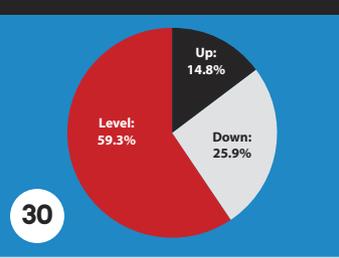


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MUSICAL MERCHANDISE REVIEW

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Bass Drum Pedals



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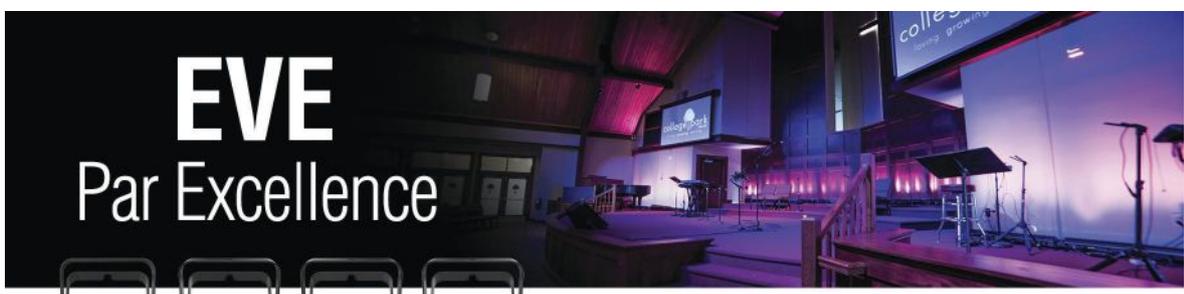
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MUSICAL MERCHANDISE REVIEW

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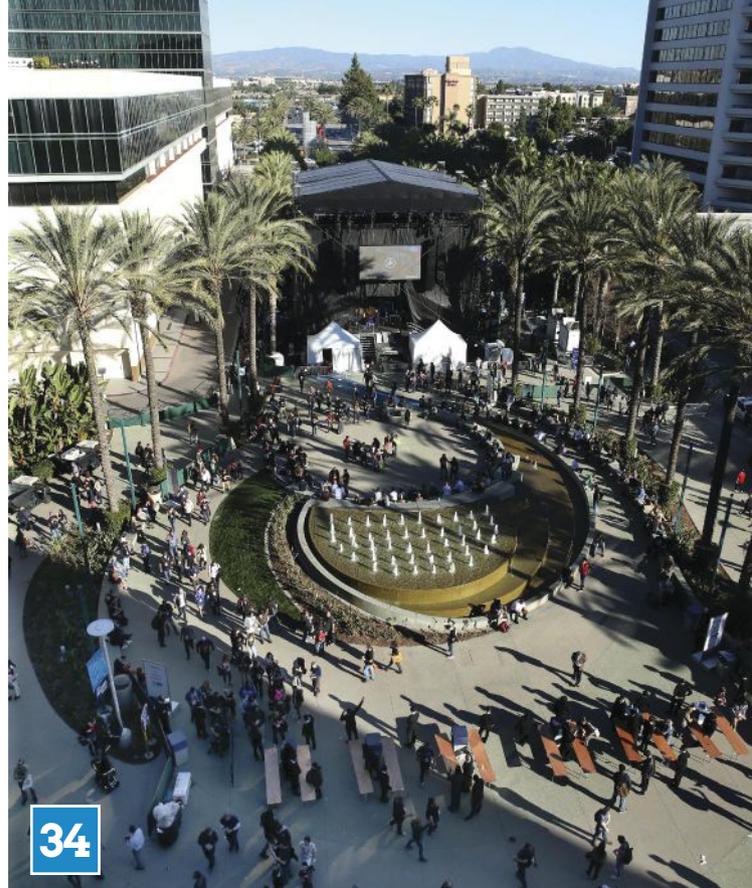
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Jim Dunlop: 1936-2019

On February 8, Jim Dunlop – founder of Dunlop Manufacturing and an innovator of electric guitar accessories – passed away at the age of 82.

Be it a pedal, pick, capo, or strap, there is hardly a guitarist alive who’s never played or purchased something created or marketed by Dunlop.

His quest for precision led to a life- and industry-changing decision when Jim chose to become a maker of guitar picks gauged by their actual thickness in 1965 (this may seem obvious or even mundane to today’s players, but 50 years ago it was truly groundbreaking). Drawing upon feedback from

“Be it a pedal, pick, capo, or strap, there is hardly a guitarist alive who’s never played or purchased something created or marketed by Dunlop.”

musicians and his own engineering skills (he had worked as a machinist) Dunlop experimented with materials and shapes to best address and respond to guitarists’ needs, culminating in Tortex picks, which remain one of the top-selling plectrums in the world. The material used is more durable than traditional celluloid picks and harder than nylon, and the picks have been embraced by the likes of Metallica and Nirvana.

Responding to his passing, Pearl Jam posted the following on Twitter: “Pearl Jam, like so many other artists, have benefitted from the musical innovations of @jimdunlopusa. Jim Dunlop Sr., you will forever be missed, sir, but rest at peace knowing your legacy is an enduring one... from rock stars to beginners, and generations both old and young.”

On Instagram, Slash posted: “RIP #JimDunlop the innovator who’s company Dunlop Manufacturing has supplied me with just about every guitar accessory I have ever used. We’re going to miss you man.”

In the ‘80s Jim made the foray into the world of stompbox effects, acquiring the legendary Cry Baby and MXR lines. This would lead to collaborations with the likes of Eddie Van Halen and Dimebag Darrell, as well as a number of innovative product introductions. Cry Baby, in fact, was in dire straits before

Dunlop stepped in. The pedal – made famous by Jimi Hendrix and others – was even off the market for a few months in the beginning of the decade, but thanks to Jim’s tenacity and attention to detail, it’s now a go-to in the arsenal of many an electric guitarist.

In addition to his professional achievements, Dunlop was widely known and appreciated as a generous, kind soul who would always go the extra mile to help artists and friends, alike.

The industry has lost a true giant, but Dunlop has left an impressive legacy that will live on for decades to come and a spirit that will inspire and encourage musicians and entrepreneurs.



by Christian Wissmuller



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Industry News

KORG USA, Inc. Acquires Spector Bass Company

Korg USA, Inc. has announced the acquisition of the Spector Bass Company. "We've been the distributor for four years and we knew the history and potential of this iconic brand. We also knew we could drive the future growth and expansion of the brand as an owner. Once Stuart Spector decided the time was right to entrust us with the operation of his legacy brand, we worked out the acquisition and are now proud owners," shared Joe Castrovov, president of Korg USA, Inc.

KORG USA, Inc. based in New York, is now the worldwide headquarters for Spector basses. All global sales, marketing, product design, logistics and financial operations will be based out of the KORG USA, Inc. office, bringing increased efficiencies and expansion to the heritage brand. Spector's USA custom shop will remain in Woodstock, New York where it has been making custom Spector basses for 27 years.

Former Spector vice president PJ Rubal remains in place handling artist relations & consulting during the transition, saying "I am proud to have been Stuart Spector's business partner for half of the Spector company's first 42 years in business. KORG USA Inc.'s team will continue our great tradition of manufacturing exceptional bass guitars."

As the new owner, Korg USA, Inc. plans to reinforce Spector's legacy with new products, a creative rebranding project, and exceptional global sales support. Korg USA, Inc. is also focused on expanding Spector basses' reach into untapped markets with new distribution partners around the world.



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Yamaha Shares What It Means to 'Make Waves' in Music at Pre-NAMM Event

by Victoria Wasylak

With around 200 new products released every year, it's hard to imagine that Yamaha would be lacking in any musical category, ever. But as the esteemed MI group prepared for 2019, they surmised that something was missing – a product to help usher non-music-makers into music.



Yamaha president Tom Sumner plucks away on one of Yamaha's new guitars at the January 15 event

Enter the Sonogenic SHS-500 keytar, one of the four new products that Yamaha shared with press members, pre-NAMM Show, in New York City on January 15.

Created with Yamaha's new brand promise of "making waves" in mind, the keytar wasn't designed for the average tour-touting musician (although it could certainly be used by one), but rather, non-musicians. Intended to help more folks get into making music, the compact keytar pairs with smart devices and reads users' music libraries via Yamaha's Chord Tracker app. The app then maps out both the rhythm of the song and which keys to hit, so users who have no musical background can jam out to their favorite tunes with ease. On another setting, the Sonogenic mutes incorrect notes, and also can be adjusted so that players can hit any key – even the wrong ones – and the correct notes will still play, leaving the player to just nail the rhythm.

"Sonogenic comes from a completely different place... It's really more about getting people to just pick up music and experience music," explains Yamaha president Tom Sumner.

Obviously, the Sonogenic isn't ideal for folks looking to take their first piano lessons or traditional musicians in general. Instead, Yamaha created the keytar with 15-to-22-year-old EDM fans in mind, offering them a segue into learning music. Perhaps even better, Yamaha also hopes that the Sonogenic can help to combat the student "drop off" levels in lessons and interest in music around high school and college ages.

"There's a big drop off between high school and college and then there's a huge drop off of people playing music after college. A lot of that just life gets in the way, right? You've got a job, you've got family and all those other things that you have to do, but kids are getting into music and they're

playing music in a whole variety of different ways," Sumner says. "So, Sonogenic would be one way that they might get into it but there're plenty of people starting piano, starting guitar, still two very popular instruments, and school band.



Electronic artist Plasmic demos the Sonogenic SHS-500 keytar

There's still more and more people, more and more kids joining the school band and that's a growing area."

Of course, there were plenty of offerings at the pre-NAMM gathering for musicians with a more formal training.

Yamaha created the YVN Model 3 violin in an effort to redefine the violin-making process, somewhat of a 400-year-old unquestioned artistic practice. Using computer-assisted craftsmanship, each violin uses only one third of the wood normally required for crafting a violin, versus the older process, which typically discards two-thirds of original wood block while carving out the intricacies of the instrument. With three-layer construction, tight and precise tolerances, and laser-cut purfling, the YVN Model 3 is still durable enough to withstand the wear and tear

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of daily use amongst students, even with less wood.

Pairing an eco-friendly factor with durability, the model was designed with school music programs and music dealers in mind. Yamaha's new crafting process will mean that the violins will require less maintenance and fewer repairs, a clear bonus for educators and students.

"With new instruments and new construction methods, we usually talk to dealers and to musicians beforehand. And we did that with the violin, especially educators, because this is really targeted for students so that they have something that's really durable and sounds great," Sumner notes.

"We expect the reaction to be quite good because basically, bottom line, it's really difficult to make a violin and to make a good sounding violin. So, having an instrument that's durable and sounds good, that educators can count on and students can count on, is a big deal. So far the response from our sort of initial folks has been really good."

And, as guest violinist and teacher Monica Behler pointed out at the event, a higher quality instrument means a better overall sound, and fewer students blaming themselves for issues that arise due to poor craftsmanship.

Sumner elaborates: "I think the educator we had here today was saying, 'Hey, part of the challenge is you have somebody's who's a brand new musician who is learning to play the instrument and if it doesn't respond right and they can't keep it in tune, it breaks, their thought might be, 'Oh, I'm just not cut out for music.' And that's the worst thing in the world, right? And strings, violin is one of the key instruments that people start playing in school."

Also presented at the January 15 gathering were two acoustic guitars featuring TransAcoustic technology: the CSF-TA, a parlor TransAcoustic and the and the

CG-TA, a nylon-string TransAcoustic. Both models come equipped with tech that

allows players to stride into a venue without an amp or any pedals and play with superior volume and effects all built into the guitar. Players can turn both reverb and chorus effects on and off with simple controls built into the guitar, as well as adjust the levels of either.

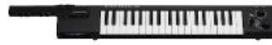
"It's an acoustic technology. It's not like an effects processor in there - it's a kind of speaker. It's what we call an actuator that creates both of those effects. So, it's not really electronic at all. It's not like there's an effects box in the guitar - it uses the top of the guitar as the speaker," Sumner says.

The models were namely created for recreational players who want to get in the habit of performing more, and are ideal for situations where a band or musician has no time to sound-check before a gig (and, of course, there's the obvious pro of not having to lug cumbersome gear from the car to the stage, and back again at the end of the night).

"One of the benefits that we've seen from players that have actually used TransAcoustic is they can take it to a gig, a small gig or any size gig really, but you've got reverb and chorus on board," Sumner adds. "So you can basically go in, plug in and get the effects that you want and the sound that you want. You know, a lot of times you don't even have a soundman. It might just be a small system in a coffee house you're plugging into."

While these aren't the first acoustic guitars to boast this technology from Yamaha, both models bring the tech to a new, lower price point, so that it's more accessible to players with smaller budgets.

Finally, Yamaha brought forth two of their newest developments in the combo piano world, the CP73 and CP88 stage pianos.



The Sonogenic SHS-500 keytar



The YVN Model 3 Violin



The CSF-TA TransAcoustic parlor guitar



The CG-TA TransAcoustic nylon-string classical guitar



The CP88 stage piano

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After first making the first electric grand piano in 1978, the company has been tweaking the tech for literally decades, and both new models offer an improved and easier experience for serious piano players. Sampling sounds from acoustic grand pianos, both models feature realistic touch and seamless sound switching, meaning that one hand can play the piano, while the other effectively

plays the bass or another instrument programmed into the system.

"If [a player] wants to go from a big acoustic grand sound to an upright grand sound, to a Rhodes piano, just about anything, the clavinet, any of those kinds of things and then make all the adjustments on the fly," Sumner says of the sound switching feature. "So far piano players have absolutely loved this because they pretty much easily get, 'Oh, I can do this

right here,' and it's a knob here and a twist there."

While internally the same, the CP73 was designed for the gigging pianist with a more compact and lightweight build, while the CP88 is better suited for the "discerning" pianist. The numbers on each model refer to the number of keys each has, making the CP73 the better choice for any musician who's on the move frequently.

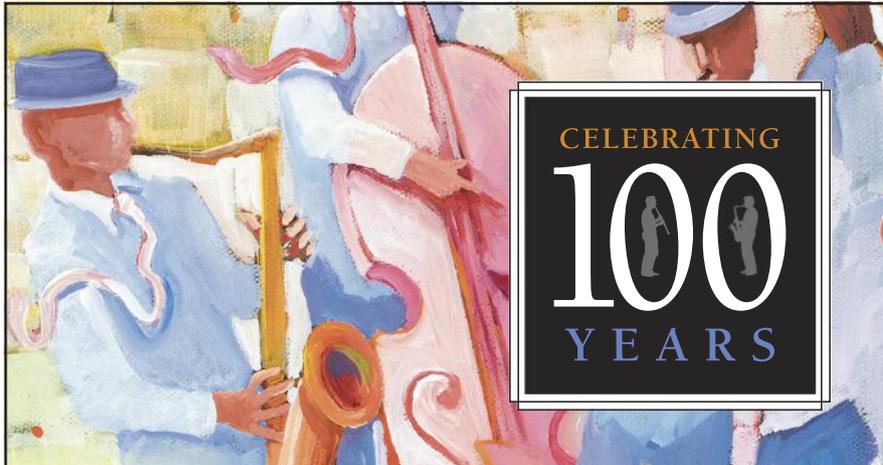
ADJ Group Acquires Eliminator Lighting

ADJ Products LLC has announced that it has acquired Eliminator Lighting in order to broaden even further its product range.

A well-established brand supplying affordable lighting and effects equipment to the DJ and club market for over fifteen years, Eliminator Lighting has an extensive product catalog that includes LED pars, moving heads and free-standing illuminated letters as well as fog and bubble machines. ADJ dealers will now be able to purchase these products alongside equipment from ADJ Lighting, American Audio and Avante Audio, allowing for consolidated orders to minimize shipping costs.

Eliminator Lighting's long-serving product manager, Albert Paredes, will stay with the company ensuring continued excellent customer service for both existing Eliminator dealers and those who choose to stock the line for the first time now that it is available through ADJ distribution. Paredes has extensive experience in the lighting industry and is no stranger to ADJ, having worked in the company's Service Department for many years prior to moving to Eliminator.

Eliminator Lighting will be distributed throughout the United States and Mexico from ADJ USA and ADJ Mexico. The product range offers a one-year limited warranty. Users will now be able to contact ADJ's helpful customer support center with product questions.



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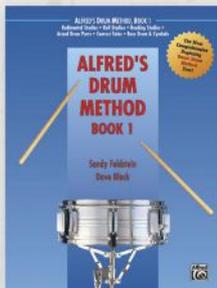
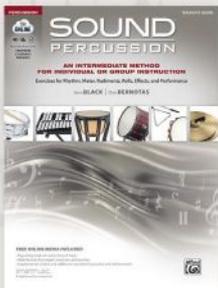
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Fender Products Review 2019

by Bryan Reesman

MMR was recently invited to preview Fender's upcoming products for 2019, and here is the rundown.

Fender's American Acoustasonic Telecaster is a brand new guitar line spanning numerous colors from to sunburst to a transparent sonic gray. The target audience is singer-songwriters and composers facing a studio time crunch. "They can't spend two years recording every guitar in every spot with a different microphone with a different amp in the room," says Billy Martinez, Fender VP category manager, Acoustic and Squier Divisions. "We actually built it in mind to where you could actually show up to a gig and play through the front of house P.A."

This line allows for multiple acoustic sounds and makes it easy to access electric and acoustic tones without switching instruments. "You've got volume, a Mod knob, and a five-way selector switch," says



Fender 2019 Preview in New York City

Martinez. "In each of the selector switches are two opposite ends of tone capabilities. The Mod knob allows you to actually blend between them, but it's not specific. It's whatever you want as you're listening. There's also an

under body pickup that allows you to do the tapping and the harmonics, and you can loop with it then." It also means that studio sounds can easily be reproduced live. The line is priced at \$1,999.

The American Performer series of electric guitars is an enhanced entry level line of Strats and Telecasters that is flushed out with more models. There are new finishes, new pickups, new electronics, and new bridges. "Everything's reimagined," declares Justin Norvell, EVP of Fender Products. Counting every color and iteration, there are just under 40 new axes including the Stratocaster, Stratocaster

HSS, Telecaster, Telecaster HS, a Jazzmaster Mustang bass, and a PGA bass.

The Stratocaster HSS and the Telecaster Hum have DoubleTap humbucking bridge and neck pickups, respectively. They have jumbo frets and a patent pending coil tapping system "that enables you to get better single coil sounds out of our tapped pickups," says Novell. "All of these just have some extra switching and wiring under the hood. The Greasebucket



American Performer Jazz Bass, 3-tone Sunburst

tone circuit allows you to roll the tone off without losing face."

The price point is mainly \$1,099 for the guitars and \$1,199 for the basses.

Fender has two new guitar amps and two new bass amps. First off, the solid pine '62 Princeton Chris Stapleton Edition amp is the first country artist signature Fender has ever done. "He's very particular about what he wanted out of it," says Rick Heins, product development manager, Fender Amplifiers. "Everything from the components to the measurement of the cabinet had to sound a certain way."

Stapleton's original Princeton 12W combo has an old 12" Kendrick speaker in the back which is not normal for these amps. "Kendrick is no longer around, so we had to have Eminence design a speaker to replicate the sound of that," explains



American Performer Jazzmaster, Placid Blue

Heins. "We've replicated the components as close as we can get to an amp from 1962. It sounds great. It's a pure tone amp, so he's happy."

The LT-25 guitar amp is an extension of the Mustang GT line but strips out the previous Bluetooth and Wi-Fi features. "You can just get in there and press a button, and you have the ability to put stomp, mod, reverb, and delay on or off and adjust the amplifier," says Heins of the

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25W amp with an 8" speaker. Further, 20 extra presets are available to exchange for any of the original 30 that a player might not like. "It's got a tap tempo for delays and a built-in tuner as well. It's really about good tone and having fun. It's not for gigging in a band."

A new bass amp offering 50 presets, the Rumble LT-25 is to bass players as the LT-25 is to guitarists, but more bass centric

in its amps and affects. The new Rumble 800 Head came about because surveyed bass players were looking for a clean head. "It's the got the same EQ, the same bright contour, and vintage buttons," says Heins. "So you can contour the sound whether you're a high volume or slap pop guy or old school built-in overdrive." It also has magnetic feet so it will not vibrate off the cabinet.

The Bass Breaker 30R emerged after Fender listened to players that wanted a louder model with foot switching. "It sounds great at low volumes," says Heins of the 30W amp with a 12" Celestion® V-Type speaker. "The master's great on this." It can be set for silent recording via line out and also has digital reverb.

The price points are \$150 for the LT-25 Mustang, \$199 for the Rumble LT-25, \$599 for the Rumble 800 Head, \$899 for the Bass Breaker 30R, and \$1,999 for the Chris Stapleton amp.



A factory employee working on the neck of a Fender American Performer Telecaster

Fender's new guitar pedals include the Bubbler Chorus, Lost Highway Phaser, MTG Tube Distortion, Downtown Express, Tre-Verb, and The Pinwheel. They are priced from \$149.99 to \$269.99. Check out their site for details on those.

Lastly, the company has unveiled Fender Play is a collection of short video and audio lessons organized as a guided learning curriculum. It is available on the web and as an iOS/Android app. "It walks you step by step from Ground Zero – how to pick up a guitar and how to hold a pick – all the way to becoming, at the end of level five, an advanced beginning player," explains Mary Keenan, director of product, Fender Digital. She adds that 70 percent of their 91,000 users go through it step by step. The song-based curriculum focuses on rhythm guitar and is made up of bite-sized chunks with a lot of repetition and peppered with a touch of music theory.

"One song will have you palm muting emphasized in it, and another will have these three notes that we've presented for a way for study," says Keenan. "You can apply your learning right after you learn that skill."

There are now have over 2,000 songs (750 for guitar) across multiple genres in the Fender Play library, which also offers lessons for bass and ukulele. The annual plan is \$89.99/year or monthly is \$10/month.

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Supplier Scene

D'Addario Foundation Partners with Over 200 Community-Based Music Instruction Programs in 2018

In 2018, the D'Addario Foundation was able to partner with a number of music industry companies to fulfill the needs of some of the 200-plus community-based music instruction programs the foundation supports each year. The not-for-profit also awarded over \$600,000 in funding last year.



"We are a growing organization that has developed a dedicated focus to our philanthropic efforts thanks to a small staff, our president John D'Addario Jr, and our Board of Directors," says Suzanne D'Addario Brouder, executive director of the Foundation. "Much time and energy goes into operating the Foundation and we are establishing strong ties to others in the industry interested in giving back."

Thanks to collaborative support from D'Angelico Guitars, Schecter Guitars, Paiste, Kennedy Violins, Sweetwater, Wickham Road Music and the Martin Guitar Foundation, the D'Addario Foundation was able to help get kids off waiting lists, establish new programming and ultimately increase their ability to serve more children with quality music instruction.

Brenden Cohen, CEO, and president of D'Angelico Guitars adds "supporting music education is one of our core values at D'Angelico. We are tremendously grateful to be able to partner with the D'Addario Foundation, whose vision, organization and work ethic provide a trustworthy avenue for our involvement."

Ed Sheeran Teams Up with Lowden Guitars for New Acoustic Guitar Line

Singer-songwriter Ed Sheeran surprised guests at a private event held January 23 in Anaheim, California to announce the launch of his new range of guitars, Sheeran by Lowden. This new acoustic guitar range marks the culmination of collaboration with guitar maker Lowden, based in Northern Ireland, and aims to make quality guitars in Ireland with great playability and tone more accessible for aspiring musicians.

Speaking on his own experience, Sheeran said, "There are fewer guitar bands and fewer artists using guitars now, and not as many kids picking up guitars. That is something I would like to change by getting these great quality guitars, made in Ireland, into kids' hands and encouraging them to learn and progress. To be able to work in tandem with a guitar company like Lowden to create a whole different concept has been a really cool experience."

Reflecting on their close friendship and partnership, George Lowden said, "We have been honored over the past years that Ed has chosen to play Lowden guitars both on-stage and in the studio. We are delighted to have established a close ongoing relationship which has borne fruit recently through the birth of Sheeran by Lowden."

To accommodate the company's continued growth, Lowden Guitars has also opened a new bespoke production facility based in County Down, Northern Ireland.

"Working with our aerospace engineers has enabled us to dream up new ways of making a guitar very efficiently,



using high-tech processes that are normally used in making aeroplanes," explained Lowden. "We also incorporate our traditional methods including voicing all the struts by hand using Japanese hand chisels as we want the guitars to really speak to the player."

"The past year has been an exciting time for Lowden Guitars. In addition to our recent announcement of our bespoke Lowden strings and the addition of four new guitar models to our core range of Lowden guitars, being able to partner with Ed Sheeran to develop and launch the Sheeran by Lowden brand has been a monumental moment within our 45-year history," said David Ausdahl, managing director, Lowden Guitars.

"For decades, our approach has been centered on creating high-quality instruments which act as an extension of the player, with an unmistakable voice and style that is uniquely 'Lowden.' It is important that we continue to grow to meet the needs of our increasingly diverse players, and this collaboration—along with the additional recent brand additions – is ensuring that Lowden is the trusted name for guitarists of varying styles, backgrounds, genres, ages and experience for decades to come," added Ausdahl.

Audiofly Re-enters U.S. Market at Winter NAMM



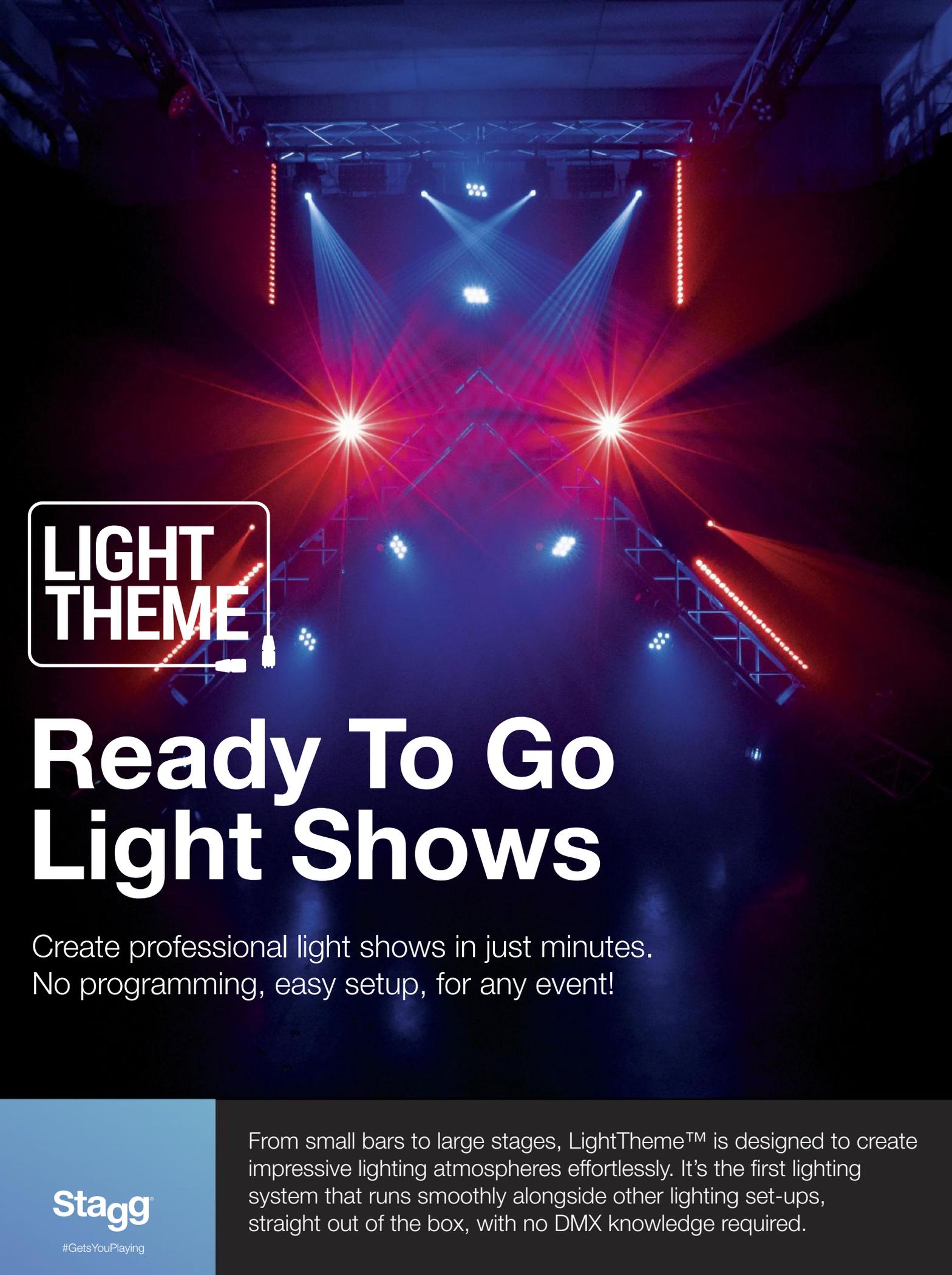
Audiofly's new pro range of MK2 In-Ear Monitors

Australian headphone brand Audiofly has re-entered the U.S. market with the launch of its new Pro range of MK2 In-Ear Monitors (IEM), showcased for the first time at the Winter NAMM Trade Show this past January.

"Having already established a presence

in other major markets and receiving an overwhelmingly positive response on our range when we previewed it at Summer NAMM last year, it's an exciting time for Audiofly as we continue to expand our footprint globally," said Ian Seaman, international sales manager for Audiofly.

"We're appreciative of the loyal community of musicians, audiophiles and everyday music lovers who have supported Audiofly in North America in the past and with our refreshed designs and internal upgrades, we're excited to reconnect with the launch of MK2 IEM range," he added.



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John Packer Musical Instruments Receives the 2019 Believe in Music Award

John Packer Musical Instruments was presented with the 2019 Believe in Music Award in recognition of their dedication to the Music Industry and encouraging music making at Winter NAMM 2019.

Company director Rob Hanson was presented with the award by Joe Lamond, the CEO of NAMM. Hanson said: "The NAMM show is an annual highlight for the company and widely respected. Being honored by the

organization is incredibly humbling. At John Packer we're driven to create a market for our brand and establish a successful global dealer network so we can deliver our instruments in all four corners. Being recognized for our efforts is testament to the hard work and dedication of our team. As we continue to reach new markets, our range continues to grow; with marching brass instruments and also higher specification instruments."

La Bella Strings Unveils New Logo

La Bella Strings unveiled their new logo and packaging at NAMM 2019. Richard Cocco Jr., president of E. & O. Mari, Inc. / La Bella said of the news, "We're extremely excited to launch our new logo and rebranding of our packaging. Our new look embodies the vintage tone we helped create back in the 60s, while maintaining a fresh timeless look, much like how we marry our long-standing traditions in string making with today's latest innovations in manufacturing."



La Bella brought in Matthew Welsh of Killdisco Design to spearhead the rebranding. Welsh said, "Getting the opportunity to work on this for a company I've admired for so long is a huge career and personal highlight for me. Whenever a designer has a chance to rebrand a heritage company, the goal is always to maintain the spirit of the company's roots while seamlessly introducing itself to a newer modern audience."

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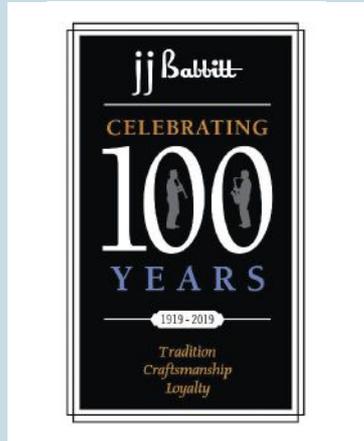
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JJ Babbitt Company Celebrates 100 Years of Making Music

It has been 100 years since Jesse James Babbitt began crafting mouthpieces for saxophones and clarinets in his garage in Elkhart, Indiana.

All mouthpieces made by jj Babbitt are still manufactured completely in its Elkhart, Indiana factory. The company has designed and produced millions of mouthpieces in more than 1,000 different models. These have helped players from novice, to student, to professional—and from virtually every music genre—to not only discover the joy of making music, but also to develop the proficiency to create their own unique sound.



"Mouthpieces are the only product we make at jj Babbitt," said Rocco (Rocky) Giglio, president and chief operating officer. "That's all we do and we do it right!"

Well known for on-going research, design, and development of mouthpieces to meet changing tastes and individual needs, jj Babbitt attributes its success and superior quality control to loyal and highly skilled, long-term employees. Among jj Babbitt's 40 workers, there are several with 35 years at the firm, one with 41 years, and Bill Reglein with 52 years.

"Loyalty to our employees and our customers is important to us; we have a great team," Giglio said. "We concentrate on making the best quality mouthpieces, which ensures the best value and comfort for the player."

Education Through Music Honors KORG with Shining Star Award

Joined with Grammy-Winning music producer Sebastian Krysz and veteran music educator Sue Edwards, KORG accepted Education Through Music-Los Angeles's Shining Star Award at their annual gala on December 4.

"Although ETMLA has been honoring individuals with the prestigious Shining Star Award for 13 years, they have never recognized a business or manufacturer before," says Tiffany Stalker, senior manager of Education at KORG USA, Inc. "This was a very special evening and because so many influential decision makers were there and excited about this new technology option, I anticipate our efforts will grow with this group to make a greater impact in areas where we really couldn't have been before."

ETM-LA partners with inner-city schools to provide music as a core subject for all children, and utilizes music education as a catalyst to improve academic achievement, motivation for school and self-confidence. KORG has had a long standing relationship with the organization by building top-notch music technology labs in the New York area, and has recently started working with the Los Angeles organization to help provide a variety of gear to further enhance the importance of music programs in schools in California.

Tiffany Stalker presents the award



Hal Leonard Adds New Products to MI Distribution

Hal Leonard has added products from three more companies to their growing lineup: PortaStand stands and accessories, Band Industries Roadie tuners, and Sheetminder music arrangement products. The announcement came from Brad Smith, VP of MI Products at Hal Leonard.

Smith says, "These products are a good example of Hal Leonard's mission to distribute innovative offerings that build



store traffic and support the activities of a wide variety of musicians. These products present a great opportunity for dealers to be on the cutting edge of applications and get their customers even more excited about making music."

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The NAMM Foundation Gifts Anaheim Elementary School District with Donation to Expand Music Making Program

The NAMM Foundation, NAMM Foundation Board Member, World Series Champion and former New York Yankee, Bernie Williams, and NAMM member companies presented the Laura Elementary School in Anaheim, California with a monetary donation and musical instruction as part of the organization's Day of Service. Held in correlation with the annual NAMM Show, the service event is now in its fifth year and celebrates the Anaheim Elementary School District's (AESD) commitment to its music education program and efforts to reinstate music curriculum for all students.

"The support that we have received from NAMM is phenomenal, not just for the check they present us each year but for literally launching us in this program for our district," shared AESD Board of

Education member Jackie Filbeck. "After 20 years of not having music, NAMM came, took us by the hand, and started us on this journey that has evolved in ways that are just phenomenal. From the very beginning with just a few students getting instruction, to now our entire district—it is an absolute favorite of parents and we couldn't be more grateful and thankful for the support of NAMM.

We now have a program that others want to have and we are mentoring other districts to build a program like ours."

"We're thrilled to be back in Anaheim for our Day of Service to kick off The NAMM Show," shared Mary Luehrsen,



executive director of The NAMM Foundation. "Helping this district restore its music education program has been a great honor for NAMM and playing music with these kids, teachers and administrators is the perfect way to kick off the NAMM Show this year."

The day began with a welcome from Principal Beatriz Garcia, followed by superintendent Christopher Dowing, Board of Education member Jackie Filbeck, and Executive Director of The NAMM Foundation, Mary Luehrsen. A check was presented in the amount of \$10,000 to benefit continuing music education in the district. In addition to the check presentation, the 23 NAMM member volunteers provided guitar, ukulele and drum instruction to the students during the facilitator-led sessions. At the end of the event, a group performance of a "Twist and Shout/La Bamba" mashup from students and facilitators closed the morning.

"The Day of Service is a great way to spread music education at an Anaheim elementary school with a great group of NAMM members. It's an opportunity for us to give back through music education and continue to champion the right for every student to make music. It's really a fabulous opportunity because music education positively impacts markers of academic success," shared Scott Mandeville of Tim's Music.

"Last year was my first Day of Service and it's addicting! It's good to get The NAMM Show started with this Day of Service and give back to the community," affirmed Luther Harris DiSalvo of Apassionato Musical Instruments.



Roland Establishes Partnership with the Featured Artists Coalition

Roland Corporation has announced their partnership with the Featured Artists Coalition (FAC), a UK-based non-profit artist advocacy group that provides support, advice and education in order to empower artist entrepreneurs in the ever-evolving music industry.

As part of this partnership, Roland and the FAC will bring co-developed masterclasses, production and music-making expertise, world-class facilities and more to FAC membership in 2019 and beyond.

Lucie Caswell, FAC CEO, stated, "We are very excited to work with Roland, and the partnership echoes what we are all about – a passion for music-making and music makers. This great collaboration opens access to top-quality kit and professionals, alongside insights from the best and a real dialog between music creation and music innovation. Roland's prioritization of the artist community makes this partnership an obvious and positive fit for our community."

"The Roland team is thrilled to begin our official partnership with the Featured Artists Coalition. Roland's 'artist-first' philosophy synchronizes seamlessly with the FAC's ethos and mission as the community for artists, by artists, at the heart of the music industry," added Roland Corporation vice president of Key Influencers and Business Development Brian Alli. "With Roland artist relations

centers and team members located in London, Berlin, Tokyo, Vancouver, Toronto, Los Angeles and Nashville, Roland is uniquely poised to advocate for the FAC's ever-growing roster of talented artists all over the world and cater to what's most important to them."

Jamie Franklin, Roland Europe Group artist relations manager, remarked, "As we continue to expand our artist and industry relationships from our new office at Metropolis Studios in London, this relationship with FAC is the perfect conduit for us to better communicate within the artist community. We are already working closely to develop workshops and events for the benefit of FAC members, and the coming year will no doubt be an exciting one for us all."



Roland Corporation CEO and representative director Jun-ichi Miki and Roland Europe Group artist relations manager Jamie Franklin

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by **Ronnie Dungan**

The Towns, They are a' Changing

Our local authority has been making a lot of noises lately about the re-generation of our town center, which, like a lot of U.K. high streets, is suffering from a downturn in footfall and consequently the creation of a lot of empty retail space.

Our town is unique in being the U.K.'s first New Town, built in countryside north of London in the wake of the Second World War to provide housing for Londoners bombed out of their homes. It was built on new ideas – affordable rented housing for all; green spaces; a free-flowing traffic system; some 42 km of cycleways and, in another first, the U.K.'s first pedestrianized shopping space.

I always think of the town as a microcosm of the U.K. because what was once a bold and workable vision, providing opportunities for all, has become a tired, dystopian, suburb which has drifted a long way from its original concept.

Crucially, the new vision for our town center, which was once the go to place for local shoppers, includes far less retail and more housing and entertainment facilities. In short, a perfect storm of costly commercial rates, nearby out of town shopping, online competition and dilapidated infrastructure has meant that it is no longer feasible as a retail-only development.

And I feel that this is likely to be the case for the U.K. as a whole. With affordable housing at a premium, green spaces protected and commercial units lying empty, it is inevitable that there will more retail space switching to become housing.

It means challenges for all retailers but might be good news for music stores which are able to bring some much-needed color and theatre to tired high streets.

Washburn Launches Bella Tono Series

Washburn has launched a new range of low to medium-end acoustic guitars – the Bella Tono series.

The flagship offering is the Allure SC56S, which features the new "Studio" body size, a solid spruce top, acacia back and side and cutaway body design for easy access to the upper frets. The soundboard is adorned with abalone for both the rosette and purfling and is bound in maple.

The ebony fingerboard continues with finishing depicting a beach island scene of a palm tree and birds of flight which are inlaid in exquisite abalone and turquoise. The solid spruce top helps define sonic nuances throughout the entire register of the instrument and showcases Washburn's Comfort Arm Rest. Its full 25 ½" scale length extends has a satin finished, modern "C" profile, Mahogany neck. It comes equipped with a Barcus Berry LX4 pickup system.

The Bella Tono Novo S9, the initial offering in the Bella Tono line, features an eye-catching high gloss Charcoal-Burst Spruce top and Figured Walnut back and sides.

It has a full 25 ½" scale length Okoume neck, satin finished, with a modern "C" profile. Inlays adorn its ebony fingerboard and black and white binding of the top and back add to the look.

At first glance, the Bella Tono Vite S9V is an obvious pairing to the Novo boasting the same high gloss Charcoal-Burst Spruce

top and Figured Walnut back and sides. The Vite differs in its cutaway body design, the Barcus Berry LX4 pickup system, and an exotic-wood vine inlaid ebony fingerboard. It too features the new Washburn "Studio" body design. Its full 25 ½" scale length Okoume neck has a satin finish and modern "C" profile.

The Bella Tono Elegante S24S features a solid spruce top and Pau Ferro back and sides pairing and, of course, the new "Studio" body size. The soundboard is adorned with abalone for both the rosette and purfling which is further accented with a rich padauk highlight and ebony binding. The ebony fingerboard continues with abalone appointments; depicting an inlaid scene of mountains and birds of flight.

The guitar's solid spruce top helps define sonic nuances throughout the entire register of the instrument. Its full 25 ½" scale length mahogany neck is satin finished, with a modern "C" profile.

Pricing:

- Washburn Bella Tono Novo S9 – Q2 2019 – £169 RRP inc. VAT
- Washburn Bella Tono Vite S9V – Q2 2019 – £219 RRP inc. VAT
- Washburn Bella Tono Elegante S24S – Q2 2019 – £439 RRP inc. VAT
- Washburn Bella Tono Allure SC56S – Q2 2019 – £489 RRP inc. VAT



New CEO for Nugen

Nugen Audio Ltd has appointed Dr. Paul Tapper to the role of chief executive officer.

As CEO, Tapper will leverage the company's recent growth, and provide the vision and leadership needed to take Nugen Audio forward into its next stage of development and expansion.

"I am honored to lead Nugen Audio into the future," said Tapper. "I look forward to helping the company deliver on our brand promise to consistently deliver exceptional quality and innovative solutions, coupled with practical problem-solving and reliable customer service. This objective has driven our products to

become industry standards and will no doubt help us in the years to come."

Tapper developed many of the original algorithms in use by Nugen Audio products today, including the loudness metering and correction, DynApt, upmixing and True Peak limiting. Nugen Audio was co-founded in 2004 by Dr. Paul Tapper and Jon Schorah.

Throughout his career, Tapper has worked as a lead programmer at Rune-craft until 2003 and worked as a lead programmer for Team 17 Digital from 2003-2010.



Dr. Paul Tapper

Musikmesse and Prolight Insider Matchmaking Programme Opens

Registration for Musikmesse and Prolight + Sound's 2019 buyers' benefits programme "Insider" is now open.

The "Insider" programme offers a variety of benefits for buyers, from free admission on all four days (2nd to 5th April) and cloakroom service to personal on-site support.

In 2019, the Insider programme is open for the first time to buyers of both Musikmesse and Prolight + Sound and purchasing decision makers from the music and event sectors can now register as "Insiders."

The Business Matchmaking Programme is aimed at specialist retailers from all parts of the musical-instrument business with up to 50 employees and an annual turnover of less than €2.5 million, as well as employees of commercial enterprises and rental companies from the event, media, stage, lighting and sound technology sector.

After registering at www.insider-programm.com, participants will be sent a season ticket for both trade fairs, which entitles them to use local public-transport services operated by the RMV public-transport authority in Frankfurt and the region. Insiders will be welcomed at the reception counter in the new Networking Area (Hall 4.1) and given their personal Insider Bag with food vouchers, information about the fairs and other giveaways.

Insider participants and all other buyers attending Musikmesse and Prolight + Sound will find the optimal setting and a peaceful atmosphere for business discussions in the Networking Area (Hall 4.1). With an elaborate lounge design, lecture platforms and catering zones, the Networking Area is a modern venue for encounters between decision makers on the exhibitor and visitor sides. Hall 4.1 is centrally located at the Fair and Exhibition Centre, only a stone's throw from the Messe Frankfurt 'S-Bahn' railway station and the 'Torhaus' entrance. The Networking Area is an essential part of the new Musikmesse concept aimed specifically at international trade visitors.

The Business Matchmaking Programme brings together visitors and exhibitors, helping buyers find companies taking part in the fair that are particularly relevant to their business interests. A clearly structured online platform is available for planning meetings with new and existing partners. Additionally, the Messe Frankfurt Matchmaking Team is also available to provide assistance to participants.

Retailers and buyers who register for the Insider programme automatically receive a Business Matchmaking profile, which they can manage easily using an online tool.

New Blood from Old Blood

U.S. effects maker Old Blood Noise Endeavors (OBNE), distributed by ADG in Europe, has launched the Rêver – a mix of reverb, delay and reverse effects in one pedal. The Rêver is built around two signal blocks. One side allows for a momentary or latching (all switchable via the toggle on the back) reverse of a signal, while the other block contains a modulated reverb that is fed into a delay. It allows the player to switch from modulated ambience to reversed textures.

According to OBNE: "The toggle switch on the front allows the user to set the order of the blocks. With the reverse at the start and reverb and delay after, the sound tends to feel washier and the reverse is smoother. Switch the reverse to the end of the reverb and delay signal and you have a more pronounced and choppy, glitch-like reverse effect. In addition, there's an expression input on the back that lets you control the mix of the reverse on the fly, seeing you go from a subtle reverse effect in the background to a complete reversal of your signal, simply by rocking your foot."

Features:

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A man with a beard and dark hair is shown from the chest up, playing a light-colored electric guitar. He is wearing a dark denim jacket over a light-colored t-shirt. He has a watch on his left wrist and a ring on his left hand. The background is a plain, light-colored wall. The text "MADE TO" is overlaid in the center of the image.

MADE TO

ARTIST: FIDLAR

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Adam Hall Group Continues U.S. Push

Adam Hall Group presented various innovations at the recent NAMM show as it continues its drive into the U.S. market.

In addition to showcasing new product innovations, its Palmer line debuted its new brand identity to the public at the show. The group is expanding the Palmer portfolio to include a variety of digital hybrid products with a new look and corresponding appeal.



Robin Henlich, product manager, pro audio, said: "Times are changing and so is Palmer.

Our focus is on the continued evolution of the brand with digital hybrid products while staying true to its heritage and mission to help musicians and sound professionals create pure signals in the pursuit of defining their own sound."

The new Monicon XL presents the flagship of the Monicon series. Boasting professional specs, the monitor controller has a clearly structured user interface enhanced by an innovative console design. The central control and display elements are inclined towards the user to facilitate more flexible positioning on tables and foster comfortable working.

A unique feature of the Monicon XL is its correlation meter. The professional audio technology meter displays the phase difference between the left and right channel of a stereo signal, thus revealing mono compatibility errors in a mix.

The completely analog audio circuit means there is no latency when monitoring; coaxial S/PDIF signals are converted directly at input. Users seeking a more flexible setup for their L/R studio monitors also benefit from the additional sub out on the rear side of the Monicon XL.

The Palmer Pocket Amp series success story is set to continue into 2019. The MK2 pocket amp for electronic guitarists, the Bass Pocket Amp for bassists, and the Acoustic Pocket Amp for acoustic stringed instruments provide three portable preamps that distinguish themselves with their excellent sound and powerful sound design options.

Palmer is also presenting the Studimon5, an active 5-inch studio monitor in a highly compact bass reflex design. The stu-

dio monitors can not only be used in the studio, but also flexibly integrated into other professional audio environments. On the rear, the studio monitors feature a bass reflex port, jack and XLR inputs as well as a volume control.

The new U300 series UHF wireless system from LD Systems provides comprehensive system solutions based on reliable and easy-to-operate wireless technology. U300 Wireless Systems offer solutions with headsets, lavalier or clip microphones, a version for electric guitars and basses, and sets with handheld microphones. The series is complemented by the U300 Wireless In-Ear Monitoring (IEM) Systems. Depending on the version chosen, both the IEM and UHF radio systems cover different frequency ranges, making it easy to get started and expand in the world of wireless technology.



The bodypack's 10 mW transmission power, effective squelch with pilot tone, and a frequency response of up to 25 Hz also permit professional audio quality transmission of 5-string basses with a low H-string.

Gravity's premium stands were introduced in 2015. Awarded the internationally renowned Red Dot and IF awards in 2016, the innovative stands and accessories from the Adam Hall Group now cover an extensive range of applications.



Gravity's Stereobar Plus is made entirely of aluminum, particularly critical components were manufactured using an extremely precise CNC process. Combined with the extensive angle and distance markings, the Stereobar Plus ensures precise microphone alignment for reproducible results.

No less practical are the new MA DRINK drink holders in sizes M and L. In contrast to the many other solutions on the market that are attached to microphone stands, the MA DRINK relies on plastic housing, not steel. The benefit: the unwanted transmission of vibrations to the stand that result from inserting or removing cups or bottles are reduced to a minimum, allowing the artist to focus entirely on the performance with their microphone or instrument.



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ON THE MOVE

The **ADJ Group** is pleased to announce the immediate appointment of Eddie Short as its new PR and communications manager. Short will be working closely with marketing director Brian Dowdle on the company's global marketing efforts. Eddie's role will include writing press releases and stories for the ADJ NewsWave digital newsletter, as well as liaising with press and media contacts. He will also work alongside the global sales teams to find and showcase interesting projects featuring ADJ Group equipment.



Barbara Wright, Bryan Bear, Keith Brawley, Monte Montefusco, and David Pelletier

Taylor Guitars has announced four executive promotions in sales and finance on the heels of a record year at the company.

Keith Brawley has been promoted to chief business development officer. Braw-

ley joined the company in 2012 and has led the sales team through a period of dynamic growth for the company. In his new role, Brawley will retain overall responsibility for Sales but will also focus on Planning and Forecasting, and developing the company's supply chain to integrate more tightly with Sales and Production. He will also oversee the company's product portfolio and the purchasing of finished goods and raw materials.

Industry veteran Michael "Monte" Montefusco has been promoted to vice president of Sales. In this role, Montefusco assumes primary responsibility for the entire sales team in the U.S. and Europe, as well as the international sales reps who call on the Taylor distributor network. He will be driving the global business and strengthening the dealer network, Taylor's foundation for further growth.

Bryan Bear, who joined Taylor in 2009, has been promoted to the position of vice president of Finance. In his new role, Bear will assume responsibility for maintaining the company's relationships with its bankers, auditors and tax professionals as well as working with the company Controllers in all three facilities.

David Pelletier, a long-time industry veteran who joined Taylor in 2015, has been promoted to director of Sales. In his new role, Pelletier will be directing its sales efforts with an initial focus on the Americas, implementing new sales programs and helping Taylor's sales staff, dealers and distributors further develop their business.

Martin Audio has announced that with immediate effect, Case Kuehn has joined the company as president of Martin Audio North America LLC. Martin Audio's management buyout in June 2018 meant that the North American operation took on additional local responsibility that had been handled by the previous owners.



Yamaha Corporation of America (YCA) announced that Steve Morris has joined the company as creative director of Studio 60, the company's in-house creative agency for Yamaha musical instruments and audio/visual products. Morris reports directly to Michelle Guzman, director of Studio 60. Before joining Yamaha, Morris spent two years freelancing from coast to coast as a creative director on Ford, Toyota, PGA, Morgan Stanley, and Aldi. Prior to this Morris worked over three years with The Garage Team Mazda as brand creative director.



Shure Incorporated has promoted Mark Humrichouser to vice president of global sales. In this capacity, Mark leads the company's global sales team, which oversees worldwide sales operations for pro audio, retail, integrated systems, and emerging markets.



Trade Regrets

We received the following from St. Louis Music (SLM) on Tuesday, January 22:

It is with a heavy heart that we announce that Robert E. Lee, a 30-plus year music industry veteran, has passed away. Earlier this month, he contracted a severe lung infection, and was unable to recover from it. He passed on Jan. 21, with his loving wife Kathleen and family with him. He will be sorely missed by all that knew him. He was a giving person, witty, intelligent and a great leader, mentor and friend.



Robert got his start in music by attending North Texas State University where he mastered the art of drumming. His band toured extensively before Robert settled into the San Francisco Bay area. He managed Swains House of Music for several years before joining the sales team at Kaman Music, where he rose to the position of senior VP sales. After leaving Kaman Music, Robert became the VP Sales at Samick corporation. After Samick, Robert did a short stint at Rhythm Band before finally joining St Louis Music as SVP Sales.

On Thursday, January 10, MMR received the following obituary for Dr. Georgia Carrington-Prentice, the founder of Prentice Practice Pads, who passed away on January 2, 2019:

Georgia Prentice was born in Enid, Oklahoma and graduated from Oklahoma University College of Medicine. She served as an officer in the U.S. Navy before opening her pediatric neurology medical practice in Mission Viejo, California. An accomplished and award-winning percussionist throughout her life, she developed Prentice Practice Pads after retiring from her career in medicine. Her passion for music lives on in the drumbeat of all the Prentice Drum Pads in use at this very moment all over the planet.



Get Your Kicks

Bass Drum Pedals

By Christian **Wissmuller**

A bass drum pedal is basically just a footboard and a beater – how complex can things get? As any drummer (or MI retailer with knowledge of this market segment) will tell you, the answer is: “actually, it can get kind of complex!”

You’ve got your choice of pedal drives (chain-drive, double-chain drive, direct-drive, belt-drive), cams (linear, offset), footboards (standard, longboard), beater (single or double bass), and then of course there are aesthetic and construction differences between the many brands out there.

So what are customers buying in 2019?

Not surprisingly, single bass drum pedals outperform double-kick pedals (56.3% of participants in this survey reported that 25% or less of total bass drum pedal sales were double bass pedals) and – also not surprising – as with nearly every retailer sur-

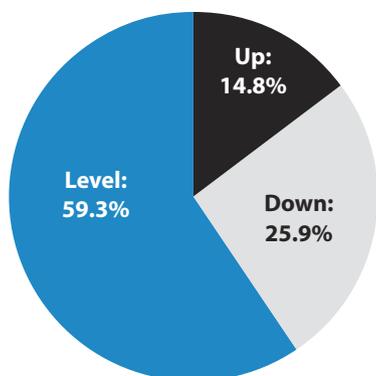
vey, “price” was frequently cited as a determining factor behind purchases.

However, many noted that more and more players are taking advantage of improved design and manufacturing methods and choosing pricier options. “As most bass drum pedals increased in quality and durability over the past 12 to 15 years, it makes for drummers needing to replace them less often,” observes Ed Intagliata of Cassell’s Music in San Fernando, California.

We may be somewhat victims of the industry’s success – today’s pedals are just too darn good!

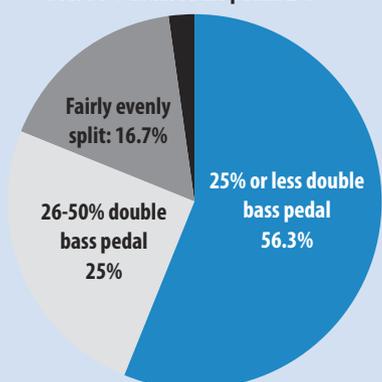
However, one dealer (who preferred anonymity) sees the upside to this trend: “I feel a lot of our customers would rather have a higher quality single pedal these days. We do sell both, but the lower end, commodity level double pedal days are gone. Not necessarily a bad thing.”

Compared to winter 2018, sales of kick drum pedals for your store are...

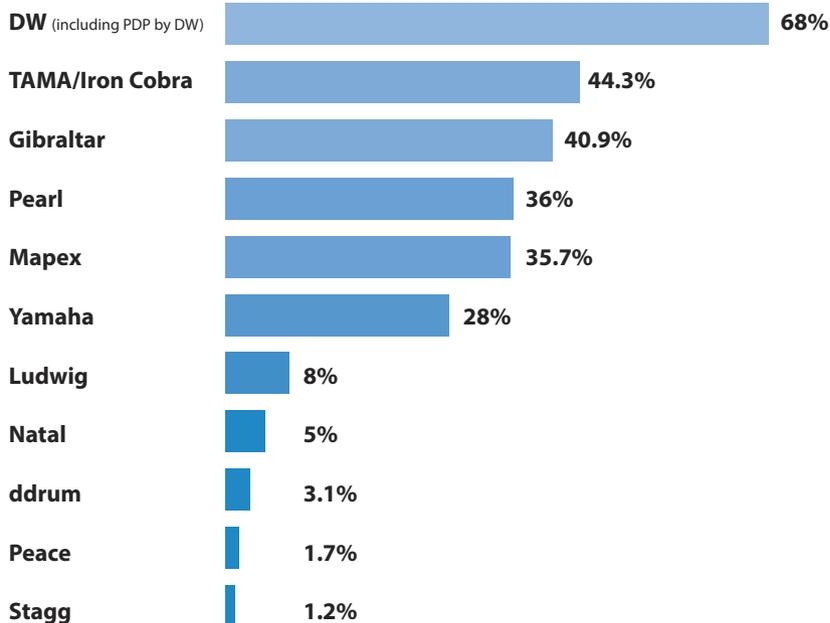


What’s the breakdown, percentage-wise, of bass drum pedal sales when it comes to single- or double-bass?

Over 50% double bass pedal: 2%



What brands of kick drum pedals are generating the most profit for your store?



“We’re seeing customers coming back [to the store], looking to upgrade a good quality double to a high-end single kick.”

Dan Patterson
Roger’s Music
Fort Payne, Alabama

“The people who buy double bass drum pedals are usually more advanced players, and they tend to maintain them regularly... henceforth they keep them for years.”

Tim Bascom
Morgan Music
Lebanon, Missouri

What about bass drum pedals is appealing to end-users? Have you been noticing any significant trends when it comes to this particular market segment, either on the vendor or consumer side?

"We make sure that our demo pedals are all equally tensioned, with plenty of stools nearby to encourage their trial. Likewise, we remain cognizant of the pedals that yield the greatest margins, and vigilant of units that may need to turn, and encourage their audition in our sales approach."

John Nasshan
Vessely Music
Parowan, Utah

"Built sturdy, with smooth cams on chain drive pedals, with beater angle and board angle adjustment for a good price – not \$300+. Natal seems to be the best value."

Dub Wade
Gigs Music Company LLC
Boise, Idaho

"What's hot on YouTube and direct-drive types are what sells the most."

Anthony Mantova
Mantova's Two Street Music
Eureka, California

"Belt-driven and chain-driven tend to be evenly split. Price is definitely a factor in our area."

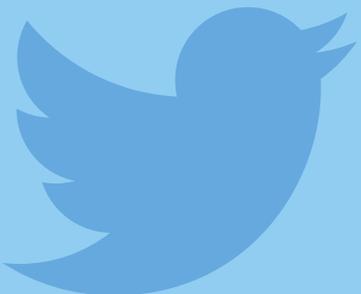
Carl E. Johnson
Mississippi Music
Petal, Mississippi

"As most bass drum pedals increased in quality and durability over the past 12 to 15 years, it makes for drummers needing to replace them less often."

Ed Intagliata
Cassell's Music
San Fernando, California

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Note From Zach 2019 Retail Resolutions

You've returned from The 2019 NAMM Show, where you took in a range of NAMM U sessions. Now comes the hard part: acting on all those good ideas. And if you need help getting started, we've got you covered.

Here are a few standout ideas in retail. Look to this as a checklist to help you achieve your new year's business resolutions. And note: Many of these come from NAMM U Online (namm.org/nammu), your year-round resource for new ideas on everything from marketing to management.

Focus your marketing on customer education.

Get ahead of your customers' questions, and you'll become their resource. Marketing expert and NAMM U Breakfast Session host Marcus Sheridan recommends creating individual videos answering the 10 biggest questions your customers ask—the ones you and your team get all the time. Post them on your website and social channels, then create a mashup video that combines all 10. Any time you get customer inquiries, follow up with this video. Chances are, customers have more questions for you but don't know it yet. This video can help allay the fears of their spouses or other decision-makers in the family, as well.

Adapt to millennial parents.

Their shopping habits are different. During his NAMM U session at Summer NAMM, Peter Sides of Robert M. Sides Family Music Centers weighed in on how his company serves millennial mothers, now its primary customer base. Sides mentioned that they value limited deals and offers (think Groupon), bundles and value-added packages, and online recommendations. Also, they often value experience (i.e., the entire package itself) more so than price. Are you giving this critical customer base what it wants?

Get creative with student performance opportunities.

If you offer music lessons, you're much more likely to keep students—and create lifelong customers—if you reward them

with an audience. And think outside the lines of traditional recitals. At Wentworth Music in Canada, a drum teacher taught all 40 of his students a song, then filmed them performing it during their lessons. He edited the footage into a video and uploaded it to YouTube (with parental consent). It motivated the students, thrilled the parents and, to boot, elevated Wentworth's brand in the community.

Cater to try-before-you-buy consumers.

Resonate Music School & Studio offers one-off music lessons for anyone seeking a single session with a teacher. This lets people audition instructors, and also comes in handy with students prepping for a competition, adult students wanting to learn "Purple Haze" for a cover band and so forth. And then there's Pedal Genie, a Netflix-like guitar pedal subscription service that lets players try out different pedals by mail. You may not be set up to provide a full-blown subscription service, but it raises the question: Are you catering to the no-commitment consumer with your own products and services?

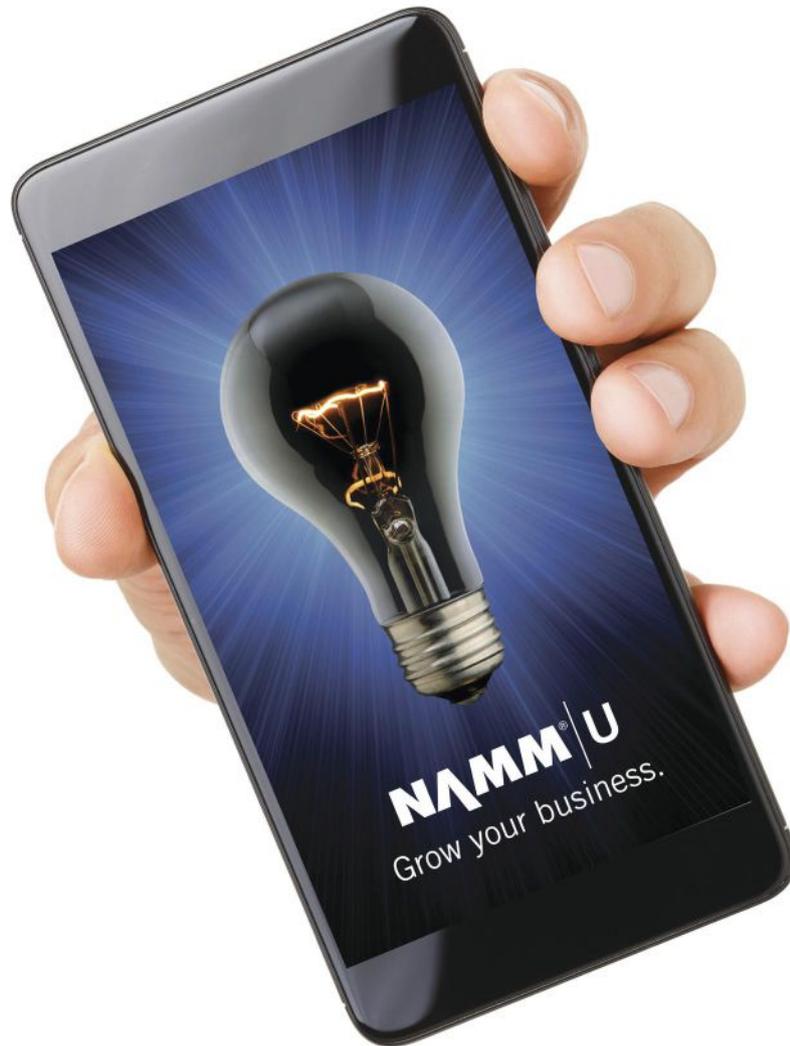
Familiarize yourself with game-changing new laws.

Rest assured, new laws related to online sales, employee classification and taxes will likely impact every small business in 2019. Get up to speed now!

And start planning for 2019 Summer NAMM, which will be held July 18–20 at Music City Center in Nashville. Expect more ideas to grow and transform your business there!

Zach Phillips
NAMM Director of Professional Development

New ideas are only a tap away



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The 2019

NAMM Show

Annual Gathering Maintains Momentum, Increases Global Reach

By Christian Wissmüller and Victoria Wasylak

This year, I believe we were all blown away by the effort our exhibitors put into the show," says NAMM president and CEO, Joe Lamond. "The new product launches were probably the most we've ever had, a vibrant sign for the industry. And our dealer participation, especially in the NAMM U Breakfast sessions and Idea Center broke our previous records. To me, new products for our customers and education that makes us all better in our roles make for a powerful combination, found only at the NAMM Show. Our team is grateful for the support and will continue to innovate to provide the best possible experience for all our members!"

115,301 registered attendees visited this January's gathering in Anaheim – up slightly from last year's total of 115,085 – and the Show hosted over 2,000 exhibiting companies (also up a bit over 2018's 1,931) representing roughly 7,000 brands. NAMM cites realigned member badge allocations as having helped to ensure an enhanced professional attendance resulting in "a more focused business experience." Significantly, the 2019 NAMM Show also saw clear indication of the convention's growing global prominence, with a targeted year-over-year increase of 14 percent in international participants.

Breakfast of Champions

As has been the case for many years, each day of the Show began with a NAMM U Breakfast Session. On Thursday, January 24, Joe Lamond hosted "Breakfast of Champions," where he and pioneers in the music products industry explored the concept and power of originality and Nancy Wilson was presented with the Music for Life award, an honor annually given to a musician whose body of work and legacy has inspired music makers. In her interview with Lamond, Wilson spoke of her early inspiration: "As a kid, when The Beatles happened, it was a lightning bolt that struck us, and we were driven to have guitars, to write songs, to be in a band and get up on stage and to just turn it up. We had the work ethic of go get 'em and to not take no. We just went and did it." Wilson also fondly remembered her childhood music store and the staff who made her feel welcomed and encouraged her: "There was a little music store I could walk to Band Stand East near Seattle, it was a mom and pop. They had really good guitars, and I got to hang around and play them."



Nancy Wilson and Joe Lamond

Get Yourself Educated, Kid!

Roughly 500 NAMM retail members attended the new Retail Innovation Summit prior to the start of the Show. The all-day Summit presented a future-forward education experience, hosted by world-renowned retail guru Bob Phibbs, "The Retail Doctor," and covered top trends, including the new technologies, retail shifts and more shaping the customer experience, and offered solutions for scaling business to meet them. Throughout the Show, the idea generation continued for retail members in the NAMM Idea Center. Located in the lobby of the Anaheim Convention Center, NAMM U offered more than 40 different sessions all day through Show hours. Sessions featured thought-provoking ideas, tips, and tricks proving

successful in retail today, including "Decoding Google: Advanced Strategies for Businesses," "YouTube Hacks for Music Retailers," "How I Grew My Lesson Program to 1,000+ Students," and best practices in finance, employee engagement, increasing foot traffic, merchandising and more, offer real, tactical value to NAMM members.

NAMM Welcomes Eight New Board Members

On January 26, at the Annual Meeting of Members at The 2019 NAMM Show, NAMM welcomed eight new board members to the organization's Board of Directors. Each board member will serve a three-year term and provide oversight, input, and direction to the organization.

"Our all-volunteer board of directors is a remarkable group of industry leaders who through their advisement help to advance and strengthen the industry. It's with great enthusiasm that we welcome the new board members and thank them for their willingness to serve," affirmed Robin Walenta, chair of the NAMM Board of Directors and president of West Music Co. "And with deep gratitude, we thank our outgoing members who have helped shape the organization through their guidance and oversight."

NAMM welcomes the following members to the organization's Board of Directors: Robert Baker, Schmitt Music Company; Brian Ball, Ernie Ball, Inc.; Kimberly Deverell, San Diego Music Studio; Brian Douglas, Cream City Music; Doug Lady, Hal Leonard LLC; Bryan Ottens, Peter E. Schmitt Co.; Tristann Rieck, Brass Bell Music, Inc.; and Gary Winder, DANSR, Inc.

The meeting also celebrated the service, leadership and the many contributions of the outgoing members of the board, including Steve Ceo, C.A. House Music; Cindy Cook, The Candyman Strings & Things; Larry Fishman, Fishman Transducers, Inc.; Richard McDon-



ald, Fender Musical Instruments Corporation; Clinton Muntean, Mainline Marketing, Inc.; Myrna Sislen, Middle C. Music Corp.; Tabor Stamper, KHS America, Inc.; and Clint Strait, Strait Music Co.

Pro Audio's New Home: the NAMM Show

With more than 250 pro audio sessions dedicated to each aspect of production, emerging and established professionals had a myriad of options to grow in their careers. TEC Tracks offered big-picture sessions to uncover topics ranging from building a profitable home studio to an inspiring keynote from engineer extraordinaire Chris Lord-Alge. Other highlights included "The Future of Music" with Craig Anderton; Mr. Bonzai interviewing Danny Kortchmar for his inside perspective on classic records, classic artists, and the highs and lows of the music business; "Pioneers of Analog Synths," a special panel presentation by Michelle Moog-Koussa; and "Prince: The Making of a Legend," with the original arranger from Prince's team, Brent Fischer, who, with his late father Dr. Clare Fischer, collaborated directly with Prince over three decades.

AES@NAMM Pro Sound Symposium: Live & Studio returned for its second year. As the premier education and training program for working professionals in live sound, recording and performance audio, the four-day international symposium offered seven Training Academies and related sessions on line-array technologies, microphones for studio and stage, live-sound mixing consoles, wireless systems and studio environments, in addition to

tutorials on system measurement and optimization, plus informative and intimate sessions with leading industry pros hosted by veteran FOH engineer Robert Scovill and studio guru Bobby Owsinski.

Timeless Pro Production Sessions from FOH and PLSN, Lighting&Sound America/PLASA

The Pro Production Sessions, presented by *Front of House*, *Stage Directions* and *Projection, Lights & Staging News* magazines brought the leading names in entertainment production together to offer a more in-depth look into iconic projects' designs and the forward-looking trajectory of production technology during keynotes and single-speaker and panel presentations. Among the highlights of the Pro Production sessions were the "In-Conversation With..." interview series, featuring in-depth discussions of production in events and music, along with a slate of panels, including "The Creative Vision of Teamwork—Realizing the Production Design;" "Taking The Stage—The Rising Lighting Designers;" "Getting the Show on the Road—Top Production and Tour Managers;" and "The Many Realities of Video."

"In our second year as being part of NAMM, it is clear that the opportunity to put on these sessions is a huge success," says Terry Lowe, *MMR/PLSN/FOH* magazines publisher and executive producer of the Parnelli Awards. "From Kevin Lyman to the top lighting, audio, and video designers for the likes of U2, Taylor Swift, Fleetwood Mac, and other top acts really benefits all who attend The NAMM

Show. We're so grateful to provide access to this kind of real live industry talent to those just starting their careers in this business or thinking about it."

Parnelli and TEC Awards

Friday night's Parnelli Awards recognized the pioneering, influential professionals and companies for their contributions to the live production industry. Founded in 2001 and named after industry luminary Rick "Parnelli" O'Brien, the awards brought together the live entertainment community in a vibrant annual gathering to recognize the best-in-class across 22 different categories. Brock Adamson of Adamson Systems was honored with the Parnelli Innovator Award; Yvan Miron of Stageline received the Parnelli Visionary Award; and Chris Adamson, tour manager for the likes of Pink Floyd, Tom Petty and The Heartbreakers, Aerosmith, Stevie Wonder, and many others received the Parnelli Lifetime Achievement Award.

On Saturday, the 34th Annual TEC Awards recognized 31 categories of products and projects in the areas of Technical or Creative Achievement, and the individuals, companies and technical innovations used in sound recordings, films, broadcast television, and video games.

At the TEC Awards, Peter Framp-ton was recognized with the Les Paul Innovation Award, an honor which is given to individuals that have set the highest standards of excellence in the creative application of recording technology in the spirit of the famed audio pioneer, inventor, and musician, Les Paul.

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Gibson: Back in a Big Way

It may be too soon to make a definitive call, but it sure seems like Gibson is reborn – and in the best ways possible. Gibson NAMM Jam at The Grove of Anaheim on Thursday, January 24 hit all the right notes (literally and figuratively), with company reps saying what needed to be said and artists providing great sets throughout the evening – perhaps none more so than the legendary Peter Frampton (and, yes – that’s the Les Paul from the cover of ‘Frampton Comes Alive’ he’s playing in this shot).



Peter Frampton

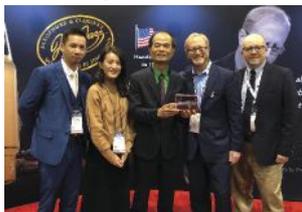
Guests enjoyed a generous supply appetizers, cocktails, and buffet items before the performances started. The whole evening epitomized the concept of “rejuvenation.”

Gibson CEO James Curleigh (“JC”) spoke prior to the performances and noted, “I couldn’t be more proud of what the Gibson team has done the past three months... We are working to get back to the iconic Gibson title that we’ve earned and will continue to develop together.” Comedian and actor Jeff Garlin provided humor between sets and bantered with the house band lead by Jimmy Vivino, Kenny Arnoff, Rolling Stones touring bassist Daryl Jones, and Jeff Young.

The night featured performances from Jared James Nichols, Heart’s Nancy Wilson, Cam, Emily Wolfe, Black Pistol Fire, The Doors’ Robby Krieger, Peter Frampton, Steve Mackey, and ended with a rousing set by ZZ Top’s Billy Gibbons.

JodyJazz Honors P. Mauriat Music with Top Global Customer Award

At the recent 2019 NAMM Show in Anaheim California, JodyJazz Inc. honored P. Mauriat Music with their first “Top Global Customer” Award. P. Mauriat Music is the exclusive distributor of JodyJazz products in Taiwan and China. JodyJazz Inc was inspired to create this award and present it for the first time, due to P. Mauriat Music’s spectacular sales performance in 2018.



Kenny Chang, assistant of VP/P. Mauriat Music, Yao Hsieh, export manager/P. Mauriat Music, Alex Hsieh, president/P. Mauriat Music, Jody Espina, president/JodyJazz Inc., Colin Schofield, VP sales & marketing/JodyJazz Inc.

Petersen Honored with NAMM’s ‘Believe in Music’ Award



NAMM historian Dan Del Fiorentino, FOH editor George Petersen, and NAMM president and CEO Joe Lamond

George Petersen, editor of MMR’s sister publication, *Front of House* (FOH), as well as the director and founder of the NAMM TECnology Hall of Fame, was honored with NAMM’s “Believe In Music” award on Jan. 26 during the NAMM 2019 show.

The award honors those who have served as passionate advocates and innovators, working on the music industry’s behalf. During his career, Petersen, a noted author and veteran pro audio journalist, has written more than 2,500 articles on every aspect of audio and music production, as well as having penned 500 product reviews, five books, and lectured extensively on audio production in five continents.

GAMA Panel Weighs in on Women in Music and Diversity

After addressing the changing market and new kind of guitar heroes on last year’s annual panel, GAMA hosted a discussion on women in music at their annual NAMM Breakfast on Wednesday (January 23). Appropriately, She Rocks Awards founder and organizer Laura B. Whitmore moderated the panel, which included guitarists Sophia Beltz, Ali Handal, and Angela Petrilli.

“I feel like I’ve worked 10 years for this panel to happen,” Whitmore said, starting the morning.

Overall, the consensus among the women was that things in general are improving with regards to how they are treated on and off stage, but that there’s still plenty of room for improvement, especially when it comes to how women are treated in music stores. All the women agreed that they get badgered with obvious questions from male clerks often, which may be why some women prefer to shop for music gear online.



Panel moderator Laura B. Whitmore with Sophia Beltz, Angela Petrilli, and Ali Handal

As Petrilli noted, “it’s always those little questions...do you know how to tune it?’ I know you wouldn’t ask a guy that.”

As for brands themselves, all four women agreed that they’re glad the industry is starting to move beyond the “pink guitars for women” trend. While anything that helps young women – or anyone – get into making music is a positive, of course, making pink the only option for girls truly limits everyone and makes the instrument seem like more of a toy than a professional piece of equipment.

Says Handal, “The whole pink thing is just condescending. It’s insulting...I wanted to play an instrument that real people play. I wanted to be taken seriously by other musicians.”

NAMM president Joe Lamond stopped by the gathering and summed the matter up well in his own words: “there’s so much more work to do on diversity,” he said, citing not only just gender as a factor, but also the span of ages and countries players hail from.

“Include everybody, always, not just when it benefits you,” advised 13-year-old Beltz to companies in the room.

Remo Sees Pink (and Purple) at International NAMM Breakfast Gathering

Remo hosted their annual breakfast and international meeting at Winter NAMM on Thursday (January 24) to share their latest offerings and discuss the state of sales overseas with the current issues with tariffs.

“Those issues present challenges and also present opportunities. That’s something Remo [himself] talked about,” said Remo president Brock Kaericher. “That’s what drives us. It drives us on a daily basis. We have an item that people have depended on for years and will continue to depend on.”



Remo’s Bob Yerby displays the new purple Colortone drumheads at the company’s NAMM breakfast and meeting

Also with regards to international business, Robert Shen spoke on behalf of Remo Asia, taking the position of his late father Freddy. Speaking on Remo Asia, he noted “it’s always been on the periphery, but we want to bring it more to the forefront.” With a

factory in Taiwan, Shen emphasized that for many overseas dealers, buying from Remo Asia would be more inexpensive than purchasing from Remo USA.

Vice president of sales and marketing Bob Yerby came forth to show off two new colors for REMO's Colortone drumheads, pink and purple. He also demonstrated the Sub Muff'l and adjustable bass drum dampener, while Chalo Eduardo demoed their new world percussion offerings.

PRS Debuts New Guitars Alongside Santana and Jakszyk

Thursday afternoon (January 24), buyers and members of the press crammed into PRS Guitars' booth to see Paul Reed Smith chat with both Carlos Santana and King Crimson guitarist Jakko Jakszyk about the newest PRS models. "Spiritual confidence and conviction is something I get when I play these guitars," Santana said, true to form, as he chatted with Smith about the SE Santana Singlecut Trem.



Carlos Santana speaks at a press conference for PRS Guitars alongside Paul Reed Smith himself

Roland Presents Fourth Annual Lifetime Achievement Awards

Roland closed off their booth on Thursday afternoon (January 24) to host a press conference honoring their Lifetime Achievement recipients for the fourth year. Roland honored DJ duo Phuture with title this year, who created an entirely new subgenre of electronic music with the Roland TB-303 decades ago.



Phuture's DJ Pierre accepts the Roland Lifetime Achievement Award



Danny Kortchmar accepts the BOSS Lifetime Achievement Award

"They inspired an entirely new genre called acid house. We at Roland are deeply humbled for that," noted Brian Alli, Roland Corporation vice president of key influencers and business development.

DJ Pierre accepted the accolades alongside the mother and uncle of his late musical partner, Spanky.

"One day I came across the 303 by Roland," DJ Pierre recalled. "We didn't want to sound like anyone else...I thought that was the piece of equipment that could do that. Here we are, celebrating this

movement and this sound 35 years later.

Multi-instrumentalist and songwriter Danny Kortchmar also received the BOSS Lifetime Achievement Award for his decades of work with musical greats, from producing, writing, and collaborating with musicians like James Taylor, Don Henley, Carole King, Linda Ronstadt, and Jackson Browne.

New for this year was the presentation of the Roland Lifetime Achievement in Education award, which was awarded to pianist and educator Dr. Randall Faber.

PMC Hosts Winter NAMM Meeting

The Percussion Marketing Council welcomed two new members at their Winter NAMM meeting on Thursday evening (January 24), adding Dixon Drums and Hardware and Crush Drums & Percussion to the roster. The meeting also discussed the council's recent efforts to create more drummers, from their re-branded website (playdrums.com), to their multiple educational initiatives, like International Drum Month, Drums Across America, and Drum Set in the Classroom.



Karl Dustman, David Jewell, and Jennifer Paisley at the Percussion Marketing Council's Winter NAMM gathering

Noting that the percussion segment of the MI industry has not quite bounced back since the recession (while other areas of instruments have), PMC's goal is to foster new drummers and especially focus on the growing interest in band and orchestra in schools.

"We're not interested in preaching to the choir...we want to create new drummers," explained Karl Dustman, PMC co-executive director.

The meeting also introduced Jennifer Paisley as a new PMC co-executive director and announced that the prize for International Drum Month 2019 will be backstage passes for a Cindy Blackman Santana show.

Fender Chats with Guns N' Roses Bassist McKagan

Duff McKagan joined Fender at their booth on Saturday (January 26) for a Q&A with Justin Norvell about his Duff McKagan Deluxe Precision Bass, the second signature bass he's released with Fender.



Guns N' Roses bassist Duff McKagan stops by the Fender booth to discuss his Duff McKagan Deluxe Precision Bass with Justin Norvell on Saturday

"I don't take it for granted, you know? I really am still kind of in awe, you know, I have my signature special, which is enough for me," he told Norvell.

Sitting in at the booth, he explained the process and in-depth story about his music journey that led him to begin crafting the second model.

"When they [Fender] came to me to design a second one, I [had] started playing with this band called The Walking Papers," he said. "And I was, at that point, taking bass lessons. I was like 48 or 49, with Reggie Hamilton and Scott Shriner from Weezer. That was great... learning theory for the first time in my life. I really was exploring what the bass was all about. Really getting into it, playing with my fingers, doing stuff I'd never done before."

After using a modded Geddy Lee Jazz Reggie Hamilton mod (from Reggie Hamilton himself, who else?) during this time period, he got the special call.

"I really fell in love with this guitar and with the drop D and the flexibility of that," McKagan elaborated. "Fender came to me... They'd noticed I'd switched to this other bass for a while, and we started designing something, a cross between the Special and this jazz bass that I'd taken up with Walking Papers. And you can probably take it from here."

Voices from the Show Floor

We've all heard Joe Lamond's description of NAMM 2019 as being a "crossroads" of musical instruments and production and pro audio and event technology. I would describe our experience this time around as being more like a superhighway. The focused Pro Audio hall brought us more qualified leads than we'd ever had, our AES@NAMM training session attendance was up double digit percentages vs. last year, we expanded our booth footprint substantially, and could have gone even bigger given the steady traffic we saw over the course of the show. It was an amazing way to turbocharge the brand early in the year and set the pace for a stellar 2019.

Jeff Hawley, Allen & Heath

I thought the show was very upbeat for the most part. Similar to last year, there was no one, big deal, but a lot of cool things. I think JC at Gibson will do really great things for the brand. The Gibson NAMM event was also pretty cool – lots of great guitar players under one roof. All in all I thought the show set the tone for a really good year.

Sammy Ash, Sam Ash Music Corp.

Casio had a great show this year. Compared to recent years, this was definitely a show where we wrote a lot of orders during rather than after the show. Definitely a lot of enthusiasm and traffic at our booth too. This could also be contributed by the redesign and expansion of our booth as well as the excitement over the new products.

Mike Martin, Casio America, Inc.

The Fender booth has always been a NAMM Show destination, but we raised the bar even higher this year, ushering in several firsts. This is the first time in our company's history that an acoustic guitar – the American Acoustasonic Telecaster – has been our lead story at NAMM. As a Reverb article put it, we had "something for everyone" at our booth this year – from our collaboration with the legendary Jimmy Page and American Performer Series, to new amps, pedals, accessories and eclectic, limited-edition electric guitar series.

Justin Norvell, FMIC

After a very successful focus on lifestyle and technology trends at the Consumer Electronics Show, Roland was pleased to return to NAMM with a new location for our exhibit at the entrance to HALL A. Our goals for NAMM this year were to connect directly with influencers of all kinds, and showcase musical performances from a new generation of artists that have built massive audiences first on social media. Looking back, we were very happy with the traffic to our booth, the response to our products and performances, and the engagement with our live web streams across the four days. Many thanks go to the great Roland Team for making NAMM a success.

Jun-ichi Miki, Roland

We had a great show, although some people came back a bit sick (NAMMthrax).

We had a good show last year, but I think this year was a bit better. We had a few more new, eye-catching products that we got a ton of great feedback on – namely our new Jimmie Morales signature congas and bongos, Erik Piza signature bongos, and Custom Deluxe Black Sparkle congas and bongos. Our new cajon stand and guiro mount also got a lot of attention. The vibe was great, I really felt like people are paying attention to Toca a lot more, and seeing our artists hang out was like a big family reunion! 2019 seemed to be another great year for the NAMM show, with a lot of great performances and new products.

David Day, RBI Music

Overall, we felt that traffic in the North Hall was up. Last year we felt a lot of mid-tier store buyers didn't know to visit the North Hall, and this improved, although there's still room to improve. I'm not sure the average combo buyer makes time for this hall.

I think morale and attitudes were improved as well. Everyone we met with was enthusiastic and excited about new products. Whenever we enter into a new market we see some skepticism, but this year all our new releases were greeted very warmly. I think people are excited to see IK moving beyond mobile accessories.

Dan Boatman, IK Multimedia

This NAMM is incredibly exciting because we're showing a fuller expression of each of our different brands, with Harmony, with Heritage. We're feeling a really international vibe this year, and we're seeing a lot of dealers already from around the globe, coming and being interested in American-made guitars, which is really amazing. What I say for NAMM is that already there's quite a lot of excitement.

Lauren Hendry Parsons, BandLab Technologies

This show was a whirlwind for Wuhan. We had many meetings with business partners discussing our new acquisition. In comparison from last year I was surprised to see some traditionally large booths were scaled way down. A few have even gone offsite to reduce costs. The vibe was positive but it does concern me that the booth and service rates are scaring companies away.

Mark Tirabassi, Cardinal Percussion

NAMM was a great experience this year. Tons of traffic & appearances paired with tremendous interest in our new Volume Pedal Tuner, Capo, Cables, and Picks.

Brian Ball, Ernie Ball, Inc.

We definitely noticed an increase in traffic and energy at this year's show compared to 2018. Our team felt that U.S. dealers were extremely positive about the economy and their respective businesses. Our international customers, on the other hand, were mostly concerned, as our meetings with many of them were consumed by the negative impact of the trade war, the strength of the dollar and economic, political and social factors at play.

Honestly, we did not experience anything that was "ground breaking." However, the enhanced visibility of eBay and Reverb at the NAMM show was interesting, as both are seemingly more and more important to retailers in our industry.

John D'Addario III, D'Addario & Co.



1. Sammy Ash (left) of Sam Ash was presented with the hardware for the **2019 Don Johnson Industry Service Award** on Saturday, January 26 in Anaheim – an honor well-deserved for both him and his father (and the whole Ash family). **2. Eventide's** Starr Ackerman **3.** Chris DeMaria of **Fishman** **4.** **Lee Oskar Harmonica's** Lee Oskar **5.** **KHS America, Inc.:** Chris Hankes, AK Kist, and Gary Ingraffia **6.** **Taylor Guitars'** Andy Powers with the Dealers' Choice Award for "Acoustic Guitar of the Year" (Taylor V-Class) **7.** Joe Castronovo of **Korg USA** **8.** **RBI Music's** Jim Rockwell and David Day **9.** Tish Ciravolo of **Daisy Rock Guitars** **10.** Tom Burda, Larry DeMarco, and Owen Matthews of **EHX**. **11.** **Fender's** Justin Norvell and Tammy Van Donk receive the DCA for "Electric Guitar of the Year" **12.** Cesar Gueikian of **Gibson Brands** **13.** Ray Tantzzen with **PreSonus'** Dealers' Choice Award for "Recording Line of the Year," the **StudioLive Series III Ecosystem** **14.** Brian and Scott Ball with **Ernie Ball Music Man's** DCA for "Electric Bass of the Year" **15.** The scene at The Music People's 40th Anniversary party on Thursday evening **16.** Glen Caruba and Terry West of **Pearl Drums** with the Dealers' Choice Award for "Percussion Line of the Year" **17.** Todd Sanders of **Steinway & Sons** holding the DCA trophy for "Acoustic Piano Line of the Year" **18.** **Yamaha's Pro Audio** team – Alan Macpherson, Sean Tokuyama, John Schauer, and Nithin Cherian – with the Dealers' Choice Award for "Sound Reinforcement Line of the Year" **19.** Brian Petterson

and Lisa Steele-MacDonald hold aloft the hardware for **Yamaha's** "Band & Orchestral Line of the Year" DCA **20.** The **Chauvet DJ** team with the Dealers' Choice Award for "Lighting Line of the Year" **21.** Stephen Schmidt, Mike Martin, and Richard Formidoni with **Casio's** DCA trophy for "Home Digital Keyboard of the Year" (PX-870) **22.** Mark Posgay and Greg Beebe of **Sennheiser** with the company's DCA trophy for "Microphone Line of the Year" **23.** Lee Chapman of **Sonarworks** **24.** **Allen & Heath's** Jeff Hawley with the DCA trophy for "Product of the Year," the SQ Series **25.** Brian Vance, John D'Addario, Rob Cunningham, and Chris Griffiths with **D'Addario's** Dealers' Choice Award for "Accessory Line of the Year" **26.** **NAMM's** Joe Lamond with daughter, Stephanie and son, Will **27.** The **Hal Leonard** team with the DCA for "Print Music Publisher of the Year" **28.** The **Roland** team – Matt Chicoine, Masahiro Minowa, Daniel Lee, and Christian Delfino – receive the Dealers' Choice Award from **MMR's** Christian Wissmuller (second from left) **29.** **MMR's** Terry Lowe presents **BOSS** president, Yoshi Ikegami with the DCA trophy for "Amplifier Line of the Year" **30.** Chris Martin speaks at the **C.F. Martin & Co.** pre-Show event on Wednesday **31.** Tim Pfouts, Mike Vincent of **SIT Strings**. **32.** Carole Boutry of **Bam Cases**. **33.** Gary Byers, Ned Steinberger, Andy West (Dixie Dregs), Hap Kuffner and Core Redonnett of **NS Design**. **34.** Gary Spears and Ron Van Ostenbridge of **Bari Woodwinds**. **35.** Terri Hensley, Ryan Fish, Miles Benefield, RA Beattie of **Breedlove Guitars**. **36.** Stephen

Crisafulli and Allen Gatchell of **Gatchell Violins & Gatchell Innovations**. **37.** David Bandrowski of **Deering Banjo Company**. **38.** David Koltai (& David Bowie) of **Supro**. **39.** Alison & Rob Turner of **EMG, Inc.** **40.** Yves Prager, Colin Schofield, Jody Espina, James Lettera, Danielle Walker of **JodyJazz**. **41.** Antonio Lao & Max Clissold of **Nuvo**. **42.** James Greenspan of **Yorkville Sound**. **43.** Susan Laffoon, Tim Ricci, Kat Donahoe of **AWM**. **44.** Charles Bozon, Stacy Jackson, Bobbi Imel, Judy Minik, Katy Troester, Brian Imel of **Conn-Selmer**. **45.** Michael Skinner & Michael Fenoglio of **DANSR**. **46.** Bryan Wickmann & Laurie Abshire of **Framus & Warwick Music, USA**. **47.** Paul Chu of **Hunter Music**. **48.** Chad "In-Flight Guide" Smith and Sean "Iceman" Williamson of **Option Knob**. **49.** Andrew Barta, Dale Krevens, Tyme Rogers of **Tech21**. **50.** Dominic Massaro and Rocky Giglio of **J.J. Babbitt**. **51.** Marshall Johns of Peterson Strobe Tuners. **52.** George and Lynn Reeder of **Rovner Products**. **53.** Peter LaPlaca of Dakota Sax and David Benedetto of **F.E. Olds**. **54.** Marc Ingber of **SCORE MKTG**. **55.** Scott Robertson, Chad Samson, and Lauren Hendry Parsons of **Bandlab Technologies** **56.** Richard Formidoni, Michael Martin, Mark Ament, and Stephen Schmidt of **Casio** **57.** Tim Bolden, Rich Rodriguez, and Matt Harpster of **Artesia** **58.** Richard Guo, Donn Goldstick, Yunming Chen of **OPUS Musical Instruments** **59.** **Antigua Winds'** Amanda Arnold, Beth Fly, and Mike Summers **60.** **S.I.T. Strings:** Mike Vincent, Time Pfouts, Brian Strong, Roland Guerin



61. Piers Munro, Mike Haskins, Brett Marcus, Mark Blasco, Alicia Macomber, and Nick Greene of **OMG Music** **62.** **eMedia Music Corporation's** Jenelle Hunsucker **63.** Autumn Lambert and Jackie Schear of **Amahi Ukuleles** **64.** **Kanile'a Ukuleles'** Iokepa Souza, Kaimana Souza, and Tai Gibson **65.** **Buffett Crampon:** Alice K. Dade, Declan Lynch, Chris Coppinger, Tim Ornato, Matt Vance, Christopher Leogrande, Steve Rorie, David Nichols, Al Maniscalco, and Michael Wallace **66.** **Rain Retail Software's** Clinton Brady, Tim Pennington, Taylor Harnois, and Eric Thornton **67.** **Deering Banjo Company:** David Sandrowski, Gregg Deering, Janet Deering, Chad Kopotic, Andrew Unden, Frank Rindone, David Vega, and artist BanjerDan **68.** **Anatomy of Sound:** Larry Hierholzer **69.** **Breezy Ridge Instruments:** Karl Broderix, Mary-Faith Rhoads-Lewis. **70.** **Cooperopia LLC:** Melanie Dyer and Daniel Cooper **71.** **Epilog Laser:** Steve Cortesy, Terry Fix and Mark Clements **72.** **Galaxy Audio:** Yule and Bacheus Jabara **73.** **Groovetech Tools:** Dan Parks **74.** **Hailun Pianos:** Basilios Strenieck, Joanna Ruiz and Jo DeFio **75.** **Henriksen Inc.:** Peter Henriksen **76.** **ISP Technologies:** Buck and Shelly Waller **77.** **Kala Brand Music:** Liz Carrasco and Joy Cafiero **78.** **Kay Vintage Reissue:** Tony Blair **79.** **Kyler Music:** Scott Attebery, Lisa Hill, Jenna Terry, Meredith Hamlin, Mike Cross and Max Lintner **80.** **The Music Link:** Jim Laplaca and Chris Lekas **81.** **National Educational Music Co.:** Christie Gucker **82.** **SKB Cases:** CeeCee Vandiver, Paige Carter and Shea Callahan **83.** **Tagima Guitars:** Ney Nakamura and John Martinez **84.** **Zither Music Co.:** Debbie and Tony Meeks **85.** **ZT Amplifiers:** Michael Kirschmann and Austin Gibbons **86.** **Whirlwind's** Will Young

Best & Worst in Show

Best New Way to Get Attention

New to the NAMM Show for 2019 were a number of digital billboards placed throughout the campus and inside the Convention Center. This opportunity, spearheaded by *MMR's* parent company, Timeless Communications, provided heretofore unavailable exposure for brands, organizations, and individuals. If you missed out this year, there's always 2020. Get with it! www.timeless-com.com/billboards



Worst 'Pipe Dream'



While no doubt frustrating for any and all looking to grab an actual edible bite, the incredibly long waits for the popular food trucks were extremely daunting for anyone with a busy schedule and no hour-long chunk of time to eat lunch (the photo here is taken, not at noon or 1pm or any other variant of "normal" mealtime, but rather 3:30pm on Friday...).

Best (Worst?) Guilty Pleasure

No doubt you'll never hear anything quite so bluntly scathing from corporate reps, but it was still pretty hard not to chuckle when Jeff Garlin – MC of Thursday evening's Gibson NAMM Jam – responded to an audience member's shouted question of "Where's Henry?" (don't pretend you don't know who was being referenced...) with, "He's on vacation in Douche-ville!"



Best Proof of How Small (and Random) the World is

This is my neighbor, Scott Farrell, who lives directly across the street from me in Somerville, Massachusetts – about, oh... 3,000 miles away from Anaheim. Scott is a great guy, but not directly involved in the MI Industry (he's a good guitarist, though) and, yet, who should tap me on the shoulder in the Taylor booth on Saturday afternoon? The NAMM Show's reach is far, my friends...



Worst Instance of Force Majeure

When there's no way you'll make your connecting flight from JFK to Boston on Sunday because the flight from Long Beach is delayed four hours due to weather, so you wind up sitting in the airport for over 10(!) hours and have to take the redeye...

Best Use of Unexpected Time



Longtime readers of this little department within our NAMM Show Reports are likely familiar with my fondness of In-N-Out and may have wondered why there haven't yet been any references to that glorious food Mecca. Well, I was simply too busy to make a trip during the show this year... until I found myself with more than a standard work-day's worth of time on my hands (see above). Then it was a short cab ride down the street and an immensely satisfying Double-Double Animal Style!

Status



Cymbals

The State of the Cymbal Market in 2019

By Christian **Wissmuller**

Of all the tools available to help drummers express individuality and personal style, cymbals are remarkably effective (If you can't hear the difference between a crash hit from Charlie Watts and one from Mike Portnoy, I submit you aren't really listening). The options are overwhelming – not only are there seemingly even *more* cymbal suppliers each year from all over the globe, but the styles, treatments, sizes, materials, and appearances available are virtually endless.

MMR recently connected with reps from four prominent cymbal vendors to get their take on the trends driving this market segment, practices which are driving sales for savvy retailers, significant recent product introductions, and expectations for 2019.

As it pertains to cymbals, are you seeing sales as up, level, or down when compared to this time last year?

Andy Zildjian: This depends entirely on the country and region. In North America, we have experienced good growth. Internationally, we have some countries with significant growth in 2018, while others were flat or in some cases behind. But overall our international business was also up in 2018.

Victor Filonovich: Overall, look, Zildjian had a great year. Cymbal sales were up over the previous year, especially on our high-end cymbal lines. Our K Sweet lines played a major role in this success. The versatility of these cymbals, combined with our marketing campaign, it resulted in a home run. It was re-



“80 percent of our sales is generated from an astounding 46 percent of our cymbal SKUs, meaning nearly half of them sell through very well.”

– Andy Morris

Andy Morris, President, Dream Cymbals and Gongs

ally, really well-received. It was something that the drum community needed and wanted. And the fact that these cymbals are extremely versatile for every style of music was a big success for us.

Andy Morris: Sales of Dream products are up substantially over the past 12 months, including – and especially – in the USA. Reverb reports a 68 percent increase in Dream sales on their site, which we consider an accurate bellwether indicator.

Mark Tirabassi: The acquisition of Wuhan Cymbals and Gongs happened in early September of 2018 for Cardinal Percussion. We are aware of the past sales history under the previous ownership, but feel it's too early in our tenure to compare sales levels.

For your brand, what are the current “hot” cymbal models or packages?

MT: Our iconic Wuhan “Lion” China Cymbal models remain the anchor of the Wuhan line. Drummers know that if the Wuhan China was Neil Peart’s China cymbal of choice for many years then it has to be spectacular.

AM: Dream remains strong across a wide swath of our offering. 80 percent of our sales is generated from an astounding 46 percent of our cymbal SKUs, meaning nearly half of them sell through very well. This gives dealers great confidence in stocking Dream because they will make the return on the real estate. Bliss always remains strong as does the Dark Matter series followed by the Energy series. Our Ignition pack of B20 bronze that MAPs out at \$389 is also a very strong seller.

VF: In addition to the K Sweet, Christian, the K Custom Spe-





“The release of our entry level Wuhan 457 ‘ROCK’ series will definitely turn some heads... I really wish my first drum set came with cymbals that sounded this good.”

– Mark Tirabassi



Mark Tirabassi, President
Cardinal Percussion
Wuhan Cymbals and Gongs
Attack Drumheads

cial Drys did well also. So we’re still seeing that trend going for dry cymbals. So there is an audience out there that’s attracted to our dry cymbals, which we love. And it also did very well for us. So you kind of have two different styles here. You have something that’s extremely versatile in the K Sweets and you have something that’s dry for those players that are looking for something that’s not so bright, that’s kind of dirty and dry and when you hit it, it crashes and the sustain just drops that.

AZ: Our professional B20 cymbal lines, specifically HHX and AAX, have been very strong. Our new HHX Evolution pre pack has been a winner!

What are some recent or upcoming cymbal releases that you think will be impactful?

VF: We expanded our FX line – which really stands for special effects. So it’s just a different array of cymbals. We just launched our FX Stacks because stacks are a huge thing right now with drummers. Our stacks are sold in a pair with an exclusive Zildjian cymbal mount and that cymbal mount actually allows the consumer to set it up, put it right on their stand, either in a stack version or a hi-hat version. That’s what that mount allows it to do. And then you could get a quick staccato sound out of it. It creates that alternative sound that drummers want, right? They always want to be a little different than everybody else and they want to speak their own voice. So these stacks play a big role in that. And again, there’s five different sizes, so you get as small as 8 inches and as big as 16 inches. And the starting price point for the 8-inch is \$99. And the 16-inch is \$169. So we’re really hitting that sweet spot where consumers are looking for more of an impulse buy where they could pick this up and start creating different sounds for themselves.

In addition to that, we also expanded our K line. So, again, coming off the heels of the success of the K Sweets, we’re adding another set of hi-hats into the K Sweets, and we’re also now including K Cluster Crashes. The K Cluster Crash is different cymbals, three sizes. And when you hit it, it just gives it a dirty sound, almost like an alternative-special-effects sound that you get. So drummers will be really attracted to that where, again, it’s creating a different voice for them, something that they’re not used to. And those have done really well.

AM: We chose not to release any new models at NAMM as they get lost in the noise a bit. Plus, our cymbal brand itself is new to a large swath of dealers, so we are not dependent on new models necessarily to drive interest. That being said, we have released a fantastic new series of events. Based on user feedback, we have launched the Dream Drum hang which creates cooperative events in recording studios across the nation, bringing studio engineers, drummers, Dream artists, and dealers together in a free-form atmosphere to play, experience, and choose Dream cymbals in context, while networking and learning why these are the best recording cymbals on the market today.

AZ: We just launched a newly transformed AAX line at the Winter NAMM show, with new Thin and Medium Crashes, Thin, Medium and Heavy Rides and Thin and Medium Hats that we are very excited about. We made significant investment in R&D

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and marketing for these and the response so far has been overwhelming.

MT: The release of our entry level Wuhan 457 "ROCK" series will definitely turn some heads. We reduced the lathing in the center portion of the cymbal and replaced it with a more complex hammering pattern. The sonic improvements are quite noticeable when compared to its predecessor. I really wish my first drum set came with cymbals that sounded this good.

Have you noticed any significant trends when it comes to the cymbal market – either on the vendor side (materials used, designs, manufacturing methods, et cetera) or the consumer side (buying habits, preferences)?

MT: Large sizes are definitely in vogue. We are seeing dealers leaning towards our larger 20" and 21" Medium Thin Crash Rides as well as our new 15" Medium Hi Hats. The dealers know that many of today's drummers are looking for that slightly gritty/washy sound.

AM: It looks like our pioneering Dark Matter process is gaining traction with imitators, so I guess that is a sideways compliment, although most imitations are just that – cosmetically similar but sonically different. Big hi hats are still in, but smaller rides are gaining ground.

AZ: Consumer preferences are clearly moving from dark, dry cymbals to brighter and more versatile cymbals. The new bright trend also demands more complexity in the sound – a departure from typical bright cymbals. This is a trend we are addressing with our new AAX models.

In addition, there is a demand for old school, handcrafted instruments by drummers who are constantly in search of their own unique sound.

The trend toward larger sized cymbals is also still strong.

VF: Going back to the FX line, we're noticing a lot of special-effects cymbals are doing really well. Again, drummers are looking for that alternative, unique sound that they want to add to their kit. So our line of special effects – our FX cymbals – those have just done really, really well for us. Our Trash Crashes, those have done substantially well for us these past couple of years. And we're noticing that with a trend where consumers are now, as I mentioned, looking for a different sound, a different voice. So they're attracted more to those special-effects sounds.

What are some best practices enacted by dealers who are especially successful selling cymbals?

AZ: Taking the time to really understand what their customers are asking for is crucial. This requires listening to what the customer is asking for, rather than just selling something to them because they have it in stock. That builds long term relationships and trust.

Successful retailers also invest in product training for their sales staff. At SABIAN, we provide this for no charge to our dealers – the only investment they need to make is their staff's time.



“We just launched a newly transformed AAX line at the Winter NAMM show... We made significant investment in R&D and marketing for these and the response so far has been overwhelming.”

– Andy Zildjian

Andy Zildjian
President and CEO, SABIAN

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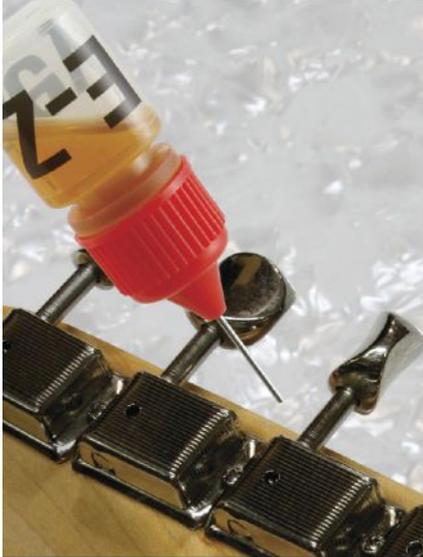
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Roundtable

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Finally, successful dealers invest in proper displays for their cymbals. If a cymbal is not accessible and set up for the consumer to try, it won't sell.

VF: Consumers want information instantaneously. A lot of successful dealers are the ones that do video content, testimonials, landing pages, who are linking up their store with Instagram, social media accounts. That's where I'm really seeing a lot of the uptick there for those dealers. And we work with dealers to try to help them, where we have all their information online, so it's accessible for everybody, and just tying it in with our marketing launch.

AM: Engage the Dream cymbals recycling program. It costs dealers and customers nothing and does one thing really well: it drives drummers into brick and mortar stores. Our top dealers are all consistently promoting the program and seeing big results. Put our cymbals up against any other brand, any model, and let the customer decide with their ears.

MT: Dealers that look at gross profit margin are smart. You can make a bunch of cymbal sales in a hurry if you're not making any profit, but that won't keep the lights on. You obviously need a selection and knowledgeable staff – that's a given. The dealer that can actually get the staff to interact with the customer and not just hide behind the counter has the advantage.

Lastly: expectations for the cymbal market in 2019?

MT: For Wuhan it will be a growing/restructuring year under the new ownership of Cardinal Percussion. We believe our cymbal making peers in this industry all do an amazing job. So our expectations for the cymbal market, as a whole, mirror our thoughts about our peers. It will be amazing.

VF: Well, again, we're looking forward to a great year. I mean, just coming off the success of our K Sweet last year and now winning the awards for the Stacks and for the Clusters, that's going to be a great opportunity for us for this year. It's listening to the market and it's really answering the needs of the drummers throughout the world. So we're looking forward to a great year. We're going to keep coming out with compelling products and, again, answering what the drummers want in the world when it comes to styles, trends, and different kinds of cymbal sounds.

AM: I think the U.S. market will undergo significant change in the coming year. For Dream we are expecting a positive growth year. Given our new distribution deal with KMC Music, Dream can focus on brand development, and networking relationships while they expertly handle the sales and fulfillment side.

AZ: Hopefully the industry can find ways in which to attract more consumers to get into drumming. If that's the case, there's growth for everyone because the category will grow. If not, then we look forward to continuing to steal market share. Either way, we're expecting continued growth in 2019! 



“Drummers are looking for that alternative, unique sound that they want to add to their kit. So our line of special effects – our FX cymbals – those have just done really, really well for us.”

– Victor Filonovich



Victor Filonovich
Category Manager
Avedis Zildjian Company

The App-Phishing Hack

By Menzie Pittman The Modern Day Form of Mugging

By now you may have heard of the latest scam: App Phishing

App Phishing is a very sophisticated operation that is currently making its way into people's lives. Hosted by a well-organized team of people with several false fronts, this scam can dupe you into attempting to remove fraudulent charges on your cell phone account for apps you did not purchase.

These hackers are very clever. They hack away at their victims, slashing and hewing their targets for booty. I recently had an interaction with these modern pirates. They begin by posting a false charge on your account, and then they email you about the billing of it – exactly as the legit provider would. However, these hackers make you question your sanity right from day one. In the process of your getting the charge removed, the hacker times a customer service call almost to the second that you have reached out to your provider with your question about the false charge. One thing leads to another and, before you know it, you are ensnared in the scam.

'I'm too smart to have that happen to me'

In truth, you want to believe you are too smart for that to happen to you; as a business leader, you think you are way too smart to fall for any kind of scam. You are someone who deals with problems all day long, every day – someone going a hundred miles an hour every single second. As that experienced entrepreneur, when you see a false charge on your own account, you want to resolve it. I had those thoughts about myself, so when I was confronted with the issue, I thought to myself, "I need to contact my phone provider and settle these fraudulent charges," but that's when the scam began to unravel its insidious tentacles and I found myself caught in the web of deceit.

I truly wish I knew how the false front is set up and how these hackers can ping off your request-call for service. I don't, but I do know this: every action they take is the same as the true provider. They are that ingenious.

Whoever "they" are provide a false link to the manufacturer's service page, and they ask the exact same questions as the provider would ask, and before you know it, you are doubting your very sanity trying to solve the problem. To understand the insanity of the hack, I had interacted the day before with the real provider who had said they would call back the next day. The next day I received a call, but unfortunately, the call was from the hacker, not my provider.

Trust is the heart of the issue

Even though I have endured several major disappointments from the human side of business, I remain a trusting person. It might be human nature to be so. After each disappointment, I have rallied and said, "I'll know what to watch out for next time." The only problem with that thinking is dishonesty changes masks with every new opportunity, and it never seems to rest. I believe the adage is, *if criminals only worked half as hard at a job, they could have retired by now.*

If we are unwilling to abandon trust, what's the answer?

Step One: Stay vigilant. You must stay vigilant no matter what, and that means you must trust, but verify. It also means you can't ever let your guard down – ever! In today's world, many consider ethics to be inconvenient or immaterial, so that's even more reason why you need to be alert.

Step Two: Embrace new knowledge. It is critical to stay sober to the truth that with every new technology or "thingamajig," you must be willing to embrace it. This can feel exhausting since tech tools are changing faster than even the smartest people are willing to admit. Although it is an exhausting enterprise, keeping up with the new technology is only half of it. You also must keep up with new understandings of the latest bad behaviors, the scams, or as I like to say, today's methods of mugging.

Step Three: Never lose your center. One of the guiding principles in martial arts is never to lose your center. When you are fooled or intentionally misguided, there is a natural tendency to engage in anger, guilt, or shame. While this may afford you a good pity session, it doesn't help you grow in understanding but instead, distracts you from learning new defenses. What will serve you best is to embrace the understanding that even though you know it's wrong, it is better not to dwell on your misfortune, but instead, grow through the knowledge gained in the experience.

Step Four: Admit to the changes. It's healthy to admit that with all the changes in technology, entrepreneurs and customers have become extremely depend upon it. Yet, you likely stand a good chance of experiencing a devastating hack. Approach your probability of being hacked as you do your probability of an automobile accident. You buy an insurance policy; the auto insurance industry says every driver will have at least one major accident within his or her first 17 years of driving. Comforting, right? The point is this: as systems become more sophisticated, so do the opportunities for fraud. As the architecture of the bank evolves, so the architecture of the bank robber evolves. It's that simple. You must be prepared.

In Closing

Ninety-five percent of tech products make life easier for us, and certainly the web and smart phones are now the great connectors. But these new "comforts" force us to consider different risks, exposures, dependencies, social behaviors, and maintenance costs. And with advanced technology, we must also consider whether our ethics have remained integral. Certainly, low tech is no longer viable by any standard, but here is the rub – I was web-stalked and tech-mugged, and while I take ease in the fact that I have a good tech team supporting my business, I think back to a discussion I had with the president of a major manufacturer in 2014. He shared with me that his company spent an average of \$10K to \$12K a month policing internet piracy. I wonder how much that cost has increased in the last five years, and how much it affects the pricing of his goods? With change there comes a cost. Ask yourself, what will this cost be? 



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



Strategies to Engage and Keep Your Best Employees

By Jaimie Blackman

For those of you who had the opportunity to attend my winter NAMM talk with the same title as this column, consider this a concise summary.

For everyone else, here's the *Reader's Digest* version.

I began my talk by introducing a fictional music retailer, named Barron Key, owner of Harmony Music in Anywhere, USA. And the story begins...

It's 10:10 and Barron is about to meet with his employees in the conference room to address a serious company-wide problem. You see, Barron wasn't satisfied with his quarterly revenue. He believes that his team is not executing previously agreed-upon sales goals. He's not in the best of moods. Before the meeting begins, let me introduce you to his two key managers.

Harmony Key is Barron's daughter. She's been working at the store since she was a kid and recently graduated college with a business degree. Harmony is the store's general manager and really understands the rhythm of the business. Harmony has the best relationships with her staff, and she is trusted. Barron has always dreamed about transferring ownership to his daughter when the time was right.

Win Rich is Barron's sales manager and top performer. Win is usually the "rock star" of the store, and Barron is troubled because Win seems to be less engaged than in the past. He's used to Win taking initiative and helping to motivate the rest of the team. Lately it appears he's been slacking off. In addition to Harmony and Win, Barron has another seven employees in admin and sales to round out his 10-member team.

The staff takes their seats in the conference room. Harmony had never seen the staff look so nervous. The tension in the air was so thick, you could cut it with a knife. She couldn't remember the last time her dad called a store-wide meeting and everyone was spooked.

Barron goes to the whiteboard and draws a chart of the sales from last quarter. Barron isn't happy. He says, "Sales are down. Some of our top sales people have left to work for our competitor and it's taking too long to get the new people up to speed. No one seems to be engaged anymore, and I want to know what's going on. How do we go from all this noise back to the Harmony that I know we can create? We are not functioning like a team anymore. We have a real numbers problem. The room goes silent.

All eyes are now on Harmony, Barron's daughter.

Harmony goes to the whiteboard.

"Dad, I agree with everything you said except your last point. We don't have a numbers problem; We have a culture problem. And what I mean by culture is a common set of core values shared by the group.

Harmony continues: "I learned in my leadership class that it's not only about providing us with quarterly performance feedback and dreaded annual performance reviews, which is all numbers-centric. Employees are looking for things like purpose, opportunities to develop, ongoing conversations, a coach rather than a boss, and a manager who leverages our strengths instead of obsessing over our weakness. In the end, a strong culture will result in stronger performance. Remember, dad: to unlock the top performance in your

employees, don't lead with compliance; lead with the relationship."

Win approaches the white board and takes it one step further. "The way I see it, we pay most of the attention to managing our inventory, and just about ignore our non-financial assets which are 80 percent people and 20 percent technology. Remember, Barron: behind every number are people. Just this awareness will go a long way."

By now, Barron's face had turned red. He recognized that he screwed up. He's been ignoring his most valuable assets – people. He now understands the cause of his problems: 1) He wants to create a culture of caring implemented through one on one caring conversations; 2) He now understands that he needs a way to develop and measure his non-financial KPIs; and 3) develop an improved performance management process.

Why it pays to create a 'Culture of Caring'

According to Kotter and Heskett, authors of *Corporate Culture and Performance*, corporate culture can have a significant impact on a firm's long-term economic performance. They found that firms with cultures that emphasized all the key constituencies – owners, employees, managers, customers – outperformed firms that did not have those cultural traits by a huge margin. Over an 11-year period, the former increase revenues on average of seven times versus two times for the latter.

Don't know how to develop your non-financial KPIs [*key performance indicators - Ed.*]? It's simpler than you think. Just find the answers to your questions which needs to be measured. Here are three examples.

How well are we sharing our knowledge?

How do our customers perceive us?

To what extent do people feel passionate about working for our organization?

Three Tips for Improving Performance Management

1. Change your mindset. Move from contract-based to relationship-based.
2. Make feedback less painful.
3. Think about the "Employee Experience."

Free resources to get it done.

1. How to develop non-financial KPIs. www.cgma.org
2. Zoho Survey. Customer satisfaction. www.zoho.com
3. What are your pain points? www.jaimieblackman.com

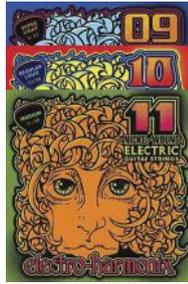


Jaimie Blackman – a former music educator & retailer – is a licensed Financial Advisor and Succession Planner. Blackman helps music retailers accelerate business value now and maximize value when it's time to exit. Blackman is a frequent speaker at NAMM's Idea Center and writes *The Sound of Money*, a monthly column for MMR. Visit jaimieblackman.com to preview his value-creation tools and to subscribe to *Unlocking the Wealth* newsletter and webinars.

ACCESSORIES

Electro-Harmonix Electric Guitar Strings

Electro-Harmonix electric guitar strings are designed to EHX's specifications and made in the USA by a premiere string manufacturer. Each wound string is precision wrapped with round nickel-plated steel onto a high carbon, hexagon-shaped steel core. The plain strings are made from the same high carbon steel as the hex cores. The high-quality steel and computer controlled winding process results in strings that intonate accurately, are better at staying in tune and vibrate evenly for maximum sustain.



www.EHX.com

New Mouthpieces from JJ Babbitt Company

The JJ Babbitt Company, Inc. celebrates its 100th anniversary by introducing the Otto Link FL (Florida) mouthpiece for tenor saxophone. This limited production mouthpiece has a sleek 24K gold plated finish and is available starting in 2019, the company's centennial year. Craftsmen from JJ Babbitt then implemented a combination of minor adjustments in virtually every aspect of the mouthpiece to capture the unrivaled Otto Link sound.



Also new is the NY (New York) Meyer mouthpiece for alto saxophone. Players have requested this free-blowing Meyer mouthpiece with superb control and playability. The hard rubber NY model completes the Meyer line.



www.jjbabbitt.com

Peterson Tuners' StrobeStomp HD

Expanding upon the success of the StrobeStomp lineup, the StrobeStomp HD combines unique innovations of its own along with several heavily requested user features such as a variable multi-color display, pop-less true-bypass function, and buffered output mode. The multi-color display is LCD-based and LED backlit. Users can select a variety of preset colors that will globally change the display color for unique viewing preferences, or if desired, users can also associate a color to any specific tuning preset for quick and confident identification at the gig. Configuration of custom colors can also be done using Peterson's website app, Peterson Connect, and updating the StrobeStomp HD via USB.



www.petersontuners.com

New Accessories from D'Addario

D'Addario Accessories has extended their strap lines in three new patterns: Auto Lock Extensions, Slim Garment Leather Strap, and Corduroy Strap. Each strap comes with padded comfort, are 2" wide and can adjust between 30" - 55." The Auto Lock expansion will be available in black striped, black diamond, and black and grey geometric. The Slim Garment Leather Straps have a soft garment leather with a suede backing. The straps are 2" wide and can be adjusted from 41" - 60." They come in five colors including black, brown, red, yellow, and teal. With a soft vintage corduroy feel, the corduroy straps are 2" wide and can adjust between 35" - 55." The straps come in both black and brown.



The Reserve Evolution B \flat Clarinet Reeds are the thickest blank reed under the Reserve line that offers a roundness of sound, a heavy spine for increased projection, a thicker tip for enhanced articulation, and greater warmth and flexibility. Ideal for the advancing student and professional, the Reserve Evolution B \flat Clarinet Reeds are available now in half strengths from 2.5 to 5.0, with a special 3.5+ strength.



www.daddario.com

The TromboneBuddy

The TromboneBuddy trains muscle memory by introducing magnetic position marks to the slide. Students quickly develop accurate and consistent technique via the trainer, which is both ultra-light and easily clips on and off any trombone. Students feel where the slide positions are to directly program the arm's muscle memory without having to un-learn the bad habit of watching the slide.



www.trombonebuddy.com

The MM-01 Mini Morph from Godlyke

The MM-01 Mini Morph pedal features an envelope-dependent drive circuit where the amount and type of saturation is intricately linked to the input signal level. Depending on control settings and playing technique, the MiniMorph can expel an almost unlimited variety of fluttering filter effects that will add depth and dimension.



www.godlyke.com

FRETTED

Washburn's 4N Model

The new 4N guitar from Washburn is crafted with an alder body, ebony fretboard, and birds-eye maple neck. It features the Stephens Extended Cutaway, a Seymour Duncan '59 pickup in the neck position, and a Bill Lawrence L-500 in the bridge. A Floyd Rose Original Tremolo unit is paired with a Kahler nut, and a single volume control and three-way selector switch round out the guitar's electronics.



www.washburn.com

Godin's Daryl Stuermer DS-1 Signature Edition

The Daryl Stuermer DS-1 Signature Edition guitar was built to the legendary guitarist's specifications, featuring a Seymour Duncan Jazz SH-2 neck pickup and a Seymour Duncan Custom/Custom SH-11P in the bridge. A 5-way switch ensures a variety of tonal possibilities between the pickups. The model comes standard with a Canadian Laurentian Basswood body with an AA Flame Top in a high-gloss Trans Red finish. Other notables include a 25.5" scale length, Richlite fingerboard, Godin Tru Loc Tremolo system, and the Godin High Definition Revoicer - which conveniently changes the EQ curve of the pickups at the press of a button.



www.godinguitars.com

Ancient Mariner Concert Guitar from Breedlove

For the Ancient Mariner Concert guitar, Breedlove's design team took artistic license by staining the walnut back and sides of this model like planks on the deck of a weathered ship, adding in a nautical compass rosette. The final touch is a carved octopus adorning the heel cap. The guitar also showcases a one-piece Alaska Sitka Spruce top, Oregon Black Walnut back and sides, a Honduran Mahogany neck, an African Ebony fretboard, and Gotoh 510 Chrome tuners.



www.breedloveguitars.com

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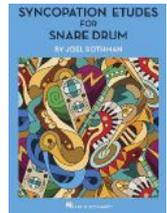
Marketing Your Music Program will easily guide you through today's world of marketing – both traditional and modern forms of social media and websites. With quality content, a strong brand and a clear strategy, you can greatly increase the presence of your choir, orchestra and band. It will also help you discover effective and efficient ways to fundraise while building important connections with a wide-reaching community. Topics include: branding your choir, orchestra and band; the website; the "power four" platforms; additional marketing platforms; marketing your program in 30 minutes a week; the road to success; social media best practices; helpful resources and websites; equipment needs; press release templates; and 50 content marketing ideas to enrich your music program. \$19.95



www.meredithmusic.com

Hal Leonard's Syncopation Etudes for Snare Drum

For some beginning drummers, mastering the skill of reading basic syncopation is often difficult, and moving into a more advanced level of reading can be even more challenging. In this book, Rothman includes an array of etudes featuring not only quarter and eighth note syncopation, but also eighth and sixteenth note syncopation, as well as syncopated triplets. Directed at intermediate to advanced players, the etudes are presented in 2/4, 3/4, 5/4, 7/4, 3/8, and 5/8 time. Dynamics are included, but used sparsely, allowing drummers to focus on reading the patterns of syncopated rhythm. Price: \$14.99.



www.halleonard.com

BAND & ORCHESTRA

New Trumpet from Conn-Selmer

Conn-Selmer's C190SL229 Stradivarius C trumpet features a newly-designed #25 M leadpipe that provides stability of intonation and slotting of note, as well as a Vincent Bach "Symphonic Series" 1 1/2 C mouthpiece, which is the most popular combination for a Bach C trumpet. The regular weight #229 yellow brass bell has focused projection with the ability to color the sound, and the two-piece valve casing offers better feedback to the player and more overtones in the sound. Includes a deluxe woodshell case.



www.conn-selmer.com



mmmagazine.com

PRO AUDIO

Whirlwind's QBOX-AES

A multipurpose testing device for troubleshooting digital AES-3, S/PDIF, and analog audio signals, the QBOX-AES comes loaded with a variety of useful features and testing operations. You can easily switch between Analog or AES testing operation and an AES Function switch determines how the AES testing occurs. Monitor your AES stream in real-time, check the AES stream's sample rate, and convert analog signals (MP3 player/smartphone/etc.) into an AES stream—and vice versa, and much more. It includes many of the features of Whirlwind's QBOX built-in to deal with audio issues you come across. Powered by four AA batteries or included wall power supply.



www.whirlwindusa.com

New Wireless Systems from Carvin Audio

Carvin Amps and Audio's new UX1200BP1 Wireless Headset Microphone Systems feature a PERFORMER1 over-ear mic that is designed for speaking and theatrical engagements where high intelligibility is required. The PERFORMER1 is capable of reproducing a high vocal SPL input while maintaining a clean undistorted output. The over-ear design makes for quick, hassle-free use for the speaker or performer. The PERFORMER1 is available in black, tan, and youth versions.



Similarly, Carvin's new UX1200BGT Wireless Guitar/Bass System can serve as three different workhorses in your inventory by adding additional accessories such as the PERFORMER 1T Tan Over Ear Headset Microphone (also available in black) or the UX-LP1 Lavalier Microphone.



www.carvinaudio.com

BAND & ORCHESTRA

XO Brass 1634 Trombone

This balanced lightweight .508" bore trombone follows in the footsteps of the 1632 model with a classic sound reminiscent of vintage instruments, with modern, innovative manufacturing techniques. Features include nickel outer slide tubes with rounded nickel silver crook, chromed inner slides, 24K gold-plated balance, and XO ultralight case.



www.xobrass.com

DRUMS & PERCUSSION

New Sabian Cymbals

Adding new Thin, Medium and Heavy models, AAX from Sabian now offers more complexity in tone and a whole new look. With additional hammering, using a larger, rounder peen than traditionally used for AAX, the new models offer a wider range of tone, from dark to bright – and increased complexity. In addition to new models, the AAX line has been streamlined to make it simpler for drummers and retailers to navigate. Much loved AAX designs like X-Plosion, Freq, Aero, and Omni remain the same – while sounds that have become less relevant have been delisted.



www.sabian.com

New Percussion from RhythmTech

The new Rhythm Tech Lap Top Cajon features a new Selvato finish on the drum's shell and the Palma Snare, which adds a wild new array of sonic nuances and playing experience. This cajon has the addition of the enhanced bass port design and includes a shoulder strap. MAP: \$79.99



The new Bongo Box Cajon also features the new Palma Snare with on/off mechanism, a Selvato finish, and a shoulder strap for easy playing while standing, taking this celebrated Afro-Cuban instrument to a whole new playing level. MAP: \$99.99

The new 12" Djembe, complete with a shoulder strap, brings the convenience of top side tuning with drum lug and drum key design to the international world of djembe artists. This model also features a patented PVC extruded shell design, Selvato finish, and superior quality hardware. MAP: \$199

www.rhythmtech.com

Pearl's New Guiro Cowbell

Pearl's new 8" Guiro Cowbell features sturdy steel construct designed to take a beating. When played as a cowbell, the ribbed side products a dryer tone and the opposite side produces a traditional open cowbell tone. The ribbed Guiro side features nine parallel ridges that produce a ratchet sound when played like a traditional Guiro. All Pearl cowbells come with a self-adhesive rubber mute if you need to control the volume. The bell's mounting bracket accepts a 3/8" post and black powder coated finish allow it to blend in.



www.pearldrums.com

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By Dan Daley

Nothing Fake About the End of the Copyright Extension

The insouciance of the wealthy in the Trump era evokes the la-dee-da of *Gatsby*, Tom, Daisy, and Myrtle in F. Scott Fitzgerald's classic novel of the excesses of American lives in the 1920s. And thanks to the expiration on January 1 of the last of the extensions of U.S. copyright law, expect to see *The Great Gatsby* invoked liberally in versions satirical and otherwise in the near future. That's because *Gatsby* and thousands of other works of art created after 1922 will loose the bonds of their Disney-extended copyright enclosures and fall into a long-awaited public domain.

But while Mickey Mouse – whose imminent loss of copyright protection 60 years after his first appearance in the 1928 cartoon “Steamboat Willie” is what prompted massive lobbying efforts by the growing content cartels of the late 20th century – may be feeling more nervous than usual about now, what the lapse of the last of those copyright extensions (known as the Sony Bono Copyright Term Extension Act) means for music and sheet-music publishing are equally momentous. What used to lay furtively between the photocopied covers of the “fake” books that fueled wedding bands for decades are about to have their own lucrative coming-out parties over the next several decades.

The first batch of songs may have been hits during Warren Harding's administration – some of the biggies then were “The Charleston,” “Who's Sorry Now?” and “Yes! We Have No Bananas” – but they represent the vanguard of what will be thousands of popular songs that will become available unshackled by royalties. The expiration of copyrights will also allow those songs to be reinterpreted and reinvented at their very DNA level, something that their creators' successors usually strictly prohibited.

All this bodes well for the sheet-music publishing business. “For those that [enter the public domain], we will look at new ways of using the songs in print,” Jeff Schroedl, EVP at Hal Leonard Music, told me, adding that they expect to

leverage a dozen or so “really meaningful songs” per year. “We might use a song in an educational method, choral octavo, or any number of printed formats.”

Music publishing has come to rely heavily on audio and video content, for educational and other applications, so it's worth pointing out that this musical liberation is limited to print iterations, not the recordings of those songs. Those are covered under another type of copyright known as “sound recording” or SR. Thus, Connie Francis's version of “Who's Sorry Now?” remains under copyright protection, along with thousands of other recordings made before 1972 (when that copyright was covered by state rather than federal law), and if their SR copyrights were renewed, they may stay that way until at least 2067.

“Now, and very much through the channels of MI retail, we're about to see what the power of music really is.”

But for the sheet-music industry, this expiration of copyright will create a welcome windfall, which is exactly what the Founding Fathers (George Washington and Thomas Jefferson, not Les Paul and Leo Fender) intended when the First Congress implemented the copyright provision of the U.S. Constitution in 1790. Copyright was a set period of time in which inventors and artisans could exploit their creations, after which those creations were meant to become available for others to further creatively contort, in the process inventing new things that benefited more people. Unfortunately, in the era of corporate content monopolies like Disney, Comcast, and more recently Apple and Google, that ultimate purpose for copyright was subverted, through constant extensions achieved via intensive lobbying, large and targeted campaign contributions, and flat-out corruption. For a very long time, money talked, and most of us were all the poorer for it. Now, and very much through the channels of MI retail, we're about to see what the power of music really is. 

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