

M M M R

MUSICAL MERCHANDISE REVIEW

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Get Back

Andy Mooney and John Mlynczak on Fender's Return to Anaheim and the Future of the NAMM Show



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The Most Popular Tuners
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Talking *The New Musician* with Menzie Pittman

By
Christian
Wissmuller

This month, I'm dedicating this space to a discussion I recently had with longtime *MMR* columnist and award-winning MI retailer and educator, Menzie Pittman (of Virginia's Contemporary Music Center), about his recently released – and already critically praised – book, *The New Musician: How did you first get involved in both music education and MI retail?*

My introduction into music education came as a result of a relationship with a successful band director who reached out to me about helping the drummers in his jazz program. He then asked me to help his marching band percussion as well. Once his program started consistently winning competitions, my visibility among area directors changed, and teaching became the natural byproduct. MI retail happened because the owner of the store I was teaching for approached me about taking over his business. That was 35 years ago now.

Of the many impressive achievements at and with CMC, what sticks out as being “milestone moment(s)” for you?

One big one for us was winning the NAMM Dealer of the Year award. What made it extra special was that my daughter Summer attended the event with me, and the evening was a very surreal experience for us. Being asked to serve on the NAMM board was another one of those moments. And, of course, getting *The New Musician* published has been surreal.

What was the catalyst for writing this book?

Over the years I was seeing the same scenario repeat itself: Music teachers were teaching music, but business was taught as a separate topic, and rarely was the subject of creativity approached or incorporated. The notable music colleges were embracing the idea of incorporating music business into the discussion, but not every family is able to tolerate the exorbitant cost of today's elite music universities. Another scenario I was seeing was music teachers only teaching from the experience of their particular instrument and/or performance experience. I truly believe it's time for our industry to embrace a wider stance in music education, and business has to be part of that discussion. Music history should also be at the forefront and stand right beside innovation if we want our industry to advance on solid footing.

In what ways do you hope readers might learn from the wisdom within and benefit their own lives and careers?

My intent was to not only offer an extensive range of topics and comprehensive understanding of musical styles, but also to go further and deeper into the “why” behind sustained success. In our industry, we teach the fundamentals of music well, but navigating a successful long term career is an entirely different matter. So, I diversified the interviews in order to cover as wide a range as possible. My goal was diversity on every front, and because I was able to land this cast of incredible artists, leaders, and business people, the reader has the opportunity to experience the music business from a rare catbird seat.

How do you see and hope *The New Musician* benefiting readers?

The first thing the book does is allow the reader to garner a vast amount of wisdom from extraordinarily successful achievers, and I urge everyone reading the book to Google all the names mentioned in every interview, because there is no better teacher than history itself.

Those that have come before us have paved a path based around trials and tribulations, so if we simply learn from them, we will gain wisdom to work from. That simple adjustment will save musicians years of heartache and frustration. In my opinion, this is where the book is unique. The readers simply need to find the common threads woven throughout the book that speak to them directly and personally.

What do you feel are the factors that distinguish doing “music business” in 2024 from doing the same a decade or two ago?

In 2024 The game is faster than ever before, and technology continues to change it. Today's artists have to manage not only music, but also business and promotion of their product, all while keeping up with new technologies simultaneously. That's a demanding load. Most major labels and/or management teams expect you to have proof that all the social media steps have been successfully taken, because a large established following is expected at the start. Lastly, because technology is so prevalent in today's industry, it falls on the musicians to stay relevant and aware of all fast-paced changes.

Thoughts or words of wisdom to pass along to *MMR* readers regarding *The New Musician* and/or the industry, overall?

The most important takeaway for *MMR* readers and the music industry to know revolves around a term I often use: “specialized knowledge.” The soul of this book stems from heartfelt conversations from uniquely successful music artists and business leaders. It allows readers access to unique insights into the magic behind the music. The book gives the reader a seat at the table.

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Keith Mardak Presented Lifetime Achievement Award & Hal Leonard Receives Multiple Awards

The annual meeting of the Music Publishers Association took place in July, and Hal Leonard's former long-time president and CEO, Keith Mardak, was honored with a Lifetime Achievement Award.

Mardak began his career at the Hal Leonard Corporation in 1970. He grew the company to what it is today: the world's largest music print publisher with a catalog consisting of over 200,000 physical publications and over a million digital ones! In addition to his time at the helm of Hal Leonard, Keith is an active philanthropist devoted to many service organizations, including the Boys & Girls Clubs of Greater Milwaukee.

Established in 2009, the MPA Lifetime Achievement Award honors an outstanding individual who has devoted their life to the industry. Previous recipients include Irv Kratka, Lauren Keiser, Iris Manus, Charles Slater, Jay Morgenstern, Fred Koe-

nigsberg, Ralph Peer II, Arthur Gurwitz, Frank J. Hackinson, Morty Manus, Dean Burtch, and Lynn Sengstack.

In addition to the Lifetime Achievement Award, the annual meeting presented the Paul Revere Award winners for graphic excellence in printed music.

Music Theory for Kids by Kit Massey took first prize in the classroom & instructional method category and second prize for book design. The book was designed by Jennifer Schmidt and edited by Harry White.

Piano Music for Black Composers took second prize for cover design. Kristen Anhalt was the designer, Brendan Fox was the editor, and Kim Brand was the engraver.



Keith Mardak

Dean Guitars Claims Win in Its Appeal Against Gibson; Gibson Offers its Own Take on the Situation

On July 9, Dean Guitars issued a press release claiming a "sweeping win" in its appeal against Gibson Brands. Later that same day, Gibson posted its own release with a contrasting view on the recent U.S. Court of Appeals decision.

Dean Guitars' release is as follows:

Dean Guitars is proud to announce a significant legal victory in its long-standing trademark dispute with Gibson Brands, Inc. The U.S. Court of Appeals in the 5th circuit has ruled in favor of Dean Guitars by granting a full reversal and a new trial— vindicating the company's position that its longstanding use of certain guitar models does not infringe on Gibson's trademarks. The court held that evidence of countless other companies making these guitar models must be allowed to be shown in court.

"We are incredibly pleased with the court's decision," said Pam Rubinson, CEO of Dean parent company Armadillo Enterprises. "This court's ruling affirms our commitment to Dean's legacy V and Z models that have been in continuous production since 1977 and reinforces our belief in fair competition within the guitar industry. We have always strived to respect the history of guitar craftsmanship while bringing our own unique flair to the market. This is a complete vindication, we have fought this battle and won on our behalf of Dean Guitars and every other guitar manufacturer

in the industry".

Ron Bienstock, of Scarinci Hollenbeck LLC, attorney for Armadillo, stated: "Amongst other issues, the court recognized the history of the Dean brand in their longstanding use of these guitar models, as well as countless other guitar companies that have produced and marketed these same guitars."

Gibson's own release is below:

Yesterday, a 3-judge panel of the 5th Circuit Court of Appeals remanded the Gibson v Armadillo case for retrial. The Court of Appeals found that the District court allegedly abused its discretion in excluding certain evidence. Gibson will be requesting all the appellate judges reconsider the panel decision. Gibson is confident that the Texas Judge and jury got it right the first time.

Gibson's guitar body shapes are iconic, and it will continue to protect them to preserve its legacy which is critical to protect partners, dealers, artists and fans around the world.

Gibson, like other iconic American brands, has invested in meaningful research, development and innovation over 130 years, and is confident that in a retrial the jury will again find in favor of affirming Gibson's well recognized intellectual property rights, rights that have been Gibson's for decades.

MMR Dealers' Choice Awards Nominations are Now Live!

The 2024 MMR Dealers' Choice Awards (DCA) nomination form is now live!

Anyone in MI is eligible to suggest products, companies, and instruments for nomination in the 2024 DCA ballot — you can nominate your favorite guitars, mixers, cases, trumpets, audio interfaces, et cetera, whether you're an active MMR subscriber or not, and you can vote for your choices as often as you please! If you're an MI supplier and feel your new product or instrument is especially deserving of attention, get all your employees and your entire dealer network to nominate you!

Important reminder about the DCA categories:

If the category contains the word, "Line," such as "Band & Orchestra Line of the Year," then we're only looking for a brand name (line) — not a specific instrument or piece of equipment.

If the category doesn't contain the word, "Line," such as "Electric Guitar of the Year," then we ARE looking for a specific model.

In October, the actual DCA ballot will go live. During voting for the ultimate winners of this now 32-year old(!) annual celebration of the best in MI, only active subscribers to MMR are eligible to vote, but for the three-month-long nomination process, it's open season, so: let your voice be heard by visiting <https://rb.gy/1qdpjg>

The online DCA nomination form will be live until 5pm ET on September 13. The final nominees across all categories will be announced at 9am ET on October 1. Voting for the ultimate Dealers' Choice Award winners (only open to current MMR subscribers) will remain open until 5pm ET on November 22.



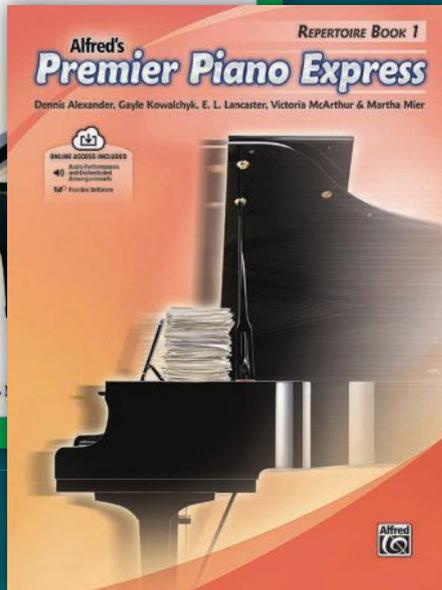
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Welcome to the Alfred Music family, Davis!

Meet our new piano editor—Davis Dorrrough is a pianist, teacher, and author with a deep commitment to music education. He has served in various roles within MTNA and has received numerous awards, including the MTNA MarySue Harris Studio Teacher Fellowship Award, the Piano Technicians Guild Foundation Award, and the MTNA Foundation Fellow Award. He will continue to influence music education through his editorial work here at Alfred Music.

Welcome, Davis!



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people on the move

NAMM has announced **Julia Rubio** as the new NAMM Foundation executive director to help fulfill its mission of strengthening the music products industry and promoting the pleasures and benefits of making music. Rubio succeeds Mary Luehrsen, the Foundation's former executive director and NAMM's senior public policy advisor, who will be retiring later this year after 22 successful years. Rubio will report directly to NAMM President and CEO, and NAMM Foundation President, John Mlynczak.



Royer Labs announces the appointment of **Dave Bryce** to the position of VP Sales and Marketing. Bryce assumes the responsibilities previously managed by John Jennings following his ascension to becoming the company's new president. Bryce started with Royer Labs on June 1st and is stationed at the company's headquarters in Burbank, CA.



ESP Guitars has named experienced MI/Pro Audio industry veteran **Philip Monypenny** to the new role of Latin America sales manager. Based in Chile, Monypenny will be the point person in furthering the potential of the ESP brand in Latin American markets.



SJC Drums Assigns U.S. Retail Distribution to Hal Leonard

Hal Leonard announces a new exclusive U.S. distribution agreement with SJC Drums. This exciting partnership will see Hal Leonard offer an exclusive product line alongside popular SJC series kits to resellers across the United States. Eva Vasconcellos, Director of Operations, and Brad Smith, VP of Hal Leonard MI Distribution, announced the agreement, which commenced on July 1.

The available models include the Tour, Pathfinder, and Navigator, each offered in exclusive and standard color options with additional add-on options. Also featured in the lineup are the Alpha metal snares, available in brass, aluminum, copper, and black.

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PRS Guitars and McCarty Family Drop Trademark Dispute with Gibson

PRS Guitars has announced that it has withdrawn its objection to Gibson's registration of the "Theodore" trademark. PRS continues to hold dear and protect its long-standing agreement with Ted McCarty and the McCarty family regarding the exclusive rights to the "McCarty" trademark and to McCarty's name and persona, first developed directly with Ted himself more than twenty-five years ago. PRS concluded that in this instance its resources were better spent on crafting high quality

musical instruments rather than fighting with Gibson at a regulatory agency. After a series of private negotiations, Gibson has also agreed to drop its opposition to PRS's "594" and "Silver Sky Nebula" trademarks and trademark applications.

PRS has been working for some time now on a documentary video to commemorate the relationship it has enjoyed with Ted and his family and plans to release that video this fall as a "kick off" to PRS's upcoming 40th Anniversary.

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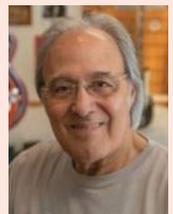
funken Elektroakustik, passed away on July 12, 2024 at his vacation cottage near company headquarters in South Windsor, Connecticut. At press time there were no further details.

The company's administrative team issued the following statement, "Toni was a visionary leader and founder, and an integral part of our company from Day 1. This news is deeply saddening for all of us here. Toni was not just the owner, but also a mentor and friend to many. His vision, passion, and dedication were the driving force behind our success, and his absence is deeply felt by all of us. Despite our loss of Toni, we will carry on. It was Toni's wish that our company continue to create the finest audio equipment in the world. Our entire team will work together to ensure that operations continue smoothly. We have a strong and capable team, and we are confident in our ability to navigate through this difficult time."

Longtime colleague, 50-plus year music retailing veteran, and icon of the San Antonio, Texas music scene **John Mi-**

chael Ramirez passed away unexpectedly on July 10, 2024. An employee of Guitar Tex for more than a decade, Ramirez brought to the Guitar Tex family an unparalleled depth and breadth of experience.

Ramirez's career in music retailing began more than 50 years ago when he took a position with Caldwell Music. Before that he had become a fixture in the San Antonio music scene during the 1960s, performing with the bands The Chayns and Rocksand.



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Get Back

FMIC CEO Andy Mooney with NAMM president and CEO John Mlynczak

by Christian Wissmuller

Andy Mooney and John Mlynczak on Fender's Return to Anaheim and the Future of the NAMM Show

In late June, it was announced that Fender Musical Instruments Corporation (FMIC) would be exhibiting at The NAMM Show once again in January, 2025 – the first time the company would return to the annual industry gathering in that capacity since January of 2020, due to the COVID-19 pandemic.

At the time, Fender CEO Andy Mooney reflected, “We sadly missed actually having a physical presence at NAMM; that high-touch, in-person, long-form interaction is vitally important for the industry. Going forward, [Fender] will have more and exciting new products to intro at NAMM and then in the fall, we will revert back to our online dealer events... we’re thrilled to be back, we missed being there, and I’m excited to see everyone again back in Anaheim.”

To get more details on the momentous reappearance of one of the biggest names in MI to our industry’s largest and most significant international convention, we spoke with both Mooney and NAMM president and CEO John Mlynczak. Each walked us through the conversations and developments that ultimately led to FMIC’s return to Orange County in ‘25, while also sharing their thoughts on the evolving purpose of events such as The NAMM Show, how the value of these gatherings for both attendees and exhibitors endures, and what the goals and expectations are for this coming January and beyond.

Andy, after having been such a huge presence at the NAMM Shows for so long – the amount of space FMIC typically occupied on the third floor was massive and the pre-show “Fender

parties” were epic – Fender’s absence in Anaheim these past few years was impossible to ignore. Can you talk about both why the company opted to sit out the gathering since the pandemic and also why returning in 2025 makes sense?

Andy Mooney: We pivoted during COVID to create online dealer events to support our dealer network and continued to generate industry growth and took the money saved by not exhibiting and increased our marketing spend to further drive growth. But we sorely missed the opportunity for personal interaction NAMM presents and were waiting for the right moment to return.

We felt NAMM needed to evolve and become less about who had the biggest booth or who threw the biggest party and be more focused on driving industry growth and quality of dealer interaction. In conversation with John, it became clear his vision for NAMM aligned with our own and we are truly excited to return in 2025.

We’ll continue to create online dealer events, but we see NAMM as the venue for personal interaction, a time for us to listen to the challenges our dealers face, and for us to offer solutions to meet those challenges.

Will Fender be occupying its traditional real estate at the Convention Center? Are there any changes to how FMIC will be presenting and showcasing its product offerings?

John Mlynczak: The five-day experience allows Fender to use their third floor space in a more flexible way, showcasing Fender Custom Night on Wednesday with some private dealer and distributor meetings Tuesday and Wednesday, leading into an exhibit ex-

perience Thursday through Saturday. The Fender and NAMM teams are working closely together on how to maximize their presence.

Andy: FMIC's participation going forward will focus on personal interaction. We'll continue to have an evening Custom Shop event that's become a much-liked social gathering for dealers, but no large-scale display booth or parties. All our guitar brands will be present on the third floor and PreSonus will also return to the show.

John, you've already been quite active in reimagining both how NAMM and The NAMM Show can best serve its members and the MI industry in today's economic landscape. Can you talk about how important it is for the Show to have these "anchor exhibitors," such as Fender on-hand for the convention?

John: NAMM is the music product industry's global association. The NAMM Show exists to serve and unite the global industry and allow all segments to grow their business. NAMM's "business" is ensuring its customers, or members, are getting what they need. So, having the largest brands like Fender at The NAMM Show is essential to ensure that NAMM's work truly serves all members, from the largest to the smallest.

How did the two of you – and the two organizations, NAMM and FMIC – begin to discuss the return of Fender to the Show? Can you walk us through those conversations and what were key points for all parties?

John: Andy and I met last year after I began my role as CEO, and had breakfast in Santa Monica. We kept sharing information and talking each month, and Andy and other leaders of FMIC attended The NAMM Show in 2024, and we continued to share information after that event. Our discussions have always been positive and we have learned so much along the way about the evolving needs of both of our organizations. This has been a truly organic process and has helped shape The NAMM Show in 2025 and beyond.

What would your message be to any other former "NAMM Show regulars" who've stayed away post-COVID, but are now on the fence about perhaps returning to the event?

Andy: It's not my place to counsel other companies on returning to NAMM, other than to say, "Let's all focus on industry growth." We're all competitive, but competing for share in a flat market isn't healthy for dealers or brands. FMIC's returning to NAMM because

we feel it's a key part of our sales and marketing mix in terms of generating industry growth.

John: From NAMM's perspective it is important that each member company get what they need for their business from The NAMM Show. And while there are common factors like networking and dealer engagement that all manufacturers share, there are also nuanced reasons that each company has for attending The NAMM Show. What we strive to do at NAMM is have in-depth discussions with our members to understand all the subtleties of how The NAMM Show serves them. Other companies will have different needs from Fender, and that is why we listen, adapt, and serve.

John, well before COVID, there were folks out there talking and writing about "the death of trade shows" and how conventions are anachronistic in a world of Zoom meetings, FaceTime, email, et cetera. What does the NAMM Show offer to an MI supplier that can't be duplicated or satisfied by online, digital connections?

John: The NAMM Show has always thought of itself as a unique trade show experience, and we continue to evolve to ensure that we have robust education, networking, and music, as well as bringing in all the key communities of our industry. Yes, people meet on Zoom and launch products on YouTube and dealers buy on portals. But the power of The NAMM Show is in the collective impact of bringing the entire global industry together, where there is face-time with everyone in one place. This is important for a few reasons:

- Our industry is global, and we need all of our global partners together at least once a year.

- You come to The NAMM Show with the interactions you plan ahead, and you leave with new opportunities and connections you never knew existed. This is the power of gathering. You do not "bump into" someone on a Zoom who makes a key introduction that leads to a business opportunity. You do at The NAMM Show, and those people are all there. Ideas and opportunities arise quickly and are accelerated.

- When the global industry gathers, we can highlight its success in a larger way. Global media outlets and social influencers with millions of followers all gather at The NAMM Show and brands can take advantage of the global focus on music products for NAMM week. The eyes of the world are on the music products industry and we can amplify its impact.



"The power of The NAMM Show is in the collective impact of bringing the entire global industry together, where there is face-time with everyone in one place... You do not 'bump into' someone on a Zoom who makes a key introduction that leads to a business opportunity. You do at The NAMM Show."

— John Mlynczak

“In conversation with John, it became clear his vision for NAMM aligned with our own and we are truly excited to return in 2025.”
— Andy Mooney



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What are both of your expectations and hopes for the upcoming NAMM Show in six or so months?

Andy: I expect to enjoy the opportunity to have long-form interaction with our dealer base, break bread with them at the Custom Shop event in a relaxed social environment, and interact with industry media and influencers to help grow the industry as a whole.

John: With five days of events, we hope to see continued growth of our industry and accelerated opportunities for our members. We hope the week of NAMM creates hundreds of millions of impressions worldwide about the products and brands that unite music makers globally. We hope to see full representation from every community that makes up our industry – from brands to buyers, influencers to artists, educators to engineers, and more. Most importantly, we hope our post-show survey results find a high success rate from everyone who invests in attending The NAMM Show. Customer, or member, satisfaction with their experience is key. The NAMM Show is not measured in size, it is measured in satisfaction.

Any other final thoughts to share with MMR readers?

John: As Andy will tell you, we are listening and evolving. We are walking the walk of adapting our services to support NAMM member needs. And we will continue this forever. This is not a post-COVID approach, then we rinse and repeat after that. Every single year we will work tirelessly to ensure The NAMM Show is meeting the needs of the music industry in the present and in the future.

Andy: Fender is thrilled to be back, and I'm excited to see everyone again in Anaheim. The 2025 show will be a great opportunity for us to introduce exciting new products and reconnect with the industry in a meaningful way. 

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NAMM[®] NeXT

JULY 17-18, 2024 • NASHVILLE, TN

By Mike Lawson

NAMM NeXT 2024, held July 16-17 at the Grand Hyatt Hotel, was not a typical Summer NAMM Show in Nashville. It was a completely different approach to gathering NAMM manufacturers, retailers, and industry enthusiasts.

There were no exhibits, no visitors in wild outfits seeking endorsement opportunities, and no loud parties in the hotel lobbies. NAMM NeXT 2024 focused on business strategies, coaching attendees for growth, regardless of their market focus. It featured two days of seminars covering all aspects impacting our industry, from AI developments to entrepreneurial innovations, with ideas presented by leaders in the business world outside the traditional Music Industry (MI) sphere. These types of sessions, typically available at a regular NAMM Show, can often be hard to attend due to the focus on working booths and writing orders from the blue-badged buyers at trade shows.



This summer's lineup of speakers included:

- **Whitney Johnson**, leadership and innovation expert, CEO and co-founder of Disruption Advisors, and host of the Disrupt Yourself Podcast;
- **Brendan Witcher**, vice president, principal analyst at Forrester Research, expert on consumer behavior and technology trends, and commentator for Bloomberg, CNBC, NPR, and *The Economist*;
- **Mark Schaefer**, global marketing expert, best-selling author, and executive director of Schaefer Marketing Solutions;
- **Katy Craig**, professional certified coach with the International Coaching Federation and Coactive Training Institute;
- **Dana M. Peterson**, chief economist with The Conference Board, global economist, advisor, and expert forecaster on economic drivers and business;
- **Troy Tomlinson**, chairman and CEO at Universal Music Publishing Nashville



NAMM President and CEO John Mlynczak



Whitney Johnson
CEO, Co-Founder, Disruption Advisors

LIKE BUTTER.



"THEY PLAY LIKE BUTTER...
Love these strings. They sound great,
but the best thing is how easy
they play." - John A.

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A DIRECT ACCOUNT, OR ORDER THROUGH**

HARRIS

TELLER, INC.



Brendan Witcher, Forrester Vice President and Principal Analyst; and **John Mlynczak**, NAMM President and CEO



Attendees gather for networking at NAMM NeXT held at the Grand Hyatt Nashville.



Dana M. Peterson, Chief Economist and Leader, Economy, Strategy & Finance Center, The Conference Board

NAMM stated, "One of the primary goals for NAMM NeXT is uniting NAMM member communities from every corner of the world and sharing best business practices while bringing NAMM NeXT geographically closer to these members."

NAMM, the largest global non-profit music trade organization, announced the conclusion of NAMM NeXT, a two-day summit aimed at providing the music industry with insights and analysis for the future of business. More than 100 global companies gathered at the inaugural conference, held at the Grand Hyatt in Nashville, Tennessee, on July 17-18, 2024.

"We knew that we needed a new event, in addition to The NAMM Show, to unite the leaders of our NAMM Member companies around the common goal of strengthening the music products industry," said John Mlynczak, president and CEO of NAMM. "The overwhelming positive energy and abundance of ideas demonstrated that our industry as a community is more than just belonging to something; it's about doing something together that creates more music makers worldwide... and we could not think of a better location than Music City, USA."

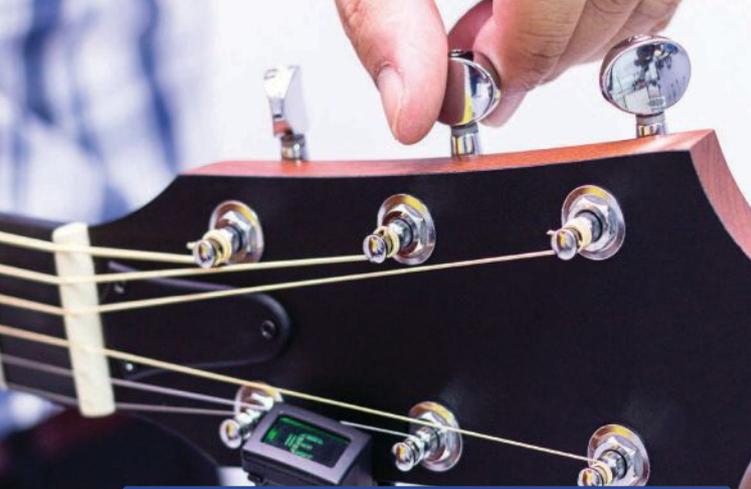
NAMM NeXT featured big-picture and hands-on sessions with experts from both inside and outside of the music industry to inspire new ideas, develop talent, and drive conversations that will elevate attendees' businesses and the global industry. Attendees participated in keynotes, panel discussions, and workshops for a deeper look into various business focuses.

The event featured keynote speaker **Daymond John**, founder and CEO of FUBU, Presidential Ambassador for Global Entrepreneurship, star of ABC's "Shark Tank," and CEO of The Shark Group.

"Most other industries have annual leadership events and dedicated leadership conferences; unfortunately, our music products industry did not... until now," said Elizabeth Heidt, chief marketing officer of Gibson. "To be part of this inaugural event, in Nashville, that combines outside-the-industry knowledge with inside-the-industry perspectives to help accelerate our industry's growth was incredibly impactful for Gibson and our team, as well as the wider industry. We are a proud partner of NAMM and can't wait to participate and support next year."

"I quickly realized that working with NAMM and this event would not only be enjoyable but also a chance to support the music industry in creative business practices that have been missing the last few years," said Brendan Witcher, vice president and principal analyst at Forrester Research. "I have spoken at conferences around the world, and I can say that participating in and being on stage at NAMM NeXT was sensational in every aspect."

NAMM NeXT will continue as an investment in the music industry at large and be held annually. Future NAMM NeXT events will focus on helping grow the music business by elevating the companies and people in the industry. NAMM will announce future dates and cities for 2025 in the fall.



In Tune With the Times

The Most Popular Tuners From the Biggest Brands

by Christian Wissmuller

Whatever you're playing and however good the material, if you're out of tune on stage or in the studio, nobody listening is going to be able to properly appreciate all the hard work you've put into writing and perfecting your material. Tuners – be they rackmount, stomp-box, clip-on, strobe, or digital – are absolutely vital for all musicians.

MMR recently asked reps from the most trusted names in tuner technology to share details on their most popular or most innovative models and to add some insight as to why these products connect with players and generate profit for dealers.

KORG Pitchblack X Series of Chromatic Pedal Tuners



KORG is thrilled to introduce the expanded Pitchblack X series, a new lineup of chromatic pedal tuners. These tuners feature larger, brighter displays with double the meter LEDs for better visibility and accuracy. The new Ultra Buffer technology maintains signal strength over long cables or large pedalboards, making these tuners essential for any gigging guitarist or bass player.

Top Features of the Pitchblack X Series:

- Enhanced Display: Larger screens with improved brightness and double the meter LEDs for unparalleled visibility and precision.
- Ultra Buffer Technology: Helps retain signal strength, eliminating volume or tone loss when using long cables or extensive pedalboards.

Multiple Models:

- Pitchblack X: The standard model with a large screen, selectable Ultra Buffer or true bypass, and powered by a 9V battery

or power supply.

- Pitchblack XS: Compact design with a full pedal face switch, offering the same buffer/bypass options.
- Pitchblack X Mini: High-quality tuning in a compact size with the new Ultra Buffer.
- Pitchblack XS Bass: Optimized for bass frequencies with the same high-visibility display and Ultra Buffer technology.
- Four Tuning Display Modes
- Ultra-High Tuning Accuracy: Precision down to ± 0.1 cents.
- Pitchblack X: \$99.99
- Pitchblack XS: \$99.99
- Pitchblack X Mini: \$89.99
- Pitchblack XS Bass: \$99.99

"Our expanded Pitchblack X series offers choices for musicians at any level. The flexibility of switching between Ultra Buffer and true bypass is a game-changer, addressing a long-debated topic in the guitar community. We are particularly excited about the newest addition to the lineup, the Pitchblack XS Bass, which is a unique product in the segment, providing bass players with precise tuning even at the lowest frequencies." – Luciano Minetti, Korg Category Manager

BOSS TU-3 Chromatic Tuner

Since launching in 2010, BOSS's TU-3 Chromatic Tuner remains one of the best-selling compact pedals of all time. When released, the TU-3 was viewed as the stomp-box tuner for the next generation of guitarists and bassists, replacing its predecessor, the TU-2, with an array of new tricks. In the years since then, the TU-3 has continued to be an industry staple, making its appearance on the pedal boards of iconic artists both on stage and in the studio.

Key Features:

Housed in a rugged BOSS stomp-box chassis, the TU-3 is built to last – and it has. With key enhancements like high-brightness meter mode to improve visibility under bright sunlight, a 21-segment meter light to ensure accurate and visible tuning, the proprietary BOSS Accu-Pitch function to visually verify when target pitches are reached, and the ability to mute sound output while the tuner is on, ideal for stage performances, the TU-3 has remained a reliable staple throughout the music community.

Meeting the industry's needs associated with the growing popularity of drop tunings in metal and hard rock music styles, Flat Tuning mode was a massive innovation at launch, allowing players to calibrate the TU-3 for tunings up to six half-steps below standard pitch, as well as adjust the tuner's reference pitch over a range of 436-445Hz – two key functions still widely-acclaimed today.

Additional highlights include tuning modes Chromatic and Guitar/Bass, which allow players to tune by string number (with support for seven-string guitars and six-string basses), and LED meter and arrow indicators that clearly indicate when the instrument is in tune, offering two different display modes for artists to choose from.

BOSS's Tuner Background:

BOSS has remained the industry leader in instrument tuning technology since 1983, when it introduced the TU-12, the world's



first automatic chromatic tuner. This technology was later integrated into the popular BOSS compact pedal format with the TU-2, followed by the TU-3, which made the best even better by adding several functional enhancements to the original's solid specs. Since then, the TU-3 has remained a cherished top choice among musicians worldwide, while inspiring a number of additional tuners like the TU-3W Waza Craft.

Current Pricing and Availability:

The TU-3 is available across global retailers today for \$99.99.

"The TU-3 is one of the world's all-time best-selling compact pedals. BOSS is unique in that the exact same pedals and amps found on the world's biggest stages are accessible to home users and weekend warriors alike. The TU-3 Chromatic Tuner is one of those perennial all-stars because it combines pro-level accuracy with BOSS's roadworthy compact pedal design. Its bright LED display and Accu-Pitch feature make tuning fast and clear while giving you options for both standard cents and strobe-style views.

In addition to handling chromatic tuning for virtually any instrument with an output jack (yes, I've seen them on pedalboards for mic'd wind instruments and electric orchestral strings), the TU-3 features specific guitar and bass modes and supports various string counts and drop tunings. Not only does it enable the output to be muted when engaged, but the TU-3 also serves as a power source for other pedals. It can literally be the first and last tuner pedal you'll ever need.

The TU-3 now comes in three different iterations. In addition to the standard model, the Waza Craft TU-3W features a blacked-out color scheme, blue LED display, and switchable buffer if true bypass is desired. For users with pedalboard switchers, the TU-3S provides all the TU-3's functionality without the stomp-box-style footswitch." – **Sean Kelly, BOSS Senior Product Manager, Roland Americas**

Fender Flash 2.0 Rechargeable Tuner

With a faster tuning engine and a brighter screen, the ecofriendly Flash 2.0 Rechargeable Tuner will keep your instrument in tune and allows viewing from every angle imaginable on your instrument's headstock. The Flash 2.0 clip-on tuner will keep your instrument in tune in a noisy environment and help save the planet at the same time. With +/- 1 cent tuning accuracy and several commonly used tuning options rarely found on a clip-on tuner, you'll never be in doubt about being in tune again. Featuring two 360 rotating swivels and a 120o hinge that allows viewing from every angle imaginable on your instruments headstock, you'll always have the best view of the bright color LCD display. A micro USB recharging cable is included. One charge will last about 20 hours of use and the auto shut-off feature will allow for maximum battery life. Settings include: Chromatic, Guitar, Bass, Ukulele and Violin. Tuning modes include: 1/2 step flat, full step flat, and open G, D and E.



FEATURES:

- Rechargeable lithium-ion battery
- 20 hour battery life with auto shut off in 10 minutes
- Guitar, Bass, Ukulele, Violin and Chromatic tuning modes

- Alternate tuning modes: Open G, D, E, b and bb
 - Tuning range: A0, 440Hz calibration
 - Bright and easy-to-read LCD display
 - Includes micro USB charging cable
- MSRP: \$29.99

"The Flash 2.0 is a state-of-the-art clip-on tuner delivering fast, accurate tuning with a long-lasting rechargeable battery. With two 360-degree rotating swivels and a 120-degree hinge connecting the clip to the tuner, the Flash 2.0 allows for viewing from every angle imaginable on your instrument's headstock. The large LCD screen uses three bright colors to easily indicate your strings pitch, and with ± 1 cent accuracy you can be confident your chords will ring clear. A collection of tuning modes and a large accommodating clip span make the Flash 2.0 the perfect companion for any stringed instrument." – **Josh Chapman, Fender Product Manager, Pedals and Electronics.**

Peterson Strobe Tuners StrobeStomp Mini

Peterson Strobe Tuners is proud to announce the StrobeStomp Mini. Featuring the high-definition, multi-color display made famous by the StrobeStomp HD, and including over 80 Sweetened and Guided tunings. Accurate to .01 cents; the StrobeStomp Mini has all the fantastic tuning power that Peterson Tuners are known for, in a mini pedal form factor.



"We designed StrobeStomp Mini around the most requested features from our customers: a mini form factor, and top mounted jacks. We felt there could be no concessions in StrobeStomp Mini. Users will find everything they love about StrobeStomp HD in StrobeStomp Mini, pop-less true bypass, pure buffer, always-on Monitor Mode, transposition, adjustable concert A reference, as well as a few new features like Power Up Mute State not yet available on StrobeStomp HD. StrobeStomp Mini is everything you need in a pedal tuner; shrunk down to less than half the size of StrobeStomp HD." – **Bob Potsic, Customer Experience Specialist**

MSRP: \$160.00 • MAP: \$119.99

"StrobeStomp Mini has quickly become a favorite among our users. Designed to meet the top two demands from our community – top-mounted jacks and a mini pedal format – it stands as a testament to our commitment of no compromises. Following the acclaimed StrobeStomp HD, we ensured that the Mini version retained all its high-performance features.

"Equipped with the same HD tuning display and real strobe tuning processing as StrobeStomp HD, StrobeStomp Mini delivers our renowned 0.1 cent accuracy. It boasts the identical audio signal components as the StrobeStomp HD, including 100% Pop-less Dual Relay True Bypass, Pure Buffered Bypass, and an Always-On Monitor Mode (Buffered). Plus, we've added user-requested features not yet seen in the StrobeStomp HD, such as the Power Up Mute State, which lets the user choose whether the tuner powers on muted, unmuted, or in the last used state.

"StrobeStomp Mini offers over 80 factory Sweetened and Guided Tunings, along with an adjustable color backlight for the display – perfect for color coding presets or enhancing visibility under any stage lighting. With adjustable Concert A Reference

from 390Hz to 490Hz and Transposition Settings from -6 to +5 half steps, this tuner is as versatile as it is precise. Power is supplied via 9V barrel adapter or USB-C bus power. Take customization to the next level with Peterson Connect for virtually limitless tuning options.

"Feedback on the StrobeStomp Mini has been overwhelmingly positive. Users love the compact size, the clarity of the display, and the top-mounted jacks and USB-C power port, which save precious space on pedalboards. We're thrilled with the StrobeStomp Mini. Though small in size, it's packed with the power and precision that Peterson Strobe Tuners are known for." – **Bob Potsic, Customer Experience Specialist**

D'Addario Nexxus 360 Rechargeable Headstock Tuner

D'Addario is proud to announce the launch of the newest tuner offering, Nexxus 360, a rechargeable headstock tuner, now available for purchase.

Designed with Ned Steinberger, Nexxus 360 is the first D'Addario tuner to offer a rechargeable lithium battery that holds 24 hours of tuning power with a single charge. Now, musicians don't have to worry that their tuner stops working at a critical moment or if they carry an extra coin cell battery. All they have to do is charge the tuner



beforehand, and they are ready to go.

The discreet, clip-on design features 360 rotation. Players will be able to see their tuner at any angle on any instrument, plus a super bright, full color LED display for clarity in any lighting situation.

Nexxus 360 joins an extensive portfolio of other D'Addario tuners, including the Micro Tuner, one of the smaller offerings, Eclipse Tuner, one of the larger offerings, and more.

Nexxus 360 is available now for \$29.99.

"We developed the Nexxus 360 Tuner because we wanted to offer consumers a rechargeable tuning option to use on just about any instrument. The Nexxus has a quick recharge time, long battery life, impressive accuracy, unlimited viewing angles, and a bright LED display in the perfect mid-sized tuner." – **Danny Mele, D'Addario Business Development Manager**

Snark ST-8 Super Tight Guitar & All Instrument Tuner

The ST-8 chromatic all instrument tuner is now faster and features a high definition display. Vulcanized rubber joints make these units virtually indestructible and, with the highest-degree of accuracy ever in a Snark clip-on tuner, this model builds upon all of the features – convenience, reliability, and precision – that have made Snark the go-to name in clip-on



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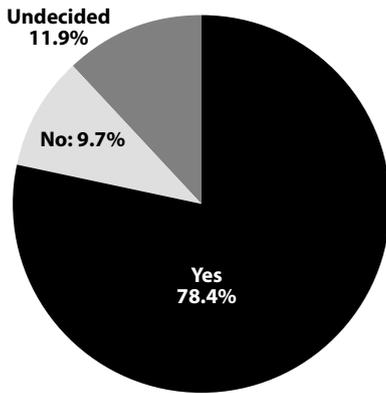
Back to School Sales By Christian Wissmuller

It's rapidly approaching that time again – Every school-age child's nightmare (well... quite a few of them) and many a parent's dream: back to school season! I remember all too well how, as early as mid-July, there would begin to be ads on TV and in the Sunday paper for "Back to School" sales. "My summer vacation isn't even half-way over, you vultures!" Ah, youth...

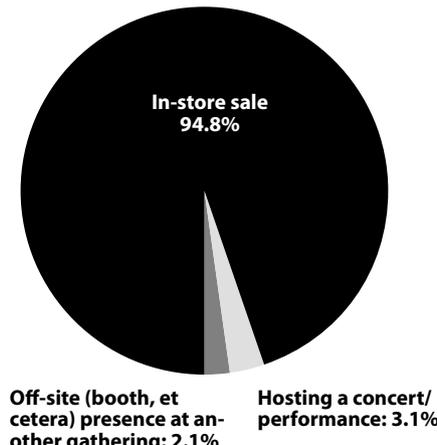
Anyway, it's now August and at *least* halfway through nearly all students' summer break (sorry, kiddos!), with many MI retailers

well into the pre-fall semester selling rush. For some, this time of year represents more revenue than any time other than the holiday season. For a few, late summer even exceeds the late-November-through-December stretch in terms of both profit and volume! In mid-June we began to reach out to over 700 music dealers to see how (or if) they're prepping for this lucrative month. Read on to learn what's trending in late-summer 2024!

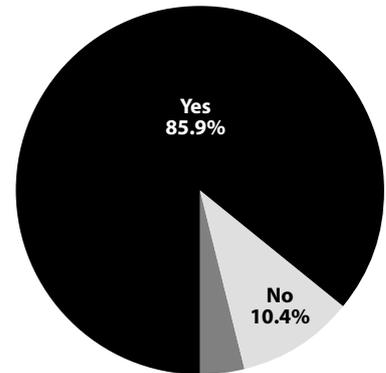
Are you planning to have a "Back to School" sale, event, or promotion this year?



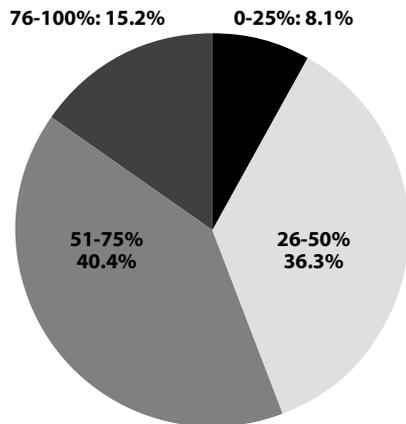
If you are planning an event, what will be its nature?



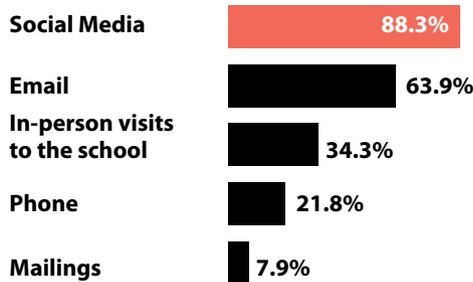
Does your store have and pursue relationships with band directors and music instructors in your area's school districts?



Sales of instruments and musical gear leading up to the fall semester account for how much of your annual business?



If you do actively attempt to cultivate connections with music educators in your area's school district(s), what approaches do you use?



"As a retailer who focuses on service to the educational market, the fall season is generates even more business than the holidays. We have a variety of approaches to cultivate sales during this time of the year, and look forward to a robust fall in 2024."

Jonathan Breen
The Music Shoppe, Inc.
Normal, Illinois

"Music & Arts stores have a dedicated music educator rep division that regularly call on band directors and teachers."

David St. John
Music & Arts
Glendora, California

"I let teachers know that we are always ready to help their programs. Purchase orders are great!"

Anthony Mantova
Mantova's Two Street Music
Eureka, California

"A lot of our revenue from back to school season is due to our rentals. We typically don't see a lot of instrument sales. Some accessory and book sales but even that has been slower each year due to online opportunities elsewhere."

Gail Stewart
High Strung Violins & Guitars, LLC
Durham, North Carolina

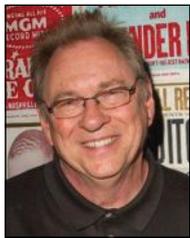
"There are sales as we head to the new school year, but the business is really in the rentals."

Ted Parrish
Parrish Music
Viroqua, Wisconsin

"We are preparing vigorously for the upcoming season. From advertising to inventory, as well as preparing the crew for the onslaught. We anticipate a good year!"

Jerry Vesely
Vesely Music
Parowan, Utah

NAMM NeXT: Learning From the Best



By
**Menzie
Pittman**

Everyone who attended would agree the inaugural session of NAMM NeXT was certainly a success. In typical NAMM fashion, the attention to detail was impeccable. Now more than ever, our industry needs to hear from the experts. As business leaders, we need to understand the latest, most successful approaches and we must learn to let go of methods that are no longer relevant to today's marketplace. We need points of view from other business industry specialists, and innovative

thinkers. NAMM NeXT delivered on all these fronts.

Kudos to NAMM on their choice of speakers. The blend of professional expertise was refreshing and widespread. NAMM resourced a renowned educator, a television entertainer, and an author/CEO and expert on disruptive innovation. The depth of industry knowledge and knowledge from other industries evoked humility from a room full of business leaders, and that's no easy feat.

Here are some highlights and takeaways.

Keep in mind this was the first NAMM NeXT, so job one for NAMM, was to establish a quality experience. NAMM met that goal effortlessly, and to the level you have come to expect and trust from NAMM. From the second you walked in to register, after the registrants handed you a professional binder, you knew NAMM intended to be your champion and advocate. From that first moment NAMM removed any resistance, and that simple step allowed attendees to relax, to embrace the unpredictable, and to enjoy the journey.

Another winning idea from NAMM was the blend of professionals they provided. Let me take a minute to mention a few:

Whitney Johnson: Professional Growth Speaker

Whitney has an odd bragging right: she has climbed Machu Picchu with her daughter. She recalled a moment from her escapade, where to assuage the nerves of another climber, their guide shared, "It's never a 'problem.' You're always learning!" What an amazing frame of mind that is. Whitney went on to focus her discussion on the "S Curve" of personal growth and the understanding of where you and your business are in the growth process.

Mark Schaefer: Marketing Strategist and Professor

"Being competent means almost nothing right now. Competency is a commodity. You must be great, and you must be *known*. This means working on your personal brand. More than working on it... committing to it. It's not a project – it's a lifestyle."

Once you read Mark's quote, you quickly realize this is a busi-

ness leader you want to follow. He has an email newsletter and several books and, yes, I have already subscribed. This man can help you get you out of your own way. Check him out!

Troy Tomlinson: Below is a quote from the Universal Music Group page.

"Troy's track record in Nashville is the stuff of legend. He is simply one of the best and most successful creative executives the Nashville publishing community has ever seen. And having worked closely with him during my time at Sony, I know firsthand of his ability to take a promising songwriter with a song and turn them into a career artist."

Troy's session was my favorite. He is absolutely legendary in the music industry. His insights on the business of music have been time-tested, and he understands one true law of music: It all comes down to the song. He has worked with every star you can imagine – artists such as Taylor Swift, Keith Urban, and Brandy Carlile. Congratulations to NAMM for landing such a legend!

Daymond John: Entrepreneur Extraordinaire

"I realized that to be effective in my business, I needed to take care of myself first."

Daymond has had so much TV time that everyone already knows who he is. But I had not seen him speak publicly, and he did one thing that really jumped out at me. He spoke for an hour with no notes or prompter. His message was entrepreneurial as you would expect, his FUBU story (For Us By Us) is fascinating. At first, you may ask yourself, "Why is Daymond John NAMM's choice, if he's not in music, per say?" That's easier to answer than you might first think. I will use my favorite Steve Gadd quote to clarify my answer: "They call it the music business for a reason"

Daymond said he starts everyday reading from the book he keeps by his bedside, *Think and Grow Rich*, the Napoleon Hill classic. Some folks shrug off the older business classics, but if Daymond's success is any reflection of the practices taught in that book, I would be one to suggest his thinking is spot on.

Unequivocally, the NAMM team deserves a standing ovation for the effort that went into making the inaugural debut of NAMM NeXT such a smashing success! Kudos to John Mlynczak, Zach Phillips, and the entire NAMM team for a job uniquely done. The standard they set is high, and they even survived the pot holes of Nashville. 🎸🎤

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."

“As business leaders, we need to understand the latest, most successful approaches and we must learn to let go of methods that are no longer relevant to today's marketplace.”

CASES & BAGS

Gator Debuts TITAN Waterproof Cases for Allen & Heath CQ and Yamaha DM3 Series Mixers

Gator Cases, a subdivision of Gator Co., has added three new models to its line of military-grade waterproof mixer cases, designed to fit the Allen & Heath CQ Series and Yamaha DM3 Series mixing consoles.



The first case in the lineup accommodates either the Allen & Heath CQ12 or CQ18 mixer, with a dedicated cavity for accessories. Specific to this model, a removable foam block allows the cut-out to be adjusted in width, providing a snug fit for either mixer. The second case is designed for the Allen & Heath CQ20, featuring additional space for accessory storage. The third model is tailored to fit the Yamaha DM3 or DM3-D mixer.

Gator's TITAN Series cases are engineered to withstand the harshest conditions. These cases meet military standards, including a dustproof and waterproof IP67 rating, Mil-STD-810F immersion certification, and ATA 300 certification for enduring multiple air travel cycles. The Powerclaw Latching System guarantees a watertight seal, offering peace of mind in any environment.

The TITAN Series features a variety of product lines, including cases for musical instruments, microphones, and mixers, all maintaining the series' high standards for protection.

www.gatorco.com

ACCESSORIES

Rousseau Announces Comprehensive Line Revamp with Introduction of New Rousseau 3.0 Models

JodyJazz Inc., owners of Rousseau mouthpieces, has announced that all Rousseau mouthpieces will now be made from start to finish at the JodyJazz factory in Savannah, GA. The company is referring to this next stage in the illustrious history of Rousseau mouthpieces as "Rousseau 3.0."



Acquired by JodyJazz in January of 2020, Rousseau mouthpieces have long been considered amongst the finest saxophone mouthpieces for Classical and Jazz available anywhere due to the ingenious, timeless designs of the legendary Dr. Eugene Rousseau. Initially, production of the mouthpieces remained at the original manufacturer, but now JodyJazz has announced the complete transition of all Rousseau manufacturing to their own factory.

The first stage, called "Rousseau 2.0", was working with the original manufacturer to correct several of the designs that had been allowed to go out of spec over time. A key goal also achieved during this stage was to radically improve the consistency of the mouthpieces by enforcing stricter quality controls and by having all the mouthpieces come to the JodyJazz factory before shipping for hand-finishing, playtesting and inspection. Now "Rousseau 3.0" represents the complete transfer of the entire Rousseau line to be fully manufactured from start to finish at the JodyJazz factory.

With this transition to manufacturing at the JodyJazz factory, the company has taken the opportunity to make several significant upgrades and improvements to many of the mouthpiece models. The Classic NC and Classic R Alto models now feature new improved facing curves for all tip openings. The JDX Series has been completely overhauled and redesigned with all new models. Dr. Rousseau's innovative 'V Chamber' design which he

used previously only on the JDX Baritone, is now used also for the JDX Alto and Tenor and the all-new JDX Soprano models. The tip opening numbers of the JDX Series also now align with popular Jazz mouthpieces. Finally, all the new Rousseau 3.0 mouthpieces feature a significantly upgraded overall look and appearance with a new elegant matte finish with a deep, rich luster and fully engraved logos finished with gold paint.

The company has also announced that there will be no price increase on the Rousseau 3.0 models despite all the additional handwork and finishing intrinsic to a JodyJazz-made mouthpiece. The prices for all the Rousseau 3.0 models will remain exactly the same as before.

www.rousseaumouthpieces.com

D'Addario Expands Ukulele Strap Line with Vibrant New Jacquard Designs



D'Addario has announced the addition of three new jacquard patterns to its popular line of ukulele straps.

Available in both standard and cradle designs, these eye-catching straps offer players stylish and comfortable options for securing their instruments. Crafted with durable materials and featuring unique paisley-inspired artwork, the new D'Addario ukulele straps are designed to complement any ukulele or children's guitar. The standard woven straps, measuring 1.5 inches wide, adjust from 25" to 40" to accommodate players of all sizes. Reinforced leather ends ensure a secure fit and maximum comfort when standing.

For those seeking an alternative to traditional strap designs, D'Addario also offers a cradle version. Made from soft tubular nylon, the cradle strap features a sound hole hook crafted from durable rubber that won't scratch or damage the instrument. The cradle strap is adjustable from 22" to 37", making it suitable for a wide range of ukulele sizes.

www.daddario.com

SOUND REINFORCEMENT

Yorkville Sound Expands & Upgrades NX Loudspeaker Series



Yorkville Sound announces two additions to the venerable NX range of loudspeakers. The new NX8P and NX12P represent a modern update to this classic series, with advanced DSP, precise limiting, extended connectivity, and exceptional sound.

NX8P features an 8" woofer and 2600 watts of peak power. For even more volume, the new NX12P offers a 12" driver and 4850 peak watts. Both models work equally well as front-of-house speakers, monitor wedges, or side-fill cabinets.

These new NX speakers feature an onboard three-channel mixer, so they can be used without an external console in small PA applications. Unique among the NX series, they also support Bluetooth® audio, including wireless stereo playback between two cabinets.

The master section features a high-pass filter for use with a subwoofer or as a vocal monitor, and three selectable modes optimize EQ and dynamics for live performance, background music, or stage monitor use.

www.yorkville.com

SYNTHESIZERS

Donner Introduces Essential D1 Performance Beat Machine

Donner announces the official release of the Essential D1 Performance Beat Machine. Featuring both real-time recording and step sequencing workflow, the Essential D1 is engineered to inspire and open up a world of possibilities for both entry-level and advanced musicians venturing into the world of electronic music production and performing.



Versatile Sound Engine The Essential D1's robust sound engine offers a world of sonic possibilities. With 12 tracks, each featuring 1 to 2 custom-designed effects, as well as two send effects (Delay + Reverb) and a Compressor on the Master Channel, sound manipulation has never been more dynamic.

Two Workflows in One The Essential D1 effortlessly merges real-time recording and step sequencing workflows, providing an unrivaled platform for creative expression. Transition seamlessly between finger drumming and step sequencing to produce music with unparalleled fluidity.

Touch-sensitive Encoders With the new Essential D1, players can fearlessly explore sound parameters using the five touchable endless encoders. Ensure precision while checking values, as a touch instantly displays parameter values on the LCD screen, providing clarity before any changes are made.

Factory Content by Loopmasters In collaboration with leading sound design label Loopmasters, the Essential D1 includes factory content perfect for a variety of music genres especially electronic music. With 16 drum kits and 64 beat patterns upon device receipt, you're equipped to dive into music-making immediately.

Expand Your Setup D1 isn't just a drum machine; it's a gateway to a comprehensive musical setup. As a standalone beat machine or paired with the Essential B1 Bass Synthesizer, the AUX IN connection and full-size MIDI I/O allow for seamless integration with your other gears.

Sample Import Functionality Elevate your creativity by importing custom samples via the Donner Control software. The internal 4GB memory ensures ample space for your sonic innovations, enabling you to craft music that's uniquely yours.

Intuitive Color-Coded UI Experience music-making without limits through the Essential D1's intuitive design. Each of the 12 tracks is assigned a unique color, enhancing visual memory when operating via the RGB pads and faders, letting your instincts guide your performance.

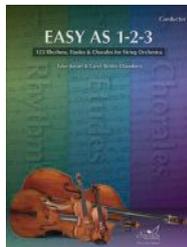
User-Friendly GUI Navigating complex parameters is now a breeze thanks to the Essential D1's LCD display and carefully crafted graphical user interface. MSRP: \$299.99

www.donnermusic.com

PRINT & DIGITAL

Carol Brittin Chambers & Tyler Arcari's Time-Saving String Orchestra Classroom Resource from Excelcia

Excelcia Music Publishing announces the release of *Easy As 1-2-3: 123 Rhythms, Etudes & Chorales for String Orchestra*, an easy-to-use three-step system designed to reinforce daily fundamental development. This efficient, time-saving book is written by experienced music educators, composers, and arrangers, Carol Brittin Chambers and Tyler Arcari. *Easy As 1-2-3* contains 123 progressive exercises and is divided into three sections, focusing on rhythms, etudes, and cho-



rales. Designed to aid string orchestras with technical and musical growth, *Easy As 1-2-3* can be used in a myriad of ways.

The first section in the book, rhythms, explores rhythmic patterns without defined pitches across a variety of time signatures. Students may count, clap, sing, or play (on a selected pitch) the exercises in order to strengthen their rhythmic reading skills and sense of time. Beyond the rhythmic section, the rest of the book introduces fundamental etudes and chorales in eight major keys as well as their relative minor versions in natural, harmonic, and melodic variations.

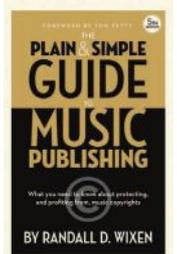
The second section, etudes, is divided into two parts. The first part consists of 27 eight-measure technical exercises that are first played in unison for four measures, and then followed by four harmonized measures. The second part of this section consists of ten unison exercises that present far more of a technical challenge.

The third section, chorales, consists of 41 full chorales in various keys and styles, with multiple chorales for each key in progressing levels of difficulty. The selection of both original and arranged chorales allows for the opportunity for ensembles to gain familiarity with both the contemporary sounds popularized by modern composers, and time-tested works from the past.

\$34.99 for the conductor book and \$9.99 for each student book.

www.excelciamusic.com

The Plain & Simple Guide to Music Publishing – 5th Edition from Hal Leonard



Hal Leonard has released the fifth edition of veteran music publisher and industry expert Randall Wixen's widely praised book *The Plain & Simple Guide to Music Publishing*. The updated edition features an array of new topics pegged to the ever-changing music industry landscape. Previous editions of the book have made it the industry standard publishing guide and it is used frequently as a textbook in music industry classes.

Wixen explained the need for an expanded fifth edition, "This fifth edition of *The Plain & Simple Guide to Music Publishing* constitutes the biggest change of any edition of this book since the first. There have been so many changes in music publishing over the past few years, including two CRB hearings and the results of various appeals to the rates which those hearings determined, the passage of the Music Modernization Act, the operation of the MLC, the conversion of BMI from a non-profit organization to a for-profit organization, the mania and hype for catalog sales and much, much more. Anyone seeking to operate in or make meaningful decisions about music publishing matters needs the information this updated book contains."

The Plain & Simple Guide to Music Publishing explains essential information about protecting and profiting from music copyrights. It is written for the lay musician/songwriter but with enough substance to be worthwhile for those already holding positions within the business. The late, great Ray Manzarek of the Doors described previous editions of Wixen's book as "Clear, lucid, tight, and concise." With hundreds of reviews on Amazon, the fourth edition garnered a 4.6 star rating out of 5.

Randall Wixen, one of the most respected names in the music industry, founded Wixen Music Publishing, Inc. in Los Angeles. With a sister company, Wixen Music UK Ltd. in London, the companies administer the song catalogs of many top artists from the last 50 years, ranging from Santana, the Doors, Missy Elliot, and Al Green, to the Black Keys, Andrew Bird, Angel Olsen, and Sturgill Simpson.

The Plain & Simple Guide to Music Publishing retails for \$29.99.

www.halleonard.com

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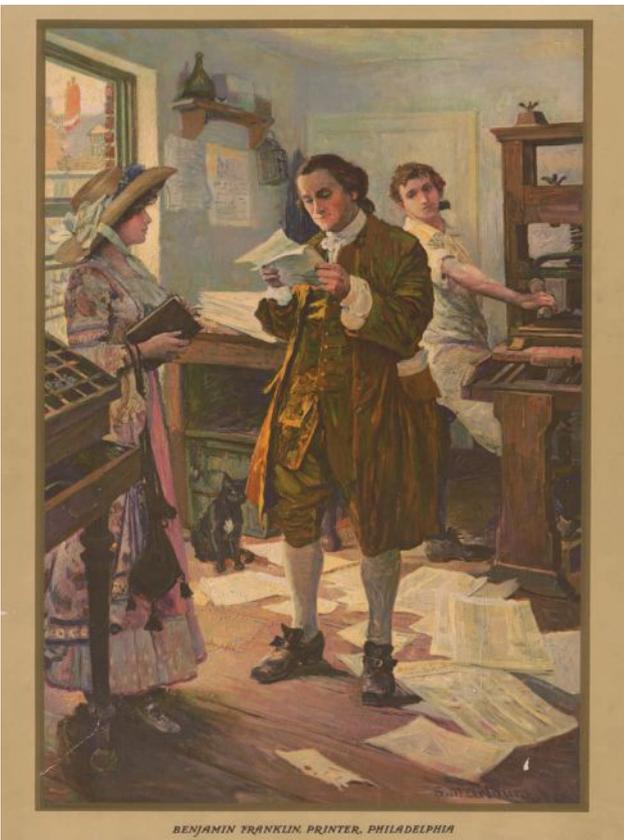
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