

M M M R

MUSICAL MERCHANDISE REVIEW

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The January NAMM Show Returns!
2024 NAMM Show Buyer's Guide



Market Profile: Los Angeles

MI in the
City of Angels



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Upfront Q&A
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Owner & CEO Pam Rubinson

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MUSICAL MERCHANDISE REVIEW

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From legacy brands to innovators pushing the limits of technological advancement, the MI companies that call L.A. County home have long helped to shape and guide our industry in meaningful ways – and continue to do so. *MMR* recently connected with some of the major players in the Los Angeles region to learn about benefits and challenges to operating in and around the city.

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With over 65 percent (66.7%) of participating dealers in this month's survey reporting sales level with those from last winter, ¼" instrument cables would seem to be – perhaps unsurprisingly – a fairly stable market segment.

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MMR highlights some of the most significant new instruments, print music titles, music-making gear, and other related items on-hand at this year's industry winter gathering in Anaheim.

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Them's the Breaks

By
**Christian
Wissmuller**

The upcoming 2024 NAMM Show will represent a break – pun unintended, but it stays (Don't worry; It'll make sense shortly...) – in my heretofore uninterrupted 23-year streak of never missing one of our industry's annual gatherings in Anaheim.

This is not a decision made without great consideration, or taken lightly. As is the case for most readers of *MMR*, the NAMM Show provides me with not only an opportunity to learn, in a very first-person way, of innovations and developments that will be shaping our industry for the coming months, but also a chance to connect with longtime friends and colleagues in a way that, in many cases, *only* occurs in late January of each year. Sure, COVID-19 led to other disruptions to this annual tradition, but 2024 is the first instance in a long while of the MI world (most of it, anyway) converging on Orange County, without me along for the ride. (Note: the rest of the *MMR* team will, of course, be in Anaheim, as usual. Stop by booth #6315 and say hello!)

To say that I'm not a fan of this development would be an understatement.

Why won't I be in Anaheim this January? My absence was facilitated by an unmarked, unlit three-foot deep drainage channel running alongside the edge of a Mexican street during a brief "birthday trip" in early December. Two gnarly breaks, multiple screws, a titanium plate, and many upcoming weeks/months of rehab and recovery, and... yup, no NAMM Show for me this year.

Why do I care so much?

It's not just about missing out on ogling and playing all the new guitars and basses, ogling and playing (*extremely* poorly, mind you) the new drum kits, or trying to comprehend and pre-budget for newly released pro audio gear; It's not only that I'll be missing out on convivial chats with colleagues over a quick cup of coffee during the afternoon or an "adult beverage" at night; It's not even the loss of the always-welcome pause from winter temps in Boston, the late-night escape to get my yearly In-N-Out fix, or the opportunity to indulge in the swanky eats and big-time "awards show vibe" at the TEC Awards. The NAMM Show, for me, represents the most tangible, boots-on-the-ground opportunity to feel truly part of our collective group, a member of this uniquely wonderful MI tribe. Each year, I'm re-energized by the forward thinking projects announced by the passionate and creative suppliers on-hand at the convention center, and I'm reconvinced that I've cast my "professional career" lot with an industry worth caring about.

2024 sees a resumption of the usual NAMM Show dates on the calendar and, with that, the return of a number of brands, large and small, that had been opting out of some or all such events post-COVID. But not all of the usual suspects – some longtime, major mainstays – have chosen to return. Yet.

Why doesn't everyone "care" as much as I do and wish to be there?

Well, it's not so simple as that, really. And it's not only a matter of "caring." To attend events like the NAMM Show is no minor decision. Between airfare, hotel, and food costs – and, for exhibitors, ponying up for booth-space – it's a real financial commitment. Any executive team worth its salt needs to weigh the ROI of any and all decisions that carry with them hefty price-tags, so it stands to reason that certain folks may not feel it (yet) makes sense to come back to Anaheim, particularly if their business seems to be doing just fine without attending such industry conventions.

For my part, I hope that the 2024 NAMM Show is such a roaring success that all no-shows consider plotting a different course for 2025 and that NAMM, itself, continues its already admirable efforts to make attending both affordable and of increasing value to both exhibitors and visitors.

May next year find even more suppliers setting up shop on the Convention Hall floor – and may it once again find me frantically running from booth to booth, press conference to award presentation, evening concert to Award Show... and hopping in a midnight cab from the hotel to In-N-Out!

Have a great 2024 NAMM Show, *MMR* readers! Do me a favor and share your thoughts on this year's event (funny anecdotes, gripes, praise, after-the-fact assessments, and silly photos welcome!) by shooting me an email after you get back home: christian@mrmmagazine.com

Christian Wissmuller
christian@mrmmagazine.com

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PUBLISHER
Mike Lawson
mike@artistpro.com

EXECUTIVE EDITOR
Christian Wissmuller
christian@mrmmagazine.com

CONTRIBUTORS
Menzie Pittman, Jaimie Blackman

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

ADVERTISING MANAGER
Matt King
matt@mrmmagazine.com

ACCOUNTING
Shannon Kebschull Lawson
accounting@artistpro.com

PRINTING/FULFILLMENT
Liberty Press
1180 N. Mountain Springs Pkwy.
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Wu-Tang Clan's RZA to Receive 2024 NAMM Innovation Award at the TEC Awards

Revered producer and the mastermind behind the influential hip-hop collective Wu-Tang Clan, RZA (Robert Diggs) will be presented with the TEC Innovation Award at The NAMM Show's 2024 TEC Awards on Saturday, January 27 in Anaheim, California. The award honors individuals that have set the highest standards of excellence in the creative application of recording technology.

"RZA's formidable body of work and talent is unquestionable," says John Mlynczak, NAMM president and CEO. "His legacy of accomplishments and lasting power on music inspires many music makers beyond hip-hop and he deserves this high recognition."

Diggs is a trailblazer in culture and in hip-hop, having created the group's widely imitated core sound consisting of stark, booming beats, and chilling samples heavily drawing from vintage soul records as well as kung fu movies, which set the backdrop for the crew's gritty narratives.

The Staten Island group entered the music scene in 1993 with *Enter the Wu-Tang (36 Chambers)*, an album *Rolling Stone* dubbed one of the 500 Greatest Albums of All Time (#27). The debut album included "C.R.E.A.M.," a track the magazine



also feted in the #1 slot in its list of The 100 Best East Coast Hip-Hop Songs of All Time. Since then, the collective has sold more than 40 million albums globally.

Diggs' renaissance career has also reached beyond recording with ventures into the world of television and films, earning him acting, directing, scoring, and producing credits on several notable projects. Diggs scored Jim Jarmusch's *Ghost Dog: The Way of the Samurai* and soundtracks for *Kill Bill Volume 1* and *Kill Bill: Volume 2*. He stars in the comedy film *Problemista*, which premiered at SXSW. He is also an executive producer for, and directed several episodes of, the original Hulu series honoring his group called *Wu-Tang: An American Saga*.

Now in its 39th year and presented by NAMM, the TEC Awards recognizes the best in professional audio and sound production and take place as a part of The NAMM Show, the largest music

trade show in the world. Finalists in Outstanding Technical Achievement across twenty-three categories can be found at tecawards.org/nominees/2024/technical. Studio Design finalists can be found at tecawards.org/nominees/2024/studio. All finalists will be celebrated at a special communal reception designed to gather the crossroads of the industry being held on the campus of the Anaheim Convention Center on the evening of Saturday, January 27.

This honor continues NAMM's celebration of all genres of music that resonate across culture and society and follows The NAMM Show's 2023 Hip-Hop 50 events that honored Chuck D and GrandMixer DXT. The NAMM Show will include many opportunities for live music and panels, including a performance by emerging female hip-hop artist Blimes, and sessions such as Innovate and Elevate: Exploring DJ Technology with DJ Hapa, as well as signature events such as the Parnelli Awards, She Rocks Awards, and many other industry gatherings.

Learn more about the TEC Awards at www.tecawards.org and purchase tickets by visiting www.eventbrite.com/e/namm-tec-awards-tickets-739701807017

Graph Tech Settles with Steel Series in Trademark Dispute

Graph Tech Guitar Labs has reached an out-of-court settlement with Steel Series, a Denmark-based manufacturer of gaming peripherals and headsets, regarding the use of Graph Tech's TUSQ-registered trademark. The settlement is a stunning outcome for Graph Tech, as the size of the company that they were up against has deep resources to drag this out for a considerable period of time.

This out-of-court settlement, in which Steel Series has agreed to stop using the TUSQ brand name on a line of gaming headphones, which is sold worldwide. Graph Tech has agreed to a one-year transition phase for Steel Series to sell its current inventory. This is a testament to Graph Tech's commitment to protecting its intellectual property and ensuring that its customers receive the highest value when investing in Graph Tech products.

In January 2022, Steel Series was sold to GN Store Nord for 1.25 billion USD. Graph Tech's refusal to back down on a brand that they have built for 30 years worldwide is a testament to their commitment to their products, customers, and the guitar industry as a whole.

TUSQ Man-Made Ivory is made from 100 percent organic polymers. It is made under high heat and pressure to produce harmonically rich guitar nuts, saddles, bridge pins, and picks. Not only is it consistent from piece to piece, and within each piece, it is specifically formulated to deliver more harmonic content than harvested materials such as bone and ivory. "More harmonically rich tone without the bad karma!" This is a motto Graph Tech stands by.

Excelcia Music Becomes Exclusive Distributor of Michael John Trotta's Sheet Music

Excelcia Music Publishing has announced that, as of January 1, 2024, it is the exclusive distributor of the music of innovative and popular American choral composer, Michael John Trotta. In a newly-signed arrangement, Excelcia Music Publishing will distribute past, present and future works of Hampton Roads Music Group, publisher of Trotta's music, making all of it readily available to Choir directors for purchase from music retailers around the world. With this new partnership, Hampton Road Music Group joins Choral music giants, Pinkzebra and Voctave, in entrusting Excelcia Music Publishing with their exclusive distribution.

The works of Hampton Roads Music Group are now available through Excelcia Music Publishing's network of national and international music retailers, as well as Excelcia Music Publishing's own catalog of Choral music which includes many popular composers and the legendary Derric Johnson Choral Series. Details about Hampton Roads Music Group and Michael John Trotta can be found on the websites of Hampton Roads Music Group (<https://hamptonroadsmusic-group.com/>).





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Rousseau Mouthpieces Welcomes Three New Endorser Artists

Rousseau Mouthpieces has announced that leading artists and educators Dr. Sarah Hetrick, Dr. Nathan Mertens and Mia Gazley have joined the Rousseau family of endorser artists.

Dr. Sarah Hetrick is currently the assistant professor of saxophone at the University of Arkansas. She maintains a vibrant performing career as a solo and chamber musician, sharing expertise at institutions such as the University of Iowa, Duquesne University, and the University

of Texas. As a fervent advocate for new music, Hetrick has commissioned over twenty works for saxophone, collaborating with composers including Viet Cuong, Susanna Hancock, and Kimberly Osberg. Hetrick oversees the Elise Hall Competition for Emerging Saxophonists, directing its commission, operations, and overall development.

Renowned U.S. saxophonist Nathan Mertens is currently the assistant professor of saxophone at the University of

Colorado Boulder. Widely acclaimed as a soloist and chamber musician, Mertens has performed internationally in countries such as Japan, South Korea, Taiwan, Thailand, Bolivia, and the United Kingdom, and the United States at prestigious events such as the World Saxophone Congress and the North American Saxophone Alliance Conference. As an advocate of new music, Mertens has commissioned and premiered works by esteemed composers such as Lucy Armstrong, Akiro Ito, and Zach Browning. He plays on both the Rousseau ER50 Classic Alto and the Classic NC4 Alto.

Mia Gazley is a saxophonist and educator from British Columbia, Canada. She performs extensively with various groups in the Vancouver area, including the Vancouver Philharmonic Orchestra, the Vancouver Metropolitan Orchestra, the Chilliwack Metropolitan Orchestra, and the Vancouver Jazz Legacy Orchestra, as well as multiple other ensembles. She is a founding member of the nationally acclaimed Azura Quartet, in which she holds the baritone saxophone chair. Gazley plays Rousseau on all four horns, soprano, alto, tenor, and baritone.

Harman Acquires Flux Software Engineering

Harman Professional Solutions has announced that it has completed the previously announced acquisition of Flux Software Engineering. The purchase includes Flux's immersive, processing, and analysis solutions across live production, installation sound, content creation, and post-production.

The acquisition broadens Harman Professional's offerings across multiple applications with world-class immersive technology, in addition to establishing a foundation for future innovation by bringing together Flux's team with the hardware and software engineers of Harman Professional.

France-based Flux was founded in 2006 by then seasoned sound recording engineer and current CEO, Gaël Martinet, for the purpose of creating intuitive and innovative audio software tools. Now, the portfolio of nearly 20 products is used globally by talented professionals across many applications.



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Proel Appoints Layer 8 to Represent Axiom Pro Audio

Proel North America, a leading provider of professional Italian audio brands including Axiom Pro Audio, is excited to announce a strategic partnership with Layer 8, a renowned system integration firm, to represent Axiom Pro Audio and select Proel Sound Systems products in the dynamic markets of Northern California, Northern Nevada, and Hawaii.

Axiom Pro Audio, a flagship brand under the Proel Group, is renowned for its cutting-edge audio solutions that deliver exceptional performance and quality. This strategic collaboration with Layer 8 will strengthen Proel's presence in key territories and provide enhanced accessibility to Axiom Pro Audio products for system integrators and live sound professionals in the region.

Layer 8, with its extensive experience and dedication to pro-

viding top-notch audio solutions, is the ideal partner for Proel North America to expand its reach and offer unparalleled support to the growing customer base in Northern California, Northern Nevada, and Hawaii. By leveraging Layer 8's expertise in system integration and Proel's commitment to innovation, this partnership aims to elevate the audio experience for customers across various industries.

Proel North America and Layer 8 are committed to delivering exceptional audio experiences to customers, and this partnership marks a significant step towards achieving that goal. The synergy between Proel's innovative audio solutions and Layer 8's expertise in system integration is poised to create successful professional audio integrations in these key territories.

PMC/PlayDrums.com to Host NAMM Open House

All percussion industry professionals and friends are invited to attend the annual Percussion Marketing Council Open House on Friday, January 26, from 5:00-6:00 p.m. at the Anaheim Hilton, Level 4, Palisades Room. RSVP at: <https://bit.ly/PMC-RSVP>

Come join in the discussion on how to get more people to play drums and percussion and cause fewer to quit. Learn how your company and brand can participate with and benefit from the community engagement programs offered at PlayDrums.com.

The Percussion Marketing Council connects the activities of our members, drummers, and percussion community. The success and ongoing development of PlayDrum.com programs are a direct result of the support of the NAMM Foundation and the

steadfast commitment of Percussion Marketing Council members.

Visit PlayDrums.com or contact PMC executive director Antoinette Follett at info@PlayDrums.com to find out how your company or brand can participate with PlayDrums.com.

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traderegrets

Salvatore J. Intagliata, owner of Cassell's Music in San Fernando, Ca., passed away peacefully at the age of 97 on October 27, with his family at his side.



Sal, along with his son, Ed, purchased Cassell's Music in January 1978 from a retiring Albert Cassell, and successfully guided it through the many ups and downs of the retail music industry including recessions, economic downturns, a devastating earthquake in 1994, and more recently the COVID-19 pandemic.

Besides his wife of 73 years, Melody, Sal Intagliata leaves behind his seven sons and one daughter, fifteen grandchildren, seven great-grandchildren, and numerous folks who called him "friend."

Rotosound is saddened to announce that James How's eldest son, **Martyn**, passed away at his home on the first of January.



From an early age, Martyn How, was involved in the company, winding strings on his father's machines as a teenager before managing departments and sitting on the board of directors. Martyn's warm and friendly nature flourished at trade fairs and public shows, where he could be found having long chats with players and dealers. His easygoing manner also helped form friendships with many of Rotosound's most notable artists.

When James How died in 1994, the running of Rotosound passed down to Martyn and James's youngest son, Jason. In more recent years, Martyn stepped back from the business to spend more time with his family.

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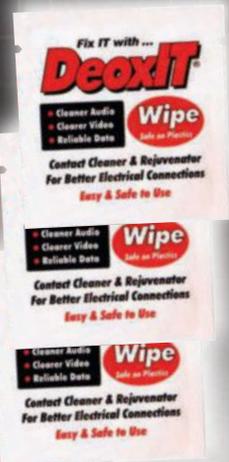


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Armadillo Enterprises' Owner & CEO Pam Rubinson



Armadillo Enterprises' Executive Team: Dean Brand Manager and Director of Artist Relations Chris Cannella, EVP of Global Sales Patrick Schuleit, Owner and CEO Pam Rubinson, and Vice President Eric Stewart

Continuing an Upward Trajectory

by ChristianWissmuller

Armadillo Enterprises, parent company of Dean Guitars, ddrum, and Luna Guitars, reorganized their executive team in 2023 and, under the leadership of owner and CEO Pam Rubinson, have successfully navigated through some rough waters of the previous year and emerged stronger than ever. Revitalized and with a renewed dedication to honoring the legacy and spirit of founder Elliott Rubinson, as well as bringing all three brands to even greater heights, the organization is well positioned for 2024 and beyond.

We recently touched base with Pam Rubinson to clear up some rumors and misconceptions related to the recent corporate restructuring, as well as reviewing Armadillo's evolution and previewing the exciting new models being introduced by the iconic Dean Guitars in the coming months.

Without getting too deeply into any tabloid details of what exactly transpired in the summer of 2022 at Armadillo Enterprises, can you briefly outline – for any MMR readers who remain confused – what happened with the company's upper-management and, in broad stroke terms, how things have progressed in the year since?

Well first off, thanks for taking the time to reach out to us. *MMR* has been a very important part of our family's musical history, from Thoroughbred Music up to Armadillo. For the readers that do not know, my husband Elliott Rubinson founded Thoroughbred Music in 1976 and grew it into one of the leading retailers in the MI space. After

selling it in 1999, Elliott went on to found Armadillo Enterprises, the parent company of Dean Guitars, ddrum, and Luna Guitars. For 30 years I was with my husband every step of the way, whether using my skills as a lawyer to assist in various matters of business at Thoroughbred, or simply offering an honest ear to help grow Armadillo Enterprises by acquiring new brands, or just listening and solving the problems of the day. This collaborative approach to solving problems was a key to our success, and for me remains the best approach in business. Fast forward to June of 2022, I took over as CEO of Armadillo Enterprises to get us back to that collaborative management structure. It was clear to me that the company had moved away from the original vision Elliott and I created, and I wanted to preserve and build upon the legacy these great brands offer. In the past year I have solidified the corporate structure and management team, and operationally we are better across the board. I am in a unique position to utilize the combination of my legal and business backgrounds to ensure the prosperity and longevity of Armadillo Enterprises.

In July of this year, many media outlets were speculating about the impending "death" of Dean Guitars due to the ongoing Armadillo/Kapok et cetera upheaval. Can you briefly just bring our readers up to speed?

Certainly – let me start by clarifying for the readers that Armadillo Enterprises and Kapok are two separate and distinct businesses. They have absolutely no ability to affect one another positively or negatively. There is no impending "death" of Armadillo. Certain management and



financial decisions made by the previous management team were not in Armadillo's best interest. Those issues have been addressed and we are moving forward.

Ok, last question regarding the above "static" and moving on to Dean Guitars, specifically: more recently (very recently, in fact — September of this year) two separate suits claimed Armadillo is liable for \$10 million, give or take, in debt. To what degree is the future of Dean Guitars inexorably linked to the future health of Armadillo?

I am assuming you are referencing the lawsuits filed by Valley National Bank. This issue did not actually arise in September, but began when I took over as CEO of Armadillo. The bank made certain assumptions that were incorrect and filed lawsuits. Unfortunately, this action by the bank has prevented an amicable resolution and will now have to be dealt with through the legal system. While Armadillo is the parent company of Dean Guitars, its viability is not in question.

I understand new Dean models are on the way. What specifically can dealers and players look forward to and when will these new guitars start shipping?

We are very excited to announce that the new Dean Zero and Dean Vengeance models are in stock and shipping now – and were in time for the holidays. We had an excellent social media launch and promotion on these models, and the new Dean Acoustic Saint Augustine Elite models are also in stock and shipping now.

Will Dean/Armadillo be exhibiting at the upcoming 2024 NAMM Show?

YES! Like last year, our brands will be in the upstairs mezzanine offices C1-C2-C3 located above the concession stands between Hall C and B. We will have new products from Dean, ddrum, and Luna. At NAMM, Dean and ddrum are sponsors for the Metal Allegiance show at the House of Blues on the 25th. We would love to have our valued dealers stop by – you never know who you will see!

Any other upcoming events, product introductions, or developments you'd like to draw MMR readers' attention to?

We are very proud to be partners with The Music Experience. As an opportunity to interact with young musicians at the hottest festivals out there, we have found this to be a great fit for our brands on so many levels. Coming out of the COVID era we are refocusing our efforts on Artist Relations and will have news to share at NAMM with new models and artists.

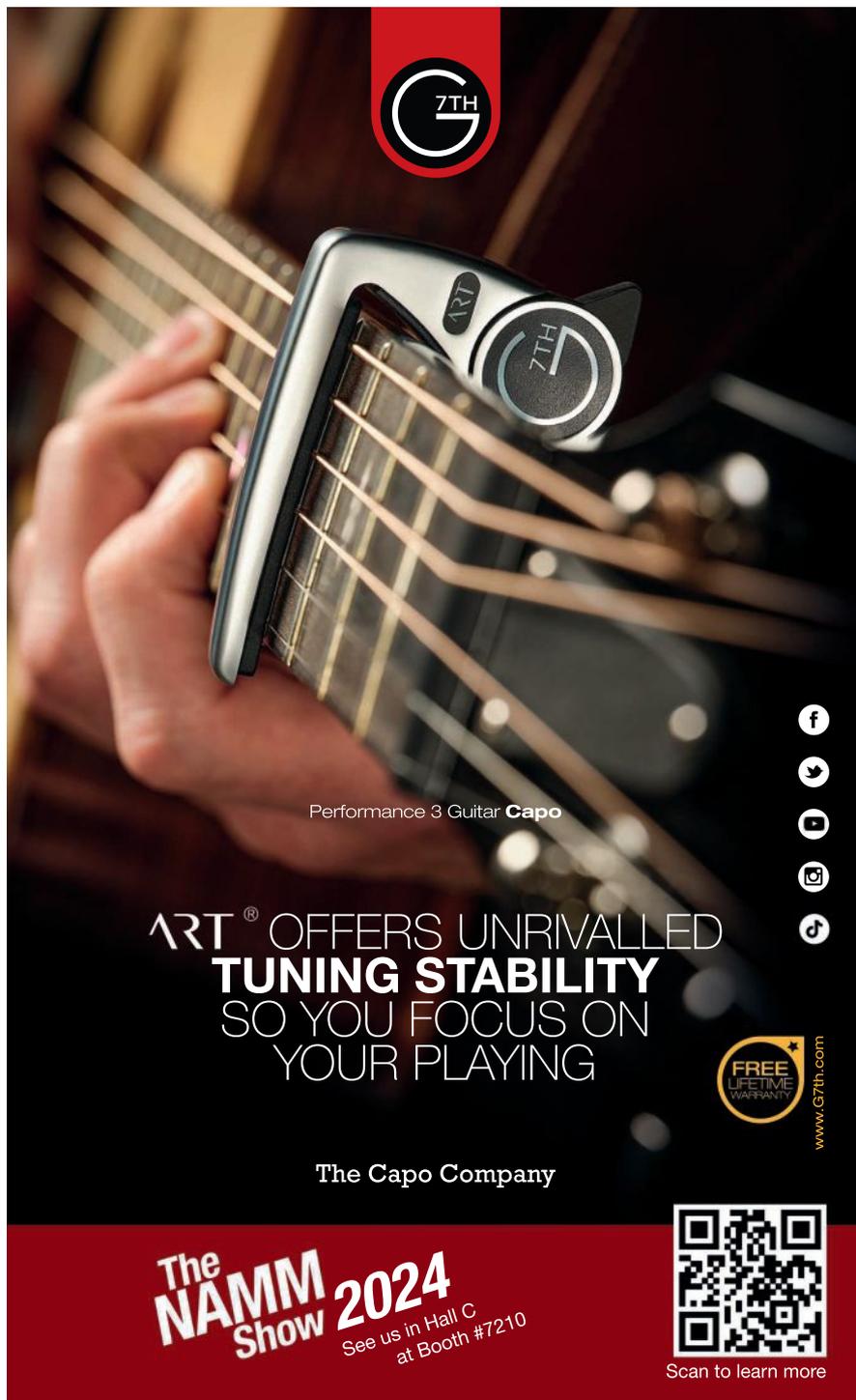
We also plan on rolling out new products every month as part of our new go to market strategy, instead of trying to fit everything into trade shows. This allows for better efficiencies across the entirety of our business and always gives us something new to show to dealers.

Expectations and hopes for the coming months?

I have two main expectations and hopes for Armadillo. First that we continue our upward trajectory financially and achieve our lofty brand goals for Dean, ddrum, and Luna. They are such wonder-

ful brands to market and sell, and I am surrounded by an amazing team at Armadillo. Second, and equally important to me, is to continue Elliott Rubinson's legacy. Elliott was a fun loving, honorable, and ethical man who loved both music and business. He wanted his company to reflect a family operation, where everyone has each other's back and trust is implicit. I want my entire team at Armadillo to love working here, and know how important each person is to the operation as a whole, just like a family.

MMR



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MI in the City of Angels

by Christian **Wissmuller**

The second largest metropolitan area in the United States, Greater Los Angeles is also home to some of the world's most significant suppliers of musical instruments and gear. From legacy brands to innovators pushing the limits of technological advancement, the MI companies that call L.A. County and the surrounding area home have long helped to shape and guide our industry in meaningful ways – and continue to do so.

MMR recently connected with some of the major players in the Los Angeles region to learn about benefits and challenges to operating in and around the city. Specifically: What are some upsides to being an MI supplier in the L.A. area? What are some of the downsides? How has the metro area changed in recent years and how may it continue to evolve?

Daniel Hughley • Senior Manager, Brand Marketing • Focusrite, Americas

Los Angeles offers a vibrant music scene, making it a major hub for both national and international artists. Many iconic albums are recorded in the city, and it serves as a crucial tour stop for major acts. The proximity to Anaheim, where the NAMM convention takes place annually, provides a valuable opportunity for networking and exposure. Additionally, the city hosts various official and informal meetups amongst the minds behind many of our favorite products, fostering collaboration and problem-solving among industry professionals.

Despite the musical richness, the high cost of living and doing business in Los Angeles poses challenges for MI suppliers. The rising global inflation further escalates these costs. Additionally, the notorious traffic congestion in the area can impede efficient business operations.

Over the years, there has been a notable shift in the music industry out of Los Angeles due to escalating costs. Cities like Austin and Nashville have become attractive alternatives where expenses have not yet caught up with those in the L.A. metro area. This trend is likely to continue as Los Angeles experiences crowding, further driving up costs. As a result, more businesses may choose to relocate to more cost-effective locations, impacting the dynamics of the local music industry.



Daniel Hughley

Virginia Castro • CEO and Founder • Get'm Get'm, Inc.

For me it is all about the energy. The energy and the vibe in L.A. is always exciting. Seeing different cultures and being around diversity of people and music gets me excited and keeps me inspired and motivated. Also, the local access to the Fashion District, with textiles, manufacturing, et cetera. We are surrounded by that here, and I am grateful for it. It's so important to support local vendors and businesses.

Because there is so much industry, it can be a very difficult business altogether. The downsides can be when everyone supports these giant companies that don't care about the local community. It is a challenge getting the voice of small businesses out there and heard. So, don't forget to support small businesses and especially American made, that delivers effing quality!

Over the years the amount of traffic and homelessness has drastically increased. It makes it a lot harder getting around to vendors and manufacturing. Everything takes more time, which ultimately increases costs. The cost of living going up has increased the homelessness. It's hard. I hope that the future brings positive changes! I am hopeful that the city gets better in managing traffic flow, public transportation, and housing for everyone. It can only help the economy, which helps the business. Spread the love!



Virginia Castro

Katherine Wing • Vice President of Marketing • Roland Americas



Katherine Wing

Our North American headquarters in Los Angeles enhances multiple facets of the business, with the city's location playing a crucial role in shaping and fostering innovation and collaboration. Los Angeles allows us to develop meaningful relationships with our customers, gaining insights from the vibrant musician and production community in one of the most important entertainment hubs in the world. These relationships are essential for the continuous success of Roland's initiatives. The Pacific time zone is ideal for working with our global teammates. It allows several hours in the morning to work with our European colleagues and several in the afternoon with our headquarters in Japan.

Our world-class in-house content production team produces most of the assets used for our brand and product marketing. Los Angeles provides us access to an incredible pool of creative freelance talent to support our in-house team with new ideas and fresh work methods. Being near the Port of Los Angeles and LAX also reduces the transit time of inventory arrival to our distribution center, giving us faster fulfillment times to dealers.

As we continue to push the boundaries of what's possible in music and technology, we remain dedicated to leveraging the unique advantages of our Los Angeles location. The energy of this influential city will continue to inspire Roland's pursuit of excellence and contribute to the evolution of the music industry.

We receive invitations to collaborate on many exceptional projects based in Los Angeles, and unfortunately, we cannot accept all of them. It can be an incredibly competitive environment. Also, being based in Los Angeles requires traveling across the country with fewer direct flights to see many of our key partners, which makes for longer travel times. That said, the upsides of being L.A.-based far outweigh any downsides.

Los Angeles keeps up with the evolution of music and its many touchpoints in our lives, including recording, live performances, film and TV scores, podcasting, AI, and music for gaming. We can keep our finger on the pulse of changing trends as they happen right in our backyard. As the world begins to understand the impact of AI on music, L.A. is in close proximity to the developers of future technologies and innovative creators that will surprise all of us with what they realize from their imagination. The rise of streaming platforms and technology giants has redefined how music and content are accessed and shared. This shift has changed traditional entertainment models and has played a crucial role in shaping generational preferences and behaviors. The quick and easy access offered by streaming services has fundamentally changed how people from different age groups engage with music and entertainment.

At Roland, we understand the dynamic connection between generational culture, technology, and entertainment. Our dedication to innovation in music technology allows us to engage with and influence these changing cultural trends. Whether offering a new instrument, innovating in new areas like music for gaming and esports, or collaborating with emerging artists exploring new genres, our goal is to be a vital part of the changing landscape of generational culture. As we explore this exciting landscape, we are committed to connecting with the diverse interests of our audience. The interaction between technology, streaming, gaming, and music culture motivates us to push boundaries and shape the future of musical expression.

Brian Ball • Chief Executive Officer • Ernie Ball, Inc.

In 1984, the company relocated from the greater Los Angeles area and relocated north to San Luis Obispo, and then eventually east of Los Angeles to Coachella in 2002. Our packaging, artwork, creative, and entire vibe stems from our DNA as a Southern California brand. Being near the entertainment capital of the world has huge advantages, especially when it comes to networking with artists, managers, and touring acts from all genres. Our 20 year partnership with the Vans Warped Tour likely wouldn't have happened if we weren't near the greater L.A. area. In 2016, we opened up a brand new Artist Relations office in Burbank. It was all about location. We wanted to be closer to prominent music venues and rehearsal spaces. This proximity has opened up a lot of opportunity for both product and marketing collaborations with many incredible artists.

The greater Los Angeles region is an expensive area to operate a factory, let alone the various governmental regulations we have to abide by as a manufacturer. There are plenty of other business friendly, and manufacturing friendly states in the U.S. Our heritage is so rooted here that we've tried to improve in every way that we manufacture our products so that we can continue to operate here and provide many families with jobs in both San Luis Obispo and in Coachella.

The metro area has grown exponentially since Ernie opened up his first shop. With this growth came innovation in business, product development, and manufacturing, along with new opportunities prompted by music trends. Los Angeles is the heartbeat of the entertainment industry and we don't see it going anywhere anytime soon. We love having an office here so we can better serve our expansive roster of artists.



Brian Ball

marketprofile: Greater Los Angeles

Antonio Ferranti • President • Proel North America



Antonio Ferranti

For an MI manufacturer like Proel, which produces musical instruments, pro audio, and lighting solutions, Los Angeles provides an incredible opportunity for global exposure. The city is home to world-renowned artists representing every genre of music and entertainment. From legendary arenas, venues, and clubs to iconic television, movies, and broadcast production opportunities for product placement, Los

Angeles is the ultimate entertainment capital of the world. Just this week our keyboards have appeared on NBC's "The Voice" being played by the legendary Earth, Wind & Fire to millions of viewers around the world, and millions more on YouTube clips which endure forever after. Two weeks from now our drums will be featured on the Jennifer Hudson show, being featured played by social media drumming sensation Dor-

othea Taylor. A few days after that our products will be in rehearsal and on the set of the forthcoming sequel in the 'Spinal Tap' movie franchise. These are incredible opportunities that only Los Angeles and its artists and decision-makers can provide.

Living and doing business in Los Angeles has its perks, such as the vibrant entertainment industry, its diverse cultural scene, and a favorable climate. However, like any major city, it also comes with a few, albeit minor, downsides. The high cost of living and the challenge of finding convenient office space throughout the city can be significant. The city is notorious for heavy traffic congestion, and commuting can be very time-consuming. Thus, with all these opportunities in entertainment, having solutions in place to reach and navigate them is crucial. It's definitely a challenge I prefer to embrace.

Proel North America was founded in Los Angeles in 2017 through a partnership with Proel, an Italian company with nearly 40 years of experience. Since then, we have witnessed several significant events that have transformed the way musicians work, create, and publish their music. Whether faced with the challenges of a global pandemic lasting several years or an entertainment industry strike spanning several months, Los Angeles area musicians have been compelled to get creative and find new outlets to generate income and protect their livelihood. These events have significantly impacted an already evolving industry, and their effects will be felt for many years to come. Proel has adapted along the way, adjusting our product mix and communication strategy to address this continuously evolving post-pandemic world. The creation and proliferation of music and music education have increased during these times, albeit through alternative channels. As venues reopen and studios resume production, I anticipate a hybrid world of remote and on-location production and performance in Los Angeles over the next several years.

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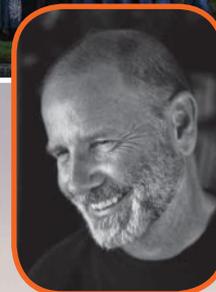
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Simon Jones • Vice President of Marketing • Yamaha Guitar Group, Inc.

L.A. is L.A., with a rich diversity of people and players and styles of music. It's an entertainment center and hub for major touring bands that use our products. Located in LA means that through our proximity and access to artists it is easier to develop relationships that can lead to scheduling new product evaluations, marketing content, and a myriad of artist opportunities. With a high density of recording studios, rehearsal facilities, performance venues, opportunities to create, connect and collaborate are numerous. Not to mention LAX is a global hub, so the rest of the world is not far away. Budgets aside, it's never very difficult to persuade people to visit. Home to NAMM is not a bad thing either.

It's an expensive place to conduct business and this becomes a factor in all things. For example, it can be expensive to create content. But there are ways to work within and navigate those expenses. It's really competitive because many manufacturers, even those outside of L.A., look at L.A. as a place to "win" business. Oh, and then there's the traffic. Although our forced adoption of virtual meetings has alleviated some of the aggravation.

Industry-wide, more and more people are making and recording their own music at home. Social media platforms have become a major performance arena. Whether we were trending this way or not, the pandemic certainly played a big part in opening this up. There are new opportunities to explore here, in addition to supporting the physical, in person collaborations and performances. We are all living, exploring, and evolving the 'new normal' right now. Social media platforms are opening up a whole world to those that may have only been able to reach a local L.A. audience. But to really experience the joy of making and listening to music together we need to be in the same room and L.A. remains a fantastic place to do that.



Simon Jones

Chris Lombardi • Chief Executive Officer • Drum Workshop, Inc.

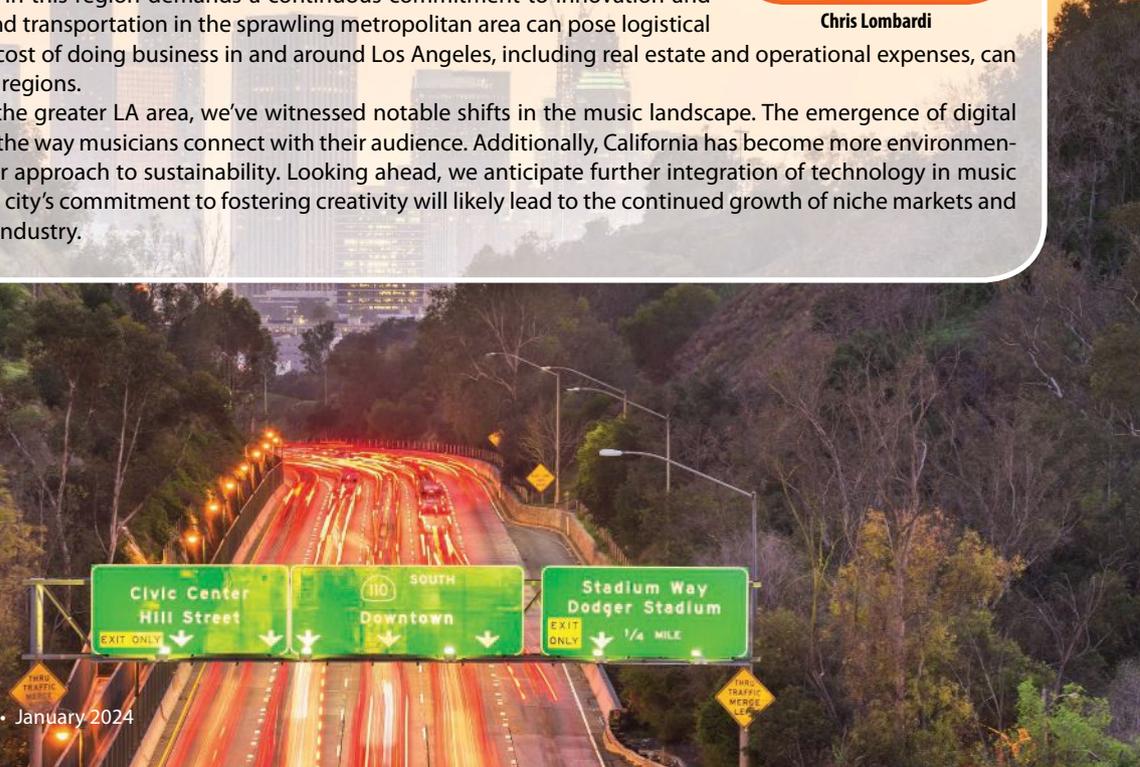
Situated in Ventura County, Drum Workshop is just outside the Los Angeles metro area, strategically positioned to leverage the city's unique advantages. The vibrant music scene in LA affords us access to a diverse pool of talented artists and music enthusiasts, facilitating meaningful connections and collaborations. Moreover, our close proximity to this major entertainment hub enhances visibility and creates opportunities for valuable partnerships.

While the LA market offers numerous opportunities, it also presents challenges. The competitive nature of the music industry in this region demands a continuous commitment to innovation and quality. Managing logistics and transportation in the sprawling metropolitan area can pose logistical challenges. Additionally, the cost of doing business in and around Los Angeles, including real estate and operational expenses, can be higher compared to other regions.

In our company's time in the greater LA area, we've witnessed notable shifts in the music landscape. The emergence of digital platforms has revolutionized the way musicians connect with their audience. Additionally, California has become more environmentally conscious, impacting our approach to sustainability. Looking ahead, we anticipate further integration of technology in music creation and distribution. The city's commitment to fostering creativity will likely lead to the continued growth of niche markets and collaborations within the MI industry.



Chris Lombardi





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YDS-150

marketprofile: Greater Los Angeles

EveAnna Manley • President • Manley Laboratories, Inc.

While the initial draw to come to So Cal was the bountiful availability of military and aviation contractors, machining, plating, and local industrial supply, what remains so important to me is being involved with such a huge community of music recording and film production creatives. This immersion has been essential to my own growth and beneficial to the products that I have brought to market over the decades in that I have always had the opportunity to be able to work with my friends' studios to conduct listing tests to choose capacitors, for instance, or fine tune a frequency choice in a design. Beta testing in real working studios ushers in more suggestions for design and feature requests. And then this combines with the social aspect, we religiously meet every week over some tacos and margaritas. There is no ugly paranoia, only generous collaboration amongst the recording world here in Los Angeles. All of the resources are here.

Fortunately my factory building, which we purchased in 1993, is just far enough outside L.A. proper. This was always the main reason for Manley Labs to remain in Chino, in the Inland Empire, as housing for workers has always been more affordable than many other Southern Californian pockets. One needs to budget about an hour to drive from Hollywood to Chino, however if you're trying to join that commute later in the day, say, after 3pm, plan on it taking much longer.

During the past 35 years of course we have seen many legendary facilities close with the creative energy relocated directly into the hands of the musicians and composers. This expansion of the base of the pyramid has also diluted the concentration of electronic technique and knowledge, as a home studio won't have their own house engineer or dedicated studio tech. While not unique to LA, we have definitely tailored our designs and features on the gear to be more innate for anybody to operate. During the COVID shut-downs, everybody was working isolated from their homes. We learned to embrace collaborative tools such as video conferencing to stay in front of our co-workers and buddies on a daily basis. I am hoping for a return to group working environments and to this end I am in planning stages for redevelopment of my Eagle Rock commercial building to include a few production/mastering rooms, a flex-office space, as well as a creative "maker space" for myself.



EveAnna Manley

A Musical Odyssey: Alfred Music's Journey from the City of Angels

by **Ron Manus**, Chief Business Development Officer, Alfred Music

For 44 remarkable years, spanning from 1976 to 2020, Alfred Music proudly called Los Angeles its home amidst the rhythmic pulse of creativity and diversity that defines this sprawling metropolis. Looking back on this chapter of our 102-year legacy is like gazing through a hazy lens at a musical paradise enriched with challenges and triumphs.

Like any major city, Los Angeles presented its unique set of hurdles - the notorious traffic, higher taxes, and an elevated cost of living. Yet, in the city of dreams, where smog, wildfires, and earthquakes are part of the landscape, Alfred Music found itself in a vibrant tapestry of culture and inspiration.

Beneath the hazy skyline lay a wealth of opportunities. The city's heartbeat echoed through its impressive access to music, arts, culture, restaurants, and a nightlife that never slept. Sports enthusiasts reveled in the excitement of college and professional games featuring championship teams such as the Lakers, Dodgers, Rams, Kings, Bruins, Trojans, LAFC, Sparks, and more. Home of the happiest places - amusement parks like Disneyland and Universal Studios, Warner Bros.

Studio Tour, the iconic Hollywood Bowl, Beverly Hills, Santa Monica Pier, and the sun-kissed beaches of Malibu, Santa Monica, and Venice beckoned. And let's not forget the weather - a perennial 70 and sunny, providing the ideal backdrop for a creative haven.

Our decision to anchor ourselves in L.A. was not just geographical; it was strategic. Being in the heart of the entertainment industry meant proximity to composers, songwriters, and world-class musicians. As artists converged in L.A. for business, our headquarters became a nerve center, and we thrived in the dynamic energy of being surrounded by creativity.

Sure, we encountered the occasional challenge, like the occupational hazard of sand finding its way into laptops, a small price to pay for the luxury of year-round beach weather. Yet, it wasn't just the allure of the sun-soaked shores that kept us rooted; it was the proximity to major publishing companies and the pulse of the music industry that fueled our passion for educational excellence.

However, as our journey unfolded, a new symphony emerged, leading us to shift strategically. We relocated our main offices to the picturesque landscapes outside Boulder, CO, aligning our educational team more closely with our music technology counterparts at MakeMusic. This move allowed us to synergize our efforts, ensuring our educational products reached new heights of innovation.

Though our main offices may have moved, a powerful contingent of remote workers in LA continues to nurture relationships with our key partners. For some, once you've experienced the magic of LA, there's no turning back. It remains a cherished chapter in our story. It is an ode to a city that fueled our creativity, inspired our innovations, and played a pivotal role in shaping Alfred Music's enduring legacy.



Ron Manus

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Your community is our home.

For over 15 years, through our network of local school dealers, Anthem has been providing opportunities for children to explore music and build life-long relationships in local music programs.

At Anthem, we strongly believe that it is important to buy locally whenever possible. We believe in this so strongly that we only sell Anthem instruments through locally owned, independent music retailers. Compared to chain stores, locally owned businesses recycle a much larger share of their revenue back into the local economy, strengthening the economic base of your community. This further allows your local retailers to provide jobs in your community.

Most importantly, it is your local music retailer who drives to your schools each week to pickup and drop off repaired instruments and assist your band director. It is your local music retailer who offers educational opportunities for you such as artist clinics and lessons. It is your local music retailer who inspects and adjusts your instrument before it is purchased. It is your local music retailer who will be there for you when you need a last minute repair on the night of your concert.

As part of our dedication to your community, we do not allow Anthem retailers to sell our instruments on the internet or through mail order catalogs. In an era of nameless, faceless multinational corporations dictating to the marketplace, Anthem supports our dealers at the local level by giving them flexibility in pricing and protecting them with exclusivity. Ultimately, this limits our potential market and sales. But wouldn't you rather buy an instrument from a company that focuses on community and music over sales and profits?



Where we shop, where we eat, where we make music – all of it – makes our community home.

Support The Ones Who Support You.

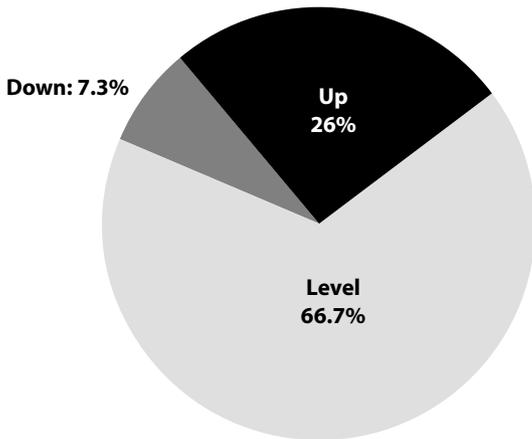
Live Wires

MI Retailers on Instrument Cable Sales in 2024

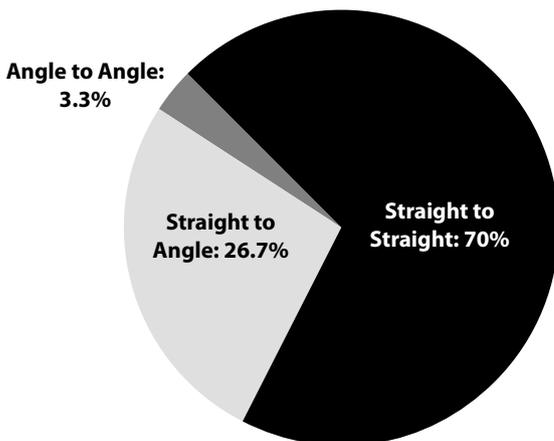
By Christian **Wissmuller**

With over 65 percent (66.7%) of participating dealers in this month's survey reporting sales level with those from last winter, ¼" instrument cables would seem to be – perhaps unsurprisingly – a fairly stable market segment. While customer preferences and overall trends vary from region to region throughout the nation, one factor was repeatedly called out by retailers:

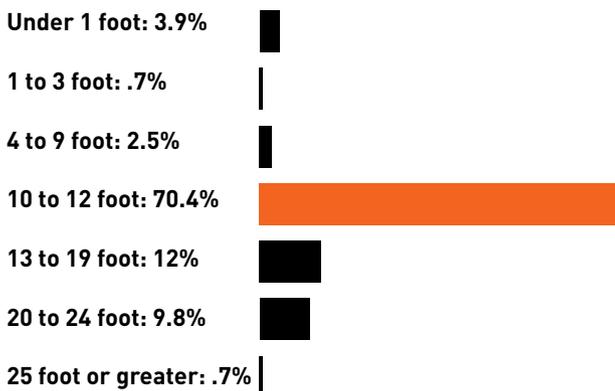
When compared to this time last year, sales of ¼" instrument cables at your store are...



What types of cables are favored by your customers?



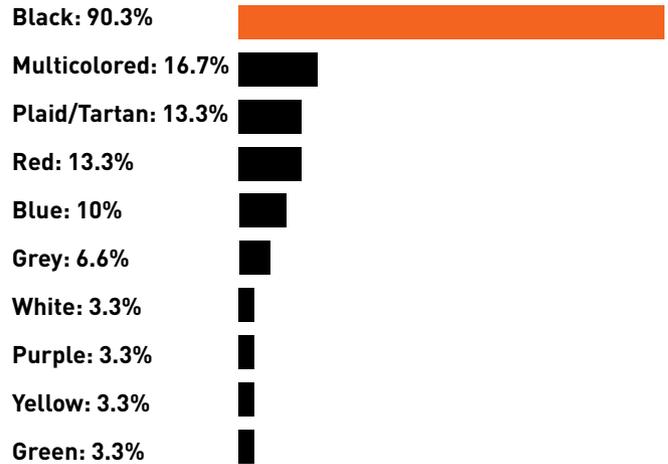
What length of instrument cables is most popular?



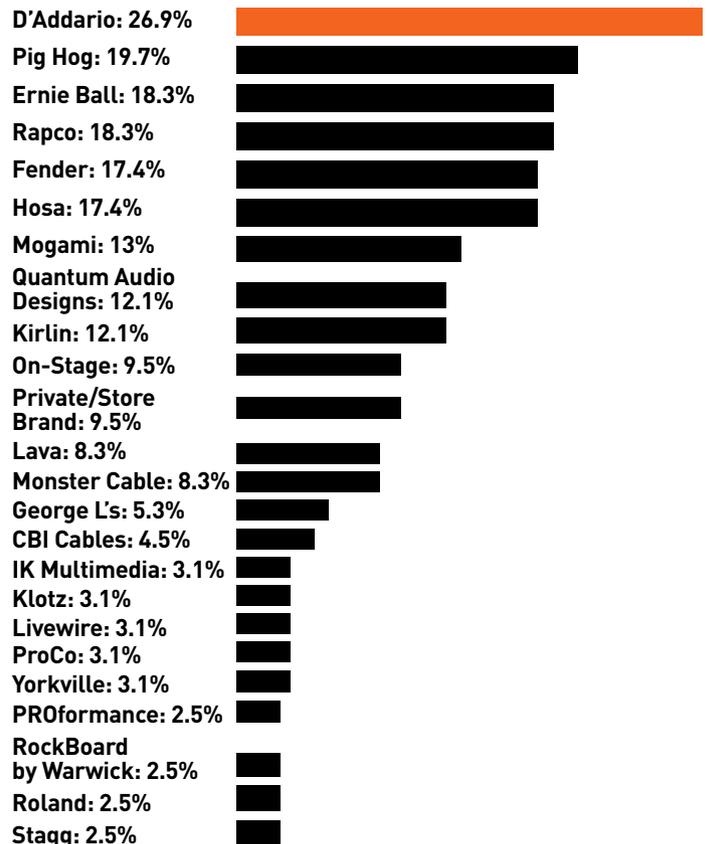
lifetime warranties. As these cables certainly haven't gone down in price, customers have come to value, and even expect, suppliers to stand by the quality and lifespan of their product.

Read on to learn more about sales of ¼" instrument cables in today's market...

What colors are customers drawn to these days?



Which brands are the top sellers for your store?



Have you been observing any significant trends when it comes to 1/4" cables?

"We devote a great deal of space for cables of all kinds, lengths, and price points. We also make custom cables for specialty applications with our message on the heat shrink as well as pre-made and packaged private label product in the most popular configurations."

Jerry Vesely
Vesely Music
Parowan, Utah

"We all know cables are one of the more difficult items to merchandise. Unruly at best. We have opted for lines that have packaging that looks decent on the wall, while also clearly communicating the length and other features. [We are] trying to keep that section of the wall neat and squared up."

Ted Parrish
Parrish Music
Viroqua, Wisconsin

"Customers prefer cables with a lifetime warranty"

Mark Bolos
Big Apple Music
New Hartford, New York

"People still like the cheap cables – except for my customers."

Pieter Holland
Rock n Roll Ranch
Lebanon, Tennessee

"Explaining the benefits of a higher quality cable to customers is typically an easy upsell. [There are] many solid options at entry level price points."

Spidey Mulrooney
The Music Shop
Southington, Connecticut

"Most of the longer cables we carry are slow sellers."

Jack Phillips
Jax Music Supply
Max Meadows, Virginia

"Cables with lifetime guarantees are the most popular with customers."

Ed Intagliata
Cassells Music
San Fernando, California

"We have seen an uptick in sales for cables that feature a lifetime warranty with in-store exchange."

Richard Schiemer
Brighton Music Center
New Brighton, Pennsylvania

"Our customers have been more price conscious over the past year because of inflation, so they are trending toward a lower price point than before. Studio buyers are sticking with higher quality, but the players have definitely gone toward the lower price."

David St. John
Music & Arts
Glendora, California

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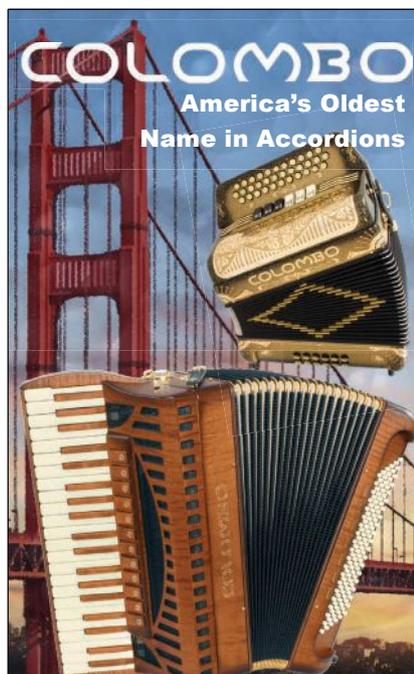
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The January NAMM Show Returns!

2024 NAMM Show Buyers' Guide

MMR presents some of the most significant new instruments, print music titles, music-making gear, and other related items on-hand at this winter's industry gathering in Anaheim.



FRETTED

Dean Guitars Raises Bar on Extreme with Exile Select 7 Floyd Fluence Natural Black Burst Electric

Dean Guitars unveils the Exile Select 7 Floyd Fluence Natural Black Burst, a powerhouse seven-string electric designed to defy the limits of speed and precision, all with stylish flair. While the Exile Select 7 has a burlled maple finish that exudes elegance, its aggressive sonic attitude quickly proves it's more than just a pretty face. This model derives its name from the Floyd Rose 1000 Series tremolo that offers unparalleled tuning stability and Fishman Fluence Open Core Classic pickups that offer the utmost sonic versatility. Meticulously crafted and voiced, the Exile Select 7 Floyd Fluence Natural Black Burst is designed to exceed expectations of what an extreme guitar should look and sound like.



Through meticulous attention to detail, the Exile Select 7 raises the bar on the tried-and-true Select Series. It all starts with an alder body, which is known for its lighter weight and balanced tone. The burlled maple top enhances sustain and offers a striking aesthetic in a Natural Black Burst finish. Dean enhances playability with an arm cut on the flat top of this 25.5-inch scale model that already offers unhindered access to the upper frets. The bolt-on 3-piece maple neck with dual-action truss rod offers a comfortable Slim D shape and 24 stainless frets with pearloid small offset dots on an ebony fingerboard (16-inch radius). Large glow-in-the-dark side dots help assure players will not miss a note. Five-ply black-white binding around the perimeter offers a splash of sophistication.

When it comes to sonic character, Dean makes no compromise with two-piece Fishman Fluence Open Core Classic 7-string humbucker pickups at the bridge and neck. In addition to their popular uncovered look, these humbuckers are multi-voice for dynamic tone. In Voice 1 for both the neck and bridge, users get the classic vintage sound. Voice 2 on the bridge is an overwound, muscular hot rod pickup, while Voice 2 on the neck keeps a clear, airy chime for unreal highs. Voice 3 is a slightly overwound split-coil sound that takes on a personality of its own. The controls are simple with push-pull volume and tone knobs.

Bringing the design together with rock-solid reliability, Dean uses a combination Floyd Rose 1000 bridge with tremolo and Floyd Rose 7-string nut (1 7/8-inch width). The locking nut helps prevent string slippage and preserve tuning stability, which is further helped by Mini Grover 18:1 tuners. Black hardware makes for a sleek and stylish profile. For players looking to add a new seven-string to their collection or to expand their range and skill, Dean's Exile Select 7 Floyd Fluence Natural Black Burst is a sophisticated instrument that is ready to take on a variety of styles.

www.deanguitars.com • Room C1

Donner Adds HUSH-X to its HUSH Series Headless Guitar Lineup

Donner has announced the launch of the latest addition to its HUSH lineup, the HUSH-X Headless Electric Guitar. This new model follows the release of the HUSH-I silent acoustic guitar in 2022. The HUSH-X was first unveiled at 2023 NAMM and now is available for purchase.

The HUSH-X is crafted from mahogany and features a compact, neck-through and detachable body with upgraded screw-free metal hardware, making it comfortable for guitarists of all skill levels to play.

The guitar has a matte finish on the neck that complements its overall aesthetic, and the graduated asymmetrical guitar neck shape, similar to the HUSH-I, allows for a comfortable grip and fast playing. It features a 25.5" (648 mm) scale length and a fingerboard made of HPL with a radius of 403r and 22 medium-sized frets with rounded frets. The dual-action truss rod provides a reliable and adjustable setup for any playing style.

Equipped with a humbucking bridge pickup and an Alnico-V style single-coil neck pickup, the HUSH-X delivers a warm and powerful output. The controls include a three-position flat switching and a 2-in-1 volume/tone knob, offering versatile sound options. The HS pickup configuration is further enhanced by the Active/Passive switch when plugged in with an earphone through 3.5mm jack output.

One unique factor of the HUSH-X is Donner's patented Headless Tuning System and the Full Block 6-Saddle Fixed Bridge, which offers a fast and innovative way to change and tune the strings, as well as provide a balanced and comfortable playing experience.

Beginner-friendly, the HUSH-X Headless Electric Guitar comes with a gig bag, earphones, strap, tuner, three Allen wrenches, picks and 9-volt battery, making it a complete and convenient package for musicians on the go.

Key Features of HUSH-X:

- Donner HUSH Detachable Neck-through mahogany solid-body
- Asymmetrical neck, HPL fretboard with 25.5" scale length and 403mm compound radius
- 2-in-1 Volume/Tone knob for simple control
- Great for practicing when plugged with 3.5mm mini jack and gigging with 6.35mm stereo output
- Donner Patented Headless Tuning System and Full Block 6-Saddle Fixed Bridge complete the hardware package.

www.donnerdeal.com • Booth 3620



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GUITAR WORKSTATION / GWS5000B / GWS5000RB



WOOD STUDIO MONITOR STANDS / SMS5000B / SMS5000RB



HEADPHONE HANGER / HH7000

CASES & STANDS

New Introductions from On-Stage

On-Stage, a leading supplier of music instruments and accessories, and brand of The Music People, has released the AD5000 Amp Glider, which puts an amp on casters while maintaining the amp's collectability and value.

To enable a secure fit for a wide range of amps and speakers, the frame adjusts in length and width, securely clamping the corner brackets to the base of the cabinet. Padding on the corner brackets provides grip, keeping the Amp Glider attached even when the amp is lifted – a major upgrade over an old-fashioned dolly. Additionally, the padding protects the amp's finish from dents and scratches.

Swiveling casters roll smoothly and enable agile steering, making it easy to maneuver during load in, load out, and setup. Solid wheels that never go flat and steel caster rigs deliver dependable mobility. And, when the amp is parked, locks on the casters keep it firmly and safely in place.

On-Stage has also released the GW55000 Guitar Workstation, which keeps an electric or bass guitarist's gear safely organized, on display, and at the ready.

This combination amp stand, guitar stand, cable and strap hanger, pedalboard, and accessory tray features a sturdy shelf that provides plenty of room for a powerful combo amp as large as a Deluxe Reverb or AC15 and elevates the amp for improved sound quality.

Its pedalboard, which holds several guitar-effect pedals, completely slides out for comfortable placement or to be taken to a gig, rehearsal, or recording session. The board also slides back into the workstation where a bottom door closes to shield pedals from dust, debris, and mishaps.

A built-in guitar stand holds a wide range of popular electric guitars and basses while hangers provide storage for long supplies such as coiled cables and guitar straps. Padding on the stand and hangers provides traction to keep your gear in place and protect it from dings and scratches.

There's even a place for picks, capos, tuners, slides, and other accessories located on the top shelf for easy access.

www.on-stage.com • Booth 10715

Gravity Takes the Art of the Guitar Stand to Colorful New Heights with its Glow Stands

Gravity is delighted to announce that its new family of Glow Stands – a pair of uniquely inspiring guitar and bass stands that feature ambient lighting to give any creative space an incredible dose of atmosphere, is now available.

The Gravity Glow Stand is available in two models – players can choose between a hanging “neck hug” version or a classic A-frame design – and is suitable for electric and acoustic guitars, and bass guitars. The Glow Stands provide maximum support for the instruments stored on them, while at the same time highlighting them with inspiring colors of the player's choice.

Each Glow Stand holds a guitar or bass securely and safely, and



its soft support surfaces ensure that the instrument remains in perfect condition. The Glow Stand also features a foam insert at the bottom that can be removed to provide more stable support for electric guitars and basses with strap pins and/or strap locks. The neck hug model also ships with an extender to accommodate 34" scale bass guitars.

What really sets the Guitar Glow Stand apart, however, is its magnificent integrated lighting system. Each stand features adjustable ambient LED lighting that allows the player to set the perfect mood with their choice of color and brightness. Whether at home, in the studio, or on stage, the Glow Stand allows musicians to create a captivating ambiance that highlights the beauty of their instrument.

The wide variety of colors available can be cycled through by touching a hand to the unique responsive panels at the front of the Glow Stand's base. Meanwhile, the Glow Stands also feature an adjustable front spotlight, which can be tilted to accentuate the intricate details of the guitar, elevating it to a true work of art. And best of all, the Glow Stand remembers the chosen color settings each time it is powered off and on again using the included power supply.

With a wide range of inspiring colors on tap, alongside Gravity's proven heritage as a market leader in sturdy and stable guitar stand technology, the Guitar Glow Stand is sure to inspire musicians every time they enter their music making space.

www.gravitystands.com • Booth 17102

PRO AUDIO

Focusrite Now Shipping RedNet PCIeNX Ultra-low Latency, High-channel-count PCIe Dante Interface

Focusrite's RedNet PCIeNX ultra-low latency, high-channel-count PCIe Dante interface is now available for shipping, providing a cutting-edge solution for immersive audio formats like Dolby Atmos and other Dante applications that demand high-channel counts. With the capacity for 128 x 128 audio channels at up to 24-bit, 192kHz and ultra-low latency, RedNet PCIeNX is compatible with both PC and Mac, including the latest Apple Silicon, seamlessly integrating into existing setups and enhancing any Dante workflow.

This PCIe card caters to the needs of post-production professionals working in Dolby Atmos, offering seamless integration of high-channel-count Dante audio with the Dolby Atmos Renderer. Additionally, commercial recording studios and music production facilities benefit from the card's outstanding performance, flexibility, and scalability, delivering 128 x 128 channels of uncompressed, high-resolution audio at ultra-low latency.

Featuring two Ethernet RJ-45 connections that now support switched and redundant modes, RedNet PCIeNX ensures flexible connectivity and offers a secondary network option for mission-critical situations. The card also supports AES67, Dante Domain Manager, and is SMPTE ST 2110 compliant, making it an ideal choice for broadcast deployment.

Simplifying installation and connectivity, the integrated network interface enables a single-cable connection for both audio and network control. RedNet PCIeNX seamlessly integrates with RedNet Control, providing a unified application for the control and monitoring of all RedNet devices on the network.

Designed for reliability and future-proofing, RedNet PCIeNX comes with a 3-year warranty and access to Focusrite's award-win-





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ning 24/7/365 technical support. This release marks a significant milestone in the world of audio technology, offering professionals a powerful and versatile tool for their creative and technical needs. The Focusrite RedNet PCIeNX ultra-low latency, high-channel-count PCIe Dante interface is now available. Visit <https://us.focusrite.com/products/rednet-pcie-nx> for more details.

www.focusrite.com • Booth 11110

Yamaha Introduces New, Reimagined HS Series Compact Studio Monitors

Yamaha, the world's largest manufacturer of musical instruments and audio solutions, has announced the next generation of its legendary HS Series: the HS3 and HS4 speakers.



These new two-way bass reflex powered studio monitors feature a premium, compact design that delivers faithful sound reproduction for passionate professionals and audiophiles who require a small, lightweight footprint. The speakers also maintain clear, transparent acoustical versatility to meet the needs of a creator's next project.

Since the 1970s, Yamaha has developed nearfield reference monitors that have served as the industry standard, including the flagship HS Series, first introduced in 2005. With this new, redefined iteration, music creators and streamers can produce best-in-class content ranging from music production to video editing, all at an affordable price point.

The speakers are ideal for home studios, bringing cutting-edge technologies and enhanced sound to smaller spaces without compromising quality. Portable and compact, the HS3 and HS4 utilize a high-performance class-D amplifier, resulting in a lightweight package and simplified cable connections, which allow the speakers to be easily transported and taken on the road.

The rear panels of the HS3 and HS4 are also equipped with room control and high trim functions that allow users to make adjustments to achieve the ideal sound for any environment, like reducing the unneeded, exaggerated low-end that can often occur when speakers are placed next to walls. Additionally, the rear panels combine XLR/TRS phone, RCA, and stereo mini-jacks, allowing users to connect to a wide range of professional and consumer equipment such as computers, audio interfaces, audio mixers, and electric instruments. HS3 and HS4 also feature proprietary "Twisted Flare Port" technology that reduces air turbulence noise in the bass reflex port for clear and accurate bass.

Featuring the iconic Yamaha design, the HS3 and HS4 will be available in white or black body starting Jan. 4, 2024, at the following pricing:

- HS3 / HS3 White and Black: \$229.99
- HS4 / H4 White and Black: \$249.99

<https://usa.yamaha.com> • Suite 300DE

AMPLIFIERS

Introducing the Bad Cat Jet Black

Bad Cat Amplifiers, a trusted name in the guitar amplifier industry, is pleased to announce the release of the Bad Cat Jet Black Amplifier. The original idea behind Jet Black was to bring the Black Cat's trademark sound to players who needed more volume. With a second pair of EL-84s



doubling its output, common sense suggested it'd be louder and tighter, but no one was quite prepared for the tones the Jet Black would unleash. The Jet Black offers guitarists an unrestrained and visceral playing experience. Its 38-watt output, powered by a quartet of EL84 tubes, provides awesome headroom and response for discerning players. With two channels, tremolo, FX loop and reverb, the Jet Black is an ultra-versatile tool for shaping your sound.

Channel 1: The revamped first channel is bold and clear, making it perfect for clean tones and harmonically rich edge of breakup sounds.

Channel 2: The second channel is versatile and fresh, suitable for a wide range of rock-oriented tones. It successfully captures the essence of classic and modern guitar sounds, boasting its own unique character and swagger.

3-Band EQ: The new 3-band EQ allows precise control over your tone, with a pronounced mid/high response that cuts through the mix, unlike traditional "British Voice" amplifiers, the Jet Black carves its own niche in the sonic spectrum, ensuring that it shines in a two-guitar band setup without contributing to a volume war.

Reverb and Tremolo: Rarely found on rock-oriented amps, meticulously tuned reverb and tremolo circuits are included to complement the amplifier's ultra-wide range, delivering lush and noise-free effects with adjustable depth and speed.

FX Loop and Line Out: The Jet Black features a transparent FX Loop for connecting external effects without hassle. A line out simplifies the use of external impulse responses or re-amping. The amplifier also offers various speaker outputs to accommodate different setups.

Footswitch: The included two-button footswitch provides convenient control over the tremolo and channel selection.

badcatamps.com • Booth 5447

Introducing the New Loudbox Micro from Fishman

When Fishman released its first Loudbox acoustic amplifier in 2003, it revolutionized the world of plugged-in acoustic tone, allowing players a clean, powerful solution. Fishman has remained dedicated to designing amplification products that satisfy the unique needs of acoustic players without coloring their tone or adding unnecessary bulk. Now in its third generation, the Loudbox line catapulted to fame with the venerable Loudbox Mini which went on to become the best-selling acoustic amplifier of all time. The Loudbox line of products remains the undisputed category leader in acoustic amplifiers throughout the world.



Now, players looking for something even smaller and lighter for practice, recording, and incorporating effects will have something new from Fishman. The new Loudbox Micro packs 40 watts of clean acoustic power into a lunchbox-sized acoustic combo. A sealed cabinet design paired with a bi-amplified driver configuration generates rich, full tone from your acoustic instruments. The amp features a dedicated microphone channel along an instrument channel with a master volume knob and Fishman's legendary preamp and tone control design.

Use the high-quality digital reverb and chorus on the instrument channel to create space and textures while reverb is there for the ready on the microphone channel. Loudbox Micro also includes an auxiliary input, a balanced XLR D.I. output, and a 3.5mm headphone jack when you want to play quietly.

Measuring just 8.1"D x 10.4"W x 9.5"H, this tiny 9 lb. powerhouse

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is all Loudbox with the tone, features, and quality that players have come to expect from Fishman. With Loudbox Micro, aspiring acoustic musicians are finally able to experience the dynamics and quality sound of more expensive Loudbox models in an easy-to-use amp that's inspiring to practice and record with.

www.fishman.com • Booth 7602

Magnatone Introduces the Baby M-80

Magnatone introduces the Baby M-80, its newest, smallest, and lightest-weight guitar amplifier in the Master Collection. This amp is more than fun to play. It's gainy, chewy, and harmonically rich in tone inspired by deep roots in classic British rock guitar. Handsome as its bigger siblings, dressed in a black cotton levant cabinet covering, wrap-around grill, and lighted Magnatone logo, this baby is a ton of fun to play.

The Baby M-80 is the perfect companion for a bedroom studio and is unbelievably versatile at a small gig. It is available as a 1x10" combo, 12-watt head, and matching 1x10" extension speaker cabinet loaded with a custom Warehouse Guitar Speaker 10" ceramic magnet speaker. Billy Gibbons worked with Magnatone to perfect this amp's small size and gain structure. In keeping with Billy's directive to "retain the gain or feel the pain," this little gem of an amp delivers a big tone in a compact size.

The Baby M-80 is powered by a pair of vintage New Old Stock (NOS) 6AQ5 tubes that deliver 12 watts of power despite their small size. Turn it up, and the power from the miniature 6AQ5/6005 is very satisfying!

The pre-amp has three 12AX7 tubes that offer Hi gain and Lo gain modes selectable via the front panel switch. The Lo gain mode covers a natural and medium breakup tone needed for rhythm. The Hi gain mode delivers a lead tone that screams. A tube-buffered FX loop has been added to the front panel for convenience, which your pedalboard will love as this amp is definitely pedal-friendly.

The control panel on the Baby M-80 makes it easy to dial in tone with a simple Bass and Treble tone stack. Long-time Magnatone engineer and tube amp guru Obeid Kahn designed this model with a unique trick and recommends, "Just simply max the Bass control knob, and you'll cut the Mids." Khan explains that the final 8-10 o'clock range on the Bass knob forces the Mids to dip, achieving a scooped tone for aggressive modern textures gradually. There are a wide range of adjustments possible with only two controls.

The Baby M-80 is priced at \$1,999 for a 1x10" combo, \$1,899 for a head, and \$1,149 for a 1x10" speaker cabinet (MSRP/MAP).

www.magnatoneusa.com • Booth 5314

ACCESSORIES

Knock 'em Dead With the DOD Gunslinger

DigiTech/DOD is providing plenty of distortion ammo with the re-release of the Gunslinger MOSFET Distortion. Boasting bold, tube-like tone and unmatched sustain, this is the loud, aggressive distortion pedal that players have had in their sights – and at a price that can't be beat!

The Gunslinger is designed to help clean combo amps sound more like a modded British-style amp. The Gunslinger features a robust, brushed-metal chassis making the pedal look as bold as it sounds, a crisp blue LED power indicator, and four independent



control knobs providing a wide range of sonic possibilities: GAIN adjusts the amount of gain being applied to the signal; LEVEL allows the user to adjust output level. The active EQ section allows LOW boosts or cuts low frequencies from bone-rattling low end sounds to a more cleaned-up midrange tone; HIGH lets the player boost or cut the treble. Aside from massive amounts of output and a variety of gain options, the Gunslinger makes it even easier to stay on target with a choice of 9 or 12V operation.

As a MOSFET (metal oxide semiconductor field-effect transistor) device, the DOD Gunslinger is able to effectively emulate those highly sought-after valve sounds, enhancing the player's harmonic dynamics, much as the preamp tubes in an old-school guitar amp. This results in unparalleled touch sensitivity, saturation, and string-separation. Since the Gunslinger is so responsive to the dynamics and style of playing, the distortion will become more aggressive the harder a player attack the strings and will "clean up" nicely and become less distorted when played lightly.

The Gunslinger's true bypass circuitry ensures that tone remains unspoiled even when the unit is off and its modern 9V DC power supply input and compact footprint (4.68" x 2.63" x 2.25") makes it ideally suited to any pedalboard.

Whether aiming for big, crunchy chords or lightning-fast lead lines, the DOD Gunslinger always hits the mark.

Street price: \$109.99 USD

Specifications:

- Dimensions: 4.68" x 2.63" x 2.25" (L x W x H)
- 11.88 cm (L) x 6.68 cm (W) x 5.71 cm (H)
- Weight: .62 lbs.
- .281 kg.
- Input(s): 1 x 1/4" instrument
- Output(s): 1 x 1/4"
- Chassis Material: All Metal
- Power Supply: 9V Alkaline Dry Battery or PS0913 Power Supply

digitech.com • Booth 8310

Taylor Guitars Introduces Beacon Digital 5-Way Accessory for Working Musicians

Taylor Guitars is excited to announce the launch of the Beacon Clip-on Digital 5-Way Accessory, a new all-in-one solution that caters to the needs of both professional and recreational guitarists. The comprehensive tool combines a tuner, metronome, timer, countdown, and a flashlight in a single, compact device. Precise and easy to read with a state-of-the-art Thin Film Transistor color LCD screen, the Beacon provides crystal-clear visibility in any environment and comes with five tuning modes (chromatic, guitar, bass, violin, ukulele) with an easy-to-read dot/strobe display for quick and precise tuning. Players can use the tool's timer or create countdowns with a unique sonic alarm for tracking or live sets. The metronome also comes with 12 pre-set time signatures and three adjustable click volume levels — no sound, low and high – to dial in the perfect practice sessions. An additional, standout feature is its built-in flashlight, conveniently located on the back for reading sheet music in dimly lit venues or for finding items in a gig bag backstage before a performance.

The Beacon is USB-rechargeable, eliminating the need for disposable batteries, and its long-lasting charge is displayed via a 3-band battery life indicator, ensuring it's always ready for use.

The Taylor Beacon Accessory is available at authorized Taylor Guitars retailers and through their online store starting at \$49.99.

www.taylorguitars.com • Suite 210B





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EarthQuaker Devices Launches Blumes - Low Signal Shredder

The Blumes is an overdrive based on the Plumes circuit that is ideal for bass players and all purveyors of low-end. While embodying the key characteristics and features of the Plumes, EarthQuaker Devices went ahead and modified this circuit with double the gain and a deeper bass response to retain all the low end.

At lower gain settings, you'll get all of the crunchy tone you love about the original, but once you get above noon on the Gain control, that's where the similarities stop.



- Bass overdrive effects pedal
- Based on a modified Plumes circuit – a unique approach to a classic tube-like overdrive circuit
- Deep bass response
- Twice as much gain as the Plumes
- Features 3 different clipping options:
- symmetrical LED
- asymmetrical silicon
- no diode OpAmp drive
- Operates off internal bipolar power for more headroom and signal integrity
- All-analog signal path
- Flexi-Switch Technology - allows for momentary and traditional latching-style switching from a single footswitch
- Silent soft-touch switching with True Bypass
- Powered by regular 9 V DC PSU (centre -, 2.1 mm, ~25 mA current draw)
- Lifetime warranty
- USA Retail Price: \$99
- Distributor Margin 45%
- Distributor Price: \$54.45

This all-analog tri-mode overdrive with soft clipping carries the torch of the classic screamer circuit but has a voice all its own. And thanks to its +/- power supply it utilizes bipolar power, which gives you more dynamics, clarity, and all the headroom you could ever desire. The end result is a more three-dimensional tone with added clarity that really pushes a nice tube amp over the edge.

And much like the Plumes, this pedal offers three different clipping options for your desired low end face melting needs. The Blumes features EarthQuaker Devices' relay-based "soft touch" Flexi-Switch Technology for both momentary and latching footswitch operation as well as a very low 25mA current draw.

www.earthquakerdevices.com • Booth 5044

Revolutionize Your Guitar Experience with Graph Tech's Un-Lock Nut

Meet the future of guitar tuning – Graph Tech Guitar Labs introduces the Un-Lock Nut, transforming the way you use tremolo. Locking nuts have always been a necessary evil for guitarists with a locking tremolo system. Love them or hate them, they're essential – until now.



The Un-Lock Nut revolutionizes tuning. Forget about Allen keys and the hassle of fine tuners. With the Un-Lock Nut paired with locking tuners, tuning is as simple as turning the machine heads. Plus, a broken string won't be a "Oh No!" monument.

Advanced Slot Design: Reimagined slots perfectly accommodate the unique string behavior on Floyd Rose-style guitars, ensuring precision and stability.

Precise Radius Matching: Lock nuts from various manufacturers often miss the mark on radius accuracy. With the Un-Lock Nut, select the perfect radius for your guitar. Crafted from Black TUSQ XL, it allows for individual string height adjustment, ensuring unmatched precision.

Customizable String Heights: The Un-Lock Nut stands out with its ability to be customized for each string's height, offering the adaptability of a standard TUSQ XL nut.

Optimized for Floyd Rose: Designed for Floyd Rose-style bridges and locking nuts, the Un-Lock Nut integrates seamlessly, requiring no guitar modifications.

Enhanced String Stress Distribution: Its extended ramps distribute string stress more evenly, infused with triple the self-lubrication for a friction-free glide, without affecting the nut slot integrity.

Cost-Effective for Manufacturers: The Un-Lock Nut isn't just a player's dream; it's a boon for manufacturers. Its design simplifies installation, increases accuracy in string radii, and boosts customer satisfaction.

Effortless Installation: Installing the Un-Lock Nut is straightforward. Just sand the ends for a flush fit and use a bit of white wood glue. No guitar modifications are needed.

Available Sizes: Currently offered in FR Original #2 and FR Original #3/#4 sizes, with 12" and 16" options on the horizon.

MSRP U.S.: \$29.95

graphtech.com • Booth 5624

Légère Reeds Launch French Cut for Saxophone and Clarinet

Barnes & Mullins are pleased to announce the launch of French Cut reeds from Légère Reeds in the U.K. and Ireland.

Marrying scientific research with a love for reed-making, the creation of the French Cut underwent countless refinements, considering feedback from devoted Légère artists. The aim: a synthetic reed that meets the sonic quality of traditional reeds while maintaining all the advantages of a synthetic reed. Responding to players' desires, the French Cut stands as a combination of age-old preferences and modern innovation.



The French Cut is an expansion of Légère's flagship reed series. Using the same advanced material technology featured in their Signature, European, and American Cut reeds, the French Cut now gives players new choices to optimize their tone, resistance, and sound. The French Cut's revamped profile emphasizes an even material distribution but retains a thin tip, providing artists with the ideal mix of quick response and subtle resistance. This design produces a sound that's rich and resonant, all while catering to the orchestral performer.

The new cut features a dark tone, specifically designed to offer a deep and centered sound, allowing for a wide range of sonic expression. Unlike other cuts, the French Cut intentionally suppresses high-frequency overtones, delivering an intense body and depth in its sound.

French Cut reeds for alto and tenor saxophones are available in quarter strengths from 2.00-4.00, with B \flat clarinet quarter strengths available from 2.50-4.50. With a retail price ranging from \$33.99 to \$36.99 (£32.50 to £35.50 SRP), they are available to order now exclusively through U.K. distributors Barnes & Mullins.

www.legere.com • Booth 9528

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BADCATAMPS.COM

buyers' guide

JodyJazz Introduces New Mouthpieces

JodyJazz has announced the introduction of the new DV HR Tenor mouthpiece, adding to its popular DV HR Alto model launched earlier in 2023. The DV HR series models are the first hard rubber mouthpieces to feature the JodyJazz company's patented DV design. The new DV HR Tenor is available in 6, 7, 7*, 8*, and 9* tip openings. The DV HR Tenor uses the patented DV secondary window to add mid and low harmonics, resulting in a more authoritative tone than normal tenor sax mouthpieces provide. The long straight, somewhat high baffle gives the mouthpiece its fantastic projection and cutting power along with excellent altissimo.



Like the Alto model, the DV HR Tenor also features JodyJazz's newest bite plate technology which enables a bite plate to be embedded into the beak of a hard rubber mouthpiece. The plate features the iconic 'Phi' symbol logo in gold, a characteristic of the classic DV series, creating a very attractive visual appeal. The DV HR Tenor also features a stylized gold-plated brass ring on the shank of the mouthpiece. The distinctive profile of the ring was also created using the golden mean

proportions. The brass ring adds more mass on the shank of the mouthpiece which results in increased stability, more body in the sound and increased harmonics.

The DV HR Tenor is made at the JodyJazz Factory in Savannah, Georgia. Like all JodyJazz mouthpieces, the tip rail, side rails, baffle and table are all expertly finished by hand and each mouthpiece is individually play tested to maintain the highest consistency and quality. The new DV HR Tenor has an MSRP of \$495.

JodyJazz has also announced the introduction of its Hand-Hammered HH Tenor model in regular gold finish. Originally launched in 2022, the JodyJazz HH Tenor model was the world's first hand-hammered saxophone mouthpiece. Only available initially as a limited edition run of 300 pieces in rose gold finish, the mouthpieces very quickly all sold out. Owing to the success and popularity of the design, the company is now making the HH Tenor available again as a standard offering in its line, but in regular gold plate.

Hand-hammering is the ancient art of working brass and bronze alloys to manipulate their sonic characteristics, which cymbal makers have been using for centuries. Hand-hammered cymbals are re-



nowned and much prized for their dark, complex, rich, and warm overtones. To apply hand-hammering to metal mouthpieces, JodyJazz sought out the expertise of Paul Francis, one of the world's foremost experts in the art of hand-hammering cymbals. Hammering the bell brass mouthpiece blanks results in mouthpieces with uniquely warm and complex tonal characteristics. To enhance the unique tonal characteristics and response of the hammered brass, JodyJazz also developed an all-new internal design and facing curve.

The HH Tenor models feature another design innovation which JodyJazz is calling the "Patch Bay." This is a recessed, shallow basin in the beak of the mouthpiece that allows for the easy and comfortable placement of a clear protector patch. JodyJazz will be shipping the new HH Tenor mouthpiece with one of their 'Perfect Patch' mouthpiece cushions already affixed in the patch bay and then another larger clear patch over the top.

The new mouthpieces in regular gold finish are available in 6*, 7*, and 8* tip openings. A matching Hand-Hammered Power Ring in regular gold is also available, for purchase separately.

www.jodyjazz.com • booth 9624

Chedeville Introduces New 'Cinema' Clarinet Mouthpiece in Collaboration with James Kanter

Chedeville has introduced the new "Cinema" B \flat Clarinet mouthpiece model designed with legendary Hollywood studio musician and famed mouthpiece maker James Kanter. The Chedeville Kanter Cinema Clarinet mouthpiece has a beautiful, warm sound while being very flexible and will work very well for a variety of settings.



Following a long and successful career in the Hollywood studios, where he played clarinet on literally thousands of movie soundtracks, James Kanter became further internationally renowned for his unique clarinet mouthpiece designs.

"This is a sublime mouthpiece," said Jim Kanter. "The mouthpiece is designed by me and then perfected in the immaculate, incredibly accurate equipment that Chedeville uses. So far everyone who's



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tested it agrees that this is a sublime mouthpiece. It's a mouthpiece that stands in the middle of tip openings and facing designs. It's a mouthpiece that will work very, very well for a variety of things," he continued. "The idea that my name will be associated with Chedeville means a great deal to me because Chedeville is a very famous, well established, and richly respected brand name for clarinet mouthpieces. When Jody Espina bought Chedeville, I badgered him for about a year to make me blanks. Now they supply me with what is, without a doubt, the best mouthpiece making material I've ever had in the almost 50 years I've been making mouthpieces."

The new Chedeville Kanter Cinema Clarinet mouthpieces are manufactured from beginning to end at the JodyJazz/Chedeville factory in Savannah, Georgia. The company starts with its proprietary Chedeville hard rubber and then crafts the mouthpieces using state of the art CNC machines. Finally, the crucial and indispensable hand work is performed by expert mouthpiece craftsmen. In order to achieve Jim Kanter's vision of a more subtle and understated look, the engravings on the mouthpiece have been left unpainted.

The new Chedeville Kanter Cinema Clarinet mouthpiece has an MSRP of \$350 and is available now.

www.chedeville.com • Booth 9624

BOSS Introduces RV-200 Reverb

BOSS announces the RV-200 Reverb, the latest addition to the popular 200 series of advanced effect pedals. The RV-200 delivers inspiring reverbs and exceptional sound in a streamlined, pedalboard-friendly design. Twelve versatile reverb types – including the newly developed Arpverb – provide everything from subtle spatial color to complex, dreamy textures for ambient explorations. Users can quickly dial in sounds with the fast-access interface and save favorites in 127 memories. The RV-200 also features flexible onboard footswitches, deep external control support, and a range of expressive tools to take performances to new levels.

The RV-200's powerful reverberation engine offers class-leading sound quality, backed by custom BOSS DSP, 32-bit AD/DA, 32-bit floating point processing, and a 96 kHz sampling rate. Every algorithm offers true studio-grade performance with outstanding detail and definition. From essentials like Room, Hall, and Plate to deeply immersive sounds like Shimmer, Slowverb, and the new Arpverb, the RV-200's 12 distinctive reverb types provide ambient colors for every song and style.

Like all 200 series pedals, the RV-200 offers a powerful yet intuitive panel that makes it easy to shape great sounds. Core controls include reverb time, effect level, pre-delay, and variable high and low filters. There's also a density control to adjust the weight of the sound, plus a parameter knob that provides access to multiple sound-shaping tools unique to each reverb type

The RV-200 includes memories for storing 127 reverb sounds. Two onboard footswitches pack a lot of performance versatility, with numerous options to reassign their targets for different needs. Users can bypass the effect, scroll through memories, and activate a Hold function to carry on the reverb effect for as long as the switch is pressed. It's also possible to assign powerful performance effects such as Warp, Twist, and Fade.

The RV-200 supports numerous options for external operation. Many assignable parameter targets can be controlled via



footswitches or an expression pedal, and MIDI I/O is provided on space-saving mini TRS jacks. Via MIDI, users can chain multiple 200 series pedals and select memories on all of them at once. It's also possible to control various functions from external MIDI controllers and devices like the BOSS ES-8 and ES-5 effects switchers.

The new BOSS RV-200 Reverb is available for purchase at authorized U.S. BOSS retailers for \$269.99.

www.boss.info • Booth 5432

New Morley Volume Commander Pedal

Morley is proud to announce the release of the Volume Commander. The Volume Commander gives you multiple new tones out of the gear you already own and love. It is Additive Tone Technology, and a pedal unlike any other on the market. It works with all the instruments, amplifiers, pedals, and virtual plugins you already own and breathes new life into all your existing gear.

Something that is often overlooked in our quest for great tone is volume. The volume knob on our Instrument, the use of a volume pedal and even our own playing dynamics are a great way to add character and nuance to our tone. This is the purpose of the Volume Commander. By using volume control along with its other innovative features, not found on other devices, it will add new dimensions of tone to your already existing gear.

The Volume Commander has two channels that can be used separately or together. Each channel has a volume control, a low-cut switch with three modes and a tone switch with bright or



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warm options to further complement your instrument's output. Place it before your favorite pedals and amps and use it to unlock new channels. It excels exceptionally well with single-channel amplifiers (tube or solid state), guitar, bass, fuzz/distortion/over-drive pedals, et cetera. The list of options is endless. Both channels can be active at the same time giving you four tonal options including the bypassed signal.

Like all Morley products, it's built like a tank and engineered for a lifetime of use. The Volume Commander Measures 5.4" x 4.5" x 2.7" (L x W x H) and only weighs 1.25 lbs. It is true bypass, which is beneficial for certain pedals that do not react well with buffers. The Volume Commander also comes with Morley's standard warranty. Available now for pre-order at Morley dealers worldwide.

www.morleyproducts.com • Booth 9113

SOUND REINFORCEMENT DPA Showcases Live Performance Benefits of 2017 Shotgun Microphone

DPA Microphones, a leading manufacturer of high-quality miking solutions, will highlight its new 2017 Shotgun Microphone at the 2024 NAMM Show (Booth 17911). Designed to capture authentic sound with high directivity, clarity and consistency, the DPA 2017 excels in challenging live performance scenarios. With its durable design and ability to withstand any environment or extreme application, DPA's newest solution is ideal for live events such as theater performances or outdoor festivals. The 2017 will also be available for live demos at DPA's Mobile Listening Studio, located at the Yamaha Grand Plaza Stage.

Measuring just 184mm (7.24 inches) in length, the 2017 offers impressive technological features in a compact form. Designed to be a dedicated, optimized live sound or broadcast microphone, the 2017's durability, ease of use and leading acoustical properties allow it to capture the energy of any event while providing exceptional value for professionals. Its focused versatility means the 2017 performs well in a theatre or concert setting on a FOH boom or fly bar or as a crowd pickup for in-ear monitoring during live musical performances.

www.dpamicrophones.com • Booth 17911

PreSonus Unveils Two New Additions to the CDL Series

PreSonus announces two new additions to the CDL Series: the CDL Sub18 and CDL10P. These models are the result of years of research and development and are a combination of the best attributes of point source and line array technology. The constant-directivity radiates a highly focused pattern with consistent

SPL throughout the frequency response range, both on-and off-axis. The result is clear, articulate speech intelligibility and natural music reproduction.

CDL Sub18

The CDL Sub18 offers powerful and clear low-end punch, thanks to its Class D power. With its flexible connectivity options, the CDL Sub18 excels in both permanent installations and mobile setups, making it an ideal choice for tours and other on-the-go sound needs.

- 18-inch custom woofer with 4-inch voice coil
- 2,000W Class D power (1,000 continuous)
- Balanced XLR Input and XLR Direct Output
- Onboard Variable Low-pass filter, Output Power Preset Select, and Polarity Invert

CDL10P

The new CDL10P provides a high-quality and consistent sound experience, perfect for touring bands and mobile DJs. Its hybrid point-source/line-array design ensures focused sound and even SPL coverage, resulting in clear speech intelligibility and natural music reproduction. The lightweight design offers both scalability and exceptional sonic performance in a portable package.

- Continuous-directivity constant curve array with six 2-inch cone drivers disperses sound 120° horizontally
- 10-inch long-throw LF transducer with 2.5-inch voice coil
- 2,000 watts Class D power for high SPLs and lightning-fast transient response
- Rugged, lightweight plastic enclosure and tour-grade steel grille – great for touring bands and mobile DJs.

www.presonus.com • Booth 10715

HH TENSOR-SOLO Column Array PA System

EMD Music announces the new TENSOR-SOLO from HH Electronics, a division of Laney Amplification UK. The TENSOR-SOLO is a 1200 watt Column Array PA System with an 8" Long Throw Sub-Woofer and 6 x 2.75" Hi/Mid Drivers. The robust polypropylene cabinet enclosure features a four channel mixer, Reverb on both Mic Channels along with Master, XLR DI Out, 4 x DSP Digital Pre-Set EQ's for multiple applications and stereo Bluetooth pairing. TENSOR-SOLO has a simple slot together design and for easy transportation includes a slip cover and carry bag. Priced at \$999.99 MAP.

www.emdmusic.com • Booth 6414



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DRUMS & PERCUSSION

Premier Elite Drums & Hardware available through EMD Music

Premier's Elite series of drums is now available for purchase by dealers through EMD Music. The Elite Pro Series feature a 4 ply Maple/Birch Blended shell with 1" Beech Support Ring and 3mm undersize toms. Shell packs are currently available in two size options and three colors along with matching snare drums. Premier Hardware comes in the 2000 single braced, 4000 double braced and 6000 series premium double braced options. In addition EMD are offering an assortment of Premier hardware accessories to compliment the range.

www.emdmusic.com • Booth 6414

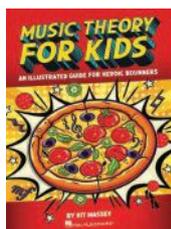
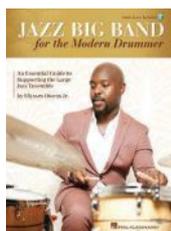


PRINT & DIGITAL

New Releases from Hal Leonard

Three-time Grammy Award-winning drummer Ulysses Owens Jr. (Christian McBride, Gregory Porter, Ted Nash, Wynton Marsalis, and many others) is a performer, producer, author, and educator. In his newest book *Jazz Big Band for the Modern Drummer*, Owens explains how to authentically support a jazz big band with authority, confidence, and finesse. No other ensemble is so readily identified with jazz music than the big band. Every component, from the saxes to the brass and rhythm sections, has drawn audiences for over a century with high-energy hits, lush ballad textures, and toe-tapping rhythms. The vehicle for the groove of the band lies with the drums, which dictate the intensity, drive, and feel of the entire band by drawing on a large arsenal of time-keeping tools. The book includes 15 recreated drum charts that Owens used to play on the UOJ Big Band release *Soul Conversations!* In addition to this, many of the exercises in the book feature accompanying audio tracks with Owens himself demonstrating the grooves and patterns being taught. Audio is accessed online, for streaming or download. *Jazz Big Band for the Modern Drummer* retails for \$29.99.

Although most kids love singing and dancing to music, very few know why it seems to have nearly magical effects on them. Hal Leonard's new release *Music Theory for Kids* provides an interactive, illustrated guide for kids that can lead to a lifetime-long musical journey. The book is presented in workbook form designed for kids aged approximately 7-9. As



they travel through the book, they'll learn some jokes, and compose music for a spy movie, a monster television show, and a dancing-on-ice extravaganza. They might even eat a pizza or two! By the end of the book, they'll finally discover the identity of the mysterious, masked composer who has been their guide. The book can be used in a home or classroom setting. Concepts include: note values and rest symbols; simple time signatures; extended notes; reading music on the treble and bass staff; articulation; accidentals; major key signatures; triads; expressive signs and terms; intervals; and more! This unique book is written by Kit Massey, a fourth-generation musician, professional violinist, pianist, and arranger. He is currently on the staff at Trinity Laban Conservatoire of Music and Dance in London. *Music Theory for Kids* retails for \$19.99 and includes access to additional worksheets online.

Hal Leonard is publishing the matching songbooks to Disney's latest blockbuster musical *Wish*. The souvenir folios feature full-color images and seven songs from the motion picture soundtrack. The first two editions are arranged for piano/vocal/guitar and easy piano. *Wish* features the story of Asha, a sharp-witted idealist who makes a wish so powerful that it is answered by a cosmic force. Wondrous things happen while Asha tries to save her community with her favorite adorable little goat. The soundtrack features original songs by Grammy-nominated singer/songwriter Julia Michaels and Grammy-winning producer/songwriter/musician Ben Rice.

Songs include: At All Costs • I'm a Star • Knowing What I Know Now • This Is the Thanks I Get?! • This Wish • Welcome to Rosas • A Wish Worth Making. The *Wish* Piano/Vocal/Guitar folio retails for \$24.99 and the Easy Piano edition retails for \$22.99.

www.halleonard.com • Booth 9113



Alfred Music Unveils New Collections

Alfred Music, the world leader in educational print music publishing since 1922, proudly announces the release of *The Harry Potter Piano Anthology*, an enchanting collector's edition that invites pianists and Potterheads alike to experience the wizarding world through the magic of music. Transport yourself to the magical world of Harry Potter with this stunning collector's edition piano anthology featuring an exclusive, bespoke cover by MinaLima, the graphic design studio behind the Wizarding World. With special gold foiling and a treasure trove of stunning illustra-



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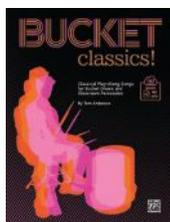
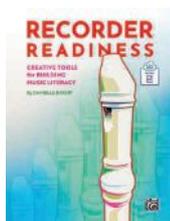
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buyers' guide

tions, this anthology is a visual and musical masterpiece that captures the essence of the magical universe.

The Harry Potter Piano Anthology contains 56 of the biggest and best musical themes from the *Harry Potter* and *Fantastic Beasts* films, arranged for intermediate level piano. From the best-loved John Williams tunes "Hedwig's Theme" and "Harry's Wondrous World" to "The Crimes of Grindelwald" and "Dumbledore's Theme" from the *Fantastic Beasts* films, this book has been created for pianists to enjoy and promises an immersive musical journey for fans of all ages. *The Harry Potter Piano Anthology* is available for \$49.99 at music retail stores, online retailers, and alfred.com.

Alfred Music also announces the release of two new resources designed to engage young musicians and foster musical creativity – *Recorder Readiness* and *Bucket Classics!* Each offers a unique contribution to innovative classroom learning and playing. Author Danielle Bayer's creative, outside-of-the-box approach is effective and fun in *Recorder Readiness: Creative Tools for Building Music Literacy*. This supplemental resource will reinforce your classroom recorder method with engaging games,



worksheets, and activities inviting customized learning. This hands-on toolkit isolates rhythm, pitch, and technique for building music literacy through recorder practice. Start with each alone, combine two at a time, and finally, fully synthesize all three with ten culminating read-and-play melodies. Recommended for grades 2–5. *Bucket Classics!: Classical Play-Along Songs for Bucket Drums and Classroom Percussion* revolutionizes music education by introducing a fun and unconventional approach to learning classical music. Through imaginative arrangements, budding musicians can explore the music of Pachelbel, Mozart, Beethoven, and more in an interactive and entertaining way, fostering rhythm, coordination, and musical appreciation. Author Tom Anderson provides teaching suggestions and playing tips, and the complete score and student parts are provided. Digital access allows you to download full performance and accompaniment tracks and PDFs for printing or projecting. Recommended for grades five and up.

Bucket Classics! and *Recorder Readiness* align with Alfred Music's commitment to offering high-quality educational resources that inspire creativity, foster musical development, and make learning enjoyable for individuals of all ages and skill levels. Both publications are available for purchase on the Alfred Music website and through music retailers, providing educators, parents, and students easy access to these innovative learning resources.

Additionally, Alfred Music announces



the release of *Sound Artistry Intermediate Method*, a fresh, modern approach for individual or like-instrument group instruction. Written by Peter Boonshaft and Chris Bernotas and backed by collaborative partners and specialist teachers, this revolutionary method features lessons suitable for intermediate to advanced players with a focus on instrument-specific exercises – perfect for use after any method book to bridge the gap to conservatory methods. This new method includes 12 independent books that focus on skill reinforcement, individual progress, and growth using a comprehensive, sequential, and logical approach. Exercises include scales, arpeggios, instrument-specific exercises, technical exercises, etudes, and duets. *Sound Artistry* is available for: flute • oboe • bassoon • clarinet • bass clarinet • saxophone • french horn • trumpet • trombone • euphonium B.C. • euphonium T.C. • tuba.

Sound Artistry was written in collaboration with instrument-specialists – professors, teachers, performers, and professionals in their fields:

Julietta Curenton – assistant professor of flute, Shenandoah Conservatory

Dr. Jung Choi – assistant professor of oboe, University of North Texas

Joshua Elmore – principal bassoonist, Fort Worth Symphony Orchestra

Dr. Margaret Donaghue – professor of clarinet and director of the woodwind program, University of Miami – Frost School of Music

Dr. Gabriel Piqué – assistant professor of saxophone and jazz studies, Baldwin Wallace University – Conservatory of Music

Dr. Tim Farrell – professor of music, University of Nebraska – Kearney

Dr. Margaret Tung – associate professor of horn, University of Cincinnati College – Conservatory of Music

Joseph Rodriguez – second/assistant principal trombonist, Cincinnati Symphony Orchestra

Dr. Gail Robertson – associate professor of tuba & euphonium, University of Central Arkansas

Dr. Deanna Swoboda – associate professor of music, Arizona State University

Piano accompaniments and assessment will be available in MakeMusic Cloud (SmartMusic). *Sound Artistry Intermediate Method* is available for \$12.99 each at music retail stores and alfred.com.

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