

MUSIC CONNECTION

2 EXCLUSIVE
DIRECTORIES
Music Schools
Vocal Coaches

Why Some Students and
Teachers Struggle with
MUSIC SCHOOL

Singers!
Be Heard Over
Loud Bands!

Video Tips:
Choose The
Right Camera!

ASCAP's
Paul Williams

Producer
Salaam Remi
(Alicia Keys, Ne-Yo)

Lily Allen

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World Radio History



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World Radio History



Lily Allen Photos: Jamie Nelson

Lily Allen

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MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

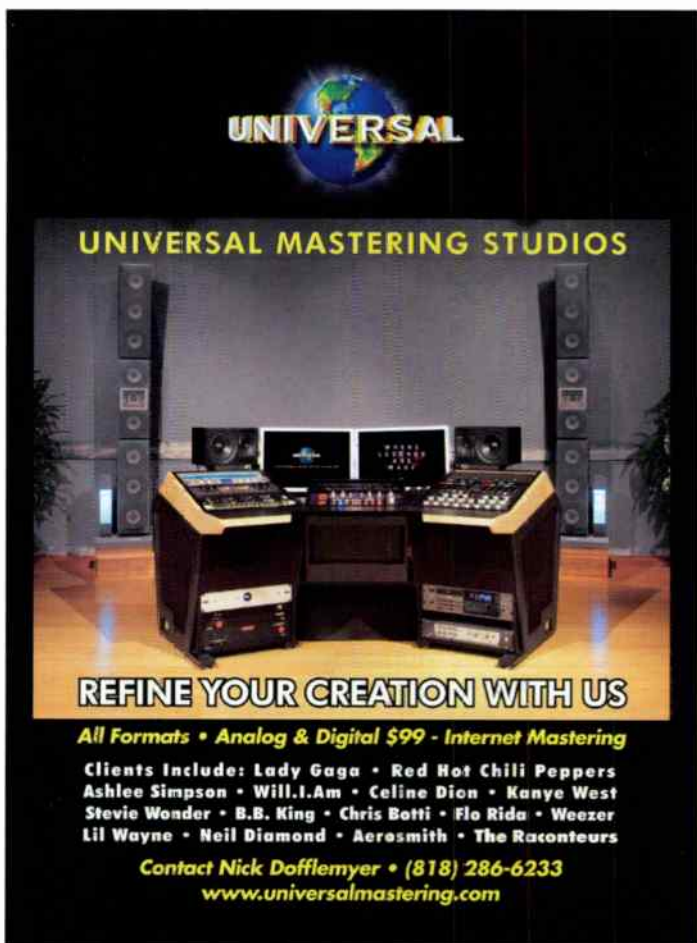
Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (US currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2014 by E. Eric Bettelli. All rights reserved.

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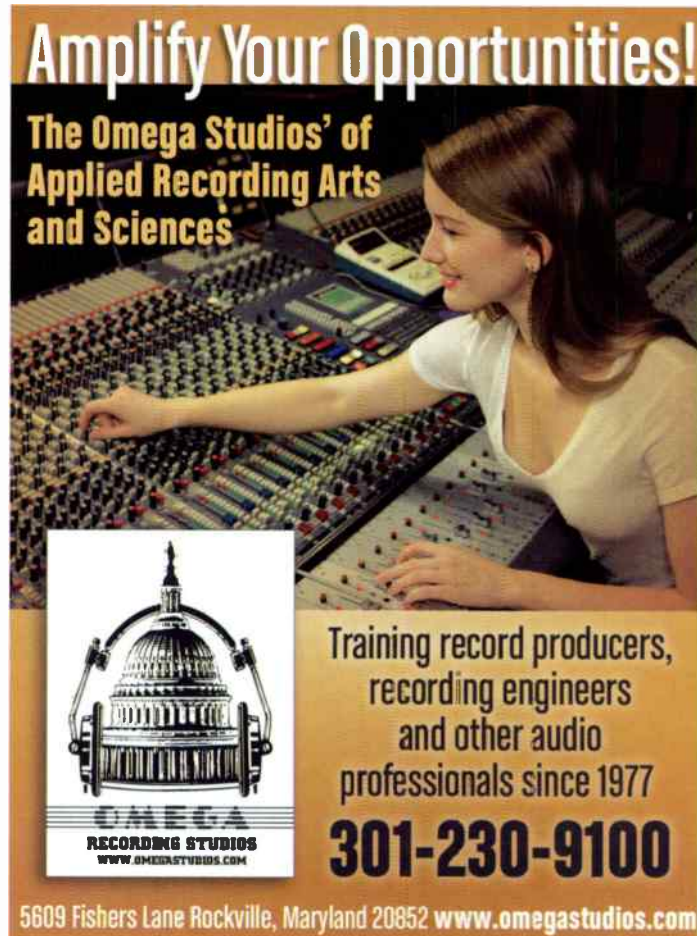
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GEORGE L'S

<http://georgelsstore.com>

HOME OF THE ORIGINAL HIGH-END CABLES: Founded in the early '70s, Nashville-based George L's—home of the original high-end cable—represents a proud aspect of Americana: its products are made in the USA and it's a family owned and operated business. Currently owned by Kimberly and Leesa Lewis, daughters of founders George L. and Ramona Lewis, the company now has a third generation hard at work carrying on the legacy with Kimberly's sons Kahler (production & coil winding) and Karrington Williams (trade show sales). Judged #1 in Best Sound Clarity by Guitar Player magazine, their cables have had top honors and awards by music publications for 17 years straight.

SOUNDS LIKE SOMEONE TOOK A BLANKET OFF MY AMP!: Highly recognized for their clean, clear sound, George L's cables in .155 or .225 diameter are unique from most others because they are solderless. The low capacitance Co-ax cables rate at 19pf per foot, with special anti-



stat that enhances the sound on guitar, bass or effects. There is no line loss with the George L's cable; it can be run for a hundred feet at a large venue but sounds like a ten foot cable. The #1 selling prepacked cable is the Effects Kit, which allows the user to make 5 custom patch cables. Prepackaged instru-

ment cables are ready made in lengths of 10 ft., 15 ft. and 20 ft., while the premade patch come in 6", 12" and 20" sizes. The company touts its #1 phone in quote from musicians as "It sounds like someone took a blanket off my amp!"

THE RISE OF THE PEDALBOARDS: One of George L's current applications is on pedalboards; their cables help eliminate static, hum and the crackling noise. Users running cables from guitar to pedalboard and from pedalboard to amp can customize to exact lengths to reduce line loss and annoying interference.

For more info, please contact George L's, 615-868-6976, <http://georgels.com>

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Maranda McGeary

Head of Music & Brand Relations
Revolution Pictures



Marketing veteran **Maranda McGeary**, previously Marketing Manager at MillerCoors, has joined Nashville-based **Revolution Pictures** as Head of Music and Brand Relations. In her newly created role, McGeary will collaborate closely with artists, labels, management, brands and agencies to develop compelling video content while also serving as Revolution's Director Representative. Over her 10+ year career, McGeary has worked extensively with brand clients such as Coca-Cola, Verizon Wireless and most recently served as Marketing Manager for MillerCoors over the last four years. For all business-related inquiries, email Maranda at maranda@revolutionpictures.com.

Patrick Jöst

Executive VP, Licensing & Marketing Intl.
BMG



BMG has promoted **Patrick Jöst** to Executive Vice-President Licensing & Marketing International, leading the company's worldwide sync and brand marketing activities across both recordings and music publishing. Jöst, who first joined BMG in 2009, heads the company's international team of sync and licensing staff in nine territories. He previously held the position of SVP Licensing & Marketing International. BMG now represents a catalog of over one million songs and more than 250,000 recordings. The company manages sync and licensing according to its one-company-many-offices philosophy with its unified international team working with the company's sub-publishers, coordinated through Jöst. Contact steve.redmond@bmg.com.

Amanda Kaiser

National/Tour Publicist
MSO PR



MSO PR has announced the arrival of **Amanda Kaiser** as National/Tour Publicist. Kaiser will be working closely with MSO Vice President Alexandra Greenberg on such clients as Adventure Club, Carbon Airways, Destructo, Gareth Emery, Paul Van Dyk, Steve Aoki and HARD Events. Kaiser got her start in music publicity in 2011 as an intern at Biz 3 where she was soon hired as an executive assistant to the company's owner Kathryn Frazier. In 2012 Kaiser left her Chicago hometown for New York City, where she worked as a national music publicist at Magnum PR. Over the past three-plus years, Kaiser has been involved in the media campaigns for various artists of many genres, including DJ Shadow, the Prodigy, GRiZ, The Glitch Mob, Limp Bizkit and Weekend, among others. Contact Kaiser directly, akaiser@msopr.com.

Rich Lackowski

VP, Digital Business Development
Alfred Music



Alfred Music has announced the promotion of **Rich Lackowski** to Vice President, Digital Business Development. Lackowski is leading Alfred Music's digital strategy to create, leverage and maintain new sales and strategic opportunities within the growing digital marketplace, with a focus on eBooks, digital sheet music, apps, videos on demand and more. After studying Business & Marketing at Purdue University, Lackowski began working at Alfred Music in 2002 as an MI Product Line Marketing Coordinator. He has worked in the marketing, public relations and advertising areas of Alfred Music before advancing to his current role as Vice President, Digital Business Development. Contact dbraus@alfred.com.

Jerome Spence

Sr. Creative Director, Film/TV
peermusic



peermusic, an independent music publisher, has announced the promotion of **Jerome Spence** to the newly created position of Senior Creative Director, Film and Television. Spence is based in peer's main headquarters in Burbank, CA and most recently worked as their Creative Director for Film and Television. In his new position, Spence will be responsible for the day-to-day oversight of sync licensing and promotion for film, TV, trailers, videogames, apps and merch. Spence joined peer's creative team in 2011 and has helped the company land new agreements with Dead Sara (a co-signing with Neophonic's PJ Bloom), Hidden Beach Recordings (Jill Scott, etc.) and Ziggy Marley. Contact smelville@pressrelease-mail.com.

Pete Griffin

President
Musicians On Call



Musicians On Call (MOC) has announced its new President, **Pete Griffin**. In his new role, Griffin will lead strategic development, increase fundraising to expand MOC programs to new communities, help strengthen and elevate the MOC brand and work to ensure the patients, partners, volunteers, musicians and supporters all have a first class experience. Griffin has extensive experience in fundraising, corporate partnerships, working with musicians and volunteers on creating a social impact, and building brands and programs. He spent nearly nine years at MTV where after excelling in Advertising Sales and International Marketing, Griffin managed the Public Affairs team where he helped to create and run MTV's social action campaigns. Contact Media@MusiciansOnCall.org.

Derek Snyder

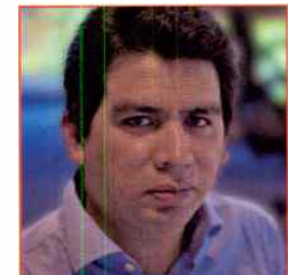
Director, Western Region
Guitar Center Professional



Guitar Center Professional (GC Pro), the outside sales division of Guitar Center that focuses on the needs of professional users, has announced the appointment of **Derek Snyder** to the position of Director, Western Region. The announcement was made by GC Pro Vice President Rick Plushner. Said Snyder of his new role, "I have been blessed to work for GC Pro over the last several years and I am proud to see my role in the organization grow. I have a strong passion for this industry, and getting to serve the market working with major industry figures is a treat. I look forward to continuing my journey with GC Pro." For further information on this appointment, contact Rick Plushner by telephone at 818-735-8800 ext. 2238.

Enrique Perez Gonzalez

Chief Technology Officer
Solid State Logic



Solid State Logic has announced the appointment of **Dr. Enrique Perez Gonzalez** as Chief Technology Officer for Solid State Logic's Board of Directors. Perez has been promoted from his current role as Head of R&D and became a board member effective April 1. Perez joined SSL in 2011, spearheading the development of the Tempest processing platform and SSL's new Live console. An electronics and communications graduate from ITSEM, Mexico, which included a year at Australia's Royal Melbourne Institute of Technology, he is an alumnus of the University of York (U.K.), and holds a doctorate in electronic engineering from Queen Mary University of London. Contact vanessab@dpagan.com.

► **YAMAHA TRBX SERIES BASSES**

The Yamaha TRBX Series bass guitars offer easy playability, comfortable body shapes and road-ready durability. The four-string TRBX304 and TRBX504, along with the five-string TRBX305 and TRBX505, include new equalizers and pickups. All four models use a five-piece maple/mahogany necks along with crafted solid mahogany bodies.

The 500-level basses come with new H5 dual-coil pickups and three-band active electronics/EQ that can be turned off to play the bass using the passive pickups. I like that Yamaha worked out switching from active to passive modes without losing any gain—good during mid-song changeovers.

The 300-level models have M5 hum-bucking pickups and a Performance EQ switch lets players toggle between Slap, Pick, Flat, Finger and Solo settings.

The TRBX304 sells for \$550, TRBX305 at \$620, the TRBX504 is \$790, and the TRBX505 goes for \$860.
<http://4wrd.it/trbxonline>

◀ **GRIFFIN TECHNOLOGY MICCONNECT**



Griffin Technology's new MicConnect is a battery-powered microphone interface for iPad, iPhone and iPod Touch. About the size and shape of a candy bar, it is as simple and sweet as can be and still deliver great sound from any professional microphone. This small, inline module has an XLR microphone input jack on one end and a short audio cable that plugs into your iOS device's headphone jack. Headphone playback volume is controlled within the iOS program/device.

Simplicity continues with a single mini-stereo headphone jack for passing through the audio from the device to your ear buds and a basic on/off/+48-volt phantom power slide switch for studio condenser mics. Two AA batteries are included to power the circuitry that generates phantom power. The side-mounted mic gain control allows from +6dB to +26dB of mic gain for easily recording loud signals from dynamic mics or very quiet sounds from condenser mics.

Apple GarageBand-ready as well as most iOS audio programs, MicConnect is now available for \$39.99 MSRP.

<http://store.griffintechnology.com/micconnect-mic-interface-ipad>



◀ **EASTWEST GHOSTWRITER**

GhostWriter, produced by Steven Wilson and EastWest's Doug Rogers, is a fully-realized virtual instrument with a comprehensive, professional-level sound design processor module and mixer. It comes with a collection of 800 multi-sampled instruments and presets on 8 double-density DVDs (80GB) including: electric basses, drums, guitars, keys, vocals and miscellaneous noises and soundscapes.

With this collection of sounds, Steven Wilson's prog rock music sensibility leans toward the dark side and is well handled with GW's ability to allow layering, individually processing, and mixing several sets of samples. This process happens intuitively all within EW's Play engine technology and without initially reading any manual.

Music, film, game, TV music composers and music (re) mixers will find their own creative ways to use GhostWriter as a kind of self-contained musical sound designer tool. GW comes with: AMP Simulator, Echoplex EP-1 Delay, Solid State Logic EQ & Dynamics Channel plus Transient Shaper and SSL stereo bus compressor processors and a version of EW's QL Spaces convoluted reverb with 726 presets.

A mature virtual instrument embedded with an evocative collection of cinematic sounds, EastWest's Ghostwriter is only limited by your imagination. Ghostwriter runs as an instrument plug-in in most DAWs and also standalone on modern multi-core MAC and PC computers. It sells for \$395 MSRP.

<http://soundsonline.com/Ghostwriter>

► **SAMSON METEORITE USB CONDENSER MICROPHONE**

Samson's Meteorite USB condenser microphone is the perfect desktop companion for capturing my voice for Skype, FaceTime, podcasting or creating videos. The Meteorite is a small orb, less than two-inches in diameter, and sits in a magnetized cradle-base so it can be aimed at you or swiveled in any direction to capture sound. I have mine just in front of my QWERTY keyboard tilted up at me. It has a 14-mm diaphragm and a flat frequency response for CD-quality audio.

It has a great sound—best yet for a small, desktop USB microphone. It picks up my voice anywhere and I like the small green/red signal present and peak LED that shows when it's connected and working.

With a non-detachable USB cable, it's ready to work without need of a driver and is compatible with most computer-based digital audio software. Its light weight and pocket size make going mobile and recording on an iPad a breeze. The Samson Meteorite sells for \$59.99 MSRP.

<http://samsontech.com/samson/products/microphones/usb-microphones/meteorite>



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▶ AUDIO-TECHNICA'S M-SERIES HEADPHONES

The new **M-Series** professional headphones from Audio-Technica are specifically designed for the recording studio and are available in four models. The ATH-M20x, ATH-M30x or ATH-M40x each have 40-mm drivers with neodymium magnets, copper-clad aluminum-wire voice coils and the same operating impedance for consistent volume on a common headphone system. Top of the line is the ATH-M50x with 45-mm drivers and the same sonic signature as the original ATH-M50.

Perfect for a first-time buyer or student are a pair of ATH-M20x (\$69 MSRP/\$49 MAP). Great for live tracking and field recording are the ATH-M30x headphones (\$99 MSRP/\$69 MAP). They have a more focused and detailed mid-range sound that enables close scrutiny of audio quality.

Jump to the ATH-M40x (\$139 MSRP/\$99 MAP) and you step up to swivel ear cups for one-ear monitoring and a fully collapsible design—great for DJ monitoring. The ATH-M50x professional monitor headphone (\$239 MSRP/\$169 MAP) comes with all the features and kit of the ATH-M40x and is the epitome of the line.

I've been using my set of ATH-M50x during a mix session here at my studio and I am impressed by the way they reveal details in the mix I missed while listening on my main monitor speakers.

<http://audio-technica.com/monitorheadphones>



▼ EVENTIDE MOOD

Eventide's Mood is a plug-in that characterizes the emotional content of music. Mood analyzes music playing in your DAW. It inspects the key, spectral content, tempo, dynamics and additional aspects to create a set of "descriptors" that are then compared to a database of information collected from people listening to and rating pop songs.

Mood displays, in real time, the relative intensity of four emotions: angry, calm, happy and sad. The intensity of these emotions can be used as output as MIDI data and oscillator frequencies—useful for example, to control the brightness and color of lights on stage or in a dance club.

The Mood database is compiled by asking people to listen to songs that make them "feel" a certain way. The algorithm then analyzes these rated songs to determine those characteristics involved in eliciting specific emotions. This process creates the descriptors that can then be used to analyze other songs.

Mood encourages interaction by all users with an included link that makes it easy to give Eventide feedback as to which songs fool Mood's algorithm. Mood is available for immediate download at no cost for a 90-day trial period.

<http://bit.ly/1bT3mHc>



▶ MESA/BOOGIE - THREE NEW GUITAR PEDALS

The **Boogie® Throttle Box EQ™**, **Five-Band Graphic EQ** and **Flux-Five™** are the newest pedals added to Mesa/Boogie's line of guitar pedals. The original Throttle Box™ gain/distortion pedal adds a five-band graphic equalizer—the same tone shaping power and hand-built quality as the graphic EQs found in Mesa's high-end amplifiers. The five frequency bands each with +/- 12dB boost/cut are: 80Hz, 240Hz, 750Hz, 2.2kHz and 6.6kHz. There is also a global Mid Cut control in addition to EQ.

Also new is a standalone pedal version called the **Boogie® Five-Band Graphic™ EQ** with input and output gain controls with +6dB or -40dB. This is the Mesa/Boogie on-board graphic EQ from their amp contained in a pedal. Try the **Flux-Five™**, a variant of the original Flux-Drive™ overdrive but rethought with the addition of Mesa/Boogie's five-band graphic and foot-switchable, Hi/Lo performance modes. The additional Hi Mode with Trim control is new in this Flux-Five version.

The three pedals each sell for under \$300 MAP. <http://mesaboogie.com>



▼ SHURE HEADSET MICROPHONES

Shure builds on its **SM microphone** line with two new headset microphones: the SM31FH Fitness Headset Condenser Microphone for fitness instructors and the SM35 Performance Headset Condenser Microphone for live sound applications. Both these headset microphones have condenser capsules for accurate pickup of every vocal nuance.

The orange color SM31FH comes as a wearable, cardioid condenser microphone that features a hydrophobic fabric that repels moisture and protects the microphone cartridge from corrosion caused by sweat. With a lightweight construction, secure fit, and low-profile form factor, the microphone is built to provide crystal-clear audio for extended hours of continuous use in fitness studios and gymnasiums.

The SM35 Performance Headset Microphone comes in a stealthy gray color and offers multi-instrumentalists full hands-free freedom without having to sacrifice sound quality—singers are never off-mic.

Both the SM35 and SM31H sell for \$99 MAP each and are offered for use with the BLX Wireless System, GLX-D Digital Wireless System and ULX-D® Digital Wireless System (SM35 only).

<http://shure.com/americas/products/microphones/sm/sm31fh>,
<http://shure.com/americas/products/microphones/sm/sm35>



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*. <http://barryrudolph.com>

Who reads Music Connection?



The Rising Act

"Music Connection is my go-to resource for what's happening everywhere in music—they cover national acts to upcoming indie artists who deserve the exposure, and that's hard to come by! As a musician, their directories for industry connections are invaluable when networking for my career."

— Jett Prescott



The Hitmaker

"Definitely reading about other people's trials and tribulations with touring and labels was a good thing for me, especially early on."

— Pate Wentz
(Fall Out Boy)



The Producer

"I've been advertising my business there for 30 years. That speaks for itself how I feel about Music Connection."

— Skip Saylor, producer, owner, Skip Saylor Recording
(Elton John, Dr. Dre, Death Cab For Cutie)



The Talent Seeker

"I signed an act to Maverick/Warner Bros. after discovering him through Music Connection's 'review' section. Now as CEO of a '2.0' digital label and music publishing company, MC is an excellent source of potential clients for our company."

— Scott Austin
(CEO, Authentik Artists Inc.)



The Pro Player

"My favorite pages of MC are the endless lists of managers, agents, studios and of course the musicians looking for musicians section!"

— Stephen Perkins
(Jane's Addiction, Porno for Pyros)



The Legal Eagle

"Music Connection magazine is a valuable source of music industry information. I often refer people to your Annual Directories. Keep on doing what you do so well."

— Glenn Litwak
(The Law Offices of Glenn T. Litwak, APC)

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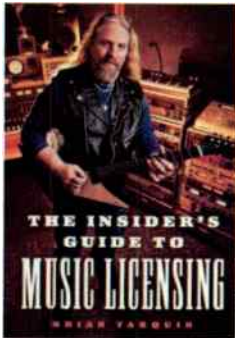
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The Insider's Guide to Music Licensing

By Brian Tarquin
(paperback) \$19.99

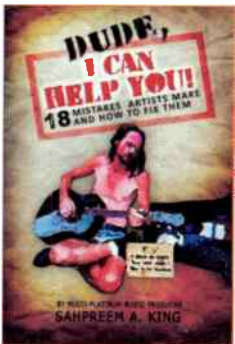
Tarquin takes you through what type of royalties are expected; digital royalties; royalties from iTunes, Rhapsody, Napster; digital distributors like IODA/The Orchard and how they pay. Also covered are mechanical royalties; broadcast radio licenses; publishing administration deals; and a breakdown of sync and master licenses. Interviews with major industry players offer advice directly to musicians.



Dude, I Can Help You

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(paperback) \$19.99 (eBook) \$9.99

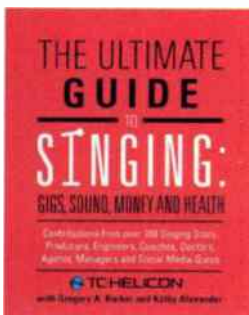
A multiplatinum music producer with years of experience working with artists, King explores the "18 Mistakes Artists Make And How To Fix Them." The author delivers blunt, in-your-face, tough love in this book, demanding that artists see the reality of the music industry so they can make smart career choices. See <http://musicbusinessguruacademy.com>.



The Ultimate Guide To Singing: Gigs, Sound, Money and Health

By TC-Helicon With Gregory A. Barker and Kathy Alexander
(paperback) \$24.99

An impressively comprehensive how-to book for aspiring vocalists, this 414-page item covers the salient aspects of: getting gigs, learning the gear, mics, listening, staying healthy, vocal techniques, marketing, and getting paid. The list of 136 contributors, all successful award-winning music business professionals, reads like a who's who of famous producers, engineers, vocal coaches, songwriters and recording artists.



Digital Audio Editing - Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One

By Simon Langford
(paperback) \$39.95

Langford provides techniques, from simple corrective editing like cutting, copying and pasting to more complex creative editing, such as beat mapping and time-stretching.



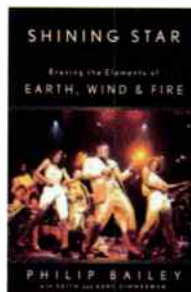
Learn how to avoid unnatural-sounding pitch correction and to understand the potential pitfalls faced when restoring classic tracks. Focusing on techniques applicable to any DAW, the book includes breakouts giving specific keystrokes and

instruction in Avid's Pro Tools, Apple's Logic Pro, Steinberg's Cubase and PreSonus' Studio One.

SHINING STAR: Braving the Elements of Earth, Wind & Fire

By Philip Bailey
(paperback) \$28.95

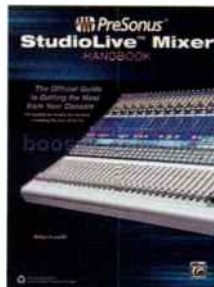
The EWF lead singer's memoir is a story of triumph and tragedy chronicling the band's rise to the top. Bailey joined EWF's second lineup in 1972, three years after the band formed in Chicago by Maurice White. He recounts how EWF ignited an "era of Glitz-Funk-Pop draped in elaborate cosmic imagery of Egyptology, astrology and Universalism." Bailey writes about how the excesses of fan hysteria and the rigors of the road played havoc with his psyche, causing him to experience life-changing epiphanies.



PreSonus StudioLive Mixer Handbook

By Bobby Owsinski
(paperback) \$29.99

A renowned engineer, producer, author and *Music Connection* contributor Owsinski



provides a detailed look at one of the best-selling mixers of all time, revealing the tips and tricks you need to unlock its hidden capabilities and make your mixes sound better than ever. All StudioLive models are covered, including the new AI series.

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— Mikey H, *Gift of Destiny*



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DYNAMIC EXPANSION OF SERVICES: From its humble beginnings as a retail site where consumers could buy CDs and later digital downloads, CD Baby—which still sells CDs and vinyl—has added an expansive digital distribution system that distributes its artists' music to dozens of stores like iTunes and Amazon, as well as various streaming services (including Spotify, Rdio and Beats Music). The company has tools to help artists sell directly to fans via a CD Baby widget that can be embedded on their websites and social media pages.

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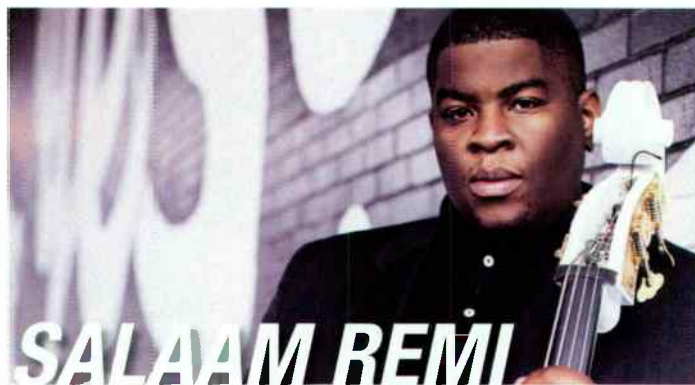


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PRODUCER CROSSTALK



SALAAM REMI

Alicia Keys, Ne-Yo, Amy Winehouse

By Rob Putnam

New York-based hip-hop producer Salaam Remi was born into a musical family and started mixing and producing in the early '90s. In 2013 alone he was nominated for four Grammys, among which was a nod for his own album *ONE: In The Chamber*. In addition to a substantial personal discography, he's worked with artists including Alicia Keys, Ne-Yo and Amy Winehouse. Recently Remi's branched into composition for film and TV. He also runs his own label Louder Than Life.

When this producer first sits down with an artist, he digs deep to find what makes that person unique, what it is that sets him or her apart. "I find what's in them that everybody needs to hear," he explains. "I draw out what they're saying. That might be the idea that no one's done before."

What he often finds problematic is when an artist has talent but lacks conviction. They're not always the paragons of confidence that the industry would have us believe. "It bothers me when an artist has a magical record—a great song—and they don't think so; they skip over it," he says. "Sometimes they're looking for the music to make them say something. But to me, the artist makes the music more than the music makes the artist. If a song strikes at some emotion, whatever that emotion is, that's what's going to make it work."

Remi underscores the importance of serendipity in the studio. In short, an accident isn't always a problem. "When I was a kid, I wanted to press every button," he recalls. "Now pushing all four buttons is a common setting. The talk-back mic used [for recording the drums] on Phil Collins' 'In The Air Tonight' is the kind of mistake that we need to happen. There's a kid with a backpack doing something illegal with his computer now that's going to change all of our lives. I'm looking forward to it."

To Remi, lyrics are paramount. Not surprisingly, his favorite microphone is the Neumann U 47, a large-diaphragm condenser mic, which he's used since 1999. "It captures the artist's voice and personality," he asserts, "but it also captures their emotion. That's always what I'm looking for."

In 2013 Remi launched his label Louder Than Life as a subsidiary of Sony, the company with which he's the Executive Vice President of A&R and Production. Through Louder Than Life—and associated labels Flying Buddha and Re Mi Fa—he works with eight artists. His association with Sony came after a meeting with CEO Doug Morris. "I was at a point where my career was based on having hits with first-time-out artists," he explains. "My talent isn't just producing records. It's also helping an artist become a better writer; helping move what they do into a better space. To me, it's about utilizing that talent. I help the artist see how they can become stronger and I help the label understand how to market them. Most of my successes have been out of the box, not just something that sounds like the hit record from last week." In Remi's future is work with Liam Bailey and executive producing—that is, overseeing—a number of other projects such as EPs with Jazmine Sullivan and Jordin Sparks. A repackaged *ONE: In The Chamber* dropped in March.

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

- You're never too old to learn. I always look forward to the end of the day when I've experienced something I wasn't expecting.
- Imagination is better than talent. I don't think I'm the best musician but I'm good at putting it all together; imagining something when there's nothing.
- As the producer, you're not the artist. You need them to speak. Allow them their space and it'll take you further than if you put yourself in front.

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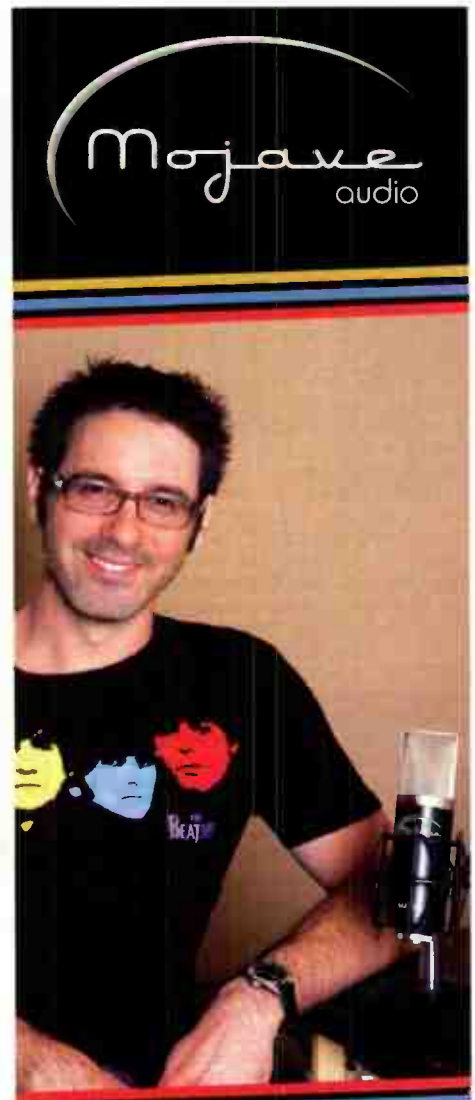
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Ryan Hewitt On the New MA-300

"I've had a pair of Mojave MA-200s for years now and use them on all sorts of sound sources, but I've been begging the company for a variable pattern version for almost as long. I am really amazed with the MA-300's performance. The ability to tailor the response of the mic, along with the new high pass filter and pad has greatly increased its versatility. I'm now able to use the MA-300 even more creatively."

Ryan Hewitt

Engineer: Avett Bros., Red Hot Chili Peppers, Flogging Molly, blink-182

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and their “20th Vault Package,” Third Man has unveiled their most unique Vault Package yet. To find out what it includes, visit <http://thirdmanrecords.com/vault>.

KISS have launched a mobile app. Touted by fans as “the greatest rock band of all time,” KISS and **Bare Tree Media** have announced a partnership brokered by **Live Nation Merchandise**. Unveiling the “KISS Photo Bomb” on **iTunes** and **Android** as a free download, the app features free and premium KISS virtual items.

The app allows fans to “KISSIFY” their photos and text messages. Fans can add KISS effects, KISS make-up, KISS band members and more. It also allows users to instantly share their KISS moments via **Facebook**, **Instagram** and **Twitter**. There is even a feature to rock out text messaging by applying KISS emoticons. Visit <http://kissphotobomb.com>.

50 Cent has announced an exclusive worldwide distribution and services agreement with Caroline/Capitol/UMG. The superstar recording artist transitions to independent status after a successful 12 years at **Shady/Aftermath/Interscope**, during which time he sold more than 30 million albums. The artist’s first album under the new agreement will be **Animal Ambition**, scheduled for release on June 3.

Liaison Music will be giving the eponymous debut from Butch Vig’s Emperors of Wyoming its

first U.S. release in a fresh and improved form. The 10 songs from the original European release all appear, but the band has added three new songs for the American release and re-mixed other tracks. **Emperors Of Wyoming** boasts a melding of American roots music, country-western, bluegrass and folk bridging new and old. The mix of rootsy styles is spiced with hints of spaghetti western, surf-music, hard rock and pop-rock. Go to <http://emperorsofwyoming.com>.

PROPS

L.A. based singer/songwriter TEE-M has made history...again. TEE-M’s song “You Go On,” from his album **Earthotic**, was selected by **Jerry Rubin** as his official **Santa Monica City Council** 2014 campaign theme song. Said Rubin, “‘You Go On’ is inspiring and feels like a true activist anthem.” Previously, **Phil Brock** had picked TEE-M’s “Time To Wake Up” as his campaign theme song. It sounds like this artist could nurture a career writing campaign songs. To find out more, see <http://tee-m.com>.

Once again, everybody is on Lorde’s “Team.” The Grammy-winning Multiplatinum New Zealand songstress captured the No. 1 spot on **Top 40**, **Alt**, **Hot AC**, and **AAA** radio with her latest cross-format smash “Team.” After seizing the crown across five formats, it became the No. 1 pop song in the country, and serves as a fitting follow-up to her ubiquitous quadruple-platinum anthem “Royals.” Lorde is now



▲ MUSIC BIZ STUDENTS HOST BENEFIT CONCERT

Students from the Music Business Entrepreneur Program at the Musicians Institute hosted a benefit concert for veterans. Called “Freedom Rock,” the event was held at the American Legion Post 43 in Hollywood, CA. Proceeds from the show and merchandise supported The Battle Buddy Foundation and Guitars for Vets. Several sponsors, including K&S Unique, Miloh Clothing, Do Rich Things and Distillery No.209, donated items for merch sales. Pictured are the hard working students celebrating their achievement. For more, go to <http://mi.edu> and <http://hollywoodpost43.org>.

DIY Spotlight

Yael Meyer



These days, more than ever, artists have to hone their business skills and be creative with their career plans. You can’t just wait around for enough money to do a big PR campaign, or hope to score a record deal. With the right mindset and a few believers to form a team, DIY artists can find success and achieve remarkable results. Yael Meyer is one of those artists.

Meyer left Chile at age 19 to attend music school in the U.S. While a student, she wrote, produced and recorded her debut album *Common Ground*, a blend of indie-folk and lounge electronica, which was hailed as “one of the top 50 albums of the year” by Rolling Stone Chile.

Meyer also did everything she could to promote her career. She developed a large list of industry contacts, sent out monthly newsletters, attended music conferences and had her songs featured on NPR station KCRW in Los Angeles.

All that exposure led to her performance at Lollapalooza Chile (alongside Bjork, Foo Fighters, and Foster the People) without the help of a booking agent.

She set up her own label Kli Records, engaged a manager and started submitting material for placement purposes. As a result, her songs have appeared on several TV shows including *Drop Dead Diva*, *Private Practice* and *Awkward* as well as various films such as *El Brindis*, and the sequels *Que Pena Tu Boda* and *Que Pena Tu Vida (F*** My Life)* by Chilean filmmaker Nicolás López, both of which feature several of her songs in the soundtrack.

Now based in Los Angeles, she regularly tours the U.S., Europe and South America.

Visit <http://yaelmeyermusic.com>, <http://facebook.com/yaelmeyermusic>

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the first female artist in **Billboard** magazine history to rule over the **Radio Airplay Chart** with two songs. Her debut LP *Pure Heroine* also notched Platinum status in the U.S., racking up sales in excess of 1,000,000. Visit <http://lorde.co.nz>.

Why replace Bieber? “Well, the world won’t really miss a Justin Bieber record,” said Paz.

Universal Music Group has announced a reorganization of its recorded music operations that re-establishes Def Jam Recordings, Island Records and Motown Records as stand-alone labels. The iconic labels will build on their unique strengths by enhancing their individual management, marketing, publicity and A&R teams and re-emerge as distinct creative enterprises.

In 1999, Def Jam, Island and Motown were consolidated into the **Island Def Jam Music Group (IDJ)**. IDJ has now ceased to exist, and the other label brands previously associated with IDJ will be realigned under the three flagship labels, Def Jam, Island and Motown.

THE BIZ

Justin Bieber fans were in for shock on **April Fool’s day**. A 25-year-old electronic musician named Paz allegedly planted 5,000 copies of an album that appears to be Bieber’s *Believe* but actually contains a copy of his own CD at retailers such as **Best Buy**, **Target** and **Wal-Mart** on April 1. “We were meticulous,” said Paz, who fancies the stunt more as performance art than an April Fool’s gag. The **Associated Press** verified his claim by purchasing random copies of what looked like Bieber’s *Believe* from several L.A. locations. In each instance, the CDs scanned as if they were Bieber CDs. But when they were opened, each contained a copy of Paz’s album, not Bieber’s.

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*.



The Check's in the Mail—Literally!

Jacqueline Van Bierk – TAXI Member
www.jacquelinevanbierk.com

I love color, especially pink ;-)
I love writing music and performing with my band. I love to do the things people say are impossible, and I never take “No,” for an answer. I’m a dreamer, a believer and I am most *definitely* stubborn. I never really bought into the “struggling musician” mentality. I knew there had to be a way to turn my talent into a full-time career.

I’ve been writing music for a very long time, and had tons of songs sitting on my computer with no purpose; they just didn’t fit my band’s style. A friend told me about TAXI and brought me to their free, members-only convention, the Road Rally. Like many musicians, I was skeptical but thought, “Well, I’ve been asking for a sign, so I’d better go.”

The wealth of information there just blew me away. Everything that previously seemed so “far out of reach,” was now within my grasp.

I signed up with TAXI and started writing for specific music industry requests. All of the sudden I had a purpose, became very focused, and was finishing a lot more songs and tracks because I had targets and deadlines.

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I’ve become a much better musician and songwriter, and I’ve made friends with talented and established collaborators I’ve met through TAXI. Now I’m signed to two major music libraries, and my music is on two huge daytime TV shows, and several more.



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There’s nothing more gratifying and inspiring than getting checks in the mail for doing what you love. Seriously, I never thought I would be writing for the TV shows I now write for. I’m so grateful my friend encouraged me to join TAXI. If I hadn’t, I’d probably still have a computer filled with “brilliant little orphans” that might have never been heard.

I Spent More on Coffee!

There are so many opportunities right in front of us that sometimes we don’t *see* them. I was spending more on coffee than what a TAXI membership costs. I used every excuse possible to delay joining. Ironically, I wouldn’t be where I am today if it weren’t for TAXI and all the great friends I’ve made on its Forum and at the Road Rally. And this is just the *beginning*.

If our purpose in life is to do what we truly love, then I’m living my dream. What’s stopping you? Call TAXI now!



Date Signed: December 2013

Label: Arts & Crafts

Type of Music: Alternative, Indie

Band Members: Bradley Hanan Carter, Sean Daniel Stentz, Reese Richardson, Ryan Lallier, Michael Walker and Simon Oscroft.

Management: Jade Nazareth and Laurel Stearns - Dilettante Mgmt

Booking: Bruce Solar - The Agency Group

Legal: Richard Grabel - Davis Shapiro Lewit Grabel Leven Granderson & Blake, LLP

Publicity: Joey Primero/Linda Carbone - Press Here

Website: <http://noechopark.com>

A&R: Humberto Carmona

Based in Los Angeles' Echo Park area, six-piece indie-rockers NO may have titled their 2011 DIY debut EP *Don't Worry, You'll Be Here Forever*, but their current momentum is taking them beyond their humble roots to build a local fan base at neighborhood haunts like The Satellite and Echoplex. Listed as one of *Filter* magazine's 25 most anticipated albums of 2014, their new full-length set, *El Prado*, released by the Toronto-based Arts & Crafts Productions, premiered in its entirety on influential indie radio, KCRW.

NO, launched by New Zealand born frontman Bradley Hanan Carter and bassist Sean Daniel Stentz in 2010, recently performed at Noise Pop in San Francisco and at SXSW. In March, they embarked on a jaunt as part of the Arts & Crafts' North American label tour featuring the Darcys and Reuben and the Dark, which kicked off at The Troubadour. No stranger to the road, the band toured Europe with Father John Misty and

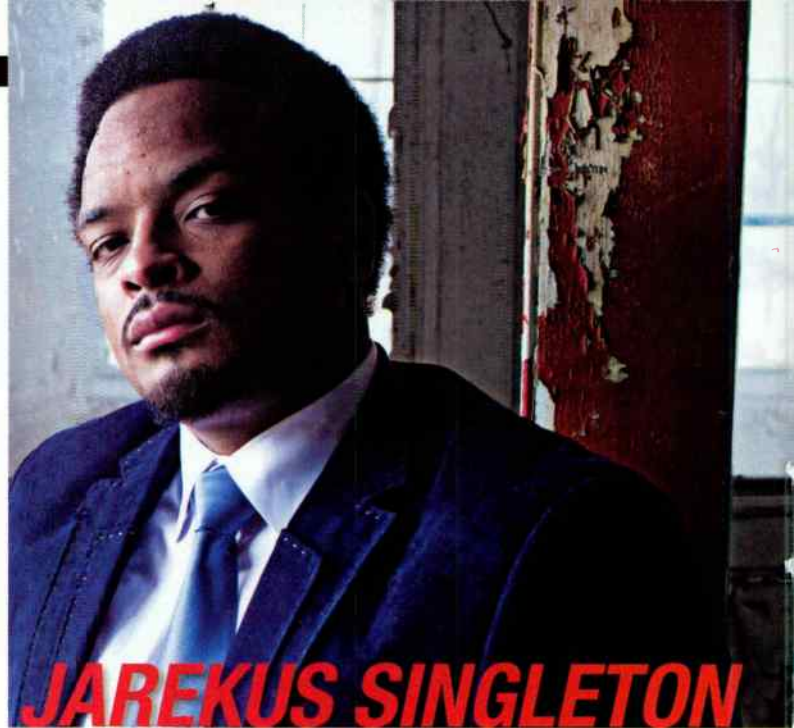
"He liked the album and really went to bat for us to get us signed."

played several international festivals, including London's Hard Rock Calling and Germany's Southside and the Hurricane. They've also opened for the Smashing Pumpkins, Public Image LTD and the Naked and Famous.

Though they're keeping their own tongue-in-cheek label imprint Bedroom Empire, their signing with Arts & Crafts (a label which has earned 20 Juno Awards and is the home base of four-time Grammy nominee Feist) comes with international distribution that includes North, Central and South America.

NO's 100+ live shows over the past few years attracted the ongoing attention of label A&R rep Humberto Carmona, who hung out with NO several times and expressed interest in hearing the album they were working on. Carter says their deal evolved out of casual conversations with Carmona that became more serious when they played him the finished version of *El Prado*.

"We became friends with him and he kept coming around to see how we were doing," the singer recalls. "He liked the album, shared it with his team at the label and really went to bat for us to get us signed. We were attracted to Arts & Crafts because they've got a great family of artists, a community in which we could grow both independently and by performing with other bands." — **Jonathan Widran**



Date Signed: October 2013

Label: Alligator Records

Type of Music: Modern Blues

Management: Peggy Brown - Hit The Road Entertainment

Booking: Blue Mountain Artists

Legal: Jimmy Jacobs

Publicity: Chris Levick - Alligator Records

Web: <http://artistecard.com/jarekussingleton>

A&R: Bruce Iglauer

Mississippi born and bred Jarekus Singleton has solidly built his reputation as one of the leading up-and-coming blues singer/songwriter/guitarists on the music festival circuit today. But, for the 29-year-old, there was a time in his teens when hoop dreams, not music, was what he was building his future on. He was raised in a family of church musicians and was recruited by default to play bass, and later guitar, in his uncle's band. "At the time I didn't know what I was doing. I was just trying to get with the groove," says Singleton.

Years later he maintained a presence playing with local bands and was also a DJ/rapper in college. Concurrently, through his youth, he had played on little league basketball teams and racked up numerous MVP awards. In 2009 he had tryouts with the Cleveland Cavaliers and the Indiana Pacers, but a career-crushing ankle injury halted him in his tracks.

Thankfully Singleton kept his chops up with music and earnestly shifted

"I'm not about the success at all. I'm about the significance."

his focus. "With everything I do I'm not about the success at all. I'm about the significance," says Singleton. "I don't like underachieving, so I'm always looking for a new way to convey what I'm trying to say."

The winner of several International Blues Challenges, Singleton started his own band in 2010. He aggressively sought out labels and sent Alligator president Bruce Iglauer countless demos. Iglauer replied consistently with encouragement and support.

The turning point came in 2013 at an IBC event in Memphis. "It was epic," states Singleton. "Bruce was there along with some other record executives. I traveled back and forth to meet him in Chicago and we got to know each other as men. He finally said, 'Jarekus, let's be family and make a record.' Bruce is a tough critic. So for him and his staff to take that step is a huge privilege and honor for me!"

Simply put, it was perseverance and self-motivation that propelled the modern bluesman to where he is today. "Nothing was handed to me, man," says Singleton. "You can do everything perfect and it still might not work out. It's not what happens to you but how you adjust!" Jarekus Singleton's Alligator Records debut *Refuse to Lose* will be released globally in May 2014. — **Eric A. Harabadian**



Date Signed: May 2013
Label: 110 Records/INGrooves
Band Members: Ciscandra Nostalghia, vocals, piano; Roy Gnan, percussion; Adele Stein, touring cellist.
Type of Music: Alt/Indie Gypsy Punk
Management: Andy Lurie - 110 Management
Booking: Marc Geiger, Rob Markus - William Morris Endeavor
Legal: Pending
Publicity: Heidi Ellen Robinson-Fitzgerald
Web: <http://nostalghiamusic.com>
A&R: Handled by band and management

Date Signed: October 2013
Label: Feel Up Records
Type of Music: Hip-Hop
Band Members: Odario Williams, vocals. Warren Bray, bass; Catalyst, keyboards, drum programming; TJ Garcia, drums, vocals; Ofield Williams, turntables.
Management: Graham Stairs and Noah Finkelstein - The Shadow Cabinet Music Group Ltd, graham@shadowcabinetmusic.com, noah@shadowcabinetmusic.com, 416-464-5678
Booking: Jason Furman - The Feldman Agency, furman@slfa.com, 416-598-0067 (Canada); Henning Ahrens / Four Artists, 49-30-34-66-3080 (Germany, Austria and Switzerland)
Publicity: Lindsay Bailey, lindsay@stuntcompany.com
Web: <http://grandanalog.com>
A&R: Graham Stairs - The Shadow Cabinet

Ciscandra Nostalghia enjoys her artistic freedom and individuality—but it never hurts to have a strong team of dependable and innovative associates to enhance such creative prowess.

The artist and her "post-apocalyptic gypsy punk" bandmates currently remain unsigned by a label, and that is completely by choice. In fact, just last year the band was approached by several well-known record labels (including Columbia and Atlantic).

"Going the 'major label' route at the time wasn't really for us," Nostalghia explains. "We wanted to build our brand a little bit more. Who knows what might happen one day, but at the time it was just more feasible to do it independently."

"Going the 'major label' route at the time wasn't really for us."

So for now, Nostalghia is working close with 110 Management, the William Morris Endeavor booking agency, BMG Rights Management and the digital media distribution/technology company, INGrooves.

"We have a really wonderful team of people who are extremely passionate," she says. "That is what I always wanted, people who understood and believed in our vision, and who could really bring it into a new light."

And consequently, the pieces are smoothly falling into place. Nostalghia's debut record *Chrysalis* came out April 8, and the band already have a huge fan following thanks to social media (check out their website for some insanely aesthetic music videos). Next on the list: headlining a tour in support of the new album.

Nostalghia hopes that such positive experiences within the industry will propel future success and, more importantly, inspire continued peace of mind. Some words of wisdom:

"Once you start seeing obstacles, you don't see solutions," Nostalghia observes. "I'm the kind of person who looks at something jarring and confusing and I'll find a way to get through it. If it's getting more complicated, then you're not doing it right." — **Danica Bellini**

Toronto hip-hop outfit Grand Analog was signed to Brooklyn-based indie Feel Up Records in late 2013—the first band signed to the fledgling label. But they've been kicking it since 2006 and released two records with another indie label, URBNET Records, which was distributed by Universal before this deal came together.

Feel Up was launched by producer Jillionaire, one-third of electronic music project Major Laser. Having a manager who was observant of the industry played a substantial role in Grand Analog's linking with the new label. "Part of our management team was in touch with Jillionaire," Odario Williams, vocalist with the band, explains. "He was planting seeds that he was about to start a new label. It was one of those right-place-at-the-right-time things. It wasn't the old-school way where he heard our demo and

"We were looking for a home for it. The connection just happened."

decided to invest in it. We had already completed the record. We were looking for a home for it. The connection just happened.

"This is exciting because not only will it be our first record released in the States but it's also Feel Up's first release," Williams continues. "It's a fresh start for everyone involved. Jillionaire is a mover and a shaker all over the world."

To aspiring hip-hop artists, Williams advises that they be brave. "Don't be afraid to be yourself," he asserts. "I see a lot of artists that feel they have to sit under a certain category in order to be heard or to sell records. Those things are all untrue. People can read right through you if you're not honest. So don't be afraid to be yourself."

Grand Analog's *Modern Thunder* dropped in the U.S. on April 22 and in Europe on April 25. The band kicked off a European tour in Paris on April 12 and aims to tackle America once Europe has been explored.

— **Rob Putnam**



▲ BMI's Highest Praise in Philly

BMI presented its "How I Wrote That Song" panel at the Praise 103.9 Inspiration & Music Conference in Philadelphia. Pictured at the panel (l-r): Kyle Glover, Praise 103.9 Music Director; Israel Houghton, Grammy-winning wordsmith; Catherine Brewton, BMI; Erica Campbell, Grammy-winning singer-songwriter; Warryn Campbell, Grammy-winning produce; and singer Isaac Carree.



◀ Prince Primes Pub Ploy

Prince has pulled his music publishing from Universal and is moving it in house to the newly created NPG Music. The catalogue includes hits such as "Kiss," "When Doves Cry," "Little Red Corvette," "Let's Go Crazy," "I Got the Look," "Purple Rain" and "Diamonds and Pearls."

MusicMark Makes a Match

Three performing rights organizations, ASCAP, BMI and SOCAN, have teamed up on an initiative that will streamline registration for publishers. Publishers will be able to submit their registrations to all three PROs through MusicMark. This should prove especially helpful if a work is co-written by members of these different societies. Theoretically, there will only need to be one single registration.

Once registration goes through MusicMark, it will then reach its respective PRO. The system will then function as it usually does, as MusicMark functions only as a submission portal.

MusicMark doesn't address every other PRO, of which there are dozens worldwide, and absent from this picture is SESAC. Visit <http://musicmark.com>.

Reach and Boardwalk Alliance

Reach Music Publishing and the Boardwalk Publishing Group have formed a joint venture publishing partnership. The new team has signed former Village People lead singer Victor Willis to an administration agreement, which means it will handle his share of such songs as "YMCA," "In the Navy" and "Go West."

Willis, who co-wrote many of the group's songs, won back his share of the publishing through U.S. copyright law that allows songwriters to recapture publishing by sending a termination notice

to the original publisher, and then provides for song ownership to revert to the original writer 35 years after first being published. But Willis also faced a lawsuit about whether a single co-writer had the right to terminate his portion of the publishing or if all the co-writers had to send termination notices, a highly publicized case he won. In addition to monetizing and collecting royalties from YouTube and other digital services, Reach and Boardwalk will pursue synchronization licensing and creative opportunities in the U.S. for Willis' portion of "YMCA" and other Village People titles.

The Reach-Boardwalk venture has also signed songwriters Willie Brown, co-writer of "Prescription/Oxymoron" on the Schoolboy Q album, *Oxymoron*; Tom Peyton, a member of the hip-hop/pop project Wallpaper; and Mercury recording artist Nova Rockefeller. These are all worldwide co-publishing deals, with Reach Music providing the financing, infrastructure and global administration services.

See <http://reachmusic.com>, <http://theboardwalkmusicgroup.com>.

Truck of Tears @ ACM Awards

Lee Brice's "I Drive Your Truck," a song inspired by fallen Fort Drum soldier and Medal of Honor recipient Sgt. 1st Class Jared C. Monti, won Song of the Year at the Academy of Country Music Awards. Brice performed a solo acoustic version of his emotional No. 1 hit during the awards show. The sad ballad remembers Monti, who was killed in Afghanistan in 2006 while trying



▲ SESAC's Grammy Brigade Climbs the Hill

SESAC recently sponsored The Recording Academy's 2014 "Grammys On The Hill Awards" in Washington, D.C. Seven-time Grammy winner and SESAC affiliate Lady Antebellum were presented with the Recording Artists' Coalition Award in recognition of their artistic accomplishments and advocacy. Pictured (l-r): Pat Collins, SESAC; Charles Kelley & Hillary Scott, Lady Antebellum; Neil Portnow, the Recording Academy; and Dave Haywood, Lady Antebellum.



▲ Radney Foster's Return

Radney Foster will release *Everything I Should Have Said*, his first album of all new material since 2009's *Revival*, on May 13 via his own Devil's River Records and distributed by Think Indie. See <http://radneyfoster.com> for more.

to save a fellow soldier. Connie Harrington, a songwriter from Nashville, wrote "I Drive Your Truck" after hearing a radio interview with Monti's father, Paul Monti, in 2011. The song is co-written by Jimmy Yeary and Jessi Alexander.

Gospel Music Confab in Nashville

IMMERSE is the Gospel Music Association's sixth annual conference for developing artists, songwriters and worship leaders. Scheduled for June 22-25, 2014, the four-day event will be held at the LifeWay Christian Resources corporate headquarters in downtown Nashville, TN.

Made up of classes, concerts, mentoring, competitions and networking events, IMMERSE sets out to equip attendees to take the next step in an environment of excellence and encouragement.

Visit <http://gospelmusic.org>.

SESAC Signs Cobain Deal

SESAC has signed a deal to represent the Kurt Cobain catalog for public performance licensing. The deal covers all of his songs with Nirvana, including such tunes as "Smells Like Teen Spirit," "All Apologies," "Come As You Are" and "Heart-Shaped Box."

Unlike BMI and ASCAP, which must represent any songwriter that applies for membership due to consent decrees signed with the U.S. government, SESAC is selective about who it represents. The organization has signed a number of high-profile songwriters

to ensure its ability to negotiate higher rates from digital services, since it is not constrained by consent decrees and therefore not generally subject to rate courts. [Http://sesac.com](http://sesac.com).

Leaf's Songwriting Course at UCLA

This summer, from June 23-Aug. 1, acclaimed pop music scholar David Leaf, an adjunct professor at UCLA's Herb Alpert School of Music, will conduct an online version of his undergraduate course, "Songwriters On Songwriting," for college credit.

"The course is filled with music, meaningful industry insight and life lessons that anybody will benefit from, regardless of their career goals," says Leaf. "If you have a high school student in your world looking for college experience and credit, they can enroll too."

The course will give students access to classes featuring Songwriter Hall of Famers Mike Stoller, Burt Bacharach, Jimmy Webb, Lamont Dozier, Barry Mann & Cynthia Weil and Mac Davis as well as great contemporary songwriters and major music industry publishing figures.

Anyone can take this online course, but it requires registration at UCLA (and a fee to access the password protected site). See <http://bit.ly/tunesmith> and <http://leafprod.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.

▶ Ethiopia Habtemariam at Back to Basics

Newly appointed Motown president and Universal Music Publishing executive VP/head of urban music Ethiopia Habtemariam will be the keynote speaker at Back to Basics, a music/entertainment summit hosted by Urban Network Digital and Amalgamation Magazine. The confab will be held May 1-4 at the Four Points by Sheraton Hotel in San Diego. Visit <http://urbannetworkdigital.com>.



▲ ASCAP Feathers Nest At Bluebird

ASCAP hosted its monthly songwriters showcase at The Bluebird Cafe. Pictured (l-r): Mike Sistad, ASCAP; singer-songwriters Brad Blackburn, Courtney Cole, Shane Hines and Jonathan Kingham.



▲ Deschanel Possessed by Spirit

Spirit Music Group has signed a multi-year North American publishing administration deal with Zoëy Deschanel that includes her back catalog and future works. In addition to her songwriting contributions as one half of the duo She & Him, she has contributed works to films in which she has acted, including the theme songs to *Yes Man* and the TV show *The New Girl*. Get more details at <http://spiritmusicgroup.com>.



▲ Oates Fields Questions in Nashville

BMI teamed up with Warner Music Nashville and presented their BMI Legends Session with iconic songwriter and Rock And Roll Hall of Famer, John Oates of Hall & Oates, at the 2014 Country Radio Seminar.

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SONG BIZ

Stephen Bishop

Co-writes with Rumer, Tia Sillers

By Dan Kimpel

Having just returned from a publicity jaunt to promote his new album in New York City, Stephen Bishop relates: "I walked all over in the cold, lugging my guitar to these appointments. It was like the old days when I was 18 and I first came to Hollywood."

Of course when he was tramping the streets in the proverbial good ol' days, Bishop hadn't yet written recorded and hits like "On and On," and "Save it for a Rainy Day." He had not been nominated for two Grammys and an Oscar (for "Separate Lives," recorded by Phil Collins from the film *White Nights*), or recorded the classic "It Might Be You," the theme song from *Tootsie* penned by Dave Grusin and Alan and Marilyn Bergman. He was not yet recognizable from Manhattan to Manila.

Bishop occupies an intriguing niche in the songwriting pantheon. Revered by his peers and accessible within his community, he is now an indie artist with *Be Here Then*. Additionally, he will be recording a live album at Kulak's Woodshed in Los Angeles for release by Sony. "I'm tempted to do some jokes," he says of the upcoming live session, "but then you'd have to hear them every time they came around."

For *Be Here Then*, Bishop enlisted some of L.A.'s most esteemed musicians including Leland Sklar on bass, David Paich and Brad Cole on keyboards, and Lenny Castro on percussion. "I recorded the songs at different intervals," says Bishop. "Some in one bunch and others a year later."

The lead off track, "Pretty Baby," is a co-write between Bishop and Tia Sillers, best known for the Lee Ann Womack classic, "I Hope You Dance." Bishop says, "I'd had that melody for a while. It was something really special to me. I got with Tia, and her style of songwriting was so exciting; she was just sparking ideas, 'How about this and how about that?' It was one of those dynamic sessions."

Bishop has visited Nashville for writing collaborations on many occasions. "I think at my old publishing company the people in Nashville thought of me more as a city slicker and I didn't get much attention for my songs. I'm hoping that my new publisher does something with them," he says.

Underscoring his signature vocals with an Americana vibe, "Pretty Baby" is a musical departure for Bishop. "I cut that with Robin DiMaggio, who is the drummer on *Arsenio Hall*. He had a whole concept for the song. I think it makes me a little more contemporary."

One plaintive song on the new collection is a melancholy view of bereavement. "Vacant is an unusual word," agrees Bishop. "It's weird for me; I take the plane to New York and go to the bathroom and the sign says 'vacant'—that's a title! But the song is about death, and loss."

In The Philippines, where he has visited on 10 occasions, Bishop is a favorite. He will be returning this July for a three-week tour. "Filipino people are fun, romantic, nice people and really genuine," he explains. "They love romantic songs. They never say, 'I love Stephen Bishop's depressing songs' because I have a lot of those too. The song they love is 'It Might Be You.' Little children know it." Bishop says that he is often recognized. "I go to The Philippines and they make a big fuss over me. Then I come back here to L.A. and go to the 7-Eleven store and it's, 'Hey! Get out of my way!'"

A new coterie of co-writers inspires Bishop: among them the U.K. artist Rumer who had previously recorded a version of Bishop's "Same Old Tears on a New Background." Bishop describes her voice as "between Dusty Springfield and Karen Carpenter."

He notes a recent interview with a journalist who is writing a history of soft rock, a genre in which Bishop is often categorized. "He is saying that soft rock is every bit as valid as hard rock," says Bishop. "It's great to hear that." Meanwhile, with *Be Here Then*, Bishop adds to his legacy of enduring song craft and insightful expression. "I've been doing it a long time," he concludes. "It's my job."



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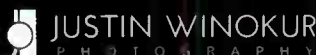


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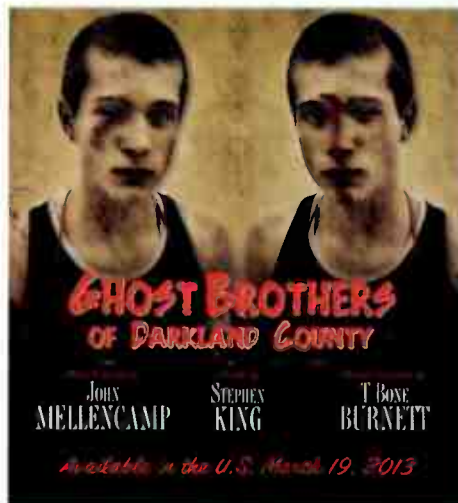


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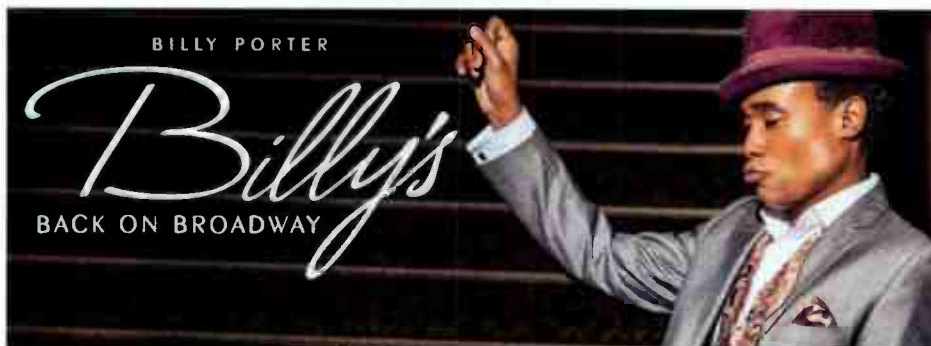
DROPS

The release date for *Ghost Brothers of Darkland County* (Hear Music/Concord Music Group) is set for June 4. Pegged as a "southern gothic, supernatural musical," the macabre project is the product of collaborators Stephen King, John Mellencamp and T Bone Burnett featuring Meg Ryan and Matthew McConaughey as well as blues and roots music by a variety of musical guests including Elvis Costello, Kris Kristofferson, Sheryl Crow, Neko Case and Rosanne Cash. For more information, contact Joel Amsterdam with Concord Music Group at Joel.Amsterdam@ConcordMusicGroup.com or Ken Weinstein with Big Hassle Media at Weinstein@BigHassle.com.



Broadway performer and Grammy winner Billy Porter just released his first solo album in almost 10 years, *Back On Broadway*. Released on Concord Records, Porter's record features 10 Broadway classics with a new spin including "I've Gotta Be Me," "Luck Be A Lady," "Don't Rain on My Parade" and "Everything's Coming Up Roses." Porter's claim to fame is his role as Lola in the Cyndi Lauper/Harvey Fierstein musical *Kinky Boots*, which just celebrated its one-year anniversary in April. For further details about *Back On Broadway*, contact Mike Wilpizeski at Mike.Wilpizeski@ConcordMusicGroup.com.

The illustrious musical *Jesus Christ Superstar*, now performed for over 40 years, is taking a new shape as an arena rock spectacular that kicks off in New Orleans June 9. This leg of the tour is the largest ever North American arena tour of the rock musical by Tim Rice and Andrew Lloyd Webber, following successful runs in the



GOODBYEMOTEL

JESUS CHRIST
SUPERSTAR
ARENA SPECTACULAR

U.K. and Australia. Burgeoning British actor and singer Ben Forster will star as Jesus with Sex Pistols' John Rotten Lydon as King Herod, Brandon Boyd, lead vocalist of Incubus, as Judas Iscariot, NSync vocalist JC Chasez as Pontius Pilate and Michelle Williams of Destiny's Child as Mary Magdalene. Contact Fran Curtis of Rogers & Cowan at FCurtis@RogersAndCowan.com.

Up-and-coming Australian indie rockers goodbyeemotel are making their mark worldwide with a "4-D" live show incorporating film, music and lighting for a neo-Pink Floyd experience. Now set to release their debut full-length *IF* this year, Storm Thorgerson, who designed album covers such as Led Zeppelin's *Houses of the Holy* and Pink Floyd's *Dark Side of the Moon*, took on goodbyeemotel's album artwork for *IF* after hearing the band's *People* EP. The band wrapped 2013 with a global tour, several film and TV placements and their song "Set It Off" featured in Chrysler's national advertising

campaign. Contact Maria Drummond at Maria@ThePressHouse.com for more information.

The second album by Taylor Momsen and the Pretty Reckless entered the Billboard 200 at No. 5. Momsen (CW television series *Gossip Girl*) and company are currently opening for Fall Out Boy in Europe and performing some headlining shows before heading back to the U.S. next month where they'll perform at all the major rock festivals: Rock on the Range, Monster Energy Fort Rock, Welcome To Rockville, among others. For complete details, contact Mitch Schneider, mschneider@msopr.com.



TAYLOR MOMSEN

Recorded on April 7 and produced by Steve Epstein, Tom Kitt and David Stone, the original Broadway cast recording of *If/Then* will drop on June 3 nationwide. Starring Tony Award-winner Idina Menzel (*Wicked*, *Rent*), the contemporary musical follows leading role Elizabeth as she reboots her life in New York. Directed by Michael Greif, the musical's score was composed by Tom Kitt with book and lyrics by Brian Yorkey. *If/Then* opened on Broadway at The Richard Rodgers Theatre on March 30. For more information, visit <http://MasterworksBroadway.com> or email Beth@CineMediaPromotions.com.

OPPS

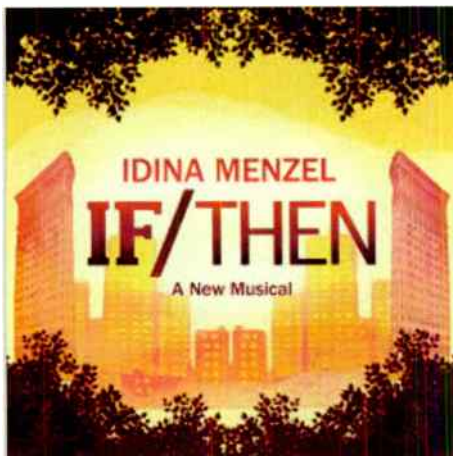
Riot Grrrl New Media, devoted to showing the importance of diversity in the entertainment industry and finding unsigned talent, is looking for guests on the Internet radio show and recorded podcast. For more information, see <http://YouTube.com/SinTVNow> and contact SinTVNow@gmail.com for booking inquiries.

Totally Driven Radio & TV NATION, a weekly recorded podcast and Internet radio show centered on TV, film and pop culture, is looking for guests for two shows. The show targets males 15-50 and females 24-45 and pulls in 2,000 listeners a month through iTunes and other outlets. The booking contact is TotallyTVNation@gmail.com. Visit <http://TotallyDrivenEntertainment.com> or <http://BlogTalkRadio.com/TotallyDriven> for more information.

The KBYR Morning News and Comment with Glen Biegel is looking for guests to discuss entertainment, tech news and other topics. Featured guests can promote their latest work and websites. The show is recorded weekday mornings in Alaska. Contact Michael Ortega at Michael.Ortega@OHanaMediaGroup.com for booking information. Learn more about the show at <http://KBYR.com>.

PROPS

Live from Daryl's House, Daryl Hall's critically acclaimed, award-winning performance series has renewed its agreement with Viacom Media Networks' high-definition music channel **Palladia**. Production on the new season will commence this fall. *Live from Daryl's House* tapes without an audience in a new club called "Daryl's House" in Pawling, NY, and the new shows will premiere in early 2015 on Palladia, in the VH1 app and <http://lfdh.com>, where previous installments are archived. This past season Hall enjoyed spirited collaborations with **Billy Gibbons of ZZ Top, Amos Lee, Gavin Degraw, JohnnySwim and Brett Dennen**. Contact Jonathan@wolfsonent.com.



At eight weeks, the soundtrack to Disney's **Frozen** had the longest run at No. 1 on the Billboard 200 since **Adele's 21** spent 24 weeks in the top slot in 2012. The soundtrack has sold close to 2 million copies, and in the last week of March, the album saw another 161,000 copies sold. It's the 20th album to top the charts for eight weeks running. **James Donio**,

President of the **Music Business Association**, commented that "it's clear that the soundtrack has been the story of the year so far." For more information, contact Bill Greenwood at Jaybird Communications at Bill@JaybirdCom.com.

Last month, **Qello Concerts** a streaming service for full-length HD concerts and



JAMES DONIO

music documentaries, launched on the new **Amazon Fire TV**. All-access pass subscribers have unlimited access to the streaming service's entire catalogue of concerts and music documentaries for \$4.99 a month; Fire TV users new to Qello Concerts can access the service through a seven-day free trial. The service is available for \$99 at <http://Amazon.com>. Contact DBogosian@ShoreFire.com for more information.

Composer **Michael Penn**, brother of actors **Sean Penn** and **Chris Penn**, just hit another peak in his career by scoring two of the top TV series of the 2013-2014 season, **HBO's Girls** and **Showtime's Masters of Sex**. The artist was inducted into the film world with 1996's **Hard Eight**, then **Boogie Nights** in 1998, followed by several indie gems over the years including **Sunshine Cleaning, That Evening Sun, The Comedians of Comedy** and **Solitary Man**. The second season of **Masters of Sex** will debut in July 2014. The fourth season of **Girls** will kick off in January 2015. Contact Beth Krakower with CineMedia Promotions at Beth@CineMediaPromotions.com.

A new **Pete Townshend** song, "It Must Be Done," premiered in an episode of the TV series **The Americans**, April 30. Townshend wrote the song with **Nathan Barr**, who has composed music for movies and TV shows, including **True Blood, Hostel** and **Cabin Fever** and received Emmy nominations for his work on **The Americans** and **Hemlock Grove**.

JESSICA PACE lives in the Nashville area and writes about music, local government and education. Contact her at jmarie.pace@gmail.com.

Out Take



Philip Sheppard Composer

Email: Ashley Patterson, Ashley@CW3PR.com

Web: <http://PhilipSheppard.com>

Most Recent: *We Are the Giant*

Composer Philip Sheppard has scored more than 20 films and documentaries (*Manhunt, Bobby Fischer Against The World*), worked with the likes of David Bowie and Jarvis Cocker, and says he only works with people "way more skilled" than he is. Recently at Abbey Road Studios he re-scored and recorded each of the National Anthems with the London Philharmonic Orchestra, to be used for the next 25 years of Olympic events.

"I had to research and rearrange every one, then seek approval from each head of state," Sheppard says. "This was surreal and pressurized in equal measure. I drank a lot of coffee, developed a studio tan and learnt far too much about the key of B flat."

Sheppard's instrument of choice is cello. "The cello has a direct capacity to mimic the voice, so it's a shortcut to making ones sound emotive. If I habitually composed on the piano, I'd be more inclined to think in chordal terms, whereas on the cello, I can be linear, letting the harmonies build through meshing melodies rather than relying on my absolute pitch," he explains.

"The cello can be human and narrative or can be incredibly abstract, establishing wide shots and atmospheres through sonic complexity. It's a peak of design in terms of its adaptability, and even though I sometimes use electronic instruments, if I want an insularly disturbed sound I'll go back to an acoustic cello. When I worked on *Heathen* for David Bowie, the distortion noises were all done with a Stradivarius played straight into the mic."

Sheppard's film *We Are the Giant* premiered at the Sundance Film Festival this year. He is now researching a film set in North Korea and is writing a concerto for a set of films for Professor Brian Cox. Visit <http://PhilipSheppard.com> to learn more.

► **Two Bags In-Store With Help From Browne, Hidalgo, Lindley**

Jonny Two Bags, longtime guitarist for Social Distortion, kicked off the release of his solo debut album, *Salvation Town* (Isotone/Thirty Tigers), with an April 1 in-store performance at Long Beach, CA record retail store Fingerprints. Jonny enlisted a diverse array of talent on the album, including producer David Kalish (Rickie Lee Jones), Jackson Browne, guitarists David Lindley and Greg Leisz, drummer Pete Thomas (Elvis Costello), Los Lobos' Dave Hidalgo and his sons, David Jr. and Vincent. See <http://jonnytwobags.com>.



▲ **Berklee, Little Kids Rock Support Music Education In 600 N.Y.C. Public Schools**

Berklee College of Music and Little Kids Rock announced a collaboration with the The New York City Department of Education to expand the district's Modern Band music program to 60,000 K - 12 students in 600 schools over the next three years. Berklee and Little Kids Rock are contributing teacher training, a Modern Band online and classroom-administrated curriculum, and thousands of new musical instruments. Amp Up NYC will serve as a model for building Modern Band programs in other U.S. public school districts. Pictured are representatives of Berklee College of Music, Little Kids Rock and the New York Department of Education celebrate with Little Kids Rock students in New York at the kick-off of Amp Up NYC.



New York In Hollywood!

The 5th Annual New York in Hollywood event was a success. Sponsored by the nonprofit Environment Of People Foundation, proceeds will benefit the CSUN Wellness Clinic making a difference in the lives of children living with Autism, Down syndrome and other challenges. This year's event featured top-notch entertainment with R&B jazz guitar legend Phil Upchurch and special guest Ellis Hall.



◀ (l-r): Singer Ellis Hall; EOPF Exec. Dir. Shari Hoffman; actor Justin Price



◀ (l-r): EOPF President Dennis Dreith and Sonia Maddux-Upchurch



◀ Phil Upchurch and band

Lily Allen

*The Naughty Girl
Comes Clean*

BY DAN KIMPEL

FLASHING AN ONSTAGE BOOB Instagramming a stream of expelled urine or posting semi-naked selfies, Lily Allen certainly excels in igniting provocation. Paradoxically, the British artist is now married and the devoted mother of two small children.

Although she has yet to achieve the recognition stateside that she has earned in England, the radio-friendly *Sheezus* might change all of that. With her last collection *It's Not Me It's You* released in 2009, *Sheezus* is a striking return to form. But what are sure to be the most noted lyrics of her new album will be those with the artist characterizing herself as a bitch, singing about the arrival of her period, or describing a long-lasting lover as a "bad motherfucker." In this exclusive interview with *MC*, Allen explains her songwriting process, surrenders the telephone to her two-year-old daughter and laments that negativity is engrained in the British psyche.

Music Connection: Good morning, Lily. We're calling in from Los Angeles, more specifically Eagle Rock, a neighborhood that we believe you know from working with co-writer and producer Greg Kurstin at his studio.

Lily Allen: Oh sure. Eagle Rock, near Silver Lake, I've recorded there. L.A. is a funny place.

MC: Do you have a favorite recording studio either in the U.K. or here in the U.S.?

Allen: Now it's kind of different. When I started you had to go to the studio, but now things have changed so much. When I write it's

perfectly fine to have a little MIDI set up in my living room at home. And because I have two small children, that works out really well, so I don't have to rush home, try to get them into bed and have dinner. I quite like the freedom of writing and recording at home.

MC: Do you run the Pro Tools rig yourself?

Allen: Oh God no! I can't operate the equipment. I can't even figure out how to turn on the TV, never mind a computer. I just sit down and write words.

PHOTOS BY
JAMIE NELSON

"That defines a lot of my music. Sweet, melodic, angelic sounding—but when you listen closely it's really quite horrible."

MC: The songs on *Sheezus* are so strong, and the lyrical content so realized. Does a groove, or a story inspire these words?

Allen: I write stuff down and keep it in my head. Sometimes when I'm out and about with friends, or having a conversation or watching a movie something jumps into my mind. Sometimes I remember it and sometimes I don't.

MC: Do these thoughts formulate the genesis of your songs?

Allen: More often than not we have to start something from scratch in the studio. My producer has tried to prepare whole tracks and played them for me to see what comes, but it never really works. I need to be there from the conception of the track building to feel like what I'm doing is the right thing.

MC: How do you tap into this process of immediacy?

Allen: Sometimes that takes fucking hours just to get that initial idea that gets me going. Once I get one lyric and I'm happy with it, then I'm up and away, and I can start really getting into it. That's when I get excited. Sometimes it comes quickly and sometimes it takes hours and is really painful.

MC: How do your co-writers co-exist with this flow?

Allen: Because I come completely unprepared, whomever I'm writing with is held ransom by me, because they can't progress with the track anymore until I've done something. So they have to wait for my thoughts to come. And this depends on what's going on in my life.

MC: What specific instruments inspire your concepts?

Allen: Tempo is a big thing, the beat in itself, the drums. That sets the mood for me. For the

song "Hard Out Here" I was listening to the Chemical Brothers. That was what set off the tempos. Then it evolved into the opening lyrics for the verse and it became a song about the word "bitch."

MC: So much has changed in your life since your last release. You're now married, and the mother of two children. How did you balance your creative modes with motherhood?

Allen: I was writing a lot when I was pregnant with my second baby and other than being in the studio I was pretty inactive. So I was looking after a child at home, an infant who couldn't communicate, my husband was out, I wasn't out with my friends and I was pregnant with another baby. So there really wasn't a lot going on that I felt I could write about, until my second daughter was six months old. When I stopped breast-feeding, I suddenly felt like I could write again.

MC: Some new mothers have observed that their verbal skills diminish under these circumstances.

Allen: I think the brain shrinks because it is concentrating on keeping this baby inside you alive. I lost half of my vocabulary! I would go out with my friends for dinner and I couldn't finish sentences or think of words. Writing is this really important thing that I do. The thought that I couldn't do it anymore it was terrifying.

MC: "If I told you about my sex life/You'd call me a slut/Them boys be talking 'bout their bitches/No one's making a fuss." These lines from "Hard Out Here" address the double standard.

Allen: It's a funny game. It's not easy for women; it's tough for men in the business as well to adjust. They're not in control of us anymore; we're in control of our own destinies. That's one of the reasons that they try to pit women against each other.

(At this point in the interview, Allen's oldest daughter Ethel commandeers the phone. "I'm talking to a man in Los Angeles," Allen explains sweetly. For the next few minutes, the trans-Atlantic sounds of an irrepressible two-year-old interacting with her chirpy mother and gabbing to MC fill the airwaves. While Allen regains control of the phone she comments, "If I'm like, 'I can't pay attention to you right now,' they start screaming more and more.")

MC: The lyrics for *Sheezus* are very tightly formulated: we enjoy the sound-alike rhyme of "comparison" with "embarrassing" in the title track.

Allen: A lot of times that's the basis of it. People think there's a lot more to it, but sometimes it's just about two interesting words that rhyme with each other. I think that's the skill, finding those words that sound good together and making them connect and making it be a real story without the words being "lazy," "crazy" or "shady" or whatever. That's the fun for me.

MC: From a musical standpoint, the sound of *Sheezus* is celestial and plush—electronically evolved and embellished pop music. Then the lyrics interject these other elements: raw, sexual, edgy or whatever. Does the pop purity of the music allow you to say things that don't sound so harsh?

Allen: I think that's the thing—that's the vision. Ever since my first record, *Smile*, that was something that defines a lot of my music. Sweet, melodic, angelic sounding—but when you listen closely it's really quite horrible. That's the idea. Tell someone to fuck off with a smile on your face and your angel wings flicking behind you. That's the beauty of it.

— ANDY MESECHER andym@musicconnection.com



◀ The Bunny the Bear Offer 'Most Disturbing' Performance

New York's alt-duo the Bunny the Bear have released their fourth studio album, *Food Chain*, via Victory Records and recently wrapped a tour with Mindless Self Indulgence. Considered by *Alternative Press* as the band's "most adventurous and disturbing work to date," the Bunny the Bear will begin their full U.S. tour this May with acts including the Millionaires and Dog Fashion Disco. See @TheBunnyTheBear for full details.

▶ Wine Lovers Treated To Quality Music

The 2014 "Live In The Vineyard" came to a close recently. A Napa Valley event which "marries peoples' access to recording artists, top-tier wine makers, and world-renowned chefs" hosted by Sarah McLachlan, Colbie Caillat (pictured), O.A.R., Passenger, Fitz & the Tantrums, Hunter Hayes, Mary Lambert and many more. To take another sip, visit <http://liveinthevineyard.com>.



◀ Afrojack Sprays Beats All Over Vegas Nightclub

GRAMMY-winning artist Afrojack took to the DJ booth at Hakkasan Las Vegas Nightclub at MGM Grand Hotel & Casino and put on a set guests wouldn't soon forget. Jack's show was full of surprises, including male contortionists and a dozen Hakkasan Nightclub's stunning model cocktail waitresses who joined him in the DJ booth, presenting Jack with a large bottle of champagne. Eager to share this moment with his fans, Afrojack jumped atop the DJ booth, uncorked the bottle and showered the crowd.

▶ Lucia Plunges Audience Into Interior World Of A Fractured Mind

A darkly romantic tale of family honor, betrayal and madness, Gaetano Donizetti's *Lucia di Lammermoor* returned to LA Opera for the first time in 10 years, conducted by Music Director James Conlon and directed by Elkhanah Pulitzer in her LA Opera debut. The production starred Albina Shagimuratova (pictured) in the title role as the dagger-wielding Scottish lass and Saimir Pirgu as her secret lover, Edgardo. The production featured the extensive use of a glass harmonica that was unique to this production. For upcoming LA Opera events, visit <http://laopera.org>.



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MUSIC CONNECTION

Tidbits From Our Tattered Past



1986-Run D.M.C.-#17

The Aerosmith/Run D.M.C. mashup video had just rocked the music world when *Music Connection* interviewed the NY rappers. "We've always rapped over Aerosmith's tracks," said Run. "We've always mixed rock & roll with rap." Elsewhere in the issue, MC covered the rock video world, including MTV and the in-demand directing team of Fisher & Preachman. Live reviews of Joey Arias, T.S.O.L., and Lis Lewis round out the issue.



2004-The Matrix-#6

Pop music production trio the Matrix (Graham Edwards, Lauren Christy, Scott Spock) were riding high with songs for Avril Lavigne, Jason Mraz and others when MC sat down with them. Said Spock, "You can't sit in a room and say, 'Wow, I can step-edit a drum track. I'm a producer now.' All three of us honed our craft for years and years."

MC: "L8Cummer" brings that to mind, a celebration of a man whose orgasm is blessedly delayed.

Allen: I think with that song I achieved what I wanted to achieve.

MC: "As Long as I Got You" has that New Orleans, zydeco vibe. Is that a musical genre you identify with?

Allen: Oh yeah, for sure, that whole Louisiana swamp-pop thing is a big part of my husband's life. We had the group Lil' Band o' Gold come from Louisiana to play our wedding. Where we live in the country we don't have broadband, so we're limited to listening to my husband's vinyl collection and most of that is soul, rock & roll and swamp-pop. I've also been watching *True Detective* (HBO), I'm desperate to go to Louisiana and hang out—but probably not with two kids!

MC: There is a well-circulated quote from you that says that what audiences have been hearing of your music represents "very much the more beige, saccharine elements to what I have made." Is this estimation still an accurate one?

Allen: I want to make music that can be played on the radio but at the same time say something. That's what I'm going for. And I hope that if enough people buy this record that then the record company will give me a chance to do it again. I love my job.

MC: Are you encouraged by the label to be more pop?

Allen: No, not at all. I think my songs have always been pop and played on mainstream radio over here. I want my music to cross over, and for young people to be able to enjoy it. "Take My Place" is the most raw I've ever been. I'm always honest, but usually my honesty comes from wry social observations. That song is deeply personal and not something I would originally touch on.

MC: In reading about your exploits online, it would seem that you don't shy away from confrontation.

Allen: Do you mean my online fights with people?

MC: Yes. It's entertaining to read about, but is it fun for you to experience?

Allen: It isn't fun for me. I'm a really reactive person and if someone pisses me off I find it hard to hold back. It's not my best attribute or something I like about myself, but I understand that other people enjoy it, so that's good.

MC: The scabrous British press certainly takes the bait.

Allen: Yeah they do. And they are really annoying. What I love about America is the support and goodwill that comes from people. It's not something that happens in England. People who have succeeded, we like to shoot down. It's driven by jealousy and hate.

MC: Well, damn, girl. Come back to America Land.

Allen: Yay! I will be there soon.

Contact Luke Burland, Warner Bros.,
luke.burland@wbr.com, 818-953-3295

- Lily Allen is managed by Todd Interland – Rocket Music.

- Allen's booking agent is Marty Diamond – Paradigm Agency.

- Lily's father is Keith Allen, a British stage, film and television actor, her mother is a film producer.

- A new song, "Silver Spoon" claims that despite her parents' seemingly glamorous occupations, hers was not a privileged upbringing.

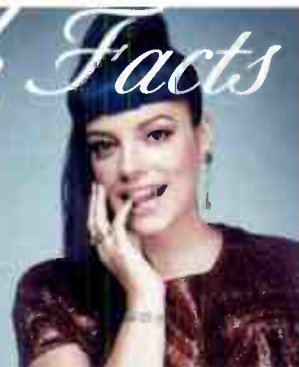
- In 2005, signed but under-promoted by Regal Records, Allen's music postings on Myspace attracted thousands of fans. Vinyl singles and mix tapes raised her profile.

- Her breakthrough album, *It's Not Me It's You*, was tracked at Eagle Rock Studios in Northwest Los Angeles by Greg Kurstin, who is a primary co-writer and producer on Sheezer's. His recent credits include Foster the People and Shakira.

Quick Facts

- *It's Not Me It's You* entered the charts at No. 1 and No. 5 in the U.K. and the U.S., respectively.

- T-Pain utilized a piece of Allen's song, "Who'd Have Known," in his "5 O'Clock." It was Allen's first Top 10 U.S. charting song as a songwriter.



Dave Grohl. BMI Writer Since 1991.

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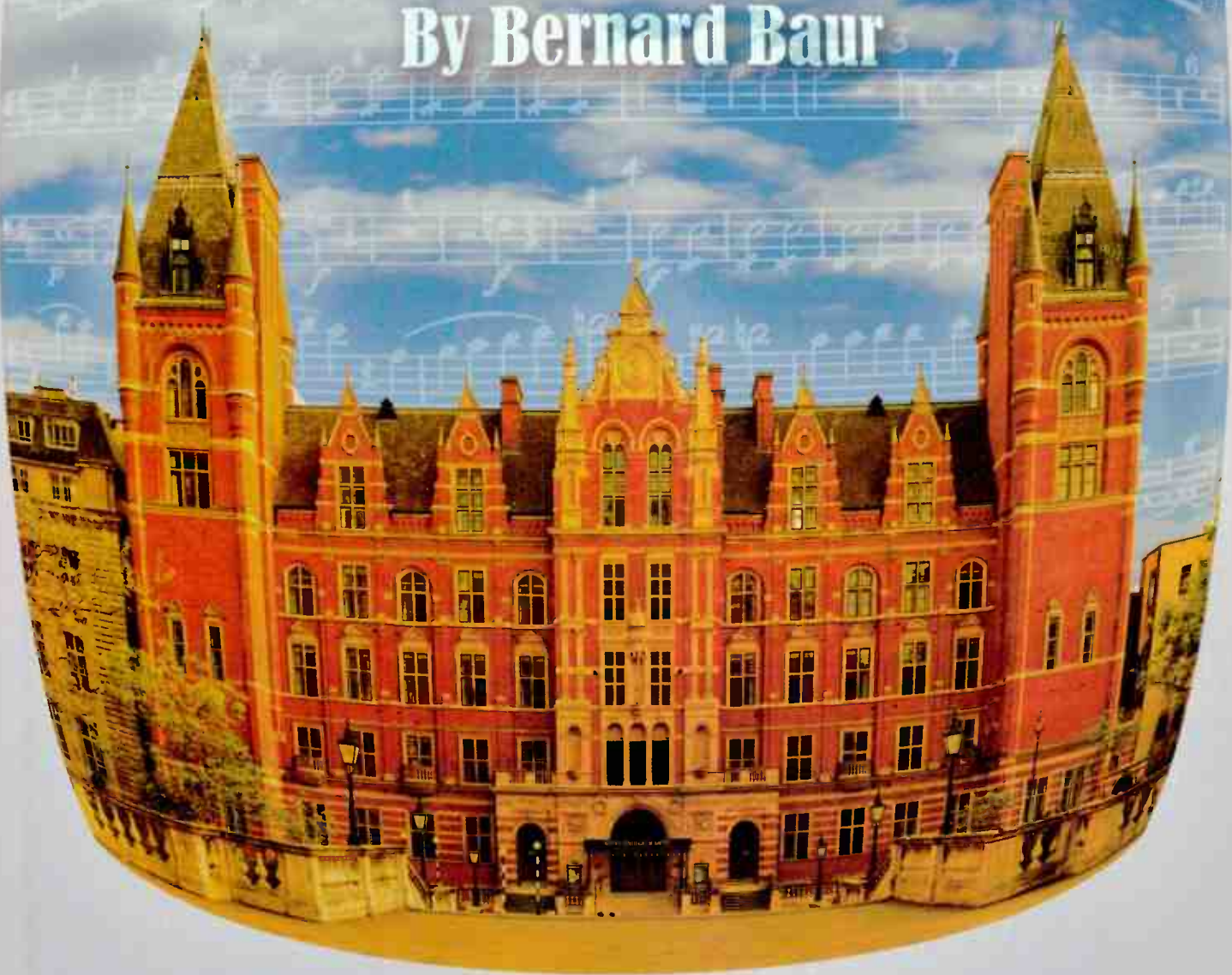
Photo by Danny Clinch

BMI

valuing music since 1939.

Why Some Students and
Teachers Struggle with
MUSIC SCHOOL

By Bernard Baur



IF YOU'RE THINKING ABOUT MUSIC EDUCATION – either becoming a student or an instructor – this exclusive feature will help you get the most out of it. In fact, we went directly to the people who are at the forefront of music education, contacting administrators and instructors at five high-profile schools. Their insights and opinions are not only candid; they reflect the whole spectrum of advanced music education today.

MUSICIANS INSTITUTE

College of Contemporary Music

DONNY GRUENDLER

VP of Academic Affairs
<http://mi.edu>

Musicians Institute (MI) in Hollywood, CA, awards Bachelor and AA degrees as well as certificates. Its campus spans several blocks between Hollywood and Sunset Boulevards, and includes a variety of buildings that house world-class production facilities, a concert hall, classrooms, practice rooms, computer labs and more. MI offers several fields of study that cover creative, technical and business aspects of the industry. Its mission is to provide students with the tools necessary to become successful musicians and music industry professionals.

A Los Angeles-based drummer and producer, Donny Gruendler has performed, toured and recorded with artists such as Kenny Burrell, DJ Logic, the Funk Brothers, DJ A-Ski, Rick Holmstrom and Kirk Fletcher. He has been an educator for almost 15 years and is the author of several books: *Playing With Drum Loops* (Carl Fischer), *Seeing Sounds* (Hudson Music), *Private Lessons* (Hudson Music) and *Dubstep Drumming* (Hal Leonard).

Why Do Some Students Struggle?

It takes some students a while to adjust. We have students from all over the world and sometimes when they get here it's a shock. They're in the heart of Hollywood and in the middle of the music industry. The demands are higher and the quality expected of them is greater.

In terms of the struggle, for some students, it can take a quarter or so to get comfortable, while others find that they may want to pursue other interests.

How Did You Become an Educator?

I was an artist first. Back in 2003 I had just come off the road when a friend invited me to a clinic at Musicians Institute. That inspired me to get into education. I started as an instructor and loved teaching. I began editing curriculum and that led me into administrative positions.

What Is MI's Mission?

The ultimate goal is to help students become the best in their field, as an artist or music industry professional. We show them how it's possible to develop a career and actually make a living with music.

What Makes A Good Teacher?

Teachers who can bring real-world experiences into the classroom are the best. But they also must have other qualities: They should be organized and stern enough to push students.



They need to be a motivational speaker as well as a caregiver. And, most importantly, they need to respect the students.

Must Teachers Have a Degree?

Governing bodies that accredit schools usually require degrees. However, at MI we also give equal value to industry experience. A person who might not have a degree may have successfully worked in the industry. So, we have an internal process that determines if a non-degree holding instructor can teach. We make these evaluations on a case-by-case basis.

Why Do Some Teachers Fail to Make The Cut?

It's like any gig. Some gigs are better for certain musicians, and it's the same with

teachers. At MI, we require a lot from our instructors and we operate at a pretty fast pace. We expect our faculty to be the best of the best and very professional.

What's Unique About MI?

MI functions like a microcosm of the music industry. The networking opportunities are tremendous, not just because we're in Hollywood, but in the school itself. Students work together on projects. For example, a drummer or singer can spend time with audio engineer students. We have a world-class recording studio available, and a concert hall where students can videotape their performance.

We also offer counseling where students can ask anything they want, and we help them get industry internships. And, because of our location, we often bring in pros from a variety of fields for master classes and clinics. At MI we are constantly reassessing and improving our curriculum so that we not only give students the knowledge they need and help to develop their skills, we also expose them to real-world experiences.

SAE INSTITUTE

School of Audio Engineering

BRIDGET GARDINER

Director of SAE Institute, Los Angeles
<http://sae.edu>

SAE Institute combines practical and theoretical curriculum in audio engineering. Indeed, SAE's educational approach is the only one of its kind in the world and has expanded to offer programs in other curricula such as filmmaking, multimedia and creative media. It has a network of over 50 campuses worldwide, offering degrees and certificates in Audio Technology, Electronic Music Production and Beat Lab Production.

Bridget Gardner began her career as a recording studio and label manager. She has been the Campus Director for the SAE Institute in Los Angeles for over three years.

How is SAE Different From Other Schools?

SAE has been in existence for 35 years and we're located in 34 countries. We've been in



"For those students who are dedicated and driven, the rewards can be great."

the United States for 12 years with schools in New York City, Nashville, Miami, Los Angeles, Atlanta, San Francisco and Chicago. Because of that we can offer students global placements. In fact, we often connect with our alumni to let them know about recent grads. That has led to quite a few gigs for our students.

What Do Students Need to be Successful?

They need to have support, especially from their families—both emotional and financial. It's an intense program of study and it's not easy. But, for those students who are dedicated and driven, the rewards can be great.

What Do You Look for in Teachers?

First and foremost, it is industry experience. We want teachers with real-world knowledge. They also must have strong communication skills. Usually we'll try them out with a workshop or clinic to see how they do. If they appeal to the students and get their attention, we'll consider hiring them.

What Can Hamper a Teacher?

Along with the good, you also get the bad. Most of our engineer and producer instructors are also artists themselves and, sometimes, they rely too heavily on the artist side. There's a lot of technical information that has to be delivered as well.

How Can a Potential Teacher Get Hired?

We like to see a written proposal. If it's appropriate, we'll schedule a workshop and see how they do. We also talk with the students and get their input. Then, if it looks promising, we'll ask the candidate to outline a class and create a syllabus.

What is SAE's Mission?

We want to give our students the tools they need to be successful. That includes not only classroom lectures but also hands-on experience. We have several different studios on campus and some of the most advanced equipment available today. That gives our students an advantage. When they finish their program, they're ready to work.

BERKLEE

College of Music

CECIL ADDERLEY
Chair of Music Education Dept.
<http://berklee.edu>

Berklee College of Music was founded on the principle that the best way to prepare students for careers in music is through the study and practice of contemporary music. Its mission is to educate, train and develop students to excel in music as a career. Cecil Adderley began his career teaching music. Now, as Chair of the Music Education Department at Berklee College of Music in Boston, he oversees a program that teaches music teachers. Adderley is also a contributing author to the book *Musical Experience in Our Lives: Expanding the Boundaries of Music Education*.

What Makes a Great Teacher?

A great teacher has a passion for working with students, and a comprehensive knowledge about the subject matter. They also must be strong communicators as well as classroom managers.

What Age Range Do Music Education Grads Teach?

We develop, prepare and provide music teachers for grades K to 12. Our program takes four years and sets the standard for music education.

Many Art Programs Have Been Decimated Due to Budget Constraints. What Do You Think Should Be Done?

It's true that some school districts are strapped for money. And, because of that, the arts have suffered. But, many districts are now offering

after-school programs in music and the arts. Additionally, others are reexamining their position and realize that there's value in music programs. Often, those types of classes keep kids out of trouble because the students find them interesting, fun and exciting.

How Do Teachers Get Hired?

Education and references are important, and mastery of the subject matter is critical. But, classroom management can be just as significant. Often, music classes have more students than the average class. Some classes can have 30, 40 or 50 students, and it's up to the teacher to make sure each student receives the attention they deserve.

Why Do Some Teachers Fail?

Some teachers don't succeed because they lack organizational skills. It takes a very organized individual to be a teacher, and there's more paper work involved than most people realize.

What Is Special About Berklee's Music Education Program?

We update our curriculum to make sure it's relevant today, and we attract a diversity of students that reflect contemporary society. At Berklee, we prepare students for a lifetime of professional and personal growth. And we are developing new initiatives to reach and influence an ever-widening audience.

UCLA EXTENSION

Entertainment Studies & Performing Arts

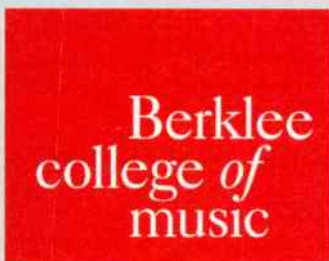
OWEN HUSNEY
Instructor, "The Basics of the Business of Music"
<http://uclaextension.edu/entertainmentstudies>

Located in the epicenter of the entertainment industry, the UCLA Extension Entertainment Studies and Performing Arts program provides professional training in the art and business of entertainment. Each year, over 250 individual courses and 10 specialized certificates are offered.

As an artist manager, Owen Husney discovered and signed the artist Prince to Warner Bros. Records. He guided Prince's early career and coordinated marketing efforts with the label. He also signed 11 other artists to major labels, earning him 10 Gold and Platinum records. Husney's latest project involved working with the Beatles' publisher to launch "Beatles Reimagined." He's been teaching "The Basics of the Business of Music" for two years.

How Did You Get Hired at UCLA Extension?

I almost didn't get hired. In fact, the first time I proposed a class (about teaching students how to live their passion) I was turned down, and they were right. It was too generic. So, I designed a curriculum that was more specific and focused on



"It takes a very organized individual to be a teacher, and there's more paper work involved than most people realize."

three areas: Music Business Basics, Protecting Your Rights, and How You Make Money with Music. That formed the class I now teach.

What Makes a Good Music School Teacher?

Experience in the industry comes first, but a good teacher is also able to relate to students. You have to be able to use your experiences in a way that illustrates lessons and concepts. That makes it real for the students, and more understandable.



Have Your Teaching Methods Changed Over The Years?

I used to give a Final Exam that had multiple choice and a few narrative questions. But I wasn't satisfied with it—it didn't involve much critical thinking. So, I changed it to an essay—a final project. Students have to choose three places where they would like to work; they need to note whom they should contact; what they want to do there; and how they plan to do it. Now, when they finish my class they have a written plan of action.

Why Do Some Students Fail?

There can be a lot of reasons. Some students aren't serious because someone else is footing the bill. Others use classes to network rather than learn—they'll hound you about getting them a deal. And, there are a few who like talking better than listening and will ask 10,000 questions that have little relevance to the subject matter, and might even debate what you're trying to teach them.

Do You Have Any Student Success Stories?

Quite a few students start their own labels and companies. I know some former students who are making well over \$50,000 a year. The reality is, today you have a better chance of being struck by lightning than becoming the next Lady Gaga or Justin Bieber.

But, you can make a very good living in the indie market if you know what you're doing. And that's what classes like mine are for—to teach students what it takes.

Does Teaching Attract Other Opportunities?

It can... Because you are constantly keeping up with developments in the industry, you get to know a wide range of people. That can sometimes lead to job offers, book deals, consulting jobs and, my specialty, brokering

BELMONT UNIVERSITY

Mike Curb College of Entertainment & Music Business

DAN KEEN

Instructor, "Music Publishing"
<http://belmont.edu/cemb>

Nashville's Belmont University created a Music Business Program designed to prepare students for operational, administrative, creative and technical careers in the music industry. The Mike Curb College of Entertainment and Music Business (established in 2003) provides educational programs for future entertainment industry professionals. Belmont's Curb College offers three academic degrees and four areas of study in Music Business, Audio Engineering Technology, Entertainment Industry Studies and Songwriting.

Dan Keen has enjoyed a multi-faceted career in Nashville's music industry. While Vice President of the American Society of Authors Composers and Publishers (ASCAP) in Nashville, Keen signed several notable acts, including award-winning rock band Paramore, RCA country superstar Chris Young, ASCAP Country Songwriter of the Year Ashley Gorley and many others. After serving on the Board of Advisors for Belmont University's Curb College, Keen was appointed to the faculty in 2010. He was nominated for the "Chaney Distinguished Professor Award" and was a "Presidential Faculty Achievement" finalist.

Why Did You Become a Teacher?

Teaching is in my DNA. Some people are just wired for it and it comes naturally to them. In my case, it's a "calling." It's something I love to do. And, even though it may not pay as much as I could earn in the private sector, it fulfills me in other ways. I like to empower my students so that they can succeed in the career of their choice.

What's Required to Be a Teacher at Belmont's Curb College?

A degree is preferred, especially for full-time instructors, but it's not absolutely necessary if a person has enough industry experience. We

give potential teacher candidates a chance to show what they can do by hiring them as adjunct (part-time) professors. If they do well, the administration will consider them for full-time employment.

Have Your Teaching Methods Changed Over The Years?

They have, because the industry has changed. It's a DIY world now, so the perspective is different. That created changes in the curriculum and teaching methods. It's not just about how the industry works anymore. Today, we explore how you identify the needs of the consumer, fulfill the needs of the creative and how to bridge the gap between the two.


Why Do Artists Need to Go to Music School?

There are three basic reasons. Some go to please their parents who want them to get an education. Others are artists who just want to learn as much as they can and protect themselves. Then, there are the students who are nuts about music and are eager to learn about the business so that they can do what they love for a living.

What Special Opportunities Does Your School Offer?

We give a lot of value to face-time. We counsel students and help them get internships. We're in Nashville, so we organize networking events where students can meet industry professionals. We also host a lot of showcases in every genre, and have ASCAP "Writers Night" on a regular basis. The students who take advantage of these opportunities are the ones most likely to succeed.

What's Unique About Your School?

We go beyond traditional academics and pay attention to all aspects of a person, including mind, body and spirit. We emphasize a spiritual life—not necessarily a religious one, but one that has moral standards. You know, there are temptations in every industry, but in the music business they're much more obvious. 





ASCAP – 100 Years

It's difficult to imagine it today, but in the United States before 1914, songwriters were rarely compensated for the performance of their works. While a singer/guitarist may have made \$5 at the local dive, the songwriter who wrote the ditty? Squat. That is, until Feb. 13, 1914 (just months before the outbreak of the First World War). On that day, in a meeting at the Hotel Claridge in N.Y.C., a group of prominent, visionary music creators established the country's first Performance Rights Organization (PRO)—the American Society of Composers, Authors and Publishers (ASCAP).

The core idea was to protect (primarily) the writers and publishers associated with New York's "Tin Pan Alley"—an area of Manhattan well known for its plethora of music publishers and songwriters—in order to ensure compensation for the use of their works. Within 10 years, ASCAP's key members had

the ears of U.S. Congressmen, successfully lobbying for stricter copyright laws on the airwaves. The result was the birth of radio royalty payments.

Since that time, ASCAP has amassed a membership of more than 500,000 composers, songwriters, lyricists and music publishers whose publishing rights they protect. (Membership is free.) One reason for such consistent success, according to ASCAP President, Paul Williams, is its unique leadership. You see, since the organization's inception, ASCAP has maintained a songwriter/music creator as its president, not only giving members comfort in a like-minded leader, but also to bring a uniquely credible advocate to Capitol Hill. Williams is not only a songwriter known for classics like "Evergreen" and "Rainy Days And Mondays," but he also won a recent Grammy for his collaboration with EDM powerhouse, Daft Punk.

"When [an established songwriter] walks into a legislator's office as president of ASCAP, he has a connection [with the legislators] through the music," Williams explains. "I'll walk into an office and whether it's the *Love Boat* theme or 'We've Only Just Begun,' the legislator thinks, 'I'm talking to the songwriter [not necessarily the artist I relate the song to]. I get it.'"

Another reason for ASCAP's long-term success is its ability to remain relevant in an ever-evolving music industry. "We are all huge fans of technology," exclaims Williams. "Who would not love a technology [like music streaming] which has 70 million subscribers listening to our music? We want Pandora to be a huge success; we want everybody who delivers music to be a success."

But as most businesses are quick to learn, you either adapt to the technology beast or your clients will be swallowed up by



and Counting...

1. Paul Williams accepts a Grammy for his collaboration with Daft Punk
2. Hitmaker panelists Katy Perry and...
3. ...Bruno Mars answer questions from ASCAP "I Create Music" Expo attendees
4. Lee Ann Womack performs at ASCAP's Sundance Café
5. In session at ASCAP's Music City Trifecta Songwriters Retreat
6. Member-composers mix with film folks at ASCAP's Sundance Music Cafe

competitors. In order for ASCAP to remain progressive, according to Williams, more legislation must now take place.

You see, as ASCAP quickly grew through the 1930s and '40s, legislation was agreed upon (a Consent Decree) between the Justice Department and ASCAP to allow the formation of competing PROs. And like all quickly growing services, ASCAP has watched a rise in competition from PRO rivals Broadcast Music Inc. (BMI) and SESAC. But according to Williams, ASCAP is now forced to operate with "one hand tied behind our back" due to such an antiquated decree still in effect.

"I think we operate under [legislation that is over] 70 years old, that was created—between the government; the Justice Department and ASCAP—based on the concept of ASCAP being a 'monopoly,'" says Williams. "We are hardly a monopoly, between BMI and others working to offer platforms for similar services."

Williams quickly points out, though, that the current situation has not been a hindrance to what ASCAP is able to provide its members.

Along with fighting on Capitol Hill for the rights of songwriters and collecting royalties for its members, ASCAP offers an annual event known as the ASCAP "I Create Music" Expo. At this intensive three-day music conference held at the Loews Hollywood Hotel, attendees are able to make industry contacts, watch keynote presentations and attend Q&As with songwriter legends (such as Quincy Jones being interviewed by Justin Timberlake), etc. This cutting-edge event also hosts a number of exhibitor booths for vital music-career companies such as *Music Connection* that can help new artists take their work to the next level. The company also hosts regular events at SXSW, Sundance Film Festival and various industry-related events.

After 100 years of historic accomplishments,

what can be expected of ASCAP in the coming century? Considering the onslaught of technological innovations, revenue opportunities and legislative obstacles that will likely appear, Williams remains adamant that ASCAP will find solutions. "For 100 years," he explains, "ASCAP has been the leader in this amazing process of licensing and collecting our music. When radio came out, people thought, 'Yeah, but that's not a performance. That's an electronic transmission!' ASCAP was there to step up to the plate and say, 'No, that is a performance.'"

The confidence in Williams' voice makes it clear that ASCAP intends to excel at protecting its members—and collecting their royalties—for many years to come.

Contact Bobbi Marcus PR, bobbimarcuspr.com

Choose the Right Camera!

Digital SLRs are too big (it's 2014, I'm allowed to say that). When your tour van is packed like a can of Crown Prince sardines, even a Canon 5D feels like an unnecessary piece of gear (especially when shooting with the tank-like 35mm L-series lens I've recently learned to obsess over). Luckily, we live in a technological Garden of Eden called "the future" and our options are almost limitless when it comes to capturing digital images. This poses a conundrum Devo eloquently expressed in their incredible third album *Freedom of Choice*: "Freedom of choice is what you got, freedom from choice is what you want."

THE BOTTOM LINE: There are simply too many cameras to choose from when it comes to taking pictures with anything other than an iPhone. When my band Mars Argo was preparing for South by Southwest this year, we knew we didn't want to cart around a

Canon FT QL in functionality and aesthetic.

The picture quality is another story. Obviously, to compare analog to digital is like comparing Cream to Tame Impala, but I do think the comparison is just. Forgive me for being crude, but the x100s feels like a camera that was developed for people (like me!) who want to feel as if they are shooting with a vintage analog camera, but want the immediacy of digital.

The controls are undeniably aimed toward the simplistic/minimalist point-and-shoot user. This is a blessing and a curse, as the vague, minimalist interface can be a little bit confusing for the average modern consumer. But a simple Google search can circumvent those woes, as every feature of these cameras can be easily navigated with the help of a basic search.

TAKING STILL: When it comes to taking easy and fun photographs, the x100s does an incredible job of doing just that. The autofocus

shoot photos again. The issue is that almost everyone I know also uses Adobe's products and that isn't going to change. The idea of transferring my photos via USB, ingesting them into my computer, and converting them through Fuji's ridiculous software is a little too much if I am buying a point-and-shoot camera.

TAKING VIDEO: A side-by-side comparison with my 5D proves that the x100s can definitely hang with the big boys when it comes to gorgeous looking video on a small budget. The average person should have no problem firing this camera up and recording fantastic footage in a matter of minutes (assuming they can manage their way through Fuji's less-than-impressive menu system). I was able to hand the camera to anyone in the band and have them rolling with no issue whatsoever. The autofocus was problematic, but not a deal breaker.

For the price range, any issues in this area

Fuji X100S



clunky Digital SLR when we only wanted run-and-gun shots for Instagram and Facebook. We wanted something a little more "point-and-shoot" and it wasn't anything near the \$5,000+ setup we typically work with. We needed something we could just throw in a backpack and run around with.

After a couple of Google searches I was quickly drawn to the Fuji x100s, which can produce a certain "vintage look" that I was drawn to. I tend to be a "Canon guy" when it comes to digital photography (hence the 5D reference), but I thought I would take a shot in the dark and give a company I would typically scoff at a chance.

Full disclosure, this is a legitimately unbiased account of a camera I never thought I would ever use or spend time with. But it is something that definitely did the trick at a very reasonable price point (approx. \$1,300).

The x100s excels at maintaining a vintage vibe, which is something the hipster in me hates to admit. It almost exactly resembles my 1960s

is... decent... but it does the trick and almost feels like a fun limitation at times. It definitely bummed me out when I was trying to take a lot of shots at once, but this was the only time I really felt curbed by this camera's functionality.

The serious issue is when it comes to editing. I don't know if I am just used to the ease of Canon's Photoshop integration, but I can't say I wasn't bummed out when I tried to open Fuji's proprietary .RAF files in Photoshop and was greeted with a friendly "NOPE." To view your photos on a Mac at a reasonable human rate, they force you to use their *SILKPIX* software to "develop" your RAW photos into a Photoshop-digestible format that simply feels gross. I understand that they are trying to "stay authentic" to the "vintage vibe" of the camera, but this is where it starts to feel proprietary and unnecessary.

Most people are simply more familiar with Photoshop and nothing is going to change that. Fuji makes unbelievably fun cameras (at a heck of a price!) that make it fun to

are completely forgivable. For still shots, this camera is impressive but not mind-blowing for me (especially considering all of the hype surrounding it). But the video capability on the x100s was the feature that really got me excited. I couldn't ask for more, considering I was looking for something simple I could throw around and not stress about. At the end of the day, the images on your computer are what really matter. As someone who "looks for a little more" out of these images, I tend to "look for a little more" from the manufacturers I am buying from. The Fuji x100s does a superb job of fulfilling this expectation on the hardware end with flying colors. If you are willing to dive deep into software to expand the potential of these images through editing, this camera is for you. If, however, you are looking for something that has a bit more of a "point-and-shoot" aesthetic when it comes to transferring to your computer for social media purposes, you might want to look for something else. **MC**

Ray Lamontagne

Supernova

RCA

Producer: Dan Auerbach

This brooding troubadour sounds as if he is enjoying himself immensely on this latest opus. Maybe it's something special that producer Dan Auerbach of the Black Keys brought to the studio, but the sonic reference points are enthralling: San Francisco psychedelia on "Lavender" and "No Other Way," Brit pop on "Smashing," dreamy ambience with "Pick Up a Gun," Van Morrison on "Airwaves" and garage rock with "Julia." LaMontagne has never sounded this multi-dimensional. No wonder he seems so exultant: *Supernova* reveals a glorious soundtrack for the summer. — **Dan Kimpel**



Manchester Orchestra

COPE

Favorite Gentlemen Recordings

Producers: Dan Hannon, Manchester Orchestra

To promote their fourth full-length, Andy Hull and company posted a recording update in the band's DIY "in-house-studio." While many fans loved the concept, us audiophiles feared for a lack of dynamic range these Georgia natives had become known for. Sure enough, this crunchy 11-track banger is an intentional punch to the ears, masking mediocre 3.5 minute tracks. Perhaps Hull has spread his songwriting too thin, or *Cope* simply falls victim to precedence. Either way, new ears will take to this album quicker than those expecting an introspective lullaby or two. Standout tracks include "Top Notch" and "Cope." — **Andy Mesecher**



The Used

Imaginary Enemy

GAS Union

Producer: John Feldmann

Imaginary Enemy, the Used's sixth studio album, begins with "Revolution," a promising track for what is to come. Unfortunately, the rest of the album didn't step up to the plate to follow. Musically, the band has pulled together elements from past releases that give great melodies and beats for live crowds to go nuts over. Where *Imaginary Enemy* fails is in the lyricism. At some points, listening to this album is a lot like being forcefully preached to. That being said, the album isn't necessarily a bad release, it's just an okay one. The only problem is, okay isn't good enough from a band like the Used. — **Victoria Patneau**



The Burning of Rome

Year of the Ox

Surfdog Records

Producers: Paul Leary, Adam Traub

Though compared to Mr. Bungle, the characteristic that best links the *Burning of Rome* with Mike Patton's cult outfit is a unique bizarreness that defies classification, not surprising considering *Year of the Ox* was co-produced by Butthole Surfers' Paul Leary. More aptly, one could liken them to '60s psychedelic grunge squeezed through a madhouse prism that confuses Alice Cooper's Grand Guignol and experimental metal with mental disorder. Or maybe they're better described as musical existentialists turned gleeful nihilists during an LSD binge. — **Andy Kaufmann**



Jackiem Joyner

Evolve

Artistry Music

Producer: Jackiem Joyner

The grooving saxophonist long known in the urban jazz realm as "Lil' Man Soul" is growing up fast on his fourth solo album, which takes a progressive approach that transcends most of today's typical genre radio fare. While Joyner's melodic flow is always front and center, he brings the light funk to exotic classical/new age territory on "Europa," adds a simmering rock edge to "Born To Fly" and takes a dramatic, synth heavy trip through space on "See Through Me." If this is the way pop/urban instrumental music is evolving, we're headed for some true adventure. — **Jonathan Widran**



Concord America

Suns Out Guns Out

Post-Echo

Producers: Concord America, Trey Rosencampff

Suns Out Guns Out is pure random chaos and it's evident right from the start. This record is neither glamorous nor flashy and, half the time, it's impossible to tell what in the world they are singing. Normally, this would warrant disapproving remarks but it doesn't seem like Concord America would care. It is obvious that the curve they ride belongs only to themselves. With a tantalizing, trippy riff, "Vanilla Bastard" is perfect ambience for shooting invading zombies while "Iced Out" is the ideal soundtrack when "Keith Mooning" the next unsuspecting toilet. The album is wacky, it's weird but it's wonderful. — **Carl Anthony**



Nathan East

Nathan East

Yamaha Ent. Group of America

Producers: Chris Gero & Nathan East

Forty-two years after registering the first of more than 1,200 studio recording credits, the Fourplay and Daft Punk bassist, composer and vocalist emerges with a solo debut that, not surprisingly, draws from his extensive resume in pop, R&B and contemporary jazz. The happy schizophrenia includes covers of classics by everyone from Stevie Wonder and Pat Metheny to Blind Faith, the Beatles and Van Morrison (a rousing Michael McDonald vocal on "Moondance"). But it's originals like the jazzy "Sevenate" and the freewheeling Mandela tribute "Madiba," along with a vocal feature by Sara Bareilles, that steal the eclectic show. — **Jonathan Widran**



Jason Derulo

Talk Dirty

Warner Bros. Records

Producers: Various

As a re-release of Derulo's 2013 album, *Tattoos*—which was only released as a five song EP in the U.S.—*Talk Dirty* brings four new tracks to the table. Unfortunately, they don't add much, if anything at all. "Wiggle" and "Bubblegum" may have appearances by Snoop Dogg and Tyga but they don't have near the same star power as the title track nor the only track really worth note, "Trumpets," which is one of the catchiest songs the 24-year-old singer has released. Derulo has said he wanted to show his personal growth with *Talk Dirty*, however, if personal growth is what listeners are looking for, "Vertigo" and "Marry Me" are the only tracks they'll need. — **Victoria Patneau**



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.



JONI

Contact: joni-music@hotmail.com
Web: http://joni-music.com
Seeking: Mgmt, Producers, Label, Co-writes
Style: Pop

After listening to her uber-catchy songs "Waterfall" and "Chain You," we're sure this artist has a firm handle on what's happening at Top 40 radio today. Not only does her voice have the power and persuasion to make her lyrics connect, but the tracks are arranged and produced in a way that shows a savvy ear that's always introducing something new to keep the listener glued. For example, the emphatic bass that comes and goes in "Chain You" injects a sense of drama and power to the hook at the exactly the moment it is needed. Katy Perry and her amazing run of singles is an obvious influence on this Hungarian singer/songwriter, whose English shows no trace of an accent.

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

SCORE: 8.4



King Washington

Contact: Linsky@hunnypotunlimited.com
Web: kingwashingtonmusic.com
Seeking: Label
Style: Rock

Ambitious and sophisticated, this trio stands out for a number of reasons, especially the emphasis on vocals, both lead and backups. While title track "The Overload" suffers a bit from noisy production that buries the guitar solo, the song's diminished chords and swells of harmonic energy are truly alluring. "Land Without Change" and the waltz-time "Nobody's Journey" both revel in a wide-open palette of instrumentation that fans of Muse, the Beatles, the Who, Zeppelin will dig. Ultimately, a more commercial ear at the helm might be needed as the tendency to alternate catchy commercial moments with anti-commercial passages might be what's keeping this band from breaking through.

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

SCORE: 8.4



Sonali

Contact: amanda@lafamos.com
Web: ItsMeSonali.com
Seeking: Label, Mgmt, Booking, Film/TV
Style: Pop, Singer/Songwriter

Based on her image, we were initially surprised by these co-writes from Sonali Argade, whose pop music is liberally dosed with country-folk touches. The catchy and thoughtful "Wake Up" (despite a piercing vocal EQ) glows with the artist's optimistic determinism as she charts her path to self-realization. The delicate, warm "Find Your Way" continues the theme as Argade's robust vocal range imbues her lyrics with a sincerity that cannot be faked. In "September" she decides to take responsibility for her future by declining a relationship that spells trouble. Sonali can sing, and her bold female perspective is something that could land these quality recordings on a Lifetime TV soundtrack and more.

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

SCORE: 8.0



Zack Shelton & 64 to Grayson

Contact: drivefast@64tograyson.com
Web: 64tograyson.com
Seeking: All Inquiries
Style: Alt-Country

Based in Ohio, this alt-country band's catchy-enough Mumford soundalike, "Bristol," shows strong, footstomping energy that gets to the chorus quickly in a rich, bottom-heavy recording. On the piano ballad "Dear Juliet," Shelton's vocal shows a nice Randy Travis influence, though we feel the song's verses are too long and logey. More chorus, guys! The sly-humored "Her Mama" has clever and relatable lyrics and proves Shelton to be a compelling storyteller. We all agree, however, that this song's glacial pace needs a big boost at some point—maybe at the lyrical punchline? Do that, and Shelton & Co. could well have a CMT classic on their hands.

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

SCORE: 8.0



LondnBlue

Contact: Afarrior@live.com
Web: Soundcloud.com/londnblue
Seeking: NA
Style: Hip-Hop

Self-produced LondnBlue adeptly crafts tracks that draw you into his world, a realm that is often dark and dire, but sometimes hopeful and steadfast. An experienced beat-seller, he uses eerie and ethereal sonics to keep the listener compelled. But, can he rap? The answer is a definite yes as "Stars" suggests a laid-back Kid Cudi/Wiz Khalifa at work. Unlike the aforementioned "Stars" and the mixtape-like "City Lights," "Let It Rain" puts it all together with a song-like melody that melds well with his bleak, brooding autobiographical musings. What really strikes us is that tracks such as "Stars" and "City Lights" come off as cinematic vignettes and suggest they'd be quite effective as atmospheric film score material.

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

SCORE: 8.0



John Zipperer

Contact: John@JohnZipperer.com
Web: JohnZipperer.com
Seeking: Management, Booking
Style: Americana

Any winery or good-time barbecue event would do well to engage this vibrant outfit, led by John Zipperer, whose warm, uplifting originals ("Full Circle") are awash in overtones of optimism and positive outlooks. Nimble picking and spirited singing from one and all, including females, give the impression of a whole group effort, as opposed to a singer/songwriter and his backing band. "Like Being With You" displays the band's country-stomp mode, while an intimate, tender take on Van Morrison's "Brown-Eyed Girl" savors the song's imagery and allows you to hear it in a fresh new way. The unassuming Zipperer is a frontman who wisely allows his bandmates to shine.

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

SCORE: 7.8

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



Heavy Glow

Contact: heavyglowmusic@gmail.com
Web: heavyglowmusic.com
Seeking: Label, Booking Agent, U.K. Label
Style: Psychedelic/Rock/Blues

With a Foos-like vocal edge, a QOTSA falsetto here and there, and a whole lot of vintage tone and texture, Heavy Glow generate a blend of psych/blues rock. "Mine All Mine" is the band's most accessible outing with its catchy chorus and soulful lead vocal. We only wish the chorus would enter with more of a spike. The heavy blues-rocking "Love Ghost" has great guitar tone, all tubey and warm, and a real tasty solo, while "Headhunter" and its lurching beat exposes drumming that could be a little more interesting. All in all, these guys can play, but if they intend to break out of the vintage-loving, muso ghetto—as Black Keys have done—they'll want to enhance what's already commercial in their formula.

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

SCORE: 7.6



The Sly Digs

Contact: thompvest@gmail.com
Web: http://theslydigs.com
Seeking: Booking, Mgmt, Film/TV, Distrib.
Style: Rock

The Sly Digs drew mixed reactions from our team. Some of us appreciated a kind of ragged glory in the band's surf-garage, punk-fueled, shout-out choruses, while others heard a recycled '90s attack with a wad too much Pennywise for its own good. Some of us felt the band had something new to add to the sound, thanks to some prog-rock proclivities that lend an unpredictability to each song. What's not to be denied is the balls-to-the-wall vitality the band puts out, especially in the tandem vocal interplay and in the twists and turns of the material. We all agree that "St. George," with its buzzing surf/garage guitar line, relentless bass and Dave Grohl-like vocal, is a winner.

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

SCORE: 7.6



Cody Jasper

Contact: codyjaspertour@gmail.com
Web: codyjasper.com
Seeking: Label, Booking, Film/TV
Style: Blues/Rock

Cody Jasper might appeal to fans of fellow Texan, Gary Clark Jr., thanks to a rootsy, blues-fueled attack that features a snarling slide guitar and superior musicianship all around, especially on keyboards. While Jasper's vocal growl comes off as too affected on the loose, gospel-meets-ginmill outing "Black Cadillac," the artist hits his stride on "Cherry Pie," a number whose big-beat, '70s southern-rock drive and solid vocal could appeal to Film/TV music supes seeking a soundalike. The semi-ballad "Mona Lisa" maintains the raunch factor and presents a somewhat different stance at the mic—and that is something Jasper will want to work on: establishing a strong and consistent vocal identity.

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

SCORE: 7.4



Cameen

Contact: cameen@comcast.net
Web: cameen.com
Seeking: All Inquiries
Style: R&B/Soul

Nice demo here from this artist, who is all about the ladies, and whose uncluttered arrangements allow his lead and backup vocals to stand front and center. "Good For You" is a pledge of fidelity with a nice hook, but could use a surge of synths at the choruses. The sexy and seductive "Do You Wanna" says everything a woman wants to hear, while "My Wisdom" takes it a step further in a testimonial to a dedicated woman. What is remarkable is the humility in the song's lyrics as the artist gives thanks to the woman for supporting him—you don't hear that expressed too often. These recordings should enable the artist to entice a producer who can take him to the next level.

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

SCORE: 7.4



TAN

Contact: nicole@lamfamos.com
Web: tanofficial.com
Seeking: Label, Mgmt
Style: Pop

TAN has allied himself with a production team that sets a high-quality table for the singer's commercial, radio-friendly pop fare: "If I Could I Would," "Heat Wave" and "Tonight." And while his English is sometimes accented, the artist's voice emits an aspirational spirit that is appealing enough. Problem is, TAN's promising gift for soaring, passionate melodies is handicapped by his inability to craft a meaningful message. Indeed, there's a formulaic superficiality to these lyrics that makes them seem like space holders for better words to come. And perhaps they will, if TAN can align his evident melodic talent with a lyricist who will bring something fresh and substantial to the party.

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

SCORE: 7.2



Diamonds Under Fire

Contact: diamondsunderfire@yahoo.com
Web: soundcloud.com/diamondsunderfire
Seeking: Licensing, Film/TV, Distribution
Style: Rock

Rock trio touted as "the female Nirvana" have a demo-quality batch of punk/grunge songs including "Everything Fades To Red," "This Song" and "Empty Walls" that each in its own way follows a brooding, grungy pattern with similar strengths and weaknesses. The major drawback is in vocal dynamics—there are none to be found. Though the harmonies are decent, the lead singer's energy flatlines when it should spike. (Add more angst to your vocals, girls!) What is strong and strident at all times is the drumming—it is so alert and spot-on while the muddy bass and listless guitar are downstroking in unison. DUR sounds like a decent live band that's not yet comfortable as a recording act.

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

SCORE: 6.8

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

Vibrato Grill Los Angeles, CA

Contact: chait@chait.com

Web: http://izzychait.com

The Players: Izzy Chait, vocals; Bill Keis, piano, musical director; Randy Landis, bass; Tom Walsh, drums; Jerry Vivino, sax, flute; Scarlet Rivera, violin.

Material: Izzy Chait delivers music of an earlier era, "jazz standards" or songs from *The Great American Songbook*. Chait seems to present a more articulate vision into the past as opposed to attempting to re-invent or forge new territory. The material is presented as if in a Las Vegas lounge at any point over the past 50 years. Entertaining, melodic and well-crafted songs like "Come Fly With Me" and "Do Nothin' Til you Hear From Me"—many of which are done in the most recognizable style, like that of Tony Bennett or Frank Sinatra—are perfect for the nostalgic-minded.

Chait and his band get bluesy a few times, but stay more on the "lounge" side of blues as opposed to the south side of Chicago, as demonstrated in "16 Tons." Nods to more contemporary jazz voices like Kurt Elling's arrangement of "Nature Boy" sneak in, and Tom Waits appears to be a most natural fit as he is covered with his arrangement of "Sea of Love."

Musicianship: The vocalist has assembled a top-notch ensemble, organized and directed by pianist Bill Keis. The music is polished, easy, and exciting a couple of times when saxophonist Jerry Vivino is able to open up a bit. Chait himself is not so much a musician as an entertainer: meaning, at times the band has to make on-the-fly adjustments to "mistakes" in the form or timing of phrasing, but almost assuredly no



one in the audience has reason to know anything is amiss due to the connection Chait is making through telling the story of the song.

While pitch precision is not Chait's strength, the way in which he communicates the lyric and feeling of a song is what comes through, and is an important indication of what makes this particular music great. As long as the band itself is full of musical ability, which in this case it is, the personality of the storyteller has freedom to "sell" the song.

Performance: Izzy Chait's charming, inviting personality warmed the whole room. Seemingly unexpected, after his last tune Chait received a

standing ovation and was called overwhelmingly to play "one more." That type of enthusiasm and connection to his audience should never be under-valued and demonstrates a great deal of experience and understanding. This performer knows his market and plays it well.

Summary: Izzy Chait is a crooner/lounge singer/storyteller with a lot of class and a good deal of charisma. With a band of A-list professionals behind him and the comfort he exhibits on stage, brings joy and warmth along with a healthy dose of nostalgia.

— Tim Reid, Jr.

Perfect Pitcher Saloon Taylor, MI

Contact: Kylee Remington, 734-625-1858, ksrdiva@yahoo.com

Web: http://tinscribble.com, http://facebook.com/tinscribble

The Players: Kylee Remington, vocals, percussion; Michael Moore, guitar, vocals; Keith Livermore, keys; Alexander Webb, bass, vocals; RJ Lambert, drums.

Material: With their mix of classic and modern rock covers blended with choice original tunes, this Detroit-based ensemble take a decidedly different turn in their approach to a multiple-sets night of entertainment. It is the road less travelled, with equal measures deep cuts by classic rock artists, select modern rock pieces and well-placed songs from the band's two independently released albums. What you have, for example, is a sequence consisting of Deep Purple's "Sweet Child in Time" followed by Tool's "Sober" topped off with one of the band's own King Crimson meets Van Der Graaf Generator-tinged gems.

Musicianship: It is pretty much a foregone conclusion that the music they choose to play dictates a high level of musicianship. And they rise to the occasion, both as individuals and as a collective. What is first striking is the operatic chops of principle lead vocalist Kylee Remington. Not only is she adept at mimicking everyone from Robert Plant to Ann Wilson, she possesses great imagination in her ability to phrase and paint a picture.



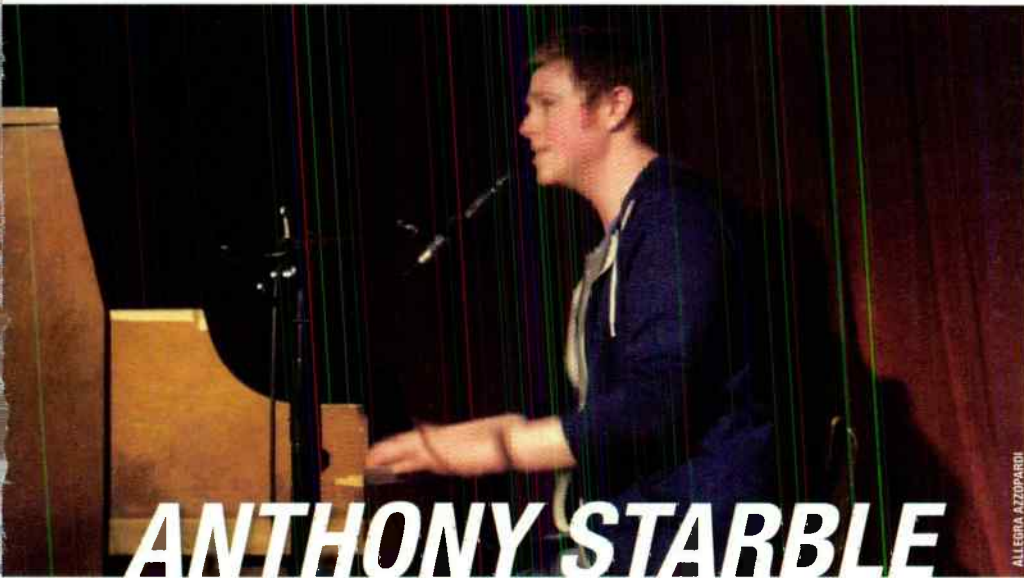
Guitarist Michael Moore is her primary counterpart on backup harmonies and exudes confidence and superb tone and creativity in his solos and instrumental accompaniment. The keyboards of Keith Livermore are more textural than solo oriented, although there are moments of pianistic flash. The demanding shifts in mood, time signatures and tempo of many of the tunes are deftly handled by Alexander Webb's sinewy bass and RJ Lambert's balance of dynamics and technical precision.

Performance: From a playing perspective their progressive collage of material was pretty near unparalleled. They were an exciting band to listen to. And the interaction of Moore's guitar expression and demonstrative gestures, with Remington's dramatic presentation of the songs, was quite visual. But there could have

been a better flow in the way of transitions. There were some obvious, awkward pauses from time to time. Having said that, there was an endearing earnestness and integrity in what they were doing that seemed to redeem any minor flaws found in their stage show.

Summary: Tin Scribble are in the process of reinventing themselves in a quest to demonstrate that a modern progressive rock band can bridge the gap between artistic commitment and commercial success. They appear to be on the right track and the quality of their original compositions dovetailed perfectly with the classic and more familiar material. They are a band who could certainly change the game and bring some intelligence and excitement back to contemporary and thought-provoking rock & roll.

— Eric A. Harabadian



Room 5 Los Angeles, CA

Contact: Nicole Acosta, Nicole@LaFamos.com

Web: <https://facebook.com/anthonystarble>

The Players: Anthony Starble, vocals, piano; Jon Sosin, guitar; John Spiker, bass; Kiel Feher, drums; Kiara Ana Perico, viola.

Material: As a singer/songwriter who began his journey into music at the age of nine, Anthony Starble certainly has an

experienced background in songwriting. Penned with solid structures and emotionally charged lyrics, Starble's versatile songs take us deep into his world. Influenced by classic pop, his material is more than generic ballads of love and heartbreak; they are real experiences he has chosen to share, no matter how painful or dark they may be. The heart-wrenching, "Oh Father," a touching story about the reality of coming out, exhibits all the honesty and feeling this artist puts into his music.

Musicianship: As a classically trained pianist, Starble owns the keys with an electrifying energy, manipulating the dynamics to set any mood. He doesn't just play a song; he truly performs a song, wearing his heart on his sleeve with every chord. Given ample time to warm up, his vocals find a spot front and center. And although the artist tends to struggle a bit in the higher range, this doesn't turn off a listener, but instead helps deliver the sincerity of his emotion.

Performance: Starble's musical talent stole the show, but his down-to-earth personality was the cherry on top. With a smile that lit up the room, the singer/songwriter created a comfortable setting in which to tell his stories. He opened his set alone, with "Our Love is Lonely," but was backed up by talented musicians for the remainder of the set. The only disappointment was when the piano was drowned out by the rest of the band. To make the best of the situation, Starble poured additional energy into his instrument to redeem any sonic loss. Starble closed the set with a cover of Elton John's "Levon," which for some would be a bold move, but, for this performer, was a piece of cake.

Summary: Anthony Starble is a well-rounded artist with an emphasis on songwriting. His formula, his artistic passion, is to sing out on behalf of anyone who has experienced the trials and tribulations of life. With his ability to write solid material that rings with universal truth, Starble is not a singer/songwriter to be overlooked. – *Allegra Azzopardi*

The Observatory Santa Ana, CA

Contact: John Pantle, 310-888-4258

Web: <http://viperrecords.com>

The Players: Immortal Technique, emcee; guest vocalists Chino XL and Poison Pen.

Material: Immortal Technique picks up where the military minded Tupac Shakur left off. Think dead prez meets Chuck D with a twist of Marcus Garvey. Tech's a well-educated, thorough historian, by way of a revolutionary spirit. He's a walking encyclopedia; telling you the truth whether you like it or not. If hip-hop required a designated leader, Immortal Technique would be its Commander in Chief. With lines such as "I love the country I live in, but hate the people in charge" or "Rockin a motherfucking flag don't make you a hero, word to Ground Zero, the Devil crept into Heaven, God overslept on the 7th, The New World Order was born on September 11th." The Hip-Hop Generation needs a crucial wake-up call and it's coming from this man.

Musicianship: Tech has a distinct tone of voice that captivates and demands reaction from the listener. The way his vocals flow is similar to the waves in Redondo Beach, smooth. The art of his articulate conversation is rugged, fresh and unmatched; thus, driving his message home causing chaotic uproar. Self-assured, prepared, and well-spoken, Tech's understanding of politics, government, religion, classism, institutionalization, among other vital subject matter causes the listener to unlearn what they have been taught. The pictures he paints are so vivid they should be delivered in 3-D.



Performance: Tech performed in front of his supporters, as he likes to define them, on a spacious platform with five large speakers. Accompanied by labelmates Chino XL and Poison Pen, who adlibbed Tech's lyrics as he spit them, Tech's passion captured the true essence of an old-school emcee. His DJ spun classics like "Dance with the Devil," "Eyes in the Sky" and "The 3rd World." Tech proved himself to be a sincere crowd pleaser at this show, inspiring his listeners to take progressive action.

Summary: Immortal Technique is as honest as it gets. He is an orator who displays the utmost humility, simply wanting to educate the youth with truth. This is an artist who pours his heart out and gives away his music for free online; moreover, he's willing to meet and greet and sign anything for anyone who attends his shows. A breath of fresh air in a polluted Hip-Hop Community, Tech's a trailblazer one should seek to follow.

– *Adam Seyum*

Harvelle's Santa Monica, CA

Contact: info@dessyдилаuro.com

Web: http://dessyдилаuro.com

The Players: Dessy Di Lauro, lead artist, songwriter; Ric'key Pageot, composer, musical director, piano, accordion, programmer; Alex Myers, saxes, flute; Lasim Richards, trombone; Ludo Louis, trumpet; Eric Ingram, electric and key bass; Chau Dupre Horton, drums; Anon, guest MC; Emilie Schram and Valeree Pohl-Young, dancers; Jason Young, choreographer; UnieQ DJ; Eva La Dare, stilt walker, fire blower.

Material: In dramatic, cabaret fashion, the night begins with Dessy Di Lauro and dance entourage walking directly to the dance floor to introduce what is about to happen as "Neo-Ragtime" or "bringing the Harlem Renaissance into the right here and now." If *The Great Gatsby* had spent a chapter in Harlem, I imagine the intended setting would have felt and looked much like Harvelle's. Combining the feel, instruments and organic sounds of the 1920s and '30s, adding technology to enhance creativity, and throwing in spectacular visual elements, all amounts to one thing: the greatest party ever. Songs like "Why U Raggin'" had the entire club participating, as if we were all in Harlem 100 years ago—but still feel like it is "now." Particularly fun is the band's arrangement of Gnarls Barkley's "Crazy," which opens up with the horn vamp melody from Gene Krupa's "Swing Swing Swing." The music can only be described as a timeless party.

Musicianship: One doesn't expect to see such a level of ability and preparation in a small club



environment. Musical director Ric'key Pageot deserves a great deal of credit for organizing and directing such a spectacle, but it is clear that the star is Dessy Di Lauro, who embodies the spirit of performance and frontman-ship that would make the leaders of the big dance-band era, or vaudeville, proud. Her vocal pitch and precision is impeccable, and she's impressive in her improvisation (scat) ability as well.

Performance: This show's choreography was so brilliant, so dream-like and yet there was a sense of ease and improvisation the whole night. Dancers came in and out several times,

always dressed differently, and effortlessly danced together. This type of preparation is generally reserved for big stage productions or big budget music videos. The musicians were so tight with each hit and groove—they all seemed to be enjoying a party.

Summary: No matter what genre of music Di Lauro claims, her ensemble's performance is timeless and exciting to witness. Recordings of this type of music do not do it justice, and this review doesn't come close. The experience of being part of a Dessy Di Lauro show can only be realized in person. — *Tim Reid, Jr.*

The Piano Bar Los Angeles, CA

Contact: ashley@spinlab.net

Web: http://stevenrothmusic.com

The Players: Steven Roth, vocals, piano, keyboard; Neal Daniels, vocals, drums; Jesse Berent, guitar; Federico Orlandini, bass.

Material: Steven Roth has honed a tight set that includes a few covers, songs from his latest debut solo album *Let It In* and some songs from his previous group Redstone Hall. The overall style is an interesting combination of pop-rock and funk.

Roth crafts rhythmic lyrics that offer a fun syncopation as well as emotional depth. "Last Song" is the closest to a ballad the band gets with lyrics about ending a relationship that lasted longer than reasonable: "You took from me time and money/You left me grief...How could I let you keep doin' me wrong/Whoa now I know that this can't go on/So this is your last song."

Musicianship: Skills abound as Daniels works in tight tumbao and Bo Diddley beats on "Allison." Quivering guitar bends by Berent work up the crowd as much as Roth's glissandos. The band's cover of the Talking Heads hit "Burning Down The House" features moodier retro Fender Rhodes sounds and a well executed double-time treatment from Daniels and Orlandini.

Performance: The band experienced minor feedback issues but came back strong when Daniels and Berent hit the sweet spots on



"Get Back Jack" with a controlled intentional feedback and drum roll intro. The energy remained high throughout the set, but at least one stripped-down ballad would have added some variety to the mix.

Roth traded off throughout the show between the house piano and keyboard. He channeled Leon Russell on "Make You Love Me" and "Love Light," standing on the piano bench at points to rally the crowd with his soulful vocals. His cover of Allen Toussaint's "Sneaking Sally Through The Alley" was the strongest of the set.

Summary: Roth has illustrated the ability to transition from a highly produced, more contemporary pop-rock sound to more improvisational jam rock. This flexibility should appeal to a wider fan base. The band is enjoyable live with sounds that almost recall Joe Cocker's *Mad Dogs & Englishmen*. Though absent at this particular show you can expect the full horn section and back up singers on some of the songs that appear on *Let It In*. — *Brooke Trout*

This national Music Connection list will enable you to connect with the music school that best suits your needs and budget. Whether you're looking for a full-fledged university, a technical school, a music camp or online course, this updated 2014 list will make your search easier.

ALABAMA

ARS NOVA, INC.
7908A Charlotte Dr.
Huntsville, AL 35802
Mailing: P.O. Box 14248
Huntsville, AL 35815
256-883-1105 Fax 256-883-1302
E-mail: arsnovashool81@bellsouth.net
Web: www.arsnovahsv.com
Cost: please call or see web for info

UNIVERSITY OF ALABAMA
810 Second Ave.
Tuscaloosa, AL 35487
205-348-6054, 205-343-7110
Contact: Marvin Latimer
E-mail: miatimer@music.ua.edu
Web: www.music.ua.edu
Cost: please call or see web for info

ALASKA

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

ARIZONA

ROBERTO-VENN SCHOOL OF LUTHIERY
1012 NW Grand Ave.
Phoenix, AZ 85007
800-507-3738, 602-243-1179
E-mail: info@roberto-venn.com
Web: www.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, 866-343-0749
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233 480-858-9400
E-mail: info@cras.org
Web: www.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, Alessis, Yamaha, Manley and Neumann, among others. Students are offered a 7-tier certification on Pro Tools and manufacturer certifications on the T.C. 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 West Southern Ave.
Mesa, AZ 85202
480-461-7000
Web: http://mesacc.edu/programs/audio-production-technologies
Program: Audio Production Technologies

SCOTTSDALE COMMUNITY COLLEGE
Music Department Office - MB139
9000 E. Chabarral Rd.
Scottsdale, AZ 85256-2626
408-423-6466
Contact: Ron Marshall, Program Dir.
E-mail: ron_marshall@scscol.maricopa.edu
Web: http://showcase.scottsdalecc.edu/audio-production

UNIVERSITY OF ARIZONA
School of Music/Recording Studio
College of Fine Arts
P.O. Box 210004
1617 N Olive Rd.
Music Bldg. Rm. 11
Tucson, AZ 85721
520-621-1362
E-mail: finearts@cla.arizona.edu
Web: http://www.cla.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
479-575-5409
E-mail: music@uark.edu
Web: http://music.uark.edu

UNIVERSITY OF ARKANSAS AT LITTLE ROCK
2801 S. University
Little Rock, AR 72204-1099
501-569-3294
Contact: George Keck
E-mail: grkeck@ualr.edu
Web: http://ualr.edu/music

CALIFORNIA

ACADEMY OF ART UNIVERSITY
70 New Montgomery St.
San Francisco, CA 94105
800-544-2787, 415-274-2200
Web: www.academyart.edu
Program: Music Production & Sound Design for Visual Media

ADAM'S MUSIC
10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
E-mail: info@adamsmusic.com
Web: www.adamsmusic.com
Contact: Adam
Program: one-on-one instruction in all instruments and voice

Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals & expert instrument repairs

ADG PRODUCTIONS
15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568, 800-748-5934
E-mail: adgordon@adgproductions.com
Web: www.adgproductions.com
www.digitalsheetmusicdownloads.com
Contact: Andrew D.Gordon
Program: Contemporary piano/keyboard instruction, has authored over 30 internationally acclaimed books & DVDs. Titles include: *100 Ultimate Blues Riffs*; *60 Of The Funkiest Keyboard Riffs Known To Mankind*; *Funky Organ Grooves*, *Rhythm Keyboard Workout*.

Degree: NA
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 Fax 909-867-2794
E-mail: info@arrowbear.com
Web: www.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
Stucie City, CA
818-980-2840
E-mail: info@darlenekoldenhoven.com, timeart@roadrunner.com
Web: www.darlenekoldenhoven.com
www.artofsinging.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 & 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 7 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: NA
Duration: private classes for all ages and styles are half hour or hour, group classes for kids, teens, adults, also a course for non-singers.

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

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

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

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

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

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

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

BELFLOWER MUSIC CENTER
17125 Bellflower Blvd.
Bellflower, CA 90706
562-867-6715 Fax 562-867-6666
E-mail: info@bellflowermusic.com
Web: www.bellflowermusic.com
Contact: any customer service rep.
Program: private one-on-one lessons in drums, piano, violin, flute, clarinet, various saxophones, trumpet, trombone and guitar, as well as rentals and sales on various instruments

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

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

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

BRUBECK INSTITUTE
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-946-2285
E-mail: mrliley1@pacific.edu
Web: www.brubecinstitute.org
Cost: please call or see web for info

BRUBECK SUMMER JAZZ COLONY
Stephen C. Anderson
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-936-3196
E-mail: mrliley1@pacific.edu
Web: brubecinstitute.org
Program: The Summer Jazz Colony is a one-week full scholarship educational program in jazz performance for 17 extraordinarily talented students who are in their freshman through senior years in high school.

BURBANK MUSIC ACADEMY
4107 W. Burbank Blvd.
Burbank, CA 91505
818-845-ROCK (7625)
E-mail: info@burbankmusicacademy.com
Web: www.burbankmusicacademy.com
Contact: Laura Wynne
Cost: As low as \$32.00 per 1/2 private lesson, call or see our website for details
Program: private lessons, band coaching for youth and adults, rock and Roll Camp, rehearsal space and more.

CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)
Los Angeles & Ventura County and anywhere from Woodland Hills to Santa Barbara including Malibu
805-529-2348, 805-437-6465
Contact: F. Scott Moyer
E-mail: fscottmoyer@earthlink.net, fscottmoyer.1@gmail.com
Web: www.musicianscamp.org
Services: Private (one on one) and class/group and band instruction are available for drums, guitar (acoustic & electric), bass, keyboards, brass, applied beg-adv music theory, beg-adv 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 93407-4326
805-756-2406
E-mail: music@calpoly.edu
Web: http://www.calpoly.edu/~mu/
Program: Bachelor of Arts in Music

CAMP JAM, LLC
Power Chord Academy
P.O. Box 492541
Lawrenceville, GA 30043
800-513-0930, 323-525-0291
E-mail: info@campjam.com
Web: www.campjam.com
Program: At Camp Jam, dedicated musicians ages 7-17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11-17, Kidz Camp, Ages 7-10
Cost: please call or see web for info

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

CALIFORNIA COLLEGE OF MUSIC
42 S. Catalina Ave.
Pasadena, CA 91106
626-577-1751, 626-577-1753
E-mail: info@ccmcollege.com
Web: www.ccmcollege.com
Program: Music (Theory), Artist Development and Audio Engineering and Music Production
Degree: Apprentice and Professional Certificate
Duration: 6 months apprentice, 1 year professional
Cost: please call or see web for info
Notes: CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award winning and seasoned faculty.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC
24700 McBean Pkwy.
Valencia, CA 91355
681-255-1050
E-mail: musicinfo@calarts.edu
Web: www.calarts.edu

Program: Music composition, performance of all musical instruments, jazz, world music performance, music technology: Interaction, Intelligence and Design, Vocal performance, experimental sound practices, musical arts program.
Degree: B.F.A., M.F.A.
Duration: 4 years for B.F.A., 2 years for graduate M.F.A. degree, 3 year program, D.M.A. (Doctorate of Musical Arts) in Performer/Composer.
Cost: please call or see web for info
Notes: Fully accredited WASC and NASM college curriculum

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
3801 W. Temple Ave., Bldg. 24
Pomona, CA 91768
909-869-4145
E-mail: ilievne@csupomona.edu
Web: http://www.class.csupomona.edu/mu
Contact: Dr. Iris S. Levine,
Department Chair
Degree: B.A.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, CHICO
400 W. First St.
Chico, CA 95929
530-898-5152
E-mail: music@csuchico.edu
Web: http://www.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 Victoria Ave.
Carson, CA 90747
310-243-3543
Web: http://cah.csudh.edu/music
Contact: Richard Kravchak, Ph.D., Chair
Program: Audio Recording and Music Synthesis (ARMS)
Degree: B.A. & Certificates
Duration: 4 years
Cost: please call or see web for info
Notes: accredited undergraduate college curriculum; extension courses available

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

CALIFORNIA STATE UNIVERSITY, LONG BEACH
1250 N. Bellflower Blvd.
Long Beach, CA 90840-7101
562-985-4781
E-mail: music@csulb.edu
Web: www.csulb.edu/~music
Contact: Music Dept. Admissions
Program: Varied, with an emphasis on orchestral instruments and music studies such as history, education, new music and commercial music business.

Degree: B.A., B.M. in music, performance, composition or education, M.A. music program, teaching credentials
Duration: 4 years for B.M.; additional 2 years for M.M.
Cost: please call or see web for info
Notes: requires audition and music theory test to determine placement

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

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

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

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC
One University Dr.
Orange, CA 92866
714-997-6815
E-mail: music@chapman.edu
Web: www.chapman.edu/copa
Contact: Rick Christophersen, Director
Program: Conservatory level musical training within the context of a 4-year liberal arts university.
Degree: B.A. music, B.M. performance, B.M. music education, B.M. conducting, B.M. composition
Duration: 4-year undergraduate degree programs
Cost: please call admissions and records

COAST MUSIC
24002 Via Fabricante, Ste. 308
Mission Viejo, CA 92691
949-768-8783
Web: www.coastbandmusic.com
Basic Rate: please call for info
Clients: all levels

COLBURN SCHOOL, THE
200 S. Grand Ave.
Los Angeles, CA 90012
213-621-2200
E-mail: info@colburnschool.edu
Web: www.colburnschool.edu
Programs: Conservatory of Music (college programs), The Academy (pre-college studies), and School of Performing Arts (open enrollment, all ages)
Cost: please call or see web for info

CORNERSTONE MUSIC CONSERVATORY
12121 W. Pico Blvd., Ste. 205
Los Angeles, CA 90064

310-820-1620
E-mail: ann@cornerstonemusicconservatory.org
Web: http://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).

CRESCENTA VALLEY MUSIC STUDIO
3131 Foothill Blvd., Ste. I
La Crescenta, CA 91214
618-248-2789
E-mail: cbkuhne@cvmusicstudio.com
Web: http://cvmusicstudio.com
Program: instruction in a variety of instruments, lessons for children as well
Degree: NA
Duration: varies
Cost: please call for info

CULVER CITY MUSIC CENTER
10862 Washington Blvd.
Culver City, CA 90230
310-202-6874
Web: www.culvercitymusic.com
Basic Rate: please call for info
Clients: all levels

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

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

ES AUDIO SERVICES
Los Angeles, CA
818-505-1007
E-mail: info@learnprorecording.com
Web: www.learnprorecording.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: www.elcamino.edu/academics/inearts/music
Contact: CFitzsimons@elcamino.edu
Program: a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills, and the study of music history
Degree: A.A.
Duration: Two years
Cost: please call or see web for info

EUBANKS CONSERVATORY
1175 Box 1175
Hawthorne, CA 90251
310-462-5364
E-mail: Eubanksschool@yahoo.com
Web: http://eubankscnservatoryofmusicandarts.webs.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.
N. Hollywood, CA 91601
818-761-4970
Web: http://evergreenmusicconservatory.com
Contact: Jerry Acosta
Program: 1-on-1 and group instruction in guitar, cello, piano, violin/viola and music composition
Duration: varies
Cost: please call for info
Notes: all university-trained faculty

EX'PRESSION COLLEGE FOR DIGITAL ARTS
6601 Shellmound St.
Emeryville, CA 94608
877-833-6800, Direct & Int'l: 510-654-2934
E-mail: admissions@expression.edu

Web: www.expression.edu
Program: Ex'pression College for Digital Arts grants Bachelor's degrees in four accelerated programs: Sound Arts, Motion Graphic Design, Animation and Visual Effects, and Game Art and Design. Class size is limited within each program, and the 100,000 square foot campus features professional grade equipment. The approximately 2.75 year program allows students to graduate with a Bachelor's degree but enter the work force sooner than graduates of traditional 4-year programs.
Degree: Bachelor of Applied Science (BAS)
Duration: 32 months
Cost: please call or e-mail for details.

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

FAUNT SCHOOL OF CREATIVE MUSIC
Los Angeles, CA
818-506-MUSE (6873)
E-mail: inc092009@druminstruction.org
Web: www.musicalsills.com
Program: one-on-one programs for real-world musician skills and knowledge that are not effectively addressed in music lessons or classes. Rhythm, ear-training, complete harmonic knowledge and instrumental technique for playing and composing. What you hear is the focus.
Cost: please call or see web for info
Notes: all levels. Many students are accomplished pros but serious beginners are welcome also.

FIVE STAR SCHOOL OF MUSIC
112 W. California Ave.
Glendale, CA 91203
818-502-1739
Web: www.fivestarmusicanddance.com
Program: One-on-one and group musical instrument instruction.
Degree: NA
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
831-468-9356
E-mail: wildsols@beyondthetrees.com
Web: www.beyondthetrees.com
Cost: please call or see web for info

FOOTHILL COLLEGE
12345 El Monte Rd.
Los Altos Hills, CA 94022
Contact: Mark Anderson, Division Dean,
Program Director
E-mail: info@foothillmusictech.com
Web: www.foothill.edu/musictechnology

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

GILMORE MUSIC STORE
1935 E. 7th St.
Long Beach, CA 90813
562-599-1369
E-mail: lbgilmoremusic@yahoo.com
Web: www.gilmoremusicstore.com
Program: instruction in drums, classical-jazz- and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: NA
Duration: 30 min. to 60 min.
Cost: please call or see web for info
Notes: 24 track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE
Music Department
1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
E-mail: pgreen@glendale.edu
Web: www.glendale.edu/music
Contact: Dr. Peter Green ext. 5622
Program: Comprehensive program focusing on preparing musicians for university admissions with focus on choral or instr. performance and music history/theory.
Degree: certificate, A.A., A.S.
Duration: 2 years for A.A./A.S.
Cost: please call or see web for info
Notes: most classes do not require an audition, but may require a prerequisite

GLOBE AUDIO RECORDING AND PRODUCTION
351 9th St. #202

San Francisco, CA 94103
415-777-2486, 800-9000-MIX
E-mail: info@globerecording.com
Web: <http://www.californiarecording.com/overview.html>

GOLDEN WEST COLLEGE
15744 Golden West St.
Huntington Beach, CA 92647
714-892-7711
E-mail: <http://goldenwestcollege.edu/music>
Contact: chasey@gwc.cccd.edu
Web: www.gwc.info
Program: Music Education Preparation or Music Performance
Degree: certificate

GRAMMY CAMP
Grammy Foundation
3030 Olympic Blvd.
Santa Monica, CA 90404
310-581-8668
Contact: grammycamp@grammy.com
Web: <http://grammyintheshools.com/programs/grammy-camp>
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

GUITAR MERCHANT, THE
7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
E-mail: theguitarmerchant@yahoo.com
Web: www.guitarmerchant.com
Services: music lessons all instruments, all ages, band jam programs, live venue - shows nightly guitar sales and service

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

HARRISON SCHOOL OF MUSIC
P.O. Box 5068
West Hills, CA 91308
800-799-4637, 818-887-8870
E-mail: sales@harrisonmusic.com
Web: www.harrisonmusic.com
Contact: Mark Harrison
Program: keyboard, theory, ear training and composing/arranging, with an emphasis on jazz and pop styles.
Degree: NA
Duration: flexible scheduling.
Cost: please call or see web for info
Notes: The Harrison music education methods are used by thousands of students in over 20 countries worldwide.

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

Additional locations:

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

12111 Santa Monica Blvd.
West LA, CA 90025
310-207-1200

ICON COLLECTIVE, LLC
4620 Magnolia Blvd.
Burbank, CA 91505
818-299-8013
E-mail: info@learn2produce.com
Web: www.learn2produce.com
Program: The 9-month Digital Music Production Course teaches artists/DJs & beatmakers how to

record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

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

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

JEANNIE DEVA VOICE STUDIOS
8587 Fenwick St #4636
Sunland, CA 91040
818-446-0932
E-mail: sing@jeannieDeva.com
Web: www.jeannieDeva.com
Services: Your Unique Voice - Our Unique Method. The Deva Method® Complete Voice Training for Stage & Studio™ used by Grammy winners and multi-platinum recording artists has proven effective over 38 years with thousands of singers of all genres worldwide. Study in-person or via internet with Jeannie Deva or one of her certified instructors. Discounts available with lesson packages. Gain vocal strength & stamina; expand range, control & precision; increase confidence & dependability. Sing freely & passionately in the styles of your choice.
Additional Services: Recording studio vocal reproduction & session vocal coaching. Many of our teachers have degrees from Berklee College of Music or other music universities and offer Piano, Guitar, Bass and Music Theory lessons. All of our instructors are performing professionals. Some have experience in music business or acting and offer consulting in these fields. Visit our website to find the teacher whose skills best match your needs and to arrange an initial consultation.
Notes: Available in Los Angeles, The Valley and Brentwood, CA, Boston and Australia. Web cam Internet lessons available worldwide as well as Jeannie Deva's ArtistWorks video exchange vocal school.

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE
P.O. Box 9648
N. Hollywood, CA 91609
818-506-0236 Fax 818-506-5559
E-mail: john@keysnovello.com
Web: www.keysnovello.com
Contact: John Novello
Program: complete one-on-one program for training the contemporary keyboardist, composer and singer-songwriter
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: all musical styles; piano, Hammond B3, improvisation, music sequencing and music theory

LEARNING ANNEX, THE
Web: www.learningannex.com
Program: A varied selection of classes and seminars on music songwriting, recording, marketing and the industry.
Degree: certificates (optional)
Cost: varies
Notes: The Learning Annex remains the primary destination for online classes. Bringing the incredible experience of a live class straight into people's homes since 1998, LearningAnnex.com has attracted millions of learners looking for the best in adult education from the convenience of their own homes. In 2008, LearningAnnex.com was re-launched with hundreds of video and audio classes in 25 popular channels, available on demand to anyone with a computer around the world. As the industry leader for three decades, The Learning Annex is committed to impacting and improving the quality of people's lives through powerful, practical, and insightful live and online classes, workshops, seminars, and expos.

LONG BEACH CITY COLLEGE
1305 E. Pacific Coast Hwy.
Long Beach, CA 90806
562-938-4111
E-mail: sangulo@lbcc.edu
Web: <http://lbcc.edu/mrv>

Program: Commercial Music Program, Radio & TV Program
Degree: A.A. and/or certificate
Duration: 2 years
Cost: please call or see web for info

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

LOS ANGELES CITY COLLEGE
855 N. Vermont Ave.
Los Angeles, CA 90029
Music Department
323-953-4000 ext. 2887
E-mail: parkj@lacitycollege.edu
Web: www.lacitycollege.edu
Contact: Christine Park, Depart. Chair
Program: Commercial and traditional music program to prepare students who wish to transfer to a 4-year university music program, or get their A.A. degree or commercial music certificate in vocal music, instrumental music, piano, orchestration/arranging and electronic music/MIDI. The certificate program is intended for those wishing to enter the recording or film industry. The A.A. degree is intended for students who wish to continue their education and seek a higher degree. Please visit www.lacitycollege.edu 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 www.lacitycollege.edu

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

LOS ANGELES MUSIC ACADEMY COLLEGE OF MUSIC
300 S. Fair Oaks Ave.
Pasadena, CA 91105
626-568-8850, 800-960-4715
E-mail: info@lamma.edu
Web: www.lamma.edu
Program: intense 1.5 and 1 year programs individualized for drums, guitar, bass, vocal and music production disciplines, professional level
Duration: 1.5 and 1 year programs
Degree: 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. Third St.
Los Angeles, CA 90063
323-262-7734
E-mail: stayintune@lamusart.org
Web: www.lamusart.org
Contact: Admissions
Program: Individual instruction offered in piano, guitar, violin, woodwinds, drums and voice.
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: a private, non-profit school; voice lessons taught in English and Spanish; financial aid available

LOS ANGELES RECORDING SCHOOL
6363 Sunset Blvd.
Hollywood, CA 90028
323-860-0789
E-mail: info@larecordingschool.com
Web: www.recordingcareer.com
Program: Covers all phases of recording, music and post-production. From cutting edge digital systems to large format mixing consoles like SSL and Neve, their 19 hands-on computer and console labs feature Digidesign's Pro Tools systems, allowing students to mix and record in the program's first months. In addition to featuring state-of-the-art Pro Tools systems in their labs, The Los Angeles Recording School

has established a program that allows their students to take training even further with their Pro Tools certification program. Its faculty of professional recording engineers teaches a full range of audio engineering and music production skills such as: recording, mixing and optimizing audio for music, movies, television, computer games and the internet.
Degree: Certificate in Recording Engineering
Duration: call for info
Cost: please call or see web
Notes: Financial aid is available to those who qualify.

LOS ANGELES VALLEY COLLEGE
5800 Fulton Ave.
Van Nuys, CA 91401
818-947-2346
E-mail: music@lavc.edu
Web: <http://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 94555
925-439-2181
Web: <http://www.losmedanos.edu/recarts/default.asp>
Programs: Degrees/Certificate(s) offered: AA, College Skills Certificate, Certificate of Achievement

LOYOLA MARYMOUNT UNIVERSITY
1 LMU Drive
Burns Fine Arts Center
Los Angeles, CA 90045-2659
800-568-4636, 310-338-2700
E-mail: mbreden@lmu.edu
Web: <http://cla.lmu.edu/programs/music>
Contact: Mary Brerden, Dept. Chair
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology, and instrumental and choral conducting.
Degree: B.A.
Duration: approx. 4 years
Cost: please call for tuition information
Notes: All music courses are faculty-taught and are limited in size to provide the most personal attention to each student. The program offers a balanced curriculum in musicianship, historical perspectives and music performance. The Bachelor of Arts Degree in Music, often called "the degree of the future" offers the maximum career opportunities following graduation. The B.A. degree also provides an appropriate background for prospective candidates pursuing advanced degrees in preparation for work as musicologists, composers, arts administrators, music educators as well as professional performers.

MEDIATECH INSTITUTE
302 Oceanch Blvd.
Oceanside, CA 92054
760-231-5368, 866-498-1122
E-mail: matthew@mediatech.edu
Web: www.mediatech.edu
Program: Recording Arts, Digital Film & Video Arts. Locations in Dallas, Austin, Houston, Texas

MIRACOSTA COLLEGE
1 Barnard Dr. (Building 2200)
Oceanside, CA 92056
760-757-2121 ext. 6679, 888-201-8430
Contact: Steve Torok, Department Chair
E-mail: stork@miracosta.edu
Web: www.miracosta.edu
Cost: please call or see web for info

MOREY'S MUSIC STORE INC.
4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532
E-mail: info@moreysmusic.com
Web: www.moreysmusic.com
Program: instruction in guitar, saxophone, flute, violin, clarinet, cello, piano
Degree: NA
Duration: varies
Cost: please call or see web for info

MUSIC 4 LIFE COACHING
N. Hollywood, CA 91606
818-487-0608
E-mail: happmus@roadrunner.com
Web: <http://happmus.wix.com/music-for-life>
Contact: Feef Mooney
Program: One-on-One personalized instruction in guitar, voice, beginning piano. Recording, songwriting, performance, life coaching in music career options
Degree: Personalized Coaching and Instruction to get you ready for music

school applications, tests, interviews and auditions
Duration: Sessions range from 1/2 hour to 2 hours, depending on your needs, and how we structure achieving your goals
Cost: Free phone consultation, Not cheap, but if you want to dig in, go pro, or just achieve your personal musical dreams, this is the place.
 **You must be over 21, and willing to commit.

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

MUSICIANS INSTITUTE (MI)
 6752 Hollywood Blvd.
 Hollywood, CA 90028
 800-255-7529, 323-462-1384
Web: www.mi.edu
Program: fully-accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, audio engineering, music business, music video/film & television, and guitar craft
Degree: instrument certificate, specialized certificate, Associate of Arts, B.M., & 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 & 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
Contact: Wendy Clifford, Dept. Chair
E-mail: music@oxy.edu
Web: http://oxy.edu/music
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

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

PEPPERDINE UNIVERSITY
 Seaver College
 24255 Pacific Coast Hwy.
 Malibu, CA 90263
 310-506-4000
E-mail: admission-seaver@pepperdine.edu
Web: www.seaver.pepperdine.edu/music
Contact: Tony Cason, Director, University Orchestra & Wind Ensemble
Program: undergraduate music curriculum with emphases in: Applied (instrumental/vocal performance), music education and composition. Special programs incl. the Flora L. Thomson 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

PINNACLE COLLEGE
 1000 S. Fremont Ave.

Bldg. A-11, Ste. 11010
 Alhambra, CA 91803
 877-206-6206
Web: www.pinnaclecollege.edu
Program: recording eng. cert. program
Degree: certificate
Duration: approx. 9 months
Cost: please call or see web for info
Notes: fully accredited school, offering training in recording engineering, MIDI, technical maintenance, audio/video post production, mastering and synchronization. Just added Audio Gaming course that is an 18-month degree program.

Additional location:
 11050 White Rock Rd., #105
 Rancho Cordova, CA
 916-366-3431

PYRAMIND
 880-832 Folsom St.
 San Francisco, CA 94107
 415-896-9800, 888-378-MIND
E-mail: production@pyramind.com
Web: www.pyramind.com

RECORDING ARTS CENTER, THE
 11021 Via Frontera, Ste. A San Diego, CA
 92127 858-592-0556 Fax 858-592-9580
Contact: Amy Zieglman
Web: www.tracsd.com
Cost: varies by class
Programs: Pro Tools Operator Certification, Pro Tools Expert Certification, Music Creation, Audio Production, ICON Mixer Certification, Avid Media Composer.
Degree: Associate Degree in Recording Arts
Duration: varies by program

RECORDING CONNECTION AUDIO INSTITUTE
 1201 W. 5th St., Ste. M130
 Los Angeles, CA 90017
 404-973-2530, 800-755-7597
E-mail: admissions@rfedu.com
Web: www.recordingconnection.com
Notes: check website for other U.S. locations

REDONDO BEACH GUITAR SCHOOL
 1712 S. Pacific Coast Hwy.
 Redondo Beach, CA 90277
 310-540-6767
E-mail: mrfrets@aol.com
Web: www.theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, and keyboards
Degree: NA
Duration: varies

ROCK NATION
 30125 Agoura Rd., Ste. E-G
 Agoura Hills, CA 91301
 818-706-2326, 1-888-RCK-NATN
E-mail: info@rocknationschool.com
Web: www.rocknationschool.com
Programs: Project Rock Star, Lesson Only Program, Adult Shredder Program, Grass Root Fan-building Program, Artist Development Program, Recording Arts, Summer Tour Program, Summer Jam Camp, Annual Concert Full Access Pass.

Additional locations:
 177 Reino Rd.
 Newbury Park, CA 91320
 805-498-2500

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

SAE INSTITUTE OF TECHNOLOGY
 6565 W. Sunset Blvd., Ste. 100
 Los Angeles, CA 90028
 323-466-6323
E-mail: losangeles@sae.edu
Web: http://www.sae-la.com
Program: Audio Technology Program (Diploma); Electronic Music Producer (Certificate)
Degree: NA
Duration: 9 months full-time, 18 months part-time (Audio), 6 months part-time (Electronic Music)
Cost: Call for more info
Notes: SAE Institute was founded internationally in 1976 and has since grown to almost 50 locations worldwide. Courses focus on hands-on training to prepare graduates for a career in the audio industry.

Additional locations:
SAE INSTITUTE OF TECHNOLOGY ATLANTA
 215 Peachtree St. Ste. 300
 Atlanta, GA 30303
 404-526-9368 Fax 404-526-9367
E-mail: atlanta@sae.edu
Web: www.atlanta.sae.edu

SAE INSTITUTE OF TECHNOLOGY MIAMI
 16051 W. Dixie Hwy. Ste. 200
 N. Miami Beach, FL 33180
 305-944-7494 Fax 305-944-6659
E-mail: miami@sae.edu
Web: www.miami.sae.edu

SAE INSTITUTE OF TECHNOLOGY NASHVILLE
 7 Music Circle N.
 Nashville, TN 37203
 615-244-5848 615-244-3192
E-mail: nashville@sae.edu
Web: www.nashville.sae.edu

SAE INSTITUTE OF TECHNOLOGY NEW YORK
 1293 Broadway 9th Fl.
 New York, NY 10001
 212-944-9121 Fax 212-944-9123
E-mail: newyork@sae.edu
Web: www.newyork.sae.edu

SAE INSTITUTE OF TECHNOLOGY SAN FRANCISCO
 450 Bryant St
 San Francisco, CA 94107
 415-344-0886 Fax 415-276-1918
E-mail: sanfrancisco@sae.edu
Web: www.sanfrancisco.sae.edu

SAN FRANCISCO CONSERVATORY OF MUSIC
 50 Oak St.
 San Francisco, CA 94102-6011
 415-864-7326 Fax 415-503-6299
Contact: Melissa Cocco-Mitten, Dir. of Admission
E-mail: mcocco@sfcsm.edu
Web: www.sfcsm.edu
Cost: please call or see web for info

SANTA MONICA COLLEGE
 1900 Pico Blvd.
 Santa Monica, CA 90405
 310-434-4323
E-mail: martin_james@smc.edu
Web: www.smc.edu
Contact: Dr. James Martin, Dept. Chair
Programs: courses taught in songwriting, theory, voice, and ear-training, as well as instrument instruction classes.
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: extension/evening classes available

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

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

SHEPHERD UNIVERSITY
Cornel School of Contemporary Music
 3200 N. San Fernando Rd.
 Los Angeles, CA 90065
 323-550-8888 Fax 323-550-1313
E-mail: info@cornelsu.com
Web: www.shepherduniversity.edu, http://cornelschoolofmusic.com
Program: Contemporary Performance, Contemporary Composition, Film Scoring, Music Production
Degree: Bachelor of Music (B.M.), Master of Music (M.M.)
Duration: 4 years for B.M., 2 years for graduate M.M. degree
Cost: please call or see web for info

SILVERLAKE CONSERVATORY OF MUSIC
 3920 Sunset Blvd.
 Los Angeles, CA 90029
 323-665-3363
E-mail: keithbarry@silverlakeconservatory.com
Web: www.silverlakeconservatory.com
Contact: Keith Barry, Dean & Co-Founder
Cost: please call or see web for info

SOUTH BAY SCHOOL OF MUSIC
 1710 Pacific Coast Highway
 South Redondo, CA
 310-540-6767
Web: www.southbayschoolofmusic.com
Program: All styles instruction in guitar, bass,

drums, voice, woodwinds, brass and keyboards.
Degree: NA
Duration: varies
Cost: please call or see web for info

Additional locations:
 31244 Palos Verdes Dr., W. Ste. 205
 Rancho Palos Verdes, CA
 310-540-6787

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

SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
 22276 Roscoe Blvd.
 West Hills, CA 91304
 818-704-3819
E-mail: info@sccmusic.com
Web: www.sccmusic.com
Contacts: Grant Horrocks, Academic Dir.
Programs: Introductory, Preparatory; Conservatory, Adult Studies, Braille Music
Cost: please call or see web for info
Notes: SCCM Braille Music Division is the headquarters for Music Education Network for The Visually Impaired (MENVI) - an international coalition of parents, students, and educators.

UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS
 10995 Le Conte Ave.
 Los Angeles, CA 90024
 310-825-9971
Web: http://uclaextension.edu/entertainmentstudies
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: Approximately 1-3 years
Cost: varies depending on courses, call for more info
Notes: This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

UNIVERSITY OF CALIFORNIA, BERKELEY
 104 Morrison Hall #1200
 Berkeley, CA 94720-1200
 510-642-2678 Fax 510-642-8480
E-mail: music@berkeley.edu
Web: http://music.berkeley.edu
Contact: Benjamin Brinner
Degree: B.A., M.A./Ph.D., and Ph.D
Cost: please call or see web for info

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
 2539 Schoenberg Hall
 Box 951616
 Los Angeles, CA 90095-1616
 310-825-4761
E-mail: m.dean@arts.ucla.edu
Web: www.music.ucla.edu
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).
Degree: B.A., M.A., Ph.D., M.M., D.M.A.
Duration: varies
Cost: call for info, see www.registrar.ucla.edu
Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1st - 30th for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student. Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology

USC THORNTON SCHOOL OF MUSIC
 Los Angeles, CA 90089
 213-740-6935
E-mail: musicdean@thornton.usc.edu
Web: www.usc.edu/music
Contact: music admissions
Program: A large department with a wide variety of undergraduate and graduate programs in

performance, composition, education, and music industry.
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., M.A., Graduate Certificate.
Duration: varies
Cost: please call or see web for info
Notes: Virtually all programs require a performance audition in order to be considered for admission.

VIDEO SYMPHONY
 TV & Film Post-Production Institute
 266 E. Magnolia Blvd.
 Burbank, CA 91502
 818-557-7200, 800-871-2843
Web: www.videosymphony.com
Program: Avid TV film editing, new media production, graphics & animation, Pro Tools audio engineering
Notes: Pro Tools Career Program students also gain valuable real-life experience by working on selected projects such as independent features, documentaries and concert videos.

WALDEN SCHOOL THE
 31-A 29th St.
 San Francisco, CA 94110
 415-648-4710
E-mail: info@waldenschool.org
Web: www.waldenschool.org
Cost: please call or see web for info

Additional location:

Summer Address
 P.O. Box 432
 Dublin, NH 03444
 603-563-8122

WEST L.A. COLLEGE
Humanities & Fine Arts Division
 9000 Overland Ave.
 Culver City, CA 90230-3519
 310-287-4200
Web: www.wlac.edu
Contact: music dept. administration
Program: courses in instrument instruction and music studies, piano, voice, music appreciation and fundamentals and jazz band
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: evening classes are available

WEST VALLEY COLLEGE
 14000 Fruitvale Ave.
 Saratoga, CA 95070
 408-867-2200
Web: http://www.westvalley.edu/academics/fine_arts/music

WHITE HALL ARTS ACADEMY
 2812 W. 54th St.
 Los Angeles, CA 90043
 424-235-0665
E-mail: mail@whitehallacademy.org
Web: www.whitehallacademy.org, facebook.com/whitehallartsacademy
Contact: any customer service rep.
Program: private one-on-one lessons in voice, piano, strings, guitar, woodwind, as well as group classes in guitar, acting and dance.
Duration: Private 30/45/60 min.; Group 60 min.
Cost: Private (\$120/160/200 monthly); Group (\$40 monthly)

WOMEN'S AUDIO MISSION
 1890 Bryant St., Ste. 312
 San Francisco, CA 94110
 415-558-9200
Web: www.womensaudiomission.org
Program: Women's Audio Mission (WAM) is a San Francisco-based nonprofit organization that is dedicated to the advancement of women in music production and the recording arts, a field in which women are critically under-represented (less than 5%). Classes in Audio & Recording Technology.

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

ZION MUSIC ACADEMY OF MUSIC
 7475 Murray Dr., Ste. 11
 Stockton, CA 95219
 209-774-0819
E-mail: info@thezionacademyofmusic.org
Web: www.thezionacademyofmusic.org
Program: Instruction for children and adults in piano, organ, flute, clarinet, voice, harp
Degree: certificate
Duration: varies
Cost: please call for info
Notes: special program available for persons with developmental disabilities.

COLORADO

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

BROADWAY MUSIC SCHOOL
 1940 S. Broadway
 Denver, CO
 303-777-0833
E-mail: info@broadwaymusicsschool.com
Web: www.broadwaymusicsschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

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

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

LAMONT SCHOOL OF MUSIC
 2344 E. Iliff Ave.
 Denver, CO 80208
 303-871-6400 Fax 303-871-3118
Web: www.du.edu/lamont
Cost: please call or see web for info

SWALLOW HILL MUSIC ASSOCIATION
 71 East Yale Ave.
 Denver, CO 80210
 303-777-1003 x 2
Contact: Ashley King
E-mail: ashley@swallowhillmusic.org
Web: www.swallowhillmusic.org
Cost: please call or see web for info

UNIVERSITY OF COLORADO DENVER
 College of Arts & Media
 Campus Box 162
 P.O. Box 173364
 Denver, CO 80217
 303-556-2279
E-mail: start@ucdenver.edu
Web: <http://www.camarts.org/#explore/by-departments>

CONNECTICUT

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

Additional locations:

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

144 Riverside Blvd. at Trump Place
 New York, NY 10069

THE HARTFORD SCHOOL OF MUSIC
 200 Bloomfield Ave.
 West Hartford, CT 06117-1599
 860-768-4454, 800-342-5864
Web: <http://hartweb.hartford.edu>
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN
 Department of Music
 300 Boston Post Rd.
 West Haven, CT 06516
 1-800-342-5864, 203-932-7101 x 7101
Web: <http://newhaven.edu>

YALE UNIVERSITY
 Department of Music
 P.O. BOX 208310
 New Haven, CT 06520-8310
 203-432-4155
Contact: Lily Sutton, Dir. of Admissions

E-mail: gradmusic.admissions@yale.edu
Web: <http://music.yale.edu>

DELAWARE

THE MUSIC SCHOOL OF DELAWARE
 4101 Washington St.
 Wilmington, DE 19802
 302-762-1132
Contact: Kate M. Flanson, President & CEO
E-mail: info@musicsschoolofdelaware.org
Satellite locations: Pike Creek, Dover, Felton, Lewes, Georgetown

Additional locations:

10 South Walnut St.
 Milford, DE 19963
 302-422-2043

UNIVERSITY OF DELAWARE
 College of Arts & Sciences
 Amy E. du Pont Music Bldg
 Armetel Ave. & Orchard Rd.
 302-831-2577
E-mail: UD-Music@udel.edu
Web: music.udel.edu

DISTRICT OF COLUMBIA (D.C.)

LEVINE SCHOOL OF MUSIC
 Main Campus
 Sallie Mae Hall
 2801 Upton St., N.W.
 Washington, D.C. 20008
 202-686-8000
E-mail: LevineNWDC@levinemusic.org
Web: www.levineschool.org
Cost: please call or see web for info
Notes: Levine School of Music, the Washington DC region's preeminent center for music education, is a welcoming community where children and adults find lifelong inspiration and joy through learning, performing, listening to, and participating with others in music.

Additional locations:

Westover Baptist Church 1125 N. Patrick Henry Dr.
 Arlington, VA 22205 703-237-5644
E-mail: LevineVirginia@levineschool.org

The Music Center at Strathmore
 5301 Tuckerman Ln.
 North Bethesda, MD 20852
 301-897-5100
E-mail: levinemaryland@levineschool.org

OMEGA STUDIOS
 5609 Fishers Ln., Ste. 1A-4
 Rockville, MD 20852
 301-230-9100
E-mail: info@omegastudios.com
Web: www.omegastudios.com (see Maryland Listing)

FLORIDA

CENTER FOR PRO TOOLS
 3601 Vineland Rd., Ste 10
 Orlando, FL 32811
 407-674-7926 Fax: 407-674-7860
E-mail: info@centerprotocols.com
Web: www.centerforprotocols.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC
 University of Miami
 P.O. Box 248165
 Coral Gables, FL 33124
 305-284-2241
E-mail: admission.music@miami.edu
Web: www.music.miami.edu
Program: Performance, Studio Music and Jazz, Music Education, Music Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist
Duration: 4 years

FSU COLLEGE OF MUSIC
 Florida State University
 122 N. Copeland St.
 Tallahassee, FL 32306-1180
 850-644-6102, 407-679-6333
E-mail: musicadmissions@fsu.edu
Web: www.music.fsu.edu
Cost: please call or see web for info

FULL SAIL
 3300 University Blvd.
 Winter Park, FL 32792
 800-226-7525, 407-679-6333
Web: www.fullsail.com
Program: Full Sail offers degrees in Recording Arts, Show Production & 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 & Design, Film, Game Development and Graphic Design.

PLAYERS SCHOOL OF MUSIC, THE
 923 McMullen Booth Rd.
 Clearwater, FL 33759
 Phone: 800-724-4242
E-mail: admissions@playersschool.com
Web: www.playersschool.com
Contact: Jeff Berlin
Program: guitar, drums, bass, keyboards
Degree: None
Duration: 1 Week, 4 Week, 10 Week, 1 Year, 2 Year
Cost: Call for more info

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

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

GEORGIA

THE ART INSTITUTE OF MUSIC
 2875 Breckinridge Blvd., Ste. 700
 Duluth, GA 30096
 800-886-6874
E-mail: atlantainstituteofmusic@gmail.com
Web: aimm.edu

GEORGIA ACADEMY OF MUSIC
 1424 W. Paces Ferry Rd. N.W.
 Atlanta, GA 30327
 404-355-3451
E-mail: info@gaom.us
Web: www.gaom.us
Cost: please call or see web for info

GEORGIA STATE UNIVERSITY
 School of Music
 P.O. Box 4097
 Atlanta, GA 30302
 404-413-5900
E-mail: music@gsu.edu
Web: <http://www.music.gsu.edu>

MUSIC CLASS, THE
 Macon and Warner Robins, GA 31088
 404-314-3536
E-mail: admin@themusicclass.com
Web: musicdiscoveryclass.com
Cost: please call or see web for info
Notes: Centers throughout the United States and Canada

SANDY SPRINGS MUSIC
 5920 Roswell Rd., Ste. D-201
 Atlanta, GA 30328
 404-250-0406
E-mail: info@sandyspringsmusic.com
Web: www.sandyspringsmusic.com
Basic Rate: please call for info

STUDIO DIONNE, SCHOOL OF DANCE AND MUSIC
 524 Plasters Ave.
 Atlanta, GA 30324
 404-877-0005
E-mail: info@studiodionne.com
Web: www.studiodionne.com
Cost: please call or see web for info

HAWAII

UNIVERSITY OF HAWAII AT MANOA
 Music Department
 2411 Dole St.
 Honolulu, HI 96822
 808-956-7756
E-mail: uhmmusic@hawaii.edu
Web: www.hawaii.edu/uhmmusic/index.htm
Cost: please call for info

KAILUA MUSIC SCHOOL
 131 Hekili St., #209
 Kailua, HI 96734
 808-261-6141
E-mail: info@kailuamusicsschool.com
Web: www.kailuamusicsschool.com
Cost: please call for info

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

KAUAI MUSIC AND SOUND
 4-1177 Kuhio Highway
 Kapaa, HI 96746
 808-823-8000
E-mail: info@kauaimusicandsound.com
Web: www.kauaimusicandsound.com

KE KULA MELE HAWAII
 Alan Akaka School of Hawaiian Music

1296 Auwaiuku St.
Kailua, HI 96734
808-375-9375
E-mail: info@KeKulaMele.com
Web: www.kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass, and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

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

JUNIOR MUSIC ACADEMY
74-5605 Alapa St., Suite #105
Kailua-Kona, HI 96740
808-331-2000
Contact: Miss Mary Garris, MA
E-mail: 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 Drive MS 4015
Moscow, ID
208-885-6231
E-mail: music@uidaho.edu
Web: www.uidaho.edu/class/music

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

ILLINOIS

AMERICAN MUSIC INSTITUTE
60 55th St.
Clarendon Hills, IL 60514
630-850-8505
E-mail: AMI@amimusic.org
Web: www.amimusic.org
Cost: please see web for info

Additional location:

307 Cedar Ave.
St. Charles, IL 60174

CENTER SCHOOL OF MUSIC
900 N. Franklin St.
Chicago, IL 60610
312-416-0622
Web: www.centerschoolofmusic.com
Basic Rate: please call for info

COLUMBIA COLLEGE CHICAGO
600 S. Michigan Ave.
Chicago, IL 60605
312-369-1000
E-mail: admissions@colum.edu
Web: www.colum.edu
Contact: music@colum.edu
Program: B.A. degrees in Composition; Instrumental Performance; Vocal
Performance: Jazz Studies; Instrumental; Jazz Studies; Vocal. Mus degrees in Composition; Contemporary, Urban and Popular Music. M.F.A. degree in Music Composition for the Screen.
Degree: Undergraduate and Graduate degrees

DEPAUL UNIVERSITY
School of Music
804 West Belmont Ave.
Chicago, IL 60614-3296
773-325-7444
E-mail: musicadmissions@depaul.edu
Web: http://music.depaul.edu

ELMHURST COLLEGE
Department of Music
Irion Hall
190 Prospect Ave.
Elmhurst, IL 60126
630-617-3647
Contact: Dr. Peter Griffin, Department Chair
E-mail: griffinp@elmhurst.edu
Web: http://public.elmhurst.edu/music

MERIT SCHOOL OF MUSIC
Joy Faith Knapp Music Center
38 South Peoria St.
Chicago, IL 60607
312-786-9428

E-mail: info@meritmusic.org
Web: www.meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY
School of Music
1184 W. Main St.
Decatur, IL 62522
217-424-3934, 800-373-7733
E-mail: nfreeman@millikin.edu
Web: www.millikin.edu/music

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

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

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
Henry and Leigh Bienen School of Music
711 Elgin Rd.
Evanston, IL 60208-1200
847-491-7575
E-mail: music@northwestern.edu
Web: www.music.northwestern.edu
Cost: please call or see web for info

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

TRIBECA FLASHPOINT ACADEMY
28 North Clark St. Ste. 500
Chicago, IL 60602
312-332-0707
E-mail: info@TFA.edu
Web: www.tfa.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.

INDIANA

BALL STATE UNIVERSITY
School of Music
2000 W. University Ave.
Hargreaves Music Building (MU) 203
Muncie, IN 47306
765-285-5400
E-mail: music@bsu.edu
Web: www.bsu.edu/music

BUTLER UNIVERSITY
School of Music
Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
800-368-6852, 317-940-9246
Contact: Joy L. Rogers
E-mail: jlroger1@butler.edu
Web: http://butler.edu/music

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

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

IOWA

THE UNIVERSITY OF IOWA SCHOOL OF MUSIC
2700 UCC
Iowa City, IA 52242
319-335-1603
Contact: David Gier, Director
E-mail: david-gier@uiowa.edu
Web: music.uiowa.edu

UNIVERSITY OF NORTHERN IOWA SCHOOL OF MUSIC
115 Russell Hall
Cedar Falls, IA 50614
319-273-2024

E-mail: music@uni.edu
Web: www.uni.edu/music

KANSAS

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

KENTUCKY

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC
Louisville, KY 40292
502-852-6908
E-mail: gomusic@louisville.edu
Web: Louisville.edu/music

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC
1800 Stumpf Blvd., Unit 2
Terrytown, LA 70056
504-362-1212
E-mail: AndyHymelSchool@bellsouth.net
Web: www.andyhymelschoolofmusic.com
Basic Rate: please call for info

COVINGTON SCHOOL OF MUSIC
857 N. Collins Blvd. Ste. A
Covington, LA 70433
985-590-4545
Web: www.laapa.com
Cost: please call or see web for info

Additional locations:

Mandeville School Of Music
316 Girod St.
Mandeville, LA 70448
985-674-2992

River Ridge School Of Music & Dance
2020 Dickory Ave., Ste 200
Harahan, LA 70123
504-738-3050

Metairie School Of Music
901 Veterans Memorial Blvd.
Metairie, LA 70005
504-837-7731
Contact: Vicki Genova, Owner
E-mail: vicki@metairiemusic.com
Web: http://www.metairieschoolofmusic.com
Basic Rate: \$70/month
Services: guitar, bass, vocals, piano, drums

MAINE

THE MUSIC CENTER
149 Maine St.
Tontine Mall
Brunswick, ME 04011
207-725-6161
E-mail: sales@themusiccenter.net
Web: www.themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS
1 College Cir.
Bangor, ME 04401
888-877-1876
Web: www.nescom.edu
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC
202 Woodford St.
Portland, ME 04103
207-775-3356
Contact: Mark Tipton, Exec. Dir.
E-mail: info@portlandconservatoryofmusic.org
Web: www.portlandconservatory.net
Cost: please call or see web for info

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

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

MARYLAND

MUSIC & ARTS CENTERS
Westview Village Shopping Center
5010 Buckeystown Pike, Ste. 128
Frederick, MD 21704-8340
301-694-0007
E-mail: info@musicarts.com
Web: www.musicarts.com
Note: Music & Arts has served students,

teachers, and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

Additional Locations:

Hagerstown, Germantown, Rockville, Oxon Hill, Laurel, Ellicott City, Hanover, Bowie, Timonium, Severna Park, Bel Air

OMEGA STUDIOS
5609 Fishers Ln., Ste. 14-A
Rockville, MD 20852
301-230-9100
E-mail: info@omegastudios.com
Web: www.omegastudios.com
Certification Program
Duration: Day Students: 10 Months Night Students: 12 Months

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

PEABODY INSTITUTE
Johns Hopkins University
1 E. Mount Vernon Pl.
Baltimore, MD 21202
410-234-4500
E-mail: m.bell@jhu.edu
Web: www.peabodyjhu.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: NA

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
E-mail: info@sheffieldav.com
Web: sheffieldav.com
Program: Audioworks, Videoworks, Techworks, Broadcasting

UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
2110 Clarice Smith
Performing Arts Center
College Park, MD 20742
301-405-5549
E-mail: musicadmissions@umd.edu
Web: www.music.umd.edu
Cost: please call or see web for info

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC
Office of Admissions
1140 Boylston St.
Boston, MA 02215
800-BERKLEE (U.S. and Canada)
617-747-2221 (direct and internet)
E-mail: admissions@berklee.edu
Web: www.berklee.edu
Contact: Director of Admissions
Program: all forms of contemporary music
Degree: BM or Professional Diploma
Duration: 4 years
Cost: please call or see web for info

BOSTON CONSERVATORY, THE
8 The Fenway
Boston, MA 02215
617-536-6340 Fax 617-912-9101
E-mail: admissions@bostonconservatory.edu
Web: www.bostonconservatory.edu
Cost: please call or see web for info

BRISTOL RECORDING STUDIOS
169 Massachusetts Ave.
Boston, MA 02115-3009
617-247-8689

E-mail: info@bristolstudios.com
 Web: www.bristolstudios.com
 Contact: Kevin Patey
 Services: Audio Recording and Production
 Courses, Professional Internships

NEW ENGLAND CONSERVATORY
 290 Huntington Ave.
 Boston, MA 02115
 617-585-1100
 E-mail: admission@necmusic.edu
 Web: www.necmusic.edu
 Cost: please call or see web for info

THE NEW ENGLAND INSTITUTE OF ART
 10 Brookline Pl. W.
 Brookline, MA 02445-7295
 617-739-1700, 800-903-4425
 Web: <http://artinstitutes.edu/boston>
 Cost: please call or see web for info
 Program: The school is one of more than 40 Art Institutes schools located in major cities throughout North America. Art Institutes schools have provided career-oriented education programs in design, media arts, fashion and culinary for over 35 years, and has more than 150,000 alumni as a system.

POWERS MUSIC SCHOOL
 P.O. Box 398
 Belmont, MA 02478-0003
 617-484-4696 Fax 617-489-7353
 E-mail: admin@powersmusic.org
 Web: www.powersmusic.org
 Cost: please call or see web for info

TUFTS UNIVERSITY
 Department of Music
 617-627-5657
 Contact: Prof. Paul Lehrman
 E-mail: paul.lehrman@tufts.edu
 Web: <http://tufts.tufts.edu/musicengineering>

UNIVERSITY OF MASSACHUSETTS LOWELL
 Department of Music
 35 Wilder St., Ste. 3
 Lowell, MA 01854
 978-934-3850
 E-mail: amy_dinsmore@uml.edu
 Web: <http://www.uml.edu/FAHSS/Music>

MICHIGAN

AXIS MUSIC ACADEMY
 29555 Northwestern Hw. - 2nd Fl
 Southfield, MI 48034
 248-799-8100
 Web: www.axismusic.com
 Basic Rate: please call for info

Additional locations:

42114 Ford Rd.
 Canton, MI 48187
 734-844-0100

283 Hamilton Row
 Birmingham, MI 48009
 248-258-9100

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

UNIVERSITY OF MICHIGAN
 School of Music, Theatre & Dance
 E.V. Moore Building
 1100 Baits Dr.
 Ann Arbor, MI 48109
 734-764-0583
 Contact: Christopher Kendall, Dean
 E-mail: ckndll@umich.edu
 Web: <http://www.music.umich.edu/index.php>

WAYNE STATE UNIVERSITY
 College of Fine, Performing & Communication Arts
 Department of Music
 1321 Old Main
 Detroit, MI 48202
 313-577-1795
 E-mail: music@wayne.edu
 Web: www.music.wayne.edu
 Programs: Bachelor of Arts in Music,
 Bachelor of Music

WESTERN MICHIGAN UNIVERSITY
 1903 W. Michigan Ave.
 The School of Music
 Kalamazoo, MI 49008
 269-387-4667
 Web: <http://www.wmich.edu/music>

MINNESOTA

CHILDREN'S YAMAHA MUSIC SCHOOL
 2200 Seabury Ave.
 Minneapolis, MN 55406
 612-339-2255
 E-mail: yamahamusic@cyms.ws

Web: www.cyms.ws
 Cost: please call or see web for info

Additional locations:

2819 N Hamline Ave.
 Roseville, MN 55113

Edina Community Center
 5701 Normandale Rd.
 Edina, MN 55424

THE INSTITUTE OF PRODUCTION AND RECORDING
 300 N. 1st Ave., Ste. 500
 Minneapolis, MN 55401
 1-866-477-4840, 612-244-2800
 Web: www.ipr.edu

MACPHAIL CENTER FOR MUSIC
 501 2nd St. S.
 Minneapolis, MN 55401
 612-321-0100
 E-mail: Proctor.Kristin@macphail.org
 Web: www.macphail.org
 Cost: please call or see web for info

Additional locations:

14750 Cedar Ave. S.
 Apple Valley, MN 55124

Birch Lake Elementary School
 1616 Birch Lake Ave.
 White Bear Lake, MN 55110

470 West 78th Street
 Chanhassen, MN

McNALLY SMITH COLLEGE OF MUSIC
 19 Exchange St. E.
 St. Paul, MN 55101
 800-594-9500 or 651-361-3456
 Fax 651-291-0366
 E-mail: info@mcnallysmith.edu
 Web: www.mcnallysmith.edu
 Degree: Diplomas, Associated of Applied Science, Associate of Fine Arts, Bachelor of Music, Bachelor of Science, Bachelor of Arts, Master of Music
 Cost: please call or see web for info

MINNESOTA STATE UNIVERSITY MOORHEAD
 Music Department
 Center for the Arts 102
 1104 7th Ave., S.
 Moorhead, MN 56563
 218-477-2101
 Contact: Tom Strait, Chairperson
 E-mail: straith@mnstate.edu
 Web: www.mnstate.edu/music

SAINT MARY'S UNIVERSITY OF MINNESOTA
 Music Department
 160 St. Yon's Hall
 Winona, MN 55987
 507-457-1675
 Contact: Dr. Janet Heukeshoven, Chair
 E-mail: jheukesh@smumn.edu
 Web: <http://www2.smumn.edu/music>

WEST BANK SCHOOL OF MUSIC
 1813 S. 6th St.
 Minneapolis, MN 55454
 612-333-6651
 E-mail: info@westbankmusic.org
 Web: www.westbankmusic.org
 Cost: please call or see web for info

MISSISSIPPI

DELTA STATE UNIVERSITY
 Department of Music
 DSU Box 3256
 Cleveland, MS 38733
 662-846-4615, 800-GO TO DSU
 E-mail: music@delatstate.edu
 Web: <http://www.deltastate.edu/college-of-arts-and-sciences/music/>

MISSOURI

UNIVERSITY OF MISSOURI
 Department of Music
 135 Fine Arts Building
 Columbia, MO 65211
 573-882-2604
 Contact: John Slis, Admissions Coordinator
 E-mail: SlisJ@missouri.edu
 Web: www.music.missouri.edu

VETTEROTT COLLEGE EXTREME INSTITUTE BY NELLY
 800 N. 3rd St.
 St. Louis, MO 63102
 888-841-3602, 314-657-4444
 Web: eibynelly.com

MONTANA

NORTH VALLEY MUSIC SCHOOL
 432 Spokane Ave.
 Whitefish, Montana 59937
 406-862-8074
 E-mail: info@northvalleymusicschool.org
 Web: northvalleymusicschool.org

UNIVERSITY OF MONTANA SCHOOL OF MUSIC
 32 Campus Drive
 Missoula, MT 59812
 406-243-6880
 E-mail: griz.music@umontana.edu
 Web: uml.edu/music

NEBRASKA

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

NEVADA

COLLEGE OF SOUTHERN NEVADA
 Cheyenne Campus
 3200 E. Cheyenne Ave.
 702-651-4112
 N. Las Vegas, NV 89030
 Contact: Professor John Jacobson
 E-mail: john.jacobson@csn.edu
 Web: www.csn.edu/recording

Additional locations:

6375 W. Charleston Blvd.
 Las Vegas, NV 89106
 702-651-5000

700 College Dr.
 Henderson, NV 89002
 E-mail: georgia.martini@csn.edu
 702-651-3025

MASTER MIX LIVE
 702-947-9877, 877-213-1705
 Web: mastermixlive.com
 E-mail: info@mastermixlive.com

NEW HAMPSHIRE

ALAN CARRUTH LUTHIER
 51 Camel Hump Rd.
 Newport, NH 03773
 603-863-7064
 E-mail: alcarruth@aol.com
 Web: www.alcarruthluthier.com
 Cost: please call or see web for info

MUSIC & ARTS CENTERS
 934 Elm St.
 Manchester, NH 03101-2006
 603-623-0153
 Contact: Justin Wright
 E-mail: customerservice@musicarts.com
 Web: www.musicarts.com
 Notes: Serving students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

NEW MEXICO

NEW MEXICO SCHOOL OF MUSIC
 136 Washington St., SE, Suite 3
 Albuquerque, NM 87108
 505-266-3474
 Web: nmschoolofmusic.com

Additional location:

10701 Montgomery Blvd., NE, Ste. 1
 Albuquerque, NM 87111
 505-294-4604

TAOS SCHOOL OF MUSIC

Box 2630
 Taos, New Mexico 87571
 575-776-2388
 E-mail: tsofm@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 JERSEY

BLOOMFIELD COLLEGE
 Division of Creative Arts & Technology
 467 Franklin St.
 Bloomfield, NJ 07003
 973-748-9000 x 1707
 Contact: Nancy Bacci, Division Chair
 E-mail: nancy_bacci@bloomfield.edu
 Web: <http://www.bloomfield.edu/academics/degrees-programs/creative-arts-technology>

COUNTY COLLEGE OF MORRIS

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

FIREDOG STUDIOS
 57 Vliet St.

Spotswood, NJ 08884
 732-251-7775
 E-mail: contact@firedogstudios.com
 Web: www.firedogstudios.com
 Program: Intro to Music Tech., Pro Tools, Intro to Audio Editing, Creating the Music, Anatomy of Pop Song

HOW TO SOUND WORKSHOPS

P.O. Box 1422
 Eatontown, NJ 07724
 732-741-1275
 E-mail: hewto@fitsandstarts.com
 Web: www.howtosound.com
 Program: Hands-on Training for your Church sound teams

MONTCLAIR STATE UNIVERSITY

School of Communication and Media
 1 Normal Ave.
 Montclair, NJ 07043
 973-655-7974
 E-mail: msuadm@mail.montclair.edu
 Web: montclair.edu/arts/school-of-communication-and-media

STEVENS INSTITUTE OF TECHNOLOGY

College of Arts & Letters
 Castle Point On Hudson
 Hoboken, NJ 07030
 201-216-5000
 Contact: David Zimmerman, Exec. Dir.
 E-mail: David.Zimmerman@stevens.edu
 Web: <http://ugstudidentlife.stevens.edu/org/debauncenter>
 Degree/Certification: Bachelor of Arts in Music & Technology

SUPREME SOUND STUDIO

86 Lackawanna Ave. Bld. #2, Ste. 227
 Woodland Park, NJ 07424
 973-890-1672
 Web: www.supremesoundstudio.com
 Program: Private Music Lessons

WILLIAM PATERSON UNIVERSITY

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

NEW YORK

AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE

65-30 Kissena Blvd., Rm. 203
 Queens, NY 11367
 718-997-3800
 E-mail: Edward.Smaldone@qc.cuny.edu
 Web: qcpages.qc.cuny.edu/music
 Contact: Edward Smaldone, Director
 Degree: B.A., B.M., MS/EDUCATION, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance
 Cost: please call or see web for info

AUDIO ENGINEERING SOCIETY, INC.

60 E. 42nd St., Rm. 2520
 New York, NY 10655-2520
 212-661-8528
 Web: www.aes.org

THE CITY COLLEGE OF NEW YORK

Music Department
 Shepard Hall, Rm. 72
 160 Convent Ave.
 New York, NY 10031
 212-650-5411
 E-mail: music@ccny.cuny.edu
 Web: <http://ccny.cuny.edu/music/index.cfm>

THE COLLECTIVE SCHOOL OF MUSIC

541 Avenue of the Americas
 New York, NY 10011
 212-741-0091 Fax 212-604-0768
 E-mail: info@thecollective.edu
 Web: <http://www.thecollective.edu>
 Basic rate: Various
 Services/Specialties: long- and short-term intensive courses on drums, bass, guitar, piano, and vocals, private lessons, world class facility of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to 5 students in order to make sure all students get personal attention.

DMX DIGITAL MEDIA ARTS AT Touro COLLEGE

27-33 W. 23rd St.
 New York, NY 10010
 212-463-0400
 Web: <http://www.touro.edu/nycsas/dmx.html>
 Program: Certificate in Digital Media Arts

EASTMAN SCHOOL OF MUSIC

University of Rochester
 26 Gibbs St.
 Rochester, NY 14604-2599

585-274-1540
E-mail: ebock@esm.rochester.edu
Web: www.esm.rochester.edu
Cost: please call or see web for info

FINGER LAKE COMMUNITY COLLEGE
State University of New York
3325 Marvin Sands Dr.
Canadagua, NY 14424
585-785-1279
E-mail: admissions@ficc.edu
Web: http://www.ficc.edu/academics/music

FIVE TOWNS COLLEGE
305 N. Service Rd.
Dix Hills, Long Island, NY 11746
631-656-2110
E-mail: admissions@fvc.edu
Web: www.fvc.edu
Contact: Admissions Office
Program: Jazz/Commercial Music degree programs
Cost: Contact Admissions
Degree: A.A.S Mus.B; M.M.; D.M.A
Duration: 2 years, 4 years, 1 to 4 years for Masters/Doctoral

GRAMERCY PARK SCHOOL OF MUSIC
9 E. 36th St.
New York, NY 10016
212-683-8937
E-mail: gramercyparkmusic@yahoo.com
Web: www.gramercyparkschoolofmusic.com
Cost: please call or see web for info

GREENWICH HOUSE, INC.
46 Barrow St.
New York, NY 10014
212-242-4770
Contact: Elissa Kramer, Chair
Web: www.greenwichhouse.org
Cost: please call or see web for info

HOUGHTON COLLEGE
Greatbatch School of Music
One Williard Ave.
Houghton, NY 14744
585-567-9400, 800-777-2556, ext 4000
E-mail: music@houghton.edu
Web: http://www.houghton.edu/music

INSTITUTE OF AUDIO RESEARCH
64 University Pl.
New York, NY 10003-4595
212-777-8550
E-mail: contact@audioschool.com
Web: http://www.audioschool.com

**ITHACA COLLEGE
SCHOOL OF MUSIC**
953 Danby Road
Whalen Center for Music
Ithaca, NY 14850
607-274-3171, 607-274-3366
Contact: Townsend Plant, Dir. of Music Admission
E-mail: tplant@ithaca.edu
Web: ithaca.edu/music

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

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

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC
150 W. 85th St.
New York, NY 10024
212-580-0210
E-mail: mannesadmissions@newschool.edu
Web: www.newschool.edu/mannes
Cost: please call or see web for info

NEW YORK UNIVERSITY
The Steinhardt School/Music
35 W. 4th St., Ste. 1077
New York, NY 10012
212-998-5424
Web: www.steinhardt.nyu.edu/music
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. 304
New York, NY 10023

212-721-8769 Fax 212-501-7099
Contact: Anna Kaplan, Program Manager
E-mail: akaplan@perلمانmusicprogram.org
Web: www.perلمانmusicprogram.org
Cost: please call or see web for info

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

THE COLLEGE OF SAINT ROSE
Music Department
432 Western Ave.
Albany, NY 12203
800-637-8556
Web: www.strose.edu

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

TURTLE BAY MUSIC SCHOOL
244 E. 52nd St.
New York, NY 10022
212-753-8811 Fax 212-752-6228
E-mail: info@tbms.org
Web: www.tbms.org
Cost: please call or see web for info

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

WILLIE MAE ROCK CAMP FOR GIRLS
87 Irving Pl.
Brooklyn, NY 11238
347-599-0716
E-mail: info@williemaerockcamp.org
Web: www.williemerockcamp.org, www.facebook.com/williemerockcamp
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/turtables. All programs offered with sliding scale tuition.
Cost: please call or see web for info

YMCA CENTER FOR THE CREATIVE ARTS
301 W. Bloomfield St.
Rome, NY 13440
315-336-3500 Fax 315-339-4076
Web: http://www.ymcatrivalley.org
Program: drums, guitar, trumpet, saxophone, tuba, percussion, ensembles, recording and performances, trombone, voice
Cost: please call or see web for info
Notes: beginner to expert

NORTH CAROLINA

APPALACHIAN STATE UNIVERSITY
Hayes School of Music
Broyhill Music Center
813 Rivers St.
Boone, NC
828-262-3020
Contact: Ms. Kim Wangler
E-mail: admissions@appstate.edu
Web: music.appstate.edu

CATAWBA COLLEGE
2300 W. Innes St.
Salisbury, NC 28144
704-637-4380
E-mail: dlfish@catawba.edu
Web: www.catawba.edu/academic/music
Degree: B.A. Sacred Music, Music Education, Music Performance, Music Business/Popular Music
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE
Duke Biddle Music Bldg.
Duke University
9 Brodie Gym Drive
Durham, NC 27708-0667
919-684-8111
Contact: Dorothy Kitchen, Director and Founder
E-mail: djknk@earthlink.net
Web: www.duke.edu/web/DUSS
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

Contact: Jeffrey Ward, Undergraduate Admissions
E-mail: WARDJ@ecu.edu
Web: www.ecu.edu/cs-clac/music
Cost: please call or see web for info

ELON UNIVERSITY
Department of Music
400 N. O'Kelly Ave
Elon, NC 27244
336-278-2000
Web: http://www.elon.edu/e-web/academics/elon_college/music

UNIVERSITY OF NORTH CAROLINA
Department of Music
Hill Hall - CB # 3320
UNC-CH
Chapel Hill, NC 27599
919-962-1039
Web: music.unc.edu

NORTH DAKOTA

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

OHIO

BALDWIN-WALLACE COLLEGE
275 Eastland Rd.
Berea, OH 44017-2088
440-826-2900
E-mail: info@bw.edu
Web: www.bw.edu
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC
8965 Brecksville Rd. Brecksville, OH 44141
440-526-9350
Web: http://brecksvillemusicstudio.com
Basic Rate: please call for info

CLEVELAND INSTITUTE OF MUSIC, THE
11021 East Blvd.
Cleveland, OH 44106-1705
216-791-5000
Contact: Lynn M. Johnson, Dir. of Admissions
E-mail: lynn.m.johnson@cim.edu
Web: www.cim.edu
Cost: Call or view online

CLEVELAND MUSIC SCHOOL SETTLEMENT, THE
11125 Magnolia Dr.
Cleveland, OH 44106
216-421-5806
E-mail: info@themusicsettlement.org
Web: www.thecms.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: www.ccm.uc.edu
Cost: please call or see web for info

INTERNATIONAL COLLEGE OF BROADCASTING
6 S. Smithville Rd.
Dayton, OH 45431
800-517-7284, 937-258-8251
E-mail: admissions@icbcollege.com
Web: www.icbcollege.com
Program: Degrees in Radio/TV, Recording/Voice, Broadcasting I

MEDUSA RECORDING INSTITUTE
2303 South Avenue
Youngstown, OH 44502
234-855-1800
E-mail: medusa.school@gmail.com
Web: Medusa-school.com

MOTTER'S MUSIC HOUSE, INC.
5228 Mayfield Rd.
Lyndhurst, OH 44124
440-442-7470
Web: www.mottersmusic.com
Basic Rate: \$18/half-hr.

OVERLIN COLLEGE CONSERVATORY OF MUSIC
39 W. College St.
Oberlin, OH 44074-1588
440-775-8413
E-mail: college.admissions@oberlin.edu
Web: www.oberlin.edu/con
Cost: please call or see web for info

OHIO NORTHERN UNIVERSITY
The Music Department
525 S. Main St.
Ada, OH 45810
419-772-2000

E-mail: music@onu.edu
Web: www.onu.edu

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

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Rd.
Perrysburg, OH 43551
1-800-GO-OWENS, 567-661-7000
Web: www.owens.edu
Programs: Associate of Applied Science Music Education/Performance, Music Business Technology Certificate, Popular Music Certificate and the Associate Art in Music Education/Performance

RECORDING WORKSHOP, THE
455 Massieville Rd.
Chillicothe, OH 45601
800-848-9900, 740-663-1000
E-mail: office@RECW.com
Web: www.recordingworkshop.com
Program: learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid
Degree: certificate
Duration: 5-8 weeks training
Cost: please call or see web for info
Notes: established 1971

OKLAHOMA

ACADEMY OF CONTEMPORARY MUSIC
University of Central Oklahoma
25 S. Oklahoma City, Ste. 400
Oklahoma City, OK 73104
405-974-4700
E-mail: get.info@acm.uco.edu
Web: http://acm.uco.edu

OKLAHOMA STATE UNIVERSITY
Department of Music Room: 132
Sereetan Center for the Performing Arts
Stillwater, OK 74078
405-744-8997
E-mail: gerald.frank@okstate.edu
Web: http://music.okstate.edu

OU SCHOOL OF MUSIC
University of Oklahoma
500 West Boyd
Norman, OK 73019
405-325-2081
E-mail: ourmusic@ou.edu
Web: http://music.ou.edu
Cost: please call or see web for info

TULSA TECHNOLOGY
P.O. Box 477200
6111 East Skelly Dr.
Tulsa OK 74147
918-828-5000
Web: www.tulsatech.edu

OREGON

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

MUSIC TOGETHER OF PORTLAND
c/o Julie Chiles
6121 N.E. 45th Ave.
Portland, OR
503-236-4304
E-mail: julie@musictogether-pdx.com
Web: www.musictogether-pdx.com
Basic Rate: please call for info

OREGON MUSIC ACADEMY
Tigard Oregon Music Academy
11555 S.W. Durham Rd. Ste. A4
Tigard, OR 97224
503-616-7161
Web: www.oregonmusicacademy.com
Cost: please call or see web for info

ROCK 'N' ROLL CAMP FOR GIRLS
P.O. Box 11324
Portland, OR 97211
503-445-4991
E-mail: gri@girlsrockcamp.org, camp@girlsrockcamp.org
Web: www.girlsrockcamp.org
Contact: Marisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP
888-ROC-BAND, 888-762-2263 ext. 1

E-mail: beth@rockcamp.com
 Web: <http://www.rockcamp.com>
Program: Rock n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE
 1225 University of Oregon
 Eugene, OR 97403-1225
 541-346-5268
 E-mail: SOMAdmit@uoregon.edu
 Web: music.uoregon.edu
Contact: Undergraduate information: audition@uoregon.edu, Graduate information: gradmus@uoregon.edu, Admissions: gmsuadm@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

STARFISH STUDIOS
 2240 SE Hawthorne Blvd.
 Portland, OR 97214
 503-847-9605
 Web: www.starfishstudios.com
Basic Rate: please call for info
Services: We teach guitar, bass, piano, drums, voice, violin, viola, cello, sax, clarinet, flute, mandolin, trombone, trumpet.

WESTERN OREGON UNIVERSITY
 Department of Music
 Smith Hall
 345 N. Monmouth Ave.
 Monmouth, OR 97361
 503-838-8275, 877-877-1593
 E-mail: icaligu@wou.edu
 Web: <http://www.wou.edu/las/creativearts/music>

PENNSYLVANIA

ACADEMY OF MUSIC, THE
 Broad and Locust
 Philadelphia, PA 19102
 215-893-1999
 Web: www.academyofmusic.org
Cost: please call or see web for info

CARNEGIE MELLON SCHOOL OF MUSIC
 College of Fine Arts
 5000 Forbes Ave.
 Pittsburgh, PA 15213-3815
 412-268-2384
Contact: Denis Colwell, Head
 E-mail: dc38@andrew.cmu.edu
 Web: music.cmu.edu
Cost: please call or see web for info

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

DREXEL UNIVERSITY
 Antoinette Westphal College of Media Arts & Design
 3501 Market St.
 Philadelphia, PA 19104
 215-571-4440
Contact: Helene Engel, Music Dept., Bridget Lynch, Music Industry
 E-mail: hbe25@drexel.edu
 Web: <http://www.drexel.edu/westphal>

KUTZTOWN UNIVERSITY
 P.O. Box 730
 Kutztown, PA 19530
 610-683-4492
Contact: Melanie Kerber
 E-mail: kerber@kutztown.edu
 Web: <http://www.kutztown.edu/acad/electronicmedia>

MARLBORO MUSIC
 1528 Walnut St., Ste. 301
 Philadelphia, PA 19102
 215-569-4690 Fax 215-569-9497
 E-mail: info@marlboromusic.org
 Web: www.marlboromusic.org
Cost: please call or see web for info

MARY PAPPERT SCHOOL OF MUSIC
 Duquesne University
 600 Forbes Ave.
 Pittsburgh, PA 15282
 412-396-6000
 E-mail: musicadmissions@duq.edu
 Web: www.duq.edu/music
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years

Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL
 P.O. Box 63966
 Philadelphia, PA 19147-3966
 215-320-2600
 Web: www.smsmusic.org
Cost: please call or see web for info

TEMPLE UNIVERSITY
 School of Media and Communications
 Rm. 214, Tomlinson Hall, Main Campus
 2020 N. 13th St.
 Philadelphia, PA 19122
 215-204-3041
Contact: Jan Feruback, Ph.D., Chair
 E-mail: feruback@temple.edu
 Web: <http://www.temple.edu/sct/btrm>

YORK COLLEGE OF PENNSYLVANIA
 Division of Music
 Wolf Hall, Room 206C
 441 Country Club Rd.
 York, PA 17403
 715-815-6450
Contact: Grace Muzzo, D.M.A.
 E-mail: gmuzzo@ycp.edu
 Web: www.ycp.edu

RHODE ISLAND

THE UNIVERSITY OF RHODE ISLAND
 College of Arts and Sciences
 Department of Music
 Fine Arts Center, Ste. E
 105 Upper College Rd.
 Kingston, RI 02881
 401-874-2431, 401-874-5955
 E-mail: music@uri.edu
 Web: www.uri.edu/music

SOUTH CAROLINA

MIDLANDS AUDIO INSTITUTE
 201 South Prospect St.
 Columbia, SC 29205
 803-782-6910
 E-mail: info@midlandsaudioinstitute.com
 Web: www.midlandsaudioinstitute.com

UNIVERSITY OF SOUTH CAROLINA
 School of Music
 813 Assembly St.
 Columbia, SC 29208
 803-777-4280, 803-777-4281
 E-mail: ugmusic@m Mozart.sc.edu
 Web: <http://www.music.sc.edu>

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA
 Department of Music
 414 E. Clark St.
 Vermillion, SD 57069
 605-677-5274, 605-677-5275
 E-mail: music@usd.edu
 Web: www.usd.edu/music

TENNESSEE

THE ART INSTITUTE OF TENNESSEE
 (branch of the Art Institute of Atlanta, GA)
 100 Centerview Dr., Ste. 250
 Nashville, TN 37214
 615-874-1067, 866-747-5770
 Web: www.artinstitutes.edu/nashville

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

THE BLACKBIRD ACADEMY
 2806 Azalea Place
 Nashville, TN 37204
 855-385-3251, 615-385-2423
 E-mail: info@theblackbirdacademy.com
 Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
 Vanderbilt University
 2400 Blakemore Ave.
 Nashville, TN 37212
 615-322-7651
 Web: www.vanderbilt.edu/blair
Cost: please call or see web for info

GENE FORD MUSIC
 330 Franklin Rd.
 Brentwood, TN 37027
 615-371-1661
 E-mail: admin@genefordmusic.com
 Web: www.genefordmusic.com
Basic Rate: please call for info

GOSPEL MUSIC ASSOCIATION (GMA)
 4012 Granny White Pike
 Nashville, TN 37204
 615-242-0303 Fax 615-254-9755
Contact: Jackie Patillo, Exec.Dir.
 E-mail: Jackie@gospelmusic.org
 Web: www.gospelmusic.org
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 Fax 615-371-8637
 E-mail: jwsmb8@bellsouth.net
 Web: www.jarwilliamsmusic.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: www.kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MARK JOHNSON
 Nashville, TN
 618-288-1993
 E-mail: marksmuzic7@hotmail.com
 Web: facebook.com/marksmuzic
Contact: Mark
Rates: 60-80/hr
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
 E-mail: admmail@mtsu.edu
 Web: www.mtsu.edu/music
Degree: B.M., M.A.
Cost: please call or see web for info

NASHVILLE JAZZ WORKSHOP
 1319 Adams St.
 Nashville, TN 37208
 615-242-JAZZ (5299)
 E-mail: info@nashvillejazz.org
 Web: www.nashvillejazz.org
Basic Rate: please call for info

NASHVILLE SCHOOL OF ARTS
 1250 Foster Ave.
 Nashville, TN 37210
 615-291-6600
 Web: www.nshsahs.mnps.org
Basic Rate: please call for info

PELLISSIPPI STATE COMMUNITY COLLEGE
 10915 Hardin Valley Rd.
 P.O. Box 22990
 Knoxville, TN 37933
 865-694-6701
Contact: L. William Brewer, Music Program Coordinator
 E-mail: lbrewer@pstcc.edu
 Web: <http://www.pstcc.edu>

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

THE UNIVERSITY OF MEMPHIS
 Rudi E. Scheidt School of Music
 Music Building, Rm. 123
 3775 Central Ave.
 Memphis, TN 38152
 901-678-2541
 E-mail: music@memphis.edu
 Web: <http://www.memphis.edu/music>

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

TEXAS

AUDIO ENGINEERING INSTITUTE
 6610 Buffalo Hill
 San Antonio, TX 78256
 210-477-9055
 E-mail: info@audio-eng.com
 Web: [Audio-eng.com](http://audio-eng.com)

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

214-333-5360, 800-460-1DBU
 E-mail: admiss@dbu.edu
 Web: www.dbu.edu

DALLAS SCHOOL OF MUSIC, INC., THE
 2650 Midway Rd., Ste. 204
 Carrollton, TX 75006-2378
 972-380-8050
 Web: www.daminfo.com

DEL MAR COLLEGE
 Department of Music
 Fine Arts Center
 361-698-1211
Contact: Dr. Cynthia Bridges, Chairperson
 E-mail: cbridges@delmar.edu
 Web: <http://dmc122011.delmar.edu/music>

FRISCO SCHOOL OF MUSIC
 9255 Preston Rd.
 Frisco, TX 75034
 214-436-4058
 E-mail: music@friscoschoolofmusic.com
 Web: www.friscoschoolofmusic.com
Basic Rate: please call for info

INSTITUTE FOR MUSIC RESEARCH
 UTSA Department of Music
 One UTSA Cir.
 San Antonio, TX 78249
 210-458-4354
 Web: <http://music.utsa.edu/index.php/immr>
Cost: please call or see web for info

LONESTAR SCHOOL OF MUSIC
 4301 W. William Cannon
 Austin, TX 78749
 512-712-5187
 E-mail: arbortrails@lonestarschoolofmusic.com
 Web: www.lonestarschoolofmusic.com
Cost: please call or see web for info

MEDIATECH INSTITUTE
 13370 Branch View Ln., Ste. 135
 Dallas, Texas 75234
 972-869-1135
 E-mail: dallas@mediatech.edu
 Web: [Mediatech.edu](http://www.mediotech.edu)

Additional locations:
 302 Oceanside Blvd.
 Oceanside, CA 92054
 760-231-5368
 E-mail: oceanside@mediatech.edu

3324 Walnut Bend Ln.
 Houston, TX 77042
 E-mail: houston@mediatech.edu
 832-242-3426

4719 S. Congress Ave.
 Austin, Texas 78745
 512-447-2002
 E-mail: austin@mediatech.edu

MOORES SCHOOL OF MUSIC (MSM)
 University of Houston
 120 School of Music Bldg.
 Houston, TX 77204-4017
 713-743-3009
 E-mail: MSM_undergrad.adm@uh.edu
 Web: www.music.uh.edu
Cost: please call or see web for info

NATURAL EAR MUSIC, INC.
 1306 W. Oltorf St. Austin, TX 78704
 512-961-3354
 E-mail: naturalearmusic@austin.rr.com
 Web: www.naturalearmusic.com
Cost: please call or see web for info

SHEPHERD SCHOOL OF MUSIC, THE
 Rice University
 6100 Main MS-532
 Houston, TX 77005
 713-349-3578
 E-mail: musi@rice.edu
 Web: www.music.rice.edu

STEPHEN F. AUSTIN STATE UNIVERSITY
 School of Music
 Box 13043, SFA Station
 Nacogdoches, TX 75962
 936-468-4602
 E-mail: nbrand@sfasu.edu
Contact: Manny Brand, Director
 Web: <http://www.music.sfasu.edu>

TEXAS STATE UNIVERSITY SAN MARCOS
 School of Music
 601 University Dr.
 San Marcos, TX 78666
 512-245-2651
 E-mail: music@txstate3.edu
 Web: www.music.txstate.edu

UNIVERSITY OF TEXAS AT AUSTIN
 Sarah and Ernest Butler School of Music
 2406 Robert DeMier Dr.
 Stop E3100
 Austin, TX 78712
 512-471-7764
 Web: <http://www.music.utexas.edu>

UNIVERSITY OF TEXAS AT ARLINGTON
700 W. Greek Row, Rm. 101
Arlington, TX 76010
817-272-3471
E-mail: music@uta.edu
Web: http://www.uta.edu/music

UNIVERSITY OF TEXAS AT SAN ANTONIO
Department of Music
One UTSA Circle
San Antonio, TX 78249
210-458-4354
Web: http://music.utsa.edu

UTAH

BRIGHAM YOUNG UNIVERSITY
C-550 Harris Fine Arts Center
P.O. Box 26410
Provo, UT 84602
801-422-8903
E-mail: music@byu.edu
Web: http://cfacweb.byu.edu/departments/music

THE UNIVERSITY OF UTAH

School of Music
1375 E. Presidents Cir.
204 David Gardner Hall
Salt Lake City, UT 84112
801-581-6762
Web: http://www.music.utah.edu

VERMONT

VERMONT COLLEGE OF FINE ARTS
36 College St.
Montpelier, VT 05602
802-828-8534, 866-934-8232, ext. 8534
Contact: Sarah Madru
E-mail: Sarah.Madru@vcfa.edu, Assistant
Program Dir., Performance Coordinator
Web: http://www.vcfa.edu/music-comp

VIRGINIA

ACADEMY OF MUSIC
1709 Colley Ave. Ste. 302
Norfolk, VA 23517
757-627-0967
Contact: John S. Dixon, Exec. Dir.
E-mail: jdixon@aomva.org
Web: www.aomva.org
Cost: please call or see web for info
Notes: 3 locations in the Norfolk area

CONTEMPORARY MUSIC CENTER

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

Additional location:

4410 Costello Way
Haymarket, VA 20169

CUE STUDIOS CENTER FOR AUDIO ENGINEERING

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

JAMES MADISON UNIVERSITY

School of Music
880 S. Main St., MSC 7301
Harrisonburg, VA 22807
540-568-6714, 540-568-3851
Web: www.jmu.edu/music

RADFORD UNIVERSITY

Center for Music Technology
Department of Music, Bldg. 0162 Porterfield Hall
P.O. Box 6968
Radford, VA 24142
540-831-6174
Contact: Dr. Bruce Mahin, Director
E-mail: bmahin@radford.edu
Web: http://grad-music.asp.radford.edu

VIRGINIA TECH DEPARTMENT OF MUSIC

1460 University Dr.
Winchester, VA 22601
800-432-2266
Web: www.su.edu/conservatory
Program: Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

VIRGINIA TECH DEPARTMENT OF MUSIC

195 Alumni Mall (0141)
Henderson Hall, Rm. 247
Blacksburg, VA 24061
540-231-6456

E-mail: music@vt.edu
Web: www.music.vt.edu
Cost: please call or see web for info

WASHINGTON

THE ART INSTITUTE OF SEATTLE
2323 Elliott Ave.
Seattle, WA 98121
206-448-8600, 800-275-2471
Web: http://www.artinstitutes.edu/seattle

BELLEVUE SCHOOL OF MUSIC

2237 140th Ave. N.E.
Bellevue, WA 98005
425-401-8486
Web: www.bellevueschoolofmusic.com
Basic Rate: please call for info

JACK STRAW PRODUCTIONS

4261 Roosevelt Way N.E.
Seattle, WA 98105
206-634-0919
Contact: Joan Rabinowitz, Exec. Dir.
E-mail: joan@jackstraw.org
Web: www.jackstraw.org

MIRROR SOUND STUDIOS

301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
E-mail: info@mirrorsound.com
Web: www.mirrorsound.com
Programs: Audio Recording Course, 8 week program.

MUSIC CENTER OF THE NORTHWEST

901 N. 96th St.
Seattle, WA 98103
206-526-8443
E-mail: office@mcnw.org
Web: www.mcnw.org
Cost: please call or see web for info

MUSIC WORKS NORTHWEST

14360 S.E. Eastgate Way, Ste. 102
Bellevue, WA 98007
425-644-0988 Fax 425-644-0989
E-mail: registration@musicworksnw.org
Web: www.musicworksnw.org
Basic Rate: please call for info

SEATTLE DRUM SCHOOL

12510 15th Ave. N.E.
Seattle, WA 98125
206-364-8815
E-mail: info@seattledrumschool.com
Web: www.seattledrumschool.com
Basic Rate: please call for info

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SHORELINE COMMUNITY COLLEGE

Music Department - 800 Building
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-4687
Web: http://new.shoreline.edu/music/default.aspx

SPOTLIGHT STUDIOS

17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-402-3700
E-mail: Schedule@JamAcademy.com
Web: www.spotlightstudiosnw.com

WEST VIRGINIA

AUGUSTA HERITAGE CENTER OF DAVIS & ELKINS COLLEGE

Augusta Heritage Center of Davis & Elkins College
100 Campus Dr.
Elkins, WV 26241
304-637-1209, 800-624-3157 ext. 1209
Fax 304-637-1317
E-mail: augusta@augustaheritagecenter.org
Web: https://augustaheritagecenter.org
Cost: please call or see web for info

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC

711 E. Boldt Way
Appleton, WI 54912
920-832-7000
Web: www.lawrence.edu
Cost: please call or see web for info

UNIVERSITY OF WISCONSIN-MADISON, SCHOOL OF MUSIC

3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-1900
E-mail: music@music.wisc.edu
Web: www.music.wisc.edu
Cost: please call or see web for info

WISCONSIN CONSERVATORY OF MUSIC

1584 N. Prospect Ave.
Milwaukee, WI 53202
414-276-5760
Web: www.wcmusic.org
Cost: please call or see web for info

WYOMING

CASPER COLLEGE
School of Music
125 College Dr.
Casper, WY 82601
800-442-2963, 307-268-2100
Contact: Doug Bill, Music Depart., Chair
E-mail: dbull@caspercollege.edu
Web: http://www.caspercollege.edu/music/index.html

UNIVERSITY OF WYOMING

Department 3037
Fine Arts Center, Rm. 258
1000 E University Ave.
Laramie, WY 82071
307-766-5242
Contact: Theresa Bogard, Chair
E-mail: musicopt@uwyo.edu
Web: www.uwyo.edu/music

INTERNATIONAL

THE BANFF CENTRE
107 Tunnel Mountain Dr.
Banff, Alberta, Canada T1L 1H5
403-762-6188
E-mail: musiciansound@banffcentre.ca
Web: http://banffcentre.ca/film-media/audio

HARRIS INSTITUTE

118 Sherbourne St.
Toronto, Ontario, Canada, M5A 2R2
416-367-0178, 800-291-4477
Fax 416-367-5534
E-mail: info@harrisinstitute.com
Web: www.harrisinstitute.com
Degree offered: Diploma
Cost: please call or see web for info
Program: The program names have changed. 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
E-mail: enquiries@icmp.co.uk
Web: www.icmp.co.uk
Cost: please call or see web for info
Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry!

MCGILL UNIVERSITY

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

MOSMA

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

NIMBUS RECORDING

300-238 2nd Ave. E.
Vancouver, Canada V5T 1B7
604-875-8998
E-mail: info@nimbusrecording.com
Web: http://www.nimbusrecording.com/
Program: 1 year Diploma Programs

OIART

Ontario Institute of
Audio Recording Tech.
500 Newbold St.
London, Ontario N6E 1K6
519-686-5010, 866-686-5010

E-mail: inquiry@oiart.org
Web: http://www.oiart.org

RECORDING ARTS CANADA

390, Notre-Dame W., Ste. 320
Montreal, Quebec, H2Y 1T9
514-286-4336, 877-224-8366
E-mail: montreal@recordingarts.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 708
Toronto, Ontario, M5V 2H1
416-977-5074, 888-662-2664
E-mail: toronto@recordingarts.com

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
514-845-4141
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
E-mail: melbourne@sae.edu
Web: http://melbourne.sae.edu/en-gb/home/
Additional locations: Sydney, Brisbane, Byron Bay, Adelaide, Perth

Additional location:

London
SAE House
297 Kingsland Rd.
E8 4DD London
+44-(0)20-792 39 159
Fax: +44-(0)20-769 17 653
E-mail: london@sae.edu
Web: http://london.sae.edu/en-gb/home/

Paris
BP 40331 Aubervilliers
45 ave. Victor Hugo
Batiment 229
93534 La Plaine
St Denis Cedex
+33 (0)148 119696
Fax +33 (0)148 119684
E-mail: paris@sae.edu
Web: http://paris.sae.edu/fr/home

Frankfurt
Homburger Landstr. 182
60435 Frankfurt/Main
Tel. 069 54 32 62 Fax 069 5 48 44 43
E-mail: frankfurt@sae.edu
Web: http://frankfurt.sae.edu/de/home/

UNIVERSITE BLAISE PASCAL

34, Ave. Carnot BP 185
63006 Clermont-Ferrand CEDEX France
+33 (0)4 73 40 63 63 (standard)
Fax +33 (0)4 73 40 64 31
E-mail: ri@univ-bpclermont.fr
Web: www.univ-bpclermont.fr/rubrique10.html
Degree offered: 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 on the planet will be teaching you their craft while acousticians, micro-electronic and physics teachers will take you deeper into how things work.

ONLINE

FULL SAIL UNIVERSITY
See Florida listing for details

SONGWRITER101.COM

E-mail: contact@songwriter101.com
Web: www.songwriter101.com
Cost: please see web for info

UNIVERSITY OF RECORDING ARTS AND MUSIC INC.

18101 Von Karman 3rd Fl.
Irvine, CA 92612
Corporate: 888-UROCK09 Office: 949-225-4795
Direct: 949-429-9653
E-mail: UROCK@urameducation.com
Web: www.urameducation.com

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

ALEX VARDEN

Los Angeles, CA
323-876-ALEX (2539), SKYPE
E-mail: alex@wardenmusic.com
Web: www.wardenmusic.com
Contact: Alex Varden

Basic Rate: call for rates
Clients: Star Search, Miss Universe, Jazz, R&B, Broadway, Pop, Opera, Country stars, 20 years experience (Europe-USA)
Services: All styles, levels, technique, performance, confidence.
Notes: Hi-tech studio, arrangements, vocal demos

ANGEL DIVA MUSIC

Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
E-mail: jan@angeldivamusic.com
Web: www.angeldivamusic.com

Basic Rate: please call for info
Author of the book "Once More With Feeling" Grammy Nominated Singer/Songwriter.
Clients: Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord and 20 Grammy Winners.
Notes: 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
Contact: Thomas Appell
E-mail: thomas@appellvoicestudio.com
Web: www.appellvoicestudio.com

Rates: Call for rates
Services: vocal coaching, record production, songwriting, video production, photography
Notes: Author of Can You Sing a HIGH C Without Straining?

ARTIST VOCAL DEVELOPMENT

West Hills, CA
818-430-3254
E-mail: sbensusen@socal.rr.com
Web: www.steviebensusen.com (click on Artist Vocal Development)
Basic Rate: Please call for rates
Clients: Jordan Knight (New Kids On The Block), Nichole Cordova (Girlfriends), Candice Craig (Nikki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, A1
Services: Stevie Bensusen is a multi-platinum 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.

BEVERLY BREMERS' VOICERCISE

P.O. Box 333
Lake Forest, CA 92609
949-874-0618, SKYPE
E-mail: bby@beverlybremers.com
Web: www.voicercise.net
Basic Rate: \$50/hr. for private instruction, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS

323-851-9042
Web: www.corffvoice.com
Basic Rate: please call for info
Clients: all levels, the Cult and Beth Hart

BOB GARRETT

Studio City, CA
818-506-5526, SKYPE
E-mail: bobgarrett@aol.com
Web: www.bobgarrett.net
Basic Rate: \$90/hr.
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.

BRECK ALAN

Nashville, TN
917-414-5449
Contact: Breck Alan
E-mail: breck@breckalan.com
Web: www.bodysinging.com
Basic Rate: call or e-mail for rates. SKYPE
Clients: String Cheese Incident, OAR, Sally Taylor, Steve Aguire, Rachel Platten, Brazilian Girls

BRENTWOOD VOCAL STUDIO

6213 Belle Dr.
Oklahoma City, OK 73112
405-840-1242
Contact: Juan Cole
Basic Rate: please call for info
Clients: beginners to professional, all ages

BRISTOL RECORDING STUDIOS

169 Massachusetts Ave.
Boston, MA 02115
617-247-8689
E-mail: info@bristolstudios.com
Web: www.bristolstudios.com
Contact: Jason Blasko
Basic Rate: call for info
Services: Audio recording and production courses, professional internships

CARI COLE VOICE & MUSIC CO.

Celebrity Voice Coach & Artist Development Expert
401 E. 34th St., Ste #N19K
New York, NY 10016
800-330-5250, 212-532-0828
E-mail: info@caricole.com
Web: www.caricole.com
Basic Rate: please visit website and download application for info
Services: Private vocal technique & coaching in Pro Tools production studio, all contemporary commercial styles; The Ultimate Performer Program, Emerge Showcase NYC, Step Up to the Spotlight Artist Development Online Program, The Singers Gift Vocal Series (digital downloads)

CAROL TINGLE

Santa Monica, CA
310-828-3100
E-mail: info@caroltingle.com
Web: www.caroltingle.com
Basic Rate: please call for info
Clients: available on request

CLIFF BRODSKY

Voice Coach
213-248-1688
E-mail: cliffbrodsky@me.com
Web: www.brodskysentertainment.com
Basic Rate: \$60 first lesson
Clients: all levels, artists on Sony, RCA, Interscope, MCA, etc.

COVINGTON SCHOOL OF MUSIC

857 N. Collins Blvd.
Covington, LA 70433
985-590-4545 Fax 985-674-2553
Web: www.laapa.com
Basic Rate: please call for info

Additional locations:

Mandeville, LA
985-674-2492

Harahan, LA
504-738-3050

DANIEL FORMICA VOCAL LESSONS

Morro Bay & Arroyo Grande Area
310-213-0700, SKYPE
E-mail: daniel@danielformicavocalstudio.com
Web: www.yourvocalteacher.com
Contact: Daniel Formica
Services: specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

DANIEL KNOWLES VOCAL STUDIO

971 N. La Cienega Blvd., Ste. 209
W. Hollywood, CA 90069
310-772-9984 SKYPE
E-mail: daniel@danielknowles.com
Web: www.danielknowles.com
Contact: Daniel Knowles, M.A.
Basic Rate: \$110 an hr., \$500 block of 5 lessons, \$950 block of 10 lessons
Services: professional vocal technique to: singers from beginners
Clients: Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

DARCI MONET VOCAL STYLE STUDIO
Van Nuys, CA

818-209-6432, SKYPE

E-mail: mrxmusic@aol.com
Web: www.singlikeyoumeanit.com
Rates: see website
Services: Private voice and performance coaching in all contemporary styles using Darci Monet's own "Tech and Truth Method." Vocal group coaching, songwriting consultations, recording session coaching, audition and tour prep also available. Ages 4 and up. Casual and fun environment!

DARLENE KOLDENHOVEN'S ART OF SINGING

Studio City, CA
818-980-2840 Fax 818-760-4385, SKYPE
E-mail: darlene@darlenekoldenhoven.com, darlene@ArtOfSinging.com
Web: www.artofsinging.com, www.darlenekoldenhoven.com
Basic Rate: call for reasonable rates for privates and classes
Clients: all levels, adults & 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, Pmk Floyd, Paul McCartney, Andrea Bocelli, Kelly Clarkson, Fantasia, Yanni, Kenny Loggins, American Idol, etc.; book with 7 CDs "Tune Your Voice: Singing and the Mind's Musical Ear" available at website & retail stores; also teaches pitch training, sight-singing, and has quarterly group classes.

DAVID COURY

E-mail: info@davidcoury.com
Web: www.davidcoury.com
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEBORAH ELLEN VOCAL STUDIO

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

DEEDEE O'MALLEY

N. Hollywood, CA
818-279-4414
E-mail: deede@deedeemusic.com
Web: www.deedeemusic.com
Basic Rate: please call for info
Clients: all levels, vocal/songwriting workshops

DENNIS JOHN STUDIO

Los Angeles, CA
818-563-2263, SKYPE
E-mail: djnapol@aol.com
Basic Rate: please call for info
Clients: all ages and levels, Bel Canto, all styles

DIAMANTE VOCAL STUDIO

905 N. Beachwood Dr.
Los Angeles, CA 90004
323-466-7881
E-mail: diamantesongs@yahoo.com
Basic Rate: please call for info
Clients: all levels
Style: Seth Riggs/S.L.S

DIVAS IN TRAINING

Hollywood-Las Vegas
818-231-1491, 888-340-7444
E-mail: premierwest@earthlink.net
Web: www.divasintaining.com
Basic Rate: Varies. Industry package discounts.
Clients: Beginners and pros (we don't name drop publicly, but ask us if private).

DRAGON II ENTERTAINMENT

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

ELISABETH HOWARD'S VOCAL POWER ACADEMY (est. 1980)

Vocal Power Trainers in Santa Monica, Topanga, Woodland Hills, Camarillo, CA, and Las Vegas, NV.
800-629-SONG (7664), SKYPE
E-mail: lizhoward@vocalpowerinc.com
Web: www.vocalpowerinc.com
Basic Rate: please call or see web for info
Clients: Vocal coach to Sting, the Pdlce, Paige O'Hara (voice of Belle in the film *Beauty and the Beast*), contestants on *American Idol*.

others on request.

Services: Specialize in the Vocal Power Method for singing rock, pop, blues, jazz. How to not blow your voice out. Sweet, hot and everything in between. From Jagger to Jarreau. Regular shows at Catalina Jazz Club. Elisabeth Howard, (Topanga) singer-songwriting contract with MCA - B.S., M.S. in voice - Juilliard. Author "SING!" and "ABC's of Vocal Harmony" distributed by Alfred.

ELLEN JOHNSON/VOCAL VISIONS

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

ERIC VETRO

Toluca Lake, CA
E-mail: imakeyourovoicewk@aol.com
Web: www.ericvetro.com
Basic Rate: please call for info
Clients: list on request

EVELYN HALUS

843 S. Detroit St.
Los Angeles, CA 90036
323-931-8391, SKYPE
E-mail: evelynhalus@aol.com
Web: www.EvelynHalus.com
Basic Rate: call for info
Clients: Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McManis, 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.

FAHREN PRODUCTIONS

The L.A. Valley Area, CA
818-378-1100
Contact: Valerie Fahren
E-mail: valeriefahren@aol.com
Web: www.valeriefahren.com
Basic Rate: please call for info
Clients: Sabrina Bryan (Cheetah Girls), Juliette Lewis, Lynsey Bartilson, Erika Christensen, Dominic Domingo, Bosko, Broadway leads

FAIRBANKS SUMMER ARTS FESTIVAL, INC., THE

P.O. Box 82510
Fairbanks, AK 99708
907-474-8895
E-mail: festival@alaska.net
Web: www.fsaf.org
Basic Rate: please call for info
Note: Vocal Coach Camp July 13-27, 2014

FEED MOONEY

North Hollywood, CA 91606
818-487-0608
E-mail: happmus@roadrunner.com
Web: http://happmus.wix.com/music-for-life
Basic Rate: This is determined after a free consultation, either on the phone or here at the studio.
Clients: Adult: interested in cultivating a personal, sincere high-quality vocal style.
Technique: expanding range, lessening tension, vocal styling, repertoire building, digital recording, prepping for auditions. This approach is for anybody who gets scared and needs some enthusiastic support, lots of pampering and coaching!

FRANCESCO DICOSMO

Grammy-winning Bassist, Singer, Composer & Producer
Audio/Video Digital Media & Music Production
310-908-6006, SKYPE: DiCosmoFone
E-mail: dicosmobass@yahoo.com
Web: www.FrancescoDicosmo.com
Basic Rate: Please Call for Info
Clients: All Ages & Styles
Style/Specialties: Ultra-experienced lead singer/bassist in countless professional bands the styles of classic, modern & progressive rock, R&B, funk, & blues. I teach Vocal Technique, Breathing & Placement of Vocal Ranges, Intervalic & Rhythmic Concepts, Music Theory, Chart Reading, Music Theory, Ear Training, Interpretation, Improvisation, etc. My Qualifications include: Musicians Institute Vocational Honors Graduate & MI Human Relations Award 1994-'95, Grammy-Winning Bassist for Evanescence's Multi-Platinum "Fallen"

Album. Have played with Thin Lizzy, John Sykes, Bobby Kimball of Toto, Tommy Aldridge, Robert Plant and many more.

GFIRE STUDIOS

Austin, TX 78765
512-350-6181, SKYPE: djgfire
E-mail: gfire@earthlink.net
Web: www.gfiremusic.com
Contact: gfire

Basic Rate: \$70/hr., \$35/half-hr.
Services: Full vocal training and coaching, 16 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 (http://skype.com)
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 3 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
E-mail: lb.gilmoremusic@verizon.net
Web: www.gilmoremusicstore.com
Basic Rate: please call for info

GOODRICH VOCAL STUDIO
12034 Riverside Dr. #101
Studio City, CA
818-766-3030, SKYPE
E-mail: Andrea@goodrichvocal.com
Web: www.goodrichvocal.com
Basic Rate: please call for info

GUITAR MERCHANT, THE
7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-894-5905
Contact: Phil St. Germaine
E-mail: theguitarmerchant@yahoo.com
Web: www.guitarmerchant.com
Services: vocal lesson all ages, all styles

GUITAR SHOWCASE/S.M.I.
3090 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Contact: Norri Caplan
E-mail: info@guitarshowcase.com
Web: www.guitarshowcase.com
Styles: all vocal styles
Basic Rate: call for info

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

HOWARD AUSTIN'S VOCAL POWER SCHOOL
9826 Columbus Ave.
North Hills, CA 91343
818-895-SING or 800-929-7464
E-mail: vocalcoach@music-world.com
Web: www.bornlosing.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)

INGRID PRANIUK
Vocal Instructor/Coach/Piano Instructor
Citrus College
1000 W. Foothill Blvd.
Glendora, CA 91741
626-314-8580 Fax 626-914-8582
Hacienda Heights Studio: 626-968-4071
SKYPE: ingridpranuk
Twitter/Facebook: ingridpranuk
E-mail: bonavoxmusic@yahoo.com
Web: www.citrusarts.org/music/vm/vmbios.htm#pranuk

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
116 S. Louise St.
Glendale, CA 91205
818-548-7959
E-mail: info@ismglendale.com
Web: www.ismglendale.com
Basic Rate: please call for info

JAMES LUGO'S VOCAL ASYLUM
5651 Lankershim Blvd.
N. Hollywood, CA 91601
818 259 0190, SKYPE
E-mail: james@jameslugo.com
Web: www.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

Additional location:
Raleigh/Durham
919-800-8049

JAIME BABBITT
Nashville, TN and Los Angeles, CA
917-897-0800, SKYPE: jaime.babbitt
E-mail: jaime@workingwithyourvoice.com
Web: www.workingwithyourvoice.com
Contact: Jaime Babbitt
Basic Rate: \$125/hr. Monthly programs available
Clients: Disney, private clients
Services: pop / rock / country / R&B / jazz voice coaching/mentoring for artists and singer/songwriters. Live performance, recording studio coaching and in-studio vocal production for CD projects, etc.
Notes: 25+ years pro. singing and performing experience in NYC, LA, 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.

JEANNIE DEVA
Los Angeles: Westside and The Valley.
Worldwide via Internet
818-446-0932
E-mail: Sing@JeannieDeva.com
Web: www.JeannieDeva.com
Rates: Consultation - \$75. Call for lesson rates.
Clients: Grammy winners, *Idol* & *America's Got Talent* Finalists, celebrity singers/actors, TV show *La Voz Kids*.
Services: Vocal technique, voice and performance coaching, studio vocal preproduction & tour performance coaching with Jeannie Deva, originator of The Deva Method®, Complete Voice Technique for Stage and Studio™ who has helped thousands of singers worldwide for over 38 years.
Additional Services: Jeannie Deva is also a recording studio vocal coach and vocal producer. Endorsements from engineers/producers of Aerosmith, The Rolling Stones, The Cars, Army Winehouse, Ludacris, Donnie Walberg.

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

JERRY BRAGIN
250 W. 57 St., Ste. 331
New York, NY 10107
212-765-6950, 516-538-8383
Web: www.jerrybraginvocalcoach.com
Basic Rate: please call for info

Additional location:
188 Mayfair Ave.
W. Hempstead, NY 11552
516-538-8383

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

JOHN DELUISE
Van Nuys, CA
818-908-0104, Cell 818-804-1679
E-mail: jdeluise@earthlink.net
Basic Rate: please call for info
Clients: all levels
Notes: Yale Music & Theater, 35 years experience. One of the top recommended voice teachers in LA by Jason Robert Brown.

JOHN FLUKER VOCAL STUDIOS
P.O. Box 922616
Sylmar, CA 91392-2616
Fax 818-367-5794, SKYPE
E-mail: johnfluker@mac.com
Basic Rate: please call for info
Clients: Jennifer Lopez, Roselyn Sanchez, Devon Aoki, Kim Fields, Darren Romeo, served as MD for Gladys Knight, all levels.

KAREN JENNINGS
2019 Hyperion Ave.
Los Angeles, CA 90027
319-621-4302, SKYPE

E-mail: Karen.Jennings@csun.edu
Basic Rate: please call for info
Services: Expert instruction in vocal technique for 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, rehabilitative and corrective vocal techniques for damaged/problematic voices (licensed voice/speech therapist). All levels of singers welcome.
Clients: artists w/ Warner Bros., Sony, RCA, Interscope, Black Top Records, Hollywood Records, Restless Records, Universal, Quincy Jones Music, and more.

LEANNE SUMMERS VOCAL STUDIO
Sherman Oaks, CA
818-780-1070, SKYPE
E-mail: info@leannesummers.com
Web: www.leannesummers.com
Basic Rate: hourly rates, project/lesson discount packages + initial consult special
Clients: all ages, levels and styles; beginners to Grammy winners; major labels; Broadway performers; TV series; movies; indie artists.
Services: 30+ years as a pro singer/vocal coach/producer. Private training includes: Vocal technique w/ custom exercises; Live performance, touring and audition prep; Artist development and vocal demos; Recording, microphone & studio techniques. Everything for today's singer in a cutting-edge environment.

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Los Angeles, CA 90036
310-717-6578
E-mail: info@hollywoodvocalcoach.com
Web: www.hollywoodvocalcoach.com
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theater.

LINDA ARNN
A Singer With Style
Carson City, NV
775-770-4466
E-mail: linda@asingerwithstyle.com
Web: www.asingerwithstyle.com

LISA POPEL'S VOICEWORKS
Sherman Oaks, CA 91423
818-906-7229 cell 818-634-3778, SKYPE
E-mail: lisapopeil@mac.com
Web: www.popeil.com, www.facebook.com/Voiceworks
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional program.

LIS LEWIS
The Singers Workshop
4804 Laurel Canyon Blvd. #123
Valley Village, CA 91607
818-623-6668, SKYPE
E-mail: lis@thesingersworkshop.com
Web: www.thesingersworkshop.com, www.lislewis.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 & Basic Vacation. Vocal technique - all pop styles; performance coaching.
Notes: author of the books *The Singer's First Aid Kit*, and *The Pop Singer's Warm-Up Kit*, which both include warm-up CDs available on website.

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Web: facebook.com/marksmusic
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818-599-0113
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Web: <http://markrenk.com/WP>
Contact: Mark Renk
Clients: Augustana, Bullet for My Valentine, Eve, Helmet, P.O.D, Gavin Rossdale, Seether, Three Days Grace, Mandy Moore, OneRepublic, etc.

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Singing For a Living
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Los Angeles, CA 90012
818-752-0933, SKYPE
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Web: www.singingforalliving.com
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818-787-SONG (7664)
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Web: <http://marygrover.com>
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Clients: all levels: Platinum record, Grammy Award and triple Academy Award-winning clients.
Notes: a California licensed singing voice therapist and singing teacher. Master Degree in Singing Voice Therapy, U.S. Patent Award for voice technique.

MAUREEN O'CONNOR
Long Beach, CA
562-433-5486
E-mail: pinkstrat@aol.com
Basic Rate: please call for info
Clients: all levels

MELISSA ELLEN
Nashville, TN
404-217-4192, Skype
E-mail: me@MelissaEllen.com
Web: www.MelissaEllen.com
Contact: Melissa Ellen
Styles: Rock, (mainstream, heavy), Songwriter, Pop, R&B, Country, Blues
Clients: Ben Bradford, Joe Nichols, Riley Roth, Lauren St. Jane, Tiffany Kuenzi, Fahrenheit Media Group

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165 W. 66th St., Ste. 3U
New York, NY 10023
212-362-5101, 917-826-2116 (cell), SKYPE
E-mail: broadwaymhl@aol.com
Web: www.MichaelLavine.net
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Vocal Coach/Singing Instructor San Fernando Valley, CA
818-599-5297, SKYPE
Web: www.monicamargolis.com
E-mail: monica@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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Web: www.peishamcphree.com, Findyouruniquevoice.com
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Clients: from amateurs to professional actors and singers
Services: the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate placement. Currently vocal coaching on season 11th of American Idol. Owner of McPhee International vocal studios in Studio city. Mother of NBC Smash & American Idol Alum Katharine McPhee and A.I. vocal coach, Adriana McPhee

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Clients: adult singers and songwriters

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Tarzana, CA 91356
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E-mail: rng519@yahoo.com
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Notes: Train on a live stage with PA. Founder and CEO of themodernvocalist.com

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Web: www.spruillhousemusic.com
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 & Ebook is "17 Points To Longevity in Show Business"

STEVEN MEMEL

Los Angeles, CA
818-789-0474, SKYPE
E-mail: steven@stevenmemel.com
Web: www.stevenmemel.com
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 Web: www.voxfoxvocalstudio.com
Contact: Becky Willard

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 Clients: Timyra-Joi (The Voice, Season 5), Maddie Wilson (YouTube Star), Star-Off, No Limits, Kelsie Martin (MTV Made)
Services: Vocal Instruction for all styles, specializing in contemporary, 20+ years teaching. Vocal Production: recording (vocals recorded here or elsewhere), editing, comp-ing and processing.
Notes: Songwriting and music production options available

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WILLIAM AND IRENE CHAPMAN
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Notes: The Chapmans are held in high esteem starting with Mr. Chapman's credits of leading baritone for 25 years with the New York City Opera and 5 Broadway shows. Irene has starred in many musicals and plays and together they offer a wealth of vocal knowledge and expertise to anyone who is serious about developing their singing or speaking voice. They have been on staff with several performing Art University programs as well as maintaining their own vocal studio.

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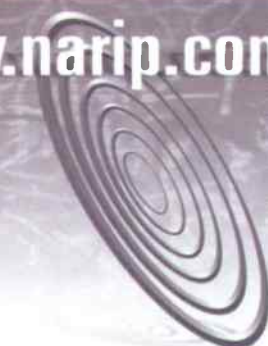
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Singers! Be Heard Over Loud Bands!

It is not vanity, but necessity, that drives us singers in the battle to hear ourselves. Of course it's always easier and more enjoyable for any musician to perform when she is able to easily hear herself. But a guitarist can put his fingers on the frets and play the right notes and chords even if he can't hear, while it is nearly impossible for a singer to hit the right notes without hearing her own voice. No matter how well trained, if you can't accurately hear your voice and the music during a performance, vocal difficulties and mistakes are probable. In fact, you may unwittingly manipulate the muscles in your throat in an attempt to compensate for what you think you hear. The results are usually not good. The following tips will contribute to your ease of singing and the power of your performance.

1. Monitor Placement and Angle: Where you stand in relation to your monitors makes a big difference in what you hear on stage.

For the best sound, you should stay relatively close to your monitors. Position them facing upwards toward each ear at a 45-degree angle. If you can see down the opening of the horns in your monitor, you have them positioned optimally.

2. Avoid Competitive Monitoring:

The louder the instrumental stage volume, the more difficult it is for your engineer to achieve a balance of voice to instrument. Straining to hear and be heard is a prime cause of vocal blowout. Discuss with your bandmates the need to keep their stage volume at a moderate level. Putting the drummer behind a Plexiglas cage and having as many band members as possible using headphones or in-ear monitors will reduce the overall stage volume. Reduced stage volume makes it easier for the engineer to provide a good monitor and FOH (front of house) mix.

3. Signal Effects and Pre-Amp Pedal: Most instrumentalists have their own volume knobs and can adjust their stage volume. But you, the singer, are dependent on a sound engineer who can't hear the stage mix and may be facing certain limitations because of stage volume and feedback. A vocal effects pedal with a pre-amp allows you to control reverb, digital delay and your volume before they go to the mix board. They only work with wired mics, so this would not be an option with wireless mics. Check out pedals by TC-Helicon, Boss and Line 6.

4. Use In-Ear Monitors (IEMs): If affordable, consider being fitted for custom IEMs. An attractive alternative to wedge monitors, IEMs offer a high-quality signal to your ear that allows you to clearly hear the mix at any chosen volume. They provide you with better sound, improved stereo balance, protection against hearing damage from loud stage sound and more. Some of the reputable companies to choose from include Westone, Sensaphonics and Ultimate Ears.

5. A Personal Vocal Monitor: Like microphones, different monitors reproduce sound differently. I've found one monitor, brand new to the market, that gives fantastic vocal sound. TC-Helicon and Tannoy partnered to create the VoiceSolo FX150 Personal PA Processor/Monitor. I tried it out at NAMM 2014 and it blew my mind. Not only does it rec-

reate the sound of the voice in a surprisingly inspirational manner; it's an all-in-one, kick-ass vocal monitor with some of the same features as the Pre-Amp Effects Pedal (Tip 3) and more.

6. Use the Right Mic: The microphone is the single piece of equipment that most influences your singing. Each mic has its own vocal sound; each works with sound differently and has to be matched-up with your voice. If you have sung through many different mics, you probably have noticed variation in the quality of your voice even though you seem to be singing the same way. I always urge singers to have their own mic, one that is matched to their voice and the requirements of their performances.

7. Improve Your Mic Technique: To get the best performance from your mic it needs to be held at the correct distance and optimum angle

to your mouth. While it is true that you should pull the mic away from your mouth as you sing louder, it is easy to pull it too far. This can result in a drastic loss of volume and can accentuate the treble frequency band which can effect feedback. Generally, keeping a microphone between one-half to one inch away from your mouth will help to capture the full tone of your voice. If you sing at one-half an inch from the mic and then increase to four inches, you lose 18 dB (decibels - units of sound volume). To the audience your voice will sound almost four times quieter.

8. Hold Your Mic Correctly to Put a Lid on Feedback:

The currently popular method of placing a hand around the ball/screen of the mic may look cool, but it can increase the possibility of feedback (requiring the sound engineer

to lower your volume). It also tends to muffle the sound of your voice. There is a hand line on every mic shaft. It lies just below the beginning of the ball of the mic and demarcates the highest position of your hand.

9. Good Vocal Technique: When a singer has a voice that doesn't project, it is a challenge for the sound engineer: There will be a limit to how high the vocal volume can be raised, as feedback will surely occur. If this is the case, research and use a vocal technique with exercises that will strengthen your vocal muscles and provide more tone for less effort. Coupled with the right mic and good mic technique, you'll give your soundman a much easier time providing you with a better mix.

10. Communicate with Your Sound Engineer: Treat your engineer with respect and make him your ally. Before your gig begins give him your set list with any particular mix needs you have for each song. Then when he can give you his attention, go over it with him and agree on hand signals to use if you need any monitor-mix changes, such as more or less voice.



"The microphone is the single piece of equipment that most influences your singing."

JEANNIE DEVA is a celebrity voice/performance coach, recording studio vocal specialist and member of the Recording Academy (Grammys). Endorsed by engineers and producers for Aerosmith, Elton John and the Rolling Stones, she is the author of *The Contemporary Vocalist* book and CD series, *The Deva Method Vocal Warm-Up* CD and the eBook *Singer's Guide to Powerful Performances*, available for all digital tablets. She teaches in Los Angeles (see <http://JeannieDeva.com>) and internationally via her online video exchange school at <http://DevaVocals.com>.

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