

M M M R

MUSICAL MERCHANDISE REVIEW

Est. 1879

in the Mix

Sales of Digital Mixers for Live Performance Bounce Back

avantis

IT'S A SMALL STEP TO A GIANT LEAP.

SQ

2022 NAMM DEALERS CHOICE AWARD Product of the Year

2021 NAMM DEALERS CHOICE AWARD Product of the Year

2020 NAMM DEALERS CHOICE AWARD Product of the Year

2019 NAMM DEALERS CHOICE AWARD Product of the Year

2018 NAMM DEALERS CHOICE AWARD Product of the Year

INSIDE

Anniversary
Yorkville Sound at 60

Dealer Survey
Stage Monitor Sales in 2023

Show Report
The 2023 NAMM Show



Traynor



ESTABLISHED 1963

**THANK YOU TO OUR CUSTOMERS AND PARTNERS
FOR A REMARKABLE 60 YEARS OF SOUND**



www.yorkville.com

Amahi

UKULELES



1[888]262-8471
amatisonline.com

C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

FEATURES

Vol. 182 MAY 2023 No. 5

Anniversary

'Make Good Products, Treat the Employees Well, Treat the Customers Well' – Yorkville Sound at 60 8

MMR recently sat down with Yorkville Sound CEO Steve Long to discuss the company's first six decades, some of the key product introductions and events that have shaped the brands along the way, and how Yorkville's core mission statement of building durable, quality products at competitive price-points has guided every step along the way.

Roundtable

In the Mix – Sales of Digital Mixers for Live Performance Bounce Back 13

A segment of MI hit particularly hard during the pandemic and COVID-related restrictions on large, in-person gatherings, digital mixing consoles have been gaining momentum as venues of all sizes continue to return to something approaching "normal." With ever-evolving technology driving innovation in this space, digital mixers are more feature-rich, intuitive, and powerful than ever before.

Dealer Survey

Driving a Wedge – Stage Monitor Sales in 2023 17

For many reasons – economic, regional politics and policy, product availability – how well stage monitors are selling and what types of live monitor systems, in general, are connecting with end-users appears to vary considerably depending on the territory.



Show Report

2023 NAMM Show – The Evolution of the Annual Industry Gathering 18

With over 1,200 exhibitors representing roughly 3,500 brands, the April NAMM Show drew 46,711 attendees from 120 countries and territories. While not back to lofty pre-pandemic numbers, general consensus was that this year's Show marked renewed vibrancy and enthusiasm not seen since January 2020.

Departments

Editorial	4
UpFront	6
Small Business Matters	22
Sound of Money	23
New Products	24
Classifieds.....	26
Ad Index	26

MMR Musical Merchandise Review® (ISSN 0027-4615), Volume 182, Number 5, May 2023, founded in 1879, is published monthly by artistpro, LLC, 7012 City Center Way, Suite 207, Fairview, TN 37062, (800) 682-8114, publisher of School Band and Orchestra Plus and Modern Band Journal. Periodicals Postage Paid at Fairview, TN and additional mailing offices. MMR is distributed free to qualified individuals and is directed to music dealers and retailers, wholesalers and distributors, importers and exporters and manufacturers of all types of musical instruments and their accessories, related electronic sound equipment, general musical accessories, musical publications and teaching aides. **POSTMASTER:** Send all UAA to CFS. **NON-POSTAL AND MILITARY FACILITIES:** send address corrections to artistpro, LLC, 7012 City Center Way, Suite 207, Fairview, TN 37062. The publishers of this magazine do not accept responsibility for statements made by their advertisers in business competition. No portion of this issue October be reproduced without the written permission of the publisher. Copyright ©2023 by artistpro LLC, all rights reserved. Printed in USA.





Let's Make More **MUSICIANS**

Hal Leonard is proud to provide the **tools, resources, and products you can use to drive more traffic to your store and your lesson programs.** Sign up with your rep today to learn about all the resources we have to help you grow your business with print and gear!

dealers.halleonard.com E-Z Order Line 1-800-554-0626



Trade Regrets: Sidney Davis

By
Christian
Wissmuller

My world is rocked. I worked for Sidney Davis for many years (2002-2013) who passed unexpectedly during the night of Saturday, April 8.

Sid – longtime publisher of, and contributor to *MMR* – was *massively* influential in my professional career and personal life. I consider him the greatest mentor and one of the most meaningful friends I’ve ever had.

When we first met, I was a 28 year-old longhaired “kid” who he (rightfully!) was highly skeptical of. Cut to the last 15 or so years and he was my most trusted advisor, my harshest critic (he always expected “more” of me and my work), and my staunchest supporter.

Since I learned of his passing on April 9 (very bad timing; I was at a Celtics game that afternoon. Side note: he would have loved that) I’ve been recalling all of our conversations, arguments, trips to various industry events, and debates about the C’s, Bruins, and Sox. The recent NAMM Show felt even more populated with ghosts from my past than ever.

Aside from guiding *Musical Merchandise Review* from the ‘80s through to 2013, Mr. Davis was instrumental in the launch of a number of sister titles aimed at supporting music educators and scholars: *School Band & Orchestra (SBO)*, *Choral Director*, and *JAZZed*. His advocacy for the culture of music making also led him to rally a number of his friends at significant MI suppliers to help launch the SBO Essay Contest, which in its 23-year history has awarded hundreds of thousands of dollars to students and many more times that amount in music gear to educators. Sidney Davis was also the deserving recipient of the 2002 Lifetime Achievement Award presented by the American Music Conference (AMC).

I absolutely loved Sid. In the course of completely unrelated conversations and texts the afternoon I got the sad news, when I let my family and friends know, “Hey. Sorry – Sid passed away and I really can’t talk now,” they *all* immediately knew not only who I was talking about, but how deeply it would impact me.

Sidney Davis was one of my favorite people. I am a better person for his guidance and friendship. He was a Boston OG and I am crushed to know he’s no longer with us.

My sorrow is, no doubt/of course, but a fraction of his family’s.

Sid Davis was a giant. My world is less complete today.

Rest in power my friend,

Christian Wissmuller
christian@mrmmagazine.com

As per the Davis family, in lieu of flowers, donations in Sidney’s memory may be made to the United States Holocaust Memorial Museum at ushmm.org or to The NAMM Foundation at nammfoundation.org.



Christian Wissmuller (the dorky guy on the left) and Sidney Davis (on the right – cooler than you’ll ever be) in 2015

“Sidney Davis was one of my favorite people. I am a better person for his guidance and friendship. He was a Boston OG and I am crushed to know he’s no longer with us.”

MMR
MUSICAL MERCHANDISE REVIEW
Published Since 1879

PUBLISHER
Mike Lawson mike@artistpro.com
Ext. 4

EXECUTIVE EDITOR
Christian Wissmuller
Ext. 3 christian@mrmmagazine.com

CONTRIBUTORS
Menzie Pittman, Jaimie Blackman

Art
ART DIRECTOR/PRODUCTION MANAGER
Angela Marlett angela@mrmmagazine.com
Ext. 5

Advertising
ACCOUNT MANAGER
Matt King matt@mrmmagazine.com
Ext. 2

ACCOUNT MANAGER
ACCOUNTING
Shannon Kebschull Lawson
accounting@artistpro.com

PUBLISHING CONSULTANT
Terry Lowe

PRINTING/FULFILLMENT
Liberty Press
1180 N. Mountain Springs Pkwy.
Springville, UT 84663

artistpro
PUBLISHING

artistpro, LLC
7012 City Center Way, Suite 207
Fairview, TN 37062
(800) 682-8114

PUBLISHER OF

MMR
MUSICAL MERCHANDISE REVIEW

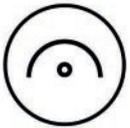
SBO+
BAND, ORCHESTRA, CHORAL, THEATER AND MORE!

Powerful sound, portable design

TAKE YOUR MUSIC ANYWHERE WITH THE NEW ALTEA DUO COLUMN SYSTEMS FROM DAS AUDIO



3-WAY



100°H x 50°V



DAScontrol



WIRELESS STREAMING



127 dB



AVAILABLE IN WHITE



ALTEA DUO 20A

Altea
duo



SCAN FOR MORE INFO



SOUND WITH SOUL

PEOPLE

Steinberg has announced that **Clyde Sendke** has succeeded Andreas Stelling as managing director, effective from April 1, 2023.



Andreas Stelling first joined Steinberg in 2003 and became managing director in 2009. Since then, he has overseen the implementation of new strategic and organizational processes, along with other achievements which have led to numerous successes for the business.

Clyde Sendke knows Steinberg very well, having been with the company for numerous years. First heading the technical support team, he has worked as director of the product planning department and, in recent years, has been running the entire Markets Group.

He comments: "I am honored to be named Steinberg managing director and look forward to using this new opportunity to lead the business forward. I would like to extend my gratitude to Andreas for his contributions and leadership. We wish him the very best for his future professional endeavors."

Andreas Rapp has assumed the position of chief executive officer and managing director of **beyerdynamic**, effective April 1,



2023. In this role, he is responsible for the operational business of the renowned audio brand from Heilbronn, Germany. He succeeds Edgar van Velzen, who is leaving the company.

With Andreas Rapp, a proven industry expert is returning to take over the leadership of beyerdynamic. The native of Heilbronn has extensive experience in marketing and sales from various leading positions in consumer electronics, with a focus on innovative audio brands. Prior to joining beyerdynamic – again – Rapp was vice president EMEA at Jabra. He also worked for four years at Libratone, the last three as vice president EMEA.

NAMM Foundation Celebrates the Best in Music Education

The NAMM Foundation is pleased to celebrate this year's Best Communities for Music Education (BCME) list. Now in its 24th year, the 2023 Best Communities for Music Education program recognizes 830 school districts and 78 schools across 43 states for the outstanding efforts by teachers, administrators, parents, students, and community leaders and their support for music education as part of a well-rounded education for all children.

Celebrating these outstanding districts and schools comes on the heels of a new report which qualifies millions of children not having access to music education. Released late last year, the National Arts Education Status Report Summary 2019 is a comprehensive look at access to and participation in arts education in public schools in the United States. The report detailed that while 92 percent of students in U.S. public schools have access to music education in school, 3,609,698 students do not have that same opportunity. In addition, 2,095,538 students do not

have access to arts education (defined as dance, music, theatre, or visual arts).

This year's awards program acknowledges and celebrates innovative schools and districts that have developed a stronger presence for music education on campus and in the lives of students. Given the impact of COVID on traditional in-person learning, researchers at The Music Research Institute at the University of Kansas, in conjunction with The NAMM Foundation, created a new way for districts and schools to share their stories with a special "More to Start" supplemental survey. The supplement helped researchers understand access and entry points for students to begin or resume their musical journeys and the challenges and opportunities in the post-pandemic classroom.

View the complete list of Best Communities for Music Education: <https://www.nammfoundation.org/articles/bcme-2023-districtsand-SupportMusicMeritAwardwinners> here: <https://www.nammfoundation.org/articles/bcme-2023-schools>

EVANS Drumheads Partners with Sunhouse Technologies to Reimagine Sensory Percussion

EVANS Drumheads has announced a new partnership with Sunhouse Technologies Inc. Building upon Sunhouse's foundational Sensory Percussion technology, the joint venture features completely redesigned versions of both the hardware and software, giving drummers even more power, control, and expressive possibility than ever before.

Originally introduced by Sunhouse in 2015, this patented technology lets drummers turn their acoustic drum kits into powerful controllers for electronic music-making. Using sensors – not triggers – along with proprietary machine learning, Sensory Percussion dynamically maps each drumhead's surface and tracks each hit. With up to ten programmable zones per head and virtually limitless ways to control and manipulate them, drummers now have a way to naturally express themselves with electronic tools like samples, effects, and MIDI.

The new EVANS Hybrid Sensory Percussion Sound System is an entirely fresh take on the original, redeveloped from the ground up to give the drummer more reliable, usable, and purpose-built hardware, along with a reworked software experi-

ence to power an ever-expanding universe of discovery and creativity.

With this expansion into electronics, EVANS is establishing EVANS Hybrid – a new division focused on imagining and building the future of drumming, developing technologies that bridge the gap between acoustic and electronic percussion.

The EVANS Portal audio interface, designed to work specifically with the software and proprietary sensors. It features seven sensor inputs, a built-in microphone, two combo mic/line/Hi-Z inputs, and a variety of headphone, aux, and stereo outputs.

Three Drum Sensors, built to be sleeker, more durable, and easier to set up and remove. Each sensor tracks speed, velocity, and timbre across ten distinct programmable zones. The new sensors also feature tour-friendly, 3.5 mm cables over heavy XLRs.

Additional items include a pack of twelve pickup elements, three 12 ft TRS cables, one power adaptor, one USB-C cable, EVANS EMAD Bass Drumhead adapter, and special Sensory Percussion ProMark ActiveGrip™

Learn more at www.daddario.com/spss.

nord stage 4

A New Standard



With an intuitive new panel design, a premium triple sensor keybed, complete effect section for each layer and massive enhancements to our award-winning technologies, the Nord Stage 4 sets a new standard.

nordstage4.com

THE ORIGINAL RED KEYBOARDS

Handmade in Sweden by Clavia DMI AB

nord®

'Make Good Products, Treat the Employees Well, Treat the Customers Well'

In 1963, in the repair room of the original Long & McQuade Music Store in downtown Toronto, Peter Traynor designed and built the Dyna-Bass amplifier, a relatively affordable unit specifically developed to withstand the abuse of the road and rentals. Soon afterwards Traynor and co-founder Jack Long officially launched Yorkville Sound.

Today, the company fields a full line of professional PA products, including loudspeaker cabinets, portable lighting rigs, mixers, and amplifiers. Additionally, within the larger "Yorkville umbrella," are Traynor Amps, ART Pro Audio, Apex Electronics, Orion FX Lights, and VTC Pro Audio, serving a wide array of market segments within the MI landscape with gear that has been embraced by musicians and sound engineers the world over.

MMR recently sat down with Yorkville CEO Steve Long to discuss the organization's first six decades, some of the key product introductions and events that have shaped the company's brands along the way, and how the company's core mission statement of building durable, quality products at competitive price-points has guided every step along the way.

After Peter Traynor developed the Dyna-Bass amplifier, how and why did he and Jack Long decide to take it further and actually form a standalone company rather than having this new venture exist within Long & McQuade?

Well, I think if you go back to those days, which was the '60s obviously, [MI gear] was way more expensive than they are now. Like, a Fender amp was probably a similar price to what it is now. So, it was pretty easy to just put the pieces together and make an amp, and it was kind of like, "Well, the amp [sells for] \$600 and if you add all the pieces up, it comes to \$150, so we can sell it for \$300 and *still* make money, right?" So that was kinda how Peter came up with the idea. He was a repair guy and he was like, "You know, I could put these things together and we could sell them."

So, the first thing they actually made was a pair of speaker columns and they put them in the store and sold them. And then, "Oh, we'll make another pair." And that was kind of how it started. I think, originally, my dad was more the business guy, and Peter was more the idea guy. They



Steve Long

Yorkville Sound at 60

By Christian **Wissmuller**

just kind of came to the conclusion, "Hey, I think we can do that, right? We can make some money with this." So that's how we started.

I lived briefly in Toronto and I'm curious: was the name Yorkville chosen because of the Yorkville neighborhood of Toronto?

Well, that's kind of a funny story because, you know that whole thing where Yorkville became a really cool scene and all that?

Yeah, yeah.

That hadn't happened yet, right? But when you stood outside of the old store at 803 Yonge Street, when you looked across the street, the street that went off of Yonge going the other way, not the side that the store was on was called Yorkville Avenue. So they were trying to think of a name for the company. You remember the game when you were a kid and you're coming up with a band and you're like, "Okay, what are we going to call our band?" It was kind of like that game, right? What are we gonna call our band? So they were standing outside and they saw that sign and they thought, "Oh, we should have 'sound' in the name, so something like 'Toronto Sound,' or whatever." And then they saw the sign Yorkville, and it was "Hey, Yorkville

Sound. That'd be cool." And that's how it became Yorkville Sound. And then later Yorkville became this big cool area and the hippie scene and all that stuff, but that was all after the fact.

Back in '65 when Yorkville Sound was incorporated back at the beginning, how many employees were there total?

Well, I mean, originally there was just Peter, right? But when I was a kid and the original facility was upstairs at the store, there were about six employees. In the late '60s, the first real building was on Dundas Street and right by the Don Valley Parkway, which is sort of downtown Toronto, really. You wouldn't make a factory there now, but back then Toronto was not what it is now. And it might have been, I'm guessing, 8,000 square feet.

Skipping ahead to the present day, how many are currently employed by Yorkville and how large is the headquarters?

So now we're at about 250 employees and we're about 140,000 square feet. We're in Pickering, which is the east side of Toronto.

Can we talk a little bit about the acquisition of is it ART Pro Audio or ART Pro Audio in 1999?

ART stands for Applied Research and

Accomplished pianists have been lining up to play the Kayserburg KA275



The Nashville area is known for attracting some of the best keyboardists in the world. But lately, the Kayserburg KA275 flagship 9' Concert Grand, which has been on an introduction tour of America, has been bringing them to Miller Piano Specialists in Franklin, Tennessee. Each performer was impressed by the musicality and playability of the KA275, as were those who were fortunate to see these performances.

Among the artists gathered to showcase their talents were:

- A. EJ Ford, performer, composer, music teacher, and Katrice Heyward, singer/songwriter.
- B. Ed Bazel, award winning pianist/composer and founder of The River of Calm online radio network.
- C. Caio Pagano, internationally renowned concert pianist, Regents Professor at ASU.
- D. Keith Burns, founding member of platinum-selling group Trick Pony.
- E. Patrick Riddle, self-proclaimed "Piano Nerd", video game music composer.
- F. Eric Bikales, composer, music teacher, and performer with notable artists such as Dolly Parton.
- G. David Symes, international concert pianist, Artist in Residence at UCC, Ireland.

anniversary

Technology, and that came out of MXR. They were in Rochester and we were the Canadian distributor at that time. They kind of went out of business and then reformed as ART. We originally got involved with them in a bigger way. We were manufacturing a product called the Proverb, which was an original, rack-mount digital reverb. They weren't very well run from a financial point of view, but they had a lot of good product ideas. They kept running into financial trouble and that's how we ended up kind of buying them.

Within the larger Yorkville umbrella, you guys also have Orion Lights, Apex, VTC Pro Audio, in addition to Traynor and ART. Can you talk about those other brands and when were they established and, again, why have separate brands and not just have it all under the Yorkville banner?

I think that we found, just from watching the industry, that there seemed to be a problem for companies with identities of brands. Just for example, Marshall never had any luck with PA programs. Fender never had much luck with PA. Gibson never had much luck with amps. So, for the most part, what we'd see is a company would get a reputation for something and then when they would try and come up with something else, it would never really translate very well, which was sort of the reason why we became with Yorkville and Traynor. It was like, "Okay, let's try and keep an image." So, all the things that people want in an instrument amp, we'll try and make that in the Traynor brand, and all the things people want in the PA, we'll make that in the Yorkville brand. And then all the other brands were sort of following in that thing where we'd say, "Okay, let's not be handcuffed by the images of Yorkville when we're trying to design lighting," or whatever.

And I think the other thing is, we're kind of a small deal in the U.S., but we're a pretty big deal in Canada. So what often would happen in Canada is, if people get a certain image of your products and then you try and sell something that doesn't fit with that image, it becomes a little tougher. We thought by having different brands for each product category, it would give us a little more freedom to market them separately and also to sell them to different people. It prevents muddying the waters and sort of cannibalizing from one another.

I understand what you're saying about perhaps being a bigger brand in Canada, but I mean, Traynor's a big brand down here in the U.S., too.

Yeah. It's well known. One of the things is we're sort of a victim of our own success in one sense, in that we've been making so many products for so many years, and they all last forever. So there's a lot of Traynor out there, which is good. [laughs]

Things also are different in different markets as well. So, with a lot of the brands like Orion Lighting, we do really well in Canada, but it doesn't really do a whole lot in the U.S. or exports. And then other brands, like VTC and Elite, do really well in the States. Being a

Canadian company, Canada's a small market, so you always have to kind of be able to make your living by selling a little bit of this, a little bit of that. And I guess that's how our factory specialized in making 200 of something at a time. We can make smaller quantities, but still keep the costing reasonable because we're very automated we've got a lot of tribal knowledge. Our staff are really good that they know how to make all the different things so we can make, say, 100 2x10 bass cabinets that'll last us a year because 2x10 bass cabinets don't sell that much, right? And then some of the bigger sellers we might sell at 500 at a time. But the PA is the bulk of the different sales compared to the instrument amps, but the instrument amps are also doing well.

From a marketing and just general awareness standpoint how important has it been that Yorkville and Traynor have both been embraced by high-profile artists and venues and tours?

Well, I think it's been very important, especially in Canada because, in the U.S., I think we have a bit more of a boutique image because we're not quite everywhere whereas, in Canada, we *are* everywhere and everybody's played [with] our stuff. So one of the problems in Canada is Canadians don't always accept Canadian things as a successful. So for us being in everybody's face, the fact that there's credibility and people in other countries and famous people use our stuff, then I think it sort of has given us more credibility.

Looking back over the past 60 years now, what would you say are some of the milestone product introductions, and milestone moments that really helped establish the brands and establish the company as a force within the music-making community?

It's been a lot really. I think our tube guitar amps, the YCV Series has been very, very key because they're very well respected. We've been making them for years and years and,

similar to some of the Fender amps, they've become well established. So I think that's important. We have a lighting system that is so easy to use that every musician in Canada uses them. And that's been a huge product for us. It never really caught on in the U.S. and I think it's only because in Canada there's a huge rental market, so once people rent these a few times they're like, "Wow, this is the answer for a lighting system that's operated by the band."

What lighting system is this?

Well, the current version is the LP-LED4, and nobody else makes anything like this. Everything else is kind of either really Mickey Mouse, or you need a guy to run it, and this is kind of in between. This is the system that you can operate from the stage and it does a good job, it's small, it's easy to set up, but it looks professional and it's really unusual. And it's interesting that it's never really caught on in any other country.

Our subwoofers have been really, really well received in the U.S.



Jack Long and Pete Traynor



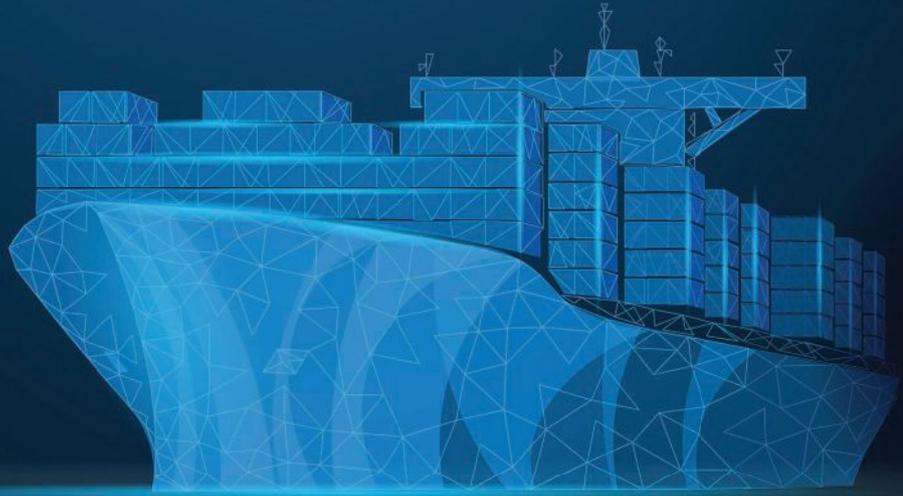
Assembling a Traynor combo amp in the early '80s



Traynor gear on display at an early '70s MI trade show

XCHANGE HD

NEXT-GEN INTEGRATED GLOBAL DISTRIBUTION



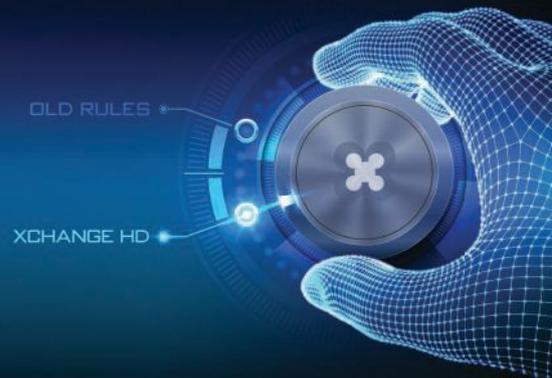
NO MORE PLAYING TODAY'S GAME WITH YESTERDAY'S RULES

XCHANGE HD is a next-generation, integrated global logistics platform that improves hardware distribution by introducing, inserting, and outsourcing services that multiply efficiencies and profits. XCHANGE HD provides a carefully curated, strategically located, network of Logistic Centers around the globe that provide local and regional distribution of products on demand.

The Logistic Centers are world-class, leading-edge, vetted companies with decades of experience and operate with efficiency, transparency and speed. XCHANGE HD adds Marketing, Service and Experience Centers to deliver a powerful, innovative, secure and flexible evolution of traditional distribution. XCHANGE HD is available now! We are ready when you are.



JOIN XCHANGE



XCHANGE
MORE SALES, MORE PROFITS

xchangemarket.com

LOS ANGELES . MIAMI . NEW YORK . TORONTO . LUTON . DUBAI . AMSTERDAM . SINGAPORE

anniversary

market and around the world. And I think one of the things that we've always been very big on is reliability. When something gets rented, the amount it gets used is much, much higher than your average sold PA system, especially these days. I mean a lot of bands that are buying the smaller type PA systems are not playing every night, right? They might play a couple of times a month or whatever, whereas the stuff that's rented is going out constantly. It's getting used over and over and over by different people and being run harder than it needs to be run or should be run.

So we've always been ahead of the curve on making products reliable in terms of almost, "You can't break it." It's not like you can turn it up too loud and blow the speaker or whatever. We always protect for all those things. And subwoofers tend to be something that get blown because everybody wants more bass and they're expensive and big. So people are generally don't buy enough of them. You know, it's, "Well, we really need six subwoofers, but we'll just get two because they're the size of my house." Our subwoofers have always been way more reliable and better than anybody

else's. So I think we've always done a huge business in subwoofers everywhere and especially in the U.S., so that's been I think a huge part of our business.

Is there anything that you'd like to share with our readers either about the past 60 years or Yorkville's hopes or plans for the future?

I think we just want to continue to be a good supplier and make good products that people can be proud of using and selling. We try to make everybody's life easy. Like, we always try to service everything. You can still get parts for older products and because of our sister company, Long & McQuade. We know what the retailer needs and we try to provide those things for our customers. It's a huge, huge advantage for us product-wise because we have all these staff members out renting stuff to people every week and people come back and say, "Oh, I need this to be louder," or whatever the case may be. I really stand behind our products. I think our products are great and all of our staff in the stores are musicians. When we design things, all of our designers are musicians. So the products really go through a lot of people with professional ears and fingers and voices on the product. By the time it manages to work its way through the system, it's good!

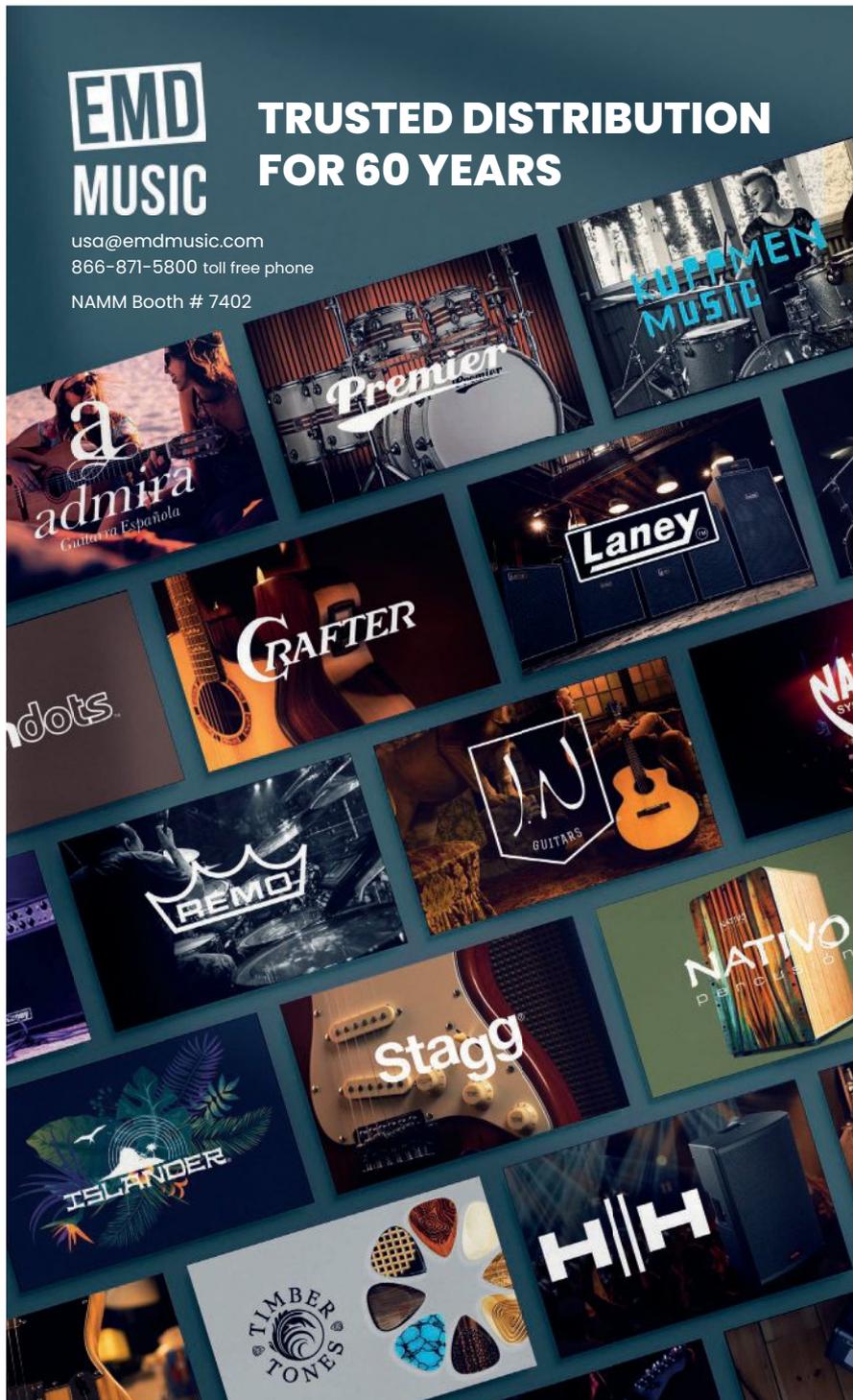
I'll give you an example: we have a reliability test that we put all of our heavy-duty PAs not even heavy-duty, all of our PA systems on. The test is 700 hours at worst case. And worst case is different for different kinds of products, but if it's a subwoofer, it'll be running right at clipping for 700 hours. We have a cement fireproof building inside our building that we built. We actually have two of them. So we can put this in, we'll run it for 700 hours, and the product has to live through the full 700 hours, right? If it dies after 200 hours, we go back to the drawing board, figure out, "Okay, what did we do wrong? What can we fix to make it last the 700 hours at least?" And then you think, "Okay, well, 700 hours doesn't sound that long, I guess. Let's take some of our competitor's products and put them on this test and see how long they last." Nobody even makes it past 10 hours.

Well, that speaks to the quality of the product.

And in this throwaway world these days, how many electronic things get fixed these days? Well, our stuff does because it lasts forever.

That's a great sort of summary and also an aspirational goal for any MI supplier. Congratulations on this milestone year for Yorkville and best of luck going forward.

Thank you! 



EMD MUSIC

TRUSTED DISTRIBUTION FOR 60 YEARS

usa@emdmusic.com
866-871-5800 toll free phone
NAMM Booth # 7402

admira
Guitarra Española

Premier

KUPPMEN MUSIC

Laney

CRAFTER

dots

REMO

W GUITARS

NATIVO Percussion

stagg

ISLANDER

TIMBER TONES

HH

in the Mix

Sales of Digital Mixers for Live Performance Bounce Back By Christian Wissmuller

A segment of MI hit particularly hard during the pandemic and COVID-related restrictions on large, in-person gatherings, digital mixing consoles have been gaining momentum as venues of all sizes continue to return to something approaching “normal.” With ever-evolving technology driving innovation in this space, digital mixers are more feature-rich, intuitive, and powerful than ever before.

MMR checked in with four major suppliers of this gear to learn about what specific models are best-sellers so far in 2023, how successful MI retailers are displaying and marketing mixers, and other significant trends in this area.

For your brand what model (or models) of digital mixers are currently top-sellers?

Jeff Hawley: We’ve been amazed at the tremendous sales velocity of our entire range over the last few years. As *MMR* readers know, Allen & Heath grabbed the first *MMR* Dealers’ Choice Award for a digital mixer with our SQ five years ago and we’ve been honored with the award ever since. Two years in a row for SQ and now three years in a row for Avantis. These lines have been huge hits for us and we’ve continued to offer free major updates to SQ and Avantis that are largely driven by user feedback and requests via our user forum and social media pages. I’d also want to highlight the CTi1500 and the entire dLive range which has grown by leaps and bounds on the touring front and opened up a new market for touring engineers who want to own an affordable and flyable tour rig. Depending on your definition of ‘digital mixers’, the AHM series has also been a top seller on the digital installed matrix side of things with the recent expansion of the line with the AHM-16 and AHM-32 joining the AHM-64. We’ve seen really interesting applications of this series, especially in installed projects that require especially high quality critical audio performance specifications. If I had to pick just one model as the key top seller to check out in

Allen & Heath land, I’d go with Avantis.

Preston Gray: As the pio-

neer of digital consoles, Yamaha boasts high performing market share & recognition across numerous systems. The flagship Rivage class of consoles curates renowned performances on some of the largest world tours, while the CL & QL class consoles are the most trusted workhorses across thousands of venues & events. Yamaha has made digital consoles accessible for various users, including musicians and bands, and has high performing market share with the easy-to-use and operate TF series! With the most recent launch of the new DM3 series, early demand has soared and indicates it will be a top seller in its class of ultra-compact mixers!

Jon Graves: I would like to say that we are a real player in the mixer market, but we only have three models. We have a TouchMix-8, 16, and 30, and all of them are crushing. Our TouchMixers are very unique. It’s a super high-quality mixer. It’s not cheap, but it’s not crazy expensive. They’re small, but we made them with all the grown-up features that a big mixer has. And then we put a bunch of cool features in there to help novices learn how to mix. We like to say that the QSC TouchMix is the only mixer that guarantees results. We’ve put a bunch of time into covering a wide breadth of customer.

Adrian Haselhuber: All of our StudioLive Series III digital mixers are doing very well at the moment, especially compact models like the StudioLive 32SC.

Paul Youngblood: TASCAM has a long, rich legacy of large format digital consoles but has focused on other products the last several years. That said, TASCAM just released the Sonicview 24XP and Sonicview 16XP mid to large format professional state-of-the-art products. Sonicview products are combination live, recording, and broadcast consoles. We pre-released Sonicview in Japan and so far they are a huge hit, especially the broadcast market. We expect the same in the U.S.

Have you been noticing any significant trends when it comes to what features, et cetera are being sought-after by buyers when it comes to these products?

“Live performances are tracking well and I expect things to shift here and there overall, but return to pre-pandemic levels soon.”

– Jeff Hawley, Director of Marketing, Allen & Heath USA



roundtable



“Engineers and musicians are looking for tools that can quickly and reliably build a mix that is sure to get them their next gig.”

– Preston Gray, Marketing Director
– Pro Audio, Yamaha Corporation of America



PG: The primary purpose of a digital console is to curate and amplify music and art. Engineers and musicians are looking for tools that can quickly and reliably build a mix that is sure to get them their next gig. Tools like One-Knob presets and quick-config setup to automate patching allows the musician to focus on what matters most, creating music rather than digging thru setup menus. We also notice that sonic quality is critical when amplifying music. While this can be achieved by increasing sample rates to 96kHz, greater studies are achieved through purpose-built processing such as EQ, dynamics and summing algorithms designed with music at the center of the development process, not just in a lab or behind a computer screen. When mixing and amplifying music, it makes sense to trust a company that lives and breathes music to ensure every note and transient is heard the way it's intended.

JG: There are some shifts that happened as we've come out of the pandemic and bands started playing again. Before I came to QSC I was a front-of-house guy and a record producer for 35 years, so I mixed big bands for a long time. My job here is to bring all those things that we used to use in a large tuning format and try and make them accessible to the end user, from the novice all the way up to the pro. What I do see is a more upscale concern in some respects for the people that are out playing today. In other words, we see more and more bands that are wanting to carry a TouchMix-30 because they want to do their own in-ear mix. And the TouchMix-30 is a super badass mixer for that because its features are crazy. It's 14 aux out, so that's seven stereo ear mixes, plus processing on all the outputs. Most mixers at this level don't have all of that stuff that we have in here. I think people are seriously looking for value. I just think post-pandemic people are looking a little more closely at exactly what they're doing and what they're buying.

PY: Smaller format footprints with expansion capability for I/O and Dante compatibility. We see more and more Dante-based usage in house of worship, universities, large concert venues, broadcast, and more. That is why TASCAM included Dante as a standard feature in Sonicview. We simultaneously developed Sonicview with a Dante-based stage box called SB-16D. SB-16D has 16 inputs, and 16 outputs which is unusual in a stage box. SB-16D has 16 outputs for maximum capability to flow audio back to the stage or studio for use with in ear monitors, headphone mixes, and stage monitoring.

AH: Our customers range from individual musicians to touring bands or installations at houses of worship, and as such have different sets of requirements. All users appreciate how quickly and easily our consoles can be integrated into many different workflows, ranging from typical live FOH mixing to music recording in studios. I would say that some of the trends we continue to see across the board include high I/O density in smaller form factors, very good sound quality at affordable prices, and making it easy for anyone to get up to speed quickly – even if you are not a trained mixing engineer.

JH: As I mentioned, the CTi1500 has been a hit with touring engineers since it offers high channel counts and a rich feature set in a lightweight compact form factor. I'd say the trend toward compact flyable rigs is a significant one. As the CTi1500 comes in at just 25.4lbs, it now opens up options for checking your console control surface and engine as baggage — a 96kHz 160x64 FPGA core ultra-low latency beast alongside your suitcase. A number of major touring engineers and tour managers have messaged me to say that checking their entire audio control package on flights is a game changer.

I'd also note that the conversation around the benefits of 96kHz audio within the live sound space seems to have moved to a point where this higher sample rate is now simply table stakes. We can debate the finer points all day long (a fun hobby of mine!), but it seems that the market has spoken and 96kHz is the new standard for anything new that is being released in the pro digital live console market these days. For dealers out there that are looking to step into the digital live console space or expand their offerings there, I'd put lightweight flyable options and 96kHz sample rate operation at the top of the product line requirements list.

I'll speak more to this later, but I'd also add robust support and top-notch training/commissioning as a core requirement for any live sound manufacturer. We're rather proud of our dedicated US service facility and repair team and the wonderful live humans in our support team promptly returning calls and tackling support tickets. I'd certainly say that our quick and easy and consistent support is a key 'feature' that garners a lot of positive feedback from dealers and engineers of all levels, especially in contrast to other companies who may not offer such a 'feature' at this time. The snazziest live console in the world that misbehaves when you need it most is just a giant paperweight without an adequate support network in place.



“I just think post-pandemic people are looking a little more closely at exactly what they're doing and what they're buying.”

– Jon Graves, Product Manager, QSC Pro Audio



In your estimation, has live performance fully returned to pre-pandemic numbers, or are we not completely “out of the woods” yet?

JG: No, we’re not there. But, there are some aspects of live performance that are bigger than they were in 2019. We’re seeing tons more singer-songwriter duets, for example, and places that didn’t necessarily always have live music now do to some extent. During the pandemic there were clubs and restaurants that were moving stuff outside, and one of the things that they could do is put a singer-songwriter outside. So, there are little niches that kind of are clearly back to where they were, maybe a little busier. But from the standpoint of mainstream stuff we saw in 2019, I think you’re probably still challenged there because there’s some venues that went away. But I don’t feel like it’s hurting desperately. I think it’s charging back – it’s certainly not going backwards.

PY: Live performance both major and minor are back. Demand and ticket prices are higher than ever.

AH: We are seeing very good recovery of the live sound equipment market with strong demand for mixing consoles, PA speakers, and other related equipment. If we look at the number of live concert tickets sold as a leading indicator, I would say it’s safe to assume that we are well on our way to a full recovery this year.

JH: I think I’d make a bit of a distinction here between live performance writ large (tours, live concerts, non-musical live events, corporate, et cetera) and the pro AV manufacturer market. Based on a number of industry reports, it does look like we are trending back to pre-pandemic levels as far as folks like MSG (Madison Square Garden) and Live Nation are concerned. Some of the more mid-tier and smaller venues are still not quite back to pre-pandemic levels based on other reports and anecdotal evidence I’ve come across. A bit of a mixed bag when we look at the actual numbers, but what isn’t mixed is the desire for folks to get out and experience live events. Live performances are tracking well and I expect things to shift here and there overall, but return to pre-pandemic levels soon. Perhaps one other significant trend to note here is the emergence of immersive audio and a higher demand for really top-notch audio overall. People want to experience live music and they really want to experience live music in new ways.

From the pro AV market side of things there seems to be a bit of lingering pandemic and supply chain ripple effects out there. We’ve been fortunate to weather these storms quite well and come out the other side in a great overall position. I don’t think it is a surprise for dealers to read here that not every provider in the live sound space (and wider pro AV market) has been able to return to a normal pre-pandemic footing yet. Again, I think we’re getting close to being over the key hurdles as an industry and Allen & Heath is certainly continuing to move lots of product at a steady rate with very few exceptions at this time.

PG: Absolutely! Music connects people. Music travels through sound waves. Waves move us. They are born when players find

harmony with their instruments, and the energy and emotion they create are shared with an audience. These are the moments where stories are passed on, obstacles and challenges overcome, new beauty discovered, and friendships are made.

Are there any “best practices” when it comes to display, marketing, and promotion that you’ve observed successful MI retailers adopting when it comes to selling digital mixers?

AH: Since StudioLive consoles all have a multitrack SD card, a great way to display them is to playback a multitrack session from the SD card and have a pair of headphones or powered speakers connected to the console. The customer can mix the tracks just as they would be mixing a live band. It’s a great way to show the quality and power of the DSP Processing in a store environment.

PG: Don’t lose track of the purpose and the customer. It’s easy to get lost in the complexities and vast functions and features we have at our fingertips when operating a digital mixer. While all those tools and features can be powerful, remember those features are purpose-built to amplify and curate music, connecting artists with an audience. The more we can link the features to ways that save time, allowing a musician to focus on their music or the engineer to optimize the mix, the stronger the connection can be made with the audience.

JH: Earlier I mentioned the need to partner with a digital console brand that offers stellar support and training. I think that this ties closely to my thoughts here as far as what separates the really successful live sound dealers out there. Dealers who get creative, connect up with our marketing and sales teams and provide value to their customers always do well. This isn’t rocket surgery, it is a pretty simple formula – provide value through training events, engaging online content, etc. to your customer base. We’ve had the pleasure of putting together some really fun events that leveraged dealer staff and top A&H engineers and local ‘power users’ that helped to connect up the gear to the local live sound community to the local dealer in powerful ways. Of course this “local” community can exist online as well, especially if webinars or live streams have a bit of a fun vibe and connect up with the awesome people behind the scenes on the dealer’s live sound team. I guess the short version is to focus around partnering and brainstorming with the live sound manufacturer and remembering to make things fun. The live sound community is like a family – sometimes a bit of a ‘dysfunctional’ one perhaps – but it is our family and we love and welcome everyone. If you don’t engage the community authentically, you are unlikely to see good results.

PY: Powerful digital mixers can be complicated and the customer expectation for service and knowledge in a retail environment is high. Most retailers and distributors of these products specialize in higher end pro audio, and need the experienced staff to accomplish success. The usual retail promotions and “sales” are not going to do much. Retailers who offer financing,



“We are seeing very good recovery of the live sound equipment market with strong demand for mixing consoles, PA speakers, and other related equipment.”
– Adrian Haselhuber, Vice President of Product Management, PreSonus



roundtable



“Retailers who offer financing, rent to own programs, and leasing in combination with knowledgeable sales staff are going to be the most successful.”

– Paul Youngblood, Director of Marketing and Product, TASCAM



rent to own programs, and leasing in combination with knowledgeable sales staff are going to be the most successful. If they have staff that specialize in house of worship it's even better.

JG: I think one of the things that's important now is that customers want to be able to get some real background on the product they're buying, whether that's training videos, commercial videos from dealers, or reaching out to people to educate them on the different products that they have. We at QSC do a really good job of video-based training – For instance, we do a thing called “Saturday Sessions” where I work with bands using TouchMix-30 and help them record videos. Sometimes I mix the band, and others like to do it themselves. The goal is to show people what you can do with a mixer like this... and people love it. The TouchMix-30 is awesome because it's a DAW interface as well as a mixer. And it also records multi-track broadcast wave. So you can just plug a hard drive into it and get 30 tracks and play it back and mix it on the mixer if you want, or you can dump it to your DAW or you can use it as a DAW interface. So, there's a big recording device as well.

Does your brand have any upcoming or recently released digital mixers you'd like to draw our readers' attention to?

JH: The latest updates to Avantis are pretty hip. One thing that is perhaps a bit unique to the digital live sound console space is how much can be done with the FPGA-based system core to essentially offer up a new expanded user experience on the same console hardware – I liken this sometimes to a brain transplant. Imagine grabbing the Strat you bought a few years ago and all of the sudden it can do all sorts of new stuff and make new sounds and interface with other instruments in cool ways that it couldn't do when you bought it – for free! To that point, the Avantis V1.2 update adds a next-generation RTA engine which is built around a comprehensive 61-band bar or line display. It can be displayed behind the PEQ curve to enable swift and accurate EQ decisions and it also offers up a sonogram view which makes it simple to identify room resonances or mix imbalances. Let's see your Strat do that!

We do have a couple really cool upcoming releases that I wish I could share here. Very exciting stuff. I could tell you, but then I'd have to kill you. Let's just say to watch this space.

PY: Yes, as mentioned the Sonicview lineup has just shipped. In addition to ultra-powerful technology, a patented multi-screen GUI, and supreme sonic quality, we added an internal 32-track multitrack SD recorder including the ability to build tracks one at a time or record all 32 tracks simultaneously. We are TASCAM, so our customers expect this.

JG: As we stated at the beginning, QSC is in the mixer business. So, currently we have three models. If we're going to be in the mixer business, you would have to assume that we're working on products. That's kind of about as much as we get to say! [laughs]

PG: Yamaha just introduced the DM3 series in early April! This is a lineup of two 22-channel ultra-compact digital mixers – the

DM3-D with Dante connectivity built-in and the DM3S with standard connectivity.

The word “compact” is often associated with limitations, and in the sound reinforcement world, it usually implies compromises in functionality, connectivity, sound quality, and sometimes all three. Until now, choosing a compact console has almost invariably been a matter of what you're willing to sacrifice to get the capabilities you need in the space you have. The new DM3 series of mixing consoles shatters this stereotype, offering superb sound quality, fast and easy setup and operation, and professional-level features for live sound, streaming, and live or home recording and music production – a combination unmatched in any other mixing console this size. In an ever-changing world that constantly presents new challenges and opportunities, DM3 mixing consoles give you the power and flexibility to do more than you ever imagined with a compact digital console.

AH: We just released the new NSB32.16 stage box which is compatible with all StudioLive Series III Mixers. Not only does it feature reversible and recessed rack ears, it also provides gain compensation when you have two mixers connected to it. At this price point, StudioLive mixers are the only console that offers automatic gain compensation with its network stage boxes.

Expectations for this market segment in the coming months?

PY: We have high expectations for the market. It took three years to develop Sonicview and we took a big risk developing such a product during the pandemic when live music was unfortunately stopped. We have big plans for Sonicview and look forward to a robust recovery in the live, recording, and broadcast markets.

PG: Growth has been strong with Yamaha in this segment, and we expect live event demand to continue in 2023, with Yamaha outpacing market trends due to the launch of new products like DM3!

JG: I expect it to grow. I expect it to grow in a discerning manner though. You are not going to be able to make stuff that's just “stuff” and be super successful. Affordable stuff, that's one thing. But if you're going to be in a premium market, you better make something that that customer really cares about.

AH: We expect the strong Q1 demand to continue and deliver continued growth for live sound products around the globe.

JH: This might seem like the obvious answer that a marketer would give, but I think that the future is bright for the live sound market throughout the remainder 2023. We've seen a few interesting new products from other players in the space, I know we're seeing amazing numbers on the existing A&H product line, the live concert and event is trending overall in the right direction – all great signs. I think that after a few years of jamming at home for our pets and quarantine partners and stellar sales from many MI segments of the market, it is time for the digital live sound mixer market to shine as the world gets out and once again experiences the magic of live concerts of all shapes and sizes. 

Driving a Wedge

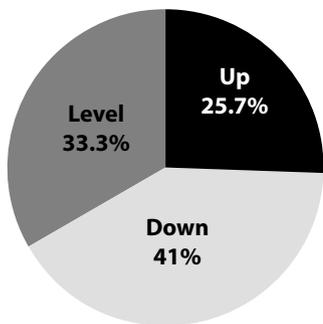
Stage Monitor Sales in 2023 By ChristianWissmuller



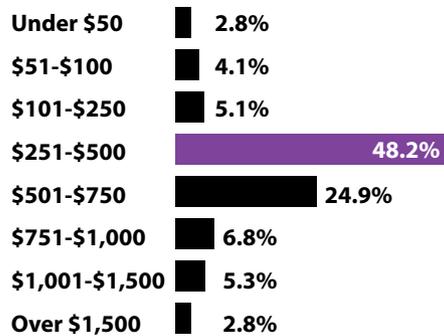
With over 40 percent of participants (41%) in this issue's dealer survey on the topic of stage monitors reporting sales trending downwards – the largest response by percentage – one could conclude that this market segment is struggling. But it's hardly a universally agreed upon POV, with 59 percent feeling that sales are either up, or level to 2022 numbers. So.... yeah.

One across-the-board trend being observed by nearly all is the shift towards personal, in-ear monitor systems for live performance. "Everybody seems to be going to in-ears," observes Encore Music Center's (Auburn, California) Larry Gosch. "Hard to get used to for us old guys who are used to hurricane wind-level volume coming out of a floor wedge."

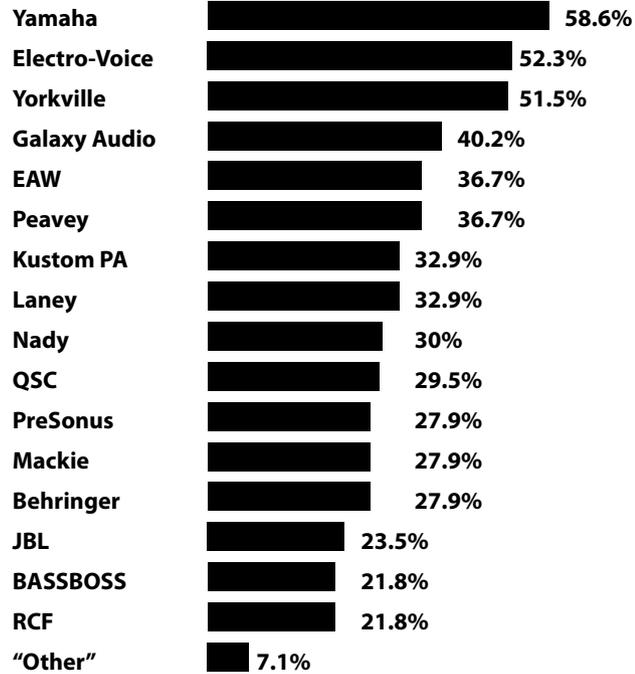
For your MI store(s), when compared to 2022, sales of stage monitors/wedges are...



For stage monitors, what price points are most customers drawn to?



What brands of stage monitors are selling best at your store?



WE'VE GOT THE KEY TO OPEN THE DOOR TO EARN COMMISSION - 2 EASY WAYS!

EASYRENT

SCHOOL BAND & ORCHESTRA RENTAL PROGRAM

- Top quality fleet
- Exclusive territory
- No master order bills to pay
- 100% paperless web-based transactions
- Free in-store kiosk and microsite
- We handle all the admin and billing
- Customers stay yours – we don't compete
- Competitive commissions

EASYCARE

BRASS WOODWIND AND STRING INSTRUMENT REPAIR AND SERVICE!

- Faster turnaround than local subcontractors
- Web-based repair tickets
- Free round trip shipping
- NEMC certified technicians perform all repairs
- Six month warranty
- Authorized service center- all major brands
- No admin or contractors to pay
- Earn commission on every sale



LEARN MORE:

NEMC-PARTNERS.COM/AUTHORIZED-DEALERS/SIGNUP



NATIONAL EDUCATIONAL MUSIC COMPANY

NEMC.COM

2023 NAMM Show

The Evolution of the Annual Industry Gathering

By Christian Wissmuller

"This event, more than any we've done before, highlighted the evolution of what the NAMM Show of the future might look like," observes NAMM president and CEO Joe Lamond. "Yes, there were new products – lots of them in fact – but there was so much more, including a multi-faceted music conference that served every industry segment with compelling education, networking, and mind-expanding inspiration. I don't know exactly what the future holds for our industry, but I can tell you the people who are going to create it were there. And based on what I saw, the future looks very bright indeed."

Incoming president and CEO of NAMM, John Mlkynczak, agrees: "The future is NAMM is bright due to the power of our industry coming together. The success and energy of this year's NAMM Show came from the invaluable connections and growth opportunities our members made through the events, networking, exhibits, music-making, and education sessions. These are no accident – The NAMM team works tirelessly to create these opportunities based on the feedback from our members. We already have big ideas on how to continue to accelerate these opportunities in January 2024 and beyond!"

With over 1,200 exhibitors representing roughly 3,500 brands, the April industry gathering drew 46,711 attendees from 120 countries and territories. While not back to lofty pre-pandemic numbers, general consensus was that this year's Show marked renewed vibrancy and enthusiasm not seen since January 2020. With a return to the "normal" timeframe of January, the 2024 NAMM Show is expected by most to be even more active.

The NAMM Show returns to the Anaheim Convention Center January 25-28, 2024.



Jeff Hawley with **Allen & Heath's** Dealers' Choice Award trophy for Product of the Year



The crew at **Chauvet DJ** with the DCA for DJ Line of the Year



The **Buffet Crampon** team with the DCA trophy for B&O Line of the Year



Casio's Stephen Schmitt and Mike Martin with the DCA for Home Digital Keyboard of the Year



Kala Brand Music Co.'s Mike Upton and Leanne McClellon with the DCA for Ukulele of the Year



MMR's Christian Wissmuller presents the DCA trophy for Acoustic Piano Line of the Year to **Kawai** president & CEO Hirotaka Kawai



David Sjoqvist and Staffan Lindroth of **Nord** holding the DCA trophy for Pro Digital Keyboard of the Year



Matt Payne, Tom Tedesco, and Jeremy Payne with **On-Stage's** DCA hardware for Accessory Line of the Year



The **QSC** team with their DCA trophy for Sound Reinforcement Line of the Year



MMR publisher Mike Lawson with **Riversong's** Mike Miltimore (holding the Dealers' Choice Award trophy for Acoustic Guitar of the Year) and Lee Miltimore



Nicolas Wilfer and Laurie Abshire with **Warwick's** DCA trophy for Electric Bass of the Year



Yamaha's Yoh Watanabe and Arthur Morin with the DCA for Electric Guitar of the Year



Shawn Wells of **ACT Entertainment**



Brian Larsen, Rob Garofala, Rob McCoy, Crystal Morris and Kent Davis from **Gator Cases**



Alfred Music's Ron Manus and Heath Mathews

Voices from the Show Floor

"The trade show exceeded all expectations, with an overwhelming turnout of exhibitors and attendees. The venue was spectacular, with a modern design and state-of-the-art technology that set the stage for a truly remarkable event.

"Exhibitors went all out to showcase their products and services, with captivating displays and interactive demonstrations that wowed attendees. They had a range of innovative products that captivated the audience's attention, and their staff was enthusiastic and knowledgeable, answering all questions with ease.

"The keynote speakers and panel discussions were exceptional, with thought-provoking insights and practical advice from industry leaders. Attendees left the event with a wealth of knowledge and actionable strategies that they could implement in their businesses immediately.

"Overall, the trade show was a smashing success, with exhibitors and attendees alike commenting on its exceptional organization and execution. It was a fantastic opportunity to connect with like-minded individuals, discover new products and services, and gain valuable insights into industry trends and best practices. Working with other professionals in their industry, attending informative workshops and seminars, and discovering new products and services."

Tom Tedesco

President & CEO, The Music People

"First of all, I think that the overall vibe of the show was wonderful. The customers and dealers and reps and industry folks who did make the trek out to Anaheim all seemed to feel like the mood was positive and they were glad to be back at the show. Of course we weren't 100% back to the soaring heights of past NAMM Show attendance numbers or insane show events and over-the-top booths, but their were hints and sparkles of the 'good ol' days' and we're trending in the right direction for sure. AM&S decided to go even bigger this time around with a dedicated booth for Allen & Heath in the Pro Hall, dedicated live sound console training, a new speaker demo space, Marriott meeting and event rooms, and a sprawling Hall A booth centered around keyboard and DJ and headphones – with steady traffic and great engagement in every area. The fact that attendance and enthusiasm was consistent for us across the wider NAMM campus is a great sign and we're already prepping another step up for 2024."

Jeff Hawley

Marketing Director, Allen & Heath USA
(American Music & Sound)

"It was a good show for us at the TKL and Cedar Creek booth. There was significantly more energy and traffic than last year.

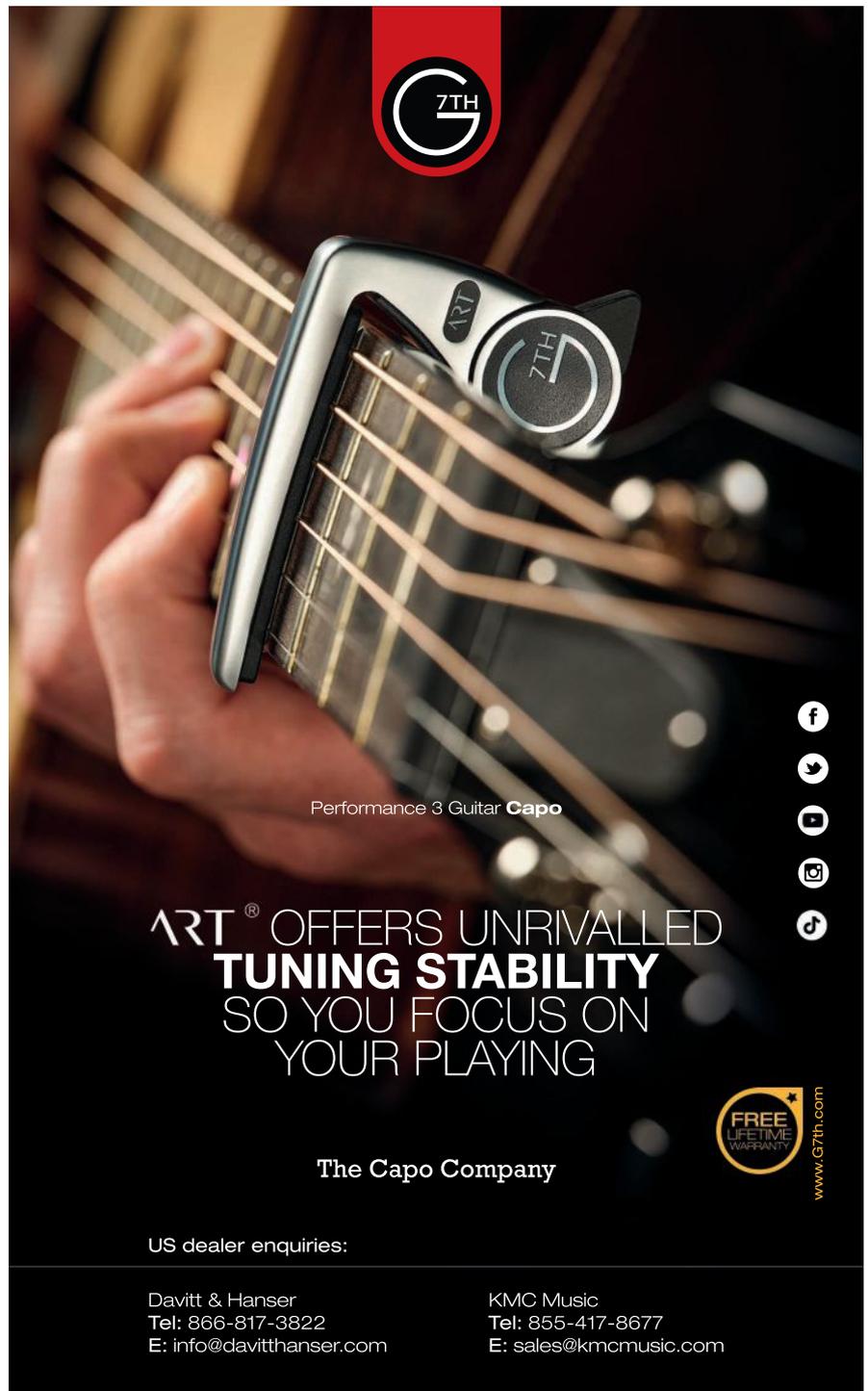
"We had a few exciting new products like the new Voyager Carbon Fiber Flight case as well as the announcement of our collaboration with biometric lock manufacturer Benjilock, along with the release of several new colors in the Cedar Creek Custom Case line. It helped to create quite the buzz at the booth and allowed us to generate some great new leads and relationships.

"I'd have to say the show exceed our expectations and left us very optimistic about the return of Winter NAMM next January!"

Gordon French

Sales and Business Development
Manager, The TKL Family of Brands

"We couldn't be happier with the overwhelmingly positive and enthusiastic response we received to see and hear our new L Class loudspeakers. Our demo room was packed every hour, as was our hands-on display featuring L Class and our other



ART OFFERS UNRIVALLED
TUNING STABILITY
SO YOU FOCUS ON
YOUR PLAYING

Performance 3 Guitar **Capo**

The Capo Company

US dealer enquiries:

Davitt & Hanser
Tel: 866-817-3822
E: info@davitt-hanser.com

KMC Music
Tel: 855-417-8677
E: sales@kmc-music.com

FREE LIFETIME WARRANTY
www.g7th.com

Facebook, Twitter, YouTube, Instagram, SoundCloud icons

showreport

top-sellers. The NAMM vibe across the entire show was energetic and vibrant, with music makers of all kinds coming out in full force to participate in our industry's headline event. Come January, when NAMM returns to its regular schedule, I anticipate that Anaheim will once again be the center of the music-making universe. We can't wait to be back!"

Ray van Straten

VP Brand, Marketing & Training, QSC Pro Audio

"The pro audio hall is the best thing to happen at NAMM. The traffic are a better target demographic. Lots of traffic and less of the posers. As for NAMM, this is no longer a 'trade show' – it's now a public exposition. Very few buyers. There is a reason why so many big companies aren't there now."

Ryan Kallas

Director of Product Development, Triad-Orbit, Access Products Group

"This year at NAMM our booth at Riversong was right between Hall C&D. We had consistency heavy crowds past our booth throughout the entire show. Lots of interest from consumers and artists, a substantial amount of international customers.

"As always, the majority of business was done outside of show hours, pre show and on setup day. 2023 NAMM will go down in Riversong history as the best yet. We saw project collaboration starts and a general positive vibe. For Riversong, NAMM is an essential part of doing business. It is the start and end of new products and the place to see old friends and make new ones. Many of our companies successes have been due to the relationships that we made at NAMM. I can't wait for the next show, we have many new ideas and plans!!!"

Mike Miltimore

Founder/Passion Igniter, Riversong Guitars

"For Yamaha, our booth traffic was up about a third from The NAMM Show 2022 and with a three-day show, we were busy right up to closing time on Saturday. My impression of the show overall is that it was stronger than in 2022, and attendees seemed to be in good spirits and glad to get back to doing business in person and having the ability to get hands, eyes, and ears on new products. For us, we don't measure the show on how much business we write, though we take orders and took more orders this year than last year. We tend to view the show by the quantity and quality of dealer meetings and our reach beyond the show with social media and the press to reach customers. On those aspects, we are very happy with our results at NS2023."

Tom Sumner

President, Yamaha Corporation of America

"This was my second time exhibiting at NAMM, so from the previous year, I would say the energy is coming back and the love of music, engagement, business, and partnerships is alive and breathing on a good footprint setting a higher standard for 2024. The traffic at the booth was great! It came in waves (Trivium style)! And I love seeing the feedback generated to innovation, especially in an industry that hasn't been disrupted, in a positive way. Believe me, I wish we had the extra day. I'm very much looking forward to 2024!"

"This year I can say it was very much about reconnecting with the industry, building new relationships, and finally, getting back to the engagement factor, which is what every company should thrive for. I can't wait to experience the show on its full scale. Overall, great show! And definitely, we'll be back."

Robbie Cabral

CEO & Founder, BenjiLock



MMR's Christian Wissmuller and Robbie Cabral of **BenjiLock**



Beyerdynamic's Jaime Thompson



Gordon French of **Cedar Creek Custom Case Shoppe**, **Riversong Riversong Guitars'** Mike Miltimore, Manuel Rodriguez of **GEWA Music USA**, and Kuffner International's Hap Kuffner



Lexi Fox, Chris Mitchell & Rick Oglesby of **ClerkHound**



DPA Microphones' Christopher Spahr



To the surprise of nobody, the always popular **Remo**-sponsored "All Industry Drum Circle" drew quite the crowd Friday afternoon



At Thursday morning's Breakfast of Champions, **NAMM** CEO and president Joe Lamond presented legendary singer/songwriter John Fogerty with the Music for Life Award



Get'm Get'm, Inc.'s Virginia Castro and Chloe Carrera



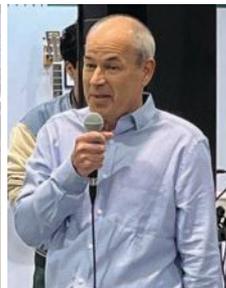
Mike Sorrells with **Gretsch Co.'s** Will and Abbey Gretsch



Richard Cocco Jr. of **LaBella Strings**



NASMD's Madeleine Crouch



C.F. Martin & Co. CEO Thomas Ripsam



Jess Ferrari and Wes Dilorio of **Menchey Music Service**



Music China's Phyllis Tsang



Bodhi Guitars has a successful launch of their new guitar line, with Doug Nestler and Alena Althouse



Della Dell'Aversan, Dan Boatman, Aleks Urbaniak and Nadia Adam of **IK Multimedia**



Reverb CEO David Mandelbrot



Donner Musical Instrument's Jake Wu with the new Donner HUSH-I Guitar



Larry Moroni and Ryan Gillham of **Subdrum Industries LLC**



Ryan Kallas of **Triad-Orbit Advanced Stand Systems**



Danny Cristofaro and Rebecca Genel of **Roland**



Stephen Griesgraber and Elias Blumm of **Augustine Strings**



George & Lynn Reeder of **Rovner Products**



Maxence Fulconis, Michael Jousserand and Magali Tricoche of **Buffet Crampon**



Morgan Walker & Brianna Totino of **Korg USA**



Melvin Quinones of **Victory Musical Instruments**



Amanda Brock, Keith Maine and Autumn Schear Lembert of **Amahi Ukuleles**



Rand Rognien & Morgan Miles of **Music Nomad**



Cole McBride of **Black Mountain Picks**



Tyler Heaps & Riley Memmott of **Music Shop 360**



Paul Pao-Cheng Chang & Paul Chu of **Hunter Music**



Allan & Ann Hodge of **Hodge Products**



Kathy Blocki of **Blocki Flute**



Jay Baldemor of **GruvGear**



Trace Rorie, Steve Rorie & Dominic Massaro of **J.J. Babbitt**



Ron Van Ostenbridge & Gary Spears of **Bari**



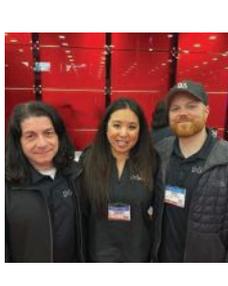
Greg Dollmont & Robert Troke of **Veritas Instrument Rental**



Allen Gatchell & Steve Crisafulli of **Gatchell Violins**



Mark Blasko, Brett Marcus of **OMG Music**



David Chavez, Mayumi Allison and Dylan Neuens of **Hosa**



PMC's Antoinett Follett and 2023 PMC honoree, **NAMM's** Joe Lamond



Mark Zandveld of **The Bace**



Keith Hanlon and Liz Vergili of **Flute Authority**, **West Music's** Cathy Miller, **MMR's** Christian Wissmuller, and Ryan West of **West Music**

The New Gatekeepers

The Trappings of Perceived Efficiency



By
**Menzie
Pittman**

In business we are always looking for ways to increase efficiency, and at the same time we are trying to cut costs. We are also looking for consistency in messaging. You would think those principals make for a perfect format, right? Well, not so fast.

Today, we are trying to build a better mouse trap; as we continue to reduce human capital and embrace the “AI-bot” mentality. Let’s chat about the new gatekeepers and look under the hood of menu-driven, automated, phone answering services and

the “Press 1 mentality.”

The hook to get a business to buy these services rests with the idea that when a company chooses a plan, it saves big money by using “auto-attendants,” or prompts instead of people. The “auto-attendants” direct a customer to specific departments by instructing the caller to select a number on the keypad. But, if and when you do reach an attendant to discuss a problem with bigger companies or agencies, the next time you call, you will discover the “switchboard operators” have rotated and you are beginning again at square-one with your concern.

When you deal with larger entities such as a government agency or an organization with multiple departments or even something such as a cable company, you will meet with the challenge of this new, perceived efficiency. Because the operators have rotated, the system is not remotely efficient. In fact, it is just the opposite; it is alienating. It seems almost impossible to reach a human with whom you can interact. The time you waste cannot be recovered. Keep in mind this is YOUR time that has been wasted, not the company’s time – YOURS.

“Push or say 1, for sanity.”

“Push or say 2, for lack of customer service.”

“Push or say 3, for your dog to enter the dance contest.”

And the mother of all pushes: “Push or say 4, to never speak to the same operator twice in this lifetime.” Unless I’m crazy, it is important to speak with the same person twice, when resolving a problem.

Here is a real-life example. When any government agency calls you, it is easy: you answer the call. However, when you need to return the call, you must go through multiple phone banks and menus, and you never get the same agent twice. Hopefully, if the problem takes multiple calls, you have kept accurate notes. So, when it is necessary to bring the “new agent” up to speed, you can educate him quickly, and it only wastes 15 or 20 minutes of your time. This scenario is true for insurance companies, doctors’ offices, schools, and, of course, larger businesses.

Like most changes, this system was a subtle shift at first. The idea had all the markings of being a more efficient way to do business, as well as cutting costs for companies. But it has quickly turned into Frankenstein, and I am guessing you can thank the



2020 shutdown for that because it accelerated the acceptance of the practice.

Like magic fixes, over time, you cannot help but wonder – not so much how we got here, but why we stay tolerant. All big institutions try to save money on labor costs, but when one person cannot develop a rapport with another (because you have a different person from a phone bank dealing with the problem every additional time you call), the lack of service resembles complete lunacy. And of course, the ultimate lunacy is the epic, pre-recorded statement, “Your business is important to us, so please stay on the line.” And we do!

In closing:

There are only three “Gatekeeper Hacks” that I believe work consistently.

The first hack is, “consistent civility.” Nothing I know works better to change a person’s state of mind than compassion. If you want the person to help you, be polite because it will capture his or her attention for the right reasons.

The second hack is “humor.” Yep, make the client laugh; that changes a person’s defensiveness and where there is laughter, there is camaraderie. That will help you move in the right direction.

The third hack is to connect to the person’s humanity and find a “common thread.” It could be dogs, cats, kids, the weather, your own vulnerabilities or whatever. Just humanize the moment. Take the higher road, and the person may even call YOU back. 🙏🙏🙏

Menzie Pittman is the owner and director of education at Contemporary Music Center in Virginia (CMC). Following a performance and teaching career spanning more than 32 years, he founded CMC in 1989 and continues to perform, teach, and oversee daily operations. He has 50 years of musical experience as a drummer and drum instructor. Menzie is a frequent speaker at NAMM’s Idea Center, and a freelance writer for MMR’s “Small Business Matters.”

“You cannot help but wonder – not so much how we got here, but why we stay tolerant.”

Column #56



By
**Jaimie
Blackman**

For many, going to a NAMM show is like coming home. Where is home? Where your family is – where the people you love, and those who love you are.

For me, reviewing my past 55 columns for *MMR* is like coming home. Every word is connected to people I have had the great joy to meet: brave MI entrepreneurs who are on the front line, who are armed only with a guitar, and a song. These are my friends who have become my extended family. The respect I have

for the MI retailer is profound. Being a music ambassador is no less important than creating the next magic pill to slow down the symptoms or one day eliminate the ravaging effects of Alzheimer's, cancer, or Parkinson's disease. Who am I to tell you anything that you don't already know?

Really.

Of course, the writer – any writer – often runs the risk of sounding too “preachy,” like the writer is some type of wizard that holds all the answers. This writer knows nothing. This writer just tries his best to listen and remind the reader what he or she already knows.

Each of the 55 columns I have written for *MMR* was inspired because somewhere along my path, business owners had expressed angst or joy about their business and personal life and had the courage to share it with me. As a business owner, I have and continue to struggle with, the same topics I write about. Perhaps my motive for writing is to find deeper meaning which potentially can create change. Yet the human condition is fragile, and change is hard.

So then I ask, what is the purpose of sharing ideas, that perhaps at best result in a smile and a head nod? It's to reaffirm that business owners are not alone with their daily struggles. Even if one brave soul after reading one of my columns resulted in a positive response to a change they wanted to make, that would be enough for me.

After a NAMM show, whether you attended or not, is a good time to reflect. So, I am feeling a bit nostalgic as I write column #56. I have reviewed all the past columns, looking for a glimmer of light, hoping, praying that readers found one gem they could use. Just one.

Here are a few and if you do smile, or give a head nod, you may want to re-visit.

2017 Column # 2 . *Got Value*

Tangible assets like your inventory, is worth considerably less than intangible assets like customer relationships

and employee talent. As researched by Ocean Tomo, LLC, in 2015 the intangible assets of the S&P500 – the public listing of 500 large companies – represented 87% of its total value.

2018 Column # 3 *Measuring Customer Perceptions*

MI retailers have access to a wide variety of tools to measure and manage their tangible assets such as their music inventory via inventory management & POS systems. Finding access to the right tools to measure intangible assets, is not as easy.

2019 Column # 20 *Confessions Of A Succession Planner*

After almost two decades as a financial advisor, there is one lesson I have learned, which I can reveal with complete certainty. People are planning averse.

2021 Column #39. *The Calm of Money*

So, here's my question to you. Has stress helped you overcome your money problems? If the answer is yes, ask yourself what the cost to your physical, spiritual, and emotional health was?

The idea of (the) Sound of Money column was born out of one idea, or should I say a singular question: Can an artist by nature who turned financial advisor 20-plus years ago contribute value to the money conversation? You see, this financial advisor role kind of found me. Perhaps the world needed a musician to make some necessary changes about the way we talk about money as I expressed in my eBook, *End Your War With Money*.

What I discovered was that the value-add is listening. Active listening must be in the basic toolbox of every musician, every entrepreneur, every leader. You may ask, what are we to listen for? The same way we listen to the aesthetic qualities of music, in conversation we try to identify the feelings behind the words. If a client tells, their 24-year-old daughter has no regard for money, she is overdrawn on her credit cards, she has no responsibility, and her father keeps giving her money from her trust fund, and asks me, what can I do to help? I take a tip from my daughter, a child psychologist, who tells me her greatest value is to listen, and ask the right question, at the right time.

Thank you *MMR* and our readers for allowing me to observe and to share. 

Jaimie Blackman is president of BH Wealth Management, an organization dedicated to providing financial advice, education and business coaching. Jaimie is an adjunct music instructor at Lone Star College located in Texas.

“The idea of (the) Sound of Money column was born out of one idea, or should I say a singular question: Can an artist by nature who turned financial advisor 20-plus years ago, contribute value to the money conversation?”

newproducts

SOUND REINFORCEMENT Yorkville Sound Adds 18" Subwoofer to YXL Series

Canadian pro audio manufacturer, Yorkville Sound, has created the YXL18SP powered subwoofer for the working DJ & musician. The YXL18SP is the latest addition to the YXL Series, Yorkville's new line of high quality & affordable powered cabinets.

The first subwoofer in the YXL lineup was released in 2022, the 15-inch YXL15SP. The new 18" YXL18SP continues to offer Yorkville Sound's best ratio of power, performance, and value for an active subwoofer enclosure. Providing 1000 watts with efficient speaker components, the YXL18SP is extremely loud for its size. Weighing in at just over 70 pounds, the YXL18SP is easy to transport and can be maneuvered to achieve the desired sound coverage.

The YXL18SP powered subwoofer is available in stores now and can be used with any full-range cabinet. Yorkville Sound's YXL line includes options for 10, 12 and 15-inch full-range speakers.

www.yorkville.com



ACCESSORIES

JodyJazz Expands Power Ring Offerings for Clarinet Mouthpieces with New CL2 Models

Jody Jazz has expanded its Power Ring Ligature selection for clarinet mouthpieces with the introduction of its new CL2 model. The new CL2 Power Ring joins the existing CL1 Power Ring model for clarinet. With the additional size of the new CL2 model, JodyJazz is now able to offer a Power Ring that fits the majority of the most

popular clarinet mouthpiece models on the market. The new model is available both in gold (CL2) and silver (CL2S) finishes.

The new Power Ring CL2 (gold) and CL2S (silver) models fit the Chedeville Elite Bb Clarinet and many of the other most popular Clarinet mouthpiece models available on the market today. The CL1 and CL1S models fit the HR* Clarinet, Chedeville Umbra and Chedeville SAV Bb Clarinet models.

The JodyJazz Power Ring Ligatures provide an elegant solution to the problem with ligatures that dampen vibration of the reed. Power Rings feature a concave inner design which reduces the touch points on the reed thereby maximizing reed vibration. There are no moving or added parts, thereby further increasing the efficiency of vibration. Because the Power Rings allow the most freedom and vibration of the reed, this in turn increases the amount of harmonics present, allowing the fullest clarinet sound containing high, mid and low frequencies.

JodyJazz Power RingG Ligatures are packaged in an attractive box that features a QR code that provides a direct link to JodyJazz's Power RingG Ligature Fit Charts. These charts provide a comprehensive guide to help players find the right Power Ring Ligature that fits their mouthpiece. Not only will players find the matching Power Ring for all the JodyJazz models, but several other brand mouthpieces are included as well. With these detailed and comprehensive charts, JodyJazz is confident that players will be able to find the Power Ring model that will fit perfectly for their mouthpiece.

www.jodyjazz.com



PRINT & DIGITAL

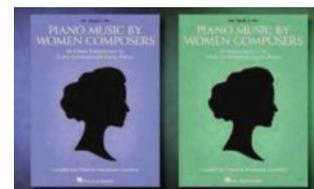
Piano Music by Women Composers from Hal Leonard

Hal Leonard is proud to announce the publication of *Piano Music by Women Composers, Books One and Two*. Edited by Immanuela Gruenberg, these two volumes contain 30-40 works each from a total of 21 composers. When Gruenberg set out to compile these collections, she searched for the following: beautiful, interesting compositions that students will love playing, teachers will love teaching, and audiences will appreciate while showcasing as many female composers as possible.

Book 1 features 40 upper elementary to early intermediate level pieces and Book 2 features 30 intermediate to upper intermediate level pieces. Both books include short bios about each composer as well as a preface by the editor. The featured composers range from those whose names and music have stood the test of time and are familiar to many, as well as many more whose names might be familiar, but their music is not.

Composers include: Amy Beach, Mélanie Bonis, Cécile Chaminade, Fredrikke Egeberg, Louise Farrenc, Emma Hartmann, Cécile Hartog, Marie Jaëll, Natalia Janotha, Josephine Lang, Kate Loder, Marianna Martines, Emilie Mayer, Fanny Mendelssohn, Adele Aus Der Ohe, Fanny Scholfield Petrie, Delphine Von Schauroth, Clara Schumann, Anna Stubenberg, Marie Szymanowska, and Stephanie Vraabely.

Immanuela Gruenberg is an active recitalist, chamber pianist, teacher and editor. She has presented workshops, master classes and lectures on piano performance, piano literature and pedagogy. A teacher of award-winning students, Gruenberg was a teaching assistant at the Manhattan School of Music in New York, a faculty member of the Music Teachers' College in Tel Aviv and the Levine



40 YEARS OF EXCELLENCE since 1983

Lee Oskar HARMONICAS

We Thank Everyone For Your Support!

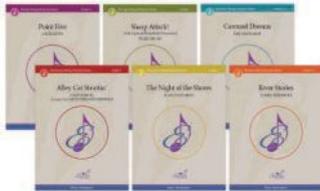
NEW! Eco-Friendly Packaging

Connect with us... leeoskar.com

School of Music in Washington, D.C., and maintains an independent studio in Potomac, Maryland. She has edited and recorded performances for many books in the Schirmer Performance Editions series.

Piano Music by Women Composers Books 1 and 2 retail for \$19.99.

www.halleonard.com



Excelcia Music Publishing's String Orchestra New Release Tells A Story

Story-driven works with real-world relatability are featured in this year's String Orchestra Music 2023-2024 new release from Excelcia Music Publishing. With pieces from many beloved, well-known composers as well as talented newer voices, the new works are written specifically to teach while at the same time are fun and engaging. Orchestra directors will find sophisticated works from the earliest to the highest grade levels. The new release has something for every concert in each grade level, be it for holiday or spring concerts, for festival and more. As it has done in prior years, the publisher's 2023-2024 release includes live professional recordings and ScoreVideos of each piece, as well as unique Composer Insights videos, all of which can be used for easy review by directors as well as for tools with students.

The publisher's 2023-2024 String Orchestra release includes new pieces from composers and arrangers Tyler Arcari, Larry Clark, Erica Donahoe, Katie O'Hara LaBrie, Caryn Wiegand Neidhold, Yukiko Nishimura, Sean O'Loughlin, Steve Parsons and Matthew R. Putnam. The publisher welcomes composer Laura Estes to its orchestra catalog this year.

Each score, and its accompanying parts, are meticulously-edited and beautifully set for ease of reading and include unique features to increase accessibility and help facilitate efficient rehearsals. Optional bowings have been carefully selected, and optional percussion parts have been added to certain pieces to provide an additional layer to the orchestra's sound. Published in Excelcia Music Publishing's signature color-coded series, the string orchestra music follows the strict and consistent six-part grading system: Prelude (grade .5), Da Capo (grade 1), Harmony (grade 1.5), Intermezzo (grade 2 to 2.5), Rhapsody (grade 3 to 3.5) and Maestro (grade 4 and up).

www.excelciamusic.com

THE INSTRUMENTS

PRODIGE



The brass and woodwind range

LEARN,
PLAY,
SHARE

WITH BUFFET CRAMPON

Discover our woodwind and brass student range for all beginners
Bring on the music!

www.prodige-instruments.com



The Greatest HARD RUBBER Mouthpiece You'll Ever Play



Patented DV Design + The Warmth & Feel of Hard Rubber

The New DV HR Alto





YOUR ONE STOP SHOP

FOR QUALITY INSTRUMENTS & ACCESSORIES



WIDE SELECTION

Save time - purchase from one source.

QUALITY

Refurbished & New Instruments.

RETAIL READY

Just unbox and sell.

MIRC NASHVILLE GUITAR WORKS
209 Gothic Court, Suite 104 Franklin, TN
MIRC, LLC is: (615) 771-7135
FRANKLIN GUITAR WORKS
Visit www.mircweb.com
The Music Retail Show

50 YEARS OF MUSIC & COMMUNITY
50 Elderly YRS Instruments
EST. 1972
BUY • SELL • TRADE • CONSIGN • APPRAISALS
517.372.7890



MODERN PIANO MOVING
Nationwide Door-To-Door Service Since 1935
800-737-5600
www.modernpiano.com

Freedom Barrel
Adjustable Clarinet Barrel
"The Freedom to Tune in Any Situation"
Available at RS Berkeley Retailers Everywhere
MADE IN THE USA
Adjusts from 60mm-70mm
1-800-974-3909 RSBerkeley.com
"It gives me the opportunity to play in tune in any situation. The tone is beautiful and its durable construction seems like it will last a lifetime."
Sherman Irby
Jazz at Lincoln Center Orchestra

REEDGEEK®
The "Black Diamond" by REEDGEEK®
Photograph by Melanie Futoron
"It's the only reed tool that's ever worked for me."
-David Sanborn
Six Time Grammy Award Winner
MADE IN USA
www.ReedGeek.com

BOW REHAIRING
Expert Bow Service
order forms, pricing and shipping label at:
www.bowrehairing.com
"An industry leader since 1967"
IRA B. KRAEMER & CO.
Wholesale Services Division
467 Grant Avenue
Scotch Plains, New Jersey 07076
(908) 322-4469

RS Berkeley TRI ALL
Multi-Purpose Trial Tool For Beginning Band Students
• Promotes Good Hygienic Practices While Reducing Exposure To Germs
• One Device For Flute; Trumpet; Trombone/Baritone; Clarinet/Saxophone
• Made From Non Toxic Materials
Learn more at **www.rsberkeley.com**

MMR
MUSICAL MERCHANDISE REVIEW
mrmagazine.com @mrmagazine
facebook.com/mrmagazine youtube.com/mrmagazine

COMPANY	PAGE	WEB
Alfred Publishing	28	alfred.com
Allen & Heath	C1	allen-heath.com
Amati's Fine Instruments	1	amatonline.com
BassBoss	C4	bassboss.com
Buffet Crampon USA	25	buffet-crampon.com
DAS Audio	5	dasaudio.com
EMD Music Inc.	12	emdmusic.com
G7th Ltd.	19	g7th.com
Hal Leonard	3	halleonard.com
J.J. Babbitt Co. Inc.	9	jbbabbitt.com
JodyJazz, Inc.	25	jodyjazz.com
Lee Oskar Harmonicas	24	leeoskar.com
NAMM	C3	namm.org
National Educational Music Co.	17	nemc.com
Nord	7	nordkeyboards.com
Pearl River Pianos	9	pearlriverusa.com
Telefunken Elektroakustik	2	telefunken-elektroakustik.com
Xchange Market Corp.	11	xchangemarket.com
Yorkville Sound Corp.	C2	yorkville.com

Make Money Renting School Band & Orchestra Instruments



Nobody Offers Our Level of Service & Support. Not Even Close.

- No startup costs, inventory outlay, shipping expenses or franchise fees**
Educator-approved name brands including Conn-Selmer, Jupiter, Buffet, Ludwig & more
- No collections headaches: We handle all rental account billing & collections**
No recourse to you if a customer becomes delinquent (unlike other programs)
- Monthly commission, per-contract bonus and exclusive VIR Affiliate Rewards Program**
Offer rentals in-store, on-site, or online through your own branded microsite
- Complimentary instrument repair training & powerful marketing/advertising support**
Never a conflict of interest: No part of our company competes with your business
- We do NOT operate retail stores or competing e-commerce catalogs and/or websites**

Shopping Rental Programs? Ask These Questions:

Are there chargebacks to me when a customer stops paying?

Do you send road reps or operate retail stores in my area?

Operate websites that compete with my combo business?



Veritas Instrument Rental Incorporated
Call Us Today at 800-578-9724 Ext 114
www.veritas-online.com



Are you looking for ...

LUDWIG *Masters*
PUBLICATIONS



T H E
F · J · H
MUSIC
COMPANY
I N C.

Frank J. Hackinson



EDWIN F. KALMUS, CO.

We've got them!

Alfred Music distributes these brands and more.



EIGHTH NOTE
PUBLICATIONS

Jamey Aebersold Jazz® 

FABER *ff* MUSIC



Alfred Music
LEARN • TEACH • PLAY

We have a new stock order policy that benefits every music store.
Please contact your account manager or email sales@alfred.com for details.



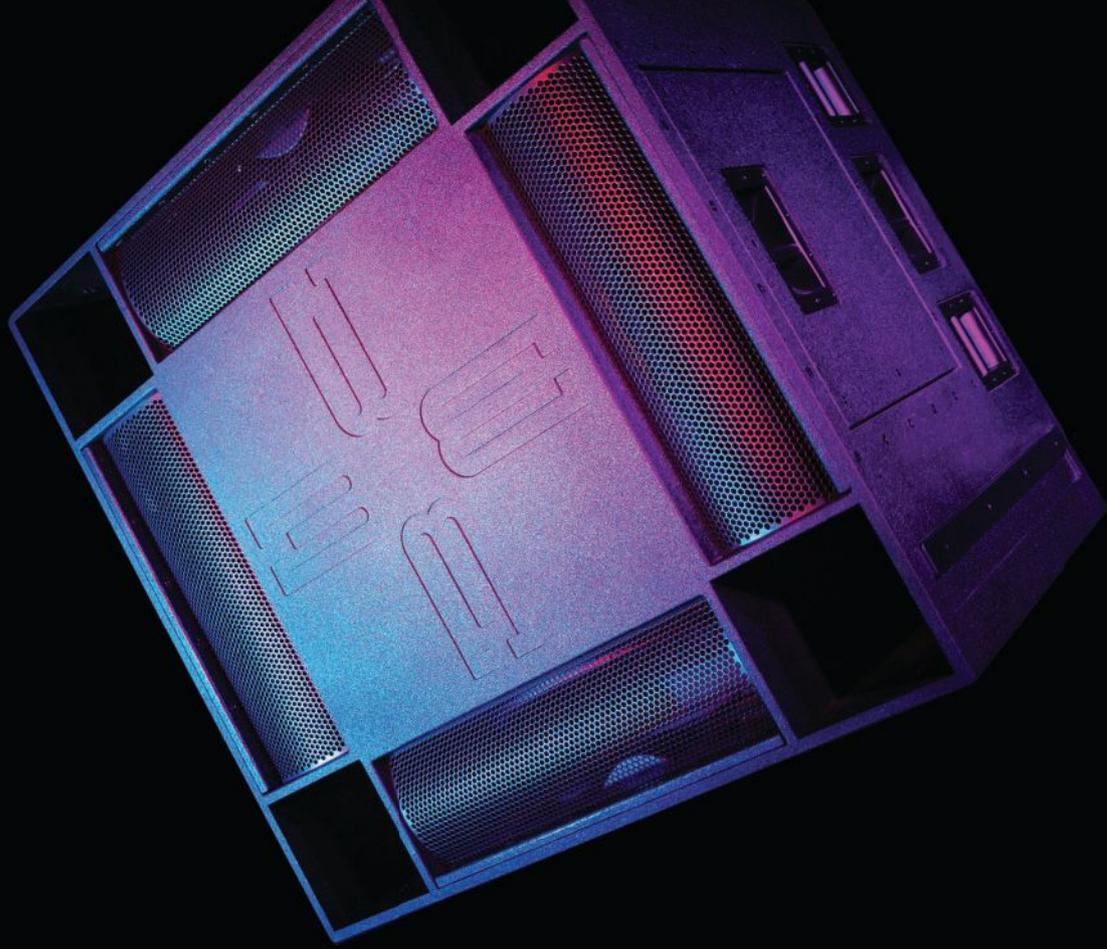
The
NAMM
Show

JANUARY
25-28, 2024
SOUTHERN CALIFORNIA



the right place, the right time.

JANUARY 25-28, 2024 • ANAHEIM CONVENTION CENTER • SOUTHERN CALIFORNIA



TRANSFORMING THE EXPERIENCE OF MUSIC

Welcome to the future! The BASSBOSS MK3 line: Now all BASSBOSS products offer a cutting-edge 96 KHz DSP with 8 on-board presets , remote control, updating capabilities, global power compatibility, and waterproof connectors. Designer David Lee's future-creating digital signal processing features an essentially unlimited number of possible presets, all of which integrate seamlessly and coherently with all other BASSBOSS products for effortlessly perfect setups.

The **BASSBOSS MK3** Line sounds like the future, and it's now!



SCAN HERE
FOR MORE