

MUSIC CONNECTION

Exclusive Directories
MUSIC EDUCATION +
VOCAL COACHES

Singers Sound-Off!

- MARTHA REEVES
- TANYA VENOM
- HARDY
- LARKIN POE
- FLORENCE DORE

Tips:

MONEY MANAGEMENT
FOR MUSICIANS

Belly

Gina Zollman

The Teskey Brothers

Robin Taylor Zander (RTZ)

+ UNSIGNED LIVE REVIEWS!



NEW TOYS P.10



Metric Halo/Make Believe Studios
Sontec MES 432-D90 EQ

Joe
Bonamassa

Vol. 47 • June 2023 • \$3.95/\$4.95 Canada



YOUR LIVE MIXER IS NOW A RECORDING STUDIO



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Introducing the TASCAM Sonicview 24XP and Sonicview 16XP, the next generation of live and recording Digital Mixers. Sonicview blends the latest state-of-the-art technology with a revolutionary graphic interface called VIEW; Visual Interactive Ergonomic Workflow, resulting in some of the most powerful, versatile, yet easy-to-use live and recording audio mixers available.

In addition to touring and live sound capability, Sonicview XP mixing consoles are recording-studio-ready, and integrate an internal 32-track multi-track recorder and also function as a 32 in/32 out USB audio interface.

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MAIN FEATURES

- Multiple 7" inch touch panels (3: Sonicview 24XP; 2: Sonicview 16XP)
- Integrated 32-track multi-track recorder (US version)
- 32in/32out, 32bit/96kHz audio interface function
- 96kHz, 54bit float FPGA mixing engine
- 32 bit/96 kHz AD converters
- Class 1 HDIA mic preamps
- Built-in 64in/64out Dante interface
- 44 input channels (40 mono inputs, 2 stereo inputs)
- 4 multi-effect processors
- Control software: TASCAM Sonicview Control supports Windows/MacOS/iPadOS for remote control and offline editing

Optional stage box

- SB-16D 16in/16out Dante Stagebox



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Joe Bonamassa

Music Connection takes a sea cruise with the blues guitar virtuoso, who discusses how he and his management steered his career into an upward trajectory of success that continues to rise.

By **Andrea Beenham**

Cover Photo by Eleanor June



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Apogee Jam X iOS

By **Steve Sattler**

Singers Sound-Off

This year's collection of stellar vocalists includes Motown legend Martha Reeves, rising country performer HARDY, Larkin Poe's Rebecca Lovell and more.

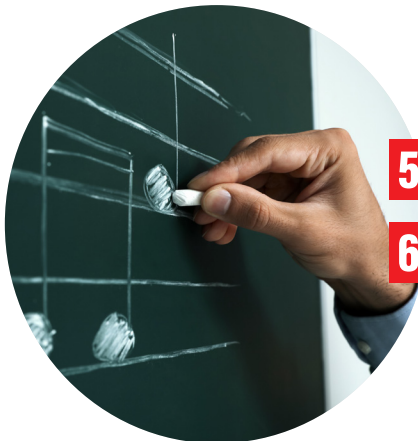
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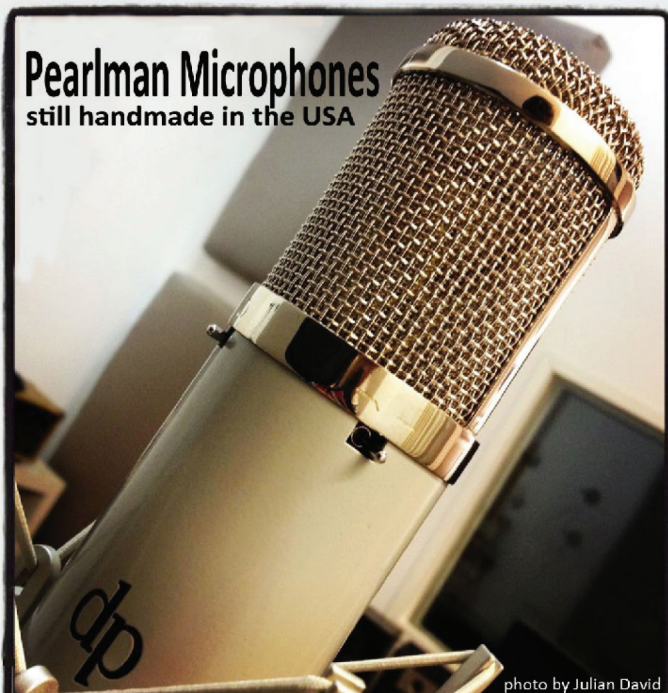
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Delta State University DMI Entertainment Industry Studies

deltastate.edu/artsandsciences/delta-music-institute

Billboard Top Music Business School: Located in the small town of Cleveland, MS, Delta State University is a public institution offering dozens of undergraduate programs in Business, Education, in the Robert E. Smith School of Nursing, and the College of Arts and Sciences, which includes the independent Delta Music Institute (DMI). Selected as one of Billboard's Top Music Business Schools for 2022, DMI's Entertainment Industry Studies Bachelor of Science program is designed to develop a broad range of skills in audio engineering technology and entertainment industry entrepreneurship, giving students the foundation to pursue careers in various aspects of the recording and entertainment industry.

In addition to generally lower tuition costs, Richard Tremmel, Director of DMI Entertainment Industry Studies, says a major difference between DMI and other comparable programs is that students enroll in hands-on industry-oriented classes from day one as freshman; other schools often make them wait until they've had two years of general ed. Another advantage is an average enrollment of 75 students per year, allowing for smaller classes and more intensive instruction and interaction—which is especially important for those focused on the audio engineering and tech side of the program.

Two Main Degree Programs: The Audio Engineering Technology concentration is for the student who seeks a career as a recording engineer, live sound engineer, audio editor or production assistant. Advanced courses include Computer Audio Skills I and II, Recording Studio Theory & Practice I and II, Live Sound Reinforcement, Critical Listening and Audio Monitoring and Mixing. The Entertainment Industry Entrepreneurship concentration is for those who want to pursue songwriting, performing, artist management, promotion or owning a music related business. Courses range from The Craft of Songwriting, The Business of



Songwriting and Audio Production to Entertainment Product Marketing, Concert Promotion & Touring and Entertainment Business Copyrights & Contracts. All students are required to fulfill a 120-hour internship; some choose to do these regionally, in Jackson, Memphis and Nashville, while others have chosen Los Angeles and even Japan. DMI frequently hosts high-profile guests, including Hootie and the Blowfish drummer Jim Sonefeld and Grammy-winning producer Boo Mitchell.

State-of-the-Art Studios: One of Tremmel's goals when he took over the chair of the department in 2019 was to focus on creating state-of-the-art studio environments that would simulate those that students would encounter in the real world. Featuring a 48 channel SSL Duality Delta console, Studio A is a large-format studio able to accommodate orchestras, concert bands, choirs and wind ensembles. It has pairs of Genelec 1238A, Barefoot MicroMain27, and Yamaha NS10 monitors for referencing. DMI Studio B's control room features 24 channels of Neve 1073 preamps, Pro Tools Ultimate HDX, a 40-channel AVID S6 M40 modular control surface, ATC SCM150ASL, CLA10, and ADAM Audio monitors. Studio C's just arrived Neve Genesys Black 32 console will be available in August 2023, while Studio D features a Genelec outfitted Dolby Atmos setup.

Contact DMI Entertainment Industry Studies, 662-846-4579



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Laura Camacho

SVP, Focusrite Group US
Focusrite

Laura Camacho has been appointed **Senior Vice President for Focusrite Group US** to manage the commercial activities across the Americas for the Focusrite Group's Content Creation brands of Focusrite, Focusrite Pro, Novation, ADAM Audio, Sequential, Oberheim, Sonnox and Ampify. Camacho brings a wealth of channel experience from her leadership roles at Adorama and previously Guitar Center. Camacho also obtained her MBA from Californian Lutheran University. For more information, contact hannah.bliss@focusrite.com.



Peter Strickland

General Manager
BMG/BBR Music Group

BMG/BBR Music Group announced the hiring of **Peter Strickland** as its new **General Manager**. Strickland has been with the label for almost two years in a consultancy role. Strickland comes to the label most recently from artist management, bringing with him decades worth of music industry experience and knowledge. As GM, Strickland will oversee the financial and daily operations of BMG/BBR Music Group, streamline distribution channels and physical-product sales as well as spearhead the label's comedy initiatives. For more, contact caroline@bbrmusicgroup.com.



Jen Ashworth

SVP, Commercial Marketing & Streaming
Capitol Music Group (CMG)

Jen Ashworth has been promoted to the position of **Senior Vice President of Commercial Marketing & Streaming for Capitol Music Group (CMG)**. In her elevated position, Ashworth will draw upon her broad experience to oversee the company's streaming strategies across its portfolio of labels and extensive artist roster, focusing on editorial and partner activations with Spotify, Apple Music, Amazon, YouTube and Pandora. She will continue to manage CMG's relationship with Spotify as the company's account lead. For more, contact ambrosia.healy@umusic.com.



Herb Trawick

Board Of Directors
The Guitar Center Music Foundation

The Guitar Center Music Foundation appointed **Herb Trawick** to its **Board of Directors**. Trawick's long tenure in the music industry includes time spent as an artist manager and label executive working for such prestigious firms as Interscope, RCA, Mercury, Capitol, Motown, Island and Def Jam. As a manager, Trawick helped launch the career of R&B superstar Brian McKnight. He also collaborated closely with Maurice White, the legendary creator of Earth, Wind & Fire, and as a producer, took the EWF catalog to Broadway for the play Hot Feet. For more, contact pr@clynemedia.com.



Victor Janacua

Studio Manager
Silent Zoo

Silent Zoo named **Victor Janacua** as **Studio Manager**. Formerly with Record One, Ocean Way and United Recording studios, Janacua brings a wealth of experience earned from decades of work in the music, film and TV industries. Janacua is not only one of the most experienced studio managers in the ever-evolving music industry, but a popular performing DJ known for his widespread knowledge of popular music. For more, contact victor@silentzoostudios.com.



Elizabeth "Beth" Heidt

Chief Marketing Officer, Gibson Brands
Gibson

Gibson has announced the promotion of **Elizabeth "Beth" Heidt** to the role of **Chief Marketing Officer, Gibson Brands**. A 7-year veteran of Gibson, Heidt spent her early years at Gibson in Entertainment Relations, and in 2021 was promoted to Vice President of Cultural Influence. An expert team builder and marketer, Heidt will also join Gibson's worldwide leadership executive team. Prior to Gibson, Heidt worked in brand strategy, production and experiential marketing with House of Blues, Red Bull and Fortune 500 brands including Samsung, Hyundai, Live Nation, Verizon, and AT&T. For more, contact lcoffey@primeprgroup.com.



Ray Tantzen

Director of Product Management
QSC Pro Audio

Ray Tantzen has joined **QSC Pro Audio** as **Director of Product Management**. Tantzen has over 20 years of experience in pro audio product management with top brands including Fender, PreSonus Audio Electronics, Avid and Loud Technologies. "I am thrilled to be part of this customer-first organization and look forward to guiding product strategy alongside a great product development team," says Tantzen. For more information on this hiring, contact kristine.fowler@qsc.com.

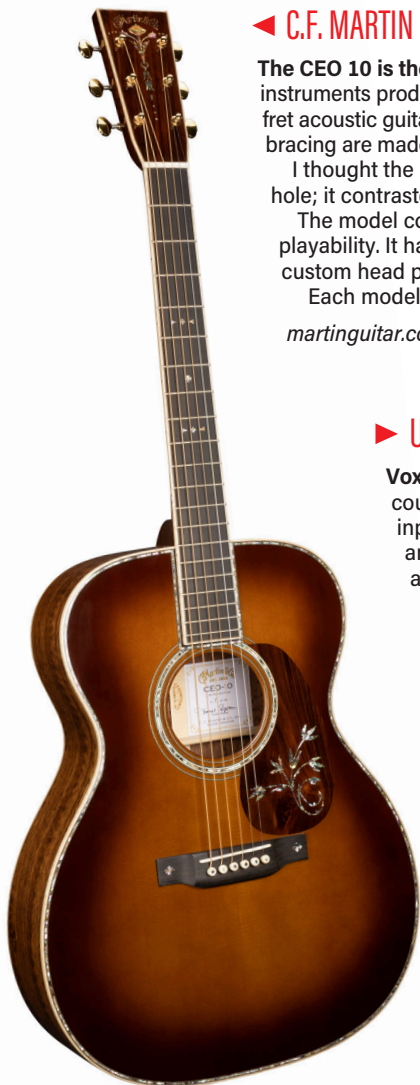


Linda Lee

VP, Operations and Supply Chain
QSC

QSC has announced the promotion of **Linda Lee** to **Vice President Operations and Supply Chain**. Lee rejoins QSC with 23 years of progressive growth in key operations and supply chain roles, most recently as Sr. Director of Global Supply Chain and Operations at Identiv, with previous experience at HID Global, Lantronix and most recently Identiv, where she served as Senior Director of Global Supply Chain and Operations. For more information on this hiring, contact kristine.fowler@qsc.com.





◀ C.F. MARTIN GUITARS CEO-10 LIMITED EDITION ACOUSTIC

The CEO 10 is the first guitar designed by Martin's CEO Thomas Ripsam; there will be only 100 of these striking instruments produced and numbered in sequence. At the recent 2023 NAMM Show, I took a look at this 000-14 fret acoustic guitar made using beautiful Guatemalan rosewood. Interestingly, the top and all internal scalloped bracing are made from FSC® Certified European spruce; the top has a 1933 amber tone gloss finish.

I thought the European flamed maple binding beautiful as it surrounds the shape of the guitar and sound hole; it contrasted well with the compensated bone saddle, ebony bridge and matching bone bridge pins.

The model comes with a Vintage Deluxe neck that is tapered to be slightly asymmetrical for comfort and playability. It has an ebony fingerboard with Foden-style abalone inlay. You get gold open-gear tuners on a custom head plate on Guatemalan rosewood.

Each model includes a label signed by Martin Guitars' CEO Thomas Ripsam and will sell for \$8,999 MSRP.

martinguitar.com/guitars/custom-special-editions/10CEO10.html

▶ UNITED/SOUNDEVICE PLUG-INS VOXDUCKER

VoxDucker is a very useful plug-in when there isn't time to do a studied, automated vocal ride over a raucous and rowdy track—maybe a quick and dirty demo mix to just hear the song. VoxDucker uses its sidechain input to turn down a music bed track in an exact way and at the exact right time and pre-programmed amount. This is a great tool for a voice-over and reducing a track whenever a seldom used and/or random audio source such as a PA announcement message has to mix with background music.

I would set up a track stem—a mix of the entire music bed and then a separate stereo vocal stem track just for the lead vocal production with effects, compression, EQ included. The music stem and lead vocal stem would be in my Pro Tools template and a stereo instance of VoxDucker would go on the music stem. So the track would lower in volume whenever my singer would sing OR when there was a PA announcement in the restaurant/bar where their band was playing.

There are so many adjustable parameters on VoxDucker that I'm starting to use it more and more on all my mixes. Besides a large Depth control, there is a Threshold control that helps for wide vocal dynamics, and the plug-in will run in either Broadband where all frequencies are ducked, Multiband where only certain selected frequencies duck, or Spectral mode analyzes the vocal spectrum and ducks only where needed.

A definite return to using VoxDucker is warranted as I am already getting ideas for my next mix—such as triggering and ducking other tracks based on kick and snare drum hits. VoxDucker sells for \$59 and is available in AAX, AU, VST and VST 3 for Macs and PCs. It's a good one!

unitedplugins.com/VoxDucker



▼ METRIC HALO/MAKE BELIEVE STUDIOS SONTEC MES 432-D9D EQ

The Sontec MES 432-D9D plug-in is a software recreation of the parametric mastering equalizer originally released in 1972. Burgess Macneal shares the original parametric EQ invention and design with George Massenburg.

Metric Halo uses a new technology called State Space Model Extraction to capture all the analog character, nuance and built-in interaction of the original MES-432D9's filters. In fact you can change the overall sound of the equalizer with three choices: Pure Analog is the default 1:1 model of the Sontec hardware, the Aggressive mode includes the sound of analog-to-digital conversion, and the no analog model is free of all analog character. The Sontec has a resizable GUI up to 150% and a switchable graphical window to show the actual EQ curves in play.

The Sontec went to work immediately across the stereo bus in a Pro Tools mix, even though I thought nothing much was required. The producer wanted to go for an overall brighter sound and wanted me to try and clear up the low mid-range frequency area.

The Sontec has three peaking bands with switchable Qs of 5, 6, 9, 11, and 15. The high and low shelving EQs have both 8kHz or 12kHz high frequency choices and 50Hz or 100Hz low frequency points respectively. All sections link/unlink so the MES makes a good set of two, mono track EQs but for the stereo bus, you'd want them linked.

I liked the nice big knobs you can grab with the mouse—looking for the "spot" just like the hardware Sontec EQs I remember! The mix opened up with a smooth boost of +2dB of shelving EQ at 12kHz. The Q of 15 is not too sharp but still surgical and good to tame down nasty resonances on individual tracks.

The new Metric Halo/Make Believe Studios Sontec MES 432-D9D EQ is a winner and sells for \$299.99 as a download.

mhsecure.com/SoftwareSales/?src=makebelieve





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► CLOUD MICROPHONES CLOUDLIFTER CL-X MIC ACTIVATOR

The **Cloudlifter X** contains a custom-designed Cinemag transformer plus an ultra-clean, phantom-powered pre-amplifier circuit. The two gain ranges available are: a 12dB boost (default) with the More/Max button pushed in and a whopping +36dB jump with the button out! The CL-X is turbo-charged compared to the singular, +25dB offered by the Cloud CL-1 and others in the line.

The nickel-core transformer has wide-bandwidth for typical microphone levels but, as transformers will do, begins to add a colorful presence when driven at higher and higher levels. Now there are two additional choices for the recording engineer to dial in the recorded sound's dynamics and exact recording level using the CL-X.

The gain pushbutton is easily operated out in the studio adjacent the mic and its location. I liked that CL-X has a built-in clamp/clip with an included Velcro® strap to strap it right to the mic stand—a super clean setup so it doesn't get kick around just sitting on the studio floor.

I used the default 12dB boost for loud, close-miked sources such as snare drums, Marshall cabs or percussion instruments. In the case of this particular snare drum, it sounded better to use the X's 12dB boost right at the mic and drive a hot signal to the console set to minimal gain.

On the other hand, the 36dB boost was a lifesaver when, during a session, I ran out of expensive condensers to record a quiet acoustic guitar and used a Shure MV-7 dynamic mic. This lower output mic came to life and gave me plenty of latitude in its exact placement anywhere near or far from a big-bodied Gibson acoustic guitar.

Cloud Microphones' Cloudlifter X sells for \$229 MSRP and adds another model to Cloud Microphones line of mic activators: the CL-1, CL-2 (dual-channel), CL-4 (four-channels), CL-Z, and CL-Zi models.

cloudmicrophones.com/cloudlifter-cl-x



◀ NEURAL DSP MESA BOOGIE MARK IIC+ SUITE

The latest from Helsinki-based Neural DSP is Mesa Boogie Mark IIC+ Suite plug-in—a collection of emulations of Mesa Engineering's sought-after amp tops along with a choice of three different speaker cabinets. Neural DSP has replicated both the Mark IIC+ and Mark IIC++ amplifiers with extreme accuracy. The Mesa Boogie amp is/was the choice of James Hetfield, Prince, Steve Lukather and more; it is sought after for its versatility and vast tone palette!

Clicking on any of five graphics at the top of the photo-realistic GUI provides access to: a 9-band graphic equalizer that builds on the original hardware's 5-band, a stomp pedal board with Compressor, Overdrive-1 and 2, plus a lovely Chorus pedal. There is also an effects pedal board with a stereo tempo-locked delay and reverb pedal with pre-delay and the cabinet page is where you can choose your favorite microphone and set its exact positioning.

I liked that after all your tweaks you can store it as a preset—all controls are fully automatable. This is as close as you can get to actually owning and using a Mesa Boogie amp and what initially attracted me to getting it!

My tests in Pro Tools included re-amping already recorded direct guitar tracks; Neural DSP has mono-to-stereo instances that were great for building stereo presentations. Both the reverbs and delays project out stereophonically automatically in this mode and definitely sound

amazing. In addition, the cabinet page has L/R Room mics you can pan and adjust their levels.

An amazing feature is Transpose that shifts up/down in exact semi-tone increments up to +/- an octave and then there is the Doubler with a L/R Spread control. Gate is a simple noise gate with adjustable Threshold.

One of many guitar plug-in suites from Neural DSP, the Mesa Boogie Mark IIC+ Suite sells for \$99 MSRP.

neuraldsp.com/plugins



► MONOPRICE DARK MATTER SENTRY STREAMING MICROPHONE

The **Monoprice Dark Matter** streaming mic is a complete USB stereo interface and electret condenser microphone with four switchable polar patterns. I tried cardioid, bi-directional (figure-of-8), stereo and omnidirectional pickup patterns just by switching the Mode button on the top of the mic.

The all-metal Sentry stands tall on my desktop in its adjustable tripod stand, but it will also mount on any standard mic stand if needed. It looks great with both the playback volume and mic gain controls located right on the front of the mic for instant access. This immediate access is especially important for lap top users and gamers. It comes with a USB-C cable that plugs into the bottom of the mic and there is another button to change the colored ambient LEDs to match your other gear or just shut the colors off.

I liked using Sentry for Zoom calls and the front/back or bi-directional mode is very handy when sitting across from someone in my studio. I placed the mic on my desktop equidistant between us and we were both heard well on the call. The cardioid mode is great when it is just me talking and the omni mode is wonderful for crowds all around the mic! There is plenty of volume to drive any headphones—I use a pair of Audeze Euclid In-Ear buds or you could connect a powered speaker instead.

The Dark Matter Sentry Streaming Microphone from Monoprice works with either Macs or PCs, has a frequency response of 20Hz to 20kHz, sample rate is up to 96kHz (depending on the connected computer) and sells for \$99 MSRP with a 1-year warranty.

monoprice.com/product?p_id=43906



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 in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com



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"...opioid addiction has a place in Pistoleros and at first it seems too risky of an addition, but it's hard to find a better spot to talk about the subject than this one." **Movie-Blogger**

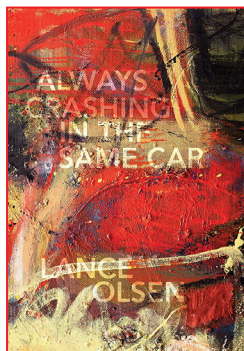
"...a powerful story of redemption and brotherly love with a completely unexpected ending." **ALLMOVIE**



Always Crashing In The Same Car: A Novel After David Bowie

By Lance Olsen
(paperback) \$18.95

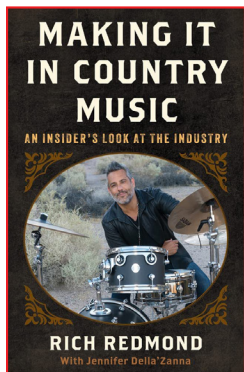
Not for the casual David Bowie fan, this novel by the prolific Lance Olsen penetrates into the artist's very being, presenting a cerebral, hallucinatory deep-dive through the haunted precincts of Bowie's fragmenting, morphine-deluded mind as he succumbs to terminal illness in his final year. Olsen writes with a poetic precision that is compelling to read. And, hey, he even namechecks The Incredible String Band. Bravo, Sir!



Making It In Country Music

By Rich Redmond
(hardcover) \$29.00

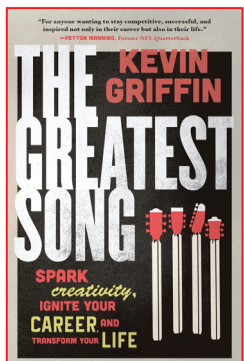
Redmond, a drummer who has played on 30 No. 1 singles, and toured, recorded, and performed with the likes of Jason Aldean, Hank Williams III, Luke Bryan, Miranda Lambert, Ludacris, Jewel, and Kelly Clarkson, provides a snapshot of inspiration for those interested in jump-starting a music career. He delivers practical advice, stories of how he did it himself, and insights from a chorus of other musicians.



The Greatest Song

By Kevin Griffin
(paperback) \$21.95

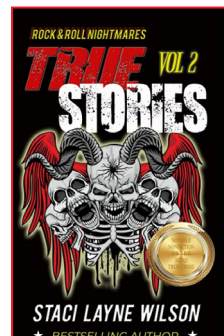
Jake Stark is a hit songwriter for Nashville music publisher, MegaMusic. Until he's not. When his music publisher decides to not renew his contract over a lack of hit songs, Jake is at a loss. His creative energy is down, and the bills are piling up. Through the inspiring fictional narrative of Jake Stark, acclaimed songwriter Griffin shares ideas that can be used by anyone, anywhere, to transform their career and their life.



Rock & Roll Nightmares: Volume Two True Stories

By Staci Layne Wilson
(paperback) \$20.99

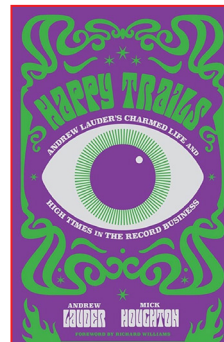
Beginning with the assassination of John Lennon, the award-winning series continues with concert mayhem, a look at the "baby groupie" trend of the '70s, Satanic panic, horrific home invasions, musicians who've died on stage, rockers who lived on borrowed time, gun-toting music producers, deadly DJs, and much more.



Happy Trails: Andrew Lauder's Charmed Life and High Times in the Record Business

By Andrew Lauder and Mick Houghton
(hardcover) \$28.99

Lauder is one of the British record business' significant and influential figures during the later '60s and throughout the '70s, in particular (working at the legendary United Artists), he had a knack of being a step ahead of the next trend, his finger on the pulse of underground music, pub rock and punk in Britain. His book recounts his pioneering efforts to implement a more creative way of marketing and promoting records and revolutionizing the way catalog was organized and presented.



Rhythm of Time

By Questlove with S.A. Cosby
(hardcover) \$18.99

This fast-paced time-travel novel takes you back to a world that Roots drummer Amir "Questlove" Thompson remembers well—Philadelphia in the late '90s—but it is a brand-new world for main characters Rahim and Kasia, two best friends who discover that sometimes the best beat is the one that brings you back home. With Kasia as his only lifeline to the present, Rahim works with her to get home unscathed.





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One Humble Guitarist's Dream: Now boasting thousands of student success stories from around the world, with over 1.7 million guitarists "served" and 360K subscribers to their YouTube channel, the revolutionary Guitar Mastery Method began as the humble dream of New Zealand-based guitarist Charlie Wallace. He had a vision to impact the world with a new kick-ass rock band. Equally proficient in marketing and website building, he knew the only way to make this dream a reality was to build a company that could generate an income to help fund it. After several years of planning, filming and developing his skills, he launched the program about a decade ago—and it quickly and dramatically grew to impact the lives of thousands of guitar players of all ages and skill levels. One of the keys to GMM's success is that while developing their general and specialized programs, they've joined forces with their members to help fulfill their dreams of playing for friends and family, jumping up on stage, playing in a local cover or church band, playing weekly shows, recording songs, etc.

GMM Founder Charlie Wallace: "I taught myself to play mainly from random and scrambled information I found online, which often left me more confused than anything. I realized I had a whole bunch of knowledge now, that I wished I could send back in a time capsule to my younger self so I could learn in a more organized manner with the correct information put in the correct order so I could get much faster results. I set out on creating that course to help guitarists around the world, so they don't have to go through the same struggles that I went through."



Guitar Mastery Method Courses: The multi-module courses include Guitar Mastery 101 (Wallace's flagship course), Texas Blues Mastery, Country Guitar Mastery, 8 Week Ultimate Guitar Skill Workshop, Classic Rock Mastery, 10 Week Master the Fretboard Workshop, 26 Hot Rock Licks, Capo Masterclass, Barre Chord Mastery, The Ultimate Guitar Speed Building System, Slide Guitar for the Lazy Guitarist, 7-Day Guitar Kickstart and 6-Week Rhythm & Lead Mastery Workshop. One of GMM's most prolific instructors and course creators is Eddie Haddad, a veteran who played for years with Eddie Money and has shared stages with everyone from Sammy Hagar to Neal Schon and Hank Williams, Jr. One of his most popular trademark courses is The Ultimate Guitarist Blueprint, a seven-module course that covers a wide range of topics designed to fast track the student's skills at strumming, soloing and playing songs more quickly than they could have imagined. There are also free lessons on their YouTube channel and exclusive content for paid subscribers to their VIP club.

Eddie Haddad: "Charlie likes the quote, 'The best way to eat an elephant is one bite at a time'—and that's the approach all GMM instructors take. We try to be conversational, casual and disarming so students are not intimidated. We shape lessons around what motivates students to feel confident and succeed. We want to give them a win after each video, a note of encouragement that reminds them, despite any initial fears, that they really can do this!"

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▲ FLO RIDA AND SAYLOR

International Music Group Artists has been in production with Producer Travis Kr8ts at Skip Saylor Recording. Pictured (Standing Oya Baby, Varie, Int'l Nephew, Sitting Travis Kr8ts, Flo Rida, Skip Saylor.)



▲ SIX7 WITH KRK ON THE ROAD

Producer, Stage Manager, Backline Crew Chief, and Production Manager Tremaine "Six7" Williams is no stranger to mobile production, with experience working on-the-road for Mariah Carey, Bruno Mars, and Swedish House Mafia. When he lacks a traditional studio, Williams trusts KRK's GoAux Portable Monitor System for reliable and accurate mobile monitoring.



▲ PAT BOONE'S COUNTRY JUBILEE

Pictured in the vinyl cutting room at Bernie Grundman Mastering in Hollywood are (L-R) Pat Boone and Scott Sedillo. Nashville native and renowned recording artist Pat Boone has mastered his new album "Country Jubilee" at Bernie Grundman's with mastering engineer Scott Sedillo. According to Billboard, Boone was the second-biggest-charting artist of the late 1950s, behind only Elvis Presley, and was ranked at No. 9 in its listing of the Top 100 Top 40 Artists 1955-1995.



▲ DIETH GOES TO HELL AND BACK

David Ellefson of DIETH recorded their newest album from Napalm Records, *To Hell And Back*, at Kohlekeller Studio in Germany in September 2022. Making it an international affair, additional sessions were engineered at The Platinum Underground in Mesa, AZ, Astral Studios in Lisbon, Portugal and at J22 Studio in Gdynia, Poland

PRODUCER PLAYBACK

"The first day or two we don't pick up instruments. We figure out what we're looking to do. Everyone's time is expensive and the more prep we can do, the more we can come in confident knowing we're here to have fun."

ERIC LILAVOIS *London Bridge Studio, My Chemical Romance*





▲ THORNTON IS HAPPIER THAN EVER ON TOUR

Kansas-born Drew Thornton dreamed of being in a band and working in the industry's best studios in America. Since then, Thornton has engineered in New York's Quad Studios, and his path has since taken him on the road. He is currently on tour as Front-Of-House engineer for Puscifer, and then going right back to Billie Eilish to wrap up this tour cycle.



▲ STRICKMAN BELONGS TO THE NIGHT

Oakland, CA songwriter Jesse Loren Strickman (pictured left) released new single "Belong to the Night" June 4th, dedicated to night owls everywhere. The song explores the essence of night and the unique experiences that happen late. McKay Garner (pictured right)—who has worked with Red Hot Chili Peppers, Mickey Hart and Flogging Molly—co-produced, mixed and mastered the track.

▲ 72 MUSIC MANAGEMENT CELEBRATES 10TH ANNIVERSARY

Harnessing a roster with more than 27 releases, which includes two GRAMMY Award winning albums and eight GRAMMY nominated projects, 72 Music Management's repertoire includes roots-rock singer-songwriter A.J. Croce (pictured with Colin Linden, founder Jeff DeLia and recording staff), gospel icons the Blind Boys of Alabama, blues icon Bobby Rush, folk multi-instrumentalist Dom Flemons, and Americana band Dustbowl Revival.

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 HERITAGE

Producer and engineer Josh Gudwin first whet his audio appetite during his service with the United States Marine Corps. He then devoted 11 months to study at Full Sail University. But he learned at least as much, if not more, on his own. *Music Connection* first featured him here in Producer Crosstalk in 2016. In the seven years since, he's worked with Justin Bieber, Bad Bunny and Dua Lipa, among many others. He's also won 10 Grammys in that time. Most of his work comes to him by word-of-mouth and relationships formed at social events.

Gudwin has worked with rapper Bad Bunny on the artist's last four albums, which earned him six Grammy wins. The collaboration came by way of a connection made at a party. That may sound simple. But the amount of work it took to get to that party is what was key. "We'd just won two Latin Grammys for Juanes' album [*Mis Planes Son Amarte*] in 2017," he begins. "We were at an after-party when my friend Sam Shahidi introduced me to Bunny's manager Noah [Assad]. Sam suggested that he have me mix

Bunny's next album. So, I did. Bunny is magical with his output, passion and the truth he puts into his music."

Since *MC* last spoke with Gudwin, his process has changed little. "My approach is, and always will be, song first, artist first," he says. "I always try to service the song and then the artist to push their vision through, whatever that may be. Our [own] opinions matter, but we're not the ones putting out a song or album. The artist should be the happiest [one] in the process."

In addition to his plethora of productions, in the past 18 months, Gudwin has worked with Acoustica and Studio DMI to develop Magic Flow, his first plug-in. "It has different sections," he explains. "Filters, an optical compressor and multi-band compression. The dynamic resonance control allows you to sweep frequencies and whichever range you set on, you lift your threshold and it'll pull it down. If you have a low-frequency resonance buildup on 200-300 hertz, for example, you can lower that, dynamically. It also has a finishing compressor EQ, a saturator and a mid-bump."

In *Music Connection's* February issue, mixing legend Chris Lord-Alge suggested that the number of actual mix engineers represents a mere fraction of the number of people who claim the title. Gudwin holds a similar view. "The thing about mixing is that it takes a lot of time to understand fully what you're doing," he asserts. "We're dealing with frequency, sound and a lot of unknowns; frequencies that we can't see. Light frequency we can see, colors we can see. But we can't see the audio, so we have to try to convey that, so when we close our eyes we can actually see it. Unless you were taught by the right people, you're not going to learn that on your own. But there are a lot of talented up-and-coming mixers these days who are also leaders."

Gudwin has a wide array of productions on his slate currently, as well as a number of upcoming big-name projects. Among these is music that he's writing and producing for himself, which he may release later. He continues to develop artists and to work in a semi A&R capacity.

THE 3 MOST IMPORTANT

... lessons he has learned as an engineer and producer are

- Focus on what you're doing, not on what everyone else is doing. Focusing on other people's stuff can get you off track.
- Always grow, always be better: both personally and professionally.
- Be a healthier version of yourself. It will make you happier, fulfilled and the people around you will be happier.

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"We've been reading Music Connection magazine regularly for a long time now; the most reliable music trade magazine that bridges the gap between indie needs and industry resources, way before it was trendy to be indie. From live show reviews to album critiques, we are always proud to say that MC has been a huge supporter of Parlor Social's cutting-edge "speakeasy-soul" music. Their desire to cater to all levels of music folks within the trade has helped them create their own lane and maintain the respect of our peers. A must-read to stay in the know."

– *Dessy Di Lauro & Ric'key Pageot of Parlor Social*



Tatum Allsep

Founder/CEO
Music Health Alliance

Years with Company: 10

Address: 29 Music Square East,
Nashville, TN 37203

Phone: 615-200-6896

Web: musichealthalliance.com

E-mail: tatum@musichealthalliance.com

Clients: 20,000 clients across the U.S.

BACKGROUND

Maintaining excellent health is a challenge for anyone, but especially for entertainers. The rigors of travel and uneven income remain huge obstacles. Enter Tatum Allsep and Music Health Alliance. Having recently celebrated a decade of service, her nonprofit continues to help all types of industry people and their families receive access to and assistance with medical care.

A Personal Story

Twenty years ago, I had just left MCA Records to join a management firm. I had health insurance and a maternity rider. I was pregnant with twins, and they came early. I went into the hospital at 21 weeks and they were born at 28 weeks. I was on bed rest in the hospital for six weeks. [My babies] spent nine weeks in the neonatal intensive care unit. And I left the hospital with a half-million dollar bill. I thought, what in the world? I did everything I was supposed to do. I liquidated every asset and got a family member to cosign a loan that took 10 years to pay off.

Fast-forward, I got divorced and went to Vanderbilt to help build their music industry relations. That allowed me to see behind the healthcare curtain. We were working with a small group of music industry people, and one was Kix Brooks. He said, "If you can get health insurance to the self-employed side of the music industry, that would be great." It was like a license to research and meet with the people who had wreaked havoc on my life.

Dreaming of a Nonprofit

I started a business called Sound Health Care that was a for-profit business. I handled the advocacy portion, and my business partner had been in insurance. The Affordable Care Act rumblings started to happen, and for me that meant building a nonprofit. He didn't want to do that, so I sold my portion of the business to him and stepped away.

I remarried and had a new baby. I woke my husband up. "Read this solution agreement. Is there any noncompete [clause]?" I had this dream about how to create a template that would meet the needs of our industry. I wrote down the entire plan we still use today in the middle of the night.

The MHA Mission

We do three main things: protect, direct and connect. How are we going to help you pay for your care? What is your specific need? And how can we connect you with the things to help



"We'll help negotiate down medical bills, find doctors if you need them, and challenge denials. Every day, we armor up."

you meet that need, with the ultimate goal being getting back to work with no medical debt and a preventative path forward? We'll help negotiate down medical bills, find doctors if you need them, and challenge denials. Every day, we armor up.

When There's Trauma, Mental Health Can't Wait

During the Route 91 Harvest Festival [massacre in 2017], we learned very quickly there's a difference between talk counseling and trauma counseling. There were about 110 people from the music industry on the ground during that shooting. And a lot of them were clients.

In the beginning, there were lots of people who wanted to help. Weeks passed and people are calling to get trauma counseling. They're being scheduled a month out. You can't do that when there's a traumatic emotion your brain is trying to process. It has to be dealt with immediately.

Money Changes Everything

There is no correlation between the retail rate, the negotiated rate, and the billed amount. It could be two people having the exact same knee replacement on the exact same day with the exact same orthopedic mechanism, and there could be a \$50,000 difference in their charges. That makes no sense. And it has to do with insurance and the algorithm for the billing.

When I started Music Health Alliance, I thought we were going to change the law. What I have learned is there's just so much money involved that it's hard to push that needle. What we can do is, person-by-person, bust down doors and find solutions.

The Obamacare Difference

[The Affordable Care Act] helped our industry infinitely. And it hurt. It's driven insurance costs up significantly. However, lots of things that weren't covered before are covered now. Prior to

passage, if you took an ADHD medication and an antidepressant, you were uninsurable. Or if you had knee surgery and a broken ankle, that whole leg could be excluded from your policy. If you had a benign brain tumor? Uninsurable. All these things were tying people to corporate jobs because they had to have health insurance. With the Affordable Care Act, preexisting conditions no longer exist if you have a compliant policy.

Also critical are the subsidies and cost-sharing reductions. If you make between 100% to about 600% above the poverty level, maybe \$42,000 to \$45,000 adjusted gross income if you're single, you're going to get some discounts, or get a chunk of your out-of-pocket covered if you fall on the lower end of that spectrum.

Qualifying for Aid

[To get help from MHA], you just need to have made a living in our industry for at least three years. On paper, it means you make 33.3% of your income from your craft. What it really means is it's not just a side hustle. If you're teaching piano once a week, that doesn't count. But if this is what you do to make a living, you qualify for our services.

What Is Medically Necessary?

There's a deficit in dental, vision and hearing, because the government doesn't classify those things as medically necessary. So, health insurance policies don't have to cover hearing aids or dental or vision. They're like, "You can live without your teeth, eyes and ears." So, we've had to find resources to plug those holes.

Something To Smile About

This year, we launched our dental fund, thanks to the memory of this incredible human being. He was the head of government relations for the Walt Disney Company. And he happened to be a huge music lover. The Tedeschi Trucks Band was his favorite. He was always concerned about the wellbeing of artists and would always buy merch, because he knew [it meant] that band might eat that night.

When he passed away, his wife called Susan Tedeschi and she said she really believed in Music Health Alliance. So, they chose us as the beneficiary of his passing. It raised \$250,000, and we were able to start the Richard M. Bates Smile Fund.

Fundraising Fun

Every dollar we raise we can turn into \$30 in healthcare resources, so the return on investment for a donation is enormous. We have had immense support from within the industry. Dierks Bentley and Rodney Crowell have been two of our greatest champions. Miranda Lambert, Reba McEntire, Chris Stapleton... So many people have been benevolent.

We've got an annual event called *Coulda Shoulda Woulda*. Liz Rose, who has just been inducted into the Songwriters Hall of Fame, sits on our board and came up with this idea. All songwriters have songs that are sitting in the back of a drawer. And these are the songs that *coulda, shoulda, and woulda* been hits. -

OPPS

Warner Chappell Music wants a Senior Manager, Creative.

Meet and work with songwriters/producers/composers/artists and their management teams to gain a true understanding of their vision and music to best prepare you for pitching their music as well as keeping them informed on upcoming video game, sports, promo, trailer, film and TV projects or opportunities. Actively pitch and market songwriters, producers and publishing catalog to the gaming, sports programming, film and tv communities. Establish, grow and maintain effective relationships with sync partners (music supervisors, sports licensing agents, gaming companies, TV and film studios, trailer houses). Apply at LinkedIn.

Sony Immersive Music Studios is looking for a Director, Art Management.

This candidate will oversee the art department's development of various immersive projects throughout all phases of production. These immersive experiences will focus mainly on creator platforms like Roblox and UEFN, with the potential for native applications across various platforms. Responsibilities- Manage a team across various art disciplines from concept art to animation. Manage the entire art production pipeline, from pre-production to concept to final delivery. Apply at Startup Jobs.

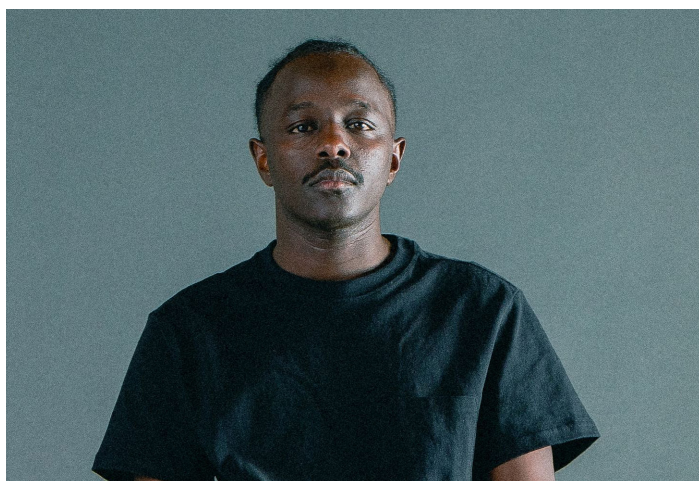
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Universal Music Group wants a Manager, Creative Licensing.

Creatively pitch, identify and secure new sync opportunities in the Film and TV space for IGA and VLG's frontline releases as well as our catalog. Track Film and TV productions globally. Ability to assist across soundtrack opportunities by working closely with Department Head to manage relationships with the studios and or networks executives, coordinate with A&R, BA and marketing points as well as manage cue sheets and clearances. Process a high volume of creative briefs in a timely and efficient manner, while delivering the best ideas from our roster and catalog. Apply at ZipRecruiter.



▲ MOURAINE GOES IN SEARCH OF GOLD

Edmonton, Canada-based rapper Mouraine released his debut album *In Search of Gold* in May, via Birthday Cake Records. "There comes a time in every artist's career to pursue their unimaginable creativity, to find themselves and their sound," Mouraine said in a statement. "*In Search of Gold* is metaphorically a representation of my life journey. I've always thought that chasing possessions was going to fulfill me. But I realized that to find gold is to find your purpose, peace, and happiness, and that's what this album means to me." Contact grace@twntythree.com.

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LABELS-RELEASES SIGNINGS

AFM & SAG-AFTRA Fund Distributes Record \$91 Million In Royalties. The AFM & SAG-AFTRA Fund has recently distributed a record amount of over \$91 million

in royalties to union and non-union session musicians and vocalists. These royalties are paid for their performance on songs played on satellite radio, non-interactive streaming, other digital formats and international neighboring rights. As digital platforms continue to grow, the AFM & SAG-AFTRA Fund will undoubtedly play an increasingly important role in collecting and distributing royalties to these deserving performers. The fact that this non-profit Fund

DIY Spotlight

LINDA McDONALD

Drummer Linda McDonald had some mainstream success in the late '80s and early '90s with the hair metal band Phantom Blue. The "Why Call it Love" power ballad, for example, got some serious MTV airplay. Of course, McDonald caught the music bug some years before that.

"Some of my first performances were when I was a kid around six years old and my brother and sister and I would put on circus shows in the living room with silly skits for our parents," she says. "It was soooo fun! I really enjoyed performing and making our mom and dad laugh."

She kept learning, and eventually fame found Phantom Blue.

"It was not easy in those times for women to be taken seriously in a heavy metal band, and I believe we broke a lot of stereotypes with what we were doing," McDonald says.

McDonald also performs in an all-female Iron Maiden tribute called the Iron Maidens.

"It has truly evolved into something beyond our wildest dreams with a tribute band," she says. "We are so lucky to have been doing this for almost 22 years now! That is longer than most bands and marriages last! We recently did a six-week European tour supporting the band Accept with 29 shows in 30-something days!"



Regarding the concept of DIY, McDonald says that music is the musician's creation and they can cut out the middle man. "When Phantom Blue was signed to Geffen Records, the biggest major label for our genre of music, we suddenly seemed to have a large recording budget, yet it took years to finally get the album done with waiting

on deadlines to come and go," she says. "These days are different than in the '90s. There are so many home recording methods for writing and recording, and professionals with home studios at their disposal, as well as friends who are knowledgeable at their craft, you don't really need to spend that money anymore." For more, visit theironmaidens.com.

has distributed over \$650 million in royalties to tens of thousands of non-featured performers and their beneficiaries is a testament to their commitment to support musicians and vocalists across virtually every genre of music. More information at: afmsaga@trafund.org

BJ the Chicago Kid has signed to RCA Records. 7X Grammy-nominated singer and songwriter **BJ the Chicago Kid (BJTCK)** has signed with **Reach the World**, a joint venture between producer **Yeti Beats (Doja Cat)** and **RCA**. His first release for the label is the "Forgot Your Name" single. "RCA could not have been more excited to get behind this bold and unique collaborative project," said RCA Records. Contact savoy@savoyjefersonpr.com for more info.

Symphonic pop producer Cody Fry signs to Decca. Fry's first release for the label is an orchestral version of **Coldplay's** hit "Fix You." Commenting on the single, Fry says: "'Fix You' is one of those path-altering songs for me. I've always tried to make music that can affect emotions in a deep way, and this song has always done that for me."

Contact lily.golightly@umusic.com for more info.

PROPS

The University of Florida has awarded **Tom Petty** with an honorary **Doctor of Music** degree. Petty, who died in 2017, dreamed of receiving the distinction during his lifetime. His brother **Bruce Petty** will receive the award on Tom's behalf. "I don't think anyone in our family, including him, thought that he would be linked with the University of Florida this way," says Bruce Petty. "It's such a powerful thing, it was his life-long dream, and I know he would just be over-the-top, crazy happy about it." Contact krista@sacksco.com.

BRETT CALLWOOD has written about music for two decades, originally for *Kerrang!*, *Classic Rock*, *Metal Hammer* and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at *LA Weekly*, and has regular bylines in the *SF Weekly*, *Tucson Weekly* and *idobi Radio*, as well as here in *Music Connection*. He can be reached at brettcallwood@gmail.com



▲ MISTERWIVES TO RELEASE "NOISEBLEEDS"

New York/Los Angeles-based alt-pop band **MisterWives** have announced the release of *Noisebleeds*, which will be their fourth studio album. The album will drop on June 14. "Being a band for 10 years and still standing despite the amount of times we've been dropped, a bandmate quitting during the pandemic, a divorce—the perfect storm for how bands historically fall apart—felt like a pretty big triumph and moment to allow ourselves to create our fourth record with no limitations and without feeling boxed into what others might expect from us," singer Mandy Lee recently told *Rolling Stone*. Contact leigh@bighassle.com for more info.

The LEGAL Beat

BY GLENN LITWAK



CAN'T SOMEONE USE their own name to sell merchandise? The answer is: not always.

Pop star **Katy Perry** has lost a trademark infringement case to an Australian fashion designer with the same name, but spelled "Katie Perry." Katie Perry sells clothes under her birth name, but uses her married name, **Katie Taylor**. Taylor sued **Katy Perry** claiming the pop star sold merchandise which infringed Taylor's trademark.

In April of 2023, Australian Justice **Brigitte Markovic** agreed with **Katie Taylor**, ruling that clothing sold on **Katy Perry's**

Katy Perry Loses Trademark Infringement Case

2014 Australian tour violated Taylor's trademark.

The judge ruled that **Katy Perry** (born **Katheryn Hudson**) used the **Katie Perry** name in "good faith," so she did not owe any money to the designer. However, the pop star's company will have to pay monetary damages, which will be determined in the near future.

The fashion designer began to sell clothes using her brand name **Katie Perry** in 2007, and registered an Australian trademark in 2009. The singer had her first hit record in 2008. The magistrate held that she infringed the fashion designer's trademark by selling a jacket promoting her album *Roar*, as well as "Cozy Little Christmas" hoodies, scarves, sweatpants and T-shirts on her Australian tour and on social media.

In 2008, **Katy Perry** was signed to the **EMI** record label. They sent **Katie Taylor** a cease-and-desist letter in 2009 demanding that she stop use of the "similar name" in association with her clothing label. "Imagine my surprise when one of the reactions I received

was a letter from lawyers representing the U.S. singer, **Katy Perry**," Taylor said on her website after the judge ruled on the case. "They stated that I should immediately stop trading under this name, withdraw all my clothes and sign a document drafted by them to say that from then on I will never trade under that name ever again."

The cease-and-desist letter did not work. "While the singer eventually gave up trying to prevent my Australian trademark from being registered, once registered, she chose to simply disregard it," Taylor remarked. "Singer **Katy Perry** clothing was sold to Australian customers during **Katy Perry** performance tours over here, and through retail channels, including via websites. The singer has continued to ignore my trademark and one of her companies continues to sell infringing goods unlawfully in Australia."

Katy Perry's attempt to cancel the Australian's trademark was rejected by the Magistrate.

The designer compared the litigation to a "David and Goliath" confrontation.

"Over the past few years, including whilst battling it out in court, I have been bullied and trolled. My friends and family have been trolled," Taylor stated on her website. "Not only have I fought for myself, but I fought for small businesses in this country, many of them started by women, who can find themselves up against overseas entities who have much more financial power than we do."

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gllaw59@gmail.com or visit glennlitwak.com.

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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



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



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

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

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



Date Signed: Jan. 19, 2023

Label: Warner Records Los Angeles

Band Members: Pecos Hurley, vocals, acoustic guitar; Brandon Jones, rhythm guitar; Zack Foster, lead guitar; Kalen Davis, bass; Garrett Peltier, drums; Hunter Cassell, guitars and keys

Type of Music: Country Rock

Management: Chase Cooper & Jeb Hurt, chase@floatingleafentertainment.com; gabe@floatingleafentertainment.com

Booking: chad.kudelka@caa.com

Legal: allison.eltman@warnerrecords.com

Publicity: rick.gershon@warnerrecords.com

Web: pecos-rooftops.com

A&R: miles.gersh@warnerrecords.com

Perhaps life as a Marine gave Pecos Hurley the discipline and leadership qualities that are necessary for helming a successful act. Formed in Lubbock, TX, Pecos & the Rooftops have been triggering an avalanche of attention on their own terms since 2019.

Thus, they weren't seeking a record deal when Warner Records began showing interest. The connection happened through their former manager, who independently sent some fresh material to Miles Gersh. At the time, the group was especially green. "We weren't ready for a major deal," admits the titular songwriter and vocalist. They certainly hadn't reached their current status of 350 million global streams.

"The people there seemed eager to work with us."

Rather than leaping at the overture, the country rockers continued kicking up dust through touring and recording. Yet the seeds of interest on both sides were planted.

In the interim, other labels started catching on, including Columbia Records. None offered terms that the musicians found acceptable. Warner, though, was able to satisfy their desires. Negotiations between the label and the group's team happened without artist input. By the time Hurley and his posse learned of the contract's development, it was already irresistible.

Before signing, the gang visited Warner's Los Angeles headquarters. "The people there were friendly and seemed eager to work with us," observes Hurley. There, the band presented some of their new songs, which received positive reception. Gersh also sized them up by catching their live show.

Hurley held the ultimate power to choose whether Warner made a proper fit. That said, he made sure his supporting players agreed with his assessment. As he puts it, "I wasn't going to make a decision that the rest of the guys weren't happy with."

Expect a full-length release from Pecos & the Rooftops to go viral later this year. — **Andy Kaufmann**



Date Signed: April 2023

Publisher: Prescription Songs

Type of Music: Pop

Management: Anthony Manker and Cooper Anstett - Group Projects, hello@thegroupprojects.co

Booking: Katie Germano - CAA, katie.germano@caa.com

Legal: Anthony Manker and Cooper Anstett - Group Projects, hello@thegroupprojects.co

Publicity: Anthony Manker and Cooper Anstett, hello@thegroupprojects.co

Web: josiedunne.com

A&R: Chris Martignago

Having already been signed to Atlantic Records, soul-pop singer Josie Dunne was familiar with Chris Martignago. After all, it was he who acted as her A&R at the legendary label. Eventually, that deal ran its course, as did Dunne's previous songwriting agreement with Warner Chappell Music, which finished up at the beginning of 2021. Martignago had left for Prescription Songs in 2020.

This confluence of events presented the perfect opportunity for the pair to once again join forces. Martignago took it on his shoulders to sell the rest of the song publisher's deciders on granting a shot to the newly independent artist. With over 100 million streams under her belt, it wasn't a particularly difficult task.

"Pop is such a big part of what I do that [Prescription Songs] was the perfect fit."

Besides a pre-established relationship with Martignago, Dunne knew lots of other people at Prescription Songs from her years of co-writing in her adoptive home of Nashville. The Chicago native adores Music City. "I love Nashville and don't want to leave," she proclaims. "And pop is such a big part of what I do that [Prescription Songs] was the perfect fit."

Additionally, she relishes the musical diversity that Prescription Songs allows her to explore. "I'm getting to write everything," enthuses the singer. "I do a little bit of synch, a little bit of indie rock... It's such a random mix." Another reason she's content is that the publisher understands the importance of balancing songwriting with pursuing an artist career.

It took about a year for the signing to go from initial mention to dried ink. Trial writing sessions helped Prescription determine she was a solid fit. The fruit of her efforts is a three-year deal with an option to stay.

Dunne credits much of her success to simply showing up. "Just get in the room and write a lot of songs," she recommends to unsigned writers. "And send them to everybody you know." — **Andy Kaufmann**



Date Signed: Jan. 1, 2023

Label: 20 Buck Spin

Band Members: Al Nikolas, Garrett Alvarado, Mike Griggs, Robby Anderson, Anthony Lamb

Type of Music: Death Metal

Management: Big Johnson MGT LLC

Booking: maul701.bandcamp.com

Legal: Saul T. Knuhtz, Esq & Associates

Publicity: Earsplit PR

Web: instagram.com/mauldeath

A&R: David M. Adelson VIII

Cold weather breeds metal. Something about being snowed-in with nothing but your instrument and some Top Ramen to warm your darkened soul. Which is why so many great metal bands are from Swe... wait, North Dakota!!?

Maul aren't the first metalheads to come out of Fargo (see Gorgatron, and Phobophilic), but they are doing their part to put its scene on the death metal map. Explains Maul frontman Garrett Alvarado, "There's punk, there's metal, there's thrash, death and black... there's a good noise scene in Fargo and it kind of all meshes together and everyone really gives a fuck, because that's all that's really going on. It's awesome."

So how did these five midwesterners dig out of their local scene? So. Much. Touring! And on those tours, making connections. After dropping their debut EP with label Redefining Darkness, the band went gigging all over. "We did a few fests around the area, 'Midwest Deathfest' and 'Slamdakota' in Sioux Falls, SD," says Alvarado. "And then our next tour was in December around another fest called 'Banging In The Rock' in Little Rock, AR. That's when Dave [Adelson] from 20 Bucks hit our DMs."

"Don't be afraid to get told no."

As mentioned, Maul had dropped their previous release through Redefining Darkness that same year, but as Alvarado explains, signing to 20 Buck Spin was a smooth transition thanks to a shared love for all things metal. "I had a video call with Thomas [Haywood at Redefining Darkness], and let him know. ... He was stoked because [20 Buck Spin is] a label that represent underground death metal!"

Grassroots marketing through Bandcamp, and giving a shit about other bands in the genre, seems to be the secret sauce for Maul. Redefining Darkness found the band because Mutilated and Hanging Fortress, two bands already on its roster, were friends with Maul. "Go to the shows that you can and be really active online! I book all our tours and I've done it by people I've met at shows, or just DMing. I use Bandcamp and the city search and I message bands directly, asking 'Do you have any promoters that you fuck with? Can you personally help us out?' It's pretty genuine in that way. And then don't be afraid to get told no," laughs Alvarado. "Cause [your messages] get left unread more often than not." - **Andy Mesecher**

Date Signed: January 2023

Type of Music: Rock, Blues

Band Members: Thomas Tull, guitars; Blaise Lanzetta, drums; Tré Nation, lead vocals, Bennett Miller, bass; Johnny Baab, guitars; Joe Munroe, keys.

Management: DaLyn Bauman - Maple House Records

Booking: Ryan Edmundson - United Talent Agency

Legal: Harrison Reynolds - Reynolds Lawyers

Publicity: Luke Burland - 2b Entertainment

Web: ghosthounds.com

A&R: Elizabeth Heidt - Gibson Records

In March 2023, Gibson proudly announced the signing of Pittsburgh blues-rock band Ghost Hounds and dropped "Dirty Angel" as the lead single to their upcoming debut album on the label after four previous full-length collections on indie Maple House Records. In 2022, Ghost Hounds—who have toured with The Rolling Stones, ZZ Top, Garth Brooks and Bob Seger—headlined along with Jason Isbell and Black Pumas at the first annual Maple House Music and Arts Festival in their hometown.

Guitarist Johnny Baab traces the band's signing with Gibson Records to a trip he and Ghost Hounds' other guitarist Thomas Tull—both longtime Gibson players—took to the Gibson Custom Shop in Nashville while on tour with the Stones. As Gibson Brand President Cesar Gueikian showed them around the facility, he spoke of the soon-to-launch label and its upcoming first release, 4 by Slash feat. Myles Kennedy and The Conspirators. Baab and Tull were particularly intrigued because Slash had guested on Ghost Hounds' 2019 debut album *Roses are Black*.

"The chance to be part of something historic with this legendary brand was a major motivating factor."

In a unique gesture that in retrospect seemed to be foreshadowing, Gueikian surprised Baab by tying a Gibson Bumblebee Capacitor on his necklace as a memento from the factory tour; the last person to receive this honor was Slash. "Even before that unique moment," the guitarist says, "Thomas and our manager DaLyn Bauman had already nurtured a meaningful relationship with the company. When Cesar and his team found that Ghost Hounds were soon going to record a new project, they asked if we wanted to collaborate with them on the distribution side of things.

"Once it became clear that Gibson wanted to kick the label into high gear, our band was fresh in their minds," he adds. "DaLyn's longstanding connection ensured a meeting of the minds where we all agreed it was an opportunity to reach an audience Gibson had access to but we hadn't connected with yet. Once we answered the big question about how we would collaborate, she and Thomas were the brain trust and catalyst behind putting the nuts and bolts of the deal together. The chance to be part of something historic with this legendary brand was a major motivating factor." - **Jonathan Widran**



▲ PLATT TO INTERSCOPE

Tony, GRAMMY, and Emmy Award-winner Ben Platt has signed to Interscope Records with an imprint label coming to sign and develop his own artists. Credits include albums *Sing To Me* (2019), *Reverie* (2021), acting in *Dear Evan Hansen*, *The Politician*, *Will & Grace*, etc. New album out soon.

► ONDARA WINS ISC

International Songwriting Competition (ISC) judges Coldplay, The Lumineers, Linkin Park, Tom Waits, Rosanne Cash, etc., have crowned GRAMMY-nominee Ondara (“An Alien In Minneapolis”) the overall winner for 2022, of 15,000 entries/150 countries. Full winner details at: bit.ly/44ROxtE



Taylor Performance Masterclass

With 50 years as a touring singer-songwriter, and as a professor of musical performance at the Berklee College of Music, Livingston Taylor has released *The Stage Performance Playbook* to help artists learn to connect and engage their audience. Taking three years to create, the almost six-hour series of 52 video lessons and 19 performance examples includes tips on overcoming fear, improving performance, and connecting to create a performance environment. All performance demos are also tabbed and notated. See: livingstontaylor.com/about/courses

GRAMMY UN Partnership

The Recording Academy has partnered with the United Nations Human Rights-supported global music initiatives to promote social justice with a global climate concert series to bring attention to the human rights implications of climate change. As a campaign to engage major artists to build support for United Nations Human Rights goals—including LGBTQ+ rights, gender equality, women’s empowerment, climate justice, and more—The Right Here, Right Now Mini Global Climate Concert Series kicked off in April in Boulder, CO, headlined by Wesley Schulz (The Lumineers) and guest artist Yola.

All money raised will go to the United Nations Human Rights climate initiatives and MusiCares, with new fund being established to focus relief efforts for music communities impacted by climate crises (The Right Here, Right Now MusiCares

Fund). Details at: righthererightnow.global

Hipgnosis Snags Foster

David Foster has sold 100% of his writer’s share of performance income for his full 500+ to Hipgnosis Songs Capital (the Hipgnosis Song Management and Blackstone funding partnership). With 16 GRAMMY Awards, 3 Oscars (for Whitney Houston’s “I Have Nothing,” Peter Cetera’s “Glory of Love” and Celine Dion/Andrea Bocelli’s “The Prayer”), he was inducted into the Songwriters Hall of Fame in 2010.

Foster’s works include songs by: Cheryl Lynn, Earth Wind & Fire, Michael Jackson, Chaka Khan, Chicago, Madonna, Mariah Carey, Rod Stewart, Bette Midler, Bryan Adams, Destiny’s Child, and Michael Bublé.

Big Moves for Primary Wave

Primary Wave Music has acquired rights to the publishing and recording catalog of Canadian singer-songwriter Sarah McLachlan.

With three GRAMMY and 12 JUNO Awards to date, as well as induction into the Canadian Music Hall of Fame, and having sold over 40 million albums globally, McLachlan’s hits, including “Angel,” “I Will Remember You,” and “Hold On,” are included in the acquisition. Popular albums include debut *Fumbling Towards Ecstasy* (1993), best-selling *Surfacing* (1997), and live recordings on *Mirrorball* (1999)

Following the McLachlan purchase, Primary Wave has acquired a portion of rights for the catalog of singer-songwriter (and former lead singer for Argent) Russ Ballard. The deal includes publishing and



▲ SHEROCKS TURNS 11

WIMN’s SheRocks Awards celebrated 11 years with performances by The Beaches, Gretchen Menn, Holly West, Laura Clapp, and honorees Judy Collins, Shelly Peiken, Noelle Scaggs and Stacey Ryan. Pictured (l-r): Gretchen Menn, Laura Clapp, Holly West. See: sherocksawards.com



▲ WARNER’S ANA MENA

Spanish singer-songwriter Ana Mena has signed worldwide publishing deal with Warner Chappell. With five No. 1 singles on Spanish radio in 3 years, 6+ million Spotify listeners, over 1.2 billion streams, she won Los40 Awards’ Song of the Year for “Música ligera.” Album *Bellodrama* (March 2023) also hit No. 1.

writer's royalties, and his writing share of public performances. Ballard's work includes "So You Win Again," "Since You've Been Gone" (Rainbow), "I Surrender," "New York Groove" (written for Hello, covered by Ace Frehley), "You Can Do Magic" (recorded by America), and "Liar." Ballard's career began at just 14 when he wrote a song for the Shadows (on 1964's *The Sound of The Shadows*) and his music has been covered by Santana, The Pointer Sisters, and Three Dog Night.

Primary Wave has also partnered with prominent Indian record label and publisher, Times Music, adding capital into the organization for catalog acquisitions. Estimates put the joint venture deal at approximately \$100 million, and includes plans to grow regional, film, and non-film catalogs globally. The latest investment follows a \$2 billion deal with Brookfield to create a "permanent capital vehicle."

Wise Edition Peters

Iconic publishing house Edition Peters Group has sold a controlling interest in their catalog to Wise Music Group, which is celebrating its 50th anniversary. Edition Peters is best known for the music of master classical composers including Bach, Beethoven, Brahms, Mendelssohn, Schumann and Grieg, as well as later additions including Gustav Mahler, Hugo Wolf, Richard Strauss, Morton Feldman, George Crumb and John Cage. Contemporary works on the roster include those of Mark Andre, Sally Beamish, Daniel Bjarnason, and others.

ASCAP Jazz Awards

The ASCAP Foundation has awarded the 2023 Herb Alpert Young Jazz Composer Awards to recognize gifted young composers under the age of 30. This year's honorees included: Nicola Caminiti, Chase Elodia, Samantha Fierke, Dava Giustizia, Yue Han, Joseph Herbst, Tammy Huynh, Jack Lanhardt, Emiliano Lasansky, Shane McCandless, Ben Morris, Ciara Moser, Daiki Nakajima, Denin Slage-Koch, and Ben Turner. Honorable mentions: include Zachary Bornheimer, Gabriel Chakarji, Ethan Cohn, Ariel Sha Glassman, Philip Golub, Jake Hart, Anthony Hervey, David Leon, and David Mirarchi.

Full details at: ascapfoundation.org/programs/awards/herb-alpert-composer.aspx

BMI News & Awards

Bringing over 250 artists together, BMI joined Rams Head for the

27th annual Key West Songwriters Festival last month, benefiting the BMI Foundation (supporting music education and creation) and Michelle's Foundation (helping children and families in need). With performers including Jelly Roll, Elle King, Robert Randolph, Michael Ray, Liz Rose, Jeffrey Steele, and others, the five-day event spanned across 50 venues. More at: [keywestsongwritersfestival.com](https://www.keywestsongwritersfestival.com).

In a celebration hosted by BMI President/CEO Mike O'Neill and Vice-President Worldwide Creative Barbara Cane the company celebrated 2023 Pop Award winners, including Khalid, who was honored with the BMI Champion Award for his music and philanthropy supporting youth and the next generation of songwriters. In addition to over 30 billion streams worldwide, 18 BMI Awards, 2020's Pop BMI Songwriter of the Year and BMI's R&B/Hip-Hop Song of the Year for "Talk," Khalid launched The Great Khalid Foundation in 2020, offering music education, scholarships, and community partnerships for children.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreaajo.com



▲ BEATROOT SIGNS MOORE

Made in Memphis Entertainment (MIME) Group arm, Beatroot Music has signed 7-year-old artist King Moore to distribution, pitching for playlist/sync consideration, and to provide detailed analytics. Single "Big Dreams" reached 1+ mill. streams, over 300,000 Instagram and 40,000 TikTok follows.



▲ SEEKER GETS CAFFEY

Seeker Music has acquired The Go-Gos' Charlotte Caffey's catalog rights. Writing hits "We Got The Beat," "Head Over Heels," "Vacation," etc., she co-wrote with Keith Urban, Belinda Carlisle, and for film/TV (*Clueless*). Pictured (l-r): Steven Melrose, Charlotte Caffey, Evan Bogart, Michael Rosenblatt.



▲ ANGRY MOB FOR WALTERS

Following work with Joe Henry, Solomun, Florence Pugh, Simon Armitage, and others, Richard Walters has signed an international co-publishing deal with Angry Mob Music Group and Pure Pop Music. His latest projects include SUN LO (*Shapes In My Head*) and LYR (*The Ultraviolet Age*).



▲ SESAC ACM WINNERS

SESAC congratulated member Derek Wells on his Academy of Country Music Award win in the Music Event of the Year category as producer on "Wait In The Truck" by HARDY and Lainey Wilson at this year's celebration in Frisco, TX. Full list of ACM winners at: bit.ly/3nNTxxj



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

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Holly Knight: Simply The Best

Despite a challenging childhood, Holly Knight received a gift that would change the trajectory of her life: piano lessons. Knight's musicality became apparent when she snuck onto the piano bench, plunking out notes from memory after eavesdropping on her mother's lessons. Knight was four years old and already considered herself a musician. Following seven years of classical training, she spent four years at the prestigious Mannes School of Music. Her desire to be a "female Keith Emerson" came later.

Absorbing Ravi Shankar, Alberta Hunter, and various Broadway performances, and listening to a broad range of music with her mother at home, her father and paternal grandmother pooled their money and bought her a Steinway piano when she was 11. Her parents divorced shortly afterward, and Knight—to her mother's horror—became obsessed with rock & roll, including Led Zeppelin, The Beatles (*Rubber Soul*), The Rolling Stones (*December's Children*), Frank Zappa, Black Sabbath, and Queen. Leaving home at 15, travelling west to find herself, her classical training and passion for rock music became the pillars on which she relied. Looking back on her writing, Knight acknowledges that her challenges presented the best learning and helped her to build character. "That's what my anthems are about," she adds. "I didn't know what the hell I was doing back then—fighting for things I didn't even realize."

Knight's songwriting confidence grew in the band Spider (which she helped to form). Most of Spider's lead singles were her songs, and she began looking for a record deal for the band. She found Mike Chapman (Blondie, The Knack, Nick Gilder) to produce them, and he became an impactful mentor and friend. The duo co-wrote hits for Tina Turner, Pat Benatar, Patty Smyth, Chaka Kahn, and others. Knight went on to write for Rod Stewart, Animotion, KISS, and Aerosmith, penned "The Best" for Tina Turner, and more.

For women starting out in music or songwriting, Knight says that confidence is of paramount importance. "Have some self-worth in order to not be blindsided by stupidity and the patriarchal attitude that still exists. Women who are successful have the chutzpah to just walk in there like they have every reason to be there and are going to show everybody how it's done. If you don't really believe that yet, if you're young and trying to get to that place, fake it 'til you make it—that's what I did when I played on that first KISS record. They knew I was a good player, but they didn't know that I'd never recorded."

Always ready to write, Knight's approach changes, depending on the song's feel. For rock, she picks up her guitar; for added drama, she sits at the piano. "When I play guitar, because I know less [than the piano], I keep it simple," she admits. "I love to write simple songs, because then it's up to the vocals and the melody to really shine." A good song for Knight means being able to play it repeatedly without losing any enthusiasm. You need "intelligent, provocative lyrics" that "really serve the song" she says, adding that the lyrics, key, and tempo need to match and complement each another. "It's either got to be incredibly beautiful and poetic, or it's got to have some really good hooks in it—and they can't be too corny," she emphasizes. "If you have to sit there and guess what the song is about, that's a problem."

"You can go out and do a performance in the moment, but music is out there forever," concludes Knight, "so you better be sure when you put it out there [that] it's something you can be proud of."

Holly Knight's music has appeared in multiple movies and television shows, and has received 13 ASCAP Songwriter Awards and three GRAMMYs. The Songwriters Hall of Fame inductee (2013) regularly hosts songwriting Masterclasses and loves working with up-and-coming songwriters. Spider's YouTube channel boasts over half a million followers, with more momentum now than when the band first launched in 1977. Knight's memoir, *I Am The Warrior*, is out now in print and audio.



Experience Holly Knight at: hollyknight.com
More at: linktr.ee/hollyknightsongwriter

Learning to Pivot in The Album Process

When I was a kid traveling through Colorado, I passed a road sign that read more like a proverb: Hazards Exist That Are Not Marked.

As any artist or producer knows, unforeseen challenges—or as Paul Simon once sang “incidents and accidents”—pop up in the recording process. Some are happy accidents.

There is a story that during the recording of Marvin Gaye’s “What’s Going On,” sax player Eli Fontaine was warming up in the studio when Marvin suddenly clicked the talk-back and said he had what he needed. Fontaine said he was just goofing around. Marvin shot back “Well, you goof exquisitely,” and the iconic opening notes of the song were born.

Obviously, not all accidents are happy ones, and some happen outside the controlled environment of the studio. When I set out to record my new album *Crest* in 2020, like everyone, I adapted as best I could to the seismic effects of the pandemic. What I did not anticipate was that the greatest unmarked hazard in making the album lay ahead in 2021.

A Sea of Circumstance

Crest began back in 2016 with the title track, a song inspired by my best friend and our journeys together in New York City, where I moved from Texas seven years prior. The word “Crest” to me, was symbolic of a societal wave that was about to break. Traditional ideas of community, personal relationships, and politics were all struggling to keep up with the speed of technology. It seemed like something had to give, and I wanted to build an album around that concept. “We paddled out on a sea of circumstance that brought us here,” I wrote in an early lyric, “and a storm is coming clear.”

A year later, having made slow progress, I decided to move back to Texas. New York gave me my first album, *Blue For East Broadway*, along with some incredible experiences and friendships. Still, as a fifth generation Texan, I started to miss home.

Then, in the spirit of unforeseen events, I met someone. She drew me back to New York and we moved in together. In 2019, we both decided to move to my hometown of Dallas and eventually married. By that time, I had an album’s worth of songs I felt were the best of my career, and I was eager to get back into the studio.

Incidents and Accidents

I first met my co-producer Jeff Saenz at his stunning studio Modern Electric in Dallas. Jeff recorded artists like Leon Bridges and Paul Cauthen and owned a remarkable collection of

vintage gear. We shared similar paths in music along with the same influences, and I knew immediately that I wanted to make the album with him. Unfortunately, that would have to wait.

Things changed for everyone in March of 2020, and musicians were no exception. Although recording from home, tracking players remotely, and virtual sessions were already familiar to most artists, never having musicians or engineers in a room together had its challenges.

I dusted off old, semi-functioning recording equipment from storage and set to work,



guided by a Teddy Roosevelt quote on a Post It note: “Do what you can, with what you have, where you are.”

After months recording from home with superb mixer Dave Schiffman, (Tom Petty, Adele, The Killers) lending his skills remotely and forming Kenshire Records with Executive Producer Shane Stein to release to album, I finally made my way to Modern Electric in January of 2021. With Jeff and I co-producing and some fantastic friends and musicians in tow, *Crest* was shaping up as well as I could have imagined.

Six months into recording, tragedy struck. After a thunderstorm and a black out one night in early June, Jeff encountered a downed city power line in his front yard. He caught fire and was taken to the ICU with fourth degree burns on both hands. After several surgeries, doctors were forced to amputate both of his arms.

Along with his beautiful family, his friends, and the entire Dallas music community, I was stunned and devastated for Jeff, who began his career as a touring guitarist.

Though I had started the album on my own, continuing with anyone other than Jeff, who

truly understood my vision for the songs and had also become a friend, seemed unthinkable. After a few months of mixing and mastering what we had recorded, it was clear that my window to finish the album was closing. Like a lot of musicians, I work a side job to stay afloat. After the pandemic and 18 months in the studio, I could no longer afford the time away, and decided, reluctantly, to press on.

Do What You Can, With What You Have, Where You Are

Just before the pandemic, I played a live concert series at Charley Pride’s former studio where I met violinist Scarlett Deering. Scarlett manages the studio with her family, and although she plays violin for heavy hitters like The Eagles and The Who, she had only recently learned engineering and started to carve out her own path as a producer. I decided to give her a call.

For a young engineer, stepping in midway through an album under the circumstances would be a challenge. I’m fortunate to know some excellent veteran producers, but Scarlett’s confidence and artistic instincts made a strong case for her as the right fit. I also wanted to keep the record close to home, returning once more to the TR quote:

“Do what you can, with what you have, where you are.”

With Scarlett stepping in, and with help once again from mixer Dave Schiffman and legendary mastering engineer Howie Weinberg (Nirvana, Jeff Buckley),

I completed *Crest* at the tail end of 2021.

Farther On

Tom Petty once said that no one cares how a record is made—they care whether they like the music. Musically, I am extremely proud of how *Crest* turned out and hope it will connect out in the world. But I’m just as proud of the process and the people.

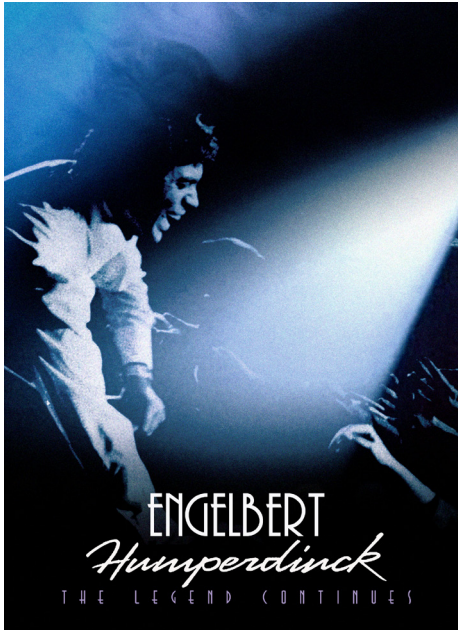
Incredibly, Jeff Saenz has returned to producing at Modern Electric, and his inspiring story has been featured in Rolling Stone. He continues to help artists make great music and I can’t wait to work together again.

In or out of the studio, hazards exist that are not marked, but you pivot and keep, as Jackson Browne sang, faith in the distance, moving farther on.

BARTON STANLEY DAVID is a singer, songwriter, and producer based in Dallas, TX. His new album *Crest* has been hailed by KUTX as “an alt-rock meets chamber pop masterpiece of Americana” and is out now via Kenshire Records.

DROPS

After a successful 2021 Blu-ray release of *Engelbert Humperdinck's Totally Amazing* concert film, Cleopatra Entertainment has now acquired global rights to the new and first-ever documentary film about the pop singer and performer, titled *Engelbert Humperdinck: The Legend Continues*. Through friends, family, business associates, concert footage and the words of Engelbert Humperdinck himself, director **Steven Murray** captures the pop singer's life and career. After an international film circuit this summer and fall, the film will be released on digital platforms worldwide in time for the holidays. Contact press@glassnyonpr.com for further details.



Mercury Records released *A Night at The Family Dog* (1970), *Go Ride the Music* and *West Pole* (1969) on May 12 as a 2-DVD package, complete with new artwork and a 1960s-style poster. All three films were originally produced and created as groundbreaking television documentaries by the late music critic **Ralph J. Gleason**, who helped shed a light on the late-'60s San Francisco music and cultural scene. *A Night at the Family Dog*, held on Feb. 4, 1970, features performances by San Francisco Sound-defining bands **Jefferson Airplane**, **Grateful Dead** and **Santana**. The original mono recording has been remixed and remastered. *Go Ride the Music* captures Jefferson Airplane and **Quicksilver Messenger Service** with cameo appearances from **David Crosby** and **Jerry Garcia**, while *West Pole* features an array of artists who shook the establishment and made national news. For more information, contact Carol Kaye at carol@kayosproductions.com.

Television executive and indie rock musician **Tammy Glover** has released the soundtrack to the indie musical *Wendy, My Darling*, for which Glover wrote, arranged, produced and performed the material. *Wendy, My Darling* is a collection of 12 songs for the musical of the same name—a modern spin on *Peter Pan*—which won Solofest LA Pick of The Fringe at



BILLY IDOL

Vancouver Fringe and Spirit Of The Fringe at Fundy Fringe Festival. The show was also an official selection at Asheville Fringe and Solofest SF. Glover also produced a series of music videos for the songs. The show stars **April Wish** as Wendy and uses video pieces, zoom calls, texts, and phone calls to tell the story. Contact Jamie Roberts at jamie@forthewin.media.

Sony Pictures Classics has acquired worldwide rights to *Carlos*, a new feature-length documentary film about the father of Latin American jazz fusion and global icon, **Carlos Santana**. The film is directed by Emmy-winner **Rudy Valdez** (*The Sentence, We Are: The Brooklyn Saints*) and produced by **Sara Bernstein** and **Justin Wilkes** along with **Lizz Morhaim** and executive produced by Academy Award-winning producers **Brian Grazer** and **Ron Howard**. The film includes never-before-seen or heard archival footage and music, chronicling the artist's life and career from 14-year-old street musician to 10-time Grammy winning and three-time Latin Grammy-winning superstar. Contact Erin Cook at erin@jensencom.com.



Five period classics from **Fervor Records'** vaults appear in the new comedy *Paint*, starring **Owen Wilson** as an artist inspired by the late, beloved painter **Bob Ross**. The tracks include "Someone" by **Terry & The Pyrates**, "Whole Lotta Your Love" by **Lee Hurst**, "New Vistas" by **Billy Williams & Jack Miller**, and "Get It"

and "Pretty Please" by **The Triplett Twins**. More information can be found at fervorrecords.com or by contacting David Hilker at davidh@wildwhirled.com.

OPPS

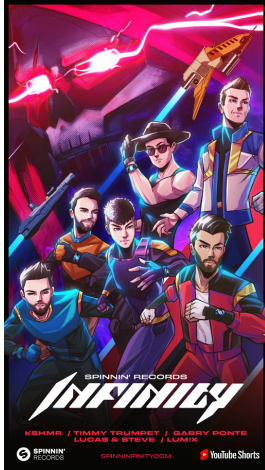
Applications for BMI's theatre workshops opened May 1, with a June 1 deadline for librettists and Aug. 1 deadline for composers and lyricists. Workshop sessions take place in September at the BMI offices in NYC. For more information and to submit your application, visit bmi.com/theatre_workshop/application_requirements.

Apply by May 15 for your work to be considered for the annual Oklahoma International Dance Festival. Both established and aspiring choreographers are invited to submit their work to be showcased during the event, which takes place July 16-29. For application guidelines and more information, go to okdancefest.org/choreography-showcase.

NYU's annual Music and the Moving Image Conference will take place May 26-28 this year, prior to the NYU Film Scoring Workshop. Learn more about the relationship between music and visual media at this event, which features composer Kathryn Bostic as the keynote speaker. Visit steinhardt.nyu.edu/programs/screen-scoring/summer-intensives/music-and-moving-image-conference-xix.

PROPS

Dutch dance music label **Spinnin' Records** hit a historic milestone this spring, becoming the first recorded music label to reach 30 million YouTube subscribers. To celebrate the achievement, the label partnered with YouTube to release a new animated series exclusively on **YouTube Shorts** as the label continues experimenting with new forms of online music content. The sci-fi series is called **Infinity** and features animated versions of veteran artists on the Spinnin' Records' roster including **KSHMR**, **Timmy Trumpet** and **Gabry Ponte**, as well as newcomers including **Lucas & Steve** and **LUMiX**. The series soundtrack was also created by these artists and designed by noted anime artist **David Bradshaw**, who has worked on **Boruto** and Netflix's **Castlevania**. For more information, contact Adam Merrett at Adam.Merrett@warnermusic.com.



The hit Nashville residency show, **Shiners**, officially became a million-dollar enterprise this spring, surpassing the \$1 million ticket sales mark. Creator of the Las Vegas-style residency production **Chuck Wicks** announced additional show dates due to high demand and sold-out crowds at Nashville's Woolworth Theatre. Since its September 2022 debut, **Shiners** has combined Cirque-style acrobatics with adult

film, **Praise This**. UCI was created to address a void in data tracking diversity and female representation in the composing field, and recruit emerging talent for music production opportunities at Universal. Produced by **Will Packer** (**Girls Trip**, **Ride Along**), the film tells the story of a young woman, played by **Chloe Bailey**, with dreams of stardom who joins an underdog Atlanta praise-team choir in the lead-up to a national competition. The score dropped April 21. For further details, contact Ray Costa at rcosta@costacomm.com.

This spring, rock legend **Billy Idol** and his band including guitarist **Steve Stevens**, performed the first-ever concert at one of the nation's most renowned pieces of infrastructure—the **Hoover Dam**, which straddles the Colorado River and the Nevada/Arizona border. The concert featured special guests **Alison Mosshart** (**The Kills**, **The Dead Weather**), **Steve Jones** (**Sex Pistols**) and **Tony Kanal** (**No Doubt**), and was filmed for a forthcoming concert film produced by Lastman Media and scheduled for theatrical release through Encore Nights later this year. Idol performed before an intimate crowd of just 250 as part of the artist's North American tour this spring and summer. Contact Louis at D'Adamio@louisdadamio@sacksco.com for more information.



comedy to secure its place as a must-see for Music City tourists and residents alike. It stars Wicks and Tony-nominated Broadway and Hallmark Channel star **Laura Osnes**. Contact Aaron Crisler at aaron@conduitmediaemail.com.

Award-winning composer and conductor **Jermaine Stegall**, an alumnus of the **Universal Composers Initiative**, collaborated with the studio for his first NBCUniversal film composing project since he was selected as one of eight composers in the Initiative's inaugural class. The project was the score for Peacock Original

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

OUT TAKE



Damon Elliott Producer

Web: [instagram.com/thedamonelliottshow](https://www.instagram.com/thedamonelliottshow)
Contact: Maureen O'Connor, moconnor.priest@yahoo.com
Most Recent: *Hits! the Musical*

GRAMMY-WINNING and Oscar-nominated Damon Elliott has decades of credits as a producer, composer and music video director, including with his mom—world-renowned hitmaking vocalist Dionne Warwick, for whom he's manager and producer. Earlier this year, Elliott produced and directed a video for "Peace Like a River," a gospel duet between Warwick and Dolly Parton. Now, Elliott and Warwick are co-executive producing *Hits! The Musical*, a 50-city national tour of 29 young artists, ages 10-22, singing and performing 80 of America's most iconic songs, spanning five decades.

"My manager connected me with Bob Gries, the main producer, and Mom and I went to check out the show in Florida. We were floored by it, and every time we see it, it keeps getting better," Elliott says. "I was brought on to raise awareness, give advice, mentor these kids. My goal is to see the show all the way to Broadway, eventually. And my way of getting there is by starting with a residency in Vegas, let people enjoy it, and then, hopefully, end up in New York. The rest is history."

Elliott's career has included directing a lot of music videos and working on music that's coupled with visual media. He said he loves manipulating picture with music, and figuring out how to enhance a visual message through music. "I've always enjoyed turning the volume off on movies to see the different emotions you can evoke through music. I can take a funny scene and maybe evoke an emotion of sadness with the right music. I can take a sad scene and evoke an emotion of laughter."

Elliott advises aspiring producers to learn their craft. "I got into the business at a very early age, but my mom didn't let me produce or direct her until she knew I had the experience," he says. "And you have to stay persistent and honest with who you are. Never let anything sway you. Sometimes, when you think you just had your big breakthrough, it turns out to just be a stepping stone. But you have to stay persistent." •

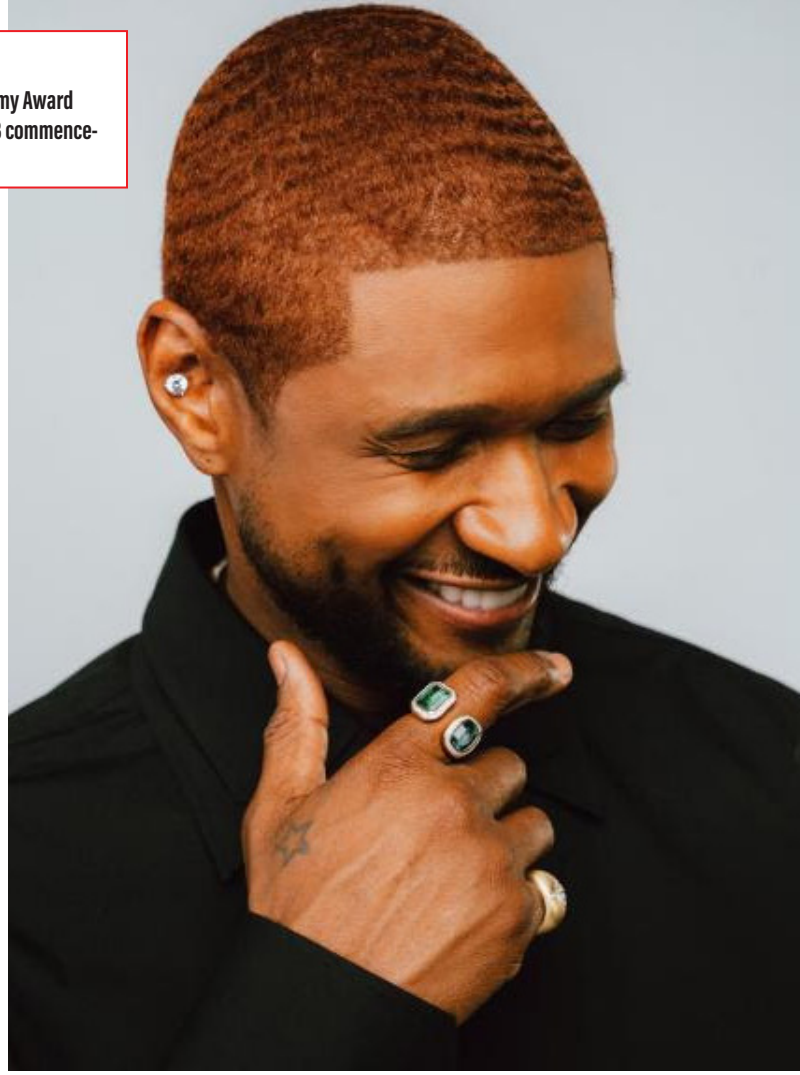
► **DRS. USHER AND FLACK**

Berklee College of Music presented honorary Doctor of Music degrees to eight-time Grammy Award winner Usher and four-time Grammy-winning singer-songwriter Roberta Flack at its 2023 commencement ceremony. Each recipient addressed students from the graduating class.



▲ **VOYAGER AT EUROVISION**

Australian electronic rock outfit Voyager have been honored by the Perth Symphony Orchestra's Inneka with a stunning performance of their song "Promise" ahead of their Eurovision debut. "We cannot be prouder to be ambassadors for Australia, Aussie music." Ultimately, Swedish singer Loreen won the grand prize with song, "Tattoo."



◀ **MORONEY MADE OF ROSES**

Marking her first headline show in Nashville, TN, with a roaring sold-out crowd, Sony Music Nashville's rising star Megan Moroney brought her Pistol Made of Roses Tour to the legendary Exit/In venue.



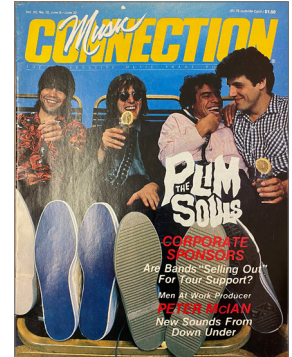
ALEX KLUFFT

▲ **BOCELLI AT THE HOLLYWOOD BOWL**

MC photographer Alex Klufft was in attendance when the great Andrea Bocelli played the Hollywood Bowl. Just two days before the first show, Bocelli performed at the coronation of King Charles III and Queen Camilla.

MUSIC CONNECTION

Tidbits From Our Tattered Past



1983-The Plimsouls-#12

In this vintage interview with Plimsouls frontman Peter Case, he spoke about the band's period of desperation that later blossomed into a creative rejuvenation: "Our initial failure was the best thing that happened to us musically," he said. "It was a question of getting our concentration back up." Our Club Reviews spotlighted the artists Great White, Vonda Shephard, and The Three O'Clock.



▲ SHANE PROFITT BACK TO SCHOOL

Shane Profitt treated music students and teachers of Joseph Brown Elementary School in his hometown of Columbia, TN to shine a light on music education through a student Q&A, interactive rhythm game, and acoustic performances. During the visit, Music Has Value fund also gifted the school new instruments as part of a \$120,000 pledge to benefit music education programs in partnership with the CMA Foundation.



◀ STEVE EARLE BENEFIT

Steve Earle's 8th Annual Benefit concert for the Keswell School in N.Y.C. raised over \$100,000. The Keswell School provides an Educational Program for Young People with Autism—Steve's son John Henry attends the school. Pictured (l-r): Steve Earle, David Byrne, Anna Wilson, Kurt Vile, Bukka Allen (son of Terry Allen), Terry Allen



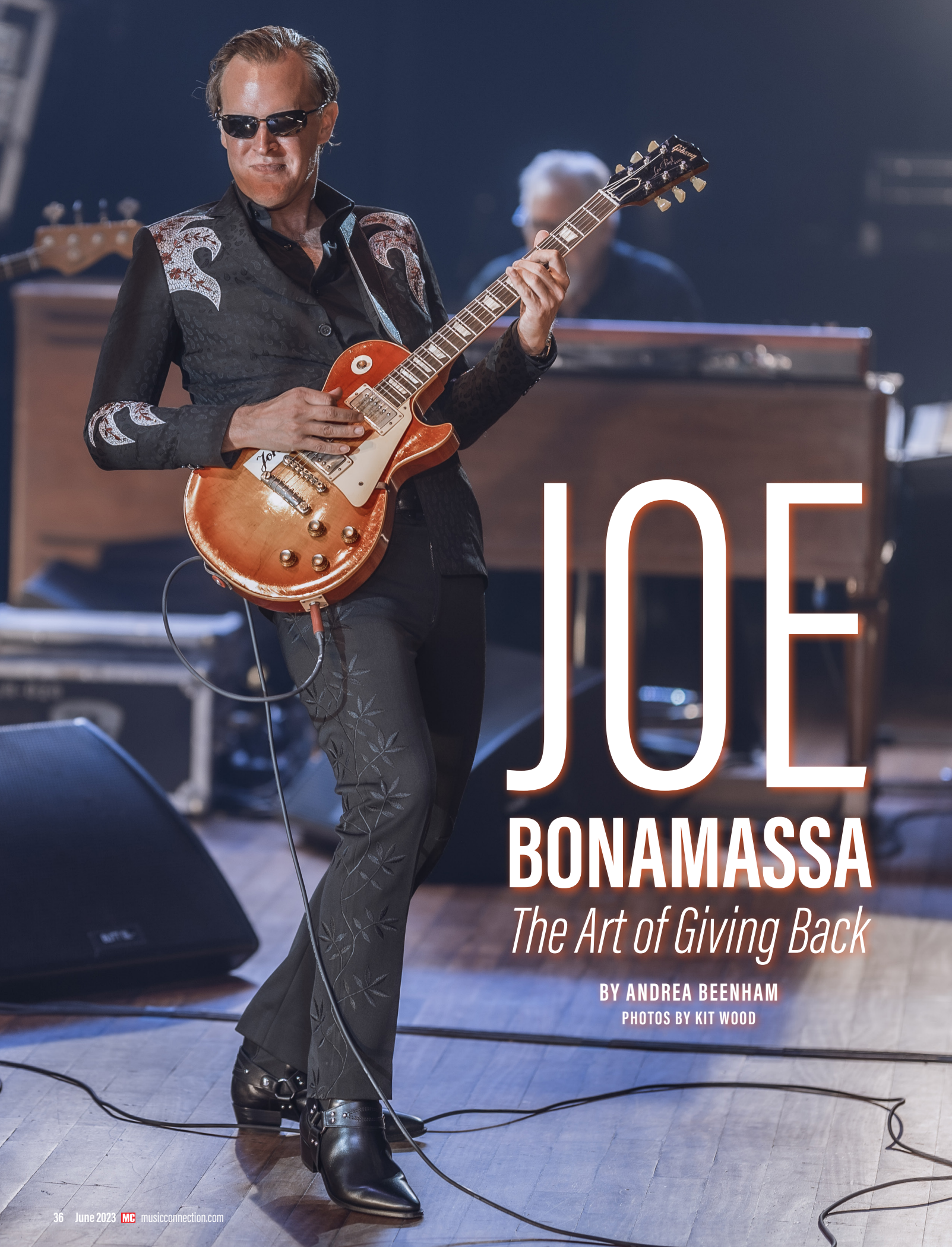
1990-New Kids On The Block-#10

Recalled co-manager Maurice Starr about getting New Kids off and running, "I said, 'This will be the biggest act in the world, no doubt in my mind.' I always said that. That's how I got them on TV shows and that's how I could get 'em in the Apollo Theatre, because I was running my mouth fast, like Muhammed Ali." Artist Warren Zevon, producer Russ Titelman and songwriter Marvin Etzioni are profiled

▶ WILLIE NELSON LBJ

The LBJ Foundation awarded its most prestigious honor—the LBJ Liberty & Justice For All Award—to legendary Texas singer-songwriter Willie Nelson. A gala award ceremony at the LBJ Presidential Library in Austin, TX, raised money to create the Willie Nelson Endowment for Uplifting Rural Communities.





JOE

BONAMASSA

The Art of Giving Back

BY ANDREA BEENHAM
PHOTOS BY KIT WOOD

Hot and sour soup.

Annual bestie reunions.

An impromptu Elvis serenade.

The common thread?

JOE BONAMASSA.

As improbable as that combination seems, when it comes to the annual Keeping The Blues Alive Foundation cruise hosted by the guitar phenom, the thematic refrain revolves around expecting the unexpected. The same can be said for Joe's career.

Picking up his first guitar at the age of 4, and playing chords by age 6, Bonamassa was sitting in with the best in the business by 12 (including B.B. King, Buddy Guy and John Lee Hooker). His objective at the time was to raise money for his first Fender amplifier (as a collector, he now owns over 400 amps and 400 guitars).

Having worked with various groups, and playing diverse genres to find himself artistically, Bonamassa's music always returns to the blues and—without ever having a hit single (and not yet a household name, despite releasing 48 albums since 2000)—he holds the record for the most No. 1 albums on Billboard's Blues Albums chart. With an upcoming 26-date U.S. Fall Tour, and the recent release of a special edition Fender amp, he joins Herbie Hancock for the L.A. Phil Jazz Series at the Hollywood Bowl in August.

Music Connection recently sat down aboard ship with the busy Bonamassa, for the following Q&A.

Music Connection: What is it about the blues, in particular, that pulls at your heartstrings?

Joe Bonamassa: It's kind of where it starts and ends. We've been on so many different musical journeys over the years. When I write a song that's a little out of my wheelhouse or genre, I always go, "Well, how do we make this bluesier?"—it defaults to that always. The thing about blues is the definition is so vast; everything fits under that giant umbrella that we've defined. There are people who think I have no blues in me, and that's okay. My thing about the blues is we always have to be open-minded, because there's so many different ways you can infuse it into music. It's really kind of a blank slate to paint on.

MC: Absolutely. Let's talk about the cruise and the KTBA Foundation. Was it something you always wanted to do?

JB: The Foundation was founded in 2011. Our fortunes had turned and we wanted to give back. It started humbly with \$10,000, and we were giving away checks to schools for instruments and supplies. During the pandemic, we pivoted to raise money for musicians who got the rug ripped out from under them. Show simple proof that you had some dates canceled in 2020, and we had a \$1,500 check for you. That's when we started raising hundreds of thousands. There were government grants available with a lot of red tape you had to wade through. We didn't want to do that.

I was in the airport around the GRAMMYS

and saw a friend who had won. He came up to me to say that he had applied to the Fueling Musicians thing and wanted to thank me. That's why I do all of this. It's why we work so hard on this cruise: for those unseen benefits that happen. Here's a kid in his 20s. \$1,500 for him will move the needle. [...] It's the thing I'm most proud of in all of this—in my entire career—the fact that we were able to raise money. We had corporate sponsors and I put in 50 thousand of my own money. We had stream-a-thons, too, which was great. Artists would donate their music, filming in their pajamas like everybody else, and we put together sessions so people could donate. The first one raised \$125,000, which was awesome. Of course, charity fatigue sets in, and now we're back to the boat.

"Our business model is the legacy. There's no real hit song per se. If you build it, they will come. If you do it the right way, and not try to skip steps, you'll have a long-lasting career. It was brick and mortar: brick by brick, fan by fan, gig by gig."

JB: It is. Our business model is the legacy. There's no real hit song per se. There are hits among the fans, but it's not playing on classic radio every day. If you build it, they will come. If you do it the right way, and not try to skip steps, you'll have a long-lasting career. It was brick and mortar: brick by brick, fan by fan, gig by gig.

MC: Backing up to 2015, when you did the first cruise, what has changed?

JB: We've perfected the fan experience in the sense that, on the first one, all of these things were kind of new. KISS was out, I think Kid Rock was doing one of these—it's the same boat. There were less of them when we got involved. They convinced me the first year that it was in my best interest, the fans' best interest, to line everybody up for four hours and meet every

single person on the boat. It wasn't fun for them. It wasn't fun for me. Everybody got seasick, and it was four hours of just life. I'm not meeting you; I'm just standing there and I'm alive, you know? So, we stopped that. I'm trying to do more activities that reach the fans.

MC: A lot of people say they were addicted after their first cruise and they return every year. They say the experience and the interaction they get is really organic. They love that they can just speak to the human side of their idols.

JB: They're really good about that. I can just go into the restaurants and say "Thanks for coming."

MC: Now that most musicians are back working, the fundraising is focused back on school programs. How do schools hear about you?

JB: It's a word-of-mouth thing. With schools, there is so much red tape now to even accept money from people. Our team does a really good job and, every once in a while, I'll see someone from the Foundation pop up at a school with a check for them. The whole Foundation has taken on a life of its own. It's good work. If you have a guitar program of 20 guitars and 19 of them are missing strings, rusted and unplayable, trying to get \$200 worth of guitar strings would take forever through the bureaucracy. That \$200 in guitar strings—by the time everyone voices their opinion—will probably cost \$10,000 in sweat equity.

MC: So, was the label a natural evolution? Was that always part of it?

JB: We did Reese's [Wynans] record in 2017. We were just going to put it on J&R Ventures and I had just started producing records (Reese got me into it). Josh [Smith] and I are in the studio with Joanna Connor, Joanne Shaw Taylor, Jimmy Hall and Larry McCray, Mike Zito, and Mark Broussard. For me, it's all or nothing. When I get into something, I'll do six a year.

MC: I've noticed that, a pattern of "to the wall"?

JB: It's obsession. We decided to put a charitable spin on the thing. If you're making blues records in 2023, you're guaranteed to make a small fortune by starting with a large one because nobody's buying music. But that's not why we do this. With Larry McCray, we went up to Bay City, Michigan. The guy's got no gigs, nothing going on, because his manager kind of kept him down for years. His manager died and he's been on our list for years. How does this happen to a person who is so deserving, so freaking talented, so good? He's a sweetheart, but he's a badass. I said, "Larry, do you want to make a record?" and he said, "Yeah, I've just been waiting for somebody to give me an opportunity."

It's the same thing with Joanna Connor. I'm at Kingston Mines [blues club] in Chicago and said, "I'm tired of seeing you on YouTube. I'm tired of seeing Slash saying 'This is my favorite new discovery' on YouTube." She's been in the scene 35 years.

Same thing with Joanne Shaw Taylor, she's been kind of skipped around. She was on Sony in the U.K. and was just never serviced the right way business-wise. Jimmy Hall sang with us down at the Ryman in 2020. He said, "Man, I'm going to be 70 years old and I still sing like a bird. Would you make a record?" I said "Yeah, let's do it."

MC: So, each artist was someone you worked with, or found along the way, and kept tabs on?

JB: Once we started this thing, people started knocking on the door. We've turned down more people than we've done, for the simple reason that the artist has to have a couple of things (like Eric Gales' willingness to work with us), understanding that we're going to do things differently than he or she has done in the past. I don't care if you play with everybody. I need you to sing and I need songs—that moves the needle. If you can sing your ass off, and can deliver a good song, that immediately brings you up steps on the ladder. If it's just another showcase of your prowess on the guitar or whatever, it's just the same thing you've been doing. Some people just want the "Instagram moment." It's not worth their time or mine if we're not going to really focus on moving them in their career. If you can make two consecutive great records, then you really get traction.

You don't have to place first in *American Idol*. A lot of guitar players and people in the genre are reluctant singers. I was one of them until I met Kevin Shirley. Whether you like my voice or not, I've really applied myself and learned how to sing. The thing about all of that is when I'm in the room as a producer with Josh [Smith], there are people I've had to really sing the lines to and I'll say, "Let me cut it—you sing to me." We've done it that way and all of them have come out better vocalists. I had one singer tell me they normally get this stuff in two takes. I said, "Great. You give me two great takes, we're good. You give me two shitty takes, we're going to go 15 deep." I know when it's the right project when I want it more for them than they do.

MC: Your production is really powerful. Talk to me about your team...

JB: I mean, it takes a village.

MC: It does. But you've been with Kevin [Shirley] for a while and you've had your differences. What is it that keeps your relationship going?

JB: We disagree like family members. I gave him my word. I told him that once we got established and started doing these things, he would produce everything until I retire, and that's it. That's what keeps us going. Kevin has my number. He knows when I get lazy, he knows what I'm capable of, and he wants it more for me than I do.

MC: So that's where you get it from?

JB: That's where I got it from. I learned all my production techniques from him and Tom [Dowd]. Those were the two mentors. Tom

"If you don't bet on yourself consistently, how is anybody ever going to bet on you?"

produced my first solo album, and I watched him in the studio working with us. It was a collegiate-level course on life and music. I saw the same things in Kevin. Kevin is the best musician in the room, no matter who's in the room. He may not know the numbers, but he hears it. He knows when it's grooving and when it's not, and he knows how to fix it. We have this great relationship [of] almost 20 years.

MC: For artists who follow your career, what advice might you give them?

JB: If you don't bet on yourself consistently, how

is anybody ever going to bet on you? Have that confidence and say, "I'm going to rent the room and I'm going to put my show on, regardless if I'm invited or not." That's been our mantra for 16 years—we're going to bet on ourselves. A lot of artists are scared to do that because they want a guarantee, so their careers get truncated based on the whims of others. If you're hot, everybody takes your phone call. The minute you sell one less ticket on a Tuesday night, one less record, or the next big thing comes in, the machine gets behind that. You got famous, [but] you're like, "Wait a minute, what happened?" You got left behind. The music business slowly phased you out and you didn't even know it because you were too busy trying to ingratiate yourself into a system that had no interest in your career. That's a life lesson for a lot of people. So why not just bet on yourself? If you win, you're going to win big. If you take a hit, okay, but at least you did it on your own terms. Learn how to market your gigs. It doesn't cost much—everybody's got a phone, an Instagram page.

MC: So where does that fearless mindset come from? I mean, the Royal Albert Hall show...?

JB: That was the bar mitzvah. It was a very strange kind of trajectory. We came in at the very end of pre-social media, so my first records were marketed in a very traditional way. People had heard of me from my first band, but it was just small pockets. We had initially very little success in the U.S. We would go into towns and we'd have to market this thing. We had 20 people, played our asses off and got 50, had 50 people to get 100... the word-of-mouth spread organically. When we hit Europe in 2002, there was instantly natural name recognition, meaning there were 200 people as a baseline, then 300. We're in Europe and England with these crowds because I was playing British blues. I thought everybody played like Peter



QUICKFACTS

- Bonamassa's grandfather and great-grandfather were both trumpet players, and his father was a guitarist who owned a music shop. His first guitar was a Jacquita shortened and scaled-down, solid-body electric.
- Bonamassa, at just 12 years old, opened for B.B. King after King saw him sitting in on some New York shows. King asked Bonamassa to come to his dressing room backstage after seeing him perform, inviting him to go on tour.
- Bonamassa was just 14 when he met manager Roy Weisman (who was 24 at the time), and they have been working together ever since. Weisman's father was Frank Sinatra's manager, and Roy worked with Bonamassa for 16 years before making any money.
- One of Bonamassa's first bands (Bloodline) included Waylon Krieger (guitarist, son of The Doors' founding guitarist Robby Krieger), Erin Davis (drummer, son of jazz trumpeter Miles Davis) and Berry Oakley, Jr. (bassist, son of Allman Brother's bassist Berry Oakley).
- In addition to his solo work, Bonamassa still plays in blues-rock supergroup Black Country Communion alongside vocalist/bassist Glenn Hughes, drummer Jason Bonham and keyboardist Derek Sherinian, as well as jazz-funk band Rock Candy Funk Party, with drummer Tal Bergman, guitarist Ron DeJesus and bassist Mike Merritt.
- There are currently seven artists on the Keeping The Blues Alive (KTBA) record label, including: Dion DiMucci, Jimmy Hall, Joanna Connor, Joanne Shaw Taylor, Larry McCray, Marc Broussard and Robert Jon & The Wreck.

Green and Eric Clapton, [but] nobody was doing it—they were doing Stevie [Ray Vaughan] stuff. It's a bunch of fedoras and Strat guys, so I come in with a Les Paul and this kind of throwback to the sixties British blues boom, and I cut right through. I had my own lane immediately. By 2009, we had worked the market to the point where we could do one show in the country—at Albert Hall. Mr. Clapton comes, we're on PBS, and we're off to the races. It was the watershed moment, but even on that PBS special, it wasn't PBS doing it. That was us. We put all of our money in.

The DVD came out and did okay, and then a PBS affiliate in Albany asked for a one-hour edit. They were raising a record amount of money because, in 2010, I was by far the edgiest thing on PBS. It would have been Lawrence Welk, the Celtic Women, *Reading Rainbow*—and this guy. It was also a perfect storm because cable was changing. It was on big-time TV. We found out extremely fast the power of television. This is the break we'd been waiting for. We went from selling 750 tickets to 3,000, in one year. It was the thing we always hoped would happen, but we also kept ourselves in the game and kept positive, [knowing] eventually we were going to figure out something that's gonna connect.

MC: So, was it always "Say yes and figure it out"?

JB: It was always [about] reinvesting in our business. We started in 2005 with four long shows. We bet all our proceeds from that tour on funding the two shows at the very end to see how it would go. We did Jacksonville, Florida, and we did Fort Wayne, Indiana, and the biggest offer I could get in Fort Wayne was \$4,000. We did the same 1,200 people in the Embassy Theater that we were doing in the club, and we made \$25,000. All through the years, we were just reinvesting in our business.

By 2010, we were promoting our own shows worldwide. I don't have a booking agent. Promoters and agents will make you think putting on a concert is as complex as splitting the atom. It really isn't. Our biggest obstacle in theaters and performing arts centers is Broadway. Hamilton will take two weeks, so the routing is very complicated sometimes. We book things far out. I think we have schedules up to summer of next year, with holds on venues.

MC: Blues is very traditional in its roots, and you strike me as very much a purist. Where do you think music is going? Do you see yourself moving with it, or standing firm?

JB: I think you're going to start seeing people come out who had decent careers but who weren't great songwriters all of a sudden having this metamorphosis. You're going to see AI get involved, and there's going to be people like myself who say, "I don't care how shitty my song is, it was written by this human—and only this human."

MC: So, you're putting your flag in the ground?

JB: I'm sticking the flag in the ground. It's a personal integrity issue for me. There are great songwriters in every generation, and they all have a certain personality, but AI is going to get really dicey. You're going to see singer-songwriters who—and it's not their fault if they decide to—check their integrity at the door. They're just desperate to get a break. I understand that, but you're going to see people asking where did this song come from? "Oh, you know, I just locked myself in a cabin with my computer."

I always say, "Man, I'm 46 this year. Whether

I live to 85 or 100, I'm checking out right at the right time. This world's going to get really crazy in the next 40 years." What happens if your favorite album... [it] turns out some computer wrote it? Is it plagiarism? I don't know. Who owns the IP?

The big data conspiracy theorist in me says, if I say, "Hey ChatGPT, go write me the best Joe Bonamassa song of all time," and out comes "The Sombra Ballad of Jonathan Henry II." I write that song, put it out, it sells millions of records and wins all the GRAMMYS. Somebody who chooses to access the data goes, "Hey, I have your search engine and our algorithm wrote that for you." Is that a Milli Vanilli situation where you have to give the GRAMMY back? We're about to head into some very uncharted waters. The easiest thing to avoid that is to write your own damn song and just try to write the best songs you can. Not everybody is Bob Dylan.

MC: Looking back, what would you say is your best advice?

JB: Never compromise. If you know you're good at something—it may not be the hippest thing—be the best damn accordion player in the world! If you're rocking the sousaphone and have that drive and that thing, be the best damn sousaphone player in the world, or at least be the most enthusiastic—and be an entertainer. People lose sight of what business we're in. I'm not a guitar player, a singer, or a songwriter. Those are tranches in the business. It doesn't matter how good my guitar playing is, or how good the songs are if I just stand up there in my flannel shirt, stare at my shoes, and it's boring?!

Contact Jon Bleicher at Prospect PR,
jon@prospectpr.com



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Singers Sound-Off 2023

By Eric Harabadian



Well, it's that time again, time for our annual array of vocal artists from across the musical and multi-generational spectrum. And this year is our most action-packed and diverse to date. Please join us in welcoming shared experiences and insight from Stormstress guitarist-vocalist Tanya Venom, singer-songwriter and educator Florence Dore, active rock- and country-charting singer-songwriter HARDY, Larkin Poe lead vocalist Rebecca Lovell, and Motown living legend Martha Reeves.

◀ Tanya Venom

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Tanya Venom is the guitarist and vocalist for heavy metal power trio Stormstress. The Detroit native, along with twin sister and bassist-vocalist Tia Mayhem and drummer-vocalist Maddie May Scott, has been steadily building a national following since her formation of the group in 2019. Venom is featured on the band's 2022 full-length indie release *Silver Lining* and is also active as a session guitarist-vocalist, songwriter, arranger and educator.

FIRST PROFESSIONAL GIG

It was an all-female classic rock band called 4D. Our mom's friend from work was a drummer in the band and she told her about my sister Tia and I. We were both 16 and just starting out. They invited us to play with them and we were making money in clubs playing all over the metro Detroit area. It was pretty cool.

MUSICAL INFLUENCES

My first big influences were Robert Plant of Led Zeppelin and Freddie Mercury of Queen. I liked that high range, epic rock & roll type of singing. Later, I turned to Lizzy Hale of Halestorm and heavier bands, like Butcher Babies.

MUSICAL EDUCATION

Berklee College of Music was awesome! I majored in film scoring and my principle instrument was guitar. And through that school I met so many amazing people and made connections I still keep in contact with today. Berklee was like a Hogwarts wizarding school for music.

FRONTING A TRIO AS VOCALIST AND GUITARIST

At Berklee my twin sister Tia and I started a band called Flight of Fire. We had a great lead singer in that band and I was starting to sing more complicated harmonies. Toward the end of that band, in 2017, I really liked singing, but I needed to improve my pitch and timbre. We then started a duo, Venom and Mayhem, where I did more lead vocals and expressive melodies.

When Stormstress started in 2019, I began to apply lead singing, harmonies and guitar together. I learned to write less complicated parts

while I was playing riffs and singing over chords. Now I'm getting really good at playing riffs and chords simultaneously. You have to trust what one thing is doing to focus on the other.

VOCAL HEALTH JOURNEY

I had never been properly trained as a vocalist, which is where I think these problems were rooted. In 2022 we were doing a ton of gigs—post COVID—and I was finally confident in my voice and working it a lot. I got really sick with an upper respiratory infection around Halloween. And Stormstress had a show that, even though I was wildly sick, I did anyway. I performed full blast and made it through the show. But my voice never fully came back after that. My voice was giving out after only an hour of singing and I started to panic. I tried to get more sleep and tried eating different foods, but nothing was helping.

After a few months I saw an ENT doctor. He stuck a camera up my nose and saw a polyp right away on my right vocal cord. I was scared when he recommended surgery, but he assured it was pretty common. He said it looked like I had good singing technique, but that I'd injured myself. I cancelled a lot of gigs and was not singing as much. When I finally got the surgery at the beginning of August the polyp had shrunk considerably. After a month my voice started coming back really gravelly at first. I started seeing a speech therapist who helped me in many ways from a singing and medical perspective."

VOCAL SUPPORT TIPS

Hydrate the day before you sing, because it takes time for water to be absorbed by your vocal cords. Coughing and constantly clearing your throat can scratch your vocal cords as well. Try to speak light and gently from the front of your mouth and, by all means, don't sing when you're sick! -

MARTHA REEVES ▶

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Martha Reeves is a bonafide Motown superstar who, with her group The Vandellas, garnered a string of hits for that storied label in the early '60s. "Dancing In The Street," "Heat Wave," "Jimmy Mack," "Nowhere to Run" and "Come and Get These Memories" are just some of the chart-topping gems that put Reeves and company on the legendary musical map. In the ensuing years, the Detroit Diva has been an actor, film narrator and solo artist, but these days she is actively campaigning for a well-deserved star on the Hollywood Walk of Fame in Los Angeles. With a hefty price tag attached, June 2023 is the final month of eligibility for this esteemed honor.

FIRST PROFESSIONAL GIG

When I was three years old we sang in my grandfather's church. It was in Detroit at the Metropolitan A.M.E. Church. One Saturday evening my brothers Benny and Thomas let me sing with them and we sang a song called "Jesus Met the Woman at the Well." We won this singing contest and we were the only talented kids of all my dad's siblings. That made me professional.

MUSICAL EDUCATION

I had operatic training in high school with Abraham Silver. He was one of the finest teachers I ever had. Music was in the schools then. But he picked me out of 11 girls in the choir to sing Bach's aria "Alleluia." And we sang it before 4500 people at Detroit's Ford Auditorium. I've always felt that our musical instructions for life came from school. And we've gotta make it more important for our youngsters. Education is the key.

MUSICAL INFLUENCES

My dad played blues guitar and, when he wasn't listening to spiritual music, woodshedded with John Lee Hooker. He never went professional, but he was one of my biggest influences. Mom sang Billie Holiday, Sarah Vaughn and those ladies. They were both talented.

SELECTING MATERIAL TO SING

Music is supposed to soothe the soul. And I've only sang songs that I could put my faith in. But at Motown it wasn't so much about us choosing material. It was the producers there who were writing the songs. I worked in the A&R department and I helped them write songs. But I was never given credit for being a writer,



producer or anything. And there was no chance of getting any publishing. But I helped them write and sing on demos. And I couldn't sing a song unless I could put my heart in it. I helped choose the words and made them spiritual. People could tell they were from my heart.

AFTER MOTOWN

I lived in Los Angeles for 14 years. When Motown left Detroit, so did I for a while. I had no other choice if I was gonna continue my career. I was also on the MCA label and had an album recorded by Richard Perry—one of the best producers for Universal Music. I've been in movies and I've done narration for documentaries in the U.S. and for the BBC. To be honest, we're more famous in the U.K. than America.

HOLLYWOOD WALK OF FAME

Here comes this Hollywood star project that I didn't ask for, but I feel I deserve it! Someone started this issue and I have to continue with it. So, I'm here in Detroit famous as I can be, but not rich.

KEEPING THE VOICE IN SHAPE

Well, I've been singing since I was a baby. I sing every day, praising the Lord. I'm the product of public school teachers. I was already singing when I started working as a receptionist at Motown. All I had to do was just apply what I had learned about my voice. And it was my determination to sing songs that I could honor God in.

NEW OPPORTUNITIES

People are opening doors and we are coming back with gigs in July and August, going into the Fall. So, things are looking up. People have shown me love that I didn't know existed. •

▼ REBECCA LOVELL

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Rebecca Lovell is lead vocalist-guitarist/multi-instrumentalist and half of the duo-led blues-based roots rock band Larkin Poe. Along with her harmony vocalist-guitarist sister Megan, Lovell has been gradually building their southern-flavored brand of Americana since backing such luminaries as Elvis Costello, Conor Oberst and Keith Urban. Larkin Poe's latest album is called *Blood Harmony* (Tricki Woo Records).

FIRST PROFESSIONAL GIG

In 2004, my two elder sisters and I started a band called The Lovell Sisters that transitioned almost imperceptibly from hobby into a professional gig over the course of five years. We disbanded in 2009.

KEY INFLUENCES AND MENTORS

Chris Whitley has been, and continues to be, one of my biggest influences. As a triple threat singer, songwriter and guitarist Whitley ticks all the boxes for me. I feel incredibly grateful to have had an extensive list of mentors who invested a great deal of faith and attention into my musical growth over the years. I am particularly indebted to Elvis Costello for sharing his wisdom and perspective to my writing ventures from the ground up.

MUSICAL EDUCATION

I started classical violin and piano lessons at four years old and continued in the Suzuki method for almost 10 years. In our preteens, my sisters and I dropped our classical lessons and fell headlong into bluegrass music. Ever since then I have been predominantly self-taught.

PREFERRED STAGE MONITOR SYSTEMS

Coming up in tight rock clubs, I routinely used to sing my voice out trying to sing over the cymbals. We transitioned to in-ear monitors six or seven years ago and it has made all the difference.

SONGWRITING PROCESS

Songwriting is an ever-evolving practice for me. As my capacity for vulnerability in the creative process continues to increase, I find that my

toolbox gets bigger. Simply continuing to remain open to new ways of thinking and feeling about songwriting is the biggest goal.

STAGE HIGHLIGHTS AND MISHAPS

Being put in challenging or adverse circumstances on the live stage is a huge opportunity for growth as a musician and performer. I look back over the past 18 years of touring with gratitude for the countless times I've fallen on-stage, struggled to hear myself or played to the bar staff. Until you've truly hit the ground hard and tested your own mettle, you won't know what you're fully capable of.

TURNING POINT IN YOUR CAREER

Starting our own record label in 2017 and committing to self-production.

VOCAL HEALTH AND WARMUPS

Before and after shows I religiously follow a vocal warm-up and cool-down routine. At this point there are so many great resources available on YouTube. There's absolutely no reason that a singer shouldn't be experimenting with this aspect of vocal caretaking. I don't drink on tour. And pending how my voice is feeling on any given day, I will limit my talking as well. Prioritizing vocal rest and hydration is always a focus for me. •

HARDY ▶

Contact: Jess Anderson, jess@bigloud.com • hardyofficial.com

The pride of Philadelphia, Mississippi, HARDY is an artist who's really difficult to pin down. To a great degree, he's a jack of all trades, and a master of many, as well. His latest critically acclaimed album titled *The Mockingbird & The Crow* (Big Loud Records) successfully drives home his diverse writing and production style. His half-country, half-hard rocking approach is multi-laterally straddling the charts at active rock radio, pop and modern country combined. He's previously toured with Thomas Rhett, Morgan Wallen, Florida Georgia Line and Jason Aldean and has amassed numerous accolades, including the CMA Triple Play, ACM "Songwriter of the Year Award" and the 2022 BMI "Songwriter of the Year Award," to name a few.

SONGWRITING ORIGIN AND TURNING POINT AS A WRITER

I started writing my own songs as a teenager. My sister is a couple years older than me, and she went to Belmont in Nashville for college. Eventually I ended up in town there, too, at MTSU. Right after I moved to Nashville, my sister encouraged me to sign with a PRO. She interned at BMI, so I signed with them. Shortly thereafter, I was lucky to have a meeting with Leslie Roberts where I played her the five or six songs that I had to my name at the time. She told me that, on the whole, the songs were okay, but there was one in particular that was pretty good. She said I was on to something with what I had to say as a songwriter. That was one of my first meetings in Nashville and that one comment that she made validated something in me and made me believe that I could make it as a songwriter.



BALANCING COUNTRY AND ROCK RADIO

As a songwriter the rule is always the same—best idea wins. It doesn't matter what genre or idea. We just wanna write the best song we can. As an artist, especially with the last album, the split between rock and country happened organically, basically by accident. For this last album I had about 16 songs—8 songs each genre. Things just kind of happened on their own.

VOCAL HEALTH AND TECHNIQUE

I started implementing some, like, nu metal and scream vocals on the rock half of my record, and that's been really cool to learn about. I've formed some friendships with some guys in that world, like Jeremy McKinnon, who's on "Radio Song" with me, and Caleb Shomo from



Beartooth. I've learned a lot from them about how to protect your voice as much as you can while still getting to have fun with it.

FAVORITE SONGS IN YOUR CATALOG

I love our headline set on this current tour. We start off pretty rock-heavy and then throw in a good mix of country songs from my first album. I play "God's Country" and am always proud to play it and its message. Another song "Wait in the Truck" has been really powerful live. And every time I get to sing it with Lainey (Wilson) it means a lot.

FAVORITE COLLABORATORS AND ARTIST WISHLIST

Because of songwriting and our HIXTAPE collaborations, I've gotten to work with so many of my favorite artists and a lot of my friends.

I'm excited to collaborate with some people in the rock world as a writer. I've never had a Tim McGraw cut or a Kenny Chesney cut, so those are definitely on the bucket list. •

FLORENCE DORE ▼

Contact: Wendy Brynford-Jones, wendy@helowendy.com • florencedoremusic.com

Florence Dore is a North Carolina-based singer-songwriter, as well as a Professor of English at the University of North Carolina at Chapel Hill. She is author and editor of the new book *The Ink in the Grooves: Conversations on Literature and Rock 'n' Roll* (Cornell University Press) and, also just released her second album, and debut for Propeller Records, called *Highways and Rocketships*.

FIRST PROFESSIONAL GIG

I would say The Rathskellar or The Middle East Café in Boston. There was kind of an anti-frat house in college called Eclectic House where I played some early shows too.

MUSICAL INFLUENCES

Warren Zevon and Steve Earle come to mind, for sure. When I was little it was The Beatles and The Band. When I was eight years

in Mitch Easter's studio before the pandemic and the first people back in after vaccines. The record came out in June 2022 and my book came out in October. The timing worked out great for both.

THE CONVERGENCE OF ROCK MUSIC AND LITERATURE

I was working on a book about Southern fiction in the 1950s. And then I put on a conference at the Rock and Roll Hall of Fame with Steve Earle. Steve had just put out a novel and a record called *I'll Never Get Out of This World Alive*. We brought all these scholars and musicians together and I noticed all these novelists, like Michael Chabon, Jonathan Lethem and Dana Spiotta, were writing about and referencing rock & roll songs. There was this interaction with music and literature that was evident in a lot of their work.

VOCAL HEALTH AND TECHNIQUE

I try not to talk too much on singing days. When I was younger I never took lessons and I sang right from my throat. But I eventually did take some lessons from someone who helped me. I'm singing every night, so I try to use my head voice, even when I'm singing low. I also drink a lot of water.

SONGWRITING PROCESS

There are all types of tools you can use to write songs. It happens all kinds of ways. It's a lot of rolling up your sleeves and getting involved in words. I like to use a thesaurus. There is a great book by a guy named Pat Pattison called *Writing Better Lyrics*. I try to write for 10 minutes every morning and do object deep dives to just get you thinking about the world in a real and sensory way. I also think about how to make cool metaphors. Sometimes it may go nowhere or it may just get you thinking about things in a



old I wrote a fan letter to Joan Baez and her mother wrote me back. I also love Crystal Gayle, Bonnie Raitt and Loretta Lynn too.

THE INK IN THE GROOVES AND HIGHWAYS AND ROCKETSHIPS CROSS-PROMOTION

The record took a really long time to come out because of the pandemic. We recorded the first single "Rebel Debutante" in March 2020. I also made a benefit record for the popular venue Cat's Cradle during the pandemic as well. We recorded some things remotely until vaccines happened. We were the last people to record

songwriter way. Sometimes things come to you and sometimes you have to produce conditions for things to come to you. The more we do that as songwriters the more you lay the groundwork for a song to hit you. And then you'll be able to receive it when it arrives. •



Apogee Jam X iOS / USB Interface

Just released at the 2023 NAMM show, Apogee's Jam X is a pocket-sized single channel USB audio interface capable of up to 24 bit / 96 kHz recordings. Apogee's Jam X features a clever design that despite its micro size, incorporates some of the professional features found in Apogee's more expensive audio interfaces.

Jam X is the fourth generation of Jam, Apogee's most portable and affordable audio interface. Jam X replaces the current version of Jam, Jam +, and connects to your PC or iOS device via the supplied Micro-USB B to USB C cable. Windows users will also need to download drivers (compatible with Windows 10 and above) via the link provided. As was found on the previous version of Jam, the Jam +, the Apogee Jam +, Jam X features Apogee's Pure DIGITAL connection for high-quality analog to digital conversion.

Like previous versions of Jam, Apogee's Jam X has a single quarter-inch Mono input, which gives you the flexibility to connect Hi-Z instruments such as electric or acoustic guitar, bass, and keyboards. Jam X has a multifunction encoder which helps to set gain and change compression settings and a soft touch blend button to change between software monitoring and direct monitoring of the Direct input signal. On the back of Jam X is an eighth-inch stereo output to plug in a pair of headphones or powered monitors.

The built-in Amp sim that was found on Apogee's Jam + has been replaced by a built-in analog compression circuit that has three presets: Smooth Leveler, Purple Squeeze and Vintage Blue Stomp, the current selection of which is displayed on the front of the device. The settings were selected to create different levels of compression that are adaptable for

different types of sources. An LED will display for one second to indicate which one of the available compressor presets is selected. The first two compression settings have been optimized for keyboard, acoustic guitar, and bass. The third setting, Vintage Blue Stomp, has been optimized for electric guitar and is modeled after a vintage C Boss pedal.

Jam X comes bundled with an extended trial plug in of Neural DSP's Archetype, Tim Henson plug-in suite which is available for download once you register your Jam X on the Apogee website.

You can use the Input Level adjustment to control the overall audio input signal of whatever you are recording. When you first connect Jam X via USB, the blue light on the top of Jam X shows the device is connected to a computer but not yet active. Open a recording app and the display changes to green, then you're ready to set your level on whatever instrument source you have plugged in. When the LED is green, it will pulse with the signal level indicating your input and gain levels are correctly set.

Use the input gain knob on the front of Jam X to control the amount of compression applied to the input signal. Jam X features a clipping indicator that will turn orange when your signal is too hot. Jam X also has a built-in soft Limiter which engages when the input level reaches 4dBfs; this setting is fixed and cannot be changed.

Apogee's Jam X features a direct monitoring function called Blend mode, as was also found on Jam +. Push the blend button to toggle Jam X direct monitoring circuit on and off. When the Blend control is engaged, the quarter-inch signal from your Guitar, Microphone, etc. will be routed with the playback from your audio app and routed directly to the headphone or speaker output, and allows you to record with near zero latency. When engaged, the Blend control lets you dial in for a direct signal that bypasses the monitoring functions of your recording software.

Jam X comes bundled with an extended trial plug-in of Neural DSP's Archetype, Tim Henson plug-in suite, which is available for download once you register your Jam X on the Apogee website. You also get, as part of your purchase, a full license to Ableton Live Lite.

Not much bigger than a USB thumb drive, Jam X is Apogee digital's smallest, most affordable and most portable audio interface. The new compression circuit in Jam X makes getting professional sounding guitar tracks easier than ever before. If you are a guitar player looking for an ultra-portable professional solution for recording or just jamming along to your favorite tracks, Apogee's Jam X is definitely worth checking out.

Apogee's Jam X is available now for MAP \$199.

Find out more at apogeedigital.com/products/jamx

Mackie DLZ Creator

Mackie's new DLZ Creator is an adaptive digital mixer for podcasting and livestreaming designed around a 10.1-inch high-resolution touch screen. The colors and screen resolution on the DLZ Creator's touch screen are exceptionally clear and vibrant. The Touchscreen is designed to be glare resistant, so that it can be clearly seen from any angle. The CPU processor on the DLZ Creator is fast and responsive and helps to make using the DLZ Creator a transparent and enjoyable experience. Three large buttons on the top right of the DLZ Creator are: Home, which gets you back to the top-level screen; Record and Automix (more on the DLZ Creator's Automix function below).

Mackie's DLZ Creator features four professional-quality microphone preamps borrowed from Mackie's Onyx series of professional mixers. Each channel has mute and solo functions. Each of the four available channels has a combo jack capable of accepting microphone or line input. The fact that the Onyx preamps have enough headroom (up to 80 dB) to be capable of effectively capturing content at a high sound pressure level opens the possibility to livestream or capture just about any kind of live content you can think of and opens up some serious creative possibilities. The back of the DLZ Creator has also two additional quarter-inch inputs (channels 5 and 6) designed for plugging in keyboards, turntables or even the outputs of another mixer.

You can with the DLZ Creator stream directly to your DAW or OBS via the available USB C port. While there is no internal memory on the DLZ Creator, you can record to an SD Card. To increase your available recording time, you can also plug a USB flash drive into the DLZ Creator's USB-A port. The DLZ Creator also has an Ethernet network port that will be supported in a future firmware update.

Mackie's DLZ Creator features an automated set-up process that walks you through the entire process of configuring and setting up your input and gain levels. The Mackie DLZ Creator has three selectable user modes: Easy, Enhanced and Pro, which unlock progressively more sophisticated audio and routing features depending on the end user's level of experience.

When you first turn it on, The DLZ Creators Mix Agent walks you through a comprehensive setup process that assists you in setting up the Creator DLZ based on whatever user mode you

select. It is important to point out that the DLZ Creator's full suite of features is available in all three user modes, albeit with progressively more user configurable options depending on the user mode selected during the setup process. (You can go back and change the user level experience setting at any time.)

The DLZ Creator features a full suite of reverb and delay effects available in Expert or Pro modes. The front of the Mackie DLZ Creator has four rotary encoders that adapt to control whatever function that is on screen at a given time.



Once you select your input sources, DLZ Creator's on-board Mix Agent technology lets you automatically set your levels for instruments or microphones. In Automix mode (selectable from the top left panel), the built-in software algorithm will automatically keep your levels correctly set during your livestream or podcast so that your content is correctly captured. For the novice user or a user who doesn't know anything about recording technology, the DLZ Creator has been designed to be dead simple to operate. When I mean simple to operate, its icon-driven interface displays icons of different microphone types, and the comprehensive setup script and Automix technology works incredibly well so that virtually anyone can operate it and the chances of user error is extremely low. The Automix function, when

selected, will also automatically mute unused channels and adjust the ones that are in use to unity gain to automatically keep all of your mix set at the correct input level throughout the recording process.

While not an industry first, the DLZ Creator's ability to automatically set your input levels, not to mention keep track of your mix levels while capturing live content, is a huge time saver for experienced users and a big help for anyone who may not necessarily know anything about correctly setting input and gain levels.

For podcasters, the Mackie DLZ Creator has a number of professional features to help in your podcast productions. The mix-minus feature lets you use your Bluetooth-enabled smartphone to patch live into your podcast. There are six sample triggers that are fully assignable to playback whatever stored samples are selected (up to four banks of six effects). The DLZ Creator has four headphone outputs, each one capable of its own custom headphone mix and an eighth inch stereo input for plugging in your phone. On the back of the DLZ Creator are two quarter-inch TRS balanced outputs that can be used to connect studio monitors, connect to a PA or even to another mixer, if required.

The Mackie DLZ Creator is a purpose-built podcasting solution. That said, Mackie has incorporated into the DLZ Creator enough technology from their extensive experience designing pro audio mixers to make it attractive to self-producing artists and musicians looking to capture and stream live or studio content.

The flexibility and ease of use of the DLZ Creator is impressive. As with all Mackie products, Mackie's DLZ Creator offers a strong value proposition relative to competing products. The fact that the DLZ Creator has three user experience modes makes the DLZ Creator a great fit for a wide range of end users both inside and outside traditional MI channels. The touchscreen on the DLZ Creator is fast, responsive, and provides for a genuinely immersive user experience. After using the DLZ Creator for only a short time, the touch screen interface, ease of use and advanced feature set on the Mackie DLZ Creator made me a believer.

The Mackie DLZ Creator is available now for MAP \$799.99

Find out more at mackie.com/dlz



Warm Audio WA-MPX & WA-2MPX Tube Mic Pre-Amps

Warm Audio's WA-MPX single-channel and WA-2MPX dual-channel tube microphone pre-amps owe their circuit design to Ampex Corporation's 350/351 tape recorder channel electronics. Models 350 and 351 were popular in the 1950s in the U.S. and were used on many (if not most all) nascent popular music recordings at the time. There were not a lot of great choices in those days (just after WWII and the Korean War) and you could say the sound of those classic hit records was due in part to those tape recorders.

As a personal aside, when I first started in a small recording studio outside of Los Angeles, it was an old mono Ampex 351 machine that I first learned recording engineering and tape editing. Unbeknownst to me at the time was that they also had a built-in microphone pre-amp!

The WA-MPX

I received a Warm Audio WA-MPX single channel pre-amp (the WA-2MPX is two WA-MPX's in one 2U cabinet) for review and immediately, I found over 90dB of gain available in high-gain mode. The 2U front panel looks like stainless steel and also, like the original 5U 351 unit, uses the same silkscreened font and overall graphic design. The microphone input and output transformers are custom-wound to the original specifications by CineMag. Also like the original units, there are three tubes: two 12AX7s and a single 12AU7.

There are modern features available on the MPX, starting with a switchable 80Hz high pass filter switch that I found effective but not too noticeable in action. There is also a 2-kHz low pass filter that works for overly bright sources and/or microphones when you want a more mid-range focused sound.

The MPX does not have the usual microphone pad switch because in the normal gain mode with up to 70dB of gain, the Preamplifier Gain control ranges all the way down to 0dB making a mic pad unnecessary. The High Gain mode adds another tube for an additional 20dB of gain usually required for low output microphones and/or recording quiet sources.

The A/B

To get an idea of what the WA-MPX actually sounds like, I tried a quick comparison—an A/B using a Jensen microphone splitter trans-

former model JT-MB-E. The splitter has one microphone input and three separate, isolated outputs. Using it allows my single Soundelux U195 condenser mic to feed both the WA-MPX and my Millennia Media HV-37 mic pre-amps at the same time and without compromise.

For all recording at my studio, I use a Crane Song Interstellar Quantum analog-to-digital converter/master clock. Its inputs received the two pre-amps' outputs for recording to two separate tracks in Pro Tools. After recording, I "nulled out" the two tracks (one track flipped in polarity) so that both were equal in electrical playback level. They nulled perfectly and I heard no additional artifacts—distortion products.

During a male voice-over session, I immediately discovered the differences between the WA-MPX tube pre-amp and the HV-37—sometimes referred to as "a wire with gain"—it uses no tubes or transformers in its circuit.

Along with another recording engineer, we found by comparing side-by-side recordings that the WA-MPX has a very subtle thicker sound in the high bass frequency range. Clarity was similar for both units—I ran the MPX in the cleanest mode possible with the Output control full up and just enough Preamplifier Gain for the same recording level as the HV-37. As expected, the MPX-WA has a tonal character—a subtle upper mid-range edge compared to the pristine cleanliness of the Millennia Media HV-37.

So it comes down to what you're looking for in a recording chain—both results are useful in the recording studio. The WA-MPX was quiet and clean as was the HV-37.

Acoustic Guitar

Recording an acoustic guitar (Gibson J-28) was first on a session I had planned. I used an Aspen Pittman Designs AP 1B-FET large diaphragm condenser microphone placed over about the 12 fret and about 8-inches away. Again with the output level full up and Preamplifier Gain at 60 gave the cleanest sound and I liked switching in the 80-Hz high-pass filter on this full-bodied guitar for loud rhythm strumming. Later with the mic right over the sound hole, the HPF was a necessity.

I tried the High Gain mode swapping out the condenser for a lower output Shure MV-7 dynamic. This produced a little brighter sound with gain at 50 and again, output full up. The

resultant guitar sound was less dynamic and steady in level using this mic and setting. Not as 'high fidelity' as using the condenser but perfect for a utility rhythm guitar parts that fit into the track easily.

Electric Guitar

Back on regular gain, I next recorded a Telecaster electric through my small 5-watt tube MOD 102+ amp from MOD kits DIY. I used a Mojave Audio MA-D dynamic mic positioned on the outside of the cone but aimed toward the center of the Celestion 30 12-inch speaker. Clean electric sounds were not hard to come by here, starting the Warm WA-MPX set to about 50 of Preamplifier Gain and near max output level.

I came to realize the true value of the MPX is that it is a very useful and flexible pre-amp with so many possible colors of overdriven, saturated tones possible. Anybody producing guitar-oriented music should have this!

For any recording, just turning up the gain and turning down the output works to get an overdriven sound, but there is a Tape Saturation switch that adds a natural compression and harmonic distortion reminiscent of old analog tape machines running at 15 or 7 1/2-ips. This effect is possible using any of the unit's three inputs: Mic, Line, and Instrument.

I took the same Telecaster guitar "direct" through the 1/4-inch instrument input and used Tape Saturation and the Tone switch. Tone switches primary windings on the input transformer from 600-ohms to 150-ohms. Like a secret recipe, by using different switch combinations of Tone, Saturation and High Gain, I was able to get great guitar sounds using the MPX and a microphone or the MPX inserted as a line level processor like a compressor.

The MPX will function as an awesome re-amping unit for already recorded guitars or any audio track you want to "rough up." The 2-kHz low-pass filter also smoothly reduces the amount of fizz distortion if required.

A great all-around tube preamp/processor to have at the ready in your studio that sounds great for recording any instrument or vocal, the Warm WA-MPX is the new "must-have" for me! The WA-MPX, as tested, sells for \$749 MSRP and the two-channel version WA-2MPX sells for \$1,399 MSRP.

warmaudio.com/WA-MPX

Craig Erickson

Modern Blues

Fervor Records

Producer: Craig Erickson

You might not recognize the name, but you know Erickson's work. The blues-based rocker has written for, and performed with, a laundry list of greats, including Eric Gales, Elvin Bishop, Walter Trout, Glenn Hughes, etc. Erickson is a solid tunesmith who brings a unique lyrical and hook-laden compositional style to the blues. Tracks like "Last Train to Nowhere" and "Stormchasin'" feature innovative slide guitar and avoids cliché. The title track is fresh and vital, while "Blues River" balances tradition, with contemporary sounds. — **Eric Harabadian**



Sleep Token

Take Me Back To Eden

Spinefarm

Producers: Vessel 1, Carl Bown

Sleep Token's unique ability to combine pop-produced melodies sandwiching goblin screams is present once again, perhaps with fewer proggy drum/guitar moments than albums before. What do these Brits sound like? Imagine we're in the year 2080, where terrestrial radio and payola are finally dead, allowing lengthy tracks possessing influence from genres once at odds—pop, metal, hip-hop, etc. My standouts include "The Summoning," "Vore" and "Euclid" for their respective heavier moments. — **Andy Mesecher**



Gina Zollman

Anywhere With You

Gina Capalbo Zollman Music

Producer: Steven Applegate

With a fascinating history of triumph over emotional and physical struggles, the soulful and charming jazz vocalist Gina Zollman builds on years of performances in L.A. with her vibrant debut *Anywhere With You*. Though she's mostly singing both well-known and delightfully semi-obscure works of masters (The Gershwins, Rodgers & Hart, Hoagy Carmichael), Gina—backed by an ensemble of top sidemen—draws on her surreal life experiences and hard-won wisdom to weave an intimate personal story that reveals her to be a romantic and optimist at heart. — **Jonathan Widran**



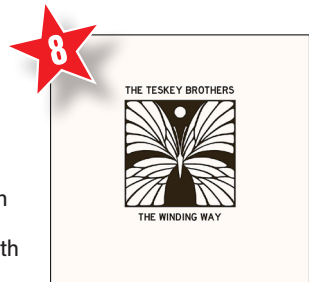
The Teskey Brothers

The Winding Way

Glassnote Records

Producer: Eric J. Dubowsky

Despite paring down from a full-on band to a duo, the sounds created by Australian brothers Sam and Josh Teskey remain full-flavored as ever. Here, they forge a path that's different from their previous efforts, landing them more in line with soul classics of the '60s and '70s than the blues. In fact, this package of sweetly satisfying ballads could be mistaken for an overlooked Joe Cocker or Bob Seger session, especially in the vocal department. Rarely has music ached so intimately for the warmth of vintage speakers. — **Andy Kaufmann**



Weyes Blood

And In The Darkness Hearts Aglow

Sub Pop Records

Producers: Natalie Mering and Jonathan Rado

I've been hearing chanteuse Weyes Blood on college radio for the past few years. Struck by her combination of pop and edginess, I finally bought her latest, although here the focus is on beauty rather than experimentation. The lush production is immaculate, and her voice is a thing of grace and beauty. "Children of The Empire" has a lovely, echoed breakdown at the end, and "God Turn Me into A Flower" ends with an ecstatic fade into rainforest sounds. Otherwise, this release contends with late Fleetwood Mac for gorgeous pop. — **David Arnson**



Robin Taylor Zander

The Distance

RTZ Music

Producers: Robin Taylor Zander and Kenny Siegal

Robin Taylor Zander (RTZ) has been groomed as a musician since he was four years old. His versatility as a multi-instrumentalist has served him well as both a solo artist and as a touring member of Cheap Trick. His dad is CT lead vocalist Robin Zander and the apple does not fall too far from the tree. RTZ's deep roots are in British-flavored rock and pop, country and R&B. He writes memorable and unique melodies, with a silky vocal style that is hauntingly beautiful. — **Eric Harabadian**



Belly

Mumble Rap 2

XO/Roc Nation

Producers: Various

Mumble Rap 2 is an adequate follow-up to Belly's *Mumble Rap*, released six years ago. The title appears to be a satirical reference to the overly popular type of rap that's governing hip-hop today. Though he does not mumble rap, songs like "Loyalty vs. Royalty," which features the late great Gil Scott Heron, analyzes why he prefers one over the other. "De La Hoya" (feat. Gucci Mane) is club ready, while "Real Lapse" stands out because it is emotionally gripping, as Belly exposes and wrestles with sins from his past. — **Adam Seyum**



Keiko Matsui

Euphoria

Shanachie

Producers: Keiko Matsui & Bud Harner

An influential, globally acclaimed contemporary jazz artist, keyboardist-composer Keiko Matsui titled her exotic and eclectic *Euphoria* after the uplift she feels when seeing her classical and new age influenced smooth jazz connecting people around the world. Driven by vibrant melodies and multi-cultural percussive energy, her adventure includes jazz fusion, a prayerful meditation, an R&B anthem with Lalah Hathaway, a spirited tango, a jaunt to Paraguay and a piece she calls her "jazz symphony." — **Jonathan Widran**



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



Ahmen

Contact: taylor@trendpr.com

Web: ahmen.us

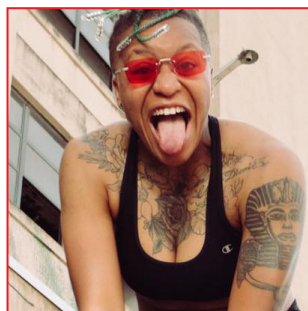
Seeking: Label, Booking

Style: Hip-Hop

"Born a nomad" (with origins in Minneapolis, Queens, Alaska, Atlanta, Washington and India), conscious rapper Ahmen demonstrates his exceptional technical skills as an emcee while sharing autobiographical anecdotes and observations. While Ahmen has an incredibly fast flow on all his tracks, the final product suffers from too much all at once. Track "Here" features a female singer over a simple R&B beat, and while we are impressed with the rapper's fast flow, it serves as a party trick more than compelling storytelling. "UPPERCASE" has a similar approach, though it does experiment with varying delivery. "OD" (overdubbers... overdrivers... etc.) has trippy, effected vocals, but verges on corny as we get to the chorus, yodeling "odee... odee-ay."

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

SCORE: 7.6



Drea

Contact: akaigler@yahoo.com

Web: linktr.ee/theonlyiamdrea

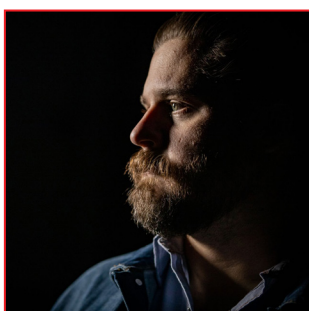
Seeking: Label, Film/TV

Style: Neo-Soul, R&B

Drea establishes an immediately deep, soulful mood—and then gets straight to her embittered point on "Before I Make A Change," telling her lover "Sit yo \$5 ass down before I make a change!" Once the song's groove starts, she raps excellently, drops vocal puns and keeps the listener totally engaged. Though "Blame It All On Me" starts with a warmer, bouncier vibe (and some tasty trumpets), the singer is again in a whoop-ass mood, telling her lover "I'm too good for you! Pack your stuff up!" Drea then switches to a higher-pitched voice, and shares the mic with rapper J. Quick, on "Last Quarter," where she again lays down the law. Overall, despite maybe too many vocal tracks, the production on these songs is really good.

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

SCORE: 7.6



Eric Hagen

Contact: booking@erichagenmusic.com

Web: erichagenmusic.com

Seeking: Booking, Sync/Licensing

Style: Americana

Hagen's rich, Southern-fried voice has lots of muscle and growl in reserve, and it smolders just right on "Dying Alone," where he and guest vocalist Marja Hansen haggle out a hopeless relationship. We really like the song's guitar tone and the organ, which lends a Gregg Allman vibe. Hagen stays in the heavy, mid-tempo range on "Wake Up," which has lots of loud/soft dynamic shifts in his voice. The song's organ excursion again adds an indispensable element to the mix. Next, we're completely surprised by this artist's unique cover of Fleetwood Mac/Stevie Nicks' "Dreams." Starting with a sombre piano supported by a lofty, otherworldly drone, Hagen's take on the classic (though maybe too long) is inspired.

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

SCORE: 8.0



Hot Dress

Contact: hotdressmusic@gmail.com

Web: hotdressmusic.com

Seeking: Label, Booking, Film/TV

Style: Indie Rock

New Jersey fivesome Hot Dress deliver a consistently crunchy lo-fi high-energy band-in-the-basement pop-punk attack on originals such as "At Its Best" and "Supermodel," with high-energy lead vocals that consciously bring a nasally effect. All their songs follow a consistent verse-chorus-verse format, highlighted by a keening guitar solo. The edgy "Supermodel" has catchy gang-chants from the band, and it's easy to imagine a club-full of fans shouting right along with them. We hear a shift to a Strokes-ish sound on "Thank You For Crashing Your Car," which benefits from the band's best audio quality. Hot Dress have solid skills and, with more work and some better production/mixing, could attract label interest.

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

SCORE: 7.6



Jacqriot

Contact: mgmtjacqriot@gmail.com

Web: jacqriotmusic.com

Seeking: Label, Booking, Film/TV, Production Deal

Style: Pop, Alternative, R&B

We're so impressed by these recordings from artist Jacqriot. Through and through, they are so high-quality. As a singer she has a superior ability to convey feeling and unabashed sexuality, as she does handily in "How Does It Feel?" Sensual heat oozes from Jacqriot on every note of the song whose beat has a unique off-beat pulse. Her sex angel performance on this recording, amid strings and saxophone, is nothing short of phenomenal. The sultry, seductive cravings continue on "Ready For Me," where her energy swells and swells to a climax along with the arrangement. Jacqriot shifts gears, and shows an impressive versatility, on the Björk cover "Army of Me," which, like the other songs, is excellently mixed. Check her out.

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

SCORE: 8.4



Max Enix

Contact: maxenixpress@outlook.com

Web: max-enix.com

Seeking: Film/TV Placement, Booking

Style: Cinematic Score, Progressive Rock

Based in Switzerland, Max Enix has released an ambitious high-concept double-album featuring three lengthy pieces that are as stimulating as they are exhausting. At 26 minutes, the album's title track "Far From Home" delivers an onslaught of alternating energies, from rock, to symphonic, to rap, to solo, to metal, to staccato drum machine, along with male and female vocal turns. Lyrics are often hard to decipher, but the issues are conveyed with melodramatic, operatic urgency. "Prayer of the Gods" features metal-maven energy and fiery fretwork. Enix's most appealing piece is "City of Mortals," which contains soft and sombre interludes that allow the overwhelmed human ear to recover from recent audio abuses.

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

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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Robin Lane

Contact: robinlanebandfam@gmail.com
Web: therobinlane.com
Seeking: Film/TV, Publishing, Booking
Style: Country, Americana

Robin Lane achieves an authentic, rustic quality in these recordings, complete with acoustic guitar, banjo, and mandolin. All of those textures are complemented by Lane's husky/chesty voice, a tone that's just right for her best tune, "Woman Like That." It's an unusual song as, with war drums rumbling, the singer proclaims frustration with a wannabe friend: "Why do I have to know a woman like that!" The lamenting "Dirt Road to Heaven" ("What I need I've yet to find...") again showcases hi-touch musicianship and Lane's voice, a good fit for this material. The mood switches to a positive vibe on "Sunshine Blue," though we feel the production quality of this track could project more power and punch.

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

SCORE: 7.6



Last Planet

Contact: lastplanetband@gmail.com
Web: lastplanetband.com
Seeking: Booking, Film/TV
Style: Soulful Alt-Rock

A dark, bluesy undercurrent flows through every song by Last Planet, whose "Whiskey Breath" teems with gritty, distorted guitar riffs as female vocalist Rai intones "Chase me, replace me!" We can't praise the production quality enough, as it infuses each track with deep, reverbed aura. A male vocalist takes the mic on the nightmarish "Straight Jacket," which is distinctive for its horns and a bit of rap in the verse. And we gotta praise its dazzling guitar solos, too. Next, a Southern blues-rock vibe powers "Jonesing" as the strong male vocal is supported throughout by a lurching guitar riff. All in all, this is a strong band whose mix of elements results in songs that are ripe for film/TV placements, maybe even car commercials.

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

SCORE: 8.0



Alvin Harrison

Contact: alvinharrison@me.com
Web: soundcloud.com
Seeking: Label, Film/TV Placement
Style: Electro Pop

Alvin Harrison makes music that's fun, funky, and great to party to. His voice, though, is quite another story. Not for every listener, Harrison's deep, gravelly vocals dwell somewhere between Joe Cocker and George Clinton, and the more he vocalizes, the more it detracts from his music tracks which, like his song "Baby Baby," are pretty nice sounding, dance-generating beats. And his lyrics ("You are my one desire, you set my soul on fire.") are straight out of a cliché handbook. "Fly Away" is the artist's take on the Lenny Kravitz hit, and it's an odd, unusual fit. "Here I Come" is mainstream mid-tempo electro-pop featuring great '80s synthesizers. Perfect music to groove to, to have fun with other partygoers.

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

SCORE: 7.0



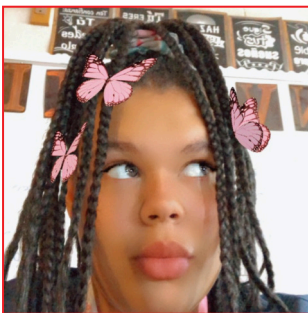
Kiing Scooby

Contact: kiingscooby36@gmail.com
Web: soundcloud.com
Seeking: Label, Booking
Style: Hip-Hop, Trap

Kiing Scooby has a sense of humor and delusions of grandeur, exhausting the listener with abrasive mixes and vocals. "Timeless" is noisy and chaotic, repetitive and unfinished, as there seems to be not much more to the verse than growls and ad libs. Scooby employs Auto-tune over his distinctive scrappy voice, channeling Lil Wayne and Young Thug. He seemingly waited until he had laryngitis before recording "Flying Guillotine": "Chopping your head off... it isn't a dream." Scooby's best song (meaning the least chaotic) is "DontPlay," though this track suffers the most from maddening repetition. We suggest the Mad Kiing go back to basics, strip down the productions and work on a sound that's his own.

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

SCORE: 7.0



Jazmyne Marie

Contact: goinbananazentroster@gmail.com
Web: spotify.com
Seeking: Film/TV Placement
Style: Pop

Singer Jazmyne Marie does what few artists choose to do—rely almost completely on Auto-tune. This she does on "No Regrets," Auto-tuning herself to the max while delivering a song whose emotion never fluctuates, stays in the same rut, and grows tiresome real quick. Next, "Almost Doesn't Count" proves to be difficult to listen to as, after a nice neo-classical piano intro, the song presents what sounds like an Auto-tuned chipmunk singing out of key before a blown-out pitched-down voice comes in. Yes, it's sorta-kinda comical, but it's also excruciating. "Leave" shows why this artist relies on Auto-tune: she cannot sing in key. Nevertheless, we hear a naturally sweet tone in her voice that a patient vocal coach could develop.

- Production 6
- Lyrics 6
- Music 7
- Vocals 5
- Musicianship 7

SCORE: 6.2



Craig Greenberg

Contact: craiggreenbergmusic@gmail.com
Web: craiggreenbergmusic.com
Seeking: Booking, Licensing
Style: Piano Rock, Pop Singer-Songwriter

N.Y.C. singer-pianist Craig Greenberg brings a modern sensibility to the piano-powered Broadway musical tradition on his original songs like "Between the Sea and the Sky," where we hear the influence (though not quite the vocal quality) of artists such as Billy Joel, Ben Folds, and Rufus Wainright. The lonely-guy song "In Need of a Friend" benefits from sad, yearning lyrics and organ parts that work very well in the pre-chorus. We're most taken with "Quarantine Queen," the artist's rockin' tale of a budding love relationship that's challenged by the enforced solitude of the Covid epidemic. The tune could be a nice fit for a musical production set in the recently (and thankfully) passed era.

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

SCORE: 7.4

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

Livestream Cambridge, Ontario, Canada

Contact: beatrice@empktr.com

Website: ericbolton.ca

Players: Eric Bolton, vocals, guitar

Material: On the heels of his new release, *Here Between*, acoustic artist, Eric Bolton, offered up an intimate evening of music and soul-baring. Though he is grappling to understand himself in relation to the world and relationships, he is still filled with optimism and good will vis-à-vis the future.

Earlier in the set, Bolton describes what a perfect world would look like if he could shape it to fit his vision: *I got tired of dreaming/Dreams have been my only guarantee/Come in my door and making me believe*. In "You," Bolton struggles with the lack of support and disconcerting messages he received when he came out as a gay man. In free-form style he shares those feelings: *You were there/I never saw you/... I only wanted to be real/ I only wanted you/I didn't want to only feel a life I'm made to lose*. "Neon Soul," gives us an up-tempo, spirited song, with unexpected chord changes.

Ending the set with one final question, in "Lessons in Love," the still ever-hopeful, Bolton asks: *Love is the cure for so much on this earth/ Yeah, the pain it could replace/But what of the time from your world to mine/Can love still fill that space/?* In flowing 6/8 time, a rhythmic



ERIC BOLTON

MARK SHWOLUCH

departure from previous numbers, the melody for this one will stick in your memory.

Musicianship: Vocally, this artist has been compared to singers like Michael Stipe and Chris Cornell, immediately evident given the timbre of his voice, which is warm and rich in tone. He is fluent on the guitar and provides good backing accompaniment, which is necessary since this is his entire instrumental foundation.

Performance: Bolton's mild-mannered persona tracks with his song style, never hitting you over the head with his point of view or personal convictions. Bolton provided an in-depth backstory for every song in addition

to letting us in on his writing process. In this setting, it added dimension to songs that might otherwise remain cryptic to the listener. Given that there is one lone instrument and one voice throughout, cutting down the set slightly would have further strengthened the show while preserving its intimacy.

Summary: Eric Bolton is a thoughtful songwriter who is not afraid to explore his deeper emotions. He approaches them head on, sometimes in a song style that is less structured, but always with an eye to greater self-understanding. Tightening up the show by reducing its length would have made for an even stronger performance.

- Ellen Woloshin



GREG IN GOOD COMPANY

PIERCE BROCHETTI

The Lucky Strike Hollywood, CA

Web: gregingoodcompany.com

Contact: gregingoodcompany@gmail.com

Players: Greg Gilman, vocals, guitar; Marty Vites, guitar; Alex U'Ren, bass; Lee, piano; Alexa Brinkschulte, drums

Material: Greg in Good Company is a five-piece band playing tunes that sound like John Cougar Mellencamp slightly on edge. It's Americana meets country meets rock & roll with moody hooks, heartfelt lyrics and creative songwriting that drive home each song's message. All the tunes are melodic and pleasing to the ear as

Greg and his company take you through their repertoire with delight and gusto.

Musicianship: The guys are fairly young, but they play like seasoned veterans. Gilman is a good frontman with good people skills as he draws the audience into Greg's world. Exceptional drumming by Brinkschulte keeps everything nice and tight on the rhythm end. U'Ren helps out on bass and is exceptional (to say the least) on backing vocals as he and Gilman croon for the audience. Vites put down a sweet guitar solo on "Monster's Lair" that left the audience wanting more and nothing but good vibes came from Lee on keyboard as he, also, contributed to the background vocals in a big way.

Performance: The music pretty much spoke for itself. Gilman took charge and directed everything as he and his crew played some beautiful tunes for the better part of an hour. The harmonies were superb and that's what kept the songs tight and the players aligned to each tune. It was great to listen and watch.

Summary: If you like upbeat Americana music, you'll love Greg in Good Company. With catchy tunes, and earnest, warm lyrics, each song is a fun adventure into the unknown (both musically and lyrically). Well written tunes combined with good melodies make for a good night of music. With their prodigious lineup of tunes, from "2am" to "Monster's Lair" to "Just a Sunset" to the beautiful "I'll Let You In," if you want to listen to some good music, check out Greg in Good Company. "What can you expect at 2am but to fall in love!" - Pierce Brochetti



BENJAMIN DAKOTA ROGERS

Moroccan Lounge Los Angeles, CA

Contact: Eric Bennett - Lucky Bird Media,
eric@luckybirdmedia.com

Web: benjaminakotorogers.com

Players: Benjamin Rogers - vocals, guitar

Material: Easter Sunday was no match for the full house at the Moroccan Room in downtown Los Angeles. Sharing 8 tracks from his upcoming album, *Paint Horse*, including "Jeremiah," "Maggie," a cover of Red Lane's

"Blackjack County," and "Back To You," along with unreleased single "Bad Thing," Benjamin Rogers drew the attention of the room with his gravelly folk stylings and raw storytelling. With blunt lyrics like "I gambled my last dollar on a girl in a sequin dress - I was just outside of Philly trying to thumb my way back west," it's hard not to get pulled in to what Rogers has to say.

Musicianship: Bringing an open, authentic presence to his show that feels natural and conversational, Rogers has a down-to-earth

approach, with his strumming pivoting between a country campfire feel and something from the Eastern Maritimes (with the crowd singing along on "Charlie Boy"). His octave vocal leaps have a gritty yodel feel, with an incredible unpolished, natural control that connected with the room effortlessly.

Performance: Following a successful tour in 2019, the show was part of his first set of touring post-lockdown, supporting Liam St. John. Speaking to the crowd about his family's farming history, Rogers shared title track, "Paint Horse," which he wrote about the challenges of his rodeo horse-breeding grandfather who gave it all up when his daughter (Rogers' mother) was born. Lead single (and crowd favorite), "John Came Home," which has received 13 million views on TikTok, brought another fast-fingered guitar refrain and raspy, unbridled vocal flavor.

Summary: Rogers finished off his set with "Goodnight," a country lullaby written to soothe a friend experiencing night terrors. At the intersection of folk, country and rock, the Ontario, Canada artist brought a truly unique artistic sound that is simultaneously fresh and new, while also reminiscent of a seemingly lost folk style. Wild and unique, Rogers' music and vocals bring an unexpected comfort with their honesty and unapologetic delivery.

- Andrea Beenham

The Hotel Café Hollywood, CA

Contact: courtneypreis@gmail.com

Web: courtney-jeanmusic.com

Players: Courtney Jean, vocals, guitar; Hayes Kramer, vocals; JoZae Roze, violin

Material: In a packed room of sophisticated music fans, Courtney Jean delivered a captivating set of harmonized vocal stories. Opening with two-part vocal harmony (with support from Hayes Kramer) on "Eyelash," a violin solo opened "Dreamin," which was followed by Jean's magical vocal whisper tones to start off the song. Transitioning to gorgeous arpeggio runs and octave leaps highlighting her poignant lyrics, "I'm burning out like a fire built badly," Greeting fans excitedly, she delivering a genuine, intimate performance of acoustic-country pop.

Musicianship: The seemingly effortless vocal ability of Jean and Kramer was incredible, with JoZae Roze's violin contribution providing the perfect accompaniment to the overall musical journey. "Water Leak" brought pizzicato string lines and more stunning vocal harmonies, while "Wild Coyote" introduced a darker feel with initial violin lines building tension, and a colorful blended timbre of smooth vocal lines adding to the melody, juxtaposing more string picking.

Performance: By song three, Jean had the crowd singing along on refrain 'moving on to the mountains,' and an incredible cover of Fleetwood Mac's "The Chain" included mind-blowing, tight vocal harmonies in its hauntingly beautiful simplicity. Returning to



her originals, "Landline" added more tight harmonies, with "You Don't Gotta Do" and "Echo In The Canyon" sharing effortless vocal leaps and melismatic runs. Jean's turnaround embellishments are breathtaking.

Summary: Closing her show with a cover of Regina Spektor's "Samson," Jean's vocal

feel and tone brought a unique, intoxicating quality, while her bubbly, engaging persona had fans drawn effortlessly into her world as she chatted giddily between songs, sharing background stories and insightful snippets of her world. Courtney Jean's performance unveils a divine authenticity.

- Andrea Beenham

Catalina Bar & Grill Hollywood, CA

Contact: Thornell Jones Jr. - The Ovation Agency, thornell@theovationagency.com

Web: johnnybritt.com

Players: Johnny Britt, vocals, trumpet, flugelhorn; Aliah Woodson, vocals; Josh Britt, keys, trumpet; Tracy Carter, keys; Craig T. Cooper, guitar; Bryan Bush, bass; Lyndon Rochelle, drums

Material: Playing to a packed house of knowledgeable fans, Johnny Britt and his top-drawer band delivered a 90-minute show celebrating the release of *After We Play* (featuring Joe Albright, George Benson and Little Anthony). Between moody, swag-filled intros ("Walk On By") and funky, soulful rhythms, Britt unified the room, blending old and new with a soulful R&B experience. Tight drumming and fabulous bass and guitar lines on 1995 MoJazz Records throwback "Enjoy Yourself," and the smooth-jam, body-rocking vibe "Summer Nights"—featuring Johnny on trumpet—shifted to synth waves on new track "Ocean Waves."

Musicianship: The buttery serenade of "Just To Keep You Satisfied" brought Britt's trademark stylings, sharing syrupy falsetto, killer vibrato passages, and sexy muted trumpet solo sections. Son Josh Britt (playing keys and trumpet) shared synthesized string sounds, and Lyndon Rochelle showed tremendous



restraint and use of space on the drumkit. Oozing of bygone flavors, this track brought the group's respect for soul music front and center. Stellar musical support included vocalist Aliah Woodson (daughter of legendary Ali-Ollie Woodson), highlighted on molasses-pulling track "Butterflies" and covering Anthony's part on "Going Out of My Head."

Performance: A natural showman, Britt enjoyed poking the crowd to get reactions between songs, and was quick to champion the talent around him. Held captive all evening, the intensity in the audience shifted higher still halfway through the set, as the band took the room to church on "There Is Nobody"—

inspiring several in the room to rise to their feet in praise. An unbelievable rendition of "What's Going On" featured a delicious trumpet solo from Britt, and a phenomenal breakdown of keys and gorgeous vocalizing.

Summary: Guest guitarist Peter White joined the stage for title track "After We Play," adding smooth jazz magic with his effortless guitar mastery. Unreleased "Let's Do This," and "Ain't Nothing But The Funk" (both with White) followed, the latter a stanky funk song bringing an awesome feel from a group that was clearly having a great time, echoed by clean, tightly-unified shots on closing song, "It Is What It Is." Fabulous. - **Andrea Beenham**



The Plaza De La Raza Los Angeles, CA

Web: aboutpd.org/la-real-2023

Contact: buzz@flypr.net

Players: Marlene Beltran, Marco Rodriguez, Theresa Chavez

Material: This one-woman play is about a woman, Mestiza Narrator, coming to terms with her race and nationality while living in

a foreign country (ironically, that being the United States). Her people have endured tragedies and have overcome struggles over the years and she contemplates her existence from a personal, political and cultural viewpoint. It seems she's the only one who is struggling with it, but probably because she's the only one on the stage. The performance takes you back over a thousand years, back to 1872, where Mestiza's grandmother once

lived and she traces her ancestor's journey through the years; through the wars and finally through the government redistributing their land to "strangers", if you will.

Musicianship: The pieces that were written for this play were very simple. They fit the production ever so perfectly, though, and the music fit in nicely. It created an ambiance that was needed for such a performance; Simple, yet to the point; Sad, but direct.

Performance: The performance was very good. The video screen in the backdrop was perfect for Rodolfo Serling (a retrospective view on *The Twilight Zone* series) as he talks to the audience in a video, taking them back in time; A simpler time...a time where the people were happy...That time was...The Twi...well, we all know how that turns out. The video was also used as part of a dialog between Mestiza and Rodolfo that needed to be timed just right; and it was; Genius.

Summary: The sleepy hit of the Summer, *The Real LA* is an informative play unveiling the Chicano/Hispanic, Mexican American past from a subtle, yet direct viewpoint. Tales of struggle and barbaric treatment of the Mexican people are brought to light in this mild-mannered, serious, yet genuine, one-woman show. A path from 1872 to the present day is traveled as the words ring out and stay true: "Sir, I know that land. The land under the concrete, I know that land." - **Pierce Brochett**



The Hotel Café Hollywood, CA

Web: maryscholtz.com

Contact: mikayla@jensencm.com

Players: Mary Scholtz, vocals, guitar, piano; Zachary Ross, guitar; Jaime Douglass, drums; Ed Maxwell, percussion

Material: Mary Scholtz is an Americana/folk artist with a sultry voice and a great backing band. The songs themselves are dark and

eerie with an "Evanescence" (the rock band) vibe to them, but then, there are obvious hints of jazz, blues, bluegrass and good ol' country music, and that just makes for a splendid blend. That blend creates a good-feeling ambiance that keeps you captivated.

Musicianship: Scholtz has a voice that sounds like Alanis Morissette, complete with the high-pitch falsetto that she is so famous for. Scholtz keeps the vocals in a melodic format that is

just sweet-sounding and pleasing to the ears. Douglass is such a great asset to the group. He really knows how to play the dynamics game on the drums as he changes the beat two and three times during a song, and that changed up the feel of the tune. Ross, with his creative guitar expressions, brought everything full circle, musically speaking, and worked well with Douglass to create a unique setting.

Performance: The music stood on its own and the band didn't have to do anything but play to keep the audience's attention. They all have great stage presence, especially Scholtz, who kept things light and airy by joking and telling little stories to the audience. They ate up her every word. The unsung hero of the night was Maxwell, though, who, along with his bass, kept the bottom end so tight, you could bounce a quarter off each song.

Summary: Mary Scholtz's music is unique. She has a style all her own as she mixes all the genres so effortlessly and seamlessly. The band does a great job accompanying her in all her musical endeavors and it seems like they all have a great time working with each other. Tunes like "Lonesome" and "Happy Birthday" make you feel things (good things) about life, people, hope and sorrow. Beautiful talents mixed with great songwriting and exceptional musical skills make for a great evening of music.

- Pierce Brochetti

The Backyard Ontario, CA

Contact: Brent Harvey - KB Entertainment, brent@kbhentertainment.com

Web: terryilous.com

Players: Terry Ilous, vocals; Luis Villegas, guitar, vocals; Jose Garcia, guitar, vocals; Mike Paganini, bass; Al Velasquez, percussion, vocals; Julio Figueroa, drums, vocals; Arleen Hurtado, flamenco dancer

Material: Entertaining a small but jovial crowd for over an hour, Terry Ilous & The Vagabonds shared an eclectic mix of classic rock, covering hits by everyone from Bob Marley and Nina Simone, to Led Zeppelin and Black Sabbath. Opening with Palmas clapping, fabulous bass sway, and a beguiling guitar solo, they moved on to a Gypsy Kings-style interpretation of "Don't Let Me Be Misunderstood," including great vocals, party rhythms, a good-natured party vibe complete with Flamenco dancer, and a samba-style version of Marley's "I Shot The Sheriff."

Musicianship: Ilous (formerly of XYZ, Great White) brings a seasoned vocal prowess and gravelly strength to each song's voicing, and a surprising gentleness on Peter Gabriel's "In Your Eyes," which included guitarist Jose Garcia on backing vocals. The Doobie Brothers' "Long Train Runnin'" brought great harmonies and a Flamenco guitar and dance outro, with badass vocals unfolding in the group's phenomenal rendition of Led Zeppelin's "Whole Lotta Love." Ilous' vocals



shine through in a fantastic blend of classic rock and Flamenco for an intense, fresh sound.

Performance: The evening continued with Don Henley's "Boys of Summer" (with many onlookers singing every word), which included a fabulous guitar intro by Luis Villegas, alongside gorgeous bass support from Mike Paganini, and a guitar solo (Garcia) and vocal duet ending. Black Sabbath's "Heaven and Hell" and Stevie Wonder's "Another Star" both involved more Flamenco flavor, with a fun percussion/drumkit breakdown on the latter. The chilly evening did not dissuade the committed crowd, who sang and danced along for most of the show.

Summary: Rounding things out with Dio's "Rainbow In The Dark," the group added conga and percussion highlights, great growling guitars and a steady bass drive, before wrapping their set with the 1968 original (French) version of "My Way" (as written by Claude Francois), before doing a verse in Spanish, and then English. With unbelievable showmanship, Ilous presents the ultimate frontman trifecta of talent, humility, and presence. In combination with his stellar Latin band, the group delivers a passionate, energetic performance of unique Flamenco rock.

- Andrea Beenham

This national list from Music Connection will enable you to connect with the schools that suit your needs and budget. Whether you're looking for a university, a technical school, a music camp or online course, this updated 2023 list will make your search easier.

ALABAMA

ARS NOVA, INC.
2828 Drake Ave., S.W.
Huntsville, AL 35802
Mailing: P.O. Box 14248
Huntsville, AL 35815 256-883-1105
Email: arsnovschool81@bellsouth.net
Web: arsnovahsv.com
Cost: please call or see web for info

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

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

ALASKA

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

ARIZONA

BILL KEIS MUSIC, INC.
650 N. 157th Drive
Goodyear, AZ 85338
818-246-6858
Email: info@billkeismusic.com

Web: billkeismusic.com
Notes: Subjects covered include: Repertoire (learning songs), Improvisation, Theory, Technique, Composition, Arranging, Harmony, Chord Substitution, Sight Reading, Rhythm, Keyboards, Recording, Performance, How to Play in a Band, How to Find Work as a Musician and more.

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

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

CONSERVATORY OF RECORDING ARTS & SCIENCES

Main Facility: 2300 E. Broadway Rd
Tempe, AZ 85282-1707
480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400, 888-930-1991
Web: cras.edu

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

MESA COMMUNITY COLLEGE
1833 W. Southern Ave.

Mesa, AZ 85202
480-461-7000
Web: mesacc.edu/departments/music
Program: Audio Production Technologies

Additional locations:

7110 E. McKellips Rd. Mesa, AZ 85207 480-654-7200
Downtown Center: (Fire Science/EMT)
145 N. Centennial Way Mesa, AZ 85201 480-461-6220

PHOENIX COLLEGE COMMERCIAL MUSIC
1202 W. Thomas Road
Phoenix, AZ 85013
602-285-7777
Email: jamison.weddle@phoenixcollege.edu
Contact: Jamison Weddle, Coordinator of Commercial Music Studies
Web: phoenixcollege.edu/degrees-certificates/music-industry-studies

SCOTTSDALE COMMUNITY COLLEGE
Music Building
MUS-139
480-423-6333, 480-423-6723
Email: music@scottsdalecc.edu
Web: scottsdalecc.edu/divisions/fine-arts/music
Contact: Eric Rasmussen, Dept. Chair

UNIVERSITY OF ARIZONA
School of Music/Recording Studio
College of Fine Arts
P.O. Box 210004
1017 N. Olive Rd.,
Music Bldg. Rm. 11
Tucson, AZ 85721
520-621-1302
Email: finearts@cfa.arizona.edu
Web: cfa.arizona.edu

Program: Offers a professional recording facility offering 23+ track analog and digital recordings. Our mission is to provide services/and educational experiences to students, faculty and staff.

ARKANSAS

UNIVERSITY OF ARKANSAS
Department of Music,
MB 201
377 N. McLroy Avenue
Billingsley Music Bldg. 201
Fayetteville, AR 72701
479-575-4701
Email: music@uark.edu
Web: music.uark.edu

UNIVERSITY OF ARKANSAS AT LITTLE ROCK
2801 S. University
Little Rock, AR 72204-1099
501-569-3294
Email: vrlind@uair.edu
Web: ualr.edu/music
Contact: Vicki Lind, Admin Assistant

CALIFORNIA

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

ADAM'S MUSIC
11742 West Pico Blvd.
Los Angeles, CA 90064
310-839-3575, 424-273-4225
Email: amusicla@gmail.com
Web: adamsmusic.com

Contact: Adam
Program: one-on-one instruction in all instruments and voice
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals and expert instrument repairs.

ARIS TAKE ACADEMY
Los Angeles, CA / Online
Web: aristakeacademy.com
Email: awesome@aristakeacademy.com
Basic Rate: \$697 - \$1,997 per course
Clients: Musicians, artist managers, digital marketers
Services: Online education taught by working experts in the field covering sync licensing, social media, streaming growth, digital marketing, booking and touring, livestreaming, release strategy, royalty collection, business management. Industry representation obtained for students.

ARROWBEAR MUSIC CAMP
P.O. Box 180

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

ART OF SINGING
Studio City, CA
818-980-2840
Email: Darlene@ArtOfSinging.com
Web: darlenekoldenhoven.com, artofsinging.com
Contact: Darlene Koldenhoven Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training, stage/audition/studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype/Zoom. Author of "Tune Your Voice: Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs or downloads (\$49.95) endorsed by faculty from Berkeley, Juilliard, NYU and more, available at TuneYourVoice.net or in retail music stores. For more info on Darlene, see her website.
Duration: 30/45/60 min. lessons.

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

AUDIO INSTITUTE OF AMERICA
P.O. Box 15427
San Francisco, CA 94115
415-752-0701
Email: audioinst@earthlink.net
Web: audioinstitute.com
Note: Recording Engineer, Music Producer School

AZUSA PACIFIC COLLEGE OF THE ARTS
Warren Music Center, Room 100
901 E Alosta Ave,
Azusa, CA 91702
626-815-3848
Contact: Kristie Hawkins, Director of Prospective Student Engagement
Email: schoolormusic@apu.edu
Web: apu.edu/music

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

BELLFLOWER MUSIC CENTER
17125 Bellflower Blvd.
Bellflower, CA 90706
562-867-6715
Email: info@bellflowermusic.com
Web: bellflowermusic.com
Contact: any customer service rep.
Program: private one-on-one lessons in drums, piano, violin, flute, clarinet, various saxophones, trumpet, trombone and guitar, as well as rentals and sales on various instruments
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
Email: contact@bluebearmusic.org
Web: bluebearmusic.org
Cost: please call or see web for info

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

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

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

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

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

CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)
Lessons and Classes Offered on Zoom Los Angeles and Ventura County, anywhere from Woodland Hills to Santa Barbara including Malibu
805-529-2348,
Email: fscottmoyer@earthlink.net, fscottmoyer1@gmail.com
Web: musicianscamp.org
Contact: F. Scott Moyer
Services: Private (one-on-one) and class/group and band instruction are available for drums, guitar (acoustic and electric), bass, keyboards, brass, applied beginning-advanced music theory, beginning-advanced songwriting, voice, percussion and Band/Ensemble. Additional "Special" course studies are available upon request: i.e. Classic Rock; the Beatles; "Latin rhythm" studies.
Program: Zoom classes: 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

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

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

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

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC
 24700 McBean Pkwy.
 Valencia, CA 91355
 661-253-7816, 800-545-2787
Email: musicinfo@calarts.edu
Web: music.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 UNIVERSITY, MONTEREY BAY
 5108 Fourth Avenue
 Marina, CA 93933
Web: csub.edu/mpa

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
 3801 W. Temple Ave.,
 Bldg. 24-141
 Pomona, CA 91768
 909-869-3548
Email: dkopplin@cpp.edu
Web: cpp.edu/class/music/index.shtml
Contact: David Kopplin, Interim Department Chair
Degree: B.A.

CALIFORNIA STATE UNIVERSITY, CHICO
 MUTA
 Performing Arts Center Room 106
 Chico, CA
 530-98-5152
Email: muta@csuchico.edu
Web: csuchico.edu/muta
Program: B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS
 1000 E. Victoria Ave.
 Carson, CA 90747
 310-243-3543
Contact: Scott Morris
Email: ssmorris@csudh.edu
Web: csudh.edu/music
Program: Audio Recording and Music Synthesis (ARMS)
Degree: B.A. and Certificates
Duration: 4 years
Notes: accredited undergraduate college curriculum; extension courses available

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

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

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION
 6300 E. State University Dr., Ste. 104
 Long Beach, CA 90815
 800-963-2250
Web: ccpe.csulb.edu/ContinuingEd
Program: Extension courses in music studies and any music class. Classes are for students not

enrolled in the regular CSULB program.
Duration: varies
Cost: please call or see web for info
Notes: University enrollment not required; day and evening classes

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

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
 18111 Nordhoff St.
 Northridge, CA 91330
 818-677-3181
Contact: Dr. John Roscigno, Dept. Chair
Email: john.roscigno@csun.edu
Web: csun.edu/mike-curb-arts-media-communication/music.csun.edu
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 5626
 Berkeley, CA 94705
 360-921-5182
Email: info@cazfamlycamp.org
Web: cazfamlycamp.org/
Program: Since 1957, our camp has been providing the best in musical education and performances.
Cost: please call or see web for info

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

COAST MUSIC
 2417 N. Sepulveda Blvd,
 Manhattan Beach, CA 90266
 310-372-4753
Email: coastmusicstaff@gmail.com
Web: coastmusicrocks.com
Basic Rate: please call for info
Clients: all levels

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

COLUMBIA COLLEGE HOLLYWOOD
 111 South Broadway
 Suite 100
 Mail Code 3531
 Los Angeles, CA 90015
 800-785-0585
Email: info@columbiacollege.edu
Web: columbiacollege.edu

CORNERSTONE MUSIC CONSERVATORY
 12121 W. Pico Blvd., Ste. 205
 Los Angeles, CA 90064
 310-820-1620
Email: cornerstonemusician@gmail.com
Web: cornerstonemusicconservatory.org
Contact: Ann Pittel
Program: Private and group music instruction for ages 7 months to adult.
Duration: 15 weeks to year-round
Cost: Varies-call for brochures and rates
Notes: specializing in expert music instruction, composition, theory, teen/ college-prep students, special toddler programs, Harmony Road Piano course for children (beginners grouped by age).

CRAS MUSIC ACADEMY Professional Music Production Courses
 2300 East Broadway Rd.
 Tempe, AZ 85282
 888-930-1991, 480-858-0764
Web: cras.edu
Program: CRAS Music Academy offers four expansive music production courses through a unique partnership with Westlake Recording Studios (Rihanna, the Weeknd, Michael Jackson, Adele, Imagine Dragons). These courses provide the essential aspects of music production used daily by industry professionals.
Notes: CRAS Music Academy teaches techniques that will make your music stand out from the rest.

Successful artists, producers and writers who work at Westlake Recording Studios all know that well-produced song can make or break an opportunity to monetize their music through song placements, licenses or recording contracts.

Additional location:
 1205 North Fiesta Blvd.
 Gilbert, AZ 85233
 480-858-9400

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

EL CAMINO COLLEGE
 16007 Crenshaw Blvd.
 Torrance, CA 90506
 310-532-3570
Web: elcamino.edu/academics/areas-of-study/music.aspx
Contact: Polli Chambers-Salazar, Professor Music
Program: a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills and the study of music history
Degree: A.A.
Duration: Two years
Cost: please call or see web for info

EUBANKS CONSERVATORY
 4543 Artesia Blvd, Suite B
 Lawndale CA 90260
 424-350-7027
Web: the-ecma.com
Program: music degree program with a focus on performance
Degree: certificate
Duration: varies
Cost: please call for info

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

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

FOOTHILL COLLEGE
 12345 El Monte Rd.
 Los Altos Hills, CA 94022
 650-949-7016
Email: hermanron@fhda.edu
Web: foothill.edu/music
Contact: Ron Herman, Division Dean

GARNISH MUSIC PRODUCTION SCHOOL
 12435 Oxnard St.
 North Hollywood, CA 91606
 323-348-1289
Web: la.garnishmusicproduction.com
Notes: Learn to produce finished tracks fast from Grammy-winning instructors

Studio locations:
 Brooklyn, NY, Miami, FL, Brentwood, TN,
 London, Hong Kong, Berlin

GILMORE MUSIC STORE
 1935 E. 7th St.
 Long Beach, CA 90813
 562-542-0524
Email: gilmoremusicstore@gmail.com
Web: facebook.com/GilmoreMusicStore
Program: Instruction in drums, classical-jazz-and-rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: N/A
Duration: 30 min. to 60 min.
Cost: call for rates
Notes: 24-track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE
 Music Department

1500 N. Verdugo Rd.
 Glendale, CA 91208
 818-240-1000
Email: pfuegger@glendale.edu
Web: glendale.edu/music
Contact: Beth Pfuegger, Music Department Chair
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
 110 Caledonia St., Ste A
 Sausalito, CA 94965
 415-777-2486
Email: info@globerecording.com
Web: soundhealingcenter.com/love/ audio

GOLDEN WEST COLLEGE
 15744 Golden W. St.
 Huntington Beach, CA 92647
 714-895-8772
Contact: Dr. Kay Nguyen, Dean
Email: goldenwestcollege.edu/music/index.html
Web: goldenwestcollege.edu/music
Program: Music Education Preparation or Music Performance
Degree: A.A.

GRAMMY CAMP
 Grammy Foundation
 888 S. Figueroa Street
 Los Angeles, CA 90017
 310-581-8668
Email: areyounext@grammy.com
Web: grammyintheschools.com
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

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

GUITAR SHOWCASE/S.M.I.
 3058 S. Bascom Ave.
 San Jose, CA 95124
 408-377-5864
Email: smi.admin@guitarshowcase.com
Web: guitarshowcase.com
Instruments: guitar, bass, keyboards, drums, percussion, saxophone, flute, mandolin, banjo group classes, private instruction, monthly workshops
Basic Rate: Call or see web for info

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

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

ICON COLLECTIVE, LLC
 100 E. Tujunga Ave. #100
 Burbank, CA 91502
 818-299-8013
Email: info@learn2produce.com
Web: iconcollective.edu

Program: The nine-month Digital Music Production Course teaches artists/DJs and beatmakers how to record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

INTERNATIONAL SCHOOL OF MUSIC

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

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

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

LEARN PRO RECORDING

Los Angeles, CA
(747) 207-2100
Email: info@LearnProRecording.com
Web: learnprorecording.com
Program: Learn basic recording / Audio Engineering / Music Production / Studio Business
Duration: Online lessons - At your own pace
Notes: Learn from working professional audio engineers / Producers / Studio Owner - Live one-on-one remote coaching available.

LONG BEACH CITY COLLEGE

1305 E. Pacific Coast Hwy.
Long Beach, CA 90806
562-938-4946
Contact: Anthony Carreiro, Dept. Head & Professor, Theater Arts
Email: acarreiro@lbcc.edu
Web: lbcc.edu/music
Program: Commercial Music Program, Radio and TV Program
Degree: A.A. and/or certificate
Duration: 2 years
Cost: please call or see web for info

LONG BEACH SCHOOL OF MUSIC

3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
310-918-0439
Web: longbeachschoolofmusic.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
Duration: varies
Cost: please call or see web for info

LOS ANGELES CITY COLLEGE

Department of Music
Herb Alpert Music Center
855 N. Vermont Ave.
Los Angeles, CA 90029
Music Department
323-953-4000 Ext. 2880
Contact: Christine Park, Dept. Chair
Email: parkcj@lacitycollege.edu
Web: lacitycollege.edu/Departments/Music/Department-Home
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.

Degree: A.A. (Associate in Arts) or certificate in commercial vocal, instrumental, piano, orchestration/arranging, electronic music/MIDI
Duration: approx. 2 years
Cost: visit the site for info

LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.
Wilmington, CA 90744
310-233-4429
Email: rainesjw@lahc.edu
Web: lahc.edu/classes/music/index.html
Contact: music department
Program: traditional and commercial music courses offered including theory/musicianship, MIDI/electronic music, songwriting and instruments such as voice, guitar and keyboards
Degree: A.A., Commercial music certificates
Duration: 16-week semesters
Cost: please call or see web for info
Notes: courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

LOS ANGELES MUSIC ACADEMY COLLEGE OF MUSIC

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

LOS ANGELES MUSIC & ART SCHOOL

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

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

6690 Sunset Blvd.
Los Angeles, CA 90028
323-860-0789 (local), 888-688-5277
Email: info@lafilm.edu
Web: larecordingschool.com
Contact: Admissions Department
Degree: Associate of Science in Recording Arts - Program Length - 18 months (on campus); Associate of Science in Music Production - Program Length - 18 months (on campus); Associate of Science in Music Production - Online - Program Length - 18 months (online)
Duration: 18-month programs
Notes: The Los Angeles Recording School (LARS) has over 33,000 square feet of facilities and classrooms, including over 20 recording labs and studios. Our Associate of Science in Recording Arts provides students with the opportunity to learn about a multitude of aspects of the audio industry, including interactive audio, acoustic principles and sound effect design. Our Associate of Science in Music Production prepares students with courses in music composition, mixing and mastering and music copyright. The Los Angeles Recording School is located in the heart of Hollywood on Sunset Boulevard, and is a division of The Los Angeles Film School, an institution accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

LOS ANGELES VALLEY COLLEGE

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

LOS MEDANOS COLLEGE

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

Additional Location:

1351 Pioneer Square
Brentwood, CA 94513
925-513-1625
LOYOLA MARYMOUNT UNIVERSITY
1 LMU Dr.
Burns Fine Arts Center
Los Angeles, CA 90045-2659
310-338-5154
Email: todd.harper@lmu.edu
Contact: Dr. T. J. Harper, Chair of the Music Program
Web: cfa.lmu.edu/programs/music
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology and instrumental and choral conducting.

Degree: B.A.

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

MARK FITCHETT'S GUITAR SCHOOL

1712 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-918-0439
Email: mrfrets@aol.com
Web: theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass and keyboards

MIRACOSTA COLLEGE

1 Barnard Dr., Bldg. OC 2200
Oceanside, CA 92056
760-795-6816
Email: storok@miracosta.edu
Web: miracosta.edu
Contact: Steve Torok, Department Chair
Cost: please call or see web for info

MENDOCINO COLLEGE

Gary Gottlieb
905 Waugh Lane,
Ukiah, CA 95482
Email: gg@aes.org
Web: mendocino.edu/academics/programs/
programs-degrees-and-certificates/certificates/
recording-arts-and-technology-aa

MOREY'S MUSIC STORE INC.

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

MUSICIANS INSTITUTE (MI)

6752 Hollywood Blvd.
Hollywood, CA 90028
866-405-8748, 323-462-1384
Email: admissions@mi.edu
Web: mi.edu
Program: fully accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, audio engineering, music business, music video/film and television and guitar craft
Degree: instrument certificate, specialized certificate, Associate of Arts, B.M. and encore
Duration: instrument certificate
Program: 12- and 18-month options, specialized certificate
Six-to-nine-month courses in career specialties including: audio engineering, independent artist development, music business, guitar craft, music video/film and television, Bachelor of Music degrees (bass, guitar, drums, keyboards and vocals): 4 years; Associate of Arts degree (bass, guitar, drums, keyboards and vocals): 2 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks; Encore Express 5-week, full-time (15 units) or 10-week, part-time (7 units); Extension - individual 10-week courses; Summer Shot - one-week courses
Cost: please call or see web for info
Notes: MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

OCCIDENTAL COLLEGE

1600 Campus Rd.
Los Angeles, CA 90041
323-259-2785
Email: kasunic@oxy.edu
Web: oxy.edu/academics/areas-study/music
Contact: David Kasunic, Dept. Chair
Program: Students majoring in music develop an integrated understanding of music in performance, creative work, and as cultural and historical expression. Through its curriculum, concerts and recitals, master classes, guest lectures, residencies and other public events, the music department leads the discourse that enriches College and community life. Students study, practice, and perform in Booth Hall, Herrick Chapel, and Thorne Hall, with access to practice rooms, large and small performance venues, a well-equipped electronic music studio, and an outstanding music library.
Degree: B.A.
Duration: approx. 4 years

OC RECORDING SCHOOL, THE

3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704

323-244-9794

Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fults (Engineer, Producer, Artist, Instructor)
Program: Audio Engineering and Music Production Certificate Course. Lessons include Recording, Mixing, Mastering, Advanced Audio Production, Post Production, etc.
Duration: 10, 20, 30, and 40 Week Options. Available In The Studio or Remote via Skype, Source Connect and Zoom, Flexible Scheduling.
Notes: Avid Pro Tools Training, Waves Audio Certification, NI Maschine Lessons, Asaf's Exclusive Textbook, One-On-One Instruction, Shadow Professional Studio Sessions.
Cost: Available at ocrecording.com

PASADENA CITY COLLEGE

1570 E. Colorado Blvd.
Pasadena, CA 91106
626-585-7216
Web: pasadena.edu
Program: a program with classes in music studies, vocal and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Notes: evening classes available

PEPPERDINE UNIVERSITY

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

POINT BLANK MUSIC SCHOOL

1035 S. La Brea Ave
Los Angeles, CA 90019
323-594-8740
Web: pointblankmusicschool.com/us
Cost: Visit website for individual program costs
Programs: Long and short-term music production, sound design and DJ classes
Duration: varies between program, flexible
Notes: Voted the world's "Best Electronic Music School" by DJ Mag readers. Flexible schedules and all studios complete with the latest equipment. In partnership with Ableton, Native Instruments, Pioneer.

PYRAMIND

859 Bryant St
San Francisco, CA 94103
415-896-9800, x 205
Email: info@pyramid.com
Web: pyramid.com

RECORDING CONNECTION AUDIO INSTITUTE

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

RECORDING BOOT CAMP

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

ROSEMARY BUTLER

Sherman Oaks, CA 91403
818-903-7464
Email: vocalstarr@aol.com
Web: rosemarybutler.com
Program: Vocal technique, artist development, performance coaching, style development
Notes: Learn to sing from the best: Rosemary Butler, the voice who sang with Jackson Brown, James Taylor, Linda Ronstadt, Bonnie Raitt & more

SAE INSTITUTE OF TECHNOLOGY

7 Music Circle N.
Nashville, TN 37203
800-872-1504, 615-244-5848
Email: nashville@sae.edu
Web: nashville.sae.edu
Program: Audio Technology Program (Diploma); Electronic Music Producer (Certificate)
Duration: Nine months full-time, 18 months part-time (Audio), six months part-time (Electronic Music)
Notes: SAE Institute was founded internationally in 1976 and has since grown to almost 50 locations worldwide. Courses focus on hands-on training to prepare graduates for a career in the audio industry.

Additional locations:

215 Peachtree St., Ste. 300
Atlanta, GA 30303
404-526-9366 Fax 404-526-9367

Email: atlanta@sae.edu
Web: atlanta.sae.edu

16051 W. Dixie Highway, Suite 200
North Miami Beach, FL 33160
Email: miami@sae.edu
Web: miami.sae.edu

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

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

SAN FRANCISCO CONSERVATORY OF MUSIC
50 Oak St.
San Francisco, CA 94102-6011
415-503-6271
Email: apply@sfcmm.edu
Web: sfcmm.edu
Cost: please call or see web for info

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

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

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

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

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

SOUTH BAY SCHOOL OF MUSIC
1710 S. Pacific Coast Hwy
Redondo Beach CA 90277
310-540-6767
Web: southbayschoolofmusic.com
Program: All styles instruction in guitar, bass, drums, voice, woodwinds, brass and keyboards.
Duration: varies
Cost: please call or see web for info

Additional location:

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

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

UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS

10995 Le Conte Ave.
Los Angeles, CA 90024
310-825-9064
Email: entertainmentstudies@uclaextension.edu
Web: entertainment.uclaextension.edu
Program: UCLA Extension's Department of Entertainment Studies and Performing Arts is an internationally acclaimed program, providing practical training and instruction in all aspects of the entertainment industry. Students can enroll in individual courses or a comprehensive certificate program in the film scoring, the music business, songwriting, recording engineering, and music technology and production. Our course of study directly addresses the competitive demands of today's industry and prepares professionals with a broad, in-depth background to meet the challenges of the entertainment industry.
Degree: Certificates in Film Scoring and Music Business
Duration: Approx. 1 - 3 years
Cost: varies depending on courses, call for more info
Notes: This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

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

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA) HERB ALPERT SCHOOL OF MUSIC
2520 Schoenberg Music Bldg.
Box 951657
Los Angeles, CA 90095-1657
310-825-4761
Email: uclaalpert@schoolofmusic.ucla.edu
Web: schoolofmusic.ucla.edu
Contact: Travis Cross, Chair
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).
Degree: B.A., M.A., Ph.D., M.M., D.M.A.
Duration: varies
Cost: call for info-see registrar.ucla.edu
Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1 - 30 for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student.
Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology.

UNIVERSITY OF THE PACIFIC
Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2408
Email: rbittin@pacific.edu
Web: pacific.edu/conservatory
Contact: Ruth Brittin, Program Dir. of Music Education
Program: A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.
Degree: B.M., B.A., B.S., M.M., M.A.
Cost: Please call or see website
Note: All majors require an audition or interview, or both. See website.

Additional locations:

3200 Fifth Ave Sacramento, CA 95817
155 Fifth St.
San Francisco, CA 94103

3200 Fifth Ave.
Sacramento, CA 95817
916-739-7105

USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY
3780 Watt Way
Los Angeles, CA 90089
213-821-6140
Email: iovine-young@usc.edu
Web: iovine-young.usc.edu
Contact: Jessica Vernon, Admission & Student Services
Degree: The degree requires a total of 128 units, including 56 units in the Core and 32 units in

Emphases. Through the Academy's Core, students learn applied skills and gain understanding of the theories, concepts and vocabulary of each field.
Duration: 4 Year

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

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

Additional locations:

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

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

2801 Orchid Dr.
McKinney, TX 75070
901-381-3939

WALDEN SCHOOL, THE
7 Joost Avenue, Suite 204
San Francisco, CA 94131
415-587-8157
Email: info@waldenschool.org
Web: waldenschool.org
Cost: please call or see web for info

Additional location:

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

WEST L.A. COLLEGE
Humanities & Fine Arts Division
9000 Overland Ave.
Culver City, CA 90230-3519
310-287-4565
Email: ForiereM@WLAC.edu
Web: wlac.edu
Contact: Elise Forier Edie, Chairperson
Program: courses in instrument instruction and music studies. piano, voice, music appreciation) and fundamentals and jazz band
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: evening classes are available

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

WHITE HALL ARTS ACADEMY
2812 W. 54th St.
Los Angeles, CA 90043
424-235-0665, SKYPE (Tanisha_ whaa)
Email: mail@whitehallacademy.org
Web: whitehallacademy.org, facebook.com/whitehallartsacademy
Contact: any customer service rep.
Program: private one-on-one lessons in voice, piano, strings, guitar, woodwind
Duration: Private min. 30/45/60

WOMEN'S AUDIO MISSION
542-544 Natoma St., #C-1
San Francisco, CA 94103
800-926-1338
Web: womensaudiomission.org

Program: Women's Audio Mission (WAM) is a San Francisco-based nonprofit organization that is dedicated to the advancement of women in music production and the recording arts, a field in which women are critically under-represented (less than 5%). Classes in Audio & Recording Technology.

COLORADO

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

BROADWAY MUSIC SCHOOL
2555 S. Santa Fe Drive
Denver, CO
303-725-8058
Email: info@broadwaymusicsschool.com
Web: broadwaymusicsschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY
School of Music
8787 W. Alameda Ave.
Lakewood, CO 80226
303-993-3000
Email: music@ccu.edu
Web: ccu.edu/music
Program: The School of Music at Colorado Christian University currently offers four emphases in music- performance, education, worship arts and sound-recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

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

LAMONT SCHOOL OF MUSIC
2344 E. Iliff Ave.
Denver, CO 80208
303-871-6973
Email: LamontMusic@du.edu
Web: liberalarts.du.edu/lamont/faculty-staff
Cost: please call or see web for info

SWALLOW HILL MUSIC ASSOCIATION
71 E. Yale Ave.
Denver, CO 80210
303-777-1003 Ext. 2
Contact: Tyler Breuer
Email: info@swallowhillmusic.org
Web: swallowhillmusic.org
Cost: please call or see web for info

UNIVERSITY OF COLORADO
1250 14th Street
Denver, CO 80204
303-315-5969
Email: CA@ucdenver.edu
Web: ucdenver.edu

CONNECTICUT

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

Additional locations:

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

UNIVERSITY OF HARTFORD
The Hartt School
200 Bloomfield Ave.
West Hartford, CT 06117-1599
860-768-4465
Email: harttadm@hartford.edu
Web: hartford.edu/hartt
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN
Department of Music
300 Boston Post Rd.
West Haven, CT 06516
203-932-7000, 800-342-5864
Email: CDadddabbo@newhaven.edu
Web: newhaven.edu

YALE UNIVERSITY
Department of Music

P.O. Box 208310
469 College St.
New Haven, CT 06520-8310
203-432-2985
Email: ian.quinn@yale.com
Web: yalemusic.yale.edu
Contact: Ian Quinn, Chair

DELAWARE

THE MUSIC SCHOOL OF DELAWARE
4101 Washington St.
Wilmington, DE 19802
302-762-1132
Email: frontdesk@musicsofdelaware.org
Web: musicsofdelaware.org
Satellite locations: Pike Creek, Dover, Felton, Lewes, Georgetown

Additional location:

23 S. Walnut St.
Milford, DE 19963
302-422-2043
Email: mbfrontdesk@musicsofdelaware.org

UNIVERSITY OF DELAWARE
College of Arts and Sciences
4 Kent Way
Newark, DE 19716
302-831-2793
Email: deansoffice@art-sci.udel.edu
Web: cas.udel.edu

WASHINGTON D.C.

AMERICAN UNIVERSITY
Katzen Arts Center, Room 137
4400 Massachusetts Ave. N.W.
Washington, D.C. 20016
202-885-3420
Contact: Richard Paul, Admin. Coordinator
Email: dpa@american.edu
Web: american.edu/cas/performing-arts/music

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

Additional locations:

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

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

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

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

Adjacent to Oak Street Elem. School
601 S. Oak Street
Falls Church, VA 22046
703-237-5655
Email: LevineVirginia@levinemusic.org

Virtual Campus
Email: services@levinemusic.org

THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES
12712 Rock Creek Mill Rd.
Rockville, MD 20852
301-230-9100
Email: admissions@omegastudios.com
Web: omegastudios.com
**No degree, certificates.

FLORIDA

CENTER FOR PRO TOOLS
P.O. Box 1393
Goldenrod, FL 32733
407-674-7926
Email: info@centerforprotools.com
Web: centerforprotools.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC
University of Miami
5501 San Aramo Drive
Coral Gables, FL 33146

305-284-2241
Email: admission.music@miami.edu
Web: music.miami.edu
Program: Performance, Studio Music and Jazz, Music Education, Music Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist
Duration: 4 years

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

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

PLAYERS SCHOOL OF MUSIC, THE
375 Seminole Blvd.
Largo, FL 33770
727-725-1445, Text: 727-687-5172
Email: vfbertin@playerschool.edu
Web: playerschool.edu
Program: guitar, drums, bass, keyboards
Duration: 1-Week, 4-Week, 10-Week, 1-Year, 2-Year

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

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

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

GEORGIA

THE ART INSTITUTE OF MUSIC
2875 Breckinridge Blvd.,
Ste. 700 Duluth, GA 30096
770-242-7717
Email: admissions@aimm.edu
Web: aimm.edu

GEORGIA ACADEMY OF MUSIC
4200 Northside Parkway Bldg. 4 Suite 100
Atlanta, GA 30327
404-355-3451
Email: musicgam@bellsouth.net
Web: gaom.us
Cost: please call or see web for info

GEORGIA SOUTHERN UNIVERSITY
Fred & Dinah Gretsch School of Music
P.O. Box 8052
Statesboro, GA 30460
912-478-5396
Email: music@georgiasouthern.edu
Web: cah.georgiasouthern.edu/music

GEORGIA STATE UNIVERSITY
School of Music
P.O. Box 3993
Atlanta, GA 30302
404-413-5900
Email: music@gsu.edu
Web: music.gsu.edu

KENNESAW STATE UNIVERSITY
School of Music
Building 31, Room 111, MD 3201
471 Bartow Ave.
Kennesaw, GA 30144
470-578-5064
Email: pfieldin@kennesaw.edu
Web: arts.kennesaw.edu/music

MUSIC CLASS, THE
Corporate Office
1875 Old Alabama Rd. Suite 815
Roswell, GA 30076
770-645-5578
Email: info@themusicclass.com
Web: themusicclass.com
Cost: please call or see web for info
Notes: Childhood Music Education Centers throughout the United States and Canada

SANDY SPRINGS MUSIC
5920 Roswell Rd., Ste. D-201
Sandy Springs, GA 30328
404-250-0406
Web: sandyspringsmusic.com
Basic Rate: please call for info

HAWAII

BANDWAGON INSTITUTE OF THE ARTS
3-2600 Kamuali'i Hwy
Lihue, HI 96766
808-634-2962
Email: bwmc808@gmail.com

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

KAILUA MUSIC SCHOOL
131 Hekili St., #209
Kailua, HI 96734
808-261-6142
Email: info@kailuamusicsofdelaware.org
Web: kailuamusicsofdelaware.org
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.

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

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

JUNIOR MUSIC ACADEMY
74-5605 Alapa St., Ste. #105
Kailua-Kona, HI 96740
808-331-2000
Email: juniormusicacademy@rocketmail.com
Web: juniormusicacademy.com
Notes: Classes meet once a week in a small group where parents actively participate allowing for fun, exciting, and engaging activities for children and parents alike. Ages between birth and 5th grade.

IDAHO

UNIVERSITY OF IDAHO
The Lionel Hampton School of Music
1012 S. Deakin St.
Moscow, ID 83843
208-985-7254
Email: music@uidaho.edu
Web: uidaho.edu/class/music

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

ILLINOIS

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

Additional locations:

1032 Maple Ave.
Downers Grove, IL 60515

307 Cedar Ave.
St. Charles, IL 60174

CHICAGO SCHOOL OF MUSIC
900 N. Franklin St.
Chicago, IL 60610
312-416-0622
Email: info@chicagoschoolofmusic.com
Web: chicagoschoolofmusic.com
Cost: please call for info

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

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

ELMHURST COLLEGE
Department of Music
Irion Hall, 114
190 Prospect Ave.
Elmhurst, IL 60126
630-617-3524
Email: admit@elmhurst.edu
Web: elmhurst.edu/music

MERIT SCHOOL OF MUSIC
Joy Faith Knapp Music Center
38 S. Peoria St.
Chicago, IL 60607
312-786-9428
Contact: Charles Grode, President & Exec. Director
Email: cgrode@meritmusic.org
Web: meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY
School of Music Perkinson Music Center
Room 103 1184 W. Main St.
Decatur, IL 62522
217-424-6300, 800-373-7733
Director: Brian Justison
Email: bjustison@millikin.edu
Web: millikin.edu/music

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

MUSIC INSTITUTE OF CHICAGO
St James Cathedral
65 East Huron Street
Chicago, IL 60611
847-847-448-8319
Web: musicinstituteofchicago.org
Basic Rate: please call for info

Additional location:

Gratz Center
Fourth Presbyterian Church
126 East Chestnut Street
Chicago, I 60611

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

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

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

INDIANA

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

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

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

INDIANA STATE UNIVERSITY SCHOOL OF MUSIC
300 N. 7th St.
Terre Haute, IN 47809
812-237-2771
Email: isu-music@mail.indstate.edu
Web: indstate.edu/music

IOWA

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

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

IDAHO

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

KENTUCKY

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

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC
505 Kepler St.
Gretna, LA 70053
504-362-1212
Email: andyhymel@andyhymelschoolofmusic.com
Web: andyhymelschoolofmusic.com
Basic Rate: please call for info

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

Additional locations:

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

RIVER RIDGE SCHOOL OF MUSIC & DANCE
2020 Dickory Ave., Ste. 200
Harahan, LA 70123
504-738-3050

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Music and Media
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New Orleans, LA 70118
504-865-3037
Email: cmfa@loyno.edu
Web: cmm.loyno.edu

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3338 Chalfant Dr.
Metairie, LA 70005
504-421-8811
Email: metairiemusicacademy@gmail.com
Web: metairiemusicacademy.com
Contact: Vicki Genova, Owner
Services: guitar, bass, vocals, piano, drums

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49 Topsham Fair Mall Road, 2
Topsham, Maine 04086
207-725-6161
Email: sales@themusiccenter.net
Web: themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS
Husson University
1 College Cir.

Bangor, ME 04401
207-941-7000
Email: admit@husson.edu
Web: husson.edu/nescom
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

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Woodford's Congregational Church
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Portland, ME 04103
207-775-3356
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Web: portlandconservatoryofmusic.org
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Web: rivertreearts.org
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Web: usm.maine.edu/music
Cost: please call or see web for info

MARYLAND

MUSIC & ARTS CENTERS
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301-620-2015, 888-731-5396
Email: info@musicarts.com
Web: musicarts.com
Note: Music & Arts has served students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

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Web: music.umd.edu
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Office of Admissions
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102 Ryder Hall
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617-373-3682
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Web: northeastern.edu/camd/music
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Web: as.tufts.edu/music
Contact: John McDonald, Depart. Chair

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Web: music.umich.edu/index.php
Contact: Laura Hoffman, Associate Dean

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Old Main, Department of Music
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313-577-1795
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Web: music.wayne.edu
Programs: Bachelor of Arts in Music, Bachelor of Music

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Edina, MN 55424

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612-351-0631
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Web: ipr.edu/admissions

Additional location:

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Chanhassen, MN

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Music Department
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Moorhead, MN 56563
218-477-2101
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Web: mnstate.edu

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Web: unwsp.edu/program/music

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540 President Street
Suite 2H
Brooklyn, NY 11215
646-726-0247
Email: info@williemaerockcamp.org
Web: williemaerockcamp.org,
facebook.com/williamerockcamp
Program: Willie Mae Rock Camp for Girls is a non-profit music and mentoring program for girls and women. The organization offers a summer day camp, after school programs, youth and adult lessons, and community events in New York City. Instruments include drums, bass, guitar, keyboards, vocals and DJ/ turntables. All programs offered with sliding scale tuition.
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Web: barton.edu/cultural-arts
Degrees: B.S. in Communication with a concentration in Audio Recording Technology

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Contact: Dorothy Knowles, Dir. Of Admissions
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Web: stringschool.duke.edu
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Cost: please call or see web for info

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Web: icb.edu
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Canton, OH 44709
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Web: malone.edu
Contact: Linda Hamilton, Admin. Assistant
Degree: B.A. in Music Production

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Web: onu.edu/arts_sciences/music

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School of Music
497 Glidden Hall
Athens, OH 45701
740-593-4244
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Web: ohio.edu/finearts/music

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500 W. Boyd
Norman, OK 73019
405-325-2081
Web: music.ou.edu

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503-838-8461, 503-838-8340
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Web: wou.edu/music

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Contact: Katherine Heston, Asst. Dir. of Music Admission

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Philadelphia, PA 19104
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Web: drexel.edu/westphal

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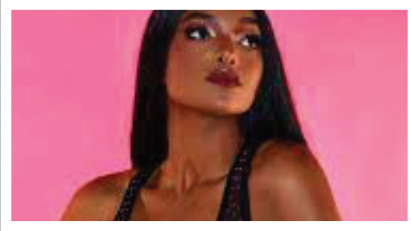
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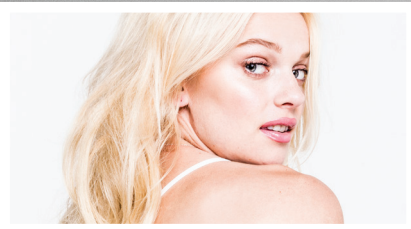
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Reston, VA 20191
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Web: nafme.org

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Sterling, VA 20164
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Email: jkolm@nvcc.edu
Web: nvcc.edu/programs/music/index.html
Contact: Dr. Jonathan Kolm

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Web: odu.edu/musicdept
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103 Covington Center
P.O. Box 6968
Radford, VA 24142
Contact: Dr. Timothy L. Channell, Chair
540-831-5177
Email: tchannell@radford.edu
Web: radford.edu

UNIVERSITY SHENANDOAH CONSERVATORY
1460 University Dr.
Winchester, VA 22601
540-665-4581
Email: admit@su.edu
Web: su.edu/conservatory
Program: Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

VIRGINIA TECH DEPARTMENT OF MUSIC
School of The Performing Arts
251B Henderson Hall
Blacksburg, VA 24061
Contact: Jason Crafton
540-231-6713
Email: jcrafton@vt.edu
Web: vt.edu/academics/majors/music.html

WASHINGTON

BELLEVUE SCHOOL OF MUSIC
2237 140th Ave., N.E.
Bellevue, WA 98005
425-401-8486
Web: bellevueschoolofmusic.com
Contact: Robert H. Wilson, Director
Basic Rate: please call for info

EVERGREEN STATE COLLEGE
2700 Evergreen Pkwy. N.W.
Olympic, WA 98505
360-867-6000
Email: admissions@evergreen.edu
Web: evergreen.edu/performingarts

JACK STRAW PRODUCTIONS
4261 Roosevelt Way, N.E. Seattle, WA 98105
206-634-0919
Email: JSP@jackstraw.org
Web: jackstraw.org
Contact: Joan Rabinowitz, Exec. Dir.

JAM ACADEMY MUSIC SCHOOL
17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-906-4766
Email: info@JamAcademy.com
Web: jamacademy.com

MIRROR SOUND STUDIOS
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Programs: Audio Recording Course, 8-week program

MUSIC CENTER OF THE NORTHWEST
901 N. 96th St.
Seattle, WA 98103
206-526-8443
Email: office@mcnw.org
Web: musiccenternw.org

MUSIC WORKS NORTHWEST
1331 118th Ave. S.E., Ste. 400
Bellevue, WA 98005
425-644-0988
Email: registration@musicworksnw.org
Web: musicworksnw.org

SEATTLE DRUM SCHOOL
12729 Lake City Way N.E.
Seattle, WA 98125

206-364-8815
Email: info@seattledrumschool.com
Web: seattledrumschool.com

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SHORELINE COMMUNITY COLLEGE
Music Department, Bldg. 800
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-7632
Email: tegggers@shoreline.edu
Web: shoreline.edu/music

WEST VIRGINIA

WEST VIRGINIA UNIVERSITY
School of Music
1436 Evansdale Dr.
PO Box 6111
Morgantown, WV 26506
304-293-5511
Email: music@mail.wvu.edu
Web: music.wvu.edu

MOUNTAIN MUSIC FESTIVAL
Ace Adventure Resort Concho Road
Oak Hill, WV 25901
877-382-5893
Email: info@mountainmusicfestwv.com
Web: mountainmusicfestwv.com

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC
711 E. Boldt Way
Appleton, WI 54911
920-832-7000
Web: lawrence.edu/conservatory

UNIVERSITY OF WISCONSIN - MADISON SCHOOL OF MUSIC
3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-1900
Email: music@music.wisc.edu
Web: music.wisc.edu
Cost: please call or see web for info

WISCONSIN CONSERVATORY OF MUSIC
1584 N. Prospect Ave.
Milwaukee, WI 53202
414-276-5760
Email: info@wcmusic.org
Web: wcmusic.org
Cost: please call or see web for info

UNIVERSITY OF WISCONSIN OSHKOSH MUSIC DEPARTMENT
800 Algoma Blvd.
Oshkosh, WI 54901
920-424-4224
Email: music@uwosh.com
Web: uwosh.edu/music
Degree: B.M. in Recording Technology

WYOMING

CASPER COLLEGE
School of Music
125 College Dr.
Casper, WY 82601
307-268-2537
Contact: Eric Unruh, Dean
Email: unruh@caspercollege.edu
Web: caspercollege.edu/music
Contact: Eric Unruh, Dean, School of Fine Arts & Humanities

UNIVERSITY OF WYOMING
Department 3037
Fine Arts Center, Rm 258
1000 E. University Ave.
Laramie, WY 82071
307-766-5242
Email: musicdept@uwyo.edu
Web: uwyo.edu/music

INTERNATIONAL

BERKLEE COLLEGE OF MUSIC CAMPUS AND SUMMER PROGRAMS
Palau de les Arts Reina Sofia - Anexo Sur
Avenida Profesor Lopez Pinero,
1 46013 Valencia (Spain)
+34 963-332-802
Email: admissionsvalencia@berklee.edu
Web: valencia.berklee.edu/contact-us
Degree: B. M. or M. A.

THE BANFF CENTRE
107 Tunnel Mountain Dr.,
Box 1020
Banff, Alberta, Canada T1L 1H5
403-762-6100
Web: banffcentre.ca

CONSERVATOIRE DE PARIS
209 Ave. Jean Jaurès
75019 Paris, France
+33 1 40 40 45 45
Web: conservatoiredeparis.fr

GUILDHALL SCHOOL OF MUSIC & DRAMA
Silk Street, Barbican
London EC2Y 8DT,
United Kingdom
+44 20 7628 2571
Web: gsm.d.ac.uk

HARRIS INSTITUTE
118 Sherbourne St.
Toronto, Ontario, Canada, M5A 2R2
416-367-0178, 800-291-4477
Fax 416-367-5534
Email: info@harrisinstitute.com
Web: harrisinstitute.com
Degree offered: Diploma
Cost: please call or see web for info
Program: The program names have changed. Producing/Engineering Program is now "Audio Production Program (APP)" and Recording Arts Management is now "Arts Management Program (AMP)"
Notes: The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

THE INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE
Foundation House
1A Dyne Rd.
London NW6 7XG
+44 (0) 207 328 0222
Email: enquiries@icmp.ac.uk
Web: icmp.co.uk
Cost: please call or see web for info
Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry.

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

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

NIMBUS RECORDING
1490 West Broadway, Suite 300
Vancouver, Canada V5T 1B7
604-875-8998
Email: admissions@nimbusrecording.com
Web: nimbusrecording.com
Program: one-year Diploma Programs

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

RECORDING ARTS CANADA
1207 Rue Saint-Andre
Montreal, Quebec
514-286-4336
Email: montreal@recordingarts.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 706
Toronto, Quebec
416-977-5074
Email: toronto@recordingarts.com

ROYAL COLLEGE OF MUSIC (LONDON)
Prince Consort Rd.
London SW7 2BS, United Kingdom
+44 20 7591 4300
Email: info@rcm.ac.uk
Web: rcm.ac.uk
Degree: Bachelor's degree

TREBAS INSTITUTE
543 Yange Street Suite 300
Toronto, Ontario, M4Y 15Y, Canada
416-966-3066
Web: Trebas.com

Programs: Audio Engineering, Entertainment Management, Event Venue Management, Film TV production

Additional location:

Montreal English, Montreal Francais
550 Sherbrooke St. W., Ste. 600
Montreal, Quebec, H3A 1B9
514-845-9610
Programs: DJ Arts Tech., Film TV Prod., Music Business Admin., Sound Design, Studio Recording Live Sound

SAE INSTITUTE OF TECHNOLOGY

Melbourne, Australia
235 Normanby Rd.
South Melbourne, VIC 3205
+61 (0)3 8632 3400
Fax: +61 (0)3 8632 3401
Email: melbourne@sae.edu
Web: sae.edu.au/campuses/melbourne

Additional locations:

Australia
Sydney, Brisbane, Byron Bay, Adelaide, Perth

United Kingdom
SAE House
297 Kingsland Rd.
E8 4DD London +44-(0)3330-112-315
Email: enquiries@sae.edu
Web: sae.edu/gbr
Oxford, Liverpool, Glasgow

France
Honey Street
Building 229
9330 Aubervilliers
+33 (0)148 11 96 96
Email: paris@sae.edu
Web: sae.edu/ra/fr

Germany
Homburger Landstr. 182
60435 Frankfurt/Main
49-069 57 70 16 40
Email: frankfurt@sae.edu
Web: sae.edu/deu/de
Hannover, Stuttgart, Munchen, Leipzig, Hamburg, Bochum, Berlin

UNIVERSITE BLAISE PASCAL
34, Ave. Carnot BP 185
63006 Clermont-Ferrand CEDEX France
+33 (0)4 73 40 63 63 (standard)
Fax +33 (0)4 73 40 64 31
Email: ri@univ-bpclermont.fr
Web: uca.fr
Degree: AA protocols certification
Cost: Less than \$10,000 per year including accommodations program and facilities: two & three year university program taught in a 2500 ft. professional studio. The best engineers and producers will be teaching you their craft while acousticians, micro-electronic and physics teachers will take you deeper into how things work.

UNIVERSITE DE MONTREAL'S FACULTY OF MUSIC
200 av. Vincent-d'Indy, bureau B-301
Montreal (Quebec) H2V 2T2
514-343-6427
Email: musique@umontreal.ca
Web: musique.umontreal.ca
Degrees: Major in Digital Music, Minor in Digital Music, Bachelor in Electroacoustic Music, Bachelor in Mixed Electroacoustic Music

UNIVERSITY OF TORONTO
Faculty of Music Administration Office - Room 145
Edward Johnson Building
80 Queen's Park
Toronto, Ontario, Canada M5S2C5
416-978-3750
Web: music.utoronto.ca
Degree: Two-year Master's in Music Technology and Digital Media

ONLINE

BERKLEE ONLINE
1-617-747-2146
Email: advisors@online.berklee.edu
Web: online.berklee.edu

EDDIE HADDAD
Lead Guitar Instructor
Guitar Mastery Method
832-360-6851
Email: eddie@guitarmasterymethod.com
Web: guitarmasterymethod.com

FULL SAIL UNIVERSITY
844-706-0683
Web: fullsail.edu/campus-and-online/online-degrees
See Florida listing for details

SAVVY MUSICIANS ACADEMY
Web: savvymusicianacademy.com

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

ANGEL DIVA MUSIC

Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com
Web: angeldivamusic.com

Basic Rate: please call for info
Clients: Holly Robinson-Pete, Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord, Pia Zadora, Robert Guillaume, and 22 Grammy Winners.

Notes: Author of the book "Once More With Feeling": Grammy-nominated singer-songwriter. Consultation will include pin-pointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor-performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

APPELL VOICE STUDIO

#1 Pegasus Dr.
Trabuco Canyon, CA 92679
949-382-5911, SKYPE
Email: vocalcoach.tea@gmail.com
Web: appellvoicestudio.com

Contact: Thomas Appell
Services: vocal coaching, record production, music production songwriting, video production
Notes: Author of *Can You Sing a HIGH C Without Straining?*

ARTIST VOCAL DEVELOPMENT

West Hills, CA
818-430-3254
Email: sbensusen@socal.rr.com
Web: steviebensusen.com (click on Artist Vocal Development)

Basic Rate: Please call for rates
Clients: Jordan Knight (New Kids On The Block), Nichole Cordova (Girlicious), Candice Craig (Nicki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, AJ, Skyler Stecker, Indiana Massara
Services: Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has vocal produced the above artists and others. With a unique approach, Stevie develops singers in the recording studio and in live performance rehearsals whose goals are to make records, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

AUDREY BABCOCK

Los Angeles, CA
917-572-4494
Singer-Songwriter, Jazz, Classical, World, Musical Theatre

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

BEVERLY BREMERS' VOICERCISE

5159 Shotwell Street
Woodstock, GA 30188
949-874-0616
Email: bev@voicercise.net
Web: voicercise.net

Basic Rate: \$75/hr. for private instruction online only via Zoom, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS

323-387-9267 (Bob), 323-387-9276 (Claire)
Email: corffvoice@gmail.com
Web: corffvoice.com

Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters (We are now working Coast to coast and internationally using Zoom It works great.)

BOB GARRETT

Studio City, CA

818-642-1691, Insta: Itsbobgarrett Facetime & Zoom

Email: bobgarrett5@gmail.com
Web: bobgarrett.net

Basic Rate: call
Clients: Vanessa Hudgens, Channing Tatum, Katy Perry, Garrett Clayton, Elle Fanning, American Idol, The Voice, Drew Barrymore, Jessica Lange, Gerard Butler, Janet Jackson, Brian Stokes Mitchell, Evan Peters, Sarah Paulson, Kathy Bates, Judy Davis, et al.

BRAD CHAPMAN

Las Vegas, NV
Vocal Coach
310-405-9162
Email: bradchapmanvocals@gmail.com
Web: bradchapman.squarespace.com

Contact: Brad Chapman
Basic Rate: Please ask
Services: I do vocal coaching, vocal preproduction and vocal production for over 45 years and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khan and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist.

Clients: Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita Baker, Tia Carrere, REO Speedwagon, Exposé. Grammy voting member and P&E Wing member

BRECK ALAN

Nashville, TN
SKYPE or Face Time
Email: breck@breckalan.com
bodysinging.com, Facebook.com/bodysinging

Contact: Breck Alan
Basic Rate: call or email for rate, SKYPE
Clients: Rachel Platten, Andy Grammer, Baby Ariel, Drake White, Ryan Hurd, OAR, String Cheese Incident, Sally Taylor, Steve Aguirre, Brazilian Girls and many more....

BRISTOL RECORDING STUDIOS

238 Huntington Ave.
Boston, MA 02115
617-247-8689, 800-603-0357
Email: info@bristolstudios.com

Web: bristolstudios.com
Contact: Jason Blaske
Basic Rate: call for info
Services: Audio recording and production courses, professional internships

CCVM/CARI COLE VOICE & MUSIC CO.

Celebrity Voice Coach, A&R, and Label Services
401 E. 34th St., Ste. #N19K
New York, NY 10016
212-532-0828

Email: info@caricole.com
Web: caricole.com
Basic Rate: please visit website and download application for info
Services: Online programs, Private Consulting: Vocal Technique & Arranging, Songwriting, A&R, Branding, Management, Marketing, Artist & Music Career Development. White Glove Label Services: Branding, Styling Team, CCVM Songwriting Team (with hit songwriters), A&R, Record & Productions Services.

COVINGTON SCHOOL OF MUSIC

111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com

Basic Rate: please call for info

Additional locations:

105 Campbell Ave. #3
Mandeville, LA
985-674-2992

2020 Dickory Ave., Ste. 200

Harahan, LA
504-738-3050

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

Inglewood, CA 90301
424-261-2393
Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com

Basic Rate: Private Vocal Lessons - in person: \$85 an hour; Virtual-Zoom: \$75 per hour for singers and

actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/Music Theatre/ Stage Performance. Available for Live Vocal Performance Coaching for stage and Vocal Producer for studio recordings. Call for rates.

DANIEL FORMICA VOCAL LESSONS

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

DANIEL KNOWLES VOICE STUDIO

West Hollywood Speech-Language Pathologist/
Voice Center
971 N. La Cienega Blvd., Ste. 209
West Hollywood, CA 90069
310-927-1079, SKYPE

Email: daniel@danielknowles.com
Web: danielknowles.com
Contact: Daniel Knowles, MAMuEd, MA CCC-SLP
Basic Rate: \$125 an hr, \$575 block of 5 lessons, \$1100 block of 10 lessons
Services: Licensed Speech-Language Pathologist/Voice Therapy/Singing Voice Specialist/Singing Teacher. Voice rehabilitation for speech and singers. Professional vocal technique for singers from beginners to professionals.
Clients: Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

DARCI MONET VOCAL STYLE STUDIO

Valley Glen, CA
818-209-6432, IN-PERSON/ZOOM/SKYPE
Email: minxmusic@aol.com
Web: singlikeyoumeanit.com

Rates: see website
Services: Elite Level intuitive private voice, performance, songwriting and career coaching using Darci Monet's own "Tech and Truth Method" for voice with integration of mindset and self-development techniques. All contemporary styles, ages five and up. Vocal group coaching, recording session coaching/vocal production, audition and tour prep also available. Casual, fun, safe and positive environment! #SingLikeYouMeanIt
**Mention this listing for a special discount

DEANNA COLON

Deanna's Vocal Studio
International Vocal Coach - in Person (Las Vegas) & online
323-591-9829

Email: lessons@iamdeanna.com
Web: IAmDeanna.com
Notes: Quarter semi-finalist on season 8 of America's Got Talent, Session Background for Nick Jonas, Justin Bieber, Celine Dion, et al. Extensive TV & Radio Commercial singing work

ART OF SINGING

Studio City, CA
818-378-7841
Email: Darlene@ArtofSinging.com
Web: darlenekoldenhoven.com, artofSinging.com

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

DAVID COURY

323-965-1488
Email: info@howardfine.com
Web: howardfine.com/voice-coach
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEBORAH ELLEN VOICAL STUDIO

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

DIAMANTE VOCAL STUDIO

605 N. Beachwood Dr.
Los Angeles, CA 90004
323-466-7881
Email: diamantesings@yahoo.com

Web: facebook.com/eduardo.diamante.31
Basic Rate: please call for info
Clients: all levels
Style: Seth Riggs/S.L.S

DIVAS IN TRAINING

Hollywood--Las Vegas
888-340-7444, 01-702-900-5621
Email: premierwest@earthlink.net
Web: divasintraining.com

Basic Rate: Varies. Industry package discounts.
Clients: Jin Jin Reeves (Hitzville), ZDoggMD, Michael Ross Nugent, May J, Sorcie Elle, Clover Corby (Midnight Clover), Leah Reichelderfer, Eduardo Alejandro

DRAGON II ENTERTAINMENT

Doug Dee Anthony
La Verne, CA
909-599-1540
Web: Douganthony.com

Email: doug@douganthony.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

Director, Vocal Coach
800-829-SONG, (7664)
Email: ElisabethHoward@gmail.com
Web: vocalpoweracademy.com

Clients: Vocal coach for America's Got Talent, STING, the Police, Lionel Richie, Priscilla Presley, Vocal Power Instructors throughout LA;
Author: Vocal Power Singing Method Toolkit for Singers at vocalpower.com
Rates: Call for rates
Notes: BS, MS - Juilliard School of Music
Locations: Los Angeles, Santa Clarita, Las Vegas, Houston, Dallas, throughout Italy.

ELLEN JOHNSON/ VOCAL VISIONS

Near Grass Valley/Nevada City and Yuba, Placer & Sacramento County Area, CA
Online Lessons Available
Web: vocalvisions.net

Basic Rate: Go to website for info
Clients: Private lessons for all style, recording studio coaching, audition preparation, improvisation, master classes, and jazz workshops.
Note: Author of The Vocal Warm Up CD/Download, Vocal Builders, You Sing Jazz and Jazz Child: A Portrait of Sheila Jordan

ELLEN SMITH VOICE STUDIO

18565 E. Berry Drive
Aurora, CO 80015
303-400-3657
Email: ellen@smithcoach.com
Web: ellensmithvoice.com

Basic Rate: \$75 per online session

EVELYN HALUS

Los Angeles, CA 90036
323-935-4420, SKYPE, Zoom
Email: evelynhalus@aol.com
Web: EvelynHalus.com

Basic Rate: call for info
Clients: Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and many Broadway vocalists, etc.
Accepting new students of all levels.

THE FAIRBANKS SUMMER ARTS FESTIVAL, INC.,

600 University Avenue
Fairbanks, AK 99708
907-474-8869
Email: info@fsaf.org
Web: fsaf.org

Basic Rate: please call for info

FAITH RUMER- THE ARTIST FIRST

Burbank, CA
310-948-4335
Email: transform@TheArtistFirst.com
Web: theartistfirst.com

Basic Rate: please call for info
Clients: all levels, teaches Grammy- winning recording artists, over 30 years coaching, Masters Degree in voice therapy.

GFIRE STUDIOS

Austin, TX 78723
512-350-6181, Zoom, FaceTime, SKYPE (djgfire)
Email: gfiremusic@gmail.com

Web: gfiremusic.com
Contact: gfire
Basic Rate: \$90/hour, \$45/half hour
Services: Full vocal training and coaching, 26 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 Zoom, FaceTime, SKYPE
Clients: My students have performed in internationally touring bands, on the stage of the Grand Ole Opry, made records in R&B, rock, country, singer-songwriter, pop and other styles, performed excellently in American Idol and other auditions, including musical theater auditions, learned to go from zero to karaoke in as little as three months, 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
 562-542-0524
Email: gilmoremusicstore@gmail.com
Web: gilmoremusicstore.com
Basic Rate: please call for info

GOODRICH VOCAL STUDIO
 4001 W. Magnolia Blvd.
 Burbank, CA 91505
 818-216-3944, Zoom
Email: mike@mikegoodrich.com
Web: mikegoodrich.com
Basic Rate: please call for info

GUITAR SHOWCASE/S.M.I.
 3090 S. Bascom Ave.
 San Jose, CA 95124
 408-377-5864
Email: smi.admin@guitarshowcase.com
Web: guitarshowcase.com
Contact: Jim Brunom Amanda Dieck
Styles: all vocal styles
Basic Rate: call for info

INGRID PRANIUK
 626-968-4071
Web: ingridpraniu.wixsite.com/vocal-studios
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: Certified private vocal instructor/vocal coach in all genres (rock, pop, electronic, hardcore metal/industrial/screaming, classical, musical theatre). Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech. Specialized and Certified in Vocal Health and in Holistic Health.

**INTERNATIONAL SCHOOL OF MUSIC
 THE ARMENIAN FOLK CULTURAL CENTER**
 416 E. Colorado St. A
 Glendale, CA 91205
 818-548-7959
Email: contact@ismglendale.com
Web: ismglendale.com
Basic Rate: please call for info

JAMES LUGO'S VOCAL ASYLUM
 615-540-9108, SKYPE
Email: james@jameslugo.com
Web: jameslugomusic.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

JOHN DEAVER
 North Hollywood, CA
 818-469-6281
Email: vocalcoach1@gmail.com
Web: 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 FLUKER VOCAL STUDIOS
 747-500-9770
Email: johnfluker@mac.com
Web: johnfluker.com/contact
Basic Rate: please call for info
Clients: Jennifer Lopez, Roselyn Sanchez, Kim Fields, Nolan Sotillo, Darren Romeo, served as MD for Gladys Knight, all levels.

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

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 243 Central Avenue
 Medford, MA 02155
 781-874-1813
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 Lynn, MA 01905

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 Santa Monica, CA
 323-965-7664
Email: info@hollywoodvocalstudios.com
Web: hollywoodvocalstudios.com/
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theatre.

LISA POPEL'S VOICEWORKS
 Fillmore, CA 93015
 818-634-3778, SKYPE/ZOOM
Email: lisa@popel.com
Web: facebook.com/Voiceworks, popel.com,
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/ recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional program.

LIS LEWIS
 The Singers Workshop
 Valley Village, CA 91607
 213-880-5123
Email: lis@thesingersworkshop.com
Web: TheSingersWorkshop.com
Basic Rate: please call for info; Skype and FaceTime lessons available
Clients: Rihanna, Miguel, Demi Lovato, Gwen Stefani, Britney Spears, Courtney Love, the Pussycat

Dolls, All American Rejects, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Bryson Tiller, PinkPantheress and Kali Uchis Vocal technique - all pop styles; performance coaching.

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Additional locations:

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Clients: Lea Salonga, Paula Abdul, Katharine McPhee, Benicio Del Toro and more.

MICHAEL LAVINE
 165 W. 66th St., Ste. 3U
 New York, NY 10023
 917-826-2116, SKYPE, Zoom
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Web: MichaelLavine.net
Basic Rate: \$50 per hour
Notes: Coaches on both coasts

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 San Fernando Valley, CA
 818-599-5297, SKYPE
Web: monicamargolis.com
Email: info@monicamargolis.com
Notes: Monica has been teaching vocal mechanics to singers, actors, dancers and speakers for over 20 years. She has worked in theater and film, appeared in variety shows, worked as a voiceover artist and was chosen as Musical Director for the West Coast Dance Theater. Monica specializes in teaching her vocal method to artists at every level of their career, from the young beginner to major label artist. The Monica Margolis Vocal Arts Studio offers lessons in voice, songwriting, acting, guitar, piano, bass and drums. Private and group lessons are available at our place or yours. Be sure to YouTube Monica Margolis's interview with American Idol's "Idol Chat"

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Services: Entrance audition required. Private lessons included for Bachelor, AA, Certificate and Encore programs.

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Email: pshanks@studioshanks.com
Web: studioshanks.com
Contact: Patricia Shanks

PEISHA MCPHEE
 Studio City, CA
Email: PeishaMcPhee@gmail.com
Web: peishamcphee.com, twitter.com/PeishaMcPhee, instagram.com/peisha, mcphee
Basic Rate: please email for information
Clients: from amateurs to professional actors and singers
Services: the art of vocal technique, styling, patter, subtext and stage presence. Specializing in pop, belt and legitimate placement. Peisha McPhee is a celebrity coach who's worked for American Idol, and on Disney's *Moana*. Owner of McPhee International vocal studios in Studio City. Mother of NBC *Smash* and Broadway's *Waitress*, Katharine McPhee, and American Idol vocal coach, Adriana McPhee, coached for Disney movie ENCANTO

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vocalstarr@aol.com • rosemarybutler.com • 818-916-1857

Web: philippelkington.com

Contact: Philip Pelkington

Basic Rate: contact by email for rates

Services: Professional vocal technique for singers from beginners to professionals. Specialty, working with and mentoring children and teens. Will do Skype lessons. Pop, R&B, cabaret, Broadway, live performance, recording studio coaching and in-studio vocal production for CD projects, etc.
Clients: Lilla Crawford, Bea Miller, Abigail Dylan Harrison, Brianna Mazzola and Dana Gaier. Children performing on Broadway and National Tours, as well as film, tv and recording.

DIANE POSTELL

854 South Green Circle

Venice, FL 34285

443-803-0545

Email: dmpostell@gmail.com

Web: postellproductions.com, dianepostell.com

Services: Vocal coaching, pre-production vocals, auditioning, vocal arrangements, solid vocal technique, lyric writing/songwriting, vocal repair for pro and semi-pro, teens, young artists, vocal producers, special needs teens. Also teach piano and guitar lessons. Teach online anywhere. Online Voice Classes.

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323-496-8704

Email: pianovoiceandwriting@yahoo.com

Web: fawn.rocks, Facebook.com/ProMusicLessons

Basic Rate: Please visit website. Lessons: (30 min, 45 min, 60 min, 90 min sessions)

Services: International private vocal, piano, songwriting, vocal rehabilitation and speech coach. All ages accepted and styles range from Pop, Opera, Classical, Broadway Jazz, Rock, R&B, Hip-Hop, Rap, Ragtime, Folk, Big Band and Movie Scoring. Vocal Production and Editing in Logic; Body Programming/Seth Riggs/Fawn's Original techniques. Singing, Speaking Voice, Speech, Vocal Rehabilitation, Rap, Sales Presentation, Motivational Speaking, Performance, Proper Vocal Placement, Music Theory, Ear Training, Lyric Writing, Composing, Melody Writing, Classical, Pop and Jazz Piano. Over 20 yrs experience. The Voice, America's Got Talent, American Idol, X Factor, Grammy, Oscars, more. (ASCAP, BMI and NARAS Grammy member)

RENEE GRANT-WILLIAMS

617 Palisades Court

Brentwood, CA 37027

615-244-3280, SKYPE

Email: MyVoiceCoach@comcast.net

Web: myvoicecoach.com

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Services: all styles, aspiring performers and celebrities, "Tricks of the Trade" that can help anyone improve.

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Web: thevocaliststudio.com

Contact: Robert J. Lunte

Basic Rate: see website for rates

Clients: The TVS Method specifically focuses on training techniques designed to build the strength and motor skills for register bridging and beltling in the head voice. TVS is an Internationally recognized voice training school for singing vocal techniques, public speaking, teacher training and vocal related events. Robert is also the author and producer of the critically acclaimed vocal instruction training online course and book, "The Four Pillars of Singing" and nine online courses for singers. The TVS Method is practiced in 175 countries worldwide and 100,000+ students. Protege of the late Maestro David Kyle who trained Ann Wilson (Heart), Layne Staley (Alice in Chains), George Tate (Queensryche), Chris Cornell (Soundgarden), Ronny Munroe (Metal Church), including: Classical

training Dr. David Alt, Estill Training with Peter Egan, Phonetics and Formants with Steve Fraser.

ROGER BURNLEY

Los Angeles, CA 90038

323-848-4058

Email: info@rogerburnley.com

Web: rogerburnley.com

Basic Rate: call or see website for rates

Clients: all levels, especially good with beginners.

Client list available on request.

Notes: also specializes in vocal repair and rehabilitation

ROSEMARY BUTLER

818-916-1857

Email: vocalstarr@aol.com

Web: rosemarybutler.com

Basic Rate: please call for info

Clients: all levels, kids welcome. Celebrity clients include Linda Ronstadt, Jackson Browne, CSNY, Bruce Willis, Oasis, Hilary Duff, Celine Dion, Bonnie Raitt, James Taylor, Bruce Springsteen, Bob Seger, Sara Brightman, Julio Iglesias, Vanessa Williams, Joni Mitchell, Tina Turner, Andrea Bocelli and Eagles. Notes: Free lessons with package deal

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Web: spruillhousemusic.com, facebook.com/StephanieSpruill, twitter.com/Stephaniespruill, Instagram: @spruillhouse

Basic Rate: please call for rates

Clients: Julio Iglesias, Michael Jackson, Whitney Houston, Placido Domingo, Elton John, Aretha Franklin, Mariah Carey, Enrique Iglesias

Notes: My book and Ebook is 17 Points To Longevity In Show Business

SUE FINK

11209 National Blvd.

Unit 118

Los Angeles, CA 90064

310-943-9231, SKYPE

Email: winifredneisser@angelcitychorale.org

Web: angelcitychorale.org

Basic Rate: please call for info

Clients: all levels, singing lessons, workshops, showcasing, group classes at McCabes; also call for auditions for the Angel City Chorale.

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Zanna Discs

P.O. Box 2371

Bend, OR 97703

800-787-2647

Email: zannadiscs@gmail.com,

susan@susananders.com

Web: susananders.com

Basic Rate: \$70/hr.

Clients: Contact Susan for client list. 25+ years exp. teaching beginners to pros. Creator of the No Scales, Just Songs Vocal Workout Volumes 1 and 2 (singersworkout.com), and Harmony Singing By Ear (harmonysinging.com).

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Email: premierwest@earthlink.net

Web: divasintraining.com

Basic Rate: Varies. Industry packages.

Clients: Jin Jin Reeves (Hitzville), ZDoggMD,

Michael Ross Nugent, May J, Sorcie Elle, Clover

Corby (Midnight Clover), Leah Reichelderfer,

Eduardo Alejandro

SUZANNE KIECHLE

Studio City, CA

818-769-5880

Email: skiechle@aol.com, SKYPE

Web: suzannekiechle.com

Basic Rate: please call or see website for info

Clients: all levels, recording artists and Broadway,

film performers for vocal coaching and repair. Film

and Television.

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Kenosha, WI

847-533-5548, SKYPE, Zoom, Facetime

Email: voxdoc@comcast.net

Web: tamaraanderson.com

Basic Rate: Check website or call

Services: pop, rock, country, blues, jazz and musical theater

TANISHA HALL

White Hall Arts Academy

2812 W. 54th St.

Los Angeles, CA 90043

424-235-0665

Email: mail@whitehallacademy.org

Web: whitehallacademy.org, facebook.com/whitehallartsacademy

Basic Rate: \$35 and up

Clients: Tanisha Hall founded the White Hall Arts Academy - a contemporary performing arts academy located in South Los Angeles. Through the White Hall Arts Academy, Tanisha has reached thousands through individual music lessons, group classes and community programs. Tanisha's clients are Billboard chart-topping recording artists, Grammy winners and have been featured on The Voice, American Idol, America's Got Talent, on Broadway tours, major network and Netflix series as well as many other movies, series and commercials. Prior to launching WHAA, Tanisha enjoyed a career working in many aspects of the music industry.

*B.M. in Voice and Music Business Management - Berklee College of Music.

TERI DANZ

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West Los Angeles

310-283-9688

Email: vocalcoach@teridanz.com

Web: teridanz.com,

Instagram & Facebook - teri.danz

Basic Rate: call or email for info, packages available

Clients: artists, singer-song-writers, vocalists, bands, actors - for pop vocal technique, performance coaching, artist development, studio vocal recording/producing. 3 students in the Billboard Top 20 in 2019.

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and a 2018 Best Singing Teacher by Lessons.com.

2022 student signing to a UK label and 3 students

in the Billboard Top 20 in 2019, club hit recording artist, national press (Women Who Rock), industry and student testimonials, nominated Best Female Vocalist All Access Music Awards. Author of music/vocal articles, book: Vocal Essentials for the Pop Singer: Take Your Singing from Good to Great (Hal Leonard Corp.).

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Web: uaf.edu/summer

Basic Rate: please call for info

VALERIE FAHREN

The L.A. Valley Area, CA

818-815-8584

Email: ValerieFahren@aol.com

Web: valeriefahren.com

Contact: Valerie Fahren

Basic rate: different packages available, please call for info

Clients: Sabrina Bryan (Cheetah Girls), Juliette Lewis, Alison Sudol, Erika Christensen

VOCAL STYLINGS

Culver City, CA

310-737-9387

Email: info@vocalstylings.com

Web: vocalstylings.com

Contact: Lisa Cushing

Basic Rate: please call for info

Clients: Private lessons, group sessions, in studio vocal coaching for R&B, rock, pop, blues, etc.

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13505 Westheimer Rd.

Houston, TX 77077

713-291-6373

Email: winnie@voicelessonshouston.com

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Basic Rate: please call for info

VOICE MECHANIC, THE

6330 Hollywood Blvd.

Los Angeles, CA 90028

323-937-2565

Email: thevoicemechanic@hotmail.com

Web: voicemechanic.com, melrosestudios.us

Contact: Sean Lee

Basic Rate: please call for info

Clients: Chris Slade (AC/DC), Chris "Mississippi Burning" Gerolamo, Gary Ballen - (NWA, Bonethugs,

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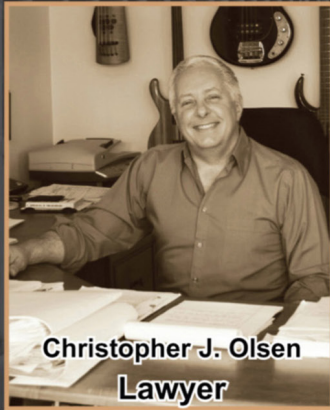
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Money Management for Musicians: Everything You Need to Know

There are tons of independent musicians who struggle with paying bills on time and building credit, and just as many artists who blow up and lose their fortunes in 10 years. This is why all musicians need to know something about money management. Bobby Borg, co-author of *Personal Finance for Musicians*, offers seven key take-aways.

1. Income

Take advantage of all of the different ways you can monetize your music today while still pursuing your career as an artist, so you don't have to bust your ass at some meaningless day job. There's a lot of money to be made in licensing for film, TV and video games, selling beats, or creating functional music for meditational purposes. Not only do these gigs generate good money so that you can cover your bills until you one day hit it big, they are also flexible, so you can always put your artist career first.

2. Wants Versus Needs

When it comes to expenses, find a balance between what you want and what you really need. Wants are the expensive cars, rad apartments, and fancy restaurants every night. And Needs are your more practical expenses. This is important because if you expect to build your financial future, then you need to get your expenses right first. Look, the last thing you need is to spend all your income and start relying on credit just to get by. This can put you into a hole so deep it can feel like there is no way out.

3. Debt

Dovetailing nicely from digging yourself into a hole, make getting out of debt your number one priority. Sure, it is great that you took out a school loan for your education, but add consumer debt to that, a car payment, and that credit card debt you have at Barneys New York for fancy clothes and handbags, and you can really be up shit's creek in interest payments, fees, and threatening creditor phone calls. Consider using the debt avalanche technique (where you double down on your highest interest loan first till you pay it off, and then move on to the next

highest interest loan) or use the snowball technique (where you double down on the smallest balance loan first till you pay it off, and then move on to the next smallest balance loan) till you're totally debt free. No matter which technique makes sense to you, start getting out of debt today!

4. Investing

The time to start investing is right now. Even when you're in debt, there is no reason why you can't peel away a little something from your income for a future goal. But note that if you're keeping your income in a bank account that earns .01 percent interest, your money is decreasing in power on a daily basis due to inflation. So, you need to get your money

freedom to do whatever you want on your terms without needing to worry. That could be the freedom to build your own recording studio in your backyard, or the freedom to only tour when you want to and for as long as you want to without the fear of going broke. Whatever retirement means to you, note that the earlier you start saving for it the better. This is due to something called compound interest (interest on interest). The more years you have for your money, the larger your pot will be when you need it.

6. Limiting Beliefs

Musicians need to get rid of all the barriers to personal finance, like "I don't need to know this stuff, I'm just gonna blow up and hire a team." But even if you do blow up, you never want to put your money in control of others without knowing what's going on. Would you believe that NAS got sued by the IRS for 6.5 million dollars because the accountant thought the business manager was talking care of taxes, and the business manager thought the accountant was taking care of taxes. Personal finance is always your responsibility. There are no excuses. And finally...

7. CPA and CFP

My book provides a strong foundation

to money management, but everyone's personal situation is unique, so you at least want to meet with a certified public accountant and certified financial planner at least once to map out a plan for you. I offer a ton of resources for how to find and evaluate these professionals, so check them all out.

So, in closing, *Personal Finance For Musicians* is everything you should have learned about personal finance in high school, but didn't. It's presented in a non-intimidating way, specifically for musicians. I hope you'll check it out. It's on Amazon and all fine book sellers.



out of banks and invest it into something like an index mutual fund where you can potentially earn an average of 9 percent interest on the long-term. Index funds are also highly diversified (you're investing in thousands of companies in many cases, not just a single one), which potentially increases your odds for success. Just remember, long-term investing always beats short-term speculating. Stay away from "get rich" strategies and people who claim that they can beat the market every time.

5. Retirement

While on the topic of long-term investing, be sure to take your retirement very seriously. Just keep mind that retirement is not just what old people do in Florida when they get bored of working and just want to play golf and sit on their fat asses. Retirement is freedom—

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