorite arrangements that we have ever done, and a huge hit, so that’s a powerful combination.

MC: The mashup of “New Rules x Are You That Somebody?” is unique in that it blends a pop hit from this past year with a 20-year-old song by Aaliyah. Who came up with that idea? Why did you think the songs would mash so well?

Mitch Grassi: Without us even knowing, Kevin, our resident beat box genius, posted a video of himself mashing them up. Scott was a big fan of “New Rules” already, so when he saw Kevin post that clip mashing it up with Aaliyah, it didn’t take long to make it a full-blown PTX arrangement. The Aaliyah song has that iconic bassline and, honestly, a lot of contemporary songs could flow perfectly over it. “New Rules” was one of those natural fits. It mashed up well, and it was cool to give love to two great female pop stars from different eras.

MC: How about “Attention”?

Grassi: Just like “Havana,” it was another perfect song for a PTX arrangement and one of our strongest. We’re huge fans of it.

Hoying: When we got the mix back on that one, it had so much energy. Like Mitch says, we liked it, but we didn’t expect that it would become one of our favorites. It was so much fun to arrange and record. We arranged at least 10 other songs before we decided to pick that one.

Grassi: So much energy, and the result is awesome and essential PTX. We had some different considerations with having a new member, but the key to making this album work was going back to our roots and doing covers of recognizable songs that fit in with our style. Our fans really missed the covers.

MC: That brings us to the new album. What is the concept behind it and how do you think it reflects where the group is right now?

Grassi: We’ve got Matt now and so the concept was sort of a re-introduction to the group. We started out and became famous for doing cover after cover, and people really like that. It made sense to get back to what we consider “essential Pentatonix” as the best way to introduce our amazing new bass.

Hoying: Like Mitch said, people just love our covers and, honestly, we missed doing them. The reaction to them in the past has been so warm, with everyone sharing and becoming obsessed and waiting to hear what we would tackle next. Going back to that was a blast. There are several different considerations in deciding what we want to cover. It boils down to one or more of us hearing a song on the radio and imagining in our heads doing it a different way that’s interesting and compelling. I think what excites longtime fans and people who are new to what we do is that we can emulate these songs with just our voices. The original tracks they’ve heard over and over on

the radio, TV and YouTube usually have a full band and/or a synthesizer and major production, and here we are using just five voices but making it just as fun and interesting.

MC: How did you choose the material? Is it a democratic process?

Hoying: We went through the biggest hits of the past year to find songs we felt we could do well, tunes with beautiful chords and melodies for starters. We only have our voices to depend on, so the songs we perform have to be really good and have strong identifiable elements. Any song can be a big hit because of its production, but it’s what’s beneath the production that we focus on.

We also gravitate to songs with rhythmic patterns we think Kevin can kill with his beatboxing. Besides the lead vocal, we only have that, a bassline and two background parts. We have to make sure that all of these elements can create the production behind the lead vocal.

It’s a process of whittling down. The album has 10 or 11 songs, and we maybe started with 40, cutting them one by one down to that smaller number to start arranging. We have done this so many times that we instinctively know what songs will work for us.

Grassi: It’s a very democratic process. We know by now not to let our egos get in the way of our collaborations. When we throw out ideas for solos, for example, we know exactly who is best suited for each solo line, so there’s no argument. We put the music first. Our focus is always on making the music the star and making each track the best we’ve ever done.

Hoying: Of course, we’re gonna nitpick this and that and worry about and fine tune the little details, but ultimately the song is bigger than we are. We see each song as an emotional bridge that moves people and helps them connect with what we are doing. We always have productive conversations about every song we arrange. The vibe we have created is peaceful and we are able to discuss things calmly. It’s a healthy process.

MC: Does the subtitle *Vol. 1* mean it’s the first of a series? What is the overall game plan for the material and release schedule if so?

Hoying: It’s the beginning of a larger thing, for sure. We plan on doing more albums like this and then hopefully expand to other genres. But for now we’re living and working in the moment, focusing on these songs, our catalog of hits and the upcoming tour. We have not decided just what the future will be, but rest assured, we will continue to make the music we love.

Grassi: The title feels pretty straightforward. We’re excited to do all these covers and people out there are telling us that they’re excited, too. The title is our way of saying, hey, more is coming, but for now, we know you’re gonna love these!

MC: This is your first recording since the departure of original member Avi Kaplan. How did his leaving affect the band emotionally and creatively?

Hoying: His leaving was an insanely emotional time that helped us grow together and become an even stronger family. It was hard because we were all together, for what seemed like every second, for five years. He decided to leave because our schedule is intense and he was not happy with the group lifestyle. We knew that for a while, but he graciously stuck with it and wanted to be there for the group to keep us in a strong place and help us continue our

momentum. But at some point he had to make a major decision. I think Avi just wanted to have a normal life, get a house and not be on the road all the time. He's a big family guy and he made the best decision for himself. As for us, we worried about our own mental and creative health and how we would survive the transition.

We had this fear that the group might fall apart. I mean, the way we all first came together on the show and the chemistry flowed so naturally from our very first rehearsal. That had never been done before, and we had this paranoia that we would never reach that incredible place and feeling again. To find a replacement, we went through 40 to 50 videos of bass vocalists, all along wondering if anyone would be as good as Avi and have a personality as amazing as his. We had a lot of different boxes to check.

Grassi: It was a really tough time. There's never been a group out there that is exactly like us, and our task was to find someone who

had a lot of touring experience, who was an incredible bass singer, who looked good with the band, fit in aesthetically and had the right attitude so that we could continue to work in this safe, comfortable creative space. Of those 50 videos, we brought in eight to audition with us, then narrowed it to three. When Matt came in, he knew and killed every song. He had really studied our material and arrangements.

MC: What is Matt's background, how did you find him and what made him the right choice?

Grassi: We knew that he had gone to Berklee College of Music and performed both as a solo artist and as a member of one of the country's best collegiate a cappella groups, Pitch Slapped. He has also been on stage with Jessie J and Jill Scott. So definitely a great resume. We had a lot of time to search because Avi gave us a heads-up and we took every precaution to make sure we found the right guy. We're used to quick

turnarounds and work best under pressure.

Hoying: We actually hired someone to find basses for us and Ben Bram, our longtime arranger, producer and sound engineer, sent Matt's video to us. He came to the audition dancing and smiling and had great energy. The room just lit up in his presence and we could all feel it. That was it more than anything else. All of the finalists had great technical skill, but Matt made us feel good. And after all, that's what PTX is all about, making people feel good.

MC: Was there an instant chemistry with Matt or was there a process of adjustment? What do you think he brings to the band that's unique yet keeps the flow seamless?

Grassi: It was surprisingly easy, actually. Not only did he fit in perfectly, but he works so hard and is always prepared to get to work. We were also pleased that our fan base embraced him immediately. We miss Avi and love Matt. But there was concern because Avi was very beloved, and we were so stressed out that our fans might go, 'I don't like it anymore.'

Hoying: Matt also brings a sense of youthfulness to the group. His life goal was to be in a big a cappella group, and it's exciting to realize that we are making his dreams come true. He

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WE DO WITH OUR
MOUTHS. WE WANT
EVERYTHING TO BE
ABOUT OUR VOICES."

—SCOTT HOYING

brings gratitude and excitement to everything. We're touring six months a year and still love it, but the rest of us are in more of a chill mode. It's a bit nostalgic for us to remember how we were a few years ago when all this was new. So combining that with the fresh energy and it's so insanely valuable—and unexpected.

MC: Your 2015 full-length self-titled album included a lot of originals. Why haven't you recorded more original material?

Hoying: We're really trying to switch it up. Doing the album of originals was a long, beautiful but grueling process. We can do covers in two seconds, and it's a little more fun for us to return to that vibe, at least for the moment. We like our original stuff and the album did well, so we're definitely going to go back to writing originals at some point. But because it was so much more work we took a long break from that and it seemed more effortless to get back to making music doing the covers.

Grassi: Our intense fans love our original songs, but doing those is quite a daunting task. I don't think we're giving up on them, but recording covers is a more surefire way to get back to what we do best.

Hoying: I can see some skeptics thinking going back to covers is like, "Retreat, retreat, no more originals," but that was a gold album and "Can't Sleep Love" was a gold single, so it's clear that people respond to that side of our artistry as well. The challenge in doing original songs is that we have five people with different tastes to curate and write the songs, and there's a lot of push and pull. Those different tastes come together much more efficiently on covers.

MC: How is material chosen? Who does the arranging and how do you take a well-established pop hit and make it a Pentatonix tune?

Hoying: We pick a song with a great melody that we can agree on. Five of us sit in a circle. Kevin starts with a beat and Matt will sing the bassline. Then we improvise the lead and backgrounds over that and record voice memos to capture those raw moments. It's really messy, super sloppy. We give those improvisations to Ben Bram, who translates everything to paper with all the little details and mistakes. He takes what we come up with organically and creates a structured arrangement that is "singalongable." Then we work out the other details later. I consider "Hallelujah" our best arrangement ever and it was the biggest song in our history. We sang through it only one time before Ben cleaned it up.

Grassi: It's a crazy process with crazy chemistry. We put a phone in the middle of that circle and stumble through the song, make up parts as we go along, and then everything has to be cleaned up so it sounds listenable.

MC: Do you conceive the visuals for your videos at the same time you're recording a track?

Grassi: Music videos have been a crucial element of our success, and we consider YouTube as the reason we were able to build our career. We started out with live videos and moved on from there. It's important that people see what is going on and what PTX does that makes us different.

Hoying: Our videos purposely don't have concepts or real narratives, so that people can focus on what we do with our mouths. We want everything to be about our voices and how we capture the essence of melody, rhythm and harmony the way we do. They're tools to promote our projects, but more importantly, they allow people to get to know us.

MC: At live performances, do audiences have certain expectations from a PTX show?

Hoying: On our upcoming tour we have a ton of new material and there will be a lot of cool choreo, and the production will be our biggest ever because we're playing much bigger venues—like 15,000 to 20,000 capacity—which we only did before when we opened for Kelly Clarkson.

Grassi: We have a large catalog now and we know we have to do a great job of choosing what people want to hear, balancing all that with the current album cycle. In general, we like to do the biggest songs that have had the most views and have proven the most popular and enduring. And sometimes we'll surprise the audience randomly with old songs and medleys that we haven't sung in a while.

Hoying: No easy task in a show where your set-list is limited to 16 to 18 songs!

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QUICK FACTS

- Pentatonix released their first three EPS on Madison Gate Records, a Sony-owned independent label. In 2014, the group signed with RCA and released their full-length debut studio album *PTX Vols. 1 & 2*. It contained all the songs from their two namesake EPS and four additional tracks.
- *That's Christmas to Me* (2014) is Pentatonix's best-selling album to date. Selling two times platinum in the U.S. alone, it reached No. 2 on the Billboard 200 and is reported to be the best charting group holiday album since 1962.
- Hoying, Grassi and Maldonado were choir nerds at Martin High School in Arlington, TX. The group is quoted as saying, "We went to a great high school. It was huge. There were like 4,000 people at our high

school and our choir program and theater was like 500 people and so we might have been nerdy, but we were in a pool of 500, so it was a great community."

- Pentatonix has a real-life tie to the Barden Bellas of the *Pitch Perfect* film series. Hoying is good friends with Kelley Jackle, whom he went to school with at USC, where he pursued a Bachelor's Degree in Popular Music.
- It was Hoying's decision to audition for *The Sing Off* in 2011. He called up his childhood friends, Grassi and Maldonado. They had been an a cappella trio in high school. They met Kaplan through a mutual friend and found Olusola on YouTube. Just 24 hours before their audition performance on the show, they hadn't all officially met.



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Singers Sound Off! • 2018

By Eric A. Harabadian



ROZZI

We're back with our annual singer's roundtable for 2018. It's a diverse array of vocal stylists featuring up-and-coming singer-songwriters Rozzi and Jade Bird; Alter Bridge and Slash frontman and solo artist Myles Kennedy; guitarist-vocalist and 2016 *The Voice* finalist Laith Al-Saadi and The Godfather of Funk, George Clinton.

Rozzi

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thisisrozz.com

Singer-songwriter Rozzi was discovered by Adam Levine at 19 years of age after he heard one of her songs. In fact, Levine created a record label and signed Rozzi as his first artist. Soon after, she was sharing the stage with his band Maroon 5 and honing her craft at various venues around the country. Since then, she has taken flight on her own, releasing her newest single, "Never Over You," as well as her debut album later this year on Small Giant/Columbia Records.

What vocalists have influenced you?

Lauryl Hill is one of my favorite vocalists ever. I've never heard such emotion in a voice. Amy Winehouse is another one. She never sang anything the same way and was so in the moment. I love Paul McCartney. He has different personalities he can effectively pull off. Beyoncé too, because she is so appreciated for her looks or moves but is so underrated as a singer.

Do you remember the first time you sang in front of people?

It was first grade and I sang a Jewel song. I thought this was what I wanted to do the rest of my life. It chose me.

What was your first professional gig?

I was a background singer for Sergio Mendes. I was 19 years old and a student at USC. I had to learn Portuguese and sing in unison with other vocalists. That was my first professional tour to Europe during my sophomore year. After that I got a gig with Don Henley, which was very different, but equally inspiring.

What is your personal regimen to prepare for a show?

I am obsessed with vocal exercises and warmups. I almost feel like it's being an athlete. They are life changing for me.

What do you do to take care of your voice?

Talking is much more exhaustive than singing. Sometimes if I'm on tour and feeling tired I'll just not talk much for a day or two. And then technique and singing correctly is important too. Sleep and what I eat and drink is huge. But I make a point to live my life and not let it control me too much.

Challenges to performing a great vocal?

There are so many challenges. I kinda live for that moment in a song where I can't sing something. And it just kills me because I wanna learn how to do it. In college I would learn

albums note for note. I became obsessive with learning the parts I couldn't get. I finally realized I can sing almost anything, it's just a question of taking the time and figuring it out.

What is the mix of covers to originals in your live show?

It depends on the show. Especially, now that I'm doing more original music I don't do as many covers.

Is there a concept behind your new material?

Most songs are about my ex-boyfriend. I wrote some before and after our break-up. But I think the bigger theme behind my songs is strength in my vulnerability. And the more I've gotten into

rock act you can name. He's been at the helm of Parliament-Funkadelic and all its related offshoots since the late '60s. Ladies and Gentlemen.... please give it up for Mr. George Clinton!

Who are some of your favorite artists?

Smokey Robinson has influenced so many as a writer and singer. I like Sam Cooke, Sly Stone, Barbra Streisand and Johnny Mathis. I like hip-hopsters like Rakim and Eminem. And then the rock singers like Robert Plant and Freddie Mercury.

First time you sang in front of people?

That would be in 1956 in grade school. We sang "Why Do Fools Fall in Love."



writing I've found the bravest thing I can do is be honest. And being honest is being open and emotional. That empowered me and I think you can hear that in the music.

What do you look for in a producer?

If I'm writing with a producer it's nice if we can be open with each other. And if we're finishing a song I like to work with someone that doesn't wanna distract from the vocal and lyrics.

What is your proudest vocal performance?

I'm really proud of my performance on the song "Uphill Battle." Online I did a cover of Marvin Gaye's "Let's Get it On" that I think represents me well too.

George Clinton

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georgeclinton.com

He's a singer, songwriter, producer, bandleader, author and auteur. He's the Godfather of Funk and, undoubtedly, has influenced practically any hip-hop, R&B, electronic and modern

First professional gig?

It was with Parliament in 1966 when "I Just Wanna Testify" came out. We played a show in Palisades Park, New Jersey for a deejay named Hal Jackson. The very next day we did a show in New York for another deejay named Frankie Crocker.

Personal regimens or warmups before a show?

Not really. I've been through all the variations over the years of things to do. Now it's about sitting down and chilling. We don't have a set-list. I usually have to study the audience. I'm thinking about what kind of vibe is it and when's the last time we played a place. We've played some of these venues so many times that it's never the same show twice. When I see a crowd, I have to have an open mind where to go. So that's how I prepare.

That sounds like a very spiritual way of looking at things.

Well, there's so much to consider. I've gotta make sure that our new music is involved as well as the older stuff. And the older stuff is like new to the younger fans who've only heard Parliament-Funkadelic through samples. Also, I'm of a clearer mind nowadays and not doing those trendy chemical substances. It's a lot more fun to come back to some of these venues now. I've got my grandkids out with me. And then there's the young people in the band who keep



MYLES KENNEDY

things fresh and up to date. We've got families coming to our shows now. It's like the circus.

How do you take care of yourself and your voice?

I lost about 100 pounds since I started drinking this tea. I forgot the name of it, but it works real good. I don't eat so much anymore and I just feel good as hell! I'm grateful to be almost 77 and still be running around doing what I'm doing.

Latest project

The new album is called *Medicaid Fraud Dog*. It's a Parliament record and Scarface is on there. It's a concept record about all the insurance and meds bullshit we've got going on in this country right now. All the pharmaceuticals and opiates are still the main thing out there. Funk is still the best medicine you can get, as far as I'm concerned. Sir Nose/Dr. Funkenstein is at it again! "I'm Gon make U Sick O' Me" and then give you the antidote. That's the new single that's out now.

You wrote a memoir in 2014 called *Brothas Be Yo, Like George, Ain't That Funkin' Kinda Hard On You?* Please talk about that.

Well, "Ain't That Funkin' Kinda Hard On You" was a song that came out last year featuring Ice Cube and Kendrick Lamar. It was off the Funkadelic album *Shake the Gate*, which was the first album of new material we've done in 33 years. I had to do something to make this whole reemergence of myself and the group mean something. So, I cleaned up, I did the book, I did the album with 33 songs on it and I got married. All of these things came together at the same time. The book was my way of telling the story with what was going on with the sampling and all the business things that I was going through. But I also wanted to touch on the lighter stuff that people wanted to hear. It was also a celebration of me cleaning up too.

What's your take on where pop music is going today?

I listen to a lot of what the kids are doing. We used to call it teenybopper, but it's still the key to what's going on. Kids between 9 and 13 are the ones that get excited about records and stars coming out. Music that gets on your nerves or what parents hate is usually a pretty good gauge on what's the next shit.

Myles Kennedy

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myleskennedy.com

Myles Kennedy has been a first-call vocalist and guitarist in rock circles for well over two decades. From his beginnings with Mayfield 4 to his critically acclaimed stints with Alter Bridge and with Myles Kennedy & The Conspirators (featuring Slash) he's proven to be a singer for all seasons. No doubt, his most challenging and personally invested project yet is his current autobiographical solo release, *Year of the Tiger*.

What vocalists have inspired you?

Early on, Stevie Wonder was one of the first. I took a long time learning Stevie's approach and inflections. Jeff Buckley was a massive influence. Another one is k.d. Laing. I often forget to mention Corey Glover. We toured with Living

Colour a few years ago and he is just outstanding.

First gigs in front of people?

I played in a cover band in my early 20's. We would do a jazz set and then follow up with some R&B/Top 40 songs. But before that, as a teenager, I sang Led Zeppelin's "Rock and Roll" at a battle of the bands. I was scared out of my wits.

Regimen for warming up?

I used to spend 45 to 75 minutes warming up. But what I learned was that it was burning out my voice. Now I keep it to about 15 to 25 minutes. The biggest thing is trying not to talk a lot during the day. I just remember that the show is paramount so however I use my voice that day affects it.

Challenges to performing a great vocal?

There are so many variables. If your voice is tired or you have allergies, or catch a cold, that can certainly get in the way of things. Above all, what's really important is to make sure you're relaxed. If you're tense or obsessing about



LAITH AL-SAAD

things, that will really tighten your voice and affect your range.

New solo album *Year of the Tiger*

The whole story is about when I lost my father as a child. I especially focus on how my family picked up and moved on when it happened in 1974, which in the Chinese calendar is the year of the tiger. It turned out to be a very cathartic process for me in writing this record. I'm so glad I decided to tackle it.

Is there a song or vocal, either live or studio, that you're most proud of?

That's a good question. There is a Mayfield 4 song called "Summertime." That vocal was a demo I cut in my basement one night and it just had something special. That stands out for me.

Laith Al-Saadi

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Singer-songwriter and guitarist extraordinaire Laith Al-Saadi has regularly played the Michigan and Midwest nightclub circuit for over 20 years. In 2016 his fortunes changed when he became a finalist on NBC's talent-search series *The Voice*. His gut-wrenching versions of classic rock, blues and soul tunes captivated audiences and prompted vocal coach and Maroon 5 frontman Adam Levine to claim, "Laith is one of the most diverse talents we have. He's an incredible guitar player and singer."

Who are your vocal influences?

I got my degree in jazz so Johnny Hartman, Frank Sinatra, Sarah Vaughan, Ray Charles and Nina Simone. In blues I'll say Muddy Waters, Elmore James, Howlin' Wolf, Buddy Guy. And in rock I have to mention The Beatles, Jackson Browne, Robert Plant, Geddy Lee, Jon Anderson and so many more.

First time you sang in front of people?

I started singing with the church choir when I was four or five. I knew after that I wanted to be some kind of performer. At age seven I was in Leonard Bernstein's *Mass* at the Michigan Theater in Ann Arbor. It was with, what became, the Ann Arbor Boys Choir. That was my first professional theater gig.

How do you take care of your voice?

I smoke marijuana (laughs)? I don't know. I do try and take care of my voice. Hot tea and lemon is good. I try and keep myself hydrated and try not to do anything that hurts my voice.

Appearing on *The Voice*

A bunch of people at my shows were telling me to try out for *The Voice*. So, I decided I wasn't gonna cancel any of my regular gigs to wait around a building and try to get an audition with a TV show. But, maybe if they contact me directly, I'll do it. Lo and behold, the show contacted me via email and gave me an appointment for an audition. I was pushing 40 so I thought maybe I should take this opportunity for a break. To my surprise, I was able to choose songs I loved by The Rolling Stones, Joe Cocker and The Beatles. And I was even able to play blues by Albert and B.B. King for a national audience. I was humbled and amazed

JADE BIRD



that I made it to the finals and the producers of the show encouraged me to play more blues.

Life after *The Voice*

I've been able to play more concert settings across the country. I'm able to focus more on the music I want to present and not just play a bunch of cover tunes. I can curate the kind of shows now I want to do.

Jade Bird

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jade-bird.com

Twenty-year-old U.K. singer-songwriter Jade Bird has been active as a professional musician since the age of 16. Her critically acclaimed debut album *Something American* was released in 2017. She's followed that up with career bolstering performances at this year's SXSW and a new single, "Lottery."

Who are some of your influences?

Alanis Morissette has been a huge influence. On the deluxe version of *Jagged Little Pill* she does these Indian-inspired acoustic versions of her songs, and it is just fantastic. I've also been getting into a lot of soul, like Ann Peebles.

First live performance in front of people?

I did a competition when I was 12 or 13. I used to write songs at an early age. Because I was too young to play in the pubs, the only way I could perform was at some of these music competitions in Wales where I lived for a while. I moved to London at 16 and gigged around there for two years.

Personal regimen to prepare for singing?

I work with a vocal coach, but I'm not really strict with it. I like to keep my music raw and ready.

Any accoutrements to assist your voice?

I drink Throat Coat tea when I'm recording. I use a steamer that really does the job and hydrates my vocal cords.

What do you look for in a producer?

I'm looking for someone who can bring something out of me and not oppose my style with their vision. Everything's got to be a collaboration or it's not gonna be unique.

What vocal performance are you most proud of?

There is a song I do live on piano called "If I Die." Lyrically and vocally it hits very close to home.

To read last year's *Singers* interviews (featuring John Oates and Florida Georgia Line) visit musicconnection.com/feature-singers-sing-off-2017

Soundbites

Protecting Inner Ear Cells with Micronutrients

Is music hurting our hearing? It's well documented that music concerts are getting louder. In fact, they've become so loud, 120 decibels (dB) and up, they greatly exceed a safe level and could cause damage to our ears. Indeed, health experts agree that the volume at live concerts is in the danger zone. So much so, it's common for fans and musicians to experience some form of impaired hearing following the show (pain, ringing ears, muffled hearing, hypersensitivity to certain sounds, vertigo, insomnia, et al). Whether that impairment is permanent or temporary depends on the damage done.

Additionally, more music fans are using earbuds and headphones to listen to music. Although convenient, their use could also cause damage that affects our ability to hear things normally. That really sucks for fans

Seifer, however, refused to accept that probability as inevitable. Instead, he began a mission to find science that would serve the public interest. As a result, HHS developed Soundbites, a micronutrient that protects our inner ear cells.

But, it didn't come easy, or quickly. It took 30 years of research by Dr. Josef M. Miller, a world-renowned inner ear neuroscientist. His research found that hearing loss was biochemical, rather than biomechanical, as previously thought, and involved free radicals. He discovered that inner ear cells don't typically die because of physical damage. Instead they produce free radicals in massive excess when they're exposed to intense sound and noise. Blood flow becomes blocked and excess free radicals choke the cells, depriving them of oxygen and nutrients. The science

producers, techs, dancers, etcetera—voluntarily put themselves at risk.” With that in mind, HHS launched Soundbites in the 2017 Grammy “goodie bags” distributed to attendees and at a music festival in Amsterdam. Additionally, there are plans to eventually introduce the micronutrient at other music events and festivals across the world.

Moreover, according to Seifer, “Our mission is to bring Dr. Miller's discoveries to the world market and help alleviate hearing loss problems for everyone.” To achieve that goal, HHS is recruiting test participants involved with music. The company also wants to make Soundbites available to as many people as possible. To that end, for every package sold, HHS will supply the same thing to people in low-income countries who can't afford it. Medical doctors have come on board as well,



“People involved with music—musicians, fans, engineers, producers, techs, dancers, etcetera—voluntarily put themselves at risk.”

— Barry Seifer • CEO • Hearing Health Science

who like their music loud. Unfortunately, those omnipresent audio enhancers can have adverse effects on one of our most sensitive organs.

The likelihood of injury to our ears is so serious, and the evidence so strong, that Barry Seifer, co-founder and CEO of Hearing Health Science (HHS), believes, “It could become pandemic, and millennials could face hearing loss earlier than prior generations.”

His opinion is not far-fetched. Recent statistics note: 1.2 billion people suffer from hearing loss and 1.1 billion (age 12 - 35) are at risk for noise-induced hearing loss due to live music performances and personal music players. With extended exposure, sounds that top 85 dB can cause permanent damage to the hair cells in the inner ear, leading to hearing loss. In fact, 100 dB of sound can damage our ears in less than 30 minutes.

can be complex, but the remedy was simple... give the body what it needs.

Hundreds of experiments later (funded by government grants), HHS created a multi-patented therapeutic formula for hearing preservation—combining vitamins A, C, E (antioxidants—free radical killers) and magnesium (to boost blood flow)—called ACEMg (Ace Mag), promoted as Soundbites. Seifer explains, “ACEMg addresses the root cause of hearing loss by eliminating excess inner ear free radicals and maintaining normal blood flow. It does not restore hearing, but it makes the cells as healthy as possible.”

Currently, HHS is collecting data from Soundbites users. Most of the evidence is anecdotal, but HHS is moving toward clinical trials. HHS initially focused on the music scene, because Seifer says, “People involved with music—musicians, fans, engineers,

using Soundbites in conjunction with other medications.

Initially, Soundbites users trended toward an older demographic, those who already suffer some form of hearing loss. In fact, quite a few reported relief within 30 minutes. Lately, however, Seifer has noticed that younger people are also attracted to the product, especially those involved with music. “Some of them may believe they're invincible, but they're also smart and know when they're in trouble.”

All in all, Barry Seifer sees a bright future for HHS and Soundbites. “Everything we do is scientifically validated. It's pre-approved by the FDA, is safe to use and is good for health generally. We're in the wellness business, that's our focus and our motivation.”

For more, go to getsoundbites.com and hearinghealthscience.com



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ArtistMax: *Helping Artists Grow*



I-r: Ken Caillat, Bridge Gardiner, Nitanee Paris, Erik Isaacs

Accclaimed producer-engineer Ken Caillat launched ArtistMax in 2014 after his daughter Colbie landed a hit via MySpace with “Bubbly” in 2007. As a young independent artist, she faced a number of challenges, including how to mount a tour and the development of her stage presence.

Cut to the present. ArtistMax now offers an annual four-day-weekend workshop in June that tackles a range of industry issues. One challenge that became apparent early on was that many artists struggle with stage fright. ArtistMax helps them face and conquer these potential career threats and more through a range of interactive panels. *Music Connection* spoke with ArtistMax head Bridge Gardiner about the outfit’s unique approach to instruction, its keys to success and plans for the future.

“Colbie essentially blew up overnight,” Gardiner says of ArtistMax’s impetus. “She went from being Ken’s daughter to this superstar sensation and hit the road with the Goo Goo Dolls. Ken then realized that she had no formal training. He hired all of these people to go on tour with her—a vocal coach, a stage person, a stylist. He spent hundreds of thousands of dollars to propel her career. But he wanted to give back. Through his company Sleeping Giant Entertainment, they put up this great three-hour NAMM event. After that, they contacted me because they wanted to do an actual boot camp.”

“We help artists who are unfinished products get up to the level that they can perform, get bookings and make money,” she continues. “We’ve started a mini ArtistMax label, so to speak, so [when] a great artist comes in, we can propel them even farther. And we also work with a marketing company that can get them on Spotify playlists. We’re a one-stop shop for aspiring singer-songwriters.”

In an industry rich with educational options and opportunities such as Boston’s Berklee College of Music, Musicians Institute or, indeed, The Juilliard School, what sets ArtistMax apart? “We have a clearly defined focus,” Gardiner explains. “[What we offer] is very specialized, customized and small. Our panels are educational and as the host, I can pull what I need from them. A lot of it is determined by the workshop students. For example, Colbie spoke at one of the sessions about touring and merchandising. It’s interactive and not people simply talking at you.”

Since its launch, ArtistMax has continued to evolve and now offers services including artist development, stage coaching, songwriting and professional recording at L.A. studio Revolver Recording. The space was just upgraded with a \$30,000 investment in ATC speakers and other such improvements.

Recently ArtistMax added A&R powerhouses Erik Isaacs and Nitanee Paris to its ever-expanding talent pool. Gardiner herself came to the company as a co-founder with a background in education as the former dean of Los Angeles’ SAE Institute. She says that one of the things she’s most proud is being able to watch past workshop attendees audition for shows such as *The Voice* and *American Idol* as they mature as artists. “I’m proud of these kids,” she says. “I’ll see them perform and know they remember everything they’ve learned.”

See artistmax.org

Musicians Institute: *A Focus on the Future*



Charles Chemery

Founded originally as The Guitar Institute of Technology in 1977, Musicians Institute (MI) has broadened and expanded its offerings and evolved into one of the premier music education programs in Hollywood if not the country. In addition to music instruction, MI now offers various degrees in performance as well as industry programs such as audio engineering and music business. Notable past or present faculty and alums include bassist Stuart Hamm, Steve Vai, Def Leppard frontman Joe Elliott and Jennifer Batten, guitarist with Jeff Beck and formerly Michael Jackson.

Music Connection caught up with Charles Chemery, MI’s Program Chair: Independent Artist and DJ Performance and Production. An alumnus of Boston’s Berklee College of Music, he’s able to provide insights into what sets MI apart from other music education programs such as Berklee or, indeed, The Juilliard School. “MI is extremely flexible,” he says, “in as much as it’s run by musicians for musicians. The main thing is that we look at contemporary music whereas Berklee has a strong foundation in jazz; Juilliard focuses primarily on classical.”

“The college is very dynamic,” Chemery continues. “Another advantage of MI is that, as a chair, if I want to start an elective for something new—vocal production, for example—I can get that created in two weeks. I just have to find the right instructor. The following term, the course can be there. Being on the quarter system, we’re able to implement changes quickly; faster than schools that are on semesters. We’re nimble, small and able to cater to the needs of every student. Giant schools like USC or UCLA move slower and changes take forever.”

Another of MI’s strengths is that it is located in the heart of Hollywood, mere blocks, in fact, from legendary spaces Capitol Studios and Sunset Sound. “Shows like *American Idol* and *The Voice* come to our school to find vocalists,” Chemery explains. “Debra Byrd, one of our chairs, is the main vocal coach for both shows.”

MI’s latest advance includes the addition of the electronic music and DJ program wherein things such as vinyl turntablism, beat-matching and various DAWs are taught. “We made our bread and butter in guitar but more and more kids are listening to hip-hop,” Chemery observes. “We adapted and created a six-month program dedicated to DJing, production and performance. The other program that’s picking up steam is the Independent Artist Program. It’s basically a well-rounded real-world offering that touches on all the topics that a young current artist would need to know.”

Another recent development is MI’s online school. Currently six courses are offered in areas such as ear training and harmony. There’s a strong focus on it for future programs as well.

On the performance side, students engage in a range of live ensembles. “We have about thirty bands—contemporary country, punk, fusion jazz and so forth—that are led by faculty. Every week students have to learn a song and then perform it.”

MI is now operated by ESP Company, Limited, a Japanese outfit that manufactures guitars, primarily. It continues to invest in MI and to expand its offerings. ESP runs various music schools throughout the world including ESP College of Entertainment, Tokyo. MI, however, remains the largest educational institution among its holdings.

Contact Musicians Institute via mi.edu



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Black Eyed Peas
Chainsmokers
Dwight Yoakam
M83
Garbage
Red Hot Chili Peppers

Snoop Dogg

Bible of Love

RCA Inspiration/All the Time Entertainment

Producer: Various

There's only one rapper in hip-hop who can have multiple alter egos, yet still keep it "real." Some may call it contradictory, while others call it simply being human. Snoop Dogg releases his 16th studio album, *Bible of Love*, where Snoop displays his love and affection for the risen savior, Jesus Christ. Living in a world that currently looks like perhaps the beginning stages of Revelation, love and clarification on who the author of love is, is exactly what this world needs; and Snoop Dogg is embracing the responsibility of spreading the Gospel to his audience. This 32-track, double disc album packs more than enough tenderness to spread throughout your community. — **Adam Seyum**



Kat Edmonson

Old Fashioned Gal

Spinnerette

Producer: Kat Edmonson

Usually it's the pain of a broken heart that inspires artists to plumb their emotional depths. On *Old Fashioned Gal*, songwriter and vocalist Kat Edmonson makes a case for a bitter winter cold being the ticket to tapping into some seriously cool soulful genius. The result is a glorious throwback to the music of Hollywood's Golden Age with originals that are all at once heartbreaking and uplifting, quirky and witty yet penetrating and ultimately profound. *Old Fashioned Gal* is not only charming, but also the most provocative (and artistically encouraging) musical time travel experience imaginable. — **Jonathan Widran**



A Plus

Pride Liberty Detroit

Original 1265 Recordings/Universal Music Group

Producer: Rodney Jenkins

Detroit born sisters Anesha and Antea Birchett may just be pop music's best kept secret. They've written songs for a mind-blowing client list of top drawer artists, including Beyonce, Jennifer Lopez, Justin Bieber, Mary J. Blige and many more. This album, the debut of these talented singer-songwriters as performing artists in their own right, is chock full of R&B/soul ballads and jazzy ruminations on heartbreak and betrayal, self-empowerment and survival. Peerless harmonies and stellar piano abound at the core of noteworthy material like "Go Away" and "Pride Over Me." "Strangers" is a standout take on relationships and "Bout That Life" lightly swings. — **Eric A. Harabadian**



Gong Expresso

Decadence

udiscovermusic.com

Producers: Francois Causse, Denis Savage and Keith McMullen

Rarely has so much been said with less, as in the case of bassist Hansford Rowe on the dreamy "Toumani." The Gong "family," a former hippie collective, has had many legendary guitarists in the past, including Allan Holdsworth, Steve Hillage and Mick Taylor. 25-year-old guitarist Julien Sandiford does an admirable job filling those shoes, with his unique takes on the King Crimson-like "Eastern Platinum" and the thoughtful, open-ended "God Knows." Longtime vibist Benoit Moerlen and drummer Francois Causse cap things with a stellar percussive sheen. — **Eric A. Harabadian**



Adam Holzman

Truth Decay

BFD/The Orchard

Producer: Adam Holzman and Kirk Palmer

"Optimistic music in the age of fear." That phrase is marked on the album's inner sleeve. And it is pretty adventurous, upbeat and fearless at that! Sideman to legends like Miles Davis and modern prog rocker Steven Wilson, this is the keyboard wizard's solo moment in the sun. And he delivers, with this Hammer/Hancock/post-Miles amalgam that truly works. "Ectoplasm" blends funk grooves, with a techno sensibility, while "Are You High?" features bop-like horns and "Phobia" explores vintage synth sounds. An odd and exciting treat is his choice to include Arthur Lee and Love's obscure gem "A House is Not a Motel." — **Eric A. Harabadian**



David K. Mathews

The Fantasy Vocal Sessions, Vol. 1, Standards

Effendi Records

Producer: David K. Mathews

This "other" Dave Mathews is a Bay Area jazz wonder, a 40-year sideman who started his career with Tower of Power, backed Etta James and currently tours with Santana. On his first album as a leader in 15 years, he goes the Quincy Jones large ensemble route, playing and soloing brilliantly on acoustic piano with his favorite hand-picked jazz greats behind great vocalists. Mathews fulfills his vision on an expanse of Songbook standards voiced by Steve Miller, Maria Muldaur, Tony Lindsay, Kenny Washington, Nicolas Bearde and many others. — **Jonathan Widran**



Leon Bridges

Good Thing

Columbia Records

Producer: Ricky Reed

Bridges teams with contemporary pop producer Ricky Reed for this sophomore release, a collection that combines the modern elements of funk and alternative R&B with the raw emotions of classic soul, delta blues and gospel. "Bet Ain't Worth The Hand" instantly pulls on the cathartic thoughts of the listeners with traditional Philadelphia soul, while "Lions" combines neo soul with a mild touch of computerized vocal modulation. Perhaps the best song on this album is funk anthem "You Don't Know." *Good Thing* by Leon Bridges displays his growth as an artist. It also clears the path for even more of his songful experimentation in the future. — **Miguel Costa**



Andrew Distel

It Only Takes Time

JeruJazz

Producer: Bob Bowker and Brian Schwab

A mainstay on the Chicago jazz scene, trumpeter and vocalist Andrew Distel is one of those indie regional treasures whose multitude of powerhouse talents demands a wider audience. Though he swings and scats with joyful abandon, and surprises by singing Ivan Lins' exquisite "Amor" in its original Portuguese, the singer is at his most expressive when he's tapping into the deeper emotional graces of the beautifully arranged ballads. Ensembling with top-flight jazz players like pianist Peter Martin and guitarist Dave Onderdonk, Distel's eclectic set-list includes fresh outside choices and two originals which feature some of his coolest vocal swagger. — **Jonathan Widran**



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.

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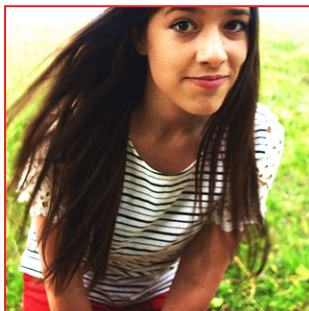
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Kristina Johnsen

Contact: kristinajohnsenmusic@gmail.com
Web: kristinajohnsen.com
Seeking: Label, Publishing, Booking, Film/TV, Distribution
Style: Pop/Indie Pop

From the first note, artist Kristina Johnsen's voice, with its deep, sexy resonance, has us transfixed on original tunes such as "Bold" and "Eggshells" that're just catchy enough, and with probing lyrics that make it clear the singer is an alert, intelligent and confident individual. She puts it all together on "In The Air," an affecting song whose ambient intro is a prelude that goes from solemn to celebratory as Johnsen unleashes a singalong chorus that conjures visions of candles aglow in a church packed with singers swaying in unison. Beautiful. All of Johnsen's tracks are graced with top-notch, finesse-filled production that italicizes special moments in each of her songs.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.4



Krantz

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

Here's a highly evolved foursome led by an appealing frontman (Jeffrey Krantz), whose strong voice (augmented at times by a golden-toned female backup) is ideal for guitar-driven alt-rock. Each song here ("Run Away With Me," "Until We Meet Again") is catchy, crafty, and skillfully engineered and produced for maximum results, helping the band to achieve a consistently inviting, effervescent sound. They dig into their roots with "What Happened to My Rock & Roll," which laments the loss of rock music's depth and dominance. All in all, every creative choice—whether a dirty, distorted guitar tone or a terse, tight solo—serves the song and studiously avoids overindulgence.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



RAI

Contact: contact@therealrai.com
Web: therealrai.com
Seeking: Label, Booking, Film/TV, Publishing
Style: R&B/Soul

Captured in crisp, hi-def audio and backed by players who invest each tune with sensitivity and touch, RAI emits a pro-level voice on decent material—steeped in gospel instincts and early 2000's R&B—that's aimed at mature, sophisticated listeners. Set to a jazzy, funky groove, "Here I Am" is about achievement in the face of adversity. On "How to Love," RAI sincerely asks his lover's help in overcoming selfishness. Most memorable is "Priceless," a sunny and soulful tribute to his special someone. All in all, there's plenty to admire in here; what we do not hear is a distinctive personality, a singer who is prepared to take the spotlight and command the mic.

Production	9
Lyrics	7
Music	7
Vocals	8
Musicianship	9

SCORE: 8.0



Tony Ingerson

Contact: jasongannaway@hotmail.com
Web: reverbnation.com/tonyngerson
Seeking: Label, Booking, Film/TV
Style: Country/Americana/Christian

Tony Ingerson has a complete grasp of what makes blue-collar country music great. On "In It," his powerful XXL vocal cords bleed country music with raspy, chesty authenticity. The song doesn't have a great hook—it's not a single—but it is sturdily built and gives the artist plenty to work with. Interestingly, on "Old Flame" ("can't seem to blow out my old flame") and on the touching ballad "Good Enough," Ingerson's tone is surprisingly different, imbuing the songs with a standard, less distinctive country tenor. Though we don't exactly hear a hit song among this artist's wares, these radio-quality recordings show a likeable artist who's working at a high level.

Production	8
Lyrics	7
Music	7
Vocals	9
Musicianship	8

SCORE: 7.8



Noise Floor Delirium

Contact: noisefloordelirium@gmail.com
Web: noisefloordelirium.com
Seeking: Promo
Style: Americana

Singer-songwriter-engineer Chris Gleason spearheads Noise Floor Delirium, a decidedly alternative country act that generates a rustic, twangy, whiskeysoaked swagger that's set to a stomping beat. It's an identifiable sound that's consistent throughout these recordings, which feature Gleason's roughhewn lead vocals bolstered by a dynamic sidekick in Lucy Martinez. "Creepshow" and "Wintermoths" revel in stellar mandolin, slide guitar and especially fiddle. The slower, heavier song "This World or the Next" unleashes gargantuan distortion on the guitar chords. We appreciate that Gleason has conjured a signature sound for his band; we only wish the songs were more memorable.

Production	9
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.8



Prinse Tay

Contact: prinsetaybusiness@gmail.com
Web: prinsetay.bandcamp.com
Seeking: Film/TV, Booking
Style: Hip-Hop

Pittsburgh rap artist Prinse Tay, though his vocal tone is not altogether distinctive, has a confident, credible flow that's mixed front-and-center amid his stylishly simple tracks. We especially like the subtle change-ups in his cadences. "Chase a Check" rides an alluring, catchy keyboard riff over which the rapper describes life as a working stiff. On "OMG" we get more of the same as he describes life "on my grind, on my grind." We like the more mellow, raspy favor of his flow on the sly, clever "Roland A. Blount," an ode to getting high ("I'd rather smoke a bag o' weed than a whole bunch o' bullshit"). Though featured rappers add variety to his tracks, we'd like to hear Tay leave his comfort zone, vary his vocal pitch.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6

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



Initial Mass

Contact: music@initialmass.com
Web: reverbnation.com/initialmass
Seeking: Label, Booking
Style: Rock, Progressive

Strident, soul-searching lyrics amid apocalyptic auras, tricky time signatures and a profusion of triplet note clusters tells the listener he's in the realm of progressive rock. And while Initial Mass bring nothing new to the genre, they do an able job of capturing its essence. Whether it's "Light," "The Fountain" or the blues-infused "Cold Air," these musicians comprise a tight unit that steers an obstacle course of twists and turns in each arrangement. The latter song, a majestic, melodramatic acceptance of death, shows off singer Mark Baldwin's ability to hit the high notes. Still, we feel there's an overall need for the band to leave its safe, familiar territory for a higher, rarified altitude.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.6



Cairo Knife Fight

Contact: gpajon@mac.com
Web: cairoknifefight.com
Seeking: Label, Booking, Film/TV
Style: Rock

Dense, dark and influenced by the best of '90s electro-rock, Cairo Knife Fight are a guitar/drums duo whose rangey-voiced George Pajon Jr. can rise above the sonic squall. "A-Six" is alternately ominous and intense yet still fun in its never-a-dull-moment arrangement. More downtempo is "A-Eight" which dynamically juxtaposes a delicate voice and acoustic guitar with drum-heavy, hi-energy segments. (We especially like the song's eerie, sombre outro.) A rubbery, repetitious riff propels "A-Three" and allows Pajon to show a more raspy tone in an arrangement that goes from delicate to destructive. An upgrade to the overall production would make this project more viable for film/TV placements.

Production	7
Lyrics	7
Music	8
Vocals	9
Musicianship	7

SCORE: 7.6



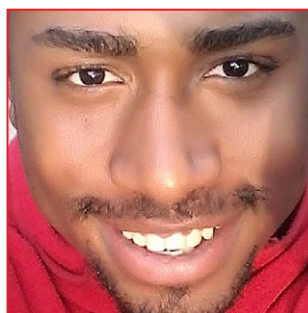
Straw

Contact: dougdeutschpr1956@gmail.com
Web: straw.de/listen-to-the-music-2/
Seeking: Label, Booking, Film/TV
Style: Pop/Rock/Country

Something of a novelty (at least in the U.S.) Straw is a family band from Scandinavia featuring Mom and two daughters at the mic, with Dad on guitar along with a backup rhythm section that anchors things nicely. The easy-rockin' "Alive" and "Bang Bang" show off the ladies' superior vocal talents and together they achieve a heavenly blend that only blood relatives can muster. Solo turns are also impressive. "Family and Friends" epitomizes the group's sweet, wholesome presentation with its golden imagery and heartfelt sentiment. It's easy to hear that this is a band whose traditional, trend-defiant presentation would be quite welcome at any bluegrass festival.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.4



Polo

Contact: Snelson4693@gmail.com
Web: reverbnation.com/dapoloman
Seeking: Label, Booking, Film/TV
Style: Hip-Hop/Pop

NJ-based artist Polo's tracks are as promising as they are sometimes frustrating—nothing a savvy, imaginative producer couldn't fix. For example, we dig the beat of "Watch Me Cruise," and Polo's sly, funny attitude, but we're frustrated by the sound mix and quality of the artist's lead vocal, which comes across as grainy and oh-so-distant. Much, much better is "Stay Winning" whose stoned, hazy atmosphere conjures a hypnotic, vaguely Asian motif that sustains throughout the song. With Polo and his featured vocalists providing a myriad of flows that veer from urgent to indignant to jovial, "Stay Winning" does just that. Now, if only the production had more dynamic sizzle....

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.4



Randy McGill

Contact: Rmmanagement1@gmail.com
Web: randymcgillmusic.com
Seeking: Label, Booking, Film/TV
Style: Jazz-Fusion

Houston-based Randy McGill and his cohorts show enough chops and versatility to suggest they'd make a worthwhile booking at an appropriate venue. "Your Eyes" is a funky strutter with a heavenly vocal chorus, a throbbing bassiness and overall classic vibe that's unfortunately marred by a child-like, over-simplistic piano motif. "Nakupenda Wewe" uses authentic African rhythms as a touchstone to explore more modern synth-driven sounds. "Kansas City Shuffle" is a lively, classic big-band outing. McGill and company can indeed play, though they still have work to do if they intend to rival the jazz-fusion dazzlers who've come before them.

Production	7
Lyrics	x
Music	7
Vocals	x
Musicianship	8

SCORE: 7.3



HYPERLAMB

Contact: Intrnboy@gmail.com
Web: twitter.com/HYPERLAMB
Seeking: Film, TV, Video Game Placement
Style: Synthwave, World Music

An illustrator and self-described "audio-holic," HYPERLAMB dedicates this project strictly to vintage videogame sounds and it can, at times, be pleasing and entertaining. The artist strives to inject interesting elements into each theme, such as the underlying Latin flavor in "Volcanica" and "Galatea." Catchiest of the bunch might be "Halika" with its maddeningly catchy hi-pitched "female voice" contrasted with bold and brassy synths that barge in from time to time. At the end of the day, however, restricting one's sonic palette to 8-bit sounds proves to be a challenge, especially when crafting pieces as lengthy as 6 or 7 minutes. Shorter run times of 3 minutes might be more satisfying to the listener.

Production	8
Lyrics	x
Music	7
Vocals	x
Musicianship	7

SCORE: 7.3

The Peppermint Club West Hollywood, CA

Contact: jaz@jv.agency

Web: faulknermusic.com

The Players: Lucas Asher, vocals, guitar; Eric Scullin, vocals, piano, guitar; Dimitri Farougias, bass guitar; Christian Hogan, drums.

Material: Every song that Faulkner creates is a pawn on the chessboard of their lead singer and only songwriter Lucas Asher. He wears confidence just as well as he dons his signature red leather jacket. Asher is a seasoned musician groomed by legendary rock producer Bob Ezrin. He has also co-written music with RZA from the renowned hip-hop collective Wu-Tang Clan. Because of Asher's experience, the scales for achieving success have been tipped heavily in Faulkner's favor. At the end of every chessboard, however, lies an opponent. And in this case, the opponent is the general public, who will decide the fate of the band's newly released album (*Pariahs*) and its hybrid of punk rock, alternative hip-hop and new wave.

Musicianship: This is a tight unit that handles the demands of its diverse sound with confidence. The most provocative aspect of this show was the contrasting essence of each of the four band members. Asher, Scullin, Farougias and Hogan differ from each other visually. And somehow this presentation works well with new songs whose influences seesaw from post-punk bands like The Killers to indie-electronic bands such as Foster The People.

Performance: The creative spontaneity of Asher made for a series of very colorful



FAULKNER

images on stage. He's a terrific frontman. Even better was when he shared the lead vocalist duties with piano player Eric Scullin, conjuring picturesque images that began to animate right in front of their live audience. If Faulkner decides to utilize the dynamic interplay between Lucas Asher and Eric Scullin more often, it could prove to be the vocal nuance that sets this band apart from other up-and-coming alternative rock outfits.

Summary: Lucas Asher has the talent to materialize his boyhood dream of joining his mentors in the mainstream and on the Billboard charts. The long-term success of Faulkner, however, may depend on Asher's willingness to share the creative process with his bandmates and allow their talents to match his artistry. — **Miguel Costa**

The Mint Los Angeles, CA

Contact: jlopez@lippmanent.com

Web: theguidance.com

The Players: Stefan Pruett, vocals, production, programing.

Material: Stefan Pruett is a music voyager exploring the unknown, venturing from genre to genre in a quest to create a brand new category of contemporary music for himself. It is a style that he has termed "Future Grunge" and "Deep Metal House" and this adventurous method is a fitting philosophy for a young solo musician who goes by the stage moniker TheGuidance.

Technically, this Arizona native is an electronic rock artist whose skills are transferrable to hip-hop. Hence, the manner in which he is attempting to bridge these genres together is reminiscent of artists such as 3OH!3 and Lil Peep during their formative years. Innovativeness aside, Pruett is going to have to manage and constantly improve upon the usage of every genre that he dabbles in if he hopes to achieve a successful follow-up to his debut EP, *This Time*.

Musicianship: Live music by TheGuidance is like a series of sonic riddles. And the only clues that he gives his listeners are elements of trap, new wave and dance rock, sung in a vocal tonality comparable to David Bowie. While most fans may prefer a consistent sound from their favorite bands, the live audience at The Mint seemed to enjoy this artist's unique brand of unpredictability.



While the majority of his synthesized chord progressions echo Depeche Mode's work during the 1980's, TheGuidance goes deeper into his experimentation with southern hip-hop, though it may become beneficial for him add some rap verses to his repertoire, in order to complement the trap music that he has already begun to implement into his songs.

Performance: TheGuidance unveiled a live show as if he were the director of a suspense thriller. Between each of the five songs he sang were a multitude of interesting plot twists that no one in the audience saw coming. His random leaps on and off the stage were

enhanced by vigorous runs throughout the restaurant area, humorous banter with the crowd and a high jump atop the venue's bar.

Summary: As his show was coming to an end, TheGuidance dramatically walked off stage, exited the building and slowly made his way into the middle of the street—all while the band was still playing his music. With his flair for dramatics, Stefan Pruett has potential to attract a loyal cult following. Nevertheless, his ability to add more diversity to his vocal melodies may be the decisive factor as to whether or not his new brand of music will prove substantial.

— **Miguel Costa**



Whisky A Go Go West Hollywood, CA

Contact: life@thekeplermission.com

Web: thekeplermission.com

The Players: John Theodore, lead vocals, guitar; Toby Mason, vocals, guitar; Kyle Biane, guitar, keys; Hyke Shirinian, drums; Jamie Waite, bass.

Material: Music by The Kepler Mission has slowly transcended a boyhood dream that was once shared by the band's co-founders, while they were attending high school together in Napa, CA. John Theodore and Kyle Biane

started a rock band that was influenced by post-punk music during a time (the year 2009) when the demise of emo threatened to destabilize the entire genre. Since then, The Kepler Mission has expanded their lineup to a five-piece ensemble that threads the vocal cadence of the emotional hardcore genre with alternative rock and nu metal chord progressions.

Musicianship: All five members of the band shared in the responsibility of creating their most recent album, *End of An Era*. Tracks from the contemplative record are permeated

throughout with sentimental lyrics and emotional displays of alternative metal. At this show, the introspective experience of their music evoked both positive and heedful responses from several members of the audience that filled the space at the Whisky A Go Go to its maximum capacity. As lead vocalist, Theodore sings with a vocal euphony that is comparable to Maynard James Keenan from Tool and Geoff Rickly from Thursday. While the instrumental sections provided by his bandmates sound similar to the instrumental interludes that are often utilized by bands such as Mars Volta and Chevelle.

Performance: The gentle emotions of Theodore's voice slowly seeped through the imagery of a blue stage light that seemed to cover his entire band with ambiguity. The Kepler Mission performed a six-song set list that included an encore, at the behest of their receptive audience. This affectionate show was complemented very nicely by a consistent dialogue from Theodore, in between songs, regarding his deep lyrical content.

Summary: So long as their current lineup remains intact, the emotional accessibility of frontman John Theodore will continue to serve as the partisan's gateway to Toby Mason, Kyle Baine, Hyke Shirinian and Jamie Waite. That's because he is the band's primary songwriter, vocalist and marketing strategist. The Kepler Mission's sound is composed of elements that could potentially make their music a mainstay in alternative rock. But the measure of their success may depend on the depth of Theodore's connectivity with their growing fanbase. — **Miguel Costa**

The Mint Los Angeles, CA

Contact: francogravante90@gmail.com

Web: facebook.com/lujuriarock

The Players: Burton Car, guitar; Dohko Lujuria, vocals, guitar; Franco Gravante, bass; Charles Monroe, drums.

Material: This Argentinian band is no stranger to the epitome of rock & roll, especially when it comes down to the shredding guitar solos between Burton Car and Dohko Lujuria. Though faced with some minor technical difficulties at first, they made it through an eight-song set-list of complete headbangers, including songs like "Feel" and "Electricity." Lujuria has the spirit of Led Zeppelin mixed with a little bit of Incubus in their sound, yet they're an entirely new take on how we listen to heavy rock music. With a mixture of English and Spanish in their lyricism, they prove that this genre of music is universal and can be celebrated by everyone who's a fan of rock & roll. Lujuria made me wish I could understand Spanish to fully enjoy every song they performed.

Musicianship: The band is composed of solid rock musicians, each playing a role in tying together Lujuria for that perfect rock & roll sound. "Lucifer" highlighted the band's drummer, Charles Monroe, for his tight and consistent playing, underlying a great bassline provided by Franco Gravante. Something that reoccurred throughout the band's set-list was the lack of vocal exploration. Singing a mix of Spanish and English gives Lujuria a great dynamic and



shows a strong versatility in switching back and forth between these languages; however, I do think it would do this band wonders if they experimented with more harmonies.

Performance: "Are you ready for rock & roll?" was the question posed for the night by lead vocalist Dohko Lujuria. For such a small stage, the band made great use of it, walking around and engaging a lot of the audience. Their glam-rock-esque shredding did stay steady throughout the night, wrapping up their

performance with song "Colmillo" accompanied by a lot of head-bashing. Other songs made for a softer and slower performance, but this did not detract from Lujuria's essence.

Summary: Lujuria's bi-lingual rock & roll presentation will not disappoint anyone who's into a heavy rock & roll sound. Their bad-ass musicianship will make you want to pick up an instrument, learn some Spanish, and try to join the band. I recommend taking the time to catch these guys live. — **Whitney Levine**

The Bootleg Theatre Silver Lake, CA

Contact: bitbmusic@gmail.com

Web: facebook.com/
officialbeautyinthebreakdown

The Players: Chastity Ashlet, vocalist, percussion; Ian Alexander, guitar; Alexandria Reyes, bass; Demetrius Williams II, drums; Tim Rouse, keyboardist.

Material: Beauty In The Breakdown is introduced as being a hidden gem and one of the best local acts in Los Angeles. The focus is on Ashlet who makes this performance unique with her skillful use of hand drums. She is definitely dressed to put on a rock show, with a glittery white bodysuit and neon red hair. It may sound like a wild combination, but this is almost Haim-meets-Shakira. What you get is both dance pop and contemporary rock akin to Phoenix and M83 on songs like "Satellite." Thematically the lyrics have a positive message and overall that is the vibe you get from this group.

Musicianship: While the multi-drummer gimmick is often overdone, this band has the chops to pull it off. Ashlet is a maniac on the hand drums, which makes this show a must-see. Reyes and Williams II are especially tight on the breakdown for "It's Not Too Late," while Rouse provides perfectly placed accents on "Save the World." Alexander's contributions are also central to the compositions as he offers great solos on "You Wake Me Up" and



also shows appropriate restraint when needed. Overall you can hear Ashlet's vocals clearly, which is a tribute to the group as a whole.

Performance: Ashlet knows how to work the stage and the audience. An electric fan served both to cool her down and create a bit of theatricality by giving the singer that wind blown look. For "Around The World," Ashlet invited her audience to wave neon glow sticks, which had been distributed throughout the crowd prior to the show, adding to the rave feel.

Summary: Chastity Ashlet really has something distinctive in her hand drumming, and it could become much more central to the act's performance. If they stick to what is driving their audience wild and build upon that, Beauty In The Breakdown only stand to grow. The group has the potential to become known for a sound that is wholly original.

— Brooke Trout



Rockwood Music Hall New York, NY

Contact: craiggreenbergmusic@gmail.com

Web: craiggreenbergmusic.com

The Players: Craig Greenberg, vocals, guitar, piano; Hiroyuki Matsuura, percussion.

Material: Craig Greenberg's piano skills have brought him as far as Cambodia, where he recently finished a residency, and back to New York City where he gave a pared-down performance previewing songs from his forthcoming album. With shades of Randy Newman mixed with some Billy Joel, Greenberg's pop-styled originals showcase solid

composition and polished piano chops. Though his songs do not resemble current pop hits, it is clear that Greenberg walks to the beat of his own drummer, delivering an authentic and straightforward performance.

"All The Pretty Things," with its distinct arpeggiated motif, deals with being trapped in one's own negativity; keeping potentially good things safely tucked away. *Take all the pretty things keep them locked away/cause I'm sure I'll only force them out/tell everyone I love I'll be back one day /cause I know how this ends/ I know I'll only bring them down.* "Wanting To Hear" is pretty self-explanatory—wishing to hear what you hope someone you care about

will say: *Say the least/leave the rest/lay your hands on my beating chest/and tell me what I've been wanting to hear tonight.* Greenberg's material also leans toward the theatrical, making him a good fit for musical theater.

Musicianship: In addition to his piano skills, Greenberg took a few breaks from the keyboard, switching to guitar, which he also plays proficiently. Though often performing with a full band, his choice of percussion for this set was effective in this intimate setting. Matsuura's subtle and varied percussion sounds, along with Greenberg's full-bodied piano instrumental breaks, offered the listener plenty to absorb without the support of a full backing band.

Performance: Someone you could envision chatting with over a drink, Greenberg's friendly and easygoing demeanor belied his whirlwind piano moves, which at times upstaged the song's underlying message. However, he shared some of his songs' back stories, which is always useful in building a bridge between audience and performer, as well as giving some insight into the artist. He rounded out the set with Randy Newman's "Louisiana 1927"—always a good choice to include a high-profile songwriter's material in the same genre as your own.

Summary: Craig Greenberg is a top-shelf pianist, with strong vocals and sound songwriting skills. Though his piano playing and arrangements are central to the songs' performance, pulling back on a few numbers will help the lyric content to stand out a bit more without shortchanging his overall presentation. His new release is scheduled for this coming fall. — Ellen Woloshin



CHRISTINE ROSANDER

HEATHER ALLEN

Genghis Cohen Los Angeles, CA

Contact: Jill@missjillpr.com

Web: christinerosander.com

The Players: Christine Rosander, vocals, piano.

Material: Christine Rosander undoubtedly strives for her music to uplift and relate to her listeners' lives. In her latest release *Been A Long Time*, Rosander shares her struggles and frustrations of the past few years before ultimately finding a path of self-acceptance and personal strength. She is unafraid of using her songs to not only reveal how deeply rooted her

passion for music lies, but to also pay respect to the people in her life that have inspired her journey thus far. With carefully crafted tracks that blend elements of jazz, gospel, soft rock and Americana, Rosander's melodies prove that they are very much a representation of who she is as an artist.

Musicianship: Careful to not allow her arrangements to overshadow her songwriting craft, Rosander primarily uses a combination of piano and light guitar to give her words an elegant yet warm and homey feel similar to that of Carole King, Barbra Streisand, Sara

Bareilles, Celine Dion and even Dolly Parton. She carries her open and inviting tone into her live performance, which in turn gives the set a more intimate vibe for her classic adult contemporary style.

Performance: Whether its theme was relationships ("Honey For My Soul"), denial and frustration ("Hard Habit"), or finding hope in the darkest of moments ("Soul and Bone"), each song was an introduction to who this artist is and what she has triumphed over. Clearly articulated lyrics indicate a lifetime of vocal training, enhanced by her professional yet passionate demeanor.

The small size of the venue, combined with a full band, almost overpowered Rosander's vocals to the point that it was a bit hard to hear her lyrics at times. It was also obvious that she was trying to hold back her expressive body movements due to the lack of room she had to work with. Rosander did the best she could to maintain a relaxing, speakeasy-like atmosphere.

Summary: Christine Rosander is a skilled songwriter and singer, but the majority of her songs stay within the same modest vocal intensity. Ballad tempos make her set feel like it lacks a spark. Perhaps a much larger stage setup will enable this performer to unleash her inner Idina Menzel? Nevertheless, Rosander's music emits a consistently clear ray of light, and no venue can take that away from her.

— Heather Allen



INITIAL MASS

WEBSITE

initialmass.com

EMAIL

music@initialmass.com

YOUTUBE

m.youtube.com/channel/UCxL24BmYrUDgKoEbSIQjxdw

FACEBOOK

www.facebook.com/initial.mass

INSTAGRAM

www.instagram.com/initialmass

TWITTER

www.twitter.com/initialmass

REVERB NATION

Initial Mass | Rock from Los Angeles, CA

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 2018 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: arsnovashool81@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

ALASKA

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

ARIZONA

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

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

CONSERVATORY OF RECORDING ARTS & SCIENCES

Main Facility: 2300 E. Broadway Rd.
Tempe, AZ 85282-1707
480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400
Web: audiorecordingschool.com
Degrees/Certificates Offered: Master Recording Program II.
Program and Facilities Description: MRP-II is a 42-week program with classes limited to 12 students. It is the only program that secures and requires an internship for graduation. Every student receives an Apple Laptop, M-Audio Audio Interface, Pro Tools M-Powered, Sennheiser microphone and headphones, Apple Logic Pro and Waves plug-ins. Students have access to our exclusive CRAS Connect, computer-based learning system. Our 40,000-sq. ft. facility includes: (8) control rooms, (5) studios, (2) Pro Tools labs, (2) digital audio labs, (2) mix labs and a 6000-sq. ft. live sound classroom. Gear includes SSL, Neve, Studer, Otari, Korg, Alesis, Yamaha, Manley and Neumann, among others. Students are offered a 7-tier certification on Pro Tools and manufacturer certifications on the TC System 6000, Waves plug-ins, EAW Smaart, L-Acoustics Kudo and SoundVision plus Auto-Tune 5. Financial aid available to those who qualify.

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

Additional locations:

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

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

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

UNIVERSITY OF ARIZONA
School of Music/Recording Studio
College of Fine Arts
P.O. Box 210004
1017 N. Olive Rd., Music Bldg. Rm. 11
Tucson, AZ 85721
520-921-1302
Email: finearts@cfa.arizona.edu
Web: cfa.arizona.edu
Program: Offers a professional recording facility offering 23+ track analog and digital recordings. Our mission is to provide services/and educational experiences to students, faculty and staff.

ARKANSAS

UNIVERSITY OF ARKANSAS
Department of Music, MB 201
525 Old Main
Fayetteville, AR 72701
479-575-4701
Email: music@uark.edu
Web: music.uark.edu

**UNIVERSITY OF ARKANSAS
AT LITTLE ROCK**
2801 S. University
Little Rock, AR 72204-1099
501-569-3294
Email: jslane@uair.edu
Web: uair.edu/music
Contact: Jeremy S. Lane, Chair

CALIFORNIA

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

ADAM'S MUSIC
10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Email: 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

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

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

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

THE ART INSTITUTE OF CALIFORNIA – A CAMPUS OF ARGOSY
Hollywood, CA
5250 Lankershim Blvd.
North Hollywood, CA 91601
877-468-6232
Web: artinstitutes.edu
Programs: Audio Production (Bachelor of Science, Associate of Science)
Cost: Please visit the website for details

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

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

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

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

Sacramento, CA
2850 Gateway Oaks Dr.
Suite #100
Sacramento, CA 95833
800-477-1947
Web: arinstitutes.com

ARTISTMAX
1616 Butler Ave.

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

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

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

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

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

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

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

BRUBECK INSTITUTE FELLOWSHIP PROGRAM
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-946-3196

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC
 One University Dr.
 Orange, CA 92866
 714-997-6711
Email: 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
 949-768-8783
Web: coastbandmusic.com
Basic Rate: please call for info
Clients: all levels

Additional location:

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

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-prep students, special toddler programs, Harmony Road Piano course for children (beginners grouped by age).

Cre•8 MUSIC ACADEMY Professional Music Production Courses
 7273 Santa Monica Blvd.
 West Hollywood, CA 90046
 323-851-9908
Web: 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. I
 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
 818-371-9333
Basic Rate: \$75 for a 60 minutes lesson. Bulk, special offer packaging available.
Email: contact@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
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: fivestartmusicanddance.com
Program: One-on-one and group musical instrument instruction.
Degree: N/A
Duration: Varies with individual programs
Cost: please call or see web for info
Notes: Classes taught in English, Spanish, Armenian and Tagalog (Filipino).

FRED CARLSON, BEYOND THE TREES

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

FOOTHILL COLLEGE

12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7156
Email: penningtonsimon@fhda.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: \$20/hr.
Notes: 24-track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE

Music Department
1500 N. Verdugo Rd.
Glendale, CA 91208

818-240-1000

Email: pgreen@glendale.edu
Web: glendale.edu/music
Contact: Dr. Peter Green (Ext. 5622)
Program: Comprehensive program focusing on preparing musicians for university admissions with focus on choral or instr. performance and music history/theory.
Degree: certificate, A.A., A.S.
Duration: 2 years for A.A./A.S.
Cost: please call or see web for info
Notes: most classes do not require an audition, but may require a prerequisite

GLOBE AUDIO RECORDING AND PRODUCTION

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

GOLDEN WEST COLLEGE

15744 Golden W. St.
Huntington Beach, CA 92647
714-895-8772
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
310-561-8668
Web: grammyintheschools.com/programs/grammy-camp
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

GUITAR MERCHANT, THE

7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
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/DJ's 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: info@ISMGlendale.com
Web: ismglendale.com
Program: classical; one-on-one instruction in piano, guitar (classical, jazz, flamenco), violin, flute, viola, voice, percussion
Degree: certificate
Duration: varies
Cost: please call or see web for info

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

310-909-4007
Email: goldmark@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
Email: musicala@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

370 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: Administrators
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



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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

310-338-2700

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. 6434, 888-201-8480

Email: dsiegel@miracosta.edu

Web: miracosta.edu

Contact: Dan Seigel, 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

800-255-7529, 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

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: evening classes available

PEPPERDINE UNIVERSITY

Seaver College

24255 Pacific Coast Hwy.

Malibu, CA 90263

310-506-4462

Web: seaver.pepperdine.edu

Program: undergraduate music curriculum with emphases in: Applied (instrumental/vocal performance), music education and composition. Special programs incl. the Flora L. Thornton Opera Program and the Heidelberg Summer Music Program. Performing ensembles: orchestra, wind ensemble, jazz band, chamber ensembles, choir, opera & musical prod., and pep band.

Degree: B.A.

Duration: approx. 4 years

Notes: Please see website for deadline dates to apply

POINT BLANK ELECTRONIC MUSIC SCHOOL

Mark Sennett Studios

1215 Bates Ave.

Silverlake, CA

323-282-7660

Email: hart@pointblankmusicschool.com

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 Abelton, Native Instruments, Pioneer.

PYRAMIND

880 & 832 Folsom St.

San Francisco, CA 94107

415-896-9800

Email: info@pyramid.com

Web: pyramid.com

RECORDING ARTS CENTER, THE

11021 Via Frontera, Ste. A

San Diego, CA 92127

858-592-9497

Email: info@tracsd.com

Web: tracsd.com

Cost: varies by class

Programs: Pro Tools Operator Certification, Pro Tools Expert Certification, Music Creation, Audio Production, ICON Mixer Certification, Avid Media Composer.

Degree: Associate Degree in Recording Arts

Duration: varies by program

RECORDING CONNECTION AUDIO INSTITUTE

1201 W. 5th St., Ste. M130

Los Angeles, CA 90017

323-329-9610, 800-755-7597

Email: admissions@rffedu.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 100011

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: mocco@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

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.

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

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.

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: 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)

MAKE MUSIC YOUR LIFE

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GUITAR, BASS, DRUMS & VOCALS
- ◇ SONGWRITING
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DIME is a music institute like no other – custom built for serious musicians who desire a long-term, professional career in modern music. The courses are designed to build strong musical foundations, which allow students to seize opportunities for long and sustained careers.

DIME Detroit & DIME Denver have partnered with Metropolitan State University of Denver, enabling students to take MSU Denver courses at DIME. DIME Online has partnered with Falmouth University, the UK's number 1 Arts University, to offer a unique music education experience. Our degree courses are for committed musicians and enterprising individuals who wish to excel in the professional music industry.

DIME DETROIT dime-detroit.com

DIME DENVER dime-denver.com

DIME ONLINE dime-online.org

WOMEN'S AUDIO MISSION

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

WOODWIND INSTITUTE

1855 Sunset Plaza Dr.
Los Angeles, CA 90069
310-360-0010
Email: seldennmusic@mac.com
Contact: Fred Selden
Program: individual lesson with professional woodwind musicians
Duration: varies
Degree: Masters and DMA in Music
Cost: please call or email for information

ZION MUSIC ACADEMY OF MUSIC

7475 Murray Dr., Ste. 11
Stockton, CA 95219
209-998-1581
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@broadwaymusicschool.com
Web: broadwaymusicschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY

School of Music
8787 W. Alameda Ave.
Lakewood, CO 80226
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. Iliff Ave.
Denver, CO 80208
303-871-6973
Email: musicadmission@du.edu
Web: du.edu/lamont
Cost: please call or see web for info

SWALLOW HILL MUSIC ASSOCIATION

71 E. Yale Ave.
Denver, CO 80210
303-777-1003 Ext. 2
Web: swallowhillmusiconline.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: Clacabucci@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: mdlmarino@musicsofdelaware.org
Web: musicsofdelaware.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: omegastudios.com
**No degree, certificates.

LEVINE SCHOOL OF MUSIC

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

Web: levineschool.org

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

Additional location:

Westover Baptist Church
1125 N. Patrick Henry Dr.
Arlington, VA 22205
703-237-5655
Email: LevineVirginia@levineschool.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@centerforprotools.com
Web: centerforprotools.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 Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist
Duration: 4 years

FSU COLLEGE OF MUSIC

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

FULL SAIL

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

Cost: please call or see web for info

Notes: Full Sail's other degree programs include Computer Animation, Digital Arts and Design, Film, Game Development and Graphic Design.

PLAYERS SCHOOL OF MUSIC, THE

923 McMullen Booth Rd.
Clearwater, FL 33759
800-724-4242, 727-725-1445
Email: admissions@playersschool.com
Web: playersschool.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

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 Hekili St., #209
Kailua, HI 96734
808-261-6142
Email: info@kailuamusicsschool.com
Web: kailuamusicsschool.com

Cost: please call for info

Notes: At Kailua Music School we believe the enjoyment of music, the knowledge of music and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

KAUAI MUSIC AND SOUND

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

KE KULA MELE HAWAII

Alan Akaka School of Hawaiian Music
1296 Auwauku St.
Kailua, HI 86734
808-375-9379
Email: info@KeKulaMele.com
Web: kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukelele, 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: mau.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 location:

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: bjustison@millikin.edu
Web: millikin.edu/music

MUSICAL EXPRESSIONS

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

MUSIC INSTITUTE OF CHICAGO

1702 Sherman Ave.
Evanston, IL 60201
847-905-1500 Ext. 180
Web: musicinstituteofchicago.org
Basic Rate: please call for info
Notes: locations in Lake Forest, Chicago, Lincolnshire, Downers Grove, Winnetka, Evanston East, Highland Park

NORTHWESTERN UNIVERSITY

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

SOUTHERN ILLINOIS UNIVERSITY

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

TRIBECA FLASHPOINT ACADEMY

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

VANDERCOOK COLLEGE OF MUSIC

3140 S. Federal St.
Chicago, IL 60616-3731
312-225-6288

Email: admissions@vandercook.edu
Web: vandercook.edu

INDIANA

BALL STATE UNIVERSITY

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

BUTLER UNIVERSITY

School of Music, Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
317-940-9246
Email: 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@mail.indstate.edu
Web: indstate.edu/music
Cost: please call or see web for info

IOWA

THE UNIVERSITY OF IOWA

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

UNIVERSITY OF NORTHERN IOWA

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

KANSAS

THE INSTITUTE OF AUDIO

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

KENTUCKY

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC
Louisville, KY 40292
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 Corthell 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: omegastudios.com
Degrees: Certification Program
Duration: Day Students: 10 Months, Night Students: 12 Months

Programs: The Comprehensive Recording Industry Program, The Audio Engineering for the Music Industry Program, The Audio Engineering for Film and Television Program, The Recording Engineering and Studio Techniques Program, The Electronic Music Synthesizers and MIDI Program, The Sound Reinforcement for Live Performance Program, The Audio Production Techniques Program and The Essentials of Music Business and Artist Management Program.

PEABODY INSTITUTE

Johns Hopkins University
1 E. Mount Vernon Pl.
Baltimore, MD 21202

667-208-6500

Web: peabody.jhu.edu

Program: Music Education

Degrees: Bachelor of Music in Music Education, Master of Music in Music Education

Duration: The B.M. program is four-year undergraduate program. Orchestral instrument music education students also qualify for the Performer's Certificate in their performance major area. Coursework for the Performer's Certificate requires additional study beyond the four-year degree for voice majors.

Cost: N/A

Notes: The proficiency level in the major instrument or voice for Music Education undergraduates is the same as for performance majors. The application process includes a performance audition for the applied faculty and an interview with the Music Education faculty. Graduates of the program will be certified to teach music K-12 in the state of Maryland and in all other states with which Maryland shares reciprocity.

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS

13816 Sunnybrook Rd.

Phoenix, MD 21131

800-355-6613, 410-628-7260

Email: info@sheffielddav.com

Web: sheffielddav.com

Program: Audioworks, Videoworks, Techworks, Broadcasting

UNIVERSITY OF MARYLAND SCHOOL OF MUSIC

2110 Clarice Smith

Performing Arts Center

College Park, MD 20742

301-405-5549

Email: musicadmissions@umd.edu

Web: music.umd.edu

Cost: please call or see web for info

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC

Office of Admissions

1140 Boylston St.

Boston, MA 02215

800-BERKLEE (U.S. and Canada), 617-747-

2221 (direct and internat'l)

Email: admissions@berklee.edu

Web: berklee.edu

Contact: Director of Admissions

Program: all forms of contemporary music

Degree: BM or Professional Diploma

Duration: 4 years

Cost: please call or see web for info

BOSTON CONSERVATORY 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.

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617-247-9689

Email: info@bristolstudios.com

Web: bristolstudios.com

Contact: Kevin Patey

Services: Audio Recording and Production

Courses, Professional Internships

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70 Lauren Dr.

Seelunk, MA 02771

508-336-0275

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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

351 Ryder Hall

Boston, MA 02115

617-373-2776

Email: ke.alvarez@northeastern.edu

Web: northeastern.edu/camd/music

Degrees: B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

POWERS MUSIC SCHOOL

P.O. Box 398

Belmont, MA 02478-0003

617-484-4696

Email: admin@powersmusic.org

Web: powersmusic.org

Cost: please call or see web for info

TUFTS UNIVERSITY

Department of Music

Granoff Music Center

20 Talbot Ave.

Medford, MA 02155

617-627-3564

Email: david.locke@tufts.edu

Web: as.tufts.edu/music

Contact: David Locke, Depart. Chair

UNIVERSITY OF MASSACHUSETTS LOWELL

Department of Music

35 Wilder St., Ste. 3

Lowell, MA 01854

978-934-3850

Email: music_dept@uml.edu

Web: uml.edu/FAHSS/music

MICHIGAN

AXIS MUSIC ACADEMY

33030 Northwestern Hwy., 2nd Fl.

West Bloomfield, MI 48322

248-799-8100

Web: axismusic.com

Basic Rate: please call for info

Additional location:

283 Hamilton Row

Birmingham, MI 48009

248-258-9100

CENTRAL MICHIGAN UNIVERSITY

School of Music

162 Music Building

1400 E. Campus Dr.

Mount Pleasant, MI 48859

989-774-3281

Email: musicadmit@cmich.edu

Web: cmich.edu

Degrees: B.A.A., B.S., B.A. or B.F.A., M.A.

CORNERSTONE UNIVERSITY

1001 E. Beltline 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

231-276-7200

Email: admission@interlochen.org

Web: interlochen.org

Cost: please call or see web for info

MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES

28533 Greenfield

Southfield, MI 48076

248-569-5422, 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.**

STUDIO A RECORDING

5619 N. Beech Daly

Dearborn Heights, MI 49127

313-561-7489

Email: marilyn@studioarecording.com

Web: studioarecording.com

****No degree, Avid Pro Tools certificate**

UNIVERSITY OF MICHIGAN

School of Music, Theatre and Dance

E.V. Moore Building

1100 Baits Dr.

Ann Arbor, MI 48109

734-764-0583, 734-764-0584

Email: red@umich.edu

Web: music.umich.edu/index.php

Contact: Melody Lynn Racine, Interim Dean & Assoc. Prof. of Music

WAYNE STATE UNIVERSITY

Old Main

Department of Music

4841 Cass, Ste. 1321

Detroit, MI 48201

313-577-1795

Email: music@wayne.edu

Web: music.wayne.edu

Programs: Bachelor of Arts in Music, Bachelor of Music

WESTERN MICHIGAN UNIVERSITY

School of Music

Kalamazoo, MI 49008

269-387-1000

Web: wmich.edu/music

MINNESOTA

CHILDREN'S YAMAHA MUSIC SCHOOL

2200 Seabury Ave.

Minneapolis, MN 55406

612-339-2255

Email: yamahamusic@cyms.ws

Web: cyms.ws/Yamaha.html

Cost: please call or see web for info

Additional locations:

2819 N. Hamline Ave.

Roseville, MN 55113

Edina Community Center

5701 Normandale Rd.

Edina, MN 55424

THE INSTITUTE OF PRODUCTION AND RECORDING

300 N. 1st Ave., Ste. 500

Minneapolis, MN 55401

1-866-477-4840, 612-244-2800

Web: ipr.edu/admissions

Additional location:

4545 W. 77th St.

Edina, MN 55435

MACPAIL CENTER FOR MUSIC

501 2nd St. S.

Minneapolis, MN 55401

612-321-0100

Web: macpail.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

MEDIA INSTITUTE

Main Campus and Admissions

2702 Agriculture Dr.

Madison, WI 53718

888-928-8771

Web: mediainstitute.edu

Degrees/Certifications: B.A. in Music Industry (business or audio production focuses), Minor in Music Technology, Minor in Music Business, Minor in Media Arts.

Additional location:

2758 Dairy Rd.

Madison, WI 53718

800-236-4997

McNALLY SMITH COLLEGE OF MUSIC

19 Exchange St. E.

St. Paul, MN 55101

800-594-9500

Email: info@mcnallysmith.edu

Web: mcnallysmith.edu

Degree: Diplomas, Associated of Applied Science, Associate of Fine Arts, Bachelor of Music, Bachelor of Science, Bachelor of Arts, Master of Music

Cost: please call or see web for info

MINNESOTA STATE UNIVERSITY

MOORHEAD

Music Department

Center for the Arts 102

1104 7th Ave. S.

Moorhead, MN 56563

218-477-2101

Email: craig.elligson@mnstate.edu

Web: mnstate.edu/music

Contact: Craig Ellingson, Chairperson

UNIVERSITY OF NORTHWESTERN

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

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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

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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.

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Bloomfield, NJ 07003
973-748-9000 Ext. 1707
Email: mfa@bloomfield.edu
Web: mfa.bloomfield.edu

COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.

Randolph, NJ 07869
973-328-5000
Web: ccm.edu

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57 Vliet St.
Spotswood, NJ 08884
732-251-7775
Email: contact@firedogstudios.com
Web: firedogstudios.com

Program: Intro to Music Tech., Pro Tools, Intro to Audio Editing, Creating the Music, Anatomy of Pop Song

MONTCLAIR STATE UNIVERSITY

School of Communication and Media
1 Normal Ave.
Montclair, NJ 07043
973-655-4000
Web: montclair.edu/arts/school-of-communication-and-media

STEVENS INSTITUTE OF TECHNOLOGY

College of Arts and Letters
1 Castle Point On Hudson
Hoboken, NJ 07030
201-216-5000
Web: stevens.edu
Degree/Certification: Bachelor of Arts in Music and Technology

SUPREME SOUND STUDIO

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

WILLIAM PATERSON UNIVERSITY

Department of Music
300 Pompton Rd.
Wayne, NJ 07470
973-720-3466, 877-978-3923
Email: musicadmissions@wpunj.edu
Web: wpunj.edu/coac/music
Contact: Dr. Diane Falk-Romaine – Music Chair

NEW MEXICO

NEW MEXICO SCHOOL OF MUSIC

136-J Washington St., S.E.
Albuquerque, NM 87108

505-266-3474
Web: nmschoolofmusic.com

Additional location:

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

TAOS SCHOOL OF MUSIC

PO Box 2630
Taos, NM 87571
575-776-2388
Email: tsfm@newmex.com
Web: taoschoolofmusic.com
Notes: Open June 16 - Aug. 11, 2014. The School is located at the French owned, family style Hotel St. Bernard in Taos Ski Valley, New Mexico. It is 19 miles north of Taos, high in the scenic Sangre de Cristo Mountains of northern New Mexico.

NEW YORK

AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE

65-30 Kissena Blvd., Room 203
Queens, NY 11367
718-997-3800
Email: david.schober@qc.cuny.edu
Web: qcpages.qc.cuny.edu/music
Contact: David Schober, Director
Degree: B.A., B.M., MS/Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance
Cost: please call or see web for info

ENGINEERING SOCIETY, INC.

551 5th Ave., Ste. 1225
New York, NY 10176
212-661-8528
Web: aes.org

THE CITY COLLEGE OF NEW YORK

Music Department, Shepard Hall, Room 72
160 Convent Ave.
New York, NY 10031
212-650-5411
Email: music@ccny.cuny.edu
Web: ccny.cuny.edu/music/index.cfm

THE COLLECTIVE SCHOOL OF MUSIC

541 Ave. of the Americas
New York, NY 10011

212-741-0091

Email: info@thecollective.edu

Web: thecollective.edu

Basic rate: Various

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194 Mercer St. – 5th Floor
New York, NY 10003
212-992-8400
Email: tisch.recorded.music@nyu.edu
Web: clivedavisinst.tisch.nyu.edu
Program: Through courses in business, musicianship and performance, production and writing, history and emergent media, our undergraduate curriculum focuses on developing the creative entrepreneur.
Degree: BFA in Recorded Music
Duration: 4 years

EASTMAN SCHOOL OF MUSIC

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

FINGER LAKE COMMUNITY COLLEGE

State University of New York
3325 Marvin Sands Dr.
Canadagua, NY 14424
585-394-FLCC
Email: admissions@ficc.edu
Web: ficc.edu/academics/music

FIVE TOWNS COLLEGE

305 N. Service Rd.
Dix Hills, Long Island, NY 11746
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Contact: Samir Hussein, Chair
Cost: please call or see web for info

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 Greatbatch School of Music
 One Willard Ave.
 Houghton, NY 14744
 585-567-9400, 800-777-2556 Ext. 4000
Email: music@houghton.edu
Web: houghton.edu/music

ITHACA COLLEGE SCHOOL OF MUSIC
 3322 Whalen Center
 Whalen Center for Music
 Ithaca, NY 14850
 607-274-3366
Email: music@ithaca.edu
Web: ithaca.edu/music
Contact: Shea Scruggs, Dir. of Music Admission

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

MANHATTAN SCHOOL OF MUSIC
 120 Claremont Ave.
 New York, NY 10027
 212-749-2802
Email: administration@msmny.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

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 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
 877-673-2946
Web: mercy.edu/cda
Degrees: B.S. in Music Industry and Technology

NEW YORK UNIVERSITY
 The Steinhardt School/Music
 35 W. 4th St., Ste. 1077
 New York, NY 10012
 212-998-5424
Web: steinhardt.nyu.edu/music
Degree: B.S., B.A., B.M., M.A., M.M., Ph.D., D.A., Ed.D., Music Performance, Composition, Technology, Business, Education, Therapy
Cost: please call or see web for info

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

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

SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC
 202 Crouse College
 Syracuse, NY 13210
 315-443-2769
Email: admissu@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@williemaeirockcamp.org
Web: williemaeirockcamp.org
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 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: dfish@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
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Web: mixmama.com
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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
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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: ccm.uc.edu/music.html
Cost: please call or see web for info

FIREFLY STUDIOS
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Web: firefly419.com
Notes: We offer guitar, piano, bass and drum lessons

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 Dublin, OH 43017
 614-291-6122
Web: grooveu.net
****No degree, diploma in Music Industry Studies**

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 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

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 2403 South Ave.
 Youngstown, OH 44502
 480-213-3327
Email: medusa.school@gmail.com
Web: facebook.com/MedusaRecordingInstitute

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 5228 Mayfield Rd.
 Cleveland, OH 44124
 440-442-7470
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 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.
 Perrysburg, 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
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 Chillicothe, OH 45601
 800-848-9900, 740-835-4455
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Notes: established 1971

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 Tulsa, OK 74135
 918-628-0400
Email: learn@jimhalsey.com
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Notes: The Halsey Institute is dedicated to providing the best possible specialized education in the Music and Entertainment Business.

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 5666 E. 81st St.
 Tulsa, OK 74137
 918-481-1111
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OKLAHOMA STATE UNIVERSITY
Department of Music, Room 132
Seretean Center for the Performing Arts
132 Seretean Center
Stillwater, OK 74078
405-744-6133
Email: osmusic@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
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Tigard Oregon Music Academy
11555 S.W. Durham Rd., Ste. A4
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503-616-7161
Web: oregonmusicacademy.com
Cost: please call or see web for info

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541-737-4061
Web: liberalarts.oregonstate.edu/music-oregon-state
Degrees: B.A., B.F.A., M.F.A.

ROCK 'N' ROLL CAMP FOR GIRLS
P.O. Box 11324
Portland, OR 97211
503-833-2953
Email: rnr4g@girlsrockcamp.org
Web: girlsrockcamp.org
Contact: Marisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)(3) non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP
888-ROC-BAND, 888-762-2263,
323-370-7033
Email: monica@rockcamp.com
Web: rockcamp.com
Program: Rock 'n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock 'n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE UNIVERSITY OF OREGON
1225 University of Oregon
Eugene, OR 97403-1225
541-346-5268
Email: SOMAdmit@uoregon.edu
Web: uoregon.edu
Contact: Undergraduate information: audition@uoregon.edu;
Graduate Information: gradmus@uoregon.edu;
Admissions: gmusadm@uoregon.edu
Program: Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies, Theory, Music Technology, and more

including Dance
Degree: B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.
Duration: 4 year bachelor's, 2-3 master's, 4-5 doctoral

WESTERN OREGON UNIVERSITY
Department of Music, Smith Hall
345 N. Monmouth Ave.
Monmouth, OR 97361
503-838-8275, 877-877-1593
Email: music@wou.edu
Web: wou.edu/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: coteilles@kutztown.edu
Web: kutztown.edu/electronicmedia
Contact: Cara Coteilese, Chair Electronic Media 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@marlbormusic.org
Web: marlbormusic.org
Cost: please call or see web for info

MARY PAPPERT SCHOOL OF MUSIC
Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282
412-396-6000
Email: admissions@duq.edu
Web: duq.edu/academics/schools/music
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years
Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL
P.O. Box 63966

Philadelphia, PA 19147-3966
215-320-2600
Web: smsmusic.org
Cost: please call or see web for info

TEMPLE UNIVERSITY
School of Media and Communications
Annenberg Hall
2020 N. 13th St.
Philadelphia, PA 19122
215-204-7200
Web: smc.temple.edu

YORK COLLEGE OF PENNSYLVANIA
Division of Music, Wolf Hall, Room 206C
441 Country Club Rd.
York, PA 17403
717-846-7788
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

THE ART INSTITUTE OF TENNESSEE
(branch of the Art Institute of Atlanta, GA)
100 Centerview Dr., Ste. 250
Nashville, TN 37214
615-874-1067, 866-747-5770
Contact: Dawn Pulver, Department Head
Email: dpulver@aai.edu
Web: artinstitutes.edu/nashville

BELMONT UNIVERSITY:
MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS
1900 Belmont Blvd.
Nashville, TN 37212
615-460-6000
Web: belmont.edu/cemb
Program: Music Business, (BBA), Masters in Business Admin, (MBA), Entertainment Industry Studies, (BS, BA), Songwriting, (BS, BA), Audio Engineering Technology, (BS, BA)

THE BLACKBIRD ACADEMY
2806 Azalea Pl.
Nashville, TN 37204
855-385-3251, 615-385-2758
Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
Vanderbilt University
2400 Blakemore Ave.
Nashville, TN 37212
615-322-7651
Web: 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: IMMERSE, 1 - 4 day Christian music training event

JAN WILLIAMS SCHOOL OF MUSIC AND THEATRE
500 Wilson Pike Cir., Ste. 104
Brentwood, TN 37027
615-371-8086
Email: jws88@bellsouth.net
Web: janwilliamsmusic.com
Basic Rate: please call for info
Services: piano, voice, guitar, Kindermusik and Musical Theatre

KASPER HOME MUSIC STUDIOS, THE
927 Battlefield Dr.
Nashville, TN 37204
615-383-8516
Web: kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MARK JOHNSON
Nashville, TN
615-587-2516
Email: contact@marklaneband.com
Web: facebook.com/marksmusic
Contact: Mark
Rates: call for rates
Clients: All Ages, All Levels (Skype available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/Vocals, Bass, Piano

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC
Box 47 MTSU
Murfreesboro, TN 37132
615-898-2469
Contact: Connie Bowrey, Music Admissions
Web: connie.bowrey@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

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Contact: Dr. Gregory Stewart Principal
Basic Rate: please call for info

PELLISSIPPI STATE COMMUNITY COLLEGE

10915 Hardin Valley Rd.
 P.O. Box 22990
 Knoxville, TN 37933
 865-694-6701
Email: mhinkle@pstcc.edu
Web: pstcc.edu
Contact: Peggy Hinkle, Music Program Co-Coordinator

SAE INSTITUTE

7 Music Cir. N.
 Nashville, TN 37203
 615-244-5848, 800-872-1504
Email: Nashville@sae.edu
Web: Nashville.sae.edu
 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
 210-477-9055
Email: email@audio-eng.com
Web: Audio-eng.com

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: admis@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
 512-710-2007
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

13370 Branch View Ln., Ste. 135
 Dallas, TX 75234
 866-498-1122
Email: tracy@mediatech.edu
Web: mediatech.edu
Contact: Tracy Terrell Doyle, VP-Director

Additional locations:

3324 Walnut Bend Ln.
 Houston, TX 77042
Email: beki@mediatech.edu
Contact: Beki Peregrine, Campus Dir.

MOORES SCHOOL OF MUSIC (MSM)

University of Houston
 3333 Cullen Blvd. Rm 120
 Houston, TX 77204-4017
 713-743-3009
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-550 Harris Fine Arts Center
 P.O. Box 26410
 Provo, UT 84602
 801-422-8903
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: Madilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

VERMONT

VERMONT COLLEGE OF FINE ARTS

36 College St.
 Montpelier, VT 05602
 802-828-8535
Web: vcfa.edu/music-comp

VIRGINIA

ACADEMY OF MUSIC

P.O. Box 11146
 Norfolk, VA 23517
 757-627-0967
Web: aomva.org
Cost: please call or see web for info
Notes: 3 locations in the Norfolk area

CONTEMPORARY MUSIC CENTER

14155 Sullyfield Cir.
 Chantilly, VA 20151
 703-817-1000
Email: info@contemporarymusiccenter.com
Web: contemporarymusiccenter.com
Cost: please call or see web for info
Notes: Our facilities have 27 private instruction studios. Our teaching staff, who are the finest in the area, are motivated and dedicated professionals. All are active within the music community and bring energy and enthusiasm to the educational process. Along with innovative teaching techniques, our staff prides itself on the ability to draw upon a wealth of practical knowledge and exp.

CUE STUDIOS CENTER FOR AUDIO ENGINEERING

109 Park Ave.
 Falls Church, VA 22046
 703-532-9033
Email: school@cuerecording.com
Web: centerforaudioengineering.com

JAMES MADISON UNIVERSITY

School of Music
 880 S. Main St., MSC 7301
 Harrisonburg, VA 22807
 540-568-6714
Web: jmu.edu/music

NORTHERN VIRGINIA COMMUNITY COLLEGE

1000 Harry Flood Byrd Hwy.
 Sterling, VA 20164
 703-845-6026
Email: jkolm@nvcc.edu
Web: nvcc.edu/alexandria/divisions/la/music
Contact: Dr. Jonathan Kolm

OLD DOMINION UNIVERSITY

2123 Diehn Center for the Performing Arts
 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)
 Hendron Hall, Room 247
 Blacksburg, VA 24061
 540-231-6456
Email: musicadmissions@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
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 Ruppberg 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.

MCGILL UNIVERSITY

Schulich School of Music
Strathcona Music Building
555 Sherbrooke St., W.
Montreal, Quebec, Canada H3A 1E3
514-398-4535
Web: mcgill.ca/music

MOSMA

Mid-Ocean School of Media Arts
1588 Erin St.
Winnipeg, Manitoba R3E 2T1, Canada
204-775-3308
Email: info@midoceanschool.ca
Web: midoceanschool.ca

NIMBUS RECORDING

258 2nd Ave. E.
Vancouver, Canada V5T 1B7
604-875-8998, 1-844-NIMBUS-9

Email: info@nimbusrecording.com

Web: nimbusrecording.com

Program: one-year Diploma Programs

OIART

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

RECORDING ARTS CANADA

390, Notre-Dame W., Ste. 320
Montreal, Quebec, H2Y 1T9
514-286-4336
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

Homburger Landstr. 182
60435 Frankfurt/Main
069 54 32 62 Fax 069 5 48 44 43
Email: frankfurt@sae.edu
Web: sae.edu/deu/de

Hannover, Stuttgart, Mönchen, 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 63 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

Web: fullsail.edu/campus-and-online/online-degrees
See Florida listing for details

SAVVY MUSICIANS ACADEMY

Web: savvymusiciansacademy.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.

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Whether you're a novice or pro singer, this one-of-a-kind MC list enables you to connect with experts who can address your special needs as either a live singer or recording artist. The following information has been verified by the listees.

ALEX VARDEN

Los Angeles, CA
323-876-ALEX (2539), SKYPE
Email: vardenmusic@yahoo.com
Web: vardenmusic.com
Contact: Alex Varden
Basic Rate: call for rates
Clients: Star Search, Miss Universe, Jazz, R&B, Broadway, Pop, Opera, Country stars. 20 years experience (Europe-USA).
Services: All styles, levels, technique, performance, confidence.
Notes: Hi-tech studio, arrangements, vocal demos

ANGEL DIVA MUSIC

Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com
Web: angeldivamusic.com
Basic Rate: please call for info
Clients: Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.
Notes: Author of the book Once More With Feeling. Grammy-nominated singer-songwriter. Consultation will include pin-pointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor-performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

APPELL VOICE STUDIO

#1 Pegasus Dr.
Trabuco Canyon, CA 92679
949-382-5911, SKYPE
Email: 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: stviebensusen.com (click on Artist Vocal Development)
Basic Rate: Please call for rates
Clients: Jordan Knight (New Kids On The Block), Nichole Cordova (Girlicious), Candice Craig (Nicki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, A1
Services: Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has produced the above artists and others. With a unique approach, Stevie develops singers in the recording studio and in live performance rehearsals whose goals are to record, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

AUDREY BABCOCK

Los Angeles, CA
212-567-7670
Singer-Songwriter, Jazz, Classical, World, Musical Theatre
Email: info@ada-artists.com
Web: audreybabcock.com
Notes: As a teacher and coach, Ms. Babcock has worked extensively with Emerging Artists all over the globe for the last 10 years. From Opera to Broadway, World Music to Singer-Songwriter and Jazz. She has also worked with actors and public speakers to bring out the full range of what they can convey through the voice. She uses a technique firmly rooted in the classic teachings of Bel Canto, but gives singers the tools to use their instrument in a satisfying, powerful, and healthy manner, across the board in any style they choose.

BEVERLY BREMERS' VOICERCISE

P.O. Box 333
Lake Forrest, CA 92609

949-874-0616, SKYPE

Email: bev@voicercise.net
Web: voicercise.net
Basic Rate: \$50/hr. for private instruction, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS

323-387-9267 (Bob), 323-387-9276 (Claire)
Email: corffvoice@gmail.com
Web: corffvoice.com
Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters

BOB GARRETT

Studio City, CA
818-506-5526, SKYPE
Email: bobgarrett5@gmail.com
Web: bobgarrett.net
Basic Rate: call
Clients: Vanessa Hudgens, Channing Tatum, Cybill Shepard, Janet Jackson, Season 10 - American Idol, John Travolta, Drew Barrymore, Pussycat Dolls, Gerard Butler (Film's Phantom Of The Opera), Heart, Wilson-Phillips, Cameron Diaz, Brian Stokes Mitchell, Jessica Lange, Judy Davis, et al.

BRAD CHAPMAN

Vocal Pre-Producer
310-405-9162
Email: bradchapmanvocals@gmail.com
Web: bradchapmanvocals.com
Contact: Brad Chapman
Basic Rate: Please ask
Services: "I have been doing vocal pre-producing for over 45 years, and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khane and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist."
Clients: Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita Baker, Tia Carrere, REO Speedwagon, Exposé... Grammy voting member and P&E Wing member

BRECK ALAN

Nashville, TN
SKYPE
Email: breck@breckalan.com
Web: bodysinging.com
Contact: Breck Alan
Basic Rate: call or email for rate, SKYPE
Clients: String Cheese Incident, OAR, Sally Taylor, Steve Aguirre, Rachel Platten, Brazilian Girls

BRISTOL RECORDING STUDIOS

169 Massachusetts Ave.
Boston, MA 02115
617-247-8689, 800-603-0357
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason Blaske
Basic Rate: call for info
Services: Audio recording and production courses, professional internships

CARI COLE VOICE & MUSIC CO.

Celebrity Voice Coach and Artist Development Expert
401 E. 34th St., Ste. #N19K
New York, NY 10016
800-330-5250
Email: info@caricole.com
Web: caricole.com
Basic Rate: please visit website and download application for info
Services: Private vocal technique and coaching in Pro Tools production studio, all contemporary commercial styles; The Ultimate Performer Program, Emmerge Showcase NYC, Step Up to the Spotlight Artist Development Online Program, The Singers Gift Vocal Series (digital downloads)

CAROL TINGLE

Santa Monica, CA
310-828-3100

Email: info@caroltingle.com

Web: caroltingle.com
Basic Rate: please call for info
Clients: available on request

COVINGTON SCHOOL OF MUSIC

1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Basic Rate: please call for info

Additional locations:

316 Girod St.
Mandeville, LA
985-674-2992

2020 Dickory Ave., Ste. 200
Harahan, LA
504-738-3050

CYDNEY WAYNE DAVIS VOCAL ARTS STUDIO/HAPPNIN' HOOKS MUSIC PRODUCTIONS

171 N. La Brea Ave. Ste. 200
Inglewood, CA 90301
424-261-2393
Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com
Basic Rate: Private Voice/Performance Coaching - \$85 an hour; Small Group Classes (6-week series/One day workshops) - \$25 per class
Services: Private Vocal coaching for singers and actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/Music Theatre/Stage Performance
Notes: Cydney Davis is a seasoned professional Singer, Award-winning Actress and Vocal Coach with a soulful style and a four octave vocal range. She has sung in many of the top recording studios in Los Angeles as well as performed on some of the biggest concert stages worldwide from Radio City Music Hall to Wembley Stadium as a back up vocalist for artists such as Marvin Gaye, Ray Charles, Barry White, Joe Cocker, Donna Summer, Kenny Loggins, Marilyn McCoo and Billy Davis Jr., Bette Midler, Stevie Wonder and Diana Ross. Though a graduate of the University of Toledo and UCLA, Cydney has learned from the masters in the industry and offers her students a wealth of knowledge and inspiration to pursue a career in entertainment.
Clients: Cydney's clients include Grammy Award-winning performers such as jazz artist Norman Brown, Florence Laue of the 5th Dimension and members of Kool and the Gang, as well as R&B trio Jade, Motown/Universal's Dina Rae (featured singer on Eminem's "Superman"), members of the cast of Disney's Lion King, Kelsey Deblasi—soloist for Pirates of the Caribbean, cast of Robey Theatre Company's "The Magnificent Dunbar Hotel" and a host of up-and-coming recording artists.

DANIEL FORMICA VOCAL LESSONS

Morro Bay and Arroyo Grande Area
310-213-0700, SKYPE
Email: yourvocalcoachteacher@gmail.com
Web: yourvocalteacher.com
Contact: Daniel Formica
Services: specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

DANIEL KNOWLES VOICE STUDIO

West Hollywood Speech-Language Pathologist/Voice Center
971 N. La Cienega Blvd., Ste. 209
West Hollywood, CA 90069
310-927-1079, SKYPE
Email: daniel@danieldknowles.com
Web: danieldknowles.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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DARLENE KOLDENHOVEN'S ART OF SINGING

Studio City, CA
818-980-2640, SKYPE
Email: timeart@roadrunner.com
Web: artofsinging.com, darlenekoldenhoven.com
Basic Rate: call for reasonable rates for privates and classes
Clients: all levels, adults and kids, all styles, Sister Act 1 & 2, Robin Thicke, Anna Pacquin, Interscope Records Artists, UCLA, CSUN, CSLA, Citrus College, American Idol contestants/finalists; has a Grammy Award and has performed with Celine Dion, Pink Floyd, Paul McCartney, Andrea Bocelli, Kelly Clarkson, Fantasia, Yanni, Kenny Loggins, American Idol, etc.; book with 7 CD's Tune Your Voice: Singing and the Mind's Musical Ear available at website and retail stores; also teaches pitch training, sight-singing and has quarterly group classes.

DAVID BABICH

Voice Los Angeles:
The Vocal Studio of David Babich
1050 E. Providencia Ave.
Burbank, CA 91501
818-643-1604
Email: babich.david@gmail.com
Web: voicelosangeles.com
Contact: David Babich, B.A. Voice, UCLA 1992
Basic Rate: \$120 an hr., \$90 45 min., \$60 30 min.
Services: Vocal technique, Vocal Performance, Speech Technique, Acting, Voice Over Acting, Recording. 18 years teaching experience. Every lesson yields noticeable improvement.
Clients: All levels accepted. Mr. Babich has taught local, national and international performers, recording artists and voice over talent.

DAVID COURY

Email: info@davidcoursy.com
Web: davidcoursy.com
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEBORAH ELLEN VOCAL STUDIO

Simi Valley, CA and via video conferencing
310-422-9166, SKYPE
Web: deborahellen.com
Basic Rate: please call for info
Notes: Extraordinary vocal technique. Artist Development Opportunities. Many successful placements of student vocals in film/TV.

DEEDEE O'MALLEY

North Hollywood, CA
818-279-4414
Email: deedeo@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: divasintaining.com
Basic Rate: Varies. Industry package discounts.
Clients: Beginners and pros (we don't name drop publicly, but ask us in private).

DRAGON II ENTERTAINMENT

La Verne, CA
909-599-6005
Web: dragoniientertainment.com
Email: dougdeee@earthlink.net
Basic Rate: please call for info
Clients: all levels, now including voiceover clients
Services: visit the website for all the details and more information.

ELISABETH HOWARD

Director, Vocal Coach
800-829-SONG, (7664)
Email: shine@vocalpoweracademy.com,
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: SING!, ABCS of Vocal Harmony, Born to Sing.
Notes: Call for rates
Rate: BS, MS - Juilliard School

ELLEN JOHNSON/ VOCAL VISIONS

East Bay, Berkeley, San Francisco, CA
310-487-0048, SKYPE
Web: ellenjohnson.net, vocalvisions.net
Basic Rate: call or go to website for information
Clients: Private lessons, recording studio coaching, audition preparation and classes for all styles and levels at home studio and at the Jazz school in Berkeley.
Note: Author of The Vocal Warm Up CD/ Download, Vocal Builders and You Sing Jazz.

EVELYN HALUS

Los Angeles, CA 90036
323-935-4420, SKYPE
Email: evelynhalus@aol.com
Web: EvelynHalus.com
Basic Rate: call for info
Clients: Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and many Broadway vocalists, etc. Accepting new students of all levels.

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: www.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: gfireremusic.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

7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com
Contact: Phil St. Germaine
Services: vocal lesson all ages, all styles

GUITAR SHOWCASE/S.M.I.

3090 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: contact@guitarshowcase.com
Web: guitarshowcase.com
Contact: Norri Caplan
Styles: all vocal styles
Basic Rate: call for info

HERNAN PELAYO

13046 Ebell St.
North Hollywood, CA 91605
818-988-2387
Basic Rate: please call for info
Clients: many singers from Spanish mariachi groups to L.A. opera chorus members, i.e. Tatiana Bolanos, singers from Mariana's Sol de Mexico, Los Camperos

HOWARD AUSTIN'S VOCAL POWER SCHOOL

North Hills, CA 91343
818-895-7464
Email: provoice777@icloud.com
Web: borntosing.com
Contact: Howard Austin
Basic Rate: please call for info
Clients: includes artists on RCA, Geffen, MCA, Capitol, Columbia, Grammy Awards, People's Choice Awards, winners on Star Search and American Idol
Services: vocal technique, personal style, performance, keyboard basics for songwriting and self-accompaniment - all levels, ages, styles. Howard Austin is the author of the Born To Sing Master Course. Also available on Flash Drive or Single Interactive DVD

INGRID PRANIUK

Vocal Instructor/Coach/Piano Instructor
Citrus College
1000 W. Foothill Blvd.
Glendora, CA 91714
626-968-4071, SKYPE (ingrid.praniuk)
Web: facebook.com/IngridPraniukVocalSessions
Basic Rate: please call for info
Clients: The privacy of the client is respected;

no name is ever listed nor mentioned. Major label artists/major movie industry actors.
Services: Private voice instructor at Citrus College, member of the Voice Foundation. Certified private vocal instructor/vocal coach in all genres (rock, pop, 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

416 E. Colorado St. A
Glendale, CA 91205
818-548-7959
Email: info@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 Veronicas, 311, the Smashing Pumpkins, MTV, VH1

JAIME BABBITT

Nashville, TN
Los Angeles, CA
917-697-0800, SKYPE (jaime.babbitt)
Email: jaime@workingwithyourvoice.com
Web: workingwithyourvoice.com
Contact: Jaime Babbitt
Basic Rate: \$125/hr. Monthly programs available
Clients: Disney, private clients
Services: pop, rock, country, R&B, jazz voice coaching, mentoring for artists and singer/songwriters. Live performance, recording studio coaching and in-studio vocal production for CD projects, etc.
Notes: 25+ years pro. singing and performing experience in NYC, L.A., Nashville and on USA/international tours, 10+ years coaching experience. Instructs students 14 and older to become better singers, performers and recording artists with emphasis on "real world" application.

JEFFREY ALLEN VOCAL STUDIO

P.O. Box 4056
Valley Village, CA 91617
800-644-4707 Ext. 22
Email: sing@vocalsuccess.com
Web: vocalsuccess.com
Basic Rate: please call for info. VISA/MC/AMEX accepted
Clients: Private lessons, audition coaching, Pro Tools, demos
Services: Workshops, recording consultant, all levels and styles. Author of eight products for Warner Bros. Publishing Inc., including Secrets of Singing.

JOHN DEEVER

North Hollywood, CA
818-985-3511
Email: vocalcoach1@gmail.com
Web: johndeever.com
Basic Rate: please call for info
Clients: All levels. Sara Bareilles, Daniel Powter, Cher, Brendan Fraser, Heather Graham, Kimiko Kasai, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

JOHN FLUKER VOCAL STUDIOS

P.O. Box 922616
Sylmar, CA 91392-2616
747-500-9770
Email: johnfluker@mac.com

Basic Rate: please call for info
Clients: Jennifer Lopez, Roselyn Sanchez, Kim Fields, Nolan Sotillo, Darren Romeo, served as MD for Gladys Knight, all levels.

KAREN JENNINGS

2019 Hyperion Ave.
Los Angeles, CA 90027
319-621-4302, SKYPE
Email: Karen.Jennings@csun.edu
Basic Rate: please call for info; sliding scale may be available
Services: Expert instruction in vocal technique for contemporary/non-classical singing styles (pop, rock, R&B, jazz, country, etc.), including breath control, chest mix techniques, range extension, techniques to increase strength/stamina and improving vocal technique without changing the singer's style. Certified instructor of the Dante Pavone Vocal Method. Also, voice therapy, signing voice rehabilitation, rehabilitative and corrective vocal techniques for damaged/problematic voices (licensed welcome/speech therapist). All levels of singers welcome.
Clients: artists with Warner Bros., Sony, RCA, Interscope, Black Top Records, Hollywood Records, Restless Records, Universal, Quincy Jones Music and more.

LEANNE SUMMERS All Things Voice!

Sherman Oaks, CA
818-780-1070, SKYPE
Email: info@leannesummers.com
Web: leannesummers.com
Basic Rate: hourly & discount packages + initial consult special
Clients: All ages and styles - beginners to Grammy/Tony/Emmy award winners; Indie & major label artists; Feature film & TV Actors; Broadway performers; College vocal scholarship recipients; Performers & winners on Star Search, America's 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.

LINDA ARNN ARTENO

A Singer With Style
Hot Springs Village, ARK
775-770-4466
Email: linda@asingerwithstyle.com
Web: facebook.com/bluejazzman

LISA POPEL'S VOICEWORKS

Sherman Oaks, CA 91423
818-906-7229, SKYPE
Email: lisa@popell.com
Web: popell.com, facebook.com/Voiceworks, popell.com
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional program.

LIS LEWIS

The Singers Workshop
Valley Village, CA 91607
818-623-6668, SKYPE
Email: lis@thesingersworkshop.com
Web: thesingersworkshop.com

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www.TheSingersWorkshop.com

Basic Rate: please call for info
Clients: Rihanna, Miguel, Demi Lovato, Gwen Stefani, Courtney Love, the Pussycat Dolls, All American Rejects, Britney Spears, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Gloria, Parade of Lights and Basic Vacation. Vocal technique - all pop styles; performance coaching.
Notes: author of the books The Singer's First Aid Kit, and The Pop Singer's Warm-Up Kit, which both include warm-up CD's available on website.

LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St.
 Los Angeles, CA 90063
 323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org
Basic Rate: 30-minute private music lesson for a child (17 and under): \$18 30-minute private music lesson for an adult (18 and over): \$20
Services: Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

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College of Communication and Fine Arts
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 310-338-2700
Web: cfa.lmu.edu
Basic Rate: please call for info

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 Point of Pines, MA 02151
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Web: voicelesson.com
Basic Rate: please call for info
Clients: all levels. Aerosmith, Buckcherry, Velvet Revolver, Army of Anyone, the Click Five, Goo Goo Dolls, Journey, Van Halen, Jonny Lang, Tonic, Vertical Horizon, members of the RENT cast and Trans-Siberian Orchestra, Aimee Mann, the Dresden Dolls. Author of The Rock-N-Roll Singer's Survival Manual,

instructional video: The Singer's Toolbox, and instructional CD, Sing Like an Idol.

Additional locations:

10852 Burbank Blvd.
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131 W. 72nd St.
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310-712-1621
Basic Rate: please call for info
Clients: Jackson Browne, Verline White (Earth, Wind and Fire), Sissy Spacek and Roseanne Cash

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Email: marklaneband@gmail.com
Web: nsan100.com
Contact: Mark

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 Los Angeles, CA 90012
 818-752-0833, SKYPE
Email: marta@singingforaliving.com, SKYPE
Web: singingforaliving.com
Basic Rate: Private lessons, \$150/hr, package rates available. Specializing in double and triple threats, actors, dancers, singer-songwriters. Vocal technique, vocals for film, stage choreography, studio production and recording. Grammy-nominated arranger, educated in New York, Ms. Woodhull is one of Hollywood's most respected coaches. Clients have won Tonys, Emmys, Grammys, Oscars.
Clients: Lea Salonga, Paula Abdul, Katharine McPhee, Anna Nalick and more.

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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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"

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 Hollywood, CA 90028
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 Montrose, CA 91020
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Web: mysingersecrets.com
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Web: studioshanks.com
Contact: Patricia Shanks

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Studio City, CA
Email: peisha@peishamcphree.com
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Basic Rate: please call for info
Clients: from amateurs to professional actors and singers
Services: the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate placement. Currently vocal coaching on season 11 of American Idol. Owner of McPhee International vocal studios in Studio City. Mother of NBC Smash and American Idol Alum Katharine McPhee and A.I. vocal coach, Adriana McPhee

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Contact: Robert J. Lunte
Basic Rate: see website for rates
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ROGER BURNLEY

Los Angeles, CA 90038
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Clients: all levels, especially good with beginners. Client list available on request.
Notes: also specializes in vocal repair and rehabilitation

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Web: thecarrollombardkids.com
Contact: Carol Lombard, Director
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Email: spruillhouse@aol.com
Web: spruillhousemusic.com,
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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

STEVEN MEMEL

Los Angeles, CA
818-789-0474, 818-694-1233, SKYPE
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Clients: Stevie Nicks, Olivia Newton-John

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Styles: Rock, Pop and Musical Theater

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 Evanston, IL
 323-655-8484
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Clients: all levels

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Studio City, CA
 818-769-5880
Email: skiechle@aol.com, SKYPE
Web: suzannekiechle.com
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Clients: all levels, recording artists and Broadway, film performers for vocal coaching and repair. Film and Television. Teaching online for The Academy of Art University.

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 Round Lake Beach, IL 60073
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 Chicago, IL 60610

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Web: uaf.edu/summer
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Web: valeriefahren.com

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Web: vocalintegration.com

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Clients: all levels, all styles

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Web: vocalstylings.com

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Web: voicelessonshouston.com

Basic Rate: please call for info

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 Los Angeles, CA 90036
 323-937-2565

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Web: voicemechanic.com,

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Contact: Sean Lee

Basic Rate: please call for info

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Contact: Music Dept. Administration

Basic Rate: please call for info

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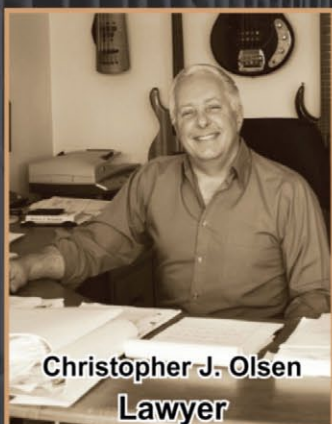
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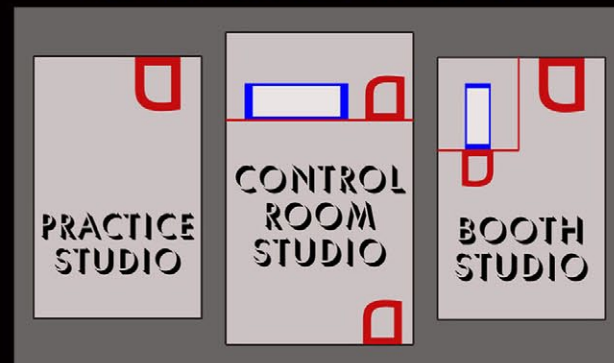
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Decoding the Streaming Revolution and Its Impact on the Future of Music Charts

Over the past few years, streaming has clearly established itself as the top music delivery mechanism of choice. During that same period, urban music has also become more prevalent and has dominated many of the streaming charts.

A recent quick look at the Billboard chart for top streaming songs evidenced this, showing 90 percent urban songs, with “God’s Plan” by Drake topping the chart at No. 1. The only non-urban song in the top 10 was “Perfect” by Ed Sheeran. Even on The Hot 100 singles chart, six out of the top 10 songs were urban upon last check.

Depending on your focus in music, this can be good or bad news.

Previously, the charts were predominantly dominated by pop, followed by rock and country music. But as streaming services such as Spotify, Amazon and Apple Music gained strength, the charts began to tell a different story. Now that streaming is how the majority of music is consumed, it is easy to look at the music industry as a whole and feel like the general public’s interest has shifted in favor of urban music.

But is that true? Have our tastes in music changed? Have the masses adopted new listening habits? Will this trend continue? The answers might be simpler than you think.

Not so long ago, you either bought music for your own personal collection (on vinyl, CD or downloaded through services like iTunes), or you listened to what was on the radio.

When smartphones emerged, younger generations were the first to truly move away from their computers and turn to their phone as their primary source of music. Thus, the earliest adopters to streaming were the younger generations, who transitioned from ripping and downloading music.

In fact, last year, one-third of young people, ages 16 - 24, actually paid for premium music services, a number far above those willing to do so in other age brackets.

Of course, these young users utilize the streaming services to listen to their music of choice, which is most often urban music. Unlike radio, what plays on streaming channels is influenced by both user-generated and digital services-generated playlists. These playlists clearly show the younger generation’s preference for urban. Since they’re the majority of users, this ultimately skews the charts in favor of the genre.

While there’s no arguing that streaming has grown immensely, the fact is that this medium is still in its infancy today. A vast majority of listeners streaming are currently under 35. This leaves a large segment of the population still using more traditional music sources.

If you look at Amazon’s 50 Most Played Songs, which is updated weekly, you’ll see a completely different story compared to other digital services’ streaming charts. At last look, only one urban song was in the top 10. In fact, 20 percent of the chart was country music and the top song was pop-rock hit “Believer” by Imagine Dragons.

Clearly, urban is far from dominating Amazon’s most popular list. So, what’s the difference?

It’s as simple as recognizing who is using the delivery mechanism, and Amazon is attracting a broader demographic than the other streaming services, which are heavily used by youth on mobile devices.

As more and more people adopt streaming, they will search for and listen to their favorite genres, just like the young, early adopters did with urban music. As more users with more diverse tastes turn to streaming and the opportunity it presents to individually choose their music, it appears that the genres with the most growth potential are, interestingly, country and Christian.

According to Nielsen Music, country music accounted for 11.5 percent of all albums and track-equivalent albums sold in the United States during the first half of 2017, but it made up only 5.6 percent of total on-demand

streams. This highlights a huge growth opportunity for those in these genres if and when their listeners convert to streaming.

Of course, there will still be a longer ripple effect for urban music in the years to come, as those who begin streaming later will likely be influenced by the current charts. As Ice-T once said when asked about his surprising interest in rock and metal music: “If you don’t like reggae, but you work at a Jamaican restaurant, eventually you will pick up songs that you like.”

So what can you do as an artist, songwriter or producer to prepare for the continued growth and potential within streaming?

For starters, acknowledge this fundamental shift in how people consume music. But also resist the temptation to adjust by creating music that isn’t in your heart. It’s great to bridge into other genres if you have a legitimate interest there, but know that even if your genre isn’t topping the streaming

charts today, that fact could soon change.

With the continued shift to streaming, album sales are also dropping as people focus more on specific songs, rather than downloading and listening to an entire album. For some, this may be a welcome opportunity to tell a short story through a single song. For others, it might be viewed as an opportunity to create a quadruple album to game the charts.

The new reality is that listeners are no longer limited to listen to the half a dozen pop stations, two country stations and one Christian station that make up their FM dial. They can now seek out and listen to exactly what they want.

In the end, authentic music will prevail. So, stay true to what moves you to create and tell that story. More than ever, there’s an audience out there who wants to hear it.



ALEX HEICHE is the CEO and founder of Sound Royalties, a company working to transform the way that music professionals fund their creativity. See soundroyalties.com.

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