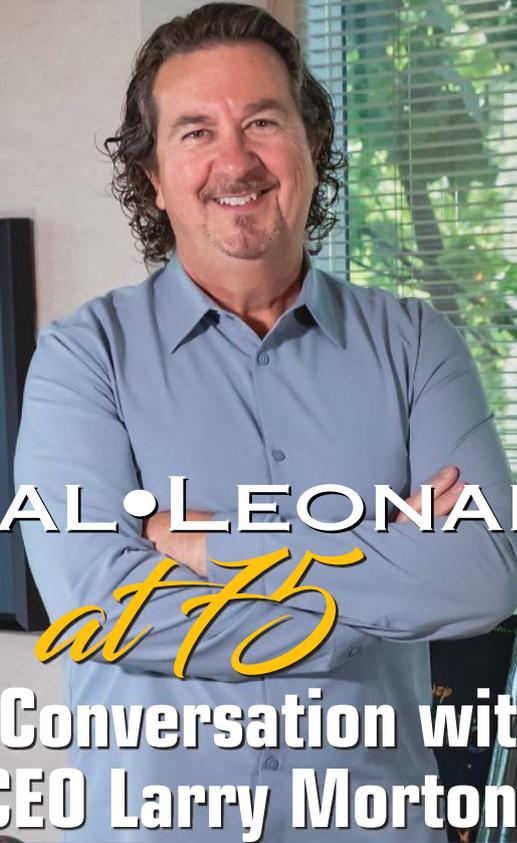


M M R

MUSICAL MERCHANDISE REVIEW

Est. 1879



HAL • LEONARD *at 75*

A Conversation with CEO Larry Morton

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Allen & Heath Avantis
Nominee, MMR Dealers' Choice Product of the Year

ALLEN & HEATH

INSIDE



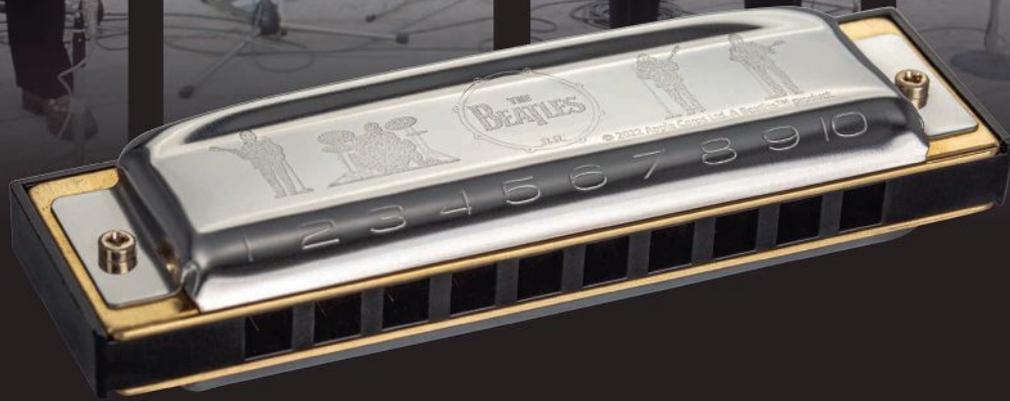
Roundtable
Have Keys, Will Travel
– Portable & Arranger
Keyboards Remain a
Growth Category in 2022



Dealer Survey
Kept Under Cover –
Keyboard Gig Bags
& Covers



The Sound of Money
When Will You be Ready
to Trade Money for Time?



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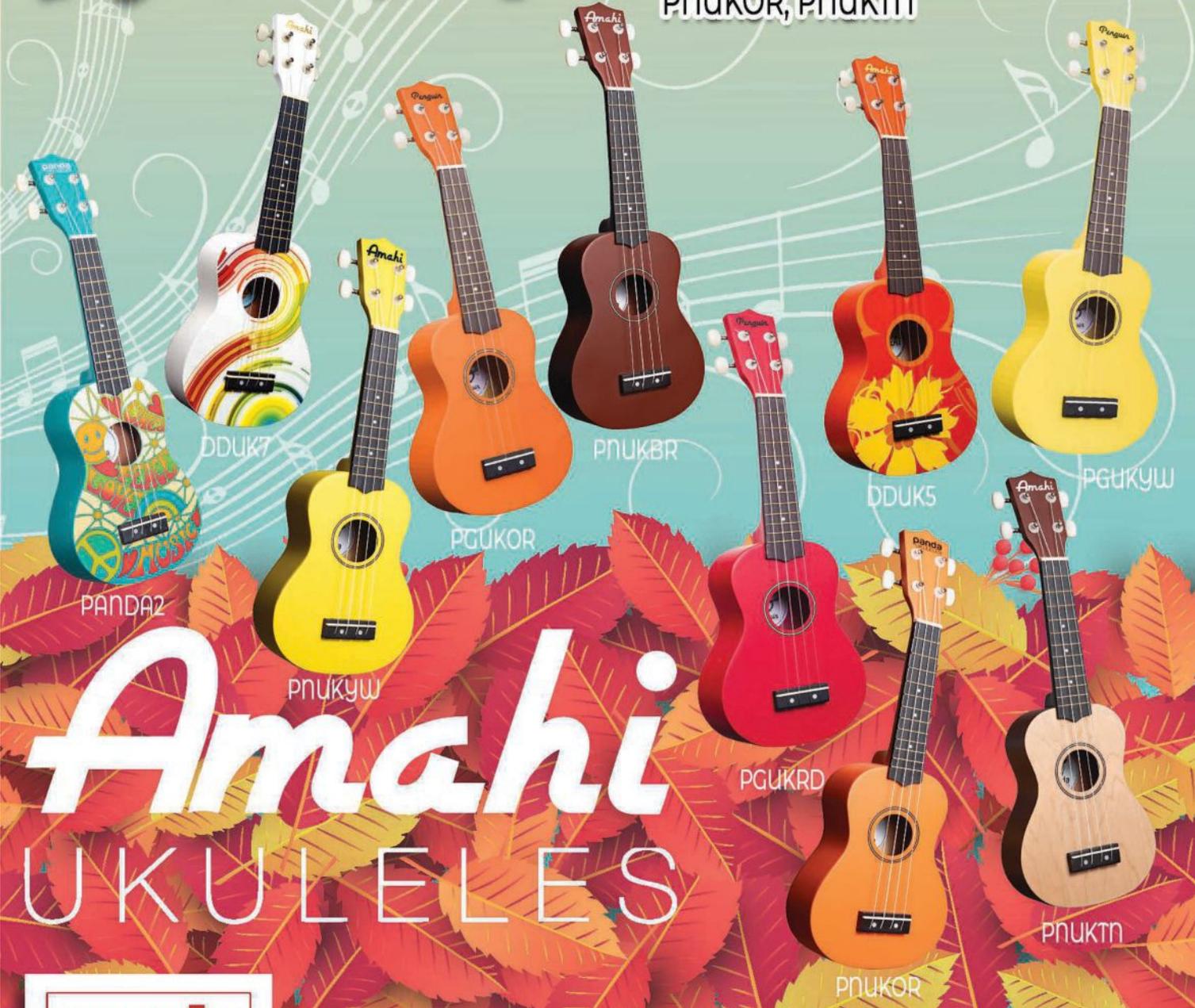
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C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

FEATURES

Vol.181 OCTOBER 2022 No. 10

Anniversary

Hal Leonard at 75 – A Conversation with President and CEO Larry Morton 9

2022 marks Hal Leonard's 75th anniversary and, while much has changed since brothers Harold ("Hal") and Everett Leonard Edstrom launched the business in 1947, the company has never strayed from producing impactful arrangements of music that can benefit players of all skill levels. We spoke with president and CEO Larry Morton about this year's significant milestone, Hal Leonard's rich history, and what the future holds.

Roundtable

Have Keys, Will Travel – Portable & Arranger Keyboards Remain a Growth Category in 2022 12

MMR reached out to four of the major purveyors of these versatile consoles to learn what trends and challenges are shaping this market segment, what specific models are being embraced by players, and what techniques are employed by shrewd MI retailers to effectively market and display portable and arranger keyboards.

Dealer Survey

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Rising retail prices are presenting challenges to MI retailers when it comes to effectively selling covers and gig bags for keyboards these days, but these products remain a must-have for many players, whether they be beginners, hobbyists, weekend warriors, or seasoned professionals.

Dealers' Choice Awards Ballot 26

The 2022 nominees for the annual DCAs – as determined by you!

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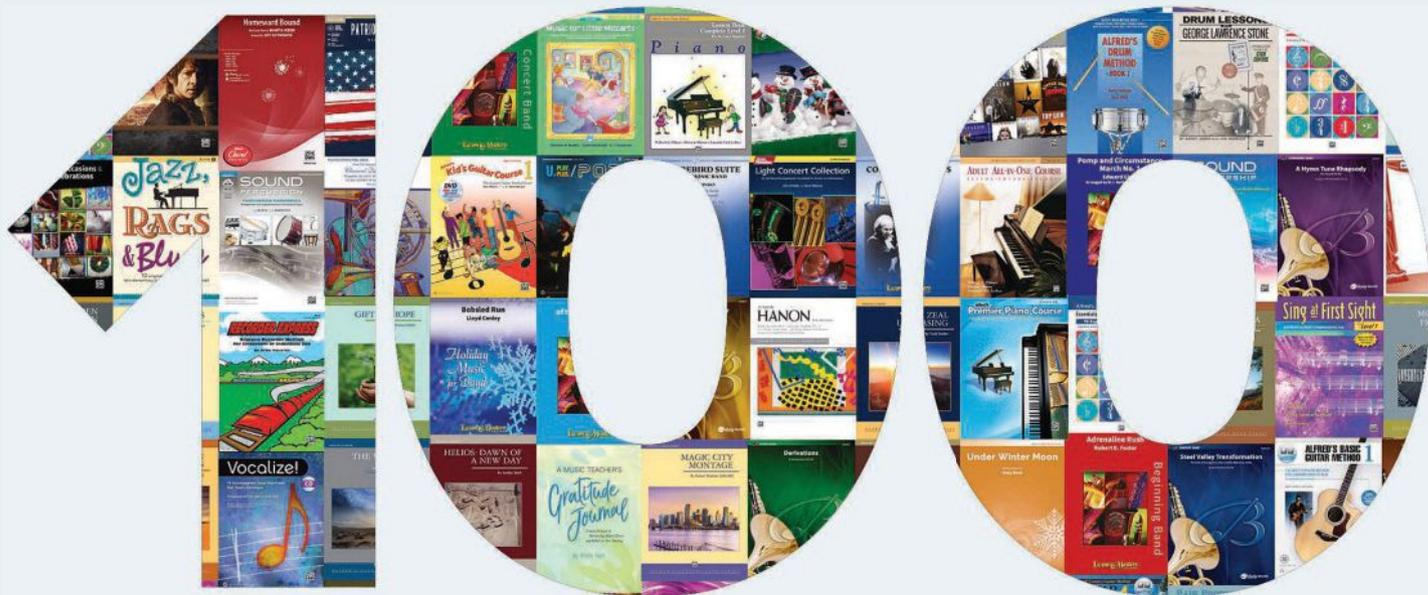
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By
**Christian
Wissmuller**

Let the Games Begin

It was an eventful summer: beach-days, BBQs, camping trips, hiking with dogs, going to shows, *playing* shows, birthday parties, heading back to Anaheim for the NAMM Show, putting together issues of *MMR*, and more.

Amongst that “more,” was the annual Dealers’ Choice Awards (DCAs) nomination process. For over three months this summer, we invited anyone – really! There was no “qualification process,” beyond being aware of the magazine and having a knowledge of, and interest in, MI – to suggest what musical instruments and gear they felt represented the best our industry has to offer in 2022 and were worthy of being nominees in their respective categories. While the DCAs have been around for quite a while, this process of encouraging wide public involvement in every aspect of the awards’ selection process is relatively new, having only been launched in 2016.

The online ballot was closed in mid-September this year and, with this issue, we are pleased to now share with you the official nominees for *MMR*’s 30th annual Dealers’ Choice Awards (page 26). You’ll likely recognize a handful of “the usual suspects” in some categories (Hey, you can’t really begrudge a vendor who consistently gets it right and delivers for both retailers and end-users), but there are also quite a few first-timers to the party.

“These awards live up to their name – it’s the *Dealers’ Choice Awards* and those instruments and brands that wind up in the winner’s circle are there because the folks who drive the MI trade put them there.”

While all were welcome to participate in the first stage of the DCAs, *only* current subscribers to *Musical Merchandise Review* are eligible to vote and determine the ultimate winners of these honors. If that’s you, head on over to mrmagazine.com/votedca and let your voice be heard today! If you’re not yet qualified as a subscriber, let’s change that, shall we? Drop on by mrmagazine.com and, up at the very top of the home page, you’ll find a [CLICK HERE!](#) hyperlink that’ll take you to the online registration form. If you work in MI, on either the retailer or supplier side, you’re in – and it’s free!

Much like this summer’s nomination method, the actual voting for these trophies is completely *not* driven by me, or our publisher Mike Lawson, or the sales team, or any of *MMR*’s staff. Unlike some other accolades handed out by publications and organizations within this industry and others, you won’t necessarily find that, when the final votes are counted, “coincidentally” all of the big winners are regular, full-page advertisers in this magazine (although we do, of course, wish those nominees who happen to be advertising partners with *MMR* the very best of luck). These awards live up to their name – it’s the *Dealers’ Choice Awards* and those instruments and brands that wind up in the winner’s circle are there because the folks who drive the MI trade put them there.

Congratulations to the DCA nomination class of 2022. We’re looking forward to finding out who the big winners are when the dust settles and the online ballot closes at 5pm ET on November 18th!

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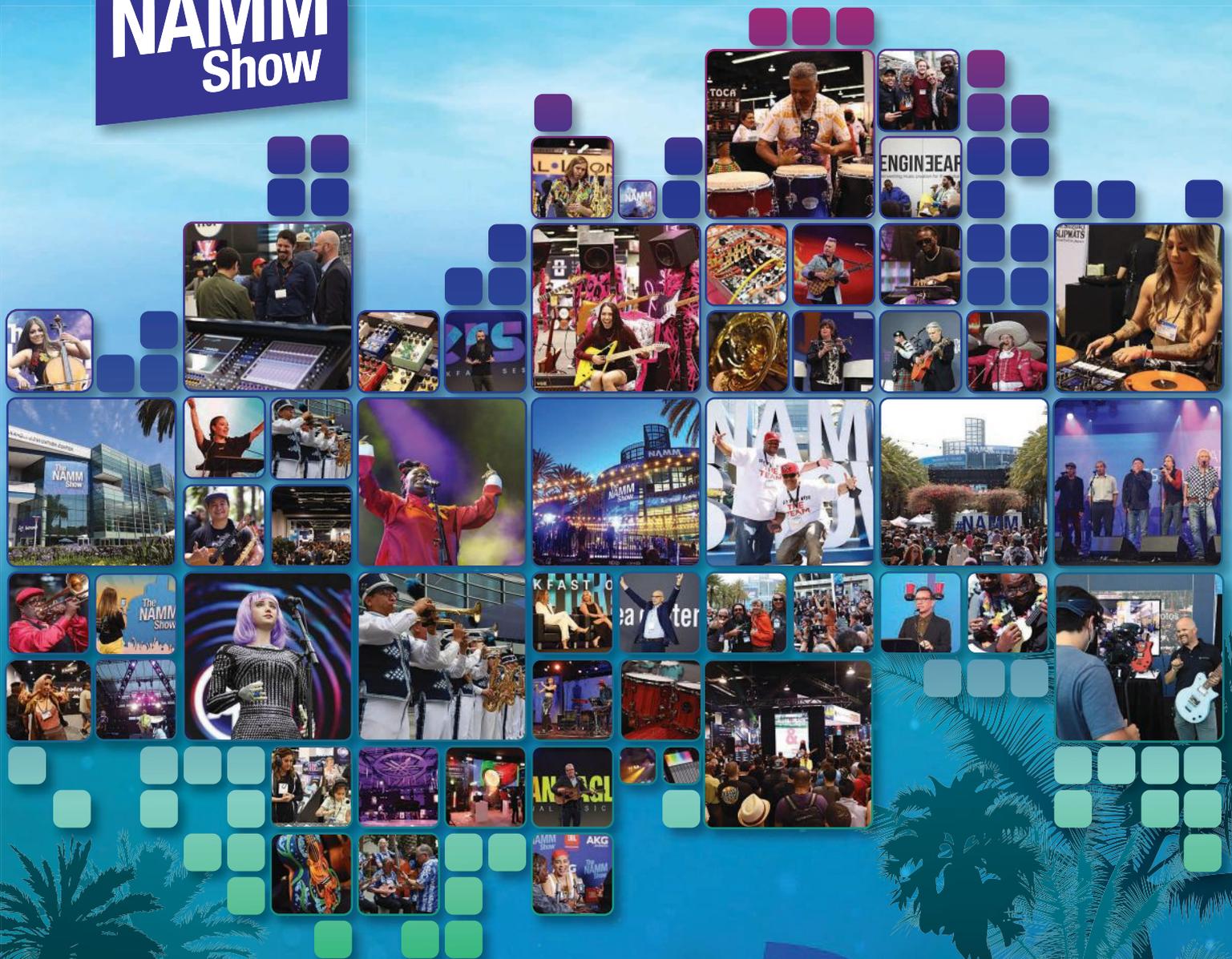
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The Music People Named Top Workplace by *Hartford Courant* for Sixth Year

The Music People (TMP) has announced it has been selected as one of *Hartford Courant's* annual Top Workplaces for 2022. This is the sixth time the parent company of On-Stage and TMP-Pro has received the award, having also been honored in 2011, 2013, 2018, 2020 and 2021.

The annual awards, which recognize and rank the top 48 employers in Greater Hartford, are determined based on employee responses to a confidential questionnaire administered by *Hartford Courant*.

"We are once again honored and grateful to be recognized for this prestigious award. It's a testament to our talented and passionate team as well as the inclusive culture we strive for every single day," said Tom Tedesco, president of TMP. "As a team, we continue to lift each other up through the effects of the pandemic, supply-chain challenges, and transition of ownership. Although this is our sixth time winning the award it may be the most rewarding. I am super proud of our team as we transitioned from our founders to the new leadership team and didn't miss a beat while increasing our revenue to record levels."

Roland Acquires Drum Workshop

Roland Corporation and Drum Workshop, Inc. have announced a definitive agreement for Roland to acquire all outstanding shares of Drum Workshop.

Roland is the leading global manufacturer of electronic musical instruments widely recognized for its gamechanger products in the electronic drum world under its V-Drums brand and more recently with its innovative V-Drums Acoustic Design ("VAD") series of products. Drum Workshop is widely recognized as the global leader in acoustic drums and percussion, and designs, manufactures and sells an industry-leading portfolio of brands including DW Drums and Hardware, Pacific Drums and Percussion (PDP), Latin Percussion (LP), Gretsch Drums and Slingerland.

The combination of expertise and reach of Roland and Drum Workshop will unleash the next generation of breakthrough acoustic and electronic drums and percussion products, accelerate product development, and push the boundaries of innovation for drummers.

Drum Workshop CEO Chris Lombardi and co-founders Don Lombardi and John Good will continue to serve in their existing capacities at the company, focusing on creating products that inspire drummers everywhere.

"In the world of acoustic drums, Drum Workshop stands distinctly apart," said Gordon Raison, chief executive officer of Roland. "We have always been impressed and in awe of their products, their people and their craftsmanship in every dimension. Drum Workshop shares the same legacy and dedication to musical innovation that we have at Roland,

and we are committed to supporting Drum Workshop in doing what they do best."

"Roland's philosophy in driving innovation across all forms of expression is complimentary with ours, and we are excited to join forces in this relationship that will benefit artists and musicians everywhere," said Chris Lombardi, chief executive officer of Drum Workshop, Inc.

"For the past 50 years our goal has always been to inspire, motivate and solve problems for drummers," said Don Lombardi, founder and chief product officer of Drum Workshop. "I have always been a fan of the innovation coming from Roland, and we are thrilled to partner with them on inventing solutions for future generations."

John Good, co-founder of Drum Workshop, said, "I look forward to continuing to bring handcrafted, custom solutions to drummers with the partnership of Roland. Their reputation for driving product innovation is admirable, and we are looking forward to the additional support they will bring to our people, our artists and our industry partners."

"We have been deeply impressed by the people inside Drum Workshop and are excited to welcome Chris, Don, John and the entire Drum Workshop team to the Roland family," added Masahiro Minowa, chief innovation officer of Roland. "A trailblazer in acoustic drums for the past 50 years, we've been equally blown away by the breakthrough innovation and new technology that Drum Workshop has been developing. We can't wait for the world to see what's in store that will benefit drummers everywhere."

Music China to Relocate to Nanjing During New November 2022 Timeslot

As an interim arrangement in response to the ongoing pandemic control measures in Shanghai, Music China is moving to Nanjing for its landmark 20th edition. The temporary move away from its long-standing home will give exhibitors more confidence in their planning while also ensuring the fair attracts a high volume of domestic buyers. Originally scheduled to take place in late October, the fair will now be held from November 17 – 20, 2022 at the Nanjing International Expo Center, with these new dates introduced to give participants an extra three weeks to plan their arrangements.

Located in one of the largest interna-



tional cities in the East China region, the Nanjing International Expo Center offers state-of-the art facilities, transport links and a track-record of hosting big-ticket events. With a total exhibition space of 120,000 sqm, the fairground has a large

enough capacity to accommodate major trade fairs such as Music China, which attracted some 1,100 exhibitors and 81,000 buyers at its previous edition.

The upcoming edition will be held from November 17 – 20, 2022. Music China is organized by Messe Frankfurt (HK) Ltd, the China Musical Instruments Association and Shanghai Intex Exhibition Co Ltd. For more details, visit www.musikmesse-china.com or email the show's organizers at music@hongkong.messefrankfurt.com.

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- USB Output (USB-B port)
- 5 Pin MIDI IN & OUT
- 30 Preset Kits (5 are ddrum series kits)
- 20 User Kits
- 512 MB of Storage for Loading Sounds or Loops



Little Kids Rock Rebrands to 'Music Will' With Goal of Reaching One Million More Kids in Next Five Years

Little Kids Rock, the largest nonprofit music program in U.S. public schools, today unveiled a bold new brand, Music Will, with artist support across a wide variety of genres from Slash and Usher to Hozier, Mavis Staples and Darryl "DMC" McDaniels. The 20-year-old national nonprofit aims to bring the gift of music to a million more kids in the next five years.

"For two decades, we have been leading the charge to innovate the way students learn and make music," said Little Kids Rock founder and CEO, Dave Wish, a former elementary school music teacher. "Starting today, we are Music Will and hope everyone will embrace the change by finishing the sentence with their own take on what music will do."

What started as one elementary school in a single city has expanded to 6,000-plus schools, in 928 cities and towns across 50 states. To date, Music Will has brought free music lessons and instruments to 1.2 million students across the country and trained a national network of teachers to bring highly-inclusive, culturally-responsive, student-centered music education to students, using genres including hip hop, rock, pop, Latin, rap, and country.

"None of this would be possible without the support of passionate teachers, public school systems, private donors, corporate partners and artists who care enough to pay it forward," said Wish.

Many legendary artists have lent their support to the movement by offering their perspective on what music will do. Examples include: Slash "Give you a huge creative outlet;" Usher "Define you;" Hozier "Give you a space to know yourself, understand yourself;" Mavis Staples "Heal your body and make you feel good;" and Darryl "DMC" McDaniels: "Knock down the walls that separate us."

Long-time music teacher at Miramonte Elementary in South Los Angeles, Jose Vergara, believes music education is an essential factor to the social and emotional development of every child. "Music is life changing," says Vergara. "It makes shy students con-

fidant, creates community, builds friendships and provides a safe place to express yourself."

Music Will transforms lives by transforming music education. For more information, visit musicwill.org or follow on social @musicwillreal.

ACT Entertainment Acquires Ultimate Support Systems

ACT Entertainment, an industry-leading manufacturer and distributor of live performance equipment, has acquired Ultimate Support Systems, the top manufacturer of unique support solutions widely used throughout the music and live performance industries. The official announcement was made in Windsor, Colorado at the home office of Ultimate Support Systems, on September 15.

"We are very excited to add the Ultimate Support Systems product line and their team to the ACT Entertainment family," says Ben Saltzman, CEO of ACT Entertainment. "Like ACT, Ultimate has a passion for innovation at its core. The ability to design, develop and engineer state-of-the-art products while providing value and quality is unique in the category. The more I got to know Mike and the amazing team at Ultimate, the more excited I became at the opportunity to work together."

By purchasing Ultimate Support Systems, ACT now provides yet another of the industry's most respected brands and products to all the end markets it serves. With the ACT team now behind the brand, Ultimate will continue to grow its product line and create quality support solutions for performers and technicians.

NAMM Members Take Part in National Day of Advocacy in Support of Music Education for All Children

On Wednesday, September 14, a delegation of NAMM Members, music and arts advocates, music industry leaders, teachers, business leaders, parents, and community supporters met with Members of Congress to encourage support for quality, comprehensive school music education programs for all children. The NAMM Music Education Advocacy Hill Day, presented by the National Association of Music Merchants, welcomed 60 advocates in support of music education policy and equitable access for all students to music education in the classroom.

"From the Halls of Congress to virtual meetings and those at the district level, NAMM Member delegates engaged with our nation's policymakers in meaningful dialogue about safeguarding the future of music education for children," said Mary Luhrs, director of public affairs and government relations. "We applaud our members and partners for giving so generously of their time and for their efforts in creating a more equitable future for all children to have access to music education."

The advocates called on Members of Congress in Washington, D.C., in-district and through virtual meetings, to continue to advocate for our nation's children by demonstrating strong support for the intent of the *Every Student Succeeds Act* (ESSA) and its Student Support and Academic Enrichment Grants (SSAEG) to state and local school districts to expand access to well-rounded subjects, specifically including music and the arts. NAMM asks Congress to fully fund ESSA's Title IV, Part A (SSAE Grants) to

its authorized level of \$1.65 billion; support ESSA's Title I funding for our nation's most vulnerable children; support ESSA's Title II funding for professional development that promotes the effectiveness of our teachers; and to support dedicated ongoing funding for our national arts and culture organizations such as the National Endowment for the Arts (NEA), which provides competitive grants in every state and congressional district for our national arts and culture organizations.

For NAMM Members who made the trip to D.C., the ability to meet with Members of Congress had a profound impact. "As a lifelong musician and educator, I must meet with my elected representatives. Specifically, to share my passion for and concerns about the well-being of our nation's children – especially as their education has been so disrupted during the pandemic – particularly in collaborative subjects such as music and arts," says Dr. Donny Gruendler, vice president of education for Guitar Center.

Gruendler continues: "As we know, music contributes to the academic, social, and emotional well-being of all children, and I believe that every child must have access to a well-rounded education – one that includes music. As a former student who stayed in school due to state music programs, I continually speak with members of Congress in hopes they may provide strong support for the intent of ESSA and its Student Support and Academic Enrichment (SSAE) Grants."



HAL • LEONARD®

at 75

A Conversation with CEO Larry Morton

By Christian **Wissmuller**

2022 marks the 75th anniversary of Milwaukee-based

Hal Leonard, “The World’s Largest Source for Music Publications.” While much has changed at the company since brothers Harold (“Hal”) and Everett Leonard Edstrom launched the business in 1947, in some ways it’s been a continuous thread with one consistent mission statement: producing impactful arrangements of music that can apply to musicians of all skill levels, and helping to expand the culture of music-making.

MMR recently sat down for a chat with CEO Larry Morton about Hal Leonard’s rich history and significant milestones throughout the organization’s evolution, its current efforts and achievements to support music scholarship and performance, and hopes for the future.

The early Hal Leonard publishing company had its roots in Harold Edstrom’s and Roger Busdicker’s involvement in both music education and their background in professional music performance. Can you talk about how this unique alchemy of skills helped set the foundation for Hal Leonard to connect with a broad swath of end-users?

Our founders started their careers as touring professional musicians and then transitioned to becoming music educators and music retailers. That background created two fundamental principles that still guide Hal Leonard 75 years later: First, we are fanatical about making great arrangements of music, so that it can be played by any musician at any level, while keeping the musical integrity of the song. Second, we are always exploring new ways to make it easier for people to start playing music through new learning techniques, a variety of approaches to music notation, and the integration of technology to assist with learning to play.

How important was – and is — the advocacy of, and partnership with, music education to the overall culture at Hal Leonard?

Being founded by music educators, and by having hundreds of music teachers working at the company, we believe music education is core to our DNA as a company. We are actively involved in every music education association, we support hundreds of events annually and we are tireless advocates of promoting the importance of music education to society as a whole.

How about some vital statistics from those early days: Where was the first company HQ? How big was it? How many employees were on board to begin with?

Our company was founded in 1947 in Winona, Minnesota, the home of our founders. It turned out to be serendipity because it’s a great location for centralized distribution in North America. From a humble store front with a few employees, our Winona campus now has over 300,000 square feet and 400 employees spread across two large distribution and printing facilities. In addition, we have our company HQ in Milwaukee, WI, along with US offices in Boston, Austin and San Francisco. For Europe, we have distribution centers in England and the Netherlands, along with offices in London, Berlin, Milan, and France. We have over 800 employees worldwide.

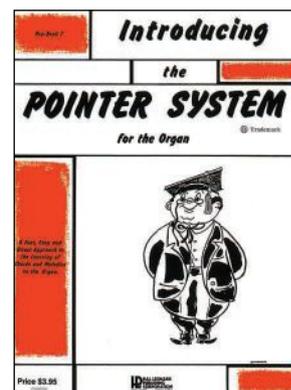
When considering the beginning stages of the company, what were some milestone folios that really helped establish Hal Leonard as a music publishing force to be reckoned with?

In the late 1940s/early ‘50s, the famous *Pointer System* course was a huge part of the company’s early success. Millions of copies were sold via retailers but also with custom-branded courses tied to big organ manufacturers of the day. The company also became a specialized publisher of school music arrangements for band, orchestras and choirs, which created a whole new industry segment. Another huge success in the early days was the *E-Z Play Today* series, which introduced a whole new music notation with note names inside larger note heads, simple right-hand arrangements and chord symbols. It remains one of the biggest selling songbook series of all time.

The Hal Leonard Orchestra circa 1937



Harold ("Hal") and Ev Edstrom circa 1935



Learning Unlimited was a pioneer in print/audio instructional packages. Can you discuss the catalyst behind that division of Hal Leonard being launched and its subsequent growth?

Beginning in 1970, longtime HL president and CEO, Keith Mardak, along with two partners, created a new joint-venture in Milwaukee with the founders of Hal Leonard, called Learning Unlimited. They pioneered the use of audio recordings to demonstrate and play-along with publications, amongst many other new publications. Keith and his partners brought new energy to Hal Leonard and really shook up the industry. This constant innovation led to Hal Leonard expanding many different types of musical arrangement formats which in turn created more music makers in the market. Eventually, the Learning Unlimited venture was folded into Hal Leonard, and Keith was appointed general manager of the whole company. From then on, under Keith's leadership, Milwaukee became more and more of the driving force for the company.

Mardak led the team who purchased Hal Leonard from the company's founders. Can you describe the events leading up to that transition?

In 1981, Chappell Music (prior to becoming Warner-Chappell) acquired a 50 percent stake in Hal Leonard. A few years later, Chappell Music was being sold and in 1985, it created an opportunity for Keith to lead a buy-out of Chappell and the founders of Hal Leonard. It was a bold move, but anyone who knows Keith will not be surprised that he made it happen. Keith raised the money and gave a number of senior executives at the company the opportunity to invest in the company and become shareholders. As they say, the rest is history. Keith led the company through unprecedented growth that changed not only Hal Leonard, but the entire print music publishing industry. It was a great team, but it

never would have happened without Keith. His drive, creativity, intensity, ambition and leadership are unparalleled in our industry. I joined the company in 1990, just five years after the buy-out, but Keith had already turned Hal Leonard into a global powerhouse. I would also add that Keith had the unique ability to lead, but also to groom others to be better leaders themselves. We all greatly benefited from his mentorship, especially me.

Since that time, through to the present day, Hal Leonard has acquired a number of other print music publishers – including some former major competitors – and entered into distribution partnerships with many others. How important has the process of bringing these other brands “under the Hal Leonard umbrella” been to the company’s evolution?

It is very important and it all starts with our “partnership” mentality. We’ve developed mutual admiration and trust with many companies over the years, and that sometimes leads to opportunities to work together in distribution deals, joint-ventures, or new publishing collaboration. Often, our acquisitions will naturally evolve from these associations after we have worked together for some years and built good relationships. We always think in terms of how we can make “1+1=3.” We think in terms of each party bringing something unique to the partnership that can make us better together than we are individually.

Hal Leonard has often been one step ahead of the pack when it comes to technology: cloud-based, digital, streaming, and so on. How has the company been able to anticipate and in some cases define these paradigm-altering advancements so consistently and successfully?

The key for us is keeping ourselves as close as possible to real, everyday musicians, teachers, students, hobbyists, weekend warriors, et cetera... The end users will always tell you what



The present-day Hal Leonard leadership group



“Our staff is largely made up of passionate music makers, so we all live our work and we work to live... in music.” – CEO Larry Morton

they are doing, so you just have to listen to them. Our staff is largely made up of passionate music makers, so we all live our work and we work to live... in music. The other big element for us is a willingness to “be our own spoilers” and be brave enough to disrupt your own business and the market around you. We have launched many innovative programs that have been harmful to other areas of our own business, but you have to do keep moving forward. My dad used to say, “You can stand in the river with your arms out or you can swim. The river is going to keep moving whether you want it to or not.” So, we keep looking ahead and making changes to what we think the market wants or needs.

In the past decade or so, Hal Leonard has also expanded its reach beyond print music, rapidly growing as a distributor of a number of MI brands: Line 6, Innovative Percussion, Vertex, Hotone, and others. What was the behind the decision to enter into this new arena?

Because of our core music publishing business, we have contacts and distribution to every kind of retailer in the world that sells music products, whether they are a brick and mortar store or e-commerce. By touching all these thousands of retailers, we realized that we are in a unique position to sell more than just our own physical publications. This is especially important in that we sell to every kind of music retailer (piano, guitar, drums, et cetera) and we are a huge supplier outside the music channels as well. This broad, multi-channel distribution gave us the opportunity to take on MI products for distribution, first in music software and home recording, but then it expanded to live sound/pro audio, drums and drum hardware, guitars and pedals/effects, and many other categories, including accessories. We recently started new agreements with Pioneer and Chauvet to address the growing DJ market. We think we’re just scratching the surface of what our MI Products Distribution business can become. From a retailer point

of view, we are their “easy button” in many ways. They already buy from Hal Leonard and we have the best service and staff in the industry, so it is much easier to use us a one-stop for the many MI lines that we sell.

In 2019, you succeeded Keith Mardak as company president and CEO. How much has that change represented a “sea change” for the company or those that do business with Hal Leonard, or to what extent has it been more a traditional “changing of the guard” with the longstanding mission statement and goals of the company remaining the same?

It has been a long-planned transition that started when I became president in 1999. Having been groomed by Keith for many years, the transition has been natural and more traditional. That said, the market has greatly changed since COVID, so we have adapted and changed many aspects of our business to pursue opportunities not only in the U.S., but around the world. Our mission of creating more music makers has remained the same, but our strategy has evolved quickly with the fast-paced market of the past few years.

Expectations and/or plans for the coming months and years for both Hal Leonard and the MI industry, as a whole?

The 2020 at-home explosion of new music makers is a big opportunity for Hal Leonard and for the industry as a whole. We have a once-in-a-generation chance to connect with these first-time music makers and help them get better at playing. We need them to learn to play and not give up since attrition has always been the biggest challenge for our industry. You will be seeing Hal Leonard continue to launch new learning programs, both physical and digital, to capitalize on this huge pool of potential life-long customers. We are intensely focused on capturing these budding rock stars and getting them hooked on music for life! 🎸🎹

Have Keys, Will Travel

Portable & Arranger Keyboards Remain a Growth Category in 2022

By Christian Wissmüller

Small, feature-rich, versatile – portable and arranger keyboards provide serious “bang for the buck” and are a vital component in many performing and composing, or beginner musicians’ arsenals.

MMR spoke with reps from four of the major purveyors of these types of consoles to learn what trends and challenges are shaping this market segment, what specific models are being embraced by players, and what techniques are employed by shrewd MI retailers to effectively market and display these instruments.

For your brand what model(s) of portable/arranger keyboards are currently the hottest sellers?

Luciano Minetti: At KORG we organize our arrangers into two main categories: Entertainer Keyboards and Professional Arrangers, also known as the Pa Series. Within the Entertainer Keyboard range, the EK-50 is a consistent top performer thanks to its easy-to-use control surface, built-in speakers, and affordable price point. Within the Pa Series, the all-new flagship, Pa5X, has generated big demand. A follow-up and big leap from the Pa4X, it’s been redesigned with an all-new operating system, huge processing power, a fully backlit new control surface, and a collection of new Sounds and Styles to explore along with a bevy of new creative and performance features.

Corey Fournier: The new Roland E-X50 Arranger Keyboard, introduced in June, has quickly become one of our most popular models. It combines Roland’s sound technology with a new arranger engine that creates lifelike, interactive accompaniment. The Roland GO:KEYS is also a favorite with its stylish red color, Bluetooth capability, and “Loop Mix” function that makes it easy for anyone to start making music – no experience necessary.

Ben Harrison: The portable keyboard category and arranger keyboard category, while on the surface may seem quite similar, are pretty different in many respects. Yamaha has been the industry leader in the “portable keyboards” category for decades. The Yamaha PSR-EW310 is our hottest seller in this category. It features 76 keys, which makes it stand out in the crowded portable keyboard market. The additional key range makes it attractive to not only beginners, but also more advanced players who tackle repertoire that demands more than the standard 61-key configuration of these types of keyboards. Yamaha has been crafting acoustic pianos for over a century, where our expertise “trickles down,” making even our most affordable entry-level products stand out as the clear choice in playability and sound quality.

The arranger keyboard category is a very different environment. While many of the attributes may appear similar to portable

“Since portable keyboards are often purchased as gifts for aspiring musicians in the family, purchasing tends to be seasonal, peaking in the holiday timeframe.”

– Ben Harrison, Marketing Manager, Digital Piano & Portable Keyboard, Yamaha Corporation of America





“Arrangers have consistently been a growth area for KORG in the U.S., and we expect this category to grow again in the coming year.”

– Luciano Minetti
Product Manager, KORG USA Inc.



keyboards, the reality is that arrangers are much more advanced and designed for another player; they are intended for solo entertainers and professional songwriters. The Yamaha Genos flagship arranger has set the bar very high and remains the most coveted instrument in the arranger keyboard category since its release in 2017. Arrangers focus on accompaniment Styles. The Styles allow players to control a virtual backing band that can play almost any musical genre with great authenticity and realism. These instruments are more expensive than “portable keyboards” because they incorporate higher technology, more instrument Voices and Style content, real-time control, professional connectivity options, high-definition speaker systems, and much more.

Stephen Schmidt: Our new Casiotone keyboards, specifically the CT-S400, CT-S500 and CT-S1000V, are the hottest sellers in this category.

These types of consoles are driven by technological advances and features. What are some of the capabilities of portable keyboards most sought-after by consumers these days?

CF: Portable keyboards often include a microphone input, onboard speakers, and a large library of music styles to appeal to hobbyists and professional players alike. The E-X50 features a mic input with effects to enhance vocals, powerful speakers that are also Bluetooth enabled for streaming audio from a mobile device, plus, the ability to edit the onboard styles with custom software and download new styles via the Roland Cloud, so it will always be up to date with current music trends.

SS: Our new Casiotone portable keyboards represent a big step forward in design, technology and features. From a design aspect, these instruments have a modern and minimalistic look, with an intuitive and sleek interface centered around a bright graphic LCD. In addition to the high-quality built-in Tones, Bluetooth audio and MIDI is available, providing easy connectivity to music apps on any platform.

BH: Portable keyboards are sought after for their versatility while remaining affordable. Since portable keyboard customers/players are typically in the early learning stages of their musical journeys, the most critical feature is touch Sensitivity (keys respond to playing strength/velocity). It’s so important that play-

ers understand and learn to control their dynamics, and teachers everywhere suggest touch sensitivity as a minimum requirement. Additionally, it’s essential to experiment and remain engaged when exploring music. Portable keyboards offer so many instrument Voices (sounds) and fun features like accompaniment and recording that it’s easy for players to stay interested even after the more technical and sometimes grueling side of learning the basics has been completed for the day. Other technology, such as connectivity (USB to HOST, meaning to smart devices and computers), self-teaching (onboard lessons), and simple, battery-powered portability, are all attractive offerings from portable keyboards.

LM: With Pa5X, we designed the most powerful and technologically advanced sound engine ever put into a KORG arranger. As an example, KORG users had been accustomed to using our dual-player setup on previous models, in which they could cross-fade during a live performance between two MP3 files. We wanted to give customers even more flexibility and now Pa5X can play two Styles, MIDI files, or MP3 files simultaneously and in any combination. That includes all effects, and polyphonic for each Style. These two Players can then be mixed with the crossfade knob and can serve as a valuable tool when performing live and transitioning between songs. This is made possible by the technological advances of the Pa5X sound engine which has ample effects processing and polyphony to make these transitions happen seamlessly.

Have you observed any specific marketing and promotion techniques being embraced by MI retailers who are particularly successful when it comes to selling these types of keyboards?

BH: Portable keyboard retailers often find success in price and package-driven promotions. Pairing a keyboard purchase with an add-on accessory like a stand or pair of headphones offers a complete solution to their customers. Since portable keyboards are often purchased as gifts for aspiring musicians in the family, purchasing tends to be seasonal, peaking in the holiday time-frame. With this being the case, we often see success with holi-



“Dealers that proactively create their own social media content tend to see the largest success in the category.”

– Stephen Schmidt, Vice
President of Casio’s
Electronic Musical
Instruments Division





“We have seen positive growth in this segment this year and are looking forward to a strong Q4!”

– Corey Fournier, Product Strategy Manager,
Pianos/Arrangers/Winds, Roland North America



day-themed promotions that often involve price incentives.

LM: Acknowledging the use of these models for live performance is a powerful tactic. To that end, bundles that complete a live setup are ideal for the customer base. Also, here at KORG, we put a lot of heart and soul into introductory and feature-focused videos to best answer questions from existing and potential users before they are asked, and it's great when MI retailers embed those or share them for their customers as well.

SS: Dealers that proactively create their own social media content tend to see the largest success in the category. A lot can be said for in-store displays, as well. Having a pile of colorful boxes is attractive, but it's more effective if clean, well-merchandised demo models are on the floor inviting customers to play.

CF: Roland is partnering with participating dealers to create digital marketing and social media campaigns to draw attention and interest to these keyboards. By leveraging our unique content, our dealers are able to drive awareness with proven messaging and expand their audience of potential customers.

What trends are impacting and defining this market segment in 2022? Are supply chain challenges coming into play?

SS: Like all other technology markets, the chip shortage has affected electronic musical instruments, forcing some manufacturers to modify their product lineups. Shipping has also become more unpredictable, which can lead to delays. Fortunately, Casio has been quick to adapt, introducing new products and delivering the high-value instruments for which we're known in a timely manner.

CF: This is a growth category for Roland and customers are expecting ever more technology and features at lower price points. With the success of the GO-Series keyboards over the last number of years, and now the new E-X50, we are confident that dealers have a quality assortment of portable Roland keyboards to offer their customers in an affordable price range.

LM: Arrangers have consistently been a growth area for KORG in the U.S., and we expect this category to grow again in the coming year. The only barrier has been the impact we've experienced to the supply chain. For our models, this has ebbed and flowed over the last two years, but regardless, demand stays strong, and we thank our retailers for staying the course while KORG works to deliver products with the quality and reliable componentry customers expect and deserve.

BH: The supply chain has been a significant issue for everyone for almost two years, but has been improving as of late. Return to work in person, raising interest rates, cost of living increases, gas prices and other economic factors contribute to a decline in demand from the abnormally high level we experienced during the pandemic. However, demand remains strong, and it's inspiring and encouraging to see steady sales of portable keyboards year after year, indicating a constant flow of new musicians discovering and exploring the incredible path that music can take us down.

Do you have any upcoming or recent portable & arranger keyboard introductions you'd like to draw MMR readers' attention to?

LM: As a matter of fact, we will soon be expanding the successful EK line. It's a new direction that combines a straightforward workflow with more focus on various types of performances by genre, and new sets of accompaniments to support them. I'd also be remiss to mention that we are already working on our next Pa5X OS; free to users, and packed with new features – many user-requested.

BH: While they are not newly released, our Genos and PSR-SX series of arranger keyboards continue to lead the way in their category. Arranger players are attracted to these instruments because of the ability to customize them with expandible content. Yamaha recently opened all of our Voice & Style Expansion packs for free download. Previously, this vast library of content was mostly paid downloads. This change is breathing new life into existing instruments and giving owners even more value and flexibility than they ever thought possible.

CF: The E-X50 is the latest addition to our family of arranger instruments, and it's the first one that takes advantage of our Roland Cloud technology. With music styles changing over time, we've given the E-X50 the ability to adapt in two ways. First, customers are able to download a free app that allows them to edit any of the onboard styles to suit their taste. Second, they can access an ever-growing library of new music styles from the Roland Cloud. So, the E-X50 is an "evergreen" arranger keyboard that will stay on-trend with new content.

SS: The big highlight for Casio this year has been the Casiotone CT-S1000V. This model is the first of its kind and features polyphonic vocal synthesis with a wide range of vocal sounds. This unique approach has been an incredible outlet for musicians, providing them with a new voice for their music.

Expectations for this segment of the MI marketplace in the coming months?

BH: With the holiday season quickly approaching, we expect to see the typical increase in consumer curiosity and the next generation of beginner piano players owning a brand new instrument to inspire their musical journey.

SS: We're expecting a strong holiday season. As gas prices have been falling and school has started again, we're seeing more consumer confidence at retail. The Casiotone line has everything for beginners to more advanced players this holiday season.

CF: With live music returning to many venues, musicians have been eager to "get back out there" and play. Portable keyboards like the GO-Series and E-X50 offer an affordable platform for a wide variety of music makers. So, we have seen positive growth in this segment this year and are looking forward to a strong Q4!

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CASIO

Kept Under Cover

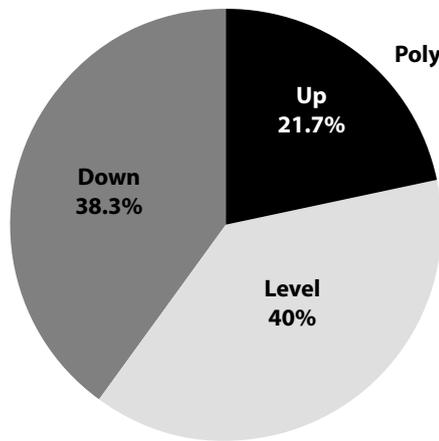
Keyboard Gig Bags & Covers By ChristianWissmuller

Perhaps not the most “exciting” product category, keyboard gig bags and covers nonetheless perform an essential service. Whether a player is lugging his or her instrument on public transportation to a recital, hitting the road to play a series of gigs, or simply wanting to keep the thing free of dust when it’s not being used at home, these are must-have items for nearly every owner – and traditionally represent a consistent add-on sales pitch for an MI retailer.

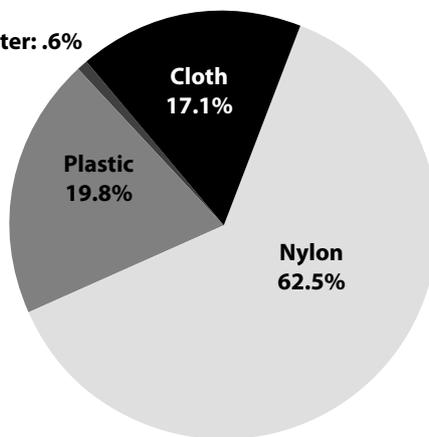
Sales of keyboard gig bags and covers in 2022 are... meh,

based on what we’re hearing from participants in this month’s dealer survey, with nearly 80 percent (78.3%) reporting downward trending or level numbers when compared to 2021. One frequently cited factor that may be contributing to this is a generally perceived extreme rise in list prices that are dissuading potential customers. Aside from that, another development would seem to be increased consumer interest in hard-shell cases with wheels – perhaps a byproduct of the return to live performance.

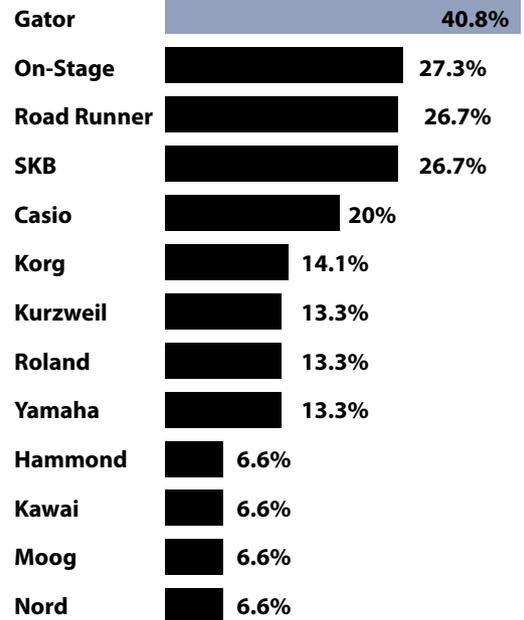
So far in 2022, sales of keyboard gig bags & covers have been...



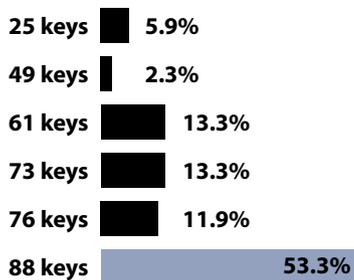
What types (primary material) of these cases are most popular?



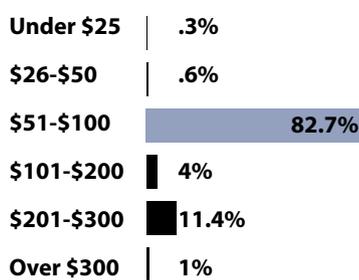
Which brands are the top sellers for your store?



What size (keyboard capacity) sells the most?



What’s the most popular price range for keyboard gig bags & covers?



“ATA road cases are the majority of our customers’ preference, with or without wheels.”

Randall R. Platt
Hoffman Harp Gallery, LLC
Lenexa, Kansas

Have you been observing any trends when it comes to these products?

“The price has increased significantly.”
Will West
Will West Music & Sound
Jefferson City, Missouri

bags. Nobody places special orders for name-brand keyboard cases anymore. The brands that sell them will have to find some creative way to get their product into stores.”

“Hard-shell with wheels are the top performers.”

Robert Schaeffer
Rice Music House
Columbia, South Carolina

“As with many other accessory items, sales continue to be strong as more musicians are upgrading or replacing their gear as gigs become more available post pandemic.”

David St. John
Music & Arts
Glendora, California

Anthony Mantova
Mantova’s Two Street Music
Eureka, California

“Less keyboard players.”

George Copeland
North Channel Music
Elliot Lake, Ontario
Canada

“The Nord Electro bag jumped in price from \$199 to \$499. I wonder what they were thinking when they did this! MAP is now \$369. Holy smokes!”

Bill Cunningham
SoundCheck Music
Decatur, Illinois

“Thanks to inflation, the regular folks are buying used when it comes to keyboard

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SOUND WITH SOUL

Quiet Quitting

A Missed Opportunity in Messaging



By
Menzie
Pittman

The new hot button message currently bandied about in the latest media push is two-tiered: the first tier is the concern over the country's education scores, and the second-tier is the work force "phoning it in" or "quiet quitting."

The media is very good at creating catchphrases. They have wasted no time in coining the phrase "Quiet Quitting" to bring a sense of urgency to the public's attention. To give credit where

credit is due, no one drives sales like the media once they have a new catchphrase.

There is an oft-repeated saying or an "old saw" amongst musicians: "Repetition is the mother of skill." In the case of the media, when they latch onto something that they feel will keep their audience "glued to the tube" or the radio, they are like a junkyard dog with a pant-leg in its mouth. They are relentless! And when they decide on a new unified catchphrase to drive ratings, watch out! You will hear it all day, every day, until a new crisis is created.

For the most part, they are right, but instead of using the opportunity to focus on positive messaging and solution-based thinking, as usual the spin is negative. What they drastically overlook is the *why*. The media is glad to yell "fire," but instead of thinking like the fire marshal and focusing on prevention, they focus on the event and not the cause. We are glad to point fingers at the *"what"* but are unwilling to investigate *the "why."* Owning the "why" takes integrity, and, apparently, that is too inconvenient.

The music industry could really jump on this messaging opportunity, but we are slower to take advantage of messaging and much less unified than the news media. This is a chance for the music media to say, "Hey, what have we been telling you for the last two decades? If you want better test scores, incorporate creativity, and support the arts!" The problem is that we, as an industry, have left the messaging on the table.

Kudos to NAMM for their work on Capitol Hill for the last 15-plus years, with a wonderful team of volunteers and a well-crafted message regarding the benefits of learning to play music. But to truly impact the big picture of creative education, it will take an even bigger voice. It takes all horses pulling in the same direction at the same time. We need unity in messaging *as an industry!* We just need to think more

like John Lennon: "You may call me a dreamer, but I'm not the only one." It's not impossible!

The other opportunity missed by the media is labeling. What is happening is not quiet quitting – it's self-reflection, and the desire for reinvention. Look at how many people took early retirement during COVID and how many people are simply not willing to come back to the workforce. The reason is simple: there is very little opportunity for creativity or sustained gratification garnered from their jobs.

This is a golden opportunity for the music education industry to expand its audience. We need to be shouting from the rooftops: "Come join us!" This is a fresh chance to prove that the arts bring families their best chance for introducing creativity into a child's learning. It's also a chance to welcome adults back into the tent.

As an industry, sending a united message that motivates recently retired adults, or socially stifled teens, is essential. It is a message of possibilities. It is also a chance to send a family message. "Quiet Quitting" or "Rekindling Your Creative Passion" – which message motivates you?

Every once in a while there is an opportunity to act as an industry on a unified message. Don't believe me? Watch how much the national media runs with the poor education-scores story. Between that, and the new branding of "quiet quitting," the media will have a field-day when talking about discontent. But they won't focus on creative solutions, so, as an industry, *we* should!

This is a chance to reconnect music with adults who crave a rekindling with creative opportunities. It's the adults who are not creatively fulfilled who are "quietly quitting." What we should be talking about is the creative satisfaction garnered from self-exploration, and the benefits of engaging imagination through playing music.

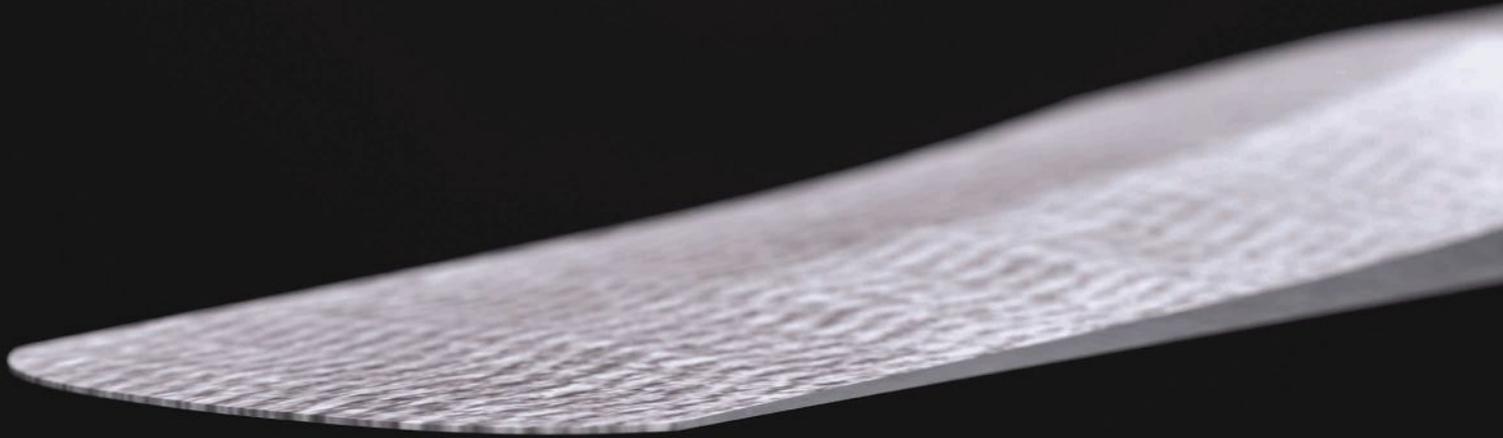
Maybe a better name for the syndrome they call "quiet quitting" should be "The Great Awakening!"

It has a much better ring to it. ☞☞☞

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."

“What we should be talking about is the creative satisfaction garnered from self-exploration, and the benefits of engaging imagination through playing music.”

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When Will You be Ready to Trade **Money** for **Time**?



By
**Jaimie
Blackman**

Joe Lamond, president and CEO of NAMM, once famously said, “The only way to make a million dollars in the music business is to start out with a million dollars.” So if you’re not starting out with a million dollars, be prepared to trade a lot of your time, your most valuable asset, for money.

An interesting survey question for *MMR* readers could be, “At what age would you consider trading less money for more time?” Then, a few years later,

see how well the respondents stuck to their predictions. This seems like a simple question, but nothing is simple when it comes to time and money. Living a “happy life” seems to be inexorably tied to balancing your money/time equation to your liking.

After 45 years of marriage, my beloved wife Iris recently passed. As a result, my own time/money equation is now under review. Have I given away too much time for money? Because her death is so recent, I’d probably be leaning towards a “yes.” I did trade too much of my personal time, which we could have shared together with our children. A recently discovered note written by my then 10-year-old daughter. She was expressing her love to her mom, but was sad because she had to work so hard.

Is there a magic age when money ought to be traded for time in order to have more time do what is important to you? Is it 30, 40, 50, 60?

According to GfK and Ameritrade, who interviewed 22,000 consumers, the results were not what I expected.

When it comes to time and money, only 38 percent of both the 20-29 year-old and 30-39 year-old ranges prefer to choose time over money. No surprise here. You’re starting out, so the majority want to maximize their earning potential. What did surprise me was only 20 percent of people in the 60+ group clearly had a preference for time over money. One would think that as age marches on, your time becomes more valuable and as a result you would gladly trade money for more time.

Here a few personal stories people have shared with me over time:

One 27-year-old music retailer told me that his time is longer his own. He and his wife are often negotiating the number of work hours causing marital dissonance; Another 45-year-old MI retailer once told me that his desk was piled high with important life goals, which over many years he

had never had a chance to implement; A successful 50-year-old investment banker told me a decade ago that his financial obligations wouldn’t allow him to trade money for time. Aged 50, he told me he was more trapped than ever; I was speaking to a young nurse in her early 30s. She said she played piano when she was younger and would have loved to begin again, but she had no time because her work schedule didn’t allow it. For the young nurse, trading money for time was not an option she chose; My dad, who died six months before his 95th birthday told me that his only regret was that he didn’t spend more time with his children when he was younger.

Imagine if a doctor told you that you had five years to live. You will not have any symptoms. Most likely, in this circumstance, you would consider trading money for time. The question then becomes, why wait? As the good book says, tomorrow is promised to no man.

Obviously we require a certain level of livelihood, but if we have no time to enjoy our wealth and play music, what’s the point?

As I wrote earlier, and it’s worth repeating, nothing is simple when calculating the time/money equation. Not even the measurement of time is straight forward. Einstein’s theory of relativity proved a second is not always a second and it is one of his most surprising findings. Key to his understanding is the observation that the experience of time is subject to one’s personal framework defined as a set of ideas, conditions, or assumptions that determine how something will be approached, perceived, or understood. No surprise here.

A commonly expressed sentiment is “Where did the time go?” or “Time goes by so quickly.” It’s the inconsistency of time which gives it an illusory flavor. As a result, time goals are extremely difficult to keep. It’s easy to say, “Five years from now I will retire.” It’s rare that people keep to such commitments.

So ask yourself this question, what is your money/time equation? At what point do you begin trading money for more time? Then ask your accountability partner to hold you to your answer. 

Jaimie Blackman – a former music educator & retailer – is co-founder of BH Wealth Management. The organization offers 401(k), insurance, and succession planning services. Download your complimentary copy of End Your War With Money at bhwealth.com/moneycapsules Registered Representative, First Allied Securities, Inc. Member FINRA/SIPC

“It’s easy to say, ‘Five years from now I will retire.’ It’s rare that people keep to such commitments.”

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FRETTED

Jackson Introduces the American Series Soloist SL3

Jackson® marks a long-awaited homecoming with the launch of the American Series Soloist™ SL3, crafted for speed and produced for the heaviest and fastest of players. For over forty years, Jackson's reputation as the brand built to handle heavy music has been recognized and respected by artists around the globe. Its portfolio of guitars have been played on stages everywhere by the metal genre's biggest titans: Randy Rhoads, Marty Friedman, Scott Ian and more. The launch of the American Series Soloist. SL3 cements Jackson's status as a pioneer in heavy metal innovation and the go-to instruments for the new generation of shredders who have honed their craft through tireless dedication and practice.



The American Series Soloist SL3 is a breakthrough in high-performance guitars and above all else, is designed for speed. Starting with the classic Speed Neck profile from beloved Jackson Soloists of decades past, the profile has been supered up to include masterfully rolled edges for maximum comfort. Complimenting this profile is a compound radius that starts at 12" at the nut and flattens to 16" at the 12th fret to promote screaming bends and intricate finger work as players move up the neck. Player-focused features like Luminlay side dots to illuminate the fretboard on the darkest of stages and quick access truss rod adjustment to make easy neck relief adjustments ensure the Soloist is always optimized for speed and precision.

The iconic "Concorde" six-on-a-side headstock visually represents the precision of the instrument with its razor-sharp profile. The model is laden with quality features usually found only in custom domestic builds or import models including a Floyd Rose 1500 and neck-through construction. With four eye-catching finishes – Riviera Blue, Platinum Pearl, Black Gloss and Slime Green Satin – there's no mistaking it for any other guitar.

The launch of the American Series Soloist SL3 represents the next phase in FMIC's long-term investment strategy in its portfolio of wholly owned and licensed brands, which includes Jackson. With heightened resources in trade advertising, social media and elevated artist marketing, Jackson has built a campaign to reflect the significant milestone that the American Series Soloist SL3 represents: a guitar tailor made for the new generation of diverse heavy metal players.

Soloist SL3 (\$2,499.99 – \$2,599.99 USD, £2,449.00 GBP, €2,899.00 EUR, \$4,499.00 – \$4,699.00 AUD, ¥440,000 JPY). Equipped with all the essential attributes, the American Series Soloist SL3 leads the way in establishing a new standard in the premium high-performance category as it inspires players across the globe. The American Series Soloist SL3's alder body is matched with a sustain-enhancing through-body three-piece maple neck that has a pair of graphite reinforcement rods for the ultimate stability to resist temperature and humidity-induced bending and warping. The Soloist was built for speed and engineered to become the fastest guitar in Jackson's portfolio thanks to its legendary Speed Neck, which includes masterfully rolled fingerboard edges for maximum comfort. To complement the neck profile, the Soloist sports a compound radius that starts at 12" at the nut and flattens to 16" at the 12th fret for screaming bends and intricate finger work as you move up the neck. Add in player-focused features like Luminlay side dots to illuminate your fretboard on dark stages and quick access truss rod adjustment to make easy neck relief adjustments, the result is an instrument ready to take on any stage at any time.

www.jacksonsguitars.com

Fender Custom Shop Introduces Johnny A. Signature Strat

Born John Antonopoulos in Malden, Mass., Johnny A. first got the guitar bug when he saw the Beatles in Boston at age 13. Taking the stage name "Johnny A.," he steadily acquired a sterling reputation as a rock, blues and jazz ace with artists including Delaney & Bonnie, Derek and the Dominos keyboardist Bobby Whitlock and Creedence Clearwater Revival drummer Doug Clifford.

The Custom Shop is proud to honor one of the "City on the Hill's" finest guitarist/songwriters with the Johnny A. Signature Stratocaster. The Johnny A. Signature Stratocaster is an amalgamation of his four favorite model years—1963 through 1966. Features include:

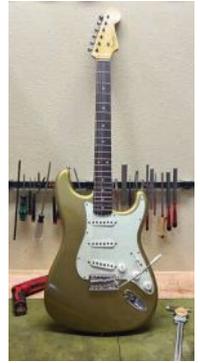
Select two-piece alder body with off-center seam, paired with a 3A birdseye maple neck featuring a '65-style "oval C" profile and contoured heel. The round-lam rosewood fingerboard has a comfortable 7.25" radius and 21 medium jumbo (6150) frets

The neck and middle pickups are hand wound 11/56 models, while a steel bottom plate on the custom 11/56 bridge pickups delivers livelier tone with more wide-ranging response; all are fixed to a three-ply mint green pickguard, along with a five way switch and Strat Blender wiring with Tone-Saver bleed circuitry.

Other premium features include Custom Shop synchronized tremolo bridge, vintage-style tuners, bone nut, wing string tree with tall metal spacer, deluxe hardshell case, strap and certificate of authenticity

The guitar's special Time Capsule flash-coat lacquer finish comes in striking Lydian Gold Metallic with Closet Classic chrome hardware and in Sunset Glow Metallic with Closet Classic gold hardware, combining several classic '60s design elements to honor one of New England's most accomplished sidemen and solo artists.

www.fender.com



ACCESSORIES

JodyJazz Introduces the World's First Hand-Hammered Saxophone Mouthpiece

JodyJazz, Inc. has announced the introduction of the world's first hand-hammered saxophone mouthpiece, the new JodyJazz HH Tenor model. Since Jody Espina first began designing his JodyJazz mouthpieces, he has been on a constant quest not only to offer the finest and most consistent mouthpieces available, but also to further expand the palate of sound textures and performance characteristics available to saxophonists. Now Jody is proud to unveil his newest innovation and the latest result in his ongoing quest for new sounds, the world's first hand-hammered saxophone mouthpiece. The new hand-hammered HH Tenor mouthpieces will be initially available in a limited edition run of 300pcs in a special Rose Gold finish.

Hand-hammering is the ancient art of working brass and bronze alloys to manipulate their sonic characteristics which cymbal makers have been using for centuries. Hand-hammered cymbals are renowned and much prized for their dark, complex, rich, and warm overtones. Jody wanted to know if these same sonic properties could be imparted to a mouthpiece through the application of hand-hammering. To bring this idea to life, he sought out one of the world's foremost experts in the art of hand-hammering. With over 30 years of experience at one of the world's largest cymbal companies, Paul Francis has designed some of the most popular and highly coveted cymbals ever created.



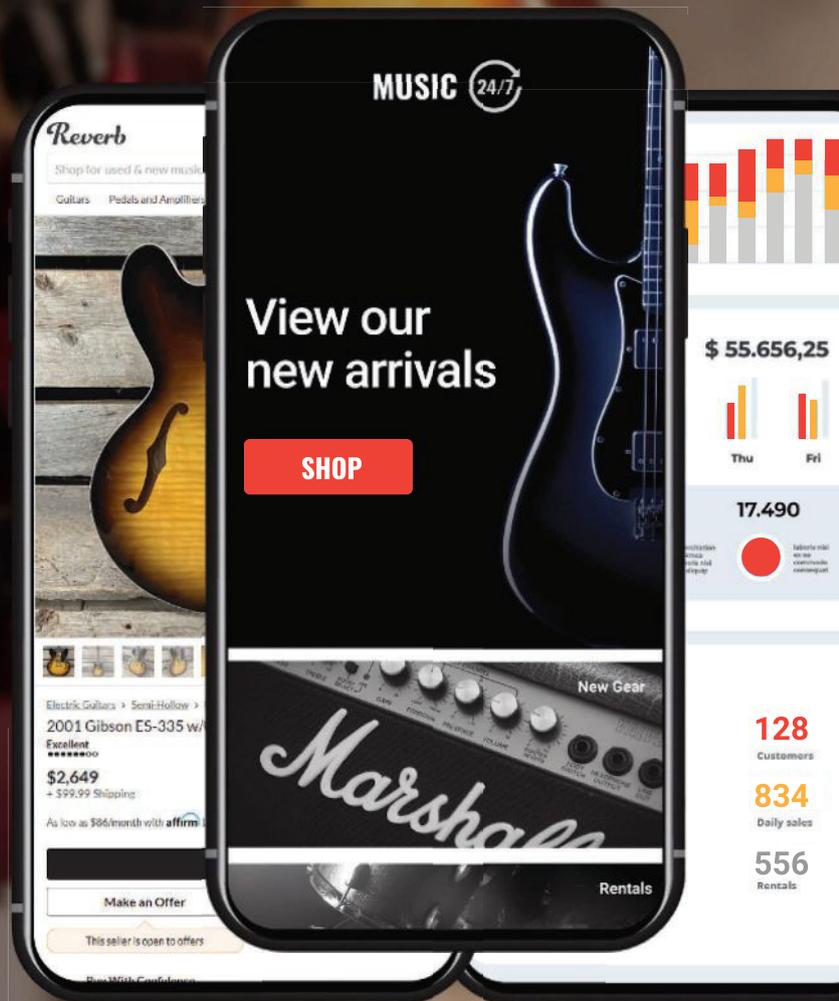
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Hammering the bell brass blanks resulted in mouthpieces with uniquely warm and complex tonal characteristics. In order to enhance the unique tonal characteristic and response of the hammered brass, an all-new internal design and facing curve was developed. And so was born the new JodyJazz HH Tenor mouthpiece, the world's first hand-hammered saxophone mouthpiece.

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

The new HH Tenor mouthpieces are available in 6*, 7*, 8* and 9* tip openings. The limited edition run in Rose Gold finish is 300pcs total incorporating all sizes. Each one has been individually hand-hammered by famed cymbal master craftsman Paul Francis. Each mouthpiece will bear a serial number of 1 through 300.

JodyJazz is also making available a matching Hand-Hammered POWER RING Ligature, also in rose gold.

www.jodyjazz.com

Music Nomad's GRIP ONE

Music Nomad introduces a patent pending GRIP ONE – All-in-ONE String Winder, Cutter, Puller. Music Nomad's GRIP ONE sets a new higher standard for what you should expect when buying an All-in-ONE String Winder, Cutter, Puller.

No feature is overlooked, starting with the precision bearing design they invented in 2016 that makes turning the handle effortless, silent, and super-fast. The innovative rubber lined head smoothly and silently slips over your tuning pegs for a scratch-free and clank-free operation compared to traditional plastic peg winders. The contoured head design fits virtually all tuning pegs both big and small, and its narrow profile keeps you from hitting close fitted pegs on electric guitars. The ergonomic and non-slip rubber grip handle gives you total control and comfort. Cutting strings is a cinch! Whether big or small, use the high quality carbon steel String Cutter to effortlessly cut through all string types. Ready to pull pins? The Bridge Pin Puller's innovative universal design allows you to pull acoustic guitar bridge pins easily. Simply slide under the pin and pull straight up. GRIP ONE is perfect for electric and acoustic guitar, bass, banjo, mandolin, ukulele, and orchestral strings. Suggested Retail \$16.99 – \$19.99

www.musicnomad.com



PRINT & DIGITAL

Adaptable Quartets for Christmas from Excelcia Music Publishing

Excelcia Music Publishing announces the holiday release of *Adaptable Quartets for Christmas*, the latest quartets in its flexible Adaptable Ensemble Series for wind, string & percussion instruments. The new flexible Christmas collection contains 22 new quartet arrangements written at accessible 1.5 to 3 grade levels. Specifically designed for the needs of the modern music room, professional or for at home families, *Adaptable Quartets for Christmas* exponentially broadens holiday music options by providing genuine flexibility.

Designed to be used with any combination of wind instruments and/or percussion (in the Wind series) or string instruments (in



the Strings series), the Adaptable Ensemble Series remains at the forefront of flexible music. Like all books in the Adaptable Ensemble Series, the line scoring arrangement in *Adaptable Quartets for Christmas* offers sound pedagogic progression from small chamber to full ensemble playing.

Adaptable Quartets for Christmas is arranged by dedicated educators and composers Tyler Arcari and Matthew R. Putnam, along with percussion specialist Robert Clayson (in the percussion book) and Strings specialist Diana Traitetta (in the string books). New flexible quartet arrangements include Hark! The Herald Angels Sing, Ukrainian Bell Carol, I Saw Three Ships, Pat-a-pan, Bells that Jingle, Away in a Manger, The Huron Carol, Greensleeves and many more. Books are available for flute, oboe, B \flat clarinet/bass clarinet/B \flat trumpet/baritone t.c., alto saxophone/baritone saxophone, tenor saxophone, horn in F, trombone/euphonium/bassoon, tuba, percussion, violin, viola, cello, and bass instruments.

Adaptable Quartets for Christmas as well as *Adaptable Duets*, *Adaptable Trios*, *Adaptable Quartets*, *Adaptable Trios for Christmas* & *Adaptable Trios Sea Shanties* are available for \$14.99 from music retailers everywhere and from the publisher.

www.excelciamusic.com

Stranger Things Folio from Hal Leonard

Hal Leonard recently released the *Stranger Things* collection, featuring music from the award-winning original Netflix series.

If you can only take one songbook with you to the Upside Down, make sure it's this matching folio to *Stranger Things*. Featuring the iconic theme music and other works from composers Kyle Dixon and Michael Stein, this collection also includes 17 pop songs heard throughout the first four seasons of the wildly successful Netflix series. Songs include: Africa • Cold As Ice • Every Breath You Take • The Ghost in You • Master of Puppets • Never Surrender • Running up That Hill • Separate Ways (Worlds Apart) • Stranger Things Main Title Theme • Wake Me up Before You Go-Go • You Spin Me Round (Like a Record) • and more.

This piano/vocal/guitar collection is available in softcover (U.S. MSRP:\$19.99) and digital (U.S. MSRP: \$15.99) formats.

www.halleonard.com



CASES & STANDS

On-Stage's UCB1250 Utility Cart Handle Bag Increases Load Capacity

The Music People has debuted the UCB1250 Utility Cart Handle Bag, a convenient add-on the UTC2200 or UTC5500 utility carts that increases the carts' loading options. The bag provides three separate pockets for users to easily organize, transport and access small devices, tools and supplies. The UCB1250 cart bag eliminates the need to make extra trips for small accessories because the bag securely fastens to a cart's handlebar, leaving the cart bed free to accommodate a full load of gear. The bag's heavy-duty nylon construction ensures reliable performance, while a top flap on each pocket protects them from the elements.

Full specs:

- Fits UTC2200 and UTC5500 Utility Carts
- Material: Heavy-duty nylon
- Straps: Hook and Loop
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www.musicpeopleinc.com



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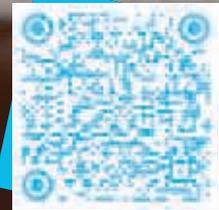
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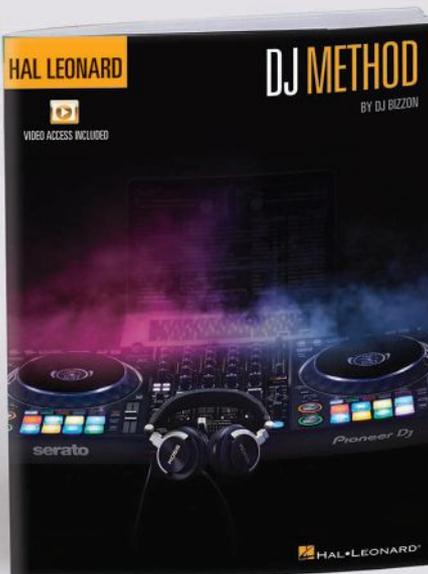




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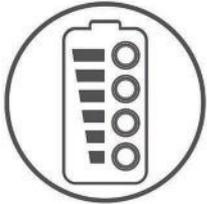


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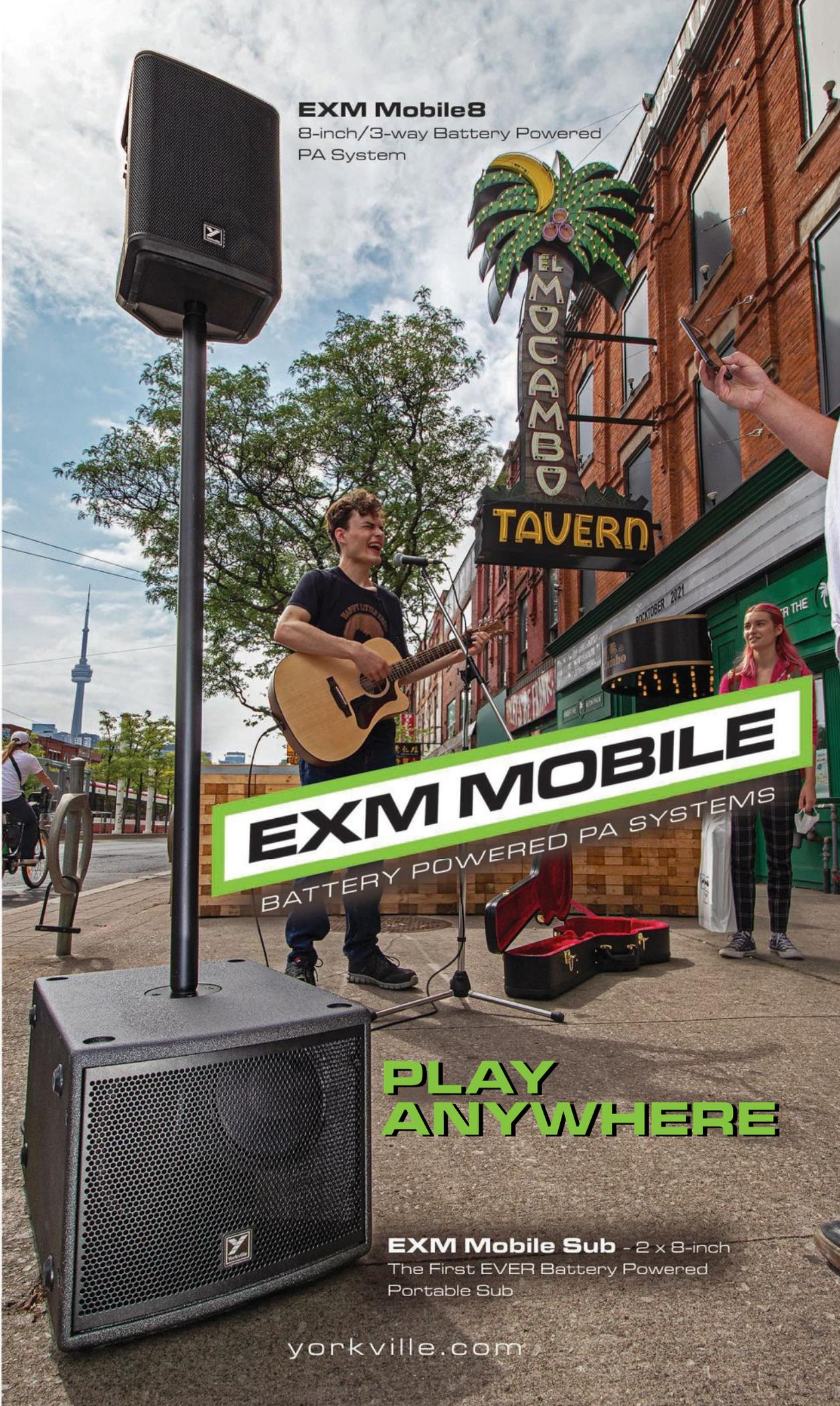
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