

MMR

MUSICAL MERCHANDISE REVIEW

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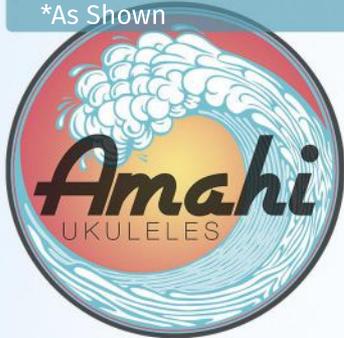
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I Want to Believe



by Christian Wissmuller

At the recent Summer NAMM Show in Nashville, Gibson was once again on-hand, after having opted out of the Anaheim gathering a few months ago.

Anyone who reads this column with regularity knows that I consider myself to be a Gibson guy. Their presence at the convention and the recent signs of life and of a return (hopefully) to a more profitable business model makes me incredibly happy on a guitar-geek level. I love these instruments passionately and, while I know that the brand and the name and all the iconic designs would likely never truly *leave* in any meaningful way, I also would prefer not to see “my guitars” go through the instability and hassle of bankruptcy, new ownership, loss of key personnel, et cetera.

At Gibson’s booth this June, there were hats, buttons, and so on with the slogan: “I Support the New Gibson.”

For the reasons stated above and in many previous Editorials, I *do* want to support the new Gibson. Nothing would make me happier than to see this particular six-stringed ship (hmmm... mixed metaphors are acceptable, yeah?) right itself.

But moreover – to cop a phrase from “The X-Files” – I truly believe we all should “want to believe.”

MI is not a zero-sum game. It’s simply not the case that if Gibson succeeds, then Fender, PRS, et cetera, *lose*.

Quite far from it.

For every dorky 13 year-old Christian Wissmuller lusting after a Gibson Les Paul as a many-years-off dream guitar, some percentage of said dorks will wind up sticking with their instrument and wind

up buying a *number* of guitars. They’ll evolve to become customers who embrace other brands, as well – possibly (likely, actually) whole other families of gear.

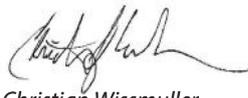
I defy any of you who know serious/semi-serious/possibly obsessed musicians – not *just* guitarists – to name one amongst them who has only one specimen of their given gear of choice/instrument. All of the drummers I know have at least two kits and multiple snares, all the bassists at least two basses, all the keyboardists multiple consoles. I’m not deeply embedded in the Boston-area B&O scene, but the few players I do know who fit that bill have more than one violin, more than one euphonium, more than one sax.

Whatever instrument or piece of musical equipment draws artists, hobbyists, starry-eyed dreamers – and your future potential consumers – into the culture of music making is good for everyone in MI.

I wish Gibson (who, incidentally, threw a kickass SNAMM BBQ – bald eagles! Derek St. Holmes!) all the best.

I want to support the “New Gibson,” just as I want to support every brand and company in the MI realm that is truly trying to craft quality products and advance the culture of music appreciation and creation.

I want to believe. **MMR**



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Industry News

Korg USA Opens Canadian Distribution Center

Effective August 1, 2018, Korg USA, Inc. will open a new distribution center located in Toronto, Canada.

The new facility was created to better serve the Canadian dealer network with faster delivery times and overall, more efficient service. Korg USA, Inc. will offer products from Blackstar Amplification and RightOn! Straps to retailers nationwide, fulfilling all orders for these brands directly from the new Toronto Distribution Center.

"We're thrilled to have this new service center ready to handle our growing Canadian sales network," says Matt Phillips, director of Sales at Korg USA, Inc. "Retailers nationwide will see a vast improvement in all warehouse operations, providing a smooth transition between all parties," Phillips continues.

To manage communication between distributors, Korg USA, Inc. has appointed John Passarelli Canadian sales manager, who will be responsible for the District Sales Representatives team. Korg USA, Inc. also provides an in-house credit team as well as a partnership with A&J Sharpe to offer our dealers convenient financial solutions.



- Industry News
- Supplier Scene

- MMR Global
- People on the Move

Pearl Announces North American Distribution Deal with KMI

Pearl Corporation together with Keith McMillen Instruments (KMI) announce a distribution partnership to grow the availability and awareness of KMI, products while expanding KMI's reach into new markets.



This new distribution connection between Pearl and Keith McMillen Instruments will enhance the availability of KMI products and grow Pearl's ever-increasing footprint in the MI landscape. Pearl will also utilize its expertise in the School and Educational markets to introduce the many benefits of KMI instruments to music students and educators at all levels.

Pearl's relationship with the Keith McMillen team began in 2015 as the two companies collaborated to develop Pearl's malletSTATION powered by KMI's Smart Fabric Technology. malletSTATION is a slim, modern, USB powered mallet controller that has been named the Best New Performance Tool for 2018 by *School Band & Orchestra* magazine. a

"Developing malletSTATION gave Pearl a great understanding of just how disruptive KMI's groundbreaking Smart Fabric Technology can truly be in the musical instrument space", stated Terry West, Pearl Corporation President and C.E.O. "After re-

viewing KMI's current product line it became evident to us all that Pearl's reach and marketing abilities could bring added awareness and availability to the KMI brand. We are honored to represent

KMI's innovative products and extremely excited to see where this collaboration and distribution partnership might lead us in the future".

"While working with Pearl on the design of the malletSTATION we came to appreciate their commitment to the highest quality and playability of musical instruments. Pearl understands what it takes to make an electronic controller behave in a most musical manner. We share that commitment. KMI has always focused on producing these new instruments while Pearl has also created a world-class sales and marketing team. It makes perfect sense to have our instruments distributed by people who understand what makes a professional tool and how to support these instruments in the field" said KMI founder and C.E.O. Keith McMillen.

The KMI product portfolio includes such innovative products as the Bop Pad, K-Mix, QuNeo, and QuNexus. Pearl will begin accepting orders for KMI products effective June 18, 2018.

Vandoren Holds Annual VRA Summit

More than 30 Vandoren Regional Artists (VRA) assembled in Chicago, Illinois in May for the annual VRA Summit.

Every year, DANSR gathers their regional artists from across the country to recap the successes of the previous school year and discuss goals for the next.

"This group of artists and teachers inspires us, energizes us, and keeps us on our toes throughout the year," says brand manager Michael Fenoglio. "Gathering together in one place every summer to share ideas about what worked and what we can do better is so powerful. Beyond that, the summit is a shot in the arm for the program and the company to continue doing what we love most, which is educating and in-

spiring young musicians to become the best they can be."

The VRA program provides free, educational clinics to band programs across the country every year. Since its inception in 2015, the program has organically grown to include over 40 elite clinicians, reaching thousands of band programs during that time.



For more information on the Vandoren Regional Artist Program visit <http://dansr.com/vandoren/artists/regional-artists/>.

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CELESTION

Energy Department Recognizes Martin for Achieving Energy Productivity Goals

The U.S. Department of Energy (DOE) recognized the energy productivity achievements of C.F. Martin & Co. (Martin Guitar), a partner in DOE's Better Plants Challenge.

As a partner in DOE's Better Plants Challenge, Martin Guitar committed to improving its energy performance across all of their

U.S. operations by 25% within 10 years while sharing their strategies and results. Martin Guitar, founded in 1833 and continuously family owned and operated for six generations, achieved this energy efficiency milestone only two years after joining the program.

"Manufacturing competitiveness is a key goal of this Administration," said Daniel Simmons, principal deputy assistant secretary in the Office of Energy Efficiency and Renewable Energy (EERE) at DOE. "Through the DOE's Better Plants program, manufacturers like C.F. Martin are using energy more productively, creating jobs, and driving economic growth."

To improve its energy performance, Martin Guitar upgraded its aging distributed HVAC Systems with a state of the art Central Hot/Chilled Water Plant. The heart of the central plant is three water-cooled centrifugal chillers (each with a capacity of 500 tons)

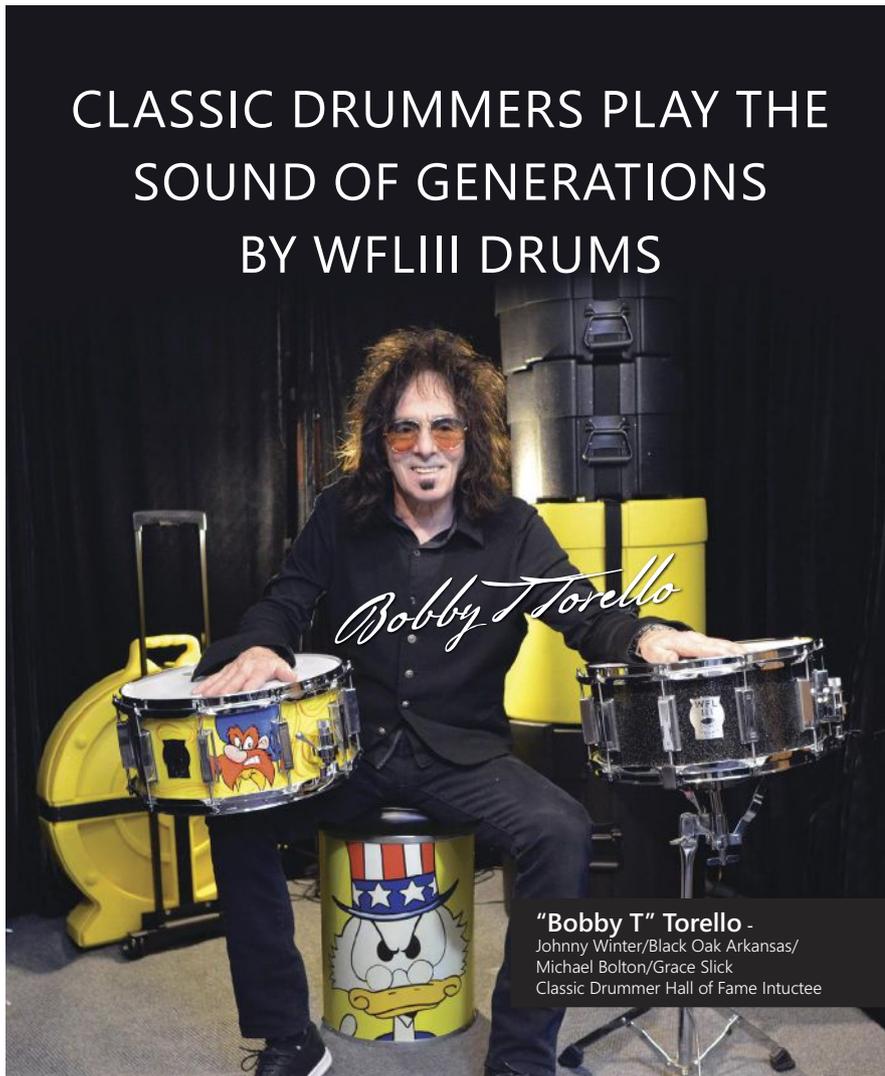


C.F. Martin & Co.'s Chris Martin and three high-efficiency condensing boilers (each with a capacity of 1,000,000 btus). The company invested more than \$8 million in the central plant, modular piping and 18 custom air handlers as well as a plate and frame heat exchanger installed as a water-side economizer.

Starting in November of 2016, the new system's performance was measured by monitoring electrical and gas consumption. Ultimately, the project exceeded Martin Guitar's expectations, cutting electricity use by 46% and natural gas consumption by 20%. These savings translated into a 27% improvement in energy intensity at the Nazareth plant and more than \$500,000 in reduced annual energy costs.

Additional benefits from the project included \$150,000 in reduced annual maintenance costs, greater system reliability, and perhaps most importantly for a guitar manufacturer, accurate temperature and humidity control. Martin Guitar was recently recognized by DOE as a Better Plants Goal Achiever in the 2018 Better Buildings Challenge Progress Report.

Nearly 200 manufacturers are now participating in the Better Plants program across the country.



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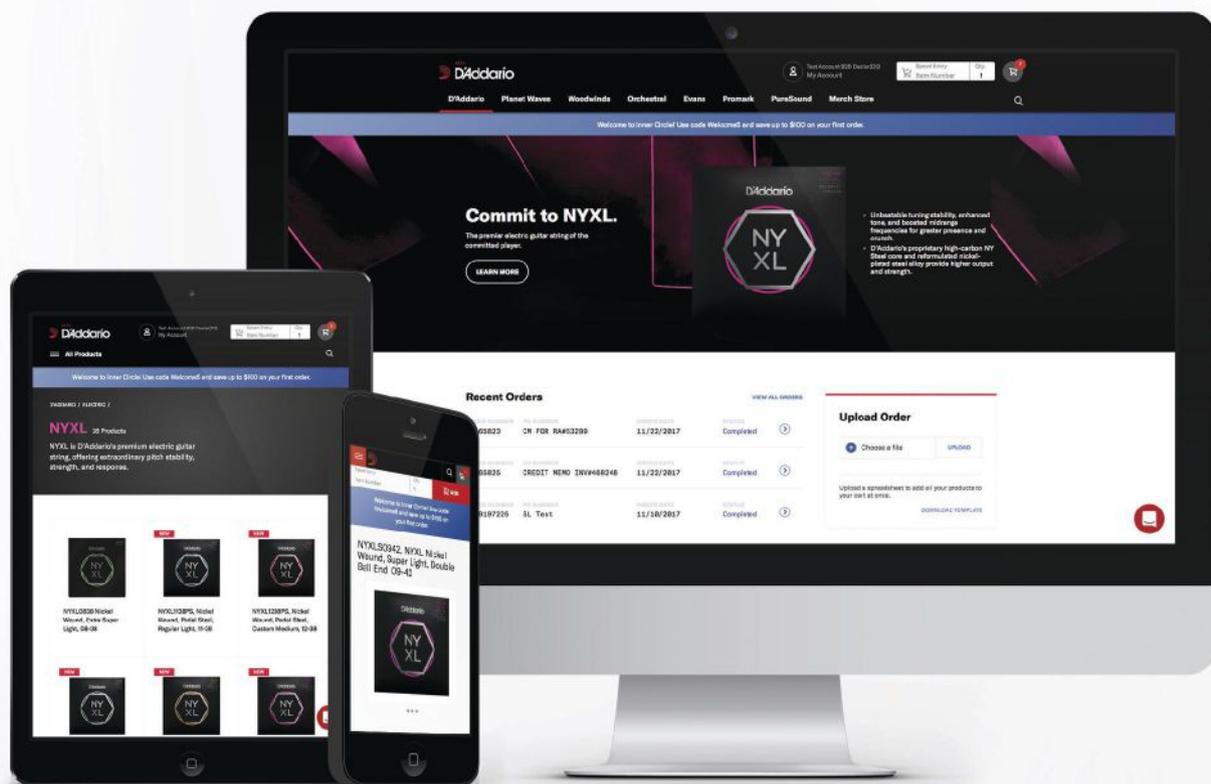
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PRS Guitars' Ninth Experience PRS Open House

On June 8 and 9, PRS Guitars hosted their ninth "Experience PRS" open house event.

This year's event saw record attendance, which has more than quadrupled since the debut Experience PRS in 2007. During the course of the two-day event, attendees were treated to artist-led clinics, non-stop concert performances, factory tours, interactive areas to stain figured maple, and check out gear (including the new Silver Sky guitar and MT 15 amplifier). There were also nearly twenty Authorized PRS Dealers manning a fully-stocked sales floor, complete with limited edition models, for that rare chance to buy a PRS right on the factory floor.

"We are very grateful that when we open our doors so many people come out to support PRS, manufacturing, and music. We truly love putting this event together and hosting people who have become a part of our journey through the years – from fans to artists to media partners and our dealers and distributors. It's amazing and inspiring what we have all been able to create here. When it's all over our feet may be tired, but our hearts are full," said Judy Schaefer, director of marketing for PRS Guitars.

The event kicked off at the PRS shop in Stevensville, Maryland on Friday night with a VIP event for PRS Signature Club Members and special guests. The intimate crowd was treated to a private cocktail hour and exclusive preview of the Experience PRS sales floor, where more than a dozen dealers were gathered with a selection of PRS gear for sale. Included in the event's offerings was the Experience PRS Limited Edition Paul's Guitar, which celebrates PRS founder and managing general partner – Paul Reed Smith. Several other limited edition guitars were also unveiled, includ-



ing a Semi-Hollow McCarty 594, Singlecut Semi-Hollow McCarty 594, Semi-Hollow Special, and a very unique Private Stock "Graveyard Limited" model.

The doors opened to all for the main event on Friday night and all-day Saturday. After a warm welcome from Paul Reed Smith on Friday night, guests were treated to a concert on the event's main stage with Washington DC go-go legends E.U. followed by the David Grissom Band. Throughout the day on Saturday,

guests enjoyed performances from D!NG, Visible @ Night, the Boscoe France Band, and Sam Grow as well as clinics from Mike Palmisano of Guitar Gate, Emil Werstler and Boscoe France, Tyler Larson of Music is Win, David Grissom, Dave Weiner, Tim Pierce, Bryan Ewald and Peter Denenberg, Simon McBride, and Gerry Leonard.

Experience PRS culminated Saturday night with a concert on the event's main stage. Kentucky-based blues-rock band Magnolia Boulevard kicked off the concert with an electrifying performance. Vertical Horizon followed with a solid set of songs both new and old. Finally, the Paul Reed Smith Band took the stage and unleashed a fun-filled set of their signature "Chesapeake Gumbo" style. No stranger to inviting artists to the stage to join the fun, Paul's band was joined by all of the artist clinicians, including Gerry Leonard who joined the band for a goosebumps-inducing rendition of David Bowie's "Let's Dance."

Experience PRS is free to guitar aficionados and guests with timely registration and has seen visitors from every corner of the globe, including Canada, Australia, Brazil, Switzerland, the UK, Spain, Puerto Rico, Germany, Spain, Italy, Japan, and more.

NAMM Members Advocate for Music Education in Washington D.C.

In late May, nearly 100 music industry leaders, notable artists and arts education activists traveled to Washington, D.C. to advocate for all school-aged children to have access to quality, comprehensive school music education programs. As part of the National Association of Music Merchants (NAMM) Advocacy Fly-In, held May 21-24, the delegation met with Members of Congress and other policy stakeholders to reinforce the importance of music as part of a well-rounded education.

The Advocacy week began on Monday, May 21 with a Day of Service at The Kennedy Center assisting with the D.C. Public School Music Festival. Members of the group guided students through the performance process, as well as provided needed maintenance and repair to many of the student's instruments. In the evening, the delegation welcomed prominent news contributor and author Charlie Sykes for an address on the current state

of politics in America.

On Tuesday, the group prepared for their efforts on Capitol Hill by participating in advocacy training, during which they were apprised of current issues facing public school music programs and briefed on the Every Student Succeeds Act (ESSA); a landmark in federal education policy, which places more emphasis on a well-rounded education - including music - and gives more decision-making to states and local districts. A variety of policy and arts leaders briefed the group, including the Arts Education Partnership, the Education Commission on the States, the Country Music Association, and Turn-around Arts. At the morning meeting, Music Matters, a new compilation of research was released by the Arts Education Partnership, the Country Music Association, and The NAMM Foundation. The research piece underscores a variety of academic and behavioral benefits such as increased focus, managing and navigating prob-



President of the NAMM Foundation Joe Lamond and Ray Williams attend the "NAMM Music Education Advocacy Fly-In Keynote: Charlie Sykes" event at the Hyatt Regency on Capitol Hill on May 21, 2018 in Washington, DC. (Photo by Kris Connor/Getty Images for NAMM)

lems, and enhanced memory and vocabulary development than non-musicians. A copy of Music Matters can be downloaded at www.ecs.org/music-matters/

That evening, The NAMM Foundation awarded the SupportMusic Champion Award to Representative Suzanne Bonamici (D-OR). The award was presented in recognition of the Representative's

see NAMM on page 12

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NAMM continued from page 10

tireless work, and strong support of music education, including her lead role in the 2015 passage of the bipartisan ESSA. The Representative is also the founder and co-chair of the Congressional STEAM Caucus (Science, Technology, Engineering, Arts, and Mathematics), a bipartisan group which recognizes the benefits of the arts and sciences in developing critical thinking skills for success in career and life. Of the award, Bonamici shared, "I grew up in a home full of music, and I understand and appreciate the power of music to teach, entertain, engage, and connect people of all ages and backgrounds. In Congress, I'm working to make sure all students get a well-rounded education that includes music."

On Wednesday, the group held 180 meetings with various elected officials to advocate for full funding of school-level music programs across the nation, as stipulated in ESSA, and to discuss the multitude of benefits music education espouses.

In addition to the advocacy work, the delegation held a special Congressional reception, held on Wednesday, May 24 in the Mansfield Room at the U.S. Capitol that brought together arts advocates and policymakers, and underscored the importance of continuing to advocate for all children to have access to music education.



Gibson Reportedly Approved for Financial Lifeline

According to many outlets, Gibson Brands has won approval for a loan of \$135 million, enabling the company to attempt a restructure following the bankruptcy filing in early May.



Reportedly, U.S. Bankruptcy Court judge Christopher Sontchi has approved a plan presented by Gibson attorneys. In recent weeks, the brand has managed to pay off roughly \$20 million in revolving debt. However creditors are demanding a new management team, the dissolution of the consumer electronics division, and the termination of the long-term lease at the former Tower Records building in Hollywood.

Roland Opens Nashville Artist Relations Center

On Wednesday, June 27, 2018, Roland held a grand opening celebration of its new Nashville Artist Relations Center, located within Love Shack Studios in Nashville's Music Row neighborhood.

The event, which was attended by leading members of the Nashville music community, included a ribbon-cutting ceremony that also kicked off Roland's activities around the annual Summer NAMM Show in Nashville. Founded to serve the needs of current and prospective Roland artists, the new center will be a hub for a variety of activities, including product support, social media initiatives, interviews, sessions, and unique streaming events, photo shoots, gear demos and much more. The A/R center is staffed with personnel specializing in Roland and BOSS equipment, and the center is under the direction of Brian Alli, Roland's vice president of Global Influencer Relations.

The facility's co-location within Love Shack Studios will give Roland especially close access to the artists, producers, engineers, instrumentalists and music business professionals who often work in Nashville's Music Row and Berry Hill neighborhoods, which are well-known as a hub for state-of-the-art recording studios and as a close-knit community of top music talent.

The opening of the center is part of an updated corporate artist relations strategy,

following closely on the opening of a Roland Los Angeles Artist Relations Center in May. This ongoing initiative will bolster Roland's global network, with a similar facility in London (at Metropolis Studios) to better serve Roland's artist community. These facilities join other Roland artist relations centers in Vancouver and Toronto, Canada; Berlin, Germany; and Tokyo, Japan.

Julian Raymond, senior vice president of A&R and Staff Producer at Big Machine/John Varvatos Records, a GRAMMY® Award-winning and Academy Award-nominated record producer and songwriter who was instrumental in working out the details for the facility, noted, "I am honored to be associated with Roland and their state-of-the-art products and technology. Having the new A/R center here in Nashville will really connect our great musical culture with the iconic Roland brand."

"The goal of all Roland and BOSS artist relations is to support our family of artists on numerous levels, and our new Nashville artist relations center will help reinforce our commitment to the artists, engineers and producers in Music City," stated Brian Alli. "When we approached Love Shack and explained that we wanted to better serve the market, they opened their doors for us, and we aim to have a positive impact with the Nashville community. The response to Roland coming in to Nashville has been re-

ally exciting, and we are looking forward to engaging with the ever-growing artist community from all genres of music. Additionally, we are grateful for our friends at Love Shack Studios and the Big Machine label for being instrumental in making this happen."

The grand opening party was sponsored by Big Machine Vodka and Southern Comfort.

The Nashville Roland Artist Relations Center is by appointment only and is located at 909 18th Ave. S., Nashville, TN, 37212. For more info, contact Brian.Alli@roland.com.



Roland held the grand opening of its Nashville Artist Relations Center on Wednesday, June 27, 2018. Shown L-R: James Hatem, Roland A/R representative; Yoshi Ikegami, President, BOSS Corporation; artist Jeff "Skunk" Baxter; Julian Raymond, Senior Vice President of A&R and Staff Producer at Big Machine/John Varvatos Records; and Brian Alli, Roland's Vice President of Global Influencer Relations.

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Supplier Scene

NAfME Endorses Rep. Velazquez's Guarantee Access to Arts and Music Education Act

The National Association for Music Education (NAfME) has announced their endorsement of Congresswoman Nydia Velazquez's (D-NY-7) Guarantee Access to Arts and Music Education (GAAME) Act (H.R. 6137).



If passed, this legislation would provide articulating language to encourage school districts to use their Title I, Part A Funds (school-wide and targeted assistance grants) to improve access to music and arts education for disadvantaged and low-income students, taught by certified music educators. The GAAME Act is co-lead by Congressman Dave Reichert (R-WA-8) and has 37 original cosponsors from across the country. NAfME executive director and chief executive officer, Mike Blakeslee, issued the following statement:

"As an Association, our mission has always been to promote the understanding and making of music by all. When music was enumerated as part of a "well-rounded education," we became one step closer to achieving that goal, and the Guarantee Access to Arts and Music Education Act (GAAME) will continue that same trajectory. This legislation will encourage school districts to use their Title I, Part A funds to improve student access to a sequential and standards-based music education for disadvantaged and low-income students. NAfME is committed to supporting these students, who all deserve access to and equity in the delivery of music education. We thank Congresswoman Velazquez and Congressman Reichert for their leadership on this important issue."

Taylor Guitars Partners with Broadcast Music, Inc.

Taylor Guitars has announced a new partnership with Broadcast Music, Inc. (BMI) that will acknowledge and celebrate Nashville-based country songwriters' first No. 1 songs.

Each time a new BMI-affiliated songwriter achieves their first No. 1 single in the genre, the organization will host a celebration in Nashville to highlight their achievement. Attended by music industry executives, fellow songwriters, and publishers, these events are opportunities for songwriters to be acknowledged and celebrated by their peers. At each event, the first time No. 1 songwriter will be presented with a brand-new Taylor 210e DLX featuring a beautiful vintage sunburst top as well as a custom pickguard featuring a laser-etched BMI logo.

"We love building guitars that serve as inspirational tools for writing songs," says Tim Godwin, Taylor's director of Artist and Entertainment Relations. "Last year BMI invited me to one of their 'First No. 1' events, where I saw firsthand what a special moment that was for the songwriter. We wanted to make sure we created a guitar that would honor the craft that led to that moment. We're thrilled to have the opportunity to collaborate with BMI



and celebrate this special milestone. We hope these guitars support the continued songwriting success of these incredible artists."

The partnership was kicked off on April 30 when BMI and Taylor Guitars celebrated Triple Tigers Records recording artist Russell Dickerson for his first No. 1 song as a writer and artist, "Yours."

"When a songwriter achieves their first number one, it's a momentous occasion," says BMI's Mason Hunter, assistant vice president, Creative, Nashville. "It represents a long journey and reflects years of mastering your craft. We wanted to present a guitar that reflects the same craftsmanship. We are thrilled to partner with Taylor Guitars; they are masters at crafting beautiful instruments. We know our songwriters will be writing hits on these for years to come!"

Harker School Installs Ashly Audio Fixtures



The Harker School

The Harker School in San Jose, California recently completed the construction of the Rothchild Performing Arts Center on its Saratoga campus for high school students, which features an Ashly nX8002 multi-mode amplifier.

Devcon Construction served as the general contractor on the project, and the Shalleck Collaborative served as the A/V design consultant.

"We've had a number of successful projects with Devcon in the past, and we were invited to bid on the Rothchild Performing Arts Center," explained Christian

Velasquez, contracts manager at PCD. "Although the design of the paging system is straightforward, it was important that it should work well on day one ...and reliably into the future."

A two-channel Ashly nX8002 amplifier delivers 800W per channel to an expansive 70-Volt system consisting of 24 Electro-Voice Evid c4.2 and 17 Evid c8.2 in-ceiling loudspeakers. The loudspeakers cover the classrooms and the common areas throughout the new space. A BiAmp Tesira processor links an Audio-Technica paging microphone with the rest of the system.

"Ashly was a good fit for The Harker School," Velasquez said. "Ashly boxes are always easy to connect and program with any kind of processor, so our Ashly installations tend to go as planned. And once they're in, Ashly amplifiers just keep working and working."

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Orange Amplification Introduces Simone as Latest Ambassador



Francesca Simone

Orange Amplification has introduced guitarist and singer-songwriter Francesca Simone as their latest ambassador.

Simone has played onstage with Kehlani, accompanied Beyoncé on the Formation World Tour, and recently performed alongside her at Coachella.

The Rockerverb MKIII Combo 50 she will be using on stage is perfectly suited to her effervescent style and sparkling sound. Talking about her Orange Amp, Simone said, "The first time I played through the Rockerverb I was blown away by the depth of the sound. The tone is so dynamic; it cuts through but maintains its warmth...one of a kind. Orange helps me get my signature tone that I've been looking for all these years. And I'm all about bright colors so the orange color is the cherry on the top!"

ange helps me get my signature tone that I've been looking for all these years. And I'm all about bright colors so the orange color is the cherry on the top!"

Yorkville Sound to Distribute HK Audio for North America

German pro audio manufacturer HK Audio will be joining Yorkville Sound's family of distributed lines for North American distribution.

Yorkville Sound's Canadian and U.S. customers can now gain access to HK Audio's full product line, including cabinets, subwoofers, stage monitors and PA systems.

The partnership is a natural progression for both Yorkville Sound and HK Audio. The two companies have formed a strong bond as Yorkville Sound has been the distributor for HK Audio's sister company, Hughes & Kettner Guitar Amps, for the better part of a decade.

HK Audio's CEO Nils Stamer sees the partnership as a strong strategic move: "By teaming up with Yorkville Sound, HK Audio has found a veteran partner with over 55 years' experience distributing PA and lighting products in North America. Yorkville Sound has a vast dealer network, a highly experienced rep force, and proven success with their own manufactured PA products."

Jeff Cowling, Yorkville Sound's vice president of Sales & Marketing is pleased to grow the HK family within North America: "For the last twenty years, HK Audio has become a name in Europe associated with high quality live sound reinforcement systems. We have a longstanding track record with Hughes & Kettner that spans for most of a decade. Now, with HK Audio under the same roof, we can offer our North American Retailers the opportunity to work with our trusted team for all HK Audio brands including the LUCAS, ELEMENTS, and LINEAR 3 lines that have made HK Audio renowned for Pro Audio excellence."



Alfred Music Supports Launch of Smart Women in Music Initiative

Alfred Music will contribute support to female leaders in the music products industry as they are combining their energies and resources to establish The Smart Women in Music (SWIM) Fund, a fund designed to foster and support female industry professionals at various stages of their careers.

The fund, led by Robin Walenta, Crystal Morris, President and CEO of Gator Cases, and DeDe Heid, executive vice president of Heid Music, aims to support women in the industry in three key areas: offering mentoring, learning and professional development opportunities at The NAMM Show and Summer NAMM; job shadowing of female leaders at industry events; and in-company residencies. In 2019, The SWIM Fund will include a two-day SWIM symposium at NAMM's offices for 12-16 women to expand their professional development and leadership skills. The fund was announced at the end of May at the National Association of School Music Dealers annual conference in Hollywood, Florida.

Julie Takashima, Alfred Music's human resources business partner said, "I believe history has shown us that an informed, concerned, mobi-



Alfred Music

lized, and well-educated community is often essential to great social change. By fostering and supporting women who demonstrate ambition, The NAMM Foundation/The SWIM Fund is empowering women to reach their potential for high level positions within the industry in support of/creating a social change."

"I love the NAMM Smart Women in Music Fund initiative," said Ron Manus, chief business development officer. "It is great that we are trying to get more diversity and women into our industry. If you look at the brilliant woman we already have in our industry, they shine so bright! Alfred Music is thrilled to be a strong supporter and contributor and we look forward to continuing our support for the Smart Women in Music Fund."

Takashima said "Organizations like NAMM understand the importance of women's contributions to our industry and take action. By supporting this foundation, Alfred Music stays true to its passion to "help the world experience the joy of making music."

Johns Creek United Methodist Church Installs Danley Fixtures

Johns Creek United Methodist Church of Johns Creek, Georgia recently had a new Danley Sound Labs sound reinforcement system installed in the house of worship. dB Integrations of Gainesville, Georgia, designed and installed the system.

Acoustician Tom Danley's patented technologies allow Johns Creek UMC's two Danley SBH10 column-form, point-source loudspeakers to deliver phase-coherent audio to the seats, with remarkably little energy splashed on the walls.

"The space itself is large: 150 feet wide by 100 feet deep, with a 40-foot balcony that spans the room," explained Ronnie Stanford, director of sales and marketing at dB Integrations. "They had some column-form loudspeakers in there that had poor pattern control and not enough throw to make it to the back of the room. With an RT60 of 4.4 seconds and the poor pattern control of the existing loudspeakers the overall intelligibility in the room was extremely low. The church originally contacted us with the hope that we would treat the room acoustically. However, Danley's steep pattern control can

improve these kinds of situations by keeping energy off the walls and ceiling and thus reducing the reverb generated by the sound reinforcement system. So instead of messing with the acoustics, which would hurt the room's musicality, I suggested instead that we explore replacing the sound reinforcement system with Danley boxes."

dB Integrations arranged a demo to show the church's committee what a difference Danley pattern control could make. They brought in a single Danley SBH10 column-form, point-source loudspeaker, raised it up to fourteen feet on a lift, and tilted it down five degrees.

"All fifteen members of the committee were there," Stanford said. "We had 75 percent of the room covered, plus or minus 3dB front to back. They were all walking around, marveling at how clear and articulate it was. We even had solid intelligibility under the balcony!"

The completed system uses two Danley SBH10s, one on either side of the room and tilted in so that their patterns just



Johns Creek United Methodist Church

miss the walls on either side. Three Danley SM100 loudspeakers cover the upper balcony, and just two diminutive Danley Nano loudspeakers provide monitoring for the choir.

At the request of the church, dB Integrations provided simple control of the system through a touch screen installed at mix position. The touch screen is a control interface for the QSC QSYS CORE 110f control platform that serves as the primary processor for the audio system. The QSC CXD4.5Q-NA and CXD4.2Q-NA amplifiers used to power the loudspeakers are included in the QSYS network to create a seamless system.

Avid Enters Agreement with Seneca College to Upgrade Media Creation and Production Teaching Facilities



Avid has announced that Seneca College of Applied Arts and Technology has become an Avid Media Campus site standardizing on Avid's platform-based workflows across its eight campuses to

ensure students college-wide can learn on the leading technologies and tools for film and television creation, production and distribution.

This includes the Avid Learning Partner Program, which provides the curriculum and associated materials to enable Seneca to train its students to become Avid Certified.

"The Avid Media Campus program will allow us to plan where we will be in the next five years," said Adrian Klymenko, senior media specialist and Avid certified support representative (ACSR) at Seneca. "Avid's commitment to support, training, and hardware and software licensing models has allowed us to establish an upgrade pathway for our studios, suites, classrooms and supporting infrastructure. Having a unified support structure, complete with ACSR certifications and access to Avid Professional Services makes for a smooth process and transition for planning and implementing hardware and software upgrades, including any day-to-day technical or operational issues that may arise."

Seneca needed to upgrade its outdated media production infrastructure. To meet these needs, Seneca has signed a five-year Avid

Media Campus agreement that will result in college-wide adoption of Avid's industry-leading tools for audio and video editing, asset management, storage, graphics, music notation and publishing, and content ingest and playout. This agreement also includes a "Connecting Education to Industry" (CETI) programming partnership that will help Seneca students connect with local and international media companies who use Avid in their workflows. As an official Avid Learning Partner as well, Seneca will receive training and certification for its staff, and deliver official course materials and exams that will ultimately prepare and certify students for proficiency in media creation, production and distribution.

"We are committed to implementing innovative technologies and services to offer greater learning experiences to our students," said Radha Krishnan, AVP, information services, Seneca. "Establishing Seneca as the most advanced institution in Canada providing cutting edge media technologies is a major step in fulfilling our commitment."

"Through Avid Media Campus and the Avid Learning Partner program, Seneca is giving students the clear advantage of learning their craft on the tools that media professionals use to build their careers," said Alan Hoff, vice president of market solutions at Avid. "Seneca students will gain valuable skills to let them stand out from the field of aspiring professionals to find work with film, broadcast, and post production companies that rely on Avid daily for their mission critical workflows."

Yamaha Young Performing Artists Program Celebrates its 30th Anniversary

Marking its 30th anniversary, the Yamaha Young Performing Artists (YYPA) program recognized the 2018 winners during its annual Celebration Weekend, held June 23 to 25, 2018 at Ball State University in Muncie, Indiana.

With the inclusion of this year's 11 winners, exactly 300 musicians have earned the "YYPA winner" distinction throughout the program's rich and illustrious history.

The 2018 celebration weekend was packed with workshops designed to support the aspiring musicians' personal development and career goals. Working closely with Yamaha staff members and guest artists, the young artists set goals, developed interview skills and had honest and deep conversations about career paths.

"My time as a Yamaha Young Performing Artist impacted me beyond measure. I remember being quickly inspired by my fellow YYPA winners, and the experience impacted my work ethic for years to come! I rely on the skills developed during the YYPA weekend (and my Yamaha trumpets!) to this day, both in the practice room and on the job," said Conrad Jones, 2018 YYPA trumpet winner.

The winners also worked with featured guest Yamaha performing artist, trumpet virtuoso Allen Vizzutti; collaborative pianist Linda Mark; and an Indiana University all-star jazz combo comprised of Luke Gillespie on piano, Jeremy Allen on bass and Steve Houghton on drum set.

The weekend culminated with the prestigious 30th anniversary celebration concert during the Music for All Summer Symposium on Monday, June 25, which featured the YYPA winners in solo performances. Yamaha Performing Group, Boston Brass — a quintet that has entertained audiences worldwide — joined Vizzutti for an opening fanfare.

"The YYPA program has continued uninterrupted for 30 years, which is a testament to the commitment Yamaha has to education and to nurturing young musicians at every level of development," says John Wittmann, director of artist relations and education, Yamaha Artist Services Indianapolis. "The pro-



This YYPA year's winners

gram has allowed us to spend purposeful, one-on-one time with extraordinary musicians on the verge of launching their careers. It's incredibly rewarding to witness the overpowering impact made at the celebration weekend."

The 2018 YYPA winners include:

- Abby Easterling – flute; Grapevine, Texas
- Sara Han – clarinet; Philadelphia, Pennsylvania
- Eder Rivera – oboe; San Pedro Sula, Honduras
- Eric Nakanishi – saxophone; Pleasant Hill, California
- Joseph Tkach – trumpet; Leander, Texas
- Ian Kaufman – trombone; San Diego, California
- Joshua Brown – violin; Gurnee, Illinois
- Cole Davis – upright bass; New York, New York
- Chin-Li Sophia Lo – percussion; Fremont, California
- Carles Pereira – drum set; Barcelona, Spain
- Angie Zhang – piano; Princeton, New Jersey

"[The performance] was really a once-in-a-lifetime experience," said Joshua Brown, 2018 YYPA Violin Winner. "I've never felt anything like this – finishing my last bow and everyone's just screaming at me... 2,000 people from the audience. I don't know if I'd ever get to experience something like that as a classical musician, but this has been an unforgettable experience."

Korg Joins Jordan Rudess for Third Annual Keyfest



Inside Keyfest 2018

Dream Theater's Jordan Rudess recently hosted Keyfest, a three-day interactive keyboard event that offered workshops, masterclasses, and intimate concerts to keyboardists of all levels.

This year's event included appearances from Tom Brislin of progressive rock band Yes and Bill Laurance of award winning jazz fusion group Snarky Puppy, who helped lead a variety of workshops throughout the week. Korg supported the event for a third year, providing an elaborate list of gear for attendees to use including the Kronos, Krome, and Kross keyboards.

Korg's senior voicing manager Jack Hotop taught a masterclass on the Secrets of Sound Design and Keyboard Performance on the Korg Kronos.

"Sweetwater was the perfect facility to host an event of this magnitude," says Hotop. "There were numerous

seminar rooms filled with stages, projectors and rows of various Korg keyboards that attendees eagerly played. I was proud to represent Korg and share my expertise on sound design for all who attended."

"Aside from teaching workshops and offering product support, this event has given keyboardists all over the country a chance to connect with each other and share ideas," says Eric Davis, product support manager at Korg USA. "As an attendee and musician myself, I had a great time talking with fellow players, geeking out on gear and enjoying a weekend where everyone shares a similar passion."

Sweetwater Helps Renovate Fort Wayne's Clyde Theatre

Sweetwater has announced the completion of renovating Fort Wayne's historic art-deco Clyde Theatre into a state-of-the-art music/performance/arts venue.

Chuck Surack, president and founder of Sweetwater, stated, "The renovated Clyde Theatre in every aspect bears the stamp of Sweetwater excellence. An amazing sound system, awesome acoustics, luxury dressing rooms and many other artist amenities, plus top-tier lighting and staging, make this a unique performance space and a preferred destination for both musicians and music lovers. We're excited to have created a venue that optimizes the concert experience, in every category, not the least of which will be Sweetwater's commitment to world-class customer service."

Sweetwater provided the technology specifications and fulfilled the venue's massive gear requirements. Acoustic and design expertise came from Russ Berger Design Group. Funding was provided by Chuck and Lisa Surack with incentives from local and regional economic development organizations.

Surack added, "The Clyde Theatre was a shining light in the Fort Wayne area, and it has been a real thrill to be part of bringing this historic and gorgeous facility back to prominence as a beautiful, world-class venue for music. We left no stone unturned to ensure a comfortable, safe environment for those attending concerts and other events."

The new Clyde Theatre features state-of-the-art sound and

lighting systems, built on JBL loudspeakers and subwoofers, comprising dual left/right line arrays featuring 20 VTX A12 Next Generation Dual 12" Line Array Loudspeakers, bolstered by eight VTX G28 Dual 18" Subwoofers and supplemented with seven VT4886

Subcompact 3-way High Directivity Line Array Elements as front fill, and five F12 biamplified 2-Way Systems as delay loudspeakers. The system is driven by 18 Crown I-Tech 4x3500HD and I-Tech 12000 HD power amplifiers. Stage monitoring is also via JBL, with eight VTX M22 dual-12" and two VTXF35/95 High Performance Dual 15" stage monitors, augmented with a VTX F18S Compact Subwoofer.

The system utilizes two of Avid's Venue S6L-192 consoles, one for front-of-house, the other for monitor mixing. Signal routing is handled by a Venue Stage 64, with 64 analog inputs, 24 analog outputs, and eight digital outputs. Additional processing power is provided by a Waves Extreme server.

Chuck Surack concludes, "The Clyde will play host to a wide variety of artists and events – something for everyone – making it a true cultural asset to the region



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by **Ronnie Dungan**

A Tale Signifying Nothing

Will I tell you story of Johnny McGo-ry? Shall I begin it? Well, that's all that's in it. Shall I tell you another about his brother? Now I've begun, the story is done.

So goes the old Irish children's riddle. An imaginary tale of nothing going on and nothing happening to no one.

Scratching my head to think of something interesting that has happened in the musical instrument business over the last few weeks, I was reminded of this nonsense tale. I know you guys don't really do soccer (or football, to give it its proper name), but elsewhere on the planet the world has stopped to watch the World Cup. Which means that what is normally an annual Sargasso Sea of sales inactivity for stores is this year made even worse as all eyes, even those of drummers, focus on events in Russia.

It doesn't last all summer of course, about a month, but at a time of the year, which is traditionally a struggle for retailers anyway, the quadrennial football extravaganza is the last thing dealers need. Over in the UK, they also face the somewhat less frequent double-whammy of a heat wave, which is encouraging all manner of outdoor activity that does not involve the purchase of musical instruments and accessories.

The smart thing for retailers to do is embrace the madness and try to use the tournament's popularity to try and generate sales. Organize a World Cup of guitars or better still guitarists, to see who can become the "World Champion." Doing nothing until the whole hayride goes away is not smart.

And manufacturers who pay lip service to the independent retail sector in particular need to step up and help drive sales in these lean months.

Otherwise there will be even less to talk about.

Shergold Launches new Limited Edition

Shergold Guitars has released the 2018 Limited Edition SM03SD Masquerader with Black Sparkle finish.

New for summer 2018, the SM03SD Black Sparkle offers a twist on the award-winning Masquerader electric guitar series. Designed by renowned luthier Patrick James Eggle, the SM03SD Black Sparkle is exclusively equipped with three USA Seymour Duncan single coil pickups (Bridge: Vintage STL-2, Middle: Vintage SSL-SRW, Neck: Vintage SSL-2) for a versatile, gutsy and authentic tone. It features a solid mahogany body with brushed silver scratchplate, solid rosewood neck and fingerboard, inlaid aluminum lined fret markers, staggered locking machine-



heads and a PJE designed Shergold custom T bridge.

Available in limited, one-off quantities, it is available in UK stores now for £809 RRP, distributed in the UK by Barnes and Mullins.

Rotosound Launches Biggest Ever Catalogue

With its distribution business growing rapidly, Rotosound has produced its biggest-ever product catalogue, weighing-in at a hefty 250 pages.

Having added dozens of new lines through its arrangement with Dutch distributor, The Music Alliance, Rotosound, which is celebrating its 60th year in business this year, now has one of the most comprehensive ranges of accessories, parts and add-ons in the market including Boston guitar parts, which number more than 4,000 different SKUs.

The full catalogue is also available online, but is being distributed as a print edition for dealers that prefer the physical artifact.

"The new distribution project that we embarked upon in 2016 has been a huge challenge and a major success for us and has seen the business grow by more than a third," said Rotosound chairman, Jason How. "This is by some distance our biggest catalogue ever and it shows off the full extent of the range we now offer to the market.

"Our online system has been ex-



tremely popular with dealers, offering them a fast and efficient way to order individual items or small orders, but we know that not everyone likes that and some retailers still prefer to have the ability to browse through the range in a catalogue too, so we now have all bases covered.

"The advantage of using the website of course is the stock traffic light system we have in place. Green means in stock here at Rotosound with 2-3 days delivery; Orange means stock in Holland, so 7-10 days delivery, and red is out of stock. But we do, where applicable, give an estimated delivery time.

"And it's also something of a statement for us to show everything that we now offer to the trade, which is a full-spectrum product offering for music dealers. While strings are still our core business we are no longer just a string company, but a major distributor of third-party products too."

Dealers that have not yet received the new-look Rotosound catalogue should email jason@rotosound.com to receive a copy.

Key Hires for D'Addario Europe

D'Addario Europe has strengthened its recently set-up European operations with key appointments.

Stéphane Donikian has joined D'Addario Europe's management team with general management responsibility for the French sales and marketing office. He joins D'Addario from Bellecour Musiques, Lyon where he served as general manager. Prior to Bellecour, Donikian created his own company, Nevak, specializing in the distribution and customization of music instrument accessories. He has over 19 years' experience in the musical instruments industry.

Joining him as national sales manager is David Pebarthe, whose industry experience includes nine years as district sales manager for Fender, time at EMD, as well as sales experience from the drinks industry including Orangina-Schweppes.

"I am excited to welcome Stéphane and David to our rapidly expanding D'Addario Europe team. The experience,

skills and industry knowledge they both bring will be very valuable to us and our new customers" said D'Addario Europe MD, Simon Turnbull.

Donikian will be responsible for managing the France team based in Lyon. The Lyon office will provide sales, marketing and customer service support to D'Addario customers in France, Luxembourg, and French-speaking Belgium. For clarity, the Germany office, located in Frankfurt and headed by Oliver Schuetz covers Germany, Austria, The Netherlands, and Flemish-speaking Belgium, while Tom Bacon heads the UK office with responsibility for the UK and Republic of Ireland.

D'Addario Europe's France office will commence sales & marketing activity in support of all its brands from Monday, June 18th. Recruitment of the sales and marketing team based in the Lyon office is ongoing, and interested candidates can check the vacancies available at www.daddario.com/jobs

Guitar Show Returns

THE GUITAR SHOW

19

Returning to Birmingham's Bingley Hall on 23 and 24 February 2019, The Guitar Show has already booked almost 90 percent of its exhibition space to some of the world's favorite guitar, amplification, and effects brands.

Among the manufacturers confirmed to be showcasing new gear in 2019 are Marshall, Orange, Bareknuckle, Roland, Diezel, Eastman, Laney, Ibanez, Peavey, Faith, Blackstar, and Ernie Ball/Musicman. Focusrite, Shure, and Source Distribution will also feature, following high levels of interest in the show's dedicated music production area, introduced for the 2018 event.

Tickets are priced at £12.50 (£8 for under-16s) in advance and available from www.theguitarshow.co.uk/tickets/

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New Additions to Italia Range

Italia Guitars has unveiled a number of new models including a new addition to the popular Jeffrey Foskett Signature Series of electric guitars – the Italia JFQ.

Available in Two-Tone Blue, the JFQ is a full hollow body, single cutaway guitar, exhibiting a full and resonant acoustic tone that only increases when the guitar is plugged in and amplified. Using the same wiring configuration first used in the JF6, a trio of mini humbucker pickups offer an array of tonal options, without the need for a selector switch.

By employing a blend control knob, the JFQ allows players to zone in on their preferred frequencies from all three pickups. Players can balance between the plummy bass of the neck and the cut and thrust of the bridge, then complement with as much or as little of the middle pickup as they like, via the push/pull volume control. For an added layer of functionality each of the JFQ's three pickups comes equipped with its own LED on/off/off switch, for instant player feedback and eye-catching stage appeal.

The JFQ features an adjustable LP Bridge with an Italia Trapeze Tailpiece, guaranteeing maximum string resonance, as well as correct intonation across each of the 22 frets.

In addition, the Maranello Classic MKII is the second generation of the Italia original classic design. The revamped Maranello Classic is lighter in weight than its predecessor but retains the same ringing tone.

Sporting a single cutaway body for easy high-fret access, the back and neck of the guitar feature a white pearloid wrap painted finish, which complements the Red Sparkle and Gold Sparkle colourways. Amplified sounds come courtesy of a pair of newly updated alnico Italia ITV-5 pickups.

Meanwhile, The Maranello Classic MKII's electronic circuitry and input jack are housed in a res-o-glass pickguard which sits deep

inside the routed hollow body cavity, allowing for a reduced neck angle and bringing the strings closer to the pickguard surface to create a full and rich resonant amplified voice.

Brand new for 2018 the Maranello '61 MKII adds a number of updates to one of the most popular guitars in the Italia range.

The second generation Maranello '61 MKII exhibits the same featherlight body and heavyweight tone as its predecessor, thanks to a semi-acoustic body and two high-output Wilkinson WHHB humbuckers. The upgraded pickups are connected to a super 5-way switch which gives the player more tonal options, and allows the guitar to cover a variety of musical applications, from traditional to modern and contemporary.

A Roller Saddle, Tune-O-Matic bridge is paired with a Les Trem II Tremolo system and the low-profile double cutaway design provides unhindered access to each of the Maranello '61 MKII's 22 frets, allowing the guitar to accommodate a number of disparate playing styles.

The most recent addition to the Italia Maranello series, the Intero serves up semi-acoustic tones in a compact, player-friendly package.

A chambered Mahogany body delivers a smooth and open sound via a combination of the ITM-5 humbucker and piezo bridge. In addition to a master tone and master volume, a blend control allows dial-in of both pickups.

Fine-tuning of the guitar's intonation is delivered via the Tune-O-Matic bridge while a Trapeze tailpiece keeps things looking traditional, with the trademark Italia twist.

Also new for 2018, the Italia Europa harks



back to the guitars that soundtracked a bygone era. Sporting a solid body design, the Europa pays homage to the European guitars of the swinging '60s.

Decked out with a trio of Italia ITM-5 Mini Humbuckers, the Europa is capable of producing a range of tones thanks to its switching system. In addition to a traditional 3-way pickup selector, the Europa's middle pickup is blended to taste with an independent volume control. Tuning stability is supplied by the use of the Italia Les Trem II roller saddle bridge system, while a Tune-O-Matic bridge promotes the correct break angle of the strings and offers all-important micro-adjustments to the guitar's intonation.

A Bolivian Rosewood fingerboard is married to a roasted Maple bolt-on neck, for tone transfer, sustain and resonance, and the graphite nut ensures that strings stay clear of snags

Lastly, the Italia Rimini 12 takes its cue from the Italia Rimini 6, and is equipped with a pair of Wilkinson WMH Mini Humbuckers and a chambered American Alder body. Sound control is kept simple with a master tone and master volume working alongside a three-way pickup selector switch.

The Italia 12 Trapeze Tailpiece works in tandem with a Tune-O-Matic bridge, providing fine-tuned intonation and vintage-correct appearance. It is available in Black, Cherry Sunburst and two-tone Sunburst.

Rosetti Adds La Bella

Rosetti has taken on the UK and Ireland distribution for La Bella strings, the oldest incorporated and continuously family owned and operated music string manufacturer in the world.

Established in 1640, La Bella manufacture more than 3000 different types of music strings from the popular 2001 Series for Classical guitars to the Deep Talkin' Bass series. Their range of strings for acoustic and electric guitars includes sets for Bari-

tone and Tenor guitars and they offer an extensive range of orchestral strings. Also available are hard-to-find sets for European, Latin, and Eastern folk instruments.

The majority of its strings are still handmade in its New York factory and are packaged using the firm's own Modified Atmosphere Packaging (MAP) process to ensure a longer shelf-life with no tarnishing.

Adam Hall Opens New Experience Center

Adam Hall has opened its new €20m Experience Center at its Group headquarters located in the Hessian town of Neu-Anspach near Frankfurt, Germany.

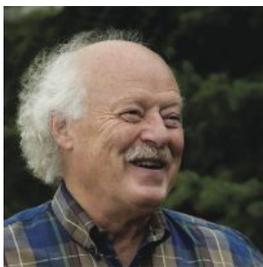
More than €20 million has been invested in the construction of two new building complexes, the Experience Center and the expanded Logistics Park to improve the presentation of its portfolio to customers, partners, and event tech professionals. The new Experience Center at the equally new Adam Hall-Str. 1 has been specially designed for business customers, partners, organizations and employees and, as an architectural hallmark of the Adam Hall Group, includes a fully-equipped product showroom, a large theatre auditorium for live shows and demonstrations, educational facilities for the newly-founded Adam Hall Academy, which as of June 18th offers a full seminar program for the industry in conjunction with DEApplus, the German Event Academy organization, and the company restaurant coined "Come Together." The integrated R&D and engineering department in the other half of the Experience Center houses an anechoic measuring room, various endurance and climatic test rigs, a photometric laboratory and ample space for modeling and 3D prototyping.



"The dynamic markets of our time require courage, mobility, innovation and high customer orientation", said CEO Alexander Pietschmann on the implementation of the new Experience Center, which will serve "as open space for inspiration and creativity" for employees, customers, and partners. "The repositioning of the company underlines the identity of the Adam Hall Group and clearly defines our motivation and goals. The focus is on the wishes and requirements of

our customers. We would like to create ideal conditions for professional users with innovative, user-friendly and powerful event technology solutions and give more people the opportunity to realize their creative ideas." "After over 40 years in the entertainment industry, we are proud to state that the Adam Hall name is well established amongst event professionals," says COO Markus Jahnel. "Over the last ten years in particular, the company has grown considerably, continually developing to become a manufacturer and full-service provider for event technology, a fact which is once again emphasized by our comprehensive product portfolio for the pro audio, LED lighting, stage equipment, and flightcase hardware sectors."

Trade Regrets



Hal Leonard announced the passing of one of their bestselling and prolific authors. **Dr. Will Schmid**, lead author of the iconic *Hal Leonard Guitar Method* and dozens of other titles, died on July 1 in Milwaukee, Wisconsin.

Schmid has author credits on over 100 titles in the Hal Leonard catalog. The Hal Leonard Guitar Method has sold millions of copies since its initial release in 1977 and has been translated into over a dozen languages.

"Will's effect on millions of beginning musicians can't be underestimated," said Jeff Schroedl, executive vice president of Hal Leonard. "His passion to bring the joy of making music to everyone continued right up until the very end. The music education world has lost one of its most dedicated advocates."

Schmid received a B.A. from Luther College and a Ph.D. from the Eastman School of Music. His teaching career included general music, choral music and band. He taught at Winona State Univer-

sity, the University of Kansas, and the University of Wisconsin-Milwaukee.

Schmid won many awards over his lifetime, including the Distinguished Alumnus Award from the Eastman School of Music, the DeLucia Prize for Innovation in Music Education, the Distinguished Service Award from the Music Industry Conference, and more.

In addition to writing, Schmid was a tireless advocate for music education. He was a past-president of the National Association for Music Education (formerly MENC). Schmid presented workshops throughout the United States and in Australia, Canada, Japan, Mexico and Europe. During his presidency of MENC (1994-96), Schmid worked to reestablish the importance of active music making in schools and in America at large. MENC created new partnership initiatives in the areas of guitar, keyboards, strings, drumming, and singing as exemplified by the Get America Singing . . . Again! campaign and the GAMA/NAMM/MENC-sponsored Teaching Guitar Workshops.

Making music right up until the end, he posted a composition called "Leukemi Blues" on his Facebook page when he announced to his friends his battle with Acute Myeloid Leukemia last month. His wife Ann had just succumbed to multiple myeloma in May.

ON THE MOVE

Yamaha Corporation of America (YCA)

has announced that Matt Searfus has joined the company in the newly created position of vice president of marketing, effective May 29.



Searfus reports directly to YCA president Tom Sumner.

"Matt is a strategic and creative marketing leader with more than 20 years of experience building and evolving some of the world's most iconic brands including Nike, Adidas, and Hotels.com," said Sumner. "He has a proven track record developing centers of excellence, building high-performing teams and delivering world-class marketing campaigns. He is a great match for Yamaha, and I look forward to working together to further strengthen our market-leading position."

Prior to joining Yamaha, Searfus served as brand director at Nike where he led Nike's marketing efforts to elevate the consumer experience at Dick's Sporting Goods.

D'Addario

has announced the appointment of William (Bill) Michael Wrightson as the business unit director of D'Addario Woodwinds, reporting directly to John D'Addario III, president of D'Addario & Company Inc.



He will be succeeding Gary Smith who will be leaving the company in late July.

Bill is an accomplished business professional with a successful track record in retail and manufacturing organizations in the music, consumer electronics, and computer technology industries. In fact, Bill worked with Guitar Center, Inc. from 2005 through 2016, where he held several executive positions in Merchandising and Marketing. During his tenure at Guitar Center, Bill earned the President's Award for Outstanding Achievement and Leadership.

In his role with D'Addario, Bill Wrightson will be responsible for the overall profitability of the entire Woodwinds Business Unit, and for driving operational excellence and continuous improvement throughout the supply chain. In addition,

he will partner with our executive staff and his team to create a sales, marketing, and product development vision for the business unit, and translate this vision into significant market share gains and global revenue growth.

Heil Sound has announced the appointment of Jerry Lynch as U.S. sales manager.



A longtime employee of Heil Sound, Lynch will be responsible for all matters related to daily as well as long-term sales efforts for the company's pro audio and amateur radio divisions. Prior to his appointment, Jerry had been working as the in-house factory liaison for touring artists as well as handling aspects of dealer technical support. Lynch will be based at the company headquarters in Fairview Heights, Illinois.

SJC Custom Drums

of Southbridge, Massachusetts has announced that music industry veteran, John Shand, will be joining the company as general manager.



Shand will oversee all operational, financial, sales, and marketing activities for the company with the goal of positioning SJC for sustained growth.

Shand was formerly managing director – International for KMC Music, Inc. and later lead KMC's international sales strategy following an acquisition by Fender Musical Instruments Corp. He will add management depth to SJC's team, while bringing significant expertise in international sales and marketing to the operations.

Korg USA, Inc. has announced the promotion of territory sales manager Mike Zegelbach to regional sales manager and inside sales rep Taylor McLam to business development specialist.



In his new roles, Zegelbach will be expanding his current role into the Pacific Northwest sales territory. McLam's new position will specialize in the development of Korg USA's select distribution brands, including Crush Drums, Tanglewood Guitars, Spector Basses, and RightOn! guitar straps.

"Both Mike and Taylor have contributed immensely to the success our sales department has seen in recent years," says Matt Phillips, director of sales. "Mike is a highly talented and dynamic sales professional who has held various positions during his time here and Taylor has helped launch some exciting new brands to our growing roster. We're excited to see what's to come from these new positions," Phillips concludes.

Additionally, Korg USA, Inc. has hired Shaun Allen as their new warehouse associate responsible for taking the lead on receiving products into their dynamic inventory system, as well as assist the distribution operations manager with day-to-day duties.



"Between Shaun's extensive experience working warehouse operations, to his positive attitude and heartwarming demeanor, I think I can speak on behalf of everyone at Korg USA, Inc. when I say we're ecstatic to welcome him to the team," says vice president of operations, Bill McGloine.

Guitar Center (GC)

has announced two new additions to its marketing and eCommerce teams: Erica Moran has been appointed vice president of marketing, and Bob Buckborough has been appointed vice president of eCommerce.



In her new role, Moran will lead Guitar Center's marketing efforts, including email marketing, retail and category marketing, visual merchandising, and media and partnership marketing. Moran joins Guitar Center with over 20 years of continued success in marketing, having developed and executed comprehensive direct and online marketing efforts for multiple Fortune 500 companies including Stride Rite and PetSmart. Most recently, she served as a retail and digital marketing consultant for ACIRE Consulting Group located in Phoenix, Arizona.

In Buckborough's new role, he will lead Guitarcenter.com and MusiciansFriend.com, along with marketplace efforts and eCommerce operations for the company. Buckborough brings to Guitar Center 20 years of experience and skills in developing successful omni-channel plans for both retail and wholesale divisions.

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'A Wonderful Gathering'

Summer NAMM's Unique Strengths On Full Display in Nashville in 2018

by Christian **Wissmuller**



This Summer NAMM reflected the positive business conditions we find ourselves in," observes NAMM president and CEO Joe Lamond. "To borrow a phrase from the Fishing Musicians, 'the fish were biting, and those that were on the river were catching their limits.'"

The data backs up Lamond's positive take on this year's Nashville gathering: NAMM reports 15,010 attendees in 2018 (compared to 14,284 in '17 – a 5% increase) and both total brands on-hand (1,600) and the number of exhibiting companies (over 500) kept in line with last year's strong showing. Additionally, retail dealers increased 5%, year over year, with total buyers seeing a 24% growth.

But as many have long noted about the annual Nashville convention, the value of attendance is not borne out by numbers alone.

"Personally, I found the conversations, especially with the younger generation of industry participants who are adding so much value with their energy and creativity, to be priceless," says Lamond. "Ideas were shared, deals were made, plans came together and relationships that drive the industry were strengthened. I cannot imagine a more productive three days in my annual calendar.

"While we'll always have our challenges (my memories of the Great Recession are still fresh in my mind!), I believe this is a completely different part of the business cycle. We find ourselves in a period of growth and that requires different tactics. I'm optimistic and excited to see our members who were at Summer NAMM implement the ideas and strategies learned at NAMM U, TEC Tracks and the Retail Summit. I suspect they will see positive results in the coming months." **MIMR**

"We all like doing business with people we know and like and being in Nashville in a smaller venue lets you have the time to grow these friendships. To me the show is invaluable and quite frankly one of my favorite weeks of the year." – Crystal Morris, Gator Cases

NAMM Congratulates the 2018 Top 100 Dealers and Announces 'Best Of' Categories

On Friday night at Summer NAMM, the industry's highest achievers were celebrated with Top 100 Dealer Awards and recognized the enterprising music product retailers who received "Best of" awards for their excellence in several areas, including the coveted "Dealer of the Year" award.

The annual awards event honors retailers who demonstrate exceptional commitment to their stores, neighborhoods and customers, and share in a vision of creating a more musical world through their local communities.

"While there are thousands of great NAMM member retail stores out there, a theme that emerges with this year's Top 100 is an unwavering commitment to helping people of all ages begin their musical journey and then keep them actively engaged in music making for the long haul. We pay tribute to *all* music retailers who sit in the heart of their communities, inspiring and creating more music makers through their efforts," affirmed Joe Lamond.

The following are the "Best Of" winners for 2018 and the recipient of "Dealer of the Year":

Dealer of the Year - Andertons Music Co., Guildford, Surrey UK

Best Customer Service - The Candyman Strings & Things, Santa Fe, New Mexico

Best Emerging Dealer/Rookie of the Year - Ish Guitars, Inc., Syracuse, New York

Best Marketing & Sales Promotion - Cosmo Music Co. Ltd., Richmond Hill, Ontario, Canada

Best Online Engagement - Andertons Music Co.

Best Store Design - Midwood Guitar Studio, Charlotte, North Carolina

Best Store Turnaround - Five Star Guitars, Beaverton, Oregon

Music Makes a Difference - Big Music Co. Sydney, Australia

To determine the "Best of" category winners, a panel of independent judges reviewed and made selections from the Top 100 finalists. Each finalist was evaluated for effectiveness in marketing, customer engagement and innovation in retail.



NAMM Chair Robin Walenta presents the award for Dealer Of The Year during the Top 100 Dealer Awards Presented by NAMM at Music City Center on June 29, 2018 in Nashville, Tennessee. (Photo by Jason Davis/Getty Images for NAMM)

Yamaha Teams Up with Veterans for Live Music Event in Nashville to Highlight National PTSD Awareness Day



Yamaha Corporation of America President Tom Sumner (second from left) joins Guitars for Vets Co-Founder Patrick Nettesheim (far right) and G4V graduate veterans on stage for a jam Wednesday night at Benchmark Bar & Grill in Nashville. The event, which came on the eve of the Summer NAMM Show, was held to turn a spotlight on post-traumatic stress disorder on National PTSD Awareness Day.

Yamaha joined veteran's group Guitars for Vets (G4V) on the evening of June 27th to hold a live music performance in Nashville to highlight National PTSD Awareness Day, as well as G4V's program of rehabilitation from post-traumatic stress disorder through music.

Students and graduates of the G4V program's Nashville chapter made up the bulk of the performing musicians at this free event at Nashville's Benchmark Bar & Grill, including chapter coordinator Brandon Branham. The ensemble was joined by guest guitarists Bobby Tomlinson, Isaac Matthews, and G4V ambassadors Sonny Moorman and Ali Handal, along with Yamaha Drum Artist Brian Fullen. G4V co-founder Patrick Nettesheim and Yamaha Corporation of America president Tom Sumner, both guitarists, also joined the group onstage.

G4V provides veterans suffering from PTSD with lessons on the guitar and a forum to play as a means to heal and cope. Since its inception in 2007, G4V has grown to support 80 chapters in 40 states, operated by over 300 volunteers. Each student in the program is presented upon graduation with his/her own guitar pack, the crown jewel of which is a new Yamaha acoustic guitar. Graduates describe their guitars and the music they play as a way to ease their pain, give them focus, build their self-esteem and strengthen their sense of purpose.

Yamaha has been supplying G4V with guitars since 2012 at dealer cost, making it practical for G4V to expand to its current scope. To date, through this cooperative effort, over 2,000 new guitars have been awarded to grateful veterans as they graduate from the PTSD rehabilitation program, along with an additional 100 guitars donated outright by Yamaha.

"We started as just two guys with guitars visiting our brother and sister veterans in a Milwaukee VA hospital, and since then hundreds of us have found the strength to band together across the country," said Nettesheim. "Joining forces with Yamaha has greatly extended our reach, giving us the resources to support more chapters and bring relief through music to more veterans; these people onstage tonight stand as proof that this relief works."

National PTSD Awareness Day is observed annually on June 27 as a day to recognize the effects post-traumatic stress has on the lives of those affected by it, including roughly 800,000 veterans. Historically, those who serve in our military have been especially susceptible: roughly 20 percent of service members deployed in the past six years have developed PTSD, and since the Vietnam War, more servicemen and -women have committed suicide than have actually died in battle.

For more information on Guitars for Vets, visit guitars4vets.com

"Summer NAMM is always good for us. It's the perfect opportunity to work with our dealers to plan a successful second half of the year, and we're also able to meet new dealers and establish stronger relationships for the coming years. Generally the Summer show starts off a bit slow and gains momentum by days 2 and 3, but this year we actually had the most activity in our booth on day 1.

"Our CT-X portable keyboards began shipping coinciding with the show, so our dealers were able to experience the CT-X's new AiX sound source for themselves. After test-driving CT-X our dealers are definitely anticipating a profitable holiday season, as are we. We expect the trend we've seen over the last few years to continue, great overall results but starting a bit later in the season."

Richard Formidoni
Product Marketing Manager
Casio America, Inc.

"Dealers seemed to be positive, those that come to NAMM are usually there to do business, but this year seemed to have a more positive outlook. Overall traffic seemed up. Our new MAX bass amplifiers were well received by all.

"Personally I have a good feeling about heading into the fall selling season, expectations are high and we are ordering accordingly."

Fred Poole
General Manager
North American Sales
Peavey Electronics

"The overall 'vibe' at NAMM this year felt extremely positive to me. Everyone I spoke to said their businesses were moving in a positive way, they were excited to be at the show and find new products for the holiday season.

"I love the fact that Summer NAMM has become such a wonderful gathering event. Almost all the Top 100 dealers are in at-

tendance and they are there to grow partnerships and build relationships. We all like doing business with people we know and like and being in Nashville in a smaller venue lets you have the time to grow these friendships. To me the show is invaluable and quite frankly one of my favorite weeks of the year.

"I felt an overall optimism at the show by both manufacturers and dealers that the economy is good, they are growing and are forecasting a strong Q3 and Q4."

Crystal Morris
President/CEO
Gator Cases

"The Yamaha team had a very successful run at Summer NAMM in Nashville this year. We always like the summer show because it allows us to spend more time with our dealers than we can at the January NAMM Show.

"We kicked off the show on Tuesday night with our traditional opening night reception with the AIMM group. It's a good start because we spend a lot of time with AIMM throughout the show. Wednesday we helped out our good friends at Guitar For Vets (G4V) by helping out at an evening event at the Benchmark in downtown Nashville. We try to promote the good work G4V does every chance we get, and with June 27 being Post-Traumatic Stress Awareness Day, it was a great opportunity to shed some light on veteran's issues.

"The Summer NAMM show itself was a success. We released some key new products that received great response, including our lightweight Crosstown HW3 drum hardware that was one of the show's hit products... We also helped our retail partners generate content at the show on some of our other new products like the P515 digital piano and the DTX402K electronic drum kit. Traffic at the show was pretty similar to last year on Thursday and Friday, but the industry day on Saturday was much busier than previous years."

Tom Sumner
President
Yamaha Corporation of America



1. Casio's Richard Formidoni 2. Chris DeMaria of Fishman 3. Electro-Harmonix's Owen Matthews, Larry DeMarco, and Ralph Trimarchi 4. Allen Abbassi of Fender Musical Instruments Corp. 5. Alan Liu of The Music Link, Anthony Livolsi of Loknob, Hap Kuffner of Kuffner International, Hank Byun of KPBO Corp., and Norm Kim of Tesla Pickups and G&B Music 6. Harvey Levy of Levy's Leathers with Gator Cases' Crystal Morris 7. BOSS' Jeff Slingluff 8. Joe Lamond of NAMM with Andrew Surmani of Calem Chapman's Soundhouse

GAMA Honors Emmanuel at Summer NAMM Reception

The Guitar and Accessories Marketing Association (GAMA) presented the second annual Guitar Ambassador Award to guitar legend Tommy Emmanuel at its 2018 VIP summer reception in Nashville. The award was accompanied by a donation to Guitars for Vets. Guitars for Vets, founded in Milwaukee, Wisconsin in 2007, is a non-profit organization whose mission is to provide free guitar instruction, guitars, and guitar accessories to Veterans. Emmanuel assigned his award honorarium to them.

"Last year we started something new, The GAMA Guitar Ambassador Award," said GAMA president, Brad Smith. "One of the most influential ways to get someone to play guitar is to see an artist with the instrument in their hands. There you see the passion, the inspiration and the joy." Of the award and Tommy Emmanuel, Smith said, "We couldn't ask for a better person to receive the award this year for all the right reasons: the technical expertise, the accessibility, the sharing, and the charm."

Upon accepting the award, recipient Tommy Emmanuel said, "I am so honored to be here and I sure do appreciate this." Discussing the importance of Guitars for Vets, Emmanuel stated, "When I heard about Guitars for Vets I was incredibly moved and I wanted to be involved in any way I could. You get a guitar in the hands of someone who has never played music before, their lives will change. When that happens it's one of the greatest things you can give somebody and it'll help them get over the stress of combat, things that we in this room don't know much about. I just want to say thanks to the more than 2,000 volunteer guitar teachers who every week give vets a lesson for free. It's something that is a great thing about humanity and how we reach out and love each other through music. The guitar is one of those instruments that bonds people, that brings people together and all of us in this room and all of us out there, we're all one family because of music and because of our love for the guitar."



Tony Emmanuel and the GAMA Board



9. Ron Manus of Alfred Music 10. C.F. Martin & Co's Christopher Martin 11. Michael Biber of Musikmesse

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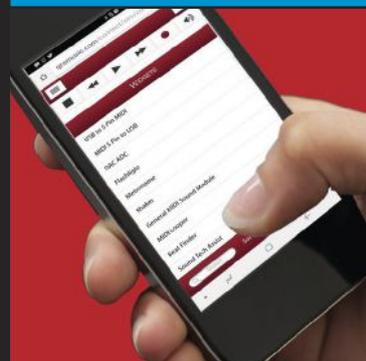
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Note From Larry Fishman

The 29 Volunteer Leaders of NAMM

In order to accomplish its Vision, Mission and Objectives, NAMM relies on the leadership of industry professionals from every facet of the business.

For the past three years, I've had the pleasure and responsibility of serving on NAMM's Board of Directors, working alongside an amazing group of peers, who like me, were all voted in by NAMM members just like you. Through my board service, I have had the unique opportunity to give back and contribute to my association, as well as the industry that has been so important to me and my family, and to provide counsel to improve NAMM and represent the collective interests of its members.

We recently completed a four-day Board of Directors meeting. I left there energized. And while it would be nearly impossible to recap all that we discussed, I wanted to share a few of my reflections regarding the important work that took place as we guided the NAMM staff to maximize the value of your membership.

With a full update from the capable NAMM Staff, we focused our spirited debate and the tough job of prioritization of resources by using NAMM's Vision, Mission and Objectives as our roadmap.

For example, we discussed all aspects of The NAMM Show, from the number of visitors and sound levels to hours of access and security. We also reviewed your member survey results on how to make the show more valuable. Then we dug deep into the complexities of staging large events, safely, in the era of massive technological shifts. All ideas and directions were laser focused on making our industry's annual family reunion as effective as possible for all participants across the business ecosystem of MI, sound and event technology.

We also examined current membership categories and discussed the changing landscape in retail, distribution and manufacturing. We encouraged staff to create more mentoring programs to help young professionals and business leaders, and to continue providing tools and resources that connect NAMM members to financial savings, information resources and community opportunities. In addition, we discussed creating opportunities for more diversity within our

industry, especially as we have our first woman Chair of the Board, Robin Walenta, since NAMM was founded in 1901!

We shared our biggest business issues and directed NAMM U to create professional development opportunities, including new sessions focused on topics critical to your success—such as leadership, financial management, security, HR and creating unique content.

Through our unique Circle of Benefits business model, we discussed how the team at The NAMM Foundation can best utilize proceeds from NAMM's trade shows and membership programs to ensure that everyone can learn and grow with music. We also discussed expanding the Foundation's grant recipient program and brainstormed ways to encourage more members and music lovers to support NAMM's vision through our donor program. We reviewed our DC lobbying activities and got a better picture of how legislation and regulations are impacting NAMM members, large and small.

And finally, we discussed how we can accomplish all of our objectives on a global basis.

Going forward, with the combination of the strategic direction we charted and the capable NAMM staff to implement it, you can expect to see some big changes in 2019—starting at The NAMM Show in January.

Serving on the board has been an incredibly rewarding experience, as it gave me the unique opportunity to help guide an organization dedicated to its members and our great industry's success. I've also met some great new friends too, people from segments that I might not normally connect with. Take my advice, a career in this industry is not complete without giving back, and serving on the NAMM Board of Directors has been one of the highlights of my life!

Larry Fishman
Fishman Transducers

NS19
The NAMM Show

The Music Begins Here



Discover
new products
to drive sales



Learn
tips and tactics
that build careers



Connect
with the global music, sound
and event tech industry



More Products | More Education | More Networking

Accomplish More at the Crossroads

Our new expanded campus features the latest products, cutting-edge education centers, live music across multiple stages, industry-leading award shows and hundreds of networking events. Now NAMM members can accomplish even more at the global crossroads of music, sound and event technology.

The NAMM Show
january 24/27 2019 ^{california}

Learn more at namm.org/thenammshow/2019

Show Report

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12. Fred Poole of **Peavey** 13. **MMR's** Terry Lowe with Darrin "B-Side" Young of **D.A.S. Audio** 14. Christopher White of **White House of Music** 15. Jorg Hack and Sylvia Janssen from **Jakob Winter GmbH** 16. **Screenshot's** Tom Donovan, Jacob Struble, and Jason Struble 17. Mark Terry of **KMC Music, JAM Industries, U.S. Music Group**, Lee Oskar of **Lee Oskar Harmonicas**, David McCalister of **JAM Industries** and B&J, Roger Hart of **KMC Music**, and James Tsaptsinos of **KMC Music** 18. Bryan Wickmann of **Framus & Warwick Music USA** 19. Phillip Chisholm and Jeff Cutler of **Re-Axe Products** 20. Anthony Perri of **Perri's Leathers** 21. Brett Marcus, Larry Greene and Mark Blasko of **OMG Music** 22. Sean Roylance, Bruce Bell and Tim Pennington of **Rain Retail Software** 23. Marc Ingber of **SCORE MKTG** 24. Mark Burbach, Don Campbell, Morrea Campbell, Brialore Campbell, Heather Campbell, Kim Fisher, and Martin Nardini of **Erasers** 25. Dariush Rad of **Asterope** 26. Dave Cronk of **ENKI** 27. Mike Matthews and Owen Matthews of **Electro-Harmonix** 28. Chris Labriola of **Peterson Strobe Tuners** 29. Ida-Marie Silberg and Michael Engel of **Noatronic** 30. Rafael Atijas, Jake Davis of **Loog Guitars** 31. Mat Verderosa of **Beatbox Drums** 32. Ken and Penny Haas of **Reverend Guitars** 33. Jackie Schear, Autumn Lambert, Amanda Brock of **Amahi Ukuleles** 34. Alan Gatchell and Steve Crisafulli of **Gatchell Innovations** 35. Chuck Phillips, James Phillips, Allen Gatchell of **Gatchell Violins** 36. Andy Strayer, Kevin Philbin, Joe Fant, Chris Hanks, Rock Clouser, Mark Cahn, Gizzy O'Toole and Ryan Rehnberg of **KHS America** 37. Paul Chu and Casey Owens of **Hunter Music** 38. Jamie Deering and Jamie Latty of **Deering Banjos** 39. Robert Bunton and Lena Thomas of **Gretsch Guitars** 40. Todd Newman, John Kimmel, Mary Faith Rhoads-Lewi, Karl Broderix, and Drew Alkema of **Breezy Ridge Instruments** 41. **CruzTools'** Billy and Dan Parks



42



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47



48

42. Randy Sharp, Terry Viles, Casey Jordan, and Natalie Hatley of **Epilog Laser** 43. Joy Cafiero and Mandy Harvey of **Kala Brand Music** 44. **Kyser Music's** Meredith Hamlin and Max Litner 45. David Wexler of **Novapans** 46. **Ohana Music's** Stephanie Turkel 47. Mark Anzetc and Jim Turek of **Reverb.com** 48. Jim Lapada speaks at **The Music Link's** Summer NAMM event

Worst Awareness/Best Re-affirmation of the Goodness of Humanity



I certainly won't argue that **leaving my wallet lying for all the world to see on my seat as I departed the airplane wasn't the slickest move.** I raced 100 or so yards back to the gate – all the while imagining the hassles involved with trying to navigate Summer NAMM *without* any ID, credit/ATM cards, money – **only to find a kindhearted fellow-passenger waiting to return my property to me.**

Best Real-World Demo

In addition to a lively atmosphere and tasty eats, **Marshall Amplification's event at Tin Roof in Nashville provided live music performed at skull-shattering volume.** "The Sound of Rock," indeed!



Worst Breakdown

While it only lasted a few minutes, **being trapped in the broken elevator at the Renaissance** only 20 minutes before a fairly important meeting was temporary cause for panic.

Best Suckerpunch

On Thursday morning, while giving some newcomers to the third floor mezzanine directions (via pointing) to their destination, **NAMM's Samantha Price landed a pretty solid right straight to my face!** Poor Samantha felt terrible about the incident, but in truth it was not only the funniest incident of this year's Show, but also helped to wake me up!



Worst Inadvertent Scheduling Conflict

Like many others, the annual trip to Nashville is one of my favorite work-related jaunts. Unfortunately, **I had to cut this year's visit short by a whole day.** See you next year, Music City!



Best Elevator Companion

The Anaheim show found me sharing a morning elevator ride with Cheap Trick's Rick Nielsen and at **Summer NAMM, former lead guitarist for my beloved Joan Jett & the Blackhearts, Ricky Byrd, travelled up two floors with me!**



Best Display of Patriotism

The live bald eagle at Gibson's Thursday evening BBQ was truly impressive. As cool as it was to stand so close to such a raptor, it was just as cool to see Gibson exhibiting at the Show.

MI Thriving in 'Space City'

By Victoria Wasylak

They say everything is bigger in Texas – but are the MI profit margins bigger, too? Houston, the fourth largest city in the United States, spans 627 square miles and is one of Texas' most populous cities. Coupled with the state's musical notoriety, Houston's makeup translates into a lucrative place to have an MI business – on paper, at least.

But just how big are the pickins' in the famous Lone Star state city? For many MI suppliers and retailers, the size of the city has its pros and cons. A great spot for any enterprise in general, the area is business-friendly and boasts a strong economy, according to the MI industry representatives surveyed here. But for many, Houston's notable size has its downsides – some stores can be glossed over or lost in the mix amongst so many other businesses, or go totally overlooked by people who are unaware they have independent local options for their MI needs. Sam Ash

is tucked among five nearby Guitar Centers, while Rockin' Robin Guitars says that despite being multiple decades old, locals come in all the time saying they didn't know the store existed.

For other issues pertaining to the area, look no further than the wrath of Hurricane Harvey, which ripped through Texas and Louisiana last year. But Houstonians are tough and have thick skin that's weathered many a similar storm.

"Even though it's the third or fourth largest city in America, it's a real community of musicians and people who enjoy listening to music and supporting music," says Liz Wittrock of Rockin' Robin Guitars. "After [Hurricane] Harvey, I think we got to see firsthand exactly how strong Houstonians are with each other, coming together and supporting each other."

Read on to learn more about the MI market in the Houston, Texas area.

MP Promark

The oldest of the bunch, Promark Percussion was founded in Houston by Herb Brochstein in 1957. The company was purchased



The Houston Promark facility

by D'Addario in 2011, but the company's offices and factory proudly remain in Houston, where they make drumsticks, mallets, and brushes, among other percussion accessories.

"Houston has a vibrant music and we are proud to be part of the community," says plant manager Jason Talas. "Operating in Houston gives us ample access to a variety of resources, excellent logistic solutions, and offer great venues for touring artists."

In contrast, Talas notes that with the Houston plant cannot take advantage of the same recycling opportunities that their Tennessee plant can as a result of the industries local to the area.

"On the other side of that, Houston is primarily made up of oil and gas/energy industries, and as a wood processing plant, we are unable to capitalize on some opportunities in terms of recycling that we are able to at our plant in Tennessee," he says.

MP Sam Ash



The Houston Sam Ash store

Sam Ash, albeit new to the Houston area, has already taken in a fair amount of the Texas market culture. The new location has only

been in business for 12 months, but thus far the shop has been reaping the benefits of being in Houston, despite having some competition.

"We are the new kids on the block but it seems very healthy," says Sammy Ash, grandson of the chain's founder. "We get a lot of bands coming in for full outfitting. We have a lot of action at the musician message board and business has been great!"

And while Ash remains still green-ish with regards to the area, he's noticed a few trends amongst his customers, one of which is that the people live up to the notion of Southern hospitality.

"I took about 10 different trips checking out the store and then designing and outfitting it, and every trip was wonderful," he notes. "The people of Houston were and are very hospitable. It shows in my staff and our customers."

Ash says that the majority of his clientele are families, and while there are professionals and hobbyists who enjoy shopping there as well, the number of parents with children that come in has wowed him.

"The amount of whole families that shop with us is incredible. It creates a great vibe in the store. Saturdays are incredible!" he notes. "I'm too much of a New Yorker to say proof positive of what is typical for Houston, but it seems to be very similar to our other stores but with a larger slant towards Latin instruments like the Bajo Sexto and Tres – and an inordinate amount of accordions. I didn't know this market catered to expensive squeeze boxes but we have them in stock up to \$6,000 and they are selling! Everything else is in similar proportions to the rest of the chain."

What is looming near the store, however, are five Guitar Center locations, which Ash says poses a bit of a challenge.

"Our little 10,000 sq. ft. store has a lot of competition. Fullers is right down the road, but we are doing something right," Ash notes. "The sales numbers for guitars for example has propelled this store past four already existing stores in our chain. That's saying something for only 12 months of business."

Overall, though, he feels that Houston has been a great home, and hopes to open at least one more store, although he's not sure of the whereabouts yet.

"Our expectations are at least another location. Houston (and Texas) has been very good to us," he says. "Right now we are looking into something in a different state but I'll be returning."

MP Allparts

Allparts has solid roots in Houston, being founded in 1982 and staying in the area for 35 years. President Steve Wark says that the locale of the Texas city has been a major component in their steady growth, citing the diversity of the area and the ease of operating a company there as boosters for business.

"Houston's central location, cultural diversity, and huge port helped us grow like the hair on an '80's metal band and gives us an economical gateway to ship to our distributors and shops all over the world," Wark says. "It helps that Texas is very business-friendly, enabling us to keep costs down and with a large workforce of talented people, Houston has been the ideal place for Allparts to call home." Wark also notes that the music scene helps to draw and keep musicians to the area, including his own employees. While Texas may be often lumped in with country and western music, Wark says that genres like punk and jazz also thrive in the area.

"It should be no surprise to know that as the home of Allparts, Houston also has a vibrant music scene with a huge variety of venues for local and visiting musicians to play—the city's diversity is reflected in the wide range of music you can hear any day of the year," Wark adds. "From punk and indie rock to blues and jazz, intimate local stages to Texas-sized arenas, Houston has something for everyone and is continuing to grow every day—you can even find several of our talented staff out playing every weekend."

For Wark, however, the main downside to operating in Houston appears to be the chaotic weather that Texas tends to experience. Hurricanes in particular pose an enormous threat to offices and warehouses, and Wark notes that Allparts didn't go unaffected by Hurricane Harvey in 2017.

"The main challenge here is the weather. Houston has, on occasion, been in the path of hurricanes and floods—the most devastating for the city being the recent historic flooding caused by Harvey," he explains. "Supply and distribution lines were the most affected—roads, airports, and ports all closed down or flooded—while the unprecedented rising waters also threatened the warehouse and offices. With good planning, a little luck, and the hard work of our dedicated staff, Allparts managed to come through mostly unscathed and continued operating through the challenges with minimum interruption. Perhaps nothing sums up the Texan spirit and grit better than the way the entire community pulled together to help those most affected by the flooding. We couldn't be more proud to call ourselves Texans."

MP Rockin' Robin Guitars

Liz Wittrock, manager of Rockin' Robin Guitars, stands in agreement with Wark over the major bonus that the Houston music scene offers to local MI businesses. The shop, which has been in operation since 1972, has offered guitars, lessons, and repairs for more than four decades. She notes that Austin frequently gets much of the national spotlight – most likely from music festivals like Austin City Limits and South By Southwest – but Houston has its own scene to boast.



Steve Wark

"I think that Houston has a very vibrant music scene. I think it has a diverse music scene, which might surprise people, assuming there would only be blues - which there is quite a bit of, for sure, but there's good diversity," she says. "There's a good indie scene, there's a good rock scene, and there's a lot of venues. Musicians are able to play almost every night of the week if they'd like to, and people enjoy hearing live music in this town. I think Houston gets overshadowed by Austin a lot, but we have our own vibrant music scene going."

In the store, she says that there is no "average" customer with regards to age and experience level.

"I think that's one of my favorite parts of working here is that it is the full gamut – six year olds that can play better than I can and 80 year olds that have never picked up a guitar before in their life but have some time and want to learn, and everything in between," Wittrock adds. "We love to see all of that."

The challenges for her store, at least, come from the fact that Houston is almost too big. Wittrock notes that frequently, new customers who come to the store often didn't previously know that Rockin' Robin existed because they typically rely on chain stores, not realizing the options they have for independent businesses.

"I think the geography of Houston being so massive - you can drive for an hour and a half and still be in Houston," she explains. "It's geographically massive. We have this space, so its kind of sprawling, so we might have someone call in and say, 'Hey I want to make sure your guitar tech is in because it's a 45 minute to an hour and a half drive.' I think that can be a challenge. And I think the same challenges that every store is facing big box stores and people not realizing that they have a better option of an independent store. We've been here since 1972 and every day someone comes in [saying] 'Oh, I didn't even know this place was here, this is amazing, I'm so glad I don't have to go to a box store anymore,' so that's really cool to see too. If you look out how large Houston is, space-wise, it's kind of staggering."

She takes the size in stride though, and feels that the size is what helps to forge the amount of diversity in the city – musical and otherwise.

"Again, it's a great diverse town with such a great community, even though it's the third or fourth largest city in America, it's a real community of musicians and people who enjoy listening to music and supporting music," she concludes. "After [Hurricane] Harvey, I think we got to see firsthand exactly how strong Houstonians are with each other, coming together and supporting each other."

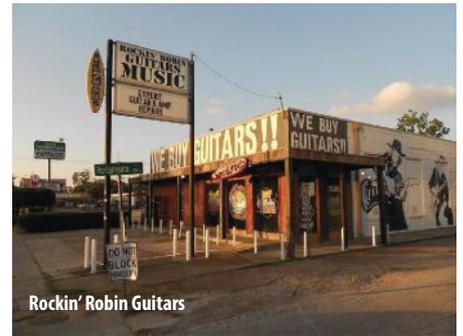
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MP Fort Bend Music Center

Rick Cochran, president of Fort Bend Music Center, says that the scene is going strong, especially with regards to the desire to learn how to play new music. His store's school in particular, established over a decade ago, has swelled with students since it opened.



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Market Profile: Houston

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Fort Bend Music Center president Rick Cochran

"We have a school that we started in 2004, and we're currently around 700 students, so I would say it is very strong as is the interest in learning music," he notes.

Similarly, his clientele leans towards families, which goes hand in hand with the offerings from the store's school.

"I'm not just a piano store, I've got the band instruments, guitars, so when you say average, it's younger families, 35-45 age range, with the kids," he says. "It's fun - with that many kids coming into the store, it's really a joy to see them progress. It's not like we're selling them instruments and never seeing our customers again. We're generally seeing them every week and watching them grow up, and then each time we get together for recitals, we get to see their progression and learning."

Cochran also adds that the diversity and sizeable teachers association in the area are the major pluses for Fort Bend Music City.

"Specific to Houston - we have a very large Asian population in Houston, so in general, so it's a good market to be in for the MI business because of the diversity. I think we have one of the largest teacher associations in the country, also, so it is a very vibrant music learning community," Cochran explains.

While he notes that rent is not an issue, except for the high-end districts, he feels that the biggest concern he and the store are facing isn't specific to Houston.

"Rent is not an issue in Houston, unless you go into high-end districts, but there are very reasonable rent rates here," Cochran notes. "I think, to put it honestly, the biggest challenge is dealing with the internet sales for a brick and mortar store, it truly is. It puts brick and mortar at a disadvantage when you can order something [online] and not pay sales tax on it. So, I guess that's probably true for the whole country, but that's my biggest challenge right now, is dealing with the internet sales."

MP Texas Music Emporium

Since opening in November 1982, The Texas Music Emporium has moved twice and is currently on its third location, where it has been for 22 years. While owner Jim Rod notes that the store's clientele varies greatly, he likens the store to a boutique guitar shop.

"Our present location of 22 years is across the freeway from the northside Guitar Center," he says. "Our customer base is very broad simply because we do incredible guitar lessons and professional guitar repair - so it really varies from eight years old to 70 years old. Be-



Jim Rod and Joel Gregoire (guitar instructor and sales) playing at a Texas Music Emporium-backed open mic

cause of our professional staff we get a lot of professional players in the store."

According to Rod, "Houston's music scene is stronger than ever - lots of general club gigs, large venues and it seems like hundreds of open mic nights."

Rod also notes that Houston's economy seems to be stronger than other areas, although it's not susceptible to the other issues that the entire MI industry is dealing with right now, such as a decreased amount of expendable income amongst many American families.

"A huge benefit of operating in Houston, Texas is our very strong diverse economy. I have friends in other cities and states that seem to struggle because of their economy," he notes. "On the flipside of the coin, a challenge in any music store would be music is just not a necessity. Most people, not all, pay their bills first then buy their musical gear or dream guitar. It's all about creative advertising."

MP Rio Grande Pickups and Alamo Music Products

Dave Wintz represents both Rio Grande Pickups (founded in 1994) and Alamo Music Products (founded around 2000), each MI suppliers located in Texas.

While each company certainly serves Houston, Wintz says that their market extends far beyond the Texas city. Still, he's been living there since he was 20 years old, and he feels that times are a bit tougher than they were when he first arrived on the scene.

"Our market's not Houston. Houston is just part of our market. [The music scene here is] a little soft – and I think that's not just in Houston, that's all over the country," he explains. "I talked to a lot of retailers, and I always hear that. There's always some stores and some manufacturers and distributors that do well, but I think a lot of the independent shops are having a tough go of it. I've looked around Houston, which is a big metropolitan area, I've been in the business here since I was 20 years old, and I just look at the different stores and I just think that they're having to work harder for less than it used to be."

In comparison to the rest of the country, however, Wintz believes that Houston still has somewhat of a business advantage.

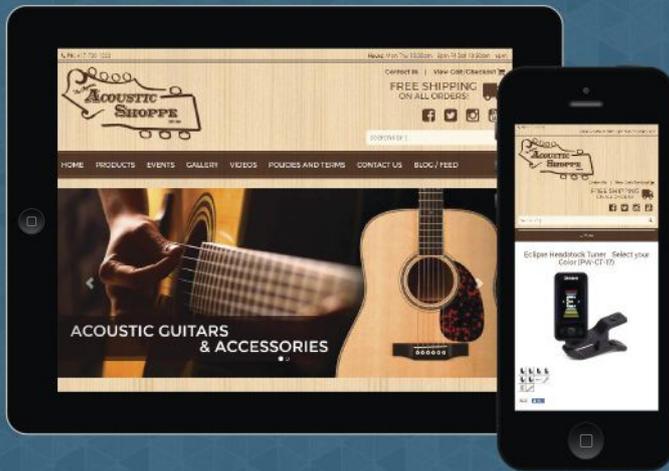
"[When] certain parts of the country are doing bad, Houston tends to do better," he says, noting the warmer climate and oil industry.

With Houston being only a fraction of the two businesses' market, Wintz says that as a whole, the biggest downside to their operation right now is the Internet. As a manufacturer,

Wintz says that many people online have encroached on their territory as "assemblers" – people who buy almost-made pickups and assemble a couple of foreign-made parts for profit. The new method poses a new way of "manufacturing" – one that actually involves very little manufacturing at all, but puts these companies on par with Rio Grande Pickups, as far as many customers can tell from online.

"The Internet is a double-edged sword. There are a lot of people who have created pickup companies with a laptop in their bedroom or closet, and you can make your website look as professional as you have the skills to do so, but you may not even have a company," he explains. "But you're buying pickup components from China that they use on Chinese instruments, and they you make up a cute name for your product – and you're a pickup company – or at least you appear to be a pickup company. But you're not manufacturing all your components, and you're basically an assembler. There's a lot of people who do that in the guitar business too; they buy bodies, neck, and assemble them. There's nothing wrong with that, it's just a different way to do it. But it's not the old model of manufacturing from raw material to finished product. What they're doing is taking almost finished product, finishing it up, and putting their name on it. The barriers for entry have been removed because of the Internet. I like the Internet, but you've got to take the bitter with the sweet."

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MP Guitar Center

With eight metro-area locations in Houston, perhaps no one witnesses Houston's diversity more often than Guitar Center. District manager Ryan Salinas says that the city's long history of producing top-tier acts and promotion of events in the downtown area have spurred on the want and need for more venues in town - which is good news for musicians all around.

"For decades, Houston has put its stamp on the national and international music stage. The diversity and unique culture allow Houston's music scene to not be stuck in one genre or another, and that diversity also is represented through our homegrown artists ranging from Beyoncé to ZZ Top and beyond," he explains. "The city of Houston has also been large in promoting music at events on the large downtown space called Discovery Green. These events include national acts and showcase local school bands, jazz ensembles, choirs, and more. The city of Houston is the fourth



The showroom at Guitar Center's Central Houston location

largest city in the U.S. and has a strong network of band and orchestra programs in its schools. Houston's demand for live music has brought a new wave of venues coming soon and some just now gaining traction such as White Oak Music Hall and The Secret Group. There are venues and events for the budding artists and bands all the way to the international superstar acts."

When it comes to clientele, Salinas echoes that the diversity of the city means there is no one type of shopper, but he does note two special kinds of customers: pros and houses of worship.

"Many of our customers are passionate players, but we also have a large concentration of professional and accomplished musicians, as well as a considerable number of executives from the oil and gas industry, who shop with us for higher-end gear," he explains. "Additionally, Guitar Center is proud to serve the city's numerous houses of worship, from stadium-sized churches to mobile bible study classes. The praise-and-worship music scene is strong in the Houston area and growing."

However, even for a store as massive as Guitar Center, the city's incredible size can present a challenge.

"Customers in Houston travel throughout the city primarily by car and are not likely to stay in one area of town when needing to shop," he says. "This allows for a retailer to have a large 'reach,' however it also can mean that competition can be strong, even if it is a competing business clear across the city."

On top of that, Salinas cites factors from other markets as what makes Houston a bit of a tricky market to navigate.

"Macro-economic factors can sometimes create stresses within the retail market. For example, the fluctuation of

the petro/oil and gas industry has an acute effect on the local economy," he explains. "Being on the Gulf Coast, we are subject to tropical storms and hurricanes and their associated flooding; however this area of the country has managed to withstand those events and pick itself back up time and time again."

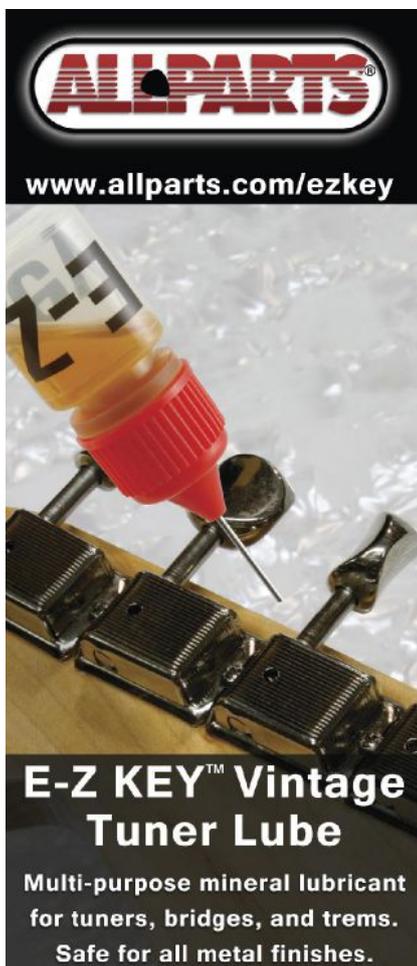
The company also hires a fair number of bilingual associates to help accommodate for customers whose first language is not English.

"The diversity in Houston also requires that retailers cater to the many languages spoken in Houston. Our associates that are bilingual are a huge benefit to our organization," Salinas says. "Houston's population and diversity make this a fertile ground for MI retail industry. The density of population and how any given zip code can host a wide demographic and economic range allow retailers to serve a large market of musicians in a small geographic area."

Looking forward, the Houston Guitar Center stores plan to develop and grow their music education programs, as well as continue to help the musicians who are still feeling the sting of last year's Hurricane Harvey.

"Guitar Center is just getting started in our pursuit of being the world's largest provider of music education," Salinas says. "We expect to see a fast-growing music education population in the Houston area as our lessons programs in our retail locations flourish and host more students of all ages and skill levels."

"Guitar Center remains committed to the Houston music community and most recently teamed up with MusicCares to help working musicians impacted by Hurricane Harvey rebuild their lives," he continues. "In addition to working with MusicCares, Guitar Center continues to work with the local communities to assure musicians and music professionals have support for reduced cost repairs and replacement for damaged equipment as well as support music education programs in the area for needs they may have from the devastation of Hurricane Harvey. Guitar Center also recently partnered with a local Houston news station (KPRC-TV) to provide instruments for a family with six special-needs children who lost all their instruments that were used for music therapy." **MMF**



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The NAMM Fly-In: It's all about the T-shirt

An Inside Look at What You May Not Know About NAMM's Annual D.C. Advocacy Trip

By Menzie Pittman

On my tenth anniversary of attending the NAMM Fly-In, I thought it was the perfect opportunity to reflect on the experience and the importance of this yearly NAMM event. Here then are a few thoughts for readers to consider as they, too, may want to attend the NAMM Fly-In in future years.

Whatever you think you know about the Fly-In underestimates the experience

This is NAMM's leadership in a different role. Just to watch the NAMM staff execute the details of the Fly-In is an education, in and of itself. I would compare it to the inner workings of a Swiss watch. The staff gently teaches you how to coordinate multiple challenging details one after the other, day after day. After you have watched the incredible command of this staff as they face very difficult challenges, you return to your business a better communicator. Truly, you have my word on that. A huge congratulations to the NAMM staff is in order.

The Day of Service

This deliberately reminds us of who we are and why we do what we do. This is a day where NAMM members experience the joy of helping students from around the area. I watched Greg Deering fix a loose screw on a student's alto sax and return its functionality. I was able to throw a quick tune on a snare drum because when I carried it to the stage, I could feel the bottom head was saggy. NAMM members helped the kids remain quiet and helped keep them centered. We helped a director who was sick with a cold to not feel overwhelmed. We complimented a director who had kids sing their parts without playing horns. I even ran into a former student who now attends the Duke Ellington School in Washington, D.C. Simply put, the Day of Service speaks to the character of our industry's members.

The education you receive from attending the NAMM Fly-In and learning about advocacy is invaluable.

The day before NAMM members visit Capitol Hill is the Advocacy Training Day. I would call it a boot camp style experience – one where you learn how legislation truly works. It's a master class on the art of negotiations. NAMM's Mary Luehrsen and the team from Nelson, Mullins, Riley & Scarborough, as well as the NAMM staff, highlight every detail and thoroughly present it to you, so when you go to Capitol Hill you go with absolute confidence in your understanding of NAMM's mission: to advance support from legislators, in order that every child has access to a quality music education in schools.

It's healthy to walk seven miles in a day...

And that is exactly what you do on the "Hill Day." But to earn the privilege of doing that much walking, first, members from each state's team call their elected officials a few weeks prior

to the visit to set appointments with the Congressional leaders. If you ever want to learn how to close a sale, this is the best training opportunity you will ever have.

There are some Fly-In benefits that are often overlooked

At the Fly-In, you have a chance to get acquainted with NAMM members better because you are together for three or four days, morning to night. You become familiar with music industry folks on a different and more personal level than usual. And NAMM is never short on scheduling great political speakers. Charlie Sykes was this year's guest speaker, and he gave a captivating speech, and even made himself available to catch a great conversation after he spoke. What a quality opportunity and experience for any NAMM member! A great benefit to mention is NAMM members get the experience of seeing Washington, D.C. up close for four days, and you have access that is unique. It certainly is a spectacular sight to witness, especially at night.

Bringing the message home

When it comes to supporting the message of music education, it is truly irrelevant what role your business plays in the music industry. The music education message pertains to all music businesses, and who better to deliver that message than NAMM? We must be the ones to take it to Congress, and we should be the ones telling our customers that, as leaders in the music industry, we have helped forward the important understanding that music makes a difference. The widely acclaimed benefits of music education have become national news and are excellent tools that help create the best and brightest 21st century learners. This is *our* message, and our customers need to know we advocate for them.

So maybe next year it's your turn

If you have not attended a NAMM Fly-In, it's an idea you may just want to give additional consideration to because you will never look at advocacy the same way again. And where else can you get a T-shirt that says "NAMM Volunteer" on the back?! Wear that in the lobby of your store and see what a conversational opening that one is! **MMR**



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

Turning the Tables

DJ Market Stable, End-Users Embracing Older Tech (According to Some)...

By Christian Wissmuller

There were few “universals” to be drawn from this month’s retailer survey (sent out to over 400 MI dealers), but “consistency” seems to be one of them. Just under 40 percent (38.1%) of respondents reported that sales of DJ-related gear are “level” when compared to 2017 and opinions were almost evenly split between those who felt such items were down (33.3%) and up (28.6%) YOY.

While most characterized the “typical” DJ customer as young and relatively low income (this comes as a shock to those of you reading this who expected to find today’s DJ end-user as a multi-billionaire septuagenarian, I’m sure), plenty pointed to the universal appeal of the disc jockey experience.

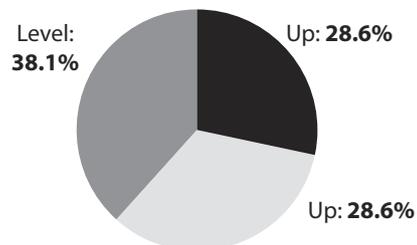
As Johnny Grabowski of Sweetwater in Fort Wayne, Indiana notes: “I’m seeing the broadest range of customers I’ve ever seen, ranging from young beginners who view DJ as an entry point to music performance and creation, all the way up to established professionals and instrumentalists who are interested in adding the

elements a modern DJ production rig is able to add to their music.”

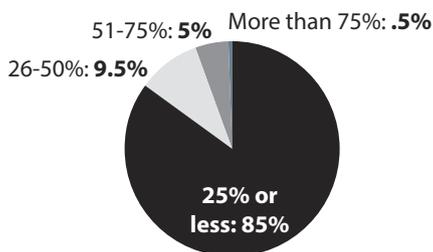
Another thread that came up quite often in comments related to this survey is the renewed interest in first-generation, analog gear. “I am happy to see a resurgence in ‘old school’ gear: turntables, vinyl, and good old cartridges and needles,” enthuses Jerry Vesely of Parowan, Utah’s Vesely Music. “Margins are acceptable on these items and, as of late, that product has met our turn ratio expectations. By displaying our lighting and effects items with our DJ gear, and incorporating both during the demo, we sell multiple systems to a decent percentage of our entry level customers, even though they just came in for DJ gear. Can I get a cha-ching?”

Of course, as with most opinions expressed in this issue’s poll, there were plenty who felt the opposite point of view with equal passion. “The most significant trend is the move away from everything but computer based controllers,” claims Mike Kay of the Ted Brown Music Company. MMA

Compared to this time last year, sales of DJ-related gear for your store is...



DJ equipment accounts for what percentage of overall sales for your business?



How would you describe the “typical” customer interested in DJ equipment (age, skill level, income bracket, et cetera)?

“Most of our customers are just exploring the DJ experience.”
Mike Kay

Ted Brown Music Company
Tacoma, Washington

“22 to 30 years old with some experience, \$20K to \$30K income.”

Steve Weinreich
Total Entertainment
Daytona Beach, Florida

“Mostly fairly young, lower to medium income bracket.”

Robert Degraaf
Sound Vibrations
Corpus Christi, Texas

“DJ customers will only shop with their local store for cables and adapters. [Since they have] the attention span of a goldfish, you will want to keep your accessories near the front door, so they can find [them] with ease!”

Anthony Mantova
Mantova’s Two Street Music
Eureka, California

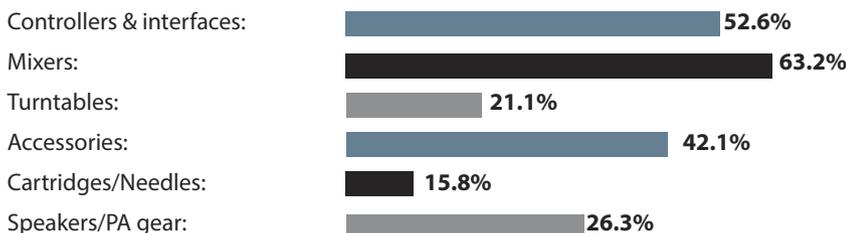
“Early 20s, beginning of their career, but eager. Charging way too little for their services.”

Dwight Van Tol
Centre Music
Sioux Center, Iowa

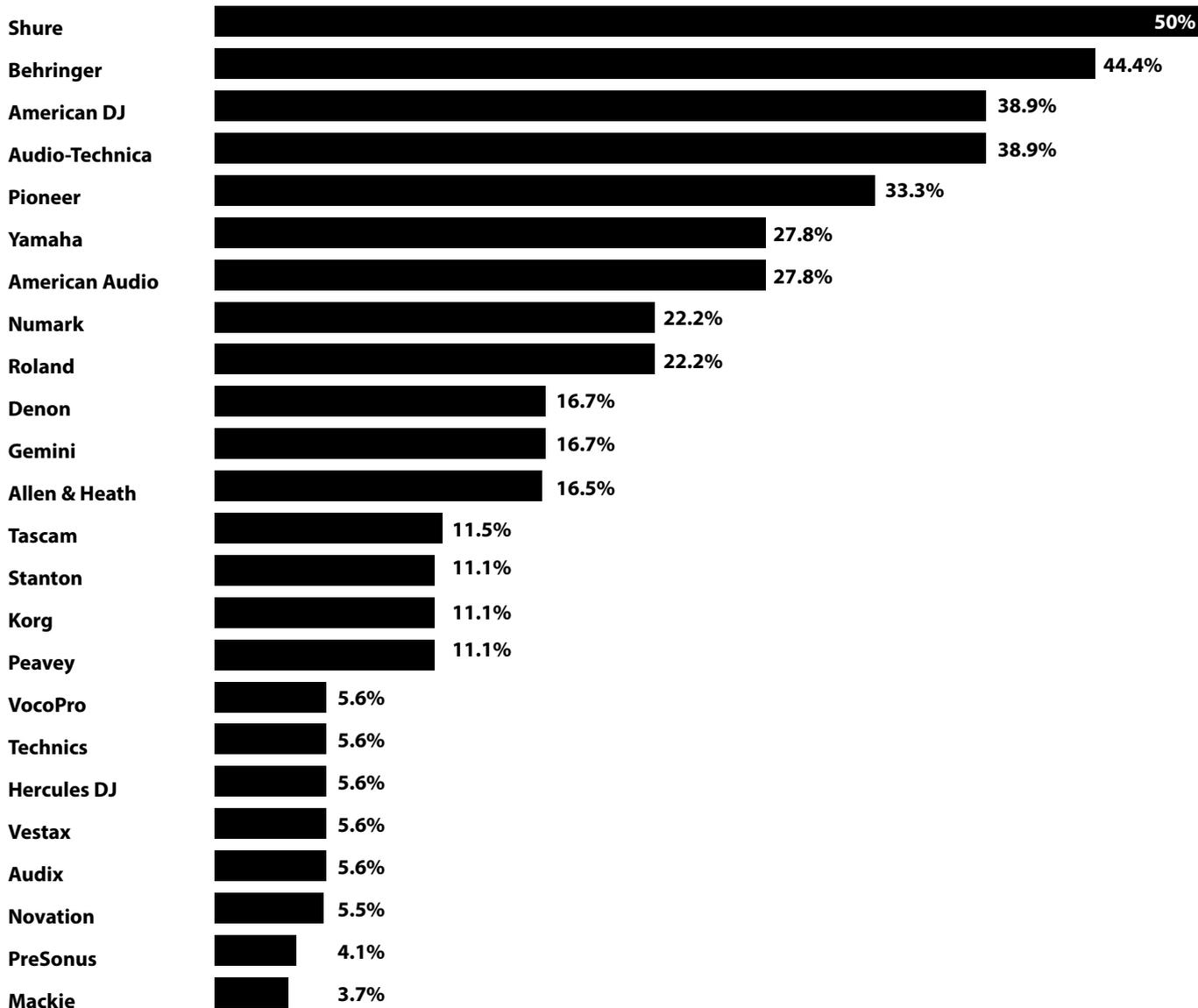
“Late teens and early 20s, limited skills or absolute newbies.”

Jerry Vesely
Vesely Music
Parowan, Utah

What categories of DJ-related gear sell best for your store (for the purposes of this survey we are not including certain gear certainly used by many DJs, but not specific to DJing: headphones, lighting, cases, et cetera)?



What brands of DJ gear are generating the most profit for your store?



Have you been noticing any significant trends when it comes to the DJ market – either on the supplier or the consumer sides?

"The laptop-based digital DJ is now the core customer base for this category, and the trend is toward gear with features that facilitate more performance and production than before."

Johnny Grabowski
Sweetwater
Fort Wayne, Indiana

"It's like selling keyboards in the '70s and '80s. Every time you take a big breath there is the new and improved and cheaper model."

Marg Magellan
Bill's Music Sales, Inc.
Stockton, California

"Powered speakers are becoming mini PA systems, smaller mixers are becoming feature-rich (Bluetooth, bi-directional, USB, effects, recording interfaces)."

Dan Patterson
Roger's Music
Ft. Payne, Alabama

"Everybody is just trying to find the best product for the best buck."

Carlos Garcia
Ingram's Music
Merced, California

Beyond the Books: Alfred Music's Initiatives in 2018

By Victoria Wasylak



Chief business development officer of Alfred Music, Ron Manus, on Capitol Hill

It feels like just yesterday when Alfred Music's Ron Manus was onstage at RPMDA in 2017 accepting the Dorothy Award.

"I am never speechless, but winning the Dorothy Award has come close to achieving the impossible..." said Manus, chief business development officer of Alfred, at the time. "This award was given to me, but it belongs to Alfred Music and to all of us. I am the person people see at conventions as our 'brand ambassador,' but so much of what I do, communicate, and represent, is because of the people of Alfred Music, both present and past."

It was a big moment for the brand, but an even bigger one when you consider the fact that Manus is a second-generation winner of the award. There's almost no better example to explain just how much of a legacy-based company Alfred Music is – but when it comes to keeping tradition and family values, how can such a company adapt to the ever-changing ways of the music education world? Music education hasn't been limited to solely print music for a while, but with each passing year, technology has become more and more involved.

"We are 100% focused on music education and a teacher-first mindset while continually looking at providing solutions rather than features," say Manus, and Alex R. Ordoñez, vice president of marketing. "Alfred Music is extremely excited and optimistic about the future of our industry. Each year brings a new set of challenges; however, our ability to adapt, change, and overcome

has played a huge part in our successes. We are focused on innovation and leading this industry toward the future. Alfred Music is constantly evolving, allowing us to continue helping the world experience the joy of making music."

Specifically, the company is working to see technology as an opportunity for improving the quality of education and teaching instead of a stumbling block for the entire print industry.

"Alfred Music has always focused on music education and the pedagogy that best helps people experience the joy of making music," the pair explain. "When it comes to technology, we look at this as an opportunity. Our priority is to have all of our titles available in the format that best suits the needs of our customers. Whether print or digital, having it accessible is key. What is most important is that we make a product that enhances the music education experience."

As for trends in print music and learning right now, the team knows that school music, of course, is as popular as ever. Their new SI Online materials also serve as a springboard for getting students and teachers to access their resources online as a supplement to their *Sound Innovations* educational books that they might already have.

"School music, which includes methods and performance, is doing well," Manus and Ordoñez note. "We are seeing great success with our newest band and orchestra method, *Sound In-*

novations, with the addition of SI Online—an online platform, which includes new enrichment and supplemental content that provide differentiated instruction and assessment to meet the unique needs within a classroom. For the private market, staples such as Alfred's *Basic Piano Library* and Suzuki continue to prosper."

Sound Innovations and SI Online in particular combine traditional print-based learning with the option to stream video masterclasses audio accompaniments for *SI Strings* and *SI Band Books 1 & 2*. Other content that comes with SI Online includes enrichment pages on music history and scale and technique exercises, and new repertoire for Book 1, including duets and ensembles.

The new program also removes CDs and DVDs from the mix altogether by offering all these resources solely online.

It's a method that recalls the similar conundrum with tangible and digital music; where most people once were happy to grab a CD or iTunes download, most consumers who aren't streaming music would prefer to purchase a vinyl album that comes complete with a download code. In other words – the winning combination seems to not be tangible versus digital, but using them both together in tandem.

While Alfred remains unintimidated by all the fast-paced changes that are being hurtling at them (and the entire print music industry), perhaps more than anything, they're unintimidated by tackling social and educational change head-on and very publicly.

Per tradition, Alfred's annual meeting with U.S. representatives at the NAMM Advocacy Fly-In in Washington D.C. pushed for adequate funding and allotment for music education in public schools. In May, Manus and Alfred trade shows and partnerships director Jennifer Paisley-Schuch met with many Congressional offices, including Congressman Tony Cardenas (California), Congresswoman Maxine Waters, and Legislative Aide for Congressman Adam Schiff, Anthony Thiessen.

"In the majority of our meetings at this year's Fly-in we received encouraging support from congressional offices," Manus said. "They understand the value and importance of music education and are supportive of funding Title IV at the authorized amounts. On the national level, participating in events like the Fly-in or writing our congressional leaders can go a long way, but it's a slow process and the effects are not always immediately visible in local communities."

Together with members of NAMM and other MI company and music education reps, Manus and Paisley-Schuch also prepped with advocacy training and information on the academic and behavioral benefits of learning an instrument. They were also briefed on the Every Student Succeeds Act (ESSA), which was



Ray Williams (XCHANGE Marketing), Congresswoman Maxine Waters, Mary Keenan (Fender Play), and Ron Manus

instated in 2015 to keep music as a part of a well-rounded education for children.

"No matter how small or big, we're realizing it's really important to do something in our own communities. It can be as small as voting for folks that support music education, or attending local school board meetings and sharing why music education is important," Manus adds. "Our choices make a difference and all we have to do is make small choices that will change everything. The future is unwritten; hopefully it will be written on a staff! We can

make that difference—it just feels really great to be involved and help."

Most recently, Alfred helped to establish The Smart Women in Music (SWIM) Fund, "a fund designed to foster and support female industry professionals at various stages of their careers," as the company explains.

Robin Walenta, Crystal Morris, president and CEO of Gator Cases, and DeDe Heid, executive vice president of Heid Music, all lead SWIM.

"I love the NAMM Smart Women in Music Fund initiative," said Manus. "It is great that we are trying to get more diversity and women into our industry. If you look at the brilliant woman we already have in our industry, they shine so bright! Alfred Music is thrilled to be a strong supporter and contributor and we look forward to continuing our support for the Smart Women in Music Fund."

The goal of the fund is threefold for women in the music industry: to offer mentoring, learning and professional development opportunities at The NAMM Show and Summer NAMM; job shadowing of female leaders at industry events; and in-company residencies.

"I believe history has shown us that an informed, concerned, mobilized, and well-educated community is often essential to great social change," said Julie Takashima, Alfred Music's human resources business partner. "By fostering and supporting women who demonstrate ambition, The NAMM Foundation/The SWIM Fund is empowering women to reach their potential for high level positions within the industry in support of/creating a social change."

Maybe Alfred isn't the be-all-and-end-all of advocacy amongst MI companies, but how vocal they are certainly sets them apart. And for Alfred, setting themselves apart isn't in any sort of game plan – it just comes naturally.

"We don't really focus on our competitors, we just focus on working with the best authors, educators, clinicians, arrangers, and editors," Manus and Ordoñez agree. "It is the people that make Alfred Music great, and we celebrate this every day. We love what we do and I think that is contagious." **MMA**



Congressman Tony Cardenas and Manus

Casio: In Key with Today's Consumers

Company Broadens Range with New CT-X Models, Reacts to Changes in the Market

By Denyce Neilson

Currently the excitement at Casio is all about their latest CT-X3000 and 5000 series of portable keyboards. Debuted at the 2018 Winter NAMM Show, the new models feature Casio's AiX Sound Source (an enhanced speaker system), 800 tones, 235 rhythms, Digital Signal Processor (DSP) tones and editing, 17-track MIDI recorders, four phrase pads, and reproduced sound of acoustic instruments, such as guitars, drums, basses, brass, wind instruments, string ensembles. The CT-X3000 MSRP is \$419.99 and the CT-X5000 \$799.99.

This follow up to the CT-X700 and CT-X800 series began shipping in mid-May, and early responses have been positive. Mike Martin, general manager of Marketing for Casio's EMI division says, "They sold out quickly. As a matter of fact, we over sold them, and that's always a good way to start a new product shipment," and as Stephen Schmidt, vice president of Casio's EMI division adds, with a chuckle, "It's a blessing and a curse." Scurrying to ship more product is, for the most part, a nice problem for any company to have.

Typically, portable keyboards are targeted at beginners, but Martin sees this keyboard differently, "Thanks to a new sound chip that we've built into this keyboard, the sounds are stellar. It's a product that a beginner can grow with for many years, and we've seen professionals add them to their setups for rehearsals."

"We wanted folks to view this latest series as modern with a new attitude and lifestyle, which we also incorporated into our social media campaign. We are very happy with the results." – Mike Martin

From a marketing standpoint, Martin says, "Our approach was to reach a younger audience, so we utilized social media to reach those beginners interested in playing an instrument." Casio is not alone in their approach, for any company wanting to reach a younger audience – or any audience for that matter – social media channels such as Facebook, YouTube, or Instagram are essential in today's business world. Martin continues, "We took a personal approach, especially on YouTube with video bloggers, artists, and even parents. We want customers to get to know us on a personal level." They have also added some visual spice with new designs at



The Casio CT-X5000

points of sale, which include eye-catching displays, such as red-lit shelving to match the color scheme of the CT-X product. "We wanted folks to view this latest series as modern with a new attitude and lifestyle, which we also incorporated into our social media campaign. We are very happy with the results."

Even with the successful launch of the new CT-X series, their overall lead seller is the slant piano Privia PX-160 with a MSRP of \$499.00. It's an 88-note, weighted-action digital piano, weighing in at 25 pounds. Schmidt explains the success and popularity of the piano: "It can evolve from a started piano to a professional's piano, with outstanding acoustic piano sounds. It is flexible and can be used at home or on stage."

What drives popularity, taste, and ultimately, sales? Stephen reports that Casio has noticed a shift in the portable piano market, which he claims is mostly due to lower-priced, 88-key pianos that are non-weighted. People are stepping up to an 88-key as opposed to a basic portable, particularly on the beginner's side. Schmidt explains, "Although it has the same form factor of a basic portable, 61-key, we've stepped it up by using the new AiX sound processor. We have a great R & D team, and we create these processors ourselves – we don't farm them out. We've taken a portable beyond what it used to be, so now people are selecting a portable again because it's much better than the low-end, entry-level 88-key piano products out there. You can get great features and functionality at an affordable price point." He sees it as both stepping up their products and answering the market.

In terms of the piano market overall, it has flatlined a bit over the past few years. In Casio's case, as with all technology products, price points are always in flux. Digitals have picked up over the past ten years and acoustic pianos have declined in the market, but Schmidt sees this decline in acoustics made up by digitals filling the void.



Mike Martin

As with any market, trends and demand come into play in many ways. For the musical instrument market, to state the obvious, it can be music. As Schmidt puts it, "Trends and fads come and go in terms of musical tastes. For example, EDM (Electronic Dance Music), which can be contrary to musical instruments, but now rap artists and EDM artists are utilizing musical instruments in their performances. It's kind of evolving back, just as it has throughout the years, up and down. I think kids are realizing to really play an instrument, they are going to have to learn to play, and that takes practice."

Casio has seen this change in the causes that they support and sponsor, such as Notes for Notes, a non-profit that designs, equips, and staffs after-school recording studios at Boys and Girls Clubs around the country, with a mission to provide youth with completely free access to musical instruments, instruction, and recording. "Kids are loving the opportunity to play instruments that they otherwise wouldn't have. There's a resurgence there." Schmidt also credits NAMM for their lobbying in Washington, D.C.

Looking ahead, due to the early results, Casio's big focus this year will be the on the new CT-X models. They're also going to focus on affordable products, but not lose sight of the high-end either, such as their Grand Hybrid Series, a collaboration with the C Bechstein Company. Schmidt says, "This is tremendous for us because in addition to remembering where we come from with our portable products, we are breaking out into a high-quality, high-level, near-acoustic digital piano - a hybrid. It has solid wood keys and sounds developed with the C. Bechstein Company. It brings us just below and acoustic grand piano." Martin adds, "As the acoustic piano business declines, we are able to capture that business with the Grand Hybrid because it doesn't require the maintenance and tuning every three months that a grand piano does. With a digital instrument, you don't have to deal with things like that."

Reflecting and looking forward, Schmidt says, "There have been some hiccups, but I think we are seeing growth and very positive trends. I think we are poised for growth!" He jokes, "The piano business has been around for 300 years!" **MIMR**



Stephen Schmidt

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The Joyo JaCkMan 20-Watt Mini Tube Head

In the mid-2000s – most famously with (and by most accounts, started by) Orange’s Tiny Terror – the “lunchbox” amp craze began: Amplifiers with small footprints, but enough power to be truly gig-worthy.

The notion of a portable, stage-ready guitar amplifier head has undeniable, obvious appeal. If you can get as good (or, at least, nearly/kinda/sorta as good) sound from a light-weight unit easily carried by a guitarist to and from a club on public transportation or in a cab as you would with a gigantic 50- or 100-watt amplifier head weighing over 30 lbs., what artist without an army of roadies and 18-wheelers *wouldn't* be on board?

Now enter the Joyo JaCkMan 20-Watt Mini Tube head from the company’s popular BantamP series. At just under 4 lbs. (3.97) and with dimensions of 5.7 x 6.3 x 5.3 inches, this is a head that you could fit into a backpack, courier bag, or even large purse with no difficulty. The sound – courtesy of a single 12AX7 tube in the preamp stage and a solid state power amp (speaker-out rated at 8 ohms) – is fairly versatile, with a great clean tone that plays well with effects pedals and an overdrive option that is plenty crunchy (though I have to take issue with rumors/claims from overzealous Joyo fans that this little guy can approximate the sound and tone of Marshall JCM800s. Come on...).

As you’d expect from an amplifier head this compact, the control options are fairly bare-bones: the front and back panels offer one input jack; Gain, Tone, and Volume controls; a Clean/OD toggle switch, power toggle, an FX Loop, and – very conveniently – a Bluetooth switch, meaning you can play along with any of your Bluetooth enabled devices. Fun for days!

This head’s 20 watts provide more than enough volume for me to be heard when plugged into my Marshall 2x12 at practice with my (quite loud/aggressive) band at our space.

The JaCkMan I was sent for review is the nifty black-and-red model, although other color options are available (you can’t do better than black-and-red, though, so why bother?). Given the relatively short span of time I’ve had to play-test this diminutive power-horse, I can’t really speak to the durability or build quality, other than to say it hasn’t had a single issue yet and appears to be quite sturdy.

The “smaller than lunchbox” micro-amp segment is getting crowded quickly – for good reason – but Joyo is making a case for this being at or near the top of the \$150-ish heap. Good stuff! (Christian Wissmuller)



Mooer Micro Preamp & Audiofile Pedal Headphone Amplifier

The Mooer Micro Preamp (there are a number of variations; I tried out the 013 Match Box) is a remarkably versatile pedal in a tiny package. Boasting a dual preamp, independent 3-band EQ and a speaker simulation circuit, this little guy presents a huge variety of sounds.



The engineers at Mooer have developed some ingenious methods to give that versatility to the player. The LED is actually a button that, when pressed down for two seconds, will activate the cabinet simulation. The button will flash when the cab simulation is active. Otherwise, it’ll show blue for Channel A and red for Channel B. The footswitch also has two modes: you can use to toggle the pedal on or off, or you can use the footswitch to toggle between the two channels. Either way, this pedal puts the player in control, which is great.

All that functionality is made more valuable given how great this pedal sounds. Based on the classic Matchless C30, Channel A is your clean channel while Channel B is your high gain channel. Screaming distortions sit right along side smooth, tubey goodness – the range of this pedal is amazing.

This is a great pedal for those of you looking to expand your sonic pallet while keeping your pedal board footprint nice and tidy.



The Mooer Audiofile Pedal Headphone Amplifier is exactly what it says it is. Instead of running through to your amp, you can connect your pedal-board output to the Headphone Amp, plug in your favorite cans and do your thing without making so much as a peep. As a nice touch, you can add some

cabinet simulation in, giving the headphone mix a very realistic sound.

You can imagine a bunch of applications for this pedal – the most obvious being practicing at home. I also found it a really neat way to discover the “true” sound of my pedal board.

Small and well built, this is a must-have pedal for those of us who practice at home and yet want to be able to work on our tone as well as our scales. (Daniel Sussman)

Kyser Low-Tension Quick-Change Capo for 6 String Guitars & Acoustic Quick-Change Capo for 6 String Guitars

Kyser has long been one of musicians' go-to brands for capos and for good reason. With these two new models, I confess I was somewhat skeptical: How different or "exciting" can a new capo be? I mean, in concept it's a simple accessory that hasn't really changed much in decades. There are good ones and less-good ones. I knew a Kyser capo would fit into the former category, but wasn't expecting much more.



The new low-tension model changed my mind.

"25% easier to squeeze!" proclaims the packaging for the Low-Tension Quick-Change Capo for 6 string guitars – which, again, initially elicited a "big deal..." reaction from me – but what a difference! Quicker to apply and move, holds the strings wonderfully (doesn't make everything sound slightly sharp), and even though this is allegedly for 6 string guitars exclusively, I find that it's just as ideal for my 12-string.

Very solid build quality, an attractive Matte Blackout finish (at least that's what my review model is), lower tension more appropriate for today's lower-action and thinner-necked guitars, and at a very reasonable price – this one's a winner.

Kyser's Acoustic Quick-Change capo is light, durable, and easy to toss in a gig bag, pocket, courier bag – the ideal capo to take busking, camping, or backpacking. As with the above model, this one allows you to switch positioning quickly and easily between songs, but won't budge once placed. No buzzing or thudding as with lesser capos. Another solid offering which will no doubt appeal to a number of players and dealers. (Christian Wissmuller)



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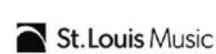
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beyerdynamic TG 1000 Digital Wireless with Dante

By Bill Evans

The latest offering in beyerdynamic's Tour Group series, the updated TG 1000 wireless mic system, comes fully loaded. It packs a pair of 24-bit digital receivers operating in the UHF band (a 319 MHz wide swath of UHF bandwidth), an internal antenna splitter plus both Dante digital and analog outputs into a single rackspace. And a sexy-looking rackspace at that, with a sleek industrial design and a high-contrast OLED display. We rarely describe a piece of rack gear as "sexy," but after pulling the receiver out of the box, my first thought was, "this is one good-looking piece of gear."

That bright OLED display can show you plenty of info. But before it can be displayed, data must be entered and this is where the trade-off between the cool, sleek design can run head-on into issues of usability. Entering info like, say, the name of an artist using a specific channel requires going letter-by-letter using a single knob — not much fun. The TG 1000 does include "Chameleon," a comprehensive software program that can handle chores like this (and a lot more), but that requires being connected to a network. It would be nice to have a simple USB port on the unit to attach a standard keyboard for these kinds of basic set-up tasks.

The package I received for this review included the TG 1000 receiver and handheld mic with the TG V70 dynamic hypercardioid capsule as well as a belt pack and the TG L58c clip-on condenser mic for the second channel. On the air, I used the hand-



The TG 1000 wireless system

A/D/A conversion, the TG 1000 system sounds great in a variety of applications. And, operating in the UHF band, there are fewer potential interference opportunities than some other digital wireless rigs operating in the higher, unlicensed 2.4 and 5.6 GHz bands. But therein lies the first potential issue.

The TG 1000 is a high-end, fully pro unit, and designed for engineers and educated end-users. However, if you search for it via one of the online retailers, you'll find it on a page that may also have links to sub-\$200 acoustic guitars and trumpet mouthpieces. However, its hugely wide transmitting bandwidth (470-789 MHz) includes large swaths that are no longer usable in the

U.S. That this system can be used anywhere in the world is great for touring. And the cost of the system (right at \$3K per channel depending on the transmitter and mic capsule) is going to result in some self-selection. In other words, it's unlikely that a band in a van is gonna buy one of these for bar and club gigs. But if they were to do so — or if, say, a U.S. house of worship were to purchase the system — the very ability to operate in frequencies that the FCC has

told us to clear out of could be problematic. Bottom line: If you're considering the TG 1000, it's incumbent upon the *user* to know what frequencies are safe for operation.

My other real issue with the system? beyer offers a choice of six different capsules for the system, but I would like the flexibility to use it with a variety of other capsules. beyer makes some great stuff, but they are rarely in the top two or three mic entries on tour riders. At first glance, it appears that the handheld mic uses the industry standard (1.25"/28-thread screw-mount) connector that currently allows me to say, pair a Heil capsule with a Line 6 transmitter. But the housing of both the beyer handheld and capsules are reversed from what one would expect. On a standard capsule, the threads are on the outside of the capsule



Although a select number of capsules work with the system, more capsule choices would add to the system's allure.

held with a female vocalist and the belt pack with my sax player.

I always hate it when a review spends most of its space talking about all of the cool stuff and then any issues the reviewer may have found are just tacked on to the end. It can have the effect of making a great piece of gear seem less great when anything negative is at the conclusion. So let's take a little detour now and talk a few things I found problematic before getting into how things went on the gig.

» Strictly Professional

It's been a long time since I have used beyerdynamic gear, but I always remember being impressed with the sound, and that has not changed. Between world-class mic capsules and 24-bit

and on the inside of the transmitter. On the TG 1000, the threads are inside the capsule and outside of the transmitter.

You can buy an adapter that allows for use of capsules from another manufacturer, but we did not get one with this system and could not make a head-to-head (pun intended) comparison. And on a system this pricey, it feels like spending a grand on a cell phone and then needing an adapter to use your existing headphones. However, besides a variety of dynamic and condenser vocal capsules (including the TG V90W cardioid ribbon capsule), of special note is the TG MM1w measurement mic head, which is ideal for calibrating P.A. systems.

» Back to the Good Stuff

The Chameleon software is built-in. The TG 1000 receiver sets itself up as a Web server and, once connected to a simple wireless router, that built-in software is accessible via any Web browser. Being browser-based means that Chameleon is platform-agnostic. Mac, PC, Android, iPhone/iPad — whatever. If your device can connect to the network and run a Web browser, it can run Chameleon.

The colors of this Chameleon cover a huge spectrum. You can name a channel and set the RF power output of the transmitter (10/50 mW) and tell the system if it is using alkaline or rechargeable Ni-MH batteries. You can manually set transmitter's frequency (as opposed to using the infrared sync function), enable/disable digital encryption and set the gain of a handheld or belt-pack's audio level. You can also access both a general frequency scan of a venue and do a more specific "walking test" to suss out any potential dead spots on the stage.

All of this makes the gig seem kind of anti-climactic. And that's not a bad thing for a wireless with this range of capabilities. Other than a pilot error that meant having to re-sync the transmitters to the receivers (after syncing, one must confirm the frequency sync by pressing the control knob, *Doh!*), everything worked. There were no dropouts or weird audio artifacts, and both the handheld and the sax mic sounded great.

The TG 1000 system is not something I would entrust to a non-technical singer, for example. But I look at it like this. With great power comes great responsibility, and the TG 1000 is made for engineers and wireless professionals who understand that. **MIMB**

At a Glance

Versatile, Professional Digital Wireless

Combining high-end performance, a range of capsules and global frequency operation, the TG 1000 provides pro-level features such as network control, web-browser-based access and both Dante and analog outputs.

beyerdynamic TG 1000

PROS

- Solid RF Performance
- Straight-wire audio performance
- Bright, clear OLED readout
- Front or rear mount BNC antenna options
- Dante digital and analog outputs

CONS

- Software access requires network
- User must avoid banned 600/700 MHz frequencies
- Proprietary threaded capsule mount

STATS

Operating Principle	Digital, true diversity
RF Frequencies	470 MHz to 789 MHz
Digital Conversion	24-bit A/D/A
Frequency Response	20 Hz to 20k Hz
Dynamic Range	116 dB
Latency	2.1ms
Max Operating Range	300 feet
Max Battery Life	10 hours
Power Supply	Internal, 100 to 240 VAC
Prices (street)	G 1000 receiver, \$2,499; TG 1000 handheld, \$799 (less capsule); vocal capsules are \$129 to \$639; TG 1000 belt-pack, \$799.
Manufacturer	beyerdynamic
More Info	north-america.beyerdynamic.com



HARMONICAS: MSRP 64.99 MAP 43.99



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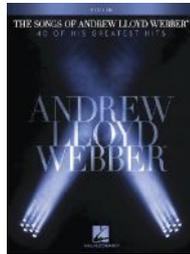
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PRINT & DIGITAL

New Releases from Hal Leonard

Hal Leonard's *The Songs of Andrew Lloyd Webber* features 40 memorable songs composed by Andrew Lloyd Webber over the course of his 50-year career. Songs are featured from his early classics, like *Joseph and the Technicolor Dream Coat* and *Jesus Christ Superstar*, to his modern hits like *School of Rock* and *Love Never Dies*. Songs include "All I Ask of You," "Any Dream Will Do," "Don't Cry for Me Argentina," "I Don't Know How to Love Him," "Love Never Dies," "Memory," "Stick It to the Man," "With One Look," and more. Price: \$12.99



The Greatest Showman - Instrumental Play-Along features all nine original songs written for *The Greatest Showman* by hit songwriting duo and Academy Award winners Benj Pasek and Justin Paul. Songs include "The Greatest Show," "A Million Dreams," "Never Enough," "Rewrite the Stars," "This Is Me," and more. In addition, the books feature online access to audio demonstration and play-along tracks for both download and streaming to help musicians understand how the song should sound and to play along with.

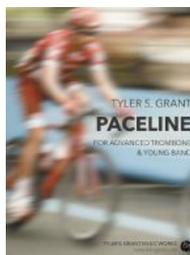


The Songs of Andrew Lloyd Webber and *The Greatest Showman - Instrumental Play-Along* series are available for alto sax, cello, clarinet, flute, horn, tenor sax, trombone, trumpet, viola, and violin. *The Greatest Showman - Instrumental Play-Along* series retails for \$14.99 each.

www.halleonard.com

Paceline for Solo and Trombone and Band from TSG Musicworks

Paceline is a four-minute show piece designed to feature the virtuosic range and skills of a trombone soloist while accompanied by developing musicians in a scholastic ensemble. The opening of the work is a "warm-up" of sorts - introducing basic rhythms and ideas which are tossed back-and-forth between the band and soloist. In short, the work encompasses the physical challenges of riding the paceline while also portraying the euphoria and thrill that comes from this intense activity. *Paceline* was commissioned by Jon Whitaker and a consortium of bands from all over the United States.



www.tylersgrant.com

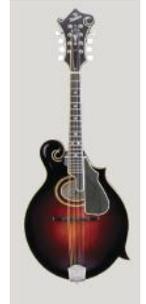
FRETTED

New Mandolins from Weber

The Fern, Weber's most traditional mandolin, is crafted with a hand-voiced 3A Adirondack spruce top and highly flamed maple back, sides and neck. For 2018, upgrades include a newly designed dovetail neck joint, a new Fern Burst gloss nitrocellulose lacquer finish, Waverly F-style satin gold tuners, James tailpiece, and an ebony pickguard bound with purfling. Players will immediately feel the unparalleled chop, sustain and volume.



The Vintage is Weber's traditional early century model with an oval soundhole and classic rope purfling ivoroid binding. The hand-voiced 3A Adirondack spruce top and highly flamed maple back, sides and neck are paired to work closely with the modified X-bracing for a loud sound and defined chop. It has been upgraded with a new dovetail neck joint and ebony pickguard bound with purfling.



www.webermandolins.com

Reverend Guitars' New Models

Reverend Guitars has rebooted the classic Six Gun model by swapping out the regular single coil at the bridge for their own T-style Talnico pickup. The beefier, early '50s tone contributes lots of traditional twang but is never harsh. Reverend's single coil Salnico pickups in the middle and neck positions are traditionally voiced with a little extra warmth, so the whole effect is balanced and pleasant. Reverend also changed up the look for more modern styling in burnt brick, metallic silver freeze, or chronic blue. It sports a Wilkinson WVII 50 tremolo system on a sleek, offset Korina body. With the Talnico bridge pickup and Salnico middle and neck pickups, the five-way switch, and Reverend's own Bass Contour Control, players can go from a rich shimmer and twang to a leaner, more traditional tone. On all Reverend Guitars, there is a Boneite nut and locking tuners, Reverend's Bass Contour Control, and a dual-action truss rod - all for maximum performance.



The Reverend Pete Anderson Eastsider Baritone offers a chambered Korina body with a 28 5/8" scale full-length baritone neck. Three Alnico pickups provide extra clarity for low tunings. The Wilkinson WV6 SB Tremolo is a traditional style trem with stamped steel saddles and a steel block for extra twangy tone, adjustable arm tension, and modified mounting holes to improve stability. Available in classic satin tobacco burst or satin black.



www.reverendguitars.com

FRETTED

Oscar Schmidt's New Ukuleles

The new Oscar Schmidt Trans-Color Ukuleles are available in concert and tenor-size models in either a blue or red translucent front body. These ukuleles feature hand-crafted quality; flame Mahogany tops, sides and backs, a Mahogany 18-fret neck, Rosetek bridge and fingerboard, dot inlays, open back tuners with ebonite buttons, ABS nut and saddle, Aquila strings, and a gloss finish. The concert-size ukulele in translucent red or translucent blue carries a MSRP of \$249.90, while the tenor size ukulele in translucent red or translucent blue has a MSRP of \$279.90. The new satin finish Mahogany Oscar Schmidt Tattoo Ukuleles offer a lively full body that resonates with sparkling highs and warm lows. Featuring a laser etched traditional Hawaiian tattoo design that's unique to each model, these affordable and wonderful instruments provide a rich and stylish welcome to the love of playing a ukulele.



Available in concert, tenor and baritone sizes, the new tattoo models feature handcrafted quality, Mahogany tops, backs and sides, a Rosetek bridge and fingerboard, chrome tuners, and a lustrous satin finish.

The model OU2TAT concert-sized ukulele carries a MSRP of \$149.90. The model OU2TTAT tenor-size ukulele carries a MSRP of \$179 and the baritone-size model OU52TAT carries a MSRP of \$199.90.

www.oscarschmidt.co

Goodtime Six Banjo from Deering

Deering Banjo Company's Goodtime Six banjo is a six-string steel string banjo that tunes like a guitar and features a fast, sleek, and comfortable guitar style neck. It is available in two models, the Goodtime 6 (G6S) and the Goodtime 6 Jumbo (G6SJ). The Goodtime 6 features an 11" 3-ply violin grade maple rim with a frosted top head, for a more traditional banjo snap. Meanwhile, players looking for something a little warmer might consider the Goodtime 6 Jumbo, which sports a larger 12" rim and renaissance head. The neck features a two-way adjustable truss rod, elegant wood block inlays, and nickel silver frets. Guitar players will also enjoy the familiar 1 11/16" nut width on the neck.



www.deeringbanjos.com

Washburn's New Guitars

Washburn's two new IDOL Series electric guitars are the IDOL WIT16 VSK-D and IDOL WIS26 MRK-D.

The new IDOL WIT16 VSK-D features a vintage sunburst design on the original IDOL body, USA Duncan Stacked Tele pickups, a burl maple top, ash back, ebony fingerboard and hard maple neck. This model carries a MSRP of \$1,426.90.

The new IDOL WIS26 MRK-D is a metallic red copper guitar with the original IDOL body, USA '59/Cust5 Duncan pickups and is wired with award-winning Variable Contour Control allowing the player to sweep through in infinite number of tone colors between humbucking and single coil. This model also carries a MSRP of \$1,426.90.

Both guitars feature the Buzz Feiten tuning system and include a gig bag with purchase.



www.washburn.com

New Guitars from Framus and Warwick

This custom Shop Masterbuilt model is the Pro Series Teambuilt version of the Framus Stormbender Devin Townsend.



The curved body is made of mahogany with flamed maple top. Further equipment details include: Set-in maple neck, Tigerstripe Ebony fingerboard, special Devin Townsend fingerboard inlays, illuminated fingerboard side dots, Easy Access Electronics Compartment, Graph Tech Ratio Locking Machine Heads with wooden knobs, Graph Tech Black Tusq Low Friction nut, 22 Nickel Silver frets, IFT In-visible fret system, Plek Fretwork, Fishman Fluence Translucence Devin Townsend Signature Pickups, Evertune Bridge, Cleartone Coated Strings: .010" - .046", Warwick Security Locks, Black Hardware, and Nirvana Black High Polish Finish. Included is a Starline RockBag.

The Warwick Idolmaker Bass can be ordered as a Custom Shop Masterbuilt (handcrafted in Germany) or as a Pro Series Teambuilt (made in Germany) instrument - either as 4 or 5 string bass, fretted or fretless.



Features include carved mahogany body, bolt-on wenge neck, wenge fingerboard (on the fretted models) and Tigerstripe ebony fingerboard (on the fretless models), passive MEC vintage pickups, and active Warwick electronics.

www.framus.de

CASES & STANDS

Hardware and Stands from Gretsch Drums

Gretsch G3 hardware offers an assortment of newly designed stands for drummers and percussionists to comfortably use throughout their kit or percussion rig.



Available as individual pieces or a pack, the G3 hardware series includes a straight cymbal stand, boom cymbal stand, Hi-Hat stand, snare stand, and single chain bass drum pedal.

Gretsch G3 Hardware features Gretsch Isolating rubber feet, Gretsch-style T-rod shaped wing screws and wing-nuts, rubber isolator cymbal tilters, and classic Gretsch white cymbal felts

Also available is the Gretsch G5 hardware, which offers increased durability, functionality and adjustability for the working drummer. Available as individual pieces or a pack, G5 include a straight cymbal stand, boom cymbal stand, hi-hat stand, snare stand, and double chain bass drum pedal.

www.gretschdrums.com

New Stands from On-Stage

Lightweight, super-stable and highly adaptive, the On-Stage SS7762B speaker stand features a leveling leg for swift, secure placement on uneven surfaces -- including stairs! The SS7762B utilizes black powder-coated aluminum construction and a reversible 1-3/8" to 1-1/2" upper shaft with safety locking pin for 110 lbs. of speaker support and 45-72" height adjustment. Best of all, the braced tripod base with non-slip rubber feet and 8" range leveling leg ensures precise, worry-free speaker projection in even the most challenging performance spaces.



The On-Stage KSA8585 Keyboard Tray is perfect for small mixers, drum machines, synth modules, effects pedals and small speakers and attaches easily to any one or two-tier stand with 1" round or square tubing. Complete with Posi-lok pivot mechanism for precise angle adjustment, the black powder coat-finished KSA8585 rises 10" (from single tier stands) and includes a hook and loop for safe, secure gear-fastening.



Mighty yet maneuverable, the On-Stage SMC5000 holds 8-10 stands, turns on a dime and boasts a small footprint of 24.5" to 21.75" for easy storage and transport. Complete with high density EVA handle grips, an all but zero turn radius and treaded, non-slip wheels for formula one performance, the SMC5000's black powder coat finish compliments performance spaces as effectively as its 80 lb. capacity moves the music.



www.on-stage.com

Hercules 'Plus' Stands

The GS414B Plus and the GSP38WB Plus feature a wider mounting area to better accommodate extended range instruments (up to 2.05" nut width), an upgraded height adjustment clutch, and upgraded rubber feet for increased stability. Included with this stand and hanger is the new Hercules accessory, N.I.N.A., Narrow Instrument Neck Adjustment, which is designed to increase the thickness of the AGS yoke so that it can accommodate instruments such as ukulele, mandolin and banjo (as small as 1.1").



www.herculesstands.com

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ACCESSORIES



New Pedals from Morley

Morley has released three new pedals: the Mini Steve Vai Bad Horsie 2, the Mini George Lynch Dragon 2 and the Kiko Loureiro Switchless Wah. The Vai and Lynch Wahs are mini versions of their large pedal counterparts but measure 6.85" in length, 4.5" wide and only 2.75" in height. The Kiko is a new limited-edition mini switchless Wah.

The Mini Bad Horsie 2 has two Wah modes, Bad Horsie and Contour, and in contour mode two knobs allow you to dial in Wah tone and Level. The Mini Dragon 2 has two Wah modes, traditional Wah and WOW (exaggerated Wah mode) plus a Wah Lock feature to do that "Schenker Thing." The Kiko Wah is a switchless Wah set to Kiko's preferred sweep and tone.

Mini Kiko Wah (Street \$229), Mini Bad Horsie 2 (Street \$239), Mini Dragon 2 (Street \$249) are all limited-edition pedals. All the new minis are suitable for use with guitar, bass, keys or any other instrument you can plug into it. They all come equipped with Electro-Optical circuit (no pots to go bad), switchless design (step on to engage Wah, step off to go to bypass), Treadle Glow Foot Grips / Toe End Stickers, "True Tone" Buffer (maintains volume and tone), cold rolled steel chassis, LED indication, Quick Clip battery door and our no-hassle warranty.

www.morley.com

RockCare StringJet 64

The RockCare StringJet 64 improves the longevity of your strings and preserves their original tone. Perfectly suited for 6-string guitars and 4-string basses it can be used for any stringed instrument, acoustic or electric, with a max-distance of 57mm from highest to lowest string. Its soft micro fiber cleaning pads will rejuvenate your strings and clean them all around. The StringJet 64 can be used just on its own or together with any liquid string cleaning agent, which it will apply evenly over the entire length of the strings. Different from many use-and-disposable products on the market, the StringJet 64's micro fiber pads are reusable and can be easily cleaned with warm water and a drop of liquid soap. Each StringJet 64 comes with two extra replacement cleaning pad sets.



www.w-distribution.de

Whirlwind's IMP 2 Direct Box

The Whirlwind IMP 2 direct box converts a line or instrument level unbalanced signal to a low impedance mic level balanced signal. Features include: 1/4" parallel-wired High Z In/Out jacks to input and "loop through" the source signal. These I/O jacks are wired in parallel, making no difference which one is used for input or output; Low Z OUTPUT (Male XLR Jack) that provides a low-impedance (150 Ohms), balanced output suitable for connection to a mixing console; a Ground Lift switch to help isolate hum and buzz; and uses Whirlwind's TRHL transformer. The IM2 model has an Impedance Ratio (input to output) of 133:1; a Frequency Response of 20Hz-20kHz ± 1 dB; and Level Change (input to output) of 20dB. The IMP 2 comes with a three-year warranty covering defects in materials or workmanship.



www.whirlwindusa.com

OSIAMO MUSIC GEAR

Family of Fine Brands

The advertisement features a central gear graphic with various brands arranged around it. Brands include Pickboy (white pick), Mooer (black pedal), BanTamp (blue amp), Dr.J (red pedal), Janicek Picks (red pick), Nobels (green pedal), Bigfoot Engineering (white pedal), and rockready (black bag). The OSIAMO logo is at the bottom left.

800.764.7549

www.OSIAMO.com

dealers@osiamo.com

ACCESSORIES

Chamaeleon Tail Loop Mark II and Super Apricot OD from One Control

Super Apricot OD is designed to produce the rustic, raw, gnarly tones of a classic Su-pro tube amp, with surprising amount of dynamic control. As you play, you'll be amazed at the Super Apricot's depth. The tone is saturated, without feeling overly compressed. Super Apricot can even evoke the massive tone made famous by the 1964 Thunderbolt 15" bass amp, which, much like another American-made amp originally designed for bass, attaining legendary status only after a guitar was plugged in to it.



The Chamaeleon Tail Loop Mark II is the perfect solution for a guitarist who is seeking a portable and programmable switcher. With 15 programmable presets (5 loops, 3 banks), creative possibilities are endless. Additionally, this switcher is equipped with 6x DC outputs. The loops are all true bypass and it also has a separate tuner output. Perfect for pedals that seem to be sucking out your tone while not in use.

www.one-control.com

BG Franck Bichon's New Straps

BG Franck Bichon's new yoke Strap for saxophones features the new BG metal snap hook, as well as the new BG metal adjuster. This new hook has a unique soft and durable coating to protect saxophones from scratches. This feature also helps to avoid unwanted noises during recording and performing.



www.bgfranckbichon.com

New Cables from Coffin

Coffin's new Blood Splatter Instrument Cables are available in patch cable 3-packs, 10 feet, 20 feet, and 25 feet lengths, with either straight or right-angle options sure to cut through the darkness with gold plated ¼" to ¼" connectors. Recessed input jacks reap the benefits of a longer connector.



www.coffingear.com

Kyser's New Accessories

Kyser's three new Hawaiian-themed Quick-Change capos for ukuleles include Red Hibiscus, Pastel Hibiscus, and Hawaiian Lei. These Kyser Quick-Change capos are specifically made for the small neck and flat fretboard of ukuleles. With a much smaller body, no curved radius, and lighter spring tension than the original Kyser Quick-Change capo, it's the perfect fit for ukes. Ukulele players can now use a beautiful, island-themed capo to quickly and easily change the pitch of their instrument without changing their chord fingerings. MSRP: \$24.95.

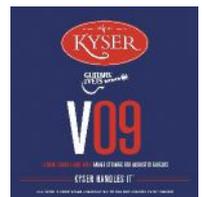


Kyser instrument care products are now available as convenient disposable wipes packaged in individually sealed envelopes that won't leak or dry out. The small 4"x3" sealed wipe envelope is just the right size to fit in your guitar case or gig bag and hit the road. Each product contains 10 sealed wipes that unfold to be 6"x9" and contain the perfect amount of liquid to keep your instrument looking and sounding great.



String Cleaning (with a new and improved scent) will keep strings clean and fresh sounding, Polish will shine up any wooden instrument, and Lem-Oil will clean and condition fret boards and bridges.

A set of Kyser's G4V Ultramodern Light Guitar Strings has gauges of .009 inch E string, .012 inch B string, .016 inch G string, .024 inch D string, .034 inch A string, and .044 inch low E string. Street price: \$7.



www.kysermusical.com

Evans Dixon Bass Drum Lift

The Evans Dixon Bass Drum Lift is a simple yet effective tool for raising a bass drum off the floor, improving resonance and beater striking location. By lifting the drum off the floor with this product, and removing excessive clamping force on the hoop, the Evans Dixon Bass Drum Lift allows the bass drum to resonate more naturally, producing a better tone. It is designed to work with bass drums ranging in 16 - 24" in size. By providing a 2-3" lift, the Bass Drum Lift improves resonance and provides the absolute best quality of sound to any bass drum. The Evans Dixon Bass Drum Lift will retail for \$80 MSRP (\$39.99 MAP).



www.evansdrumheads.com

ACCESSORIES

New Accessories from D'Addario



D'Addario Accessories' Alchemy Gothic Strap Line now features four new straps featuring Planet Lock. The Planet Lock fits virtually any guitar and stays locked in place until you release the side pin. The strap is designed to fit securely on your guitar's existing endpins; eliminating the need to change the hardware on your guitar. The Alchemy Gothic Planet Lock Strap is available in four different patterns and is retailed at \$46.35.

The new Tour-Grade AA Batteries are designed specifically for high-power devices, and deliver up to 1.5 volts of premium power. Using the latest technology, these tour-grade alkaline batteries provide dependable long-lasting performance in power-hungry electronic devices. They come in a pack of four, are long lasting and comparable to leading battery manufacturers. Price: \$4.75.



www.daddario.com

New Accessories from Vater

Vater's Stick & Finger Tape helps improve grip and prevent hand fatigue, while still allowing a sense of feel. Each roll of tape is one inch wide by 30 feet in length, and one roll will wrap approximately five pairs of sticks. The tape can also be used to wrap just fingers for added protection while playing drums, as well as hand percussion. The tape is available in red, blue, white, black, and green.



The Little Monster Brush is a smaller version of Vater's popular Monster Brush. A versatile specialty brush that can be adjusted to provide the subtlety and swish of a brush or a "stick like" feel for a fat backbeat without a ton of volume, this brush features a comfortable grip and wavy polymer strands for a unique sound and feel.



Vater's Splashstick Lite offers the same design as the Splashstick but with smaller diameter dowels for lighter weight, volume and a smaller grip size. The rubber sleeve goes further up the stick than other comparable sticks like it on the market for greater durability.

www.vater.com



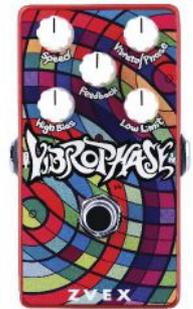
Promark's Maple Drumsticks

Promark Drumsticks' new maple drumsticks are a part of their Select Balance line. Compared with hickory, maple is a softer and lighter wood, allowing for a larger diameter drumstick without the added weight. As maple is a softer wood, it is also very comfortable in the hand, and will not transmit vibrations as easily as denser woods like hickory and oak. These new models will feature the Rebound design of our Select Balance models – a long, 3" taper for optimized finesse and agility, but with the addition of a round tip for a bright, full tone that is articulate on drums and cymbals. Rebound 7A, 5A, 55A and 5B models will be available in both standard length (16") and long versions (16 1/2") - \$17.50 MSRP.

www.daddario.com

Vibrophase Pedal from ZVEX

ZVEX Effects' new Vibrophase pedal is a five-knob four-stage phaser that creates phase and vibrato nuances never heard before. Feedback sends the output back through the phaser again to raise intensity, and there are controls for the top end and bottom end of the sweep, so players can completely tailor the sound to their song. Features include speed, vibrato/phase, high bias, and low limit.



www.zvex.com

AMPLIFIERS

Loog's 3W Amplifier

Loog's 3W guitar amplifier is built with premium materials and bundled with an instrument cable. The Mini Amp is designed to sound and look as good on stage as in your kid's bedroom. The 3" speaker is battery operated, and features aux in and headphones out.



www.loogguitars.com

DRUMS & PERCUSSION

New Electronic Drums from Yamaha

Yamaha's new DTX402 series electronic drum kits – the DTX402K and DTX452K – provide beginning drummers with an entry-level kit that will help improve drumming skills



and techniques, while introducing intuitive, app-driven challenges and rewards to encourage them to keep playing. Improving upon the successful DTX400 series, these new models feature a sturdier design and quieter, more natural-feeling drum and cymbal pads. For increased stability, the redesigned rack provides a solid foundation and more flexibility for the placement of the hi-hat and snare pads.

Both models come with the DTX402 module, which comes with 287 high-quality, expressive drum and percussion sounds, 128 keyboard sounds, 10 customizable drum kits and nine reverb types. Different music genre selections, such as pop, rock and jazz, as well as the training and learning functions, are clearly labeled on the module for easy navigation. The module also includes 10 unique built-in training exercises, along with a record function, that improve techniques for drummers of any skill level. The DTX452K features the KP65 kick drum tower and comes with a bass drum pedal. Additionally, the DTX452K includes the HH65, a more expressive hi-hat pad, as well as a three-zone snare pad for head, rim-shot and cross-stick sounds.

www.yamaha.com

New Cajon from Rhythm Tech

The new Rhythm Tech Cajon Model RT5751EB-U improves the entire playing and listening experience with a high-quality build that includes finely crafted edges for added comfort while playing.

With a more robust build quality and materials, improved sound and a beautiful ebony faceplate, the new Rhythm Tech Cajon is ideal for any artist looking for that distinctive Latin sound. The V snare wire provides controllable treble balance, and the playing surface and side panels are designed to create a wide range of creative tones for players in all genres. The Rhythm Tech Cajon carries an MSRP of \$213.95.



www.rhythmtech.com

BRASS & WOODWIND

Yamaha's Euphoniums

Yamaha's new YEP-642TII, YEP-642TSII and YEP-842TS euphoniums all feature a new main tuning slide trigger that gives artists an unparalleled ability to control pitch more precisely while playing. The trigger was designed in partnership with top musicians from all genres—from the traditional brass band to virtuoso euphonium soloists—based on artist interactions at Yamaha Ateliers, including Yamaha Artist Services, Inc. in New York City. Additionally, the thumb plate position and angle and trigger stroke length can be adjusted to fit each player's unique hand size.



www.yamaha.com

PRO AUDIO

Jensen Jet Raptor

The Jensen Jet Raptor is a powerful speaker with smooth and warm sound. It has excellent definition in the upper midrange. When presented with overdrive distortion, it exhibits a silky, full sounding lead tone. The Raptor's 100 watts of power and its ceramic magnet make it a real workhorse. As with all the Jensen Jet's, it offers modern tone for the modern player.



www.jensentone.com

Galaxy Audio's TQ6 PA

Galaxy Audio's TQ6 PA is compact, weighing under 10 pounds, yet offering a dependable performance and versatile features that make it an ideal choice for classroom teachers. With a high-performance 30-watt amplifier, a powerful 6-inch woofer, and wide-dispersion 1-inch HF horn, the TQ6 offers clear voice and great sound. A wired mic input complements a versatile media player with an SD card slot, USB connector, RCA connections, and built-in Bluetooth compatibility for phone or MP3 player. The TQ6 may be AC powered or operated from its internal battery for up to 15 hours, and includes a convenient carrying handle and standard pole socket.



www.galaxyaudio.com



By Jaimie Blackman

KPIs: The Secret Sauce to More Profit Value

“Business must be run at a profit, else it will die. But when anyone tries to run a business solely for profit, then also the business must die, for it no longer has a reason for existence.” – Henry Ford

Peter Drucker, a leader in the development of management education, promoted business value as the primary goal of a firm. Business value expands the concept of value beyond economic value (like profit) to include non-financial aspects of value like owner aspirations, employee talent, customer/supplier relationships, and process and data.

Key Performance Indicators (KPIs) are the instruments business owners use to understand an organization’s overall financial health – a prerequisite for making better financial decisions.

If you’re not using KPIs to manage your business, you’ll be at a competitive disadvantage compared to those MI business owners who are. It’s kind of like trying to fly an airplane, without instruments. Sooner or later, the plane is going to crash.

Imagine you’re about to make the most important financial decision of your life. You decided to sell your music store to two of your key managers and you want to figure out the selling price. Your accountant completes a business valuation. You’re surprised that the value he places on your business is much less than you thought it would be and you’re wondering how this could have happened.

If you were successfully using the right set of KPIs to measure the financial and nonfinancial health of your company, chances are you could have avoided this unpleasant surprise.

The idea behind the “why” of using KPIs is simple: If you can’t measure it, you’re not managing it; If you’re not managing key value drivers like profit and customer satisfaction, financial prosperity is handicapped.

Here are four examples.

Example 1: Here’s how to use a financial KPI when faced with a decision. Suppose you’re trying to determine if you should invest in a new AV installation service for corporate and houses of worship. ROI (Return on Investment) is a great KPI to use to determine a “go” or “no go” decision. Often, the required data is readily available in your accounting system.

Here’s the word logic: You anticipate you will recoup an initial \$20,000 cost of goods from the \$32,000 in sales, leaving a profit of \$12,000. Because the promotion was over a 90-day period, the company realizes a 60% return on its investment. Annually, the return is four times the 60% or 240% for annualized ROI.*

Here’s the formula: $ROI = \text{profit} / \text{cost} \times \text{year days} / \text{period}$

$\$12,000 / \$20,000 \times 360 / 90$

$ROI = 60\% \times 4 = 240\%$ annual rate of return.

If you can hit your numbers and achieve a three-digit annual rate of return, you will have added significant value to your company. So, it looks like a “go.”

Example 2: Now let’s say you want to run a series of “what if” scenarios. For example, “In order to achieve a 20% annual growth rate, what increases in sales, and decreases in cost of

goods and overhead will we require?” There’s a free tool on my website (details below) designed to show how owners can unlock the wealth in your business by using various KPIs like profit, revenue and cash. Check it out.

Example 3: Another non-financial KPI is Customer Retention Rate. According to Red Reichheld, author of *The Loyalty Effect*, “A 5% improvement in customer retention rates will yield between a 20% to 100% increase in profits across a wide range of industries.” He reminds us that keeping the customers we already have and reselling them is a more effective strategy than trying to find and retain new customers.

It’s a simple formula to measure your Customer Retention Rate.

$CRR = \text{number of customers at the beginning of a period} / \text{number of those customers that remained customers at the end of a period}$.

Let’s suppose you had 100 customers in January 2018 and you wanted to measure how many remained customers in January 2019. After reviewing your point of purchase system, you discovered you have 60 customers who remained loyal who continue to buy your products and services.

In this case $100 / 60 = 60\%$ customer retention rate.

Customer satisfaction leads to customer retention. Of course, if the customers are not profitable, you may not want to apply the royal treatment. That’s why customer retention rate KPI should be understood in the context of customer profitability.

Data for your customer retention ratio usually comes from your point of purchase system. A customer relationship management system (CRM) can also be very helpful to review the notes of past conversations. The Net Promoter Score, which I discussed in my April *MMR* column, is a quick and easy way to identify your loyal customers.

Here are three free resources to help you grow both profit and value.

- The ROI Institute offers free tools at <https://roiinstitute.net/free-tools>.
- CGMA Tool-“How to Develop Non-Financial KPIs.” (Google search)
- <https://jaimieblackman.com/contact-us/requestValue-Creator | MoneyCapsules>

As a reminder, I write to educate. I’m not permitted to give tax or legal advice, so always work with your professional advisors before making important financial decisions.

*Key Performance Indicators (KPI), Bernard Marr *MMR*

Jaimie Blackman – a former music educator & retailer – is a certified wealth strategist and maker of Value-Creator | MoneyCapsules, which capsule value-creation activities into 90-day sprints. Blackman helps music retailers accelerate business value now and maximize value when it’s time to exit. Blackman is a frequent speaker at NAMM’s Idea Center. Visit jaimieblackman.com to subscribe to his free content and value creation tools.

CLASSIFIEDS

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By Dan Daley

You Can Charter a Bus, but Can You Charter an Orchestra?

I thought I could take a look at how music education is faring in schools without having to reference politics. I tried, but I couldn't do it. That's largely because the nature of K-12 education – the foundational bedrock for music education for students whose parents don't have a rock band or bluegrass group or mariachi band on the side – itself is undergoing massive upheaval. Traditional public schools, which have been under pressure from charter schools in recent years, have seen that pressure ramped up considerably as the U.S. Department of Education presses for increased voucher funding for charter schools. It's not that charter schools are necessarily unwelcoming to music education; the problem, rather, is one of scale: traditional public schools are by nature large and institutional, while charter schools tend to be much smaller, with fewer students and teachers. That's supposed to be an advantage in education, and it might be in any number of ways. However, when you lose scale, you decrease the pool from which school bands can fill their orchestras, or even somewhere in the building to put them.

Smaller schools are not solely the fault of the charter schools movement, which has been a measurable factor in education since 1991. *The New York Times* recently noted that between 2002 and 2013, New York City closed 69 high schools, most of them large schools with thousands of students, and in their place opened new, smaller schools. Those schools did better academically, with significantly increased graduation rates. However, in the case of music, the *Times* found, "...a robust program requires a large student body, and the money that comes with it, to offer a sequence of classes that allows students to progress from level to level, ultimately playing in a large ensemble where they will learn a challenging repertoire and get a taste of what it would be like to play in college or professionally."

Ironically, this kind of environment might be a good one for combos, where students can move from group to group, picking up chops from each quartet or quintet sequentially. It might better fit the tone of the times, where students' local rock bands might follow the same arc as their parents' marriages. But nothing can replace the K-12 orchestral experience. You not only learn an instrument (or two or three) but you do so in a large, dynamic group setting that presages the career environments that many students will encounter after graduation.

– "Band and orchestra programs... traditionally available in public schools are seldom offered in charter schools" –

The implications of the loss of this experience are not hard to find. A decade-old study by the University of Arkansas music department and the University of Colorado, Boulder examined 122 surveys from charter schools in 15 states and found that music instruction provided in charter schools "does not appear to be at a level completely commensurate with that of traditional public schools." Furthermore, charter schools employed fewer highly qualified music teachers than other public schools and tended not to use written curricula. (There's that combo mentality again.) "In addition, charter schools tended to use fewer but longer class periods than did public schools, leading to elementary students in some cases attending music class once a week for 60 to 90 minutes, a developmentally inappropriate practice for that age group." A 2017 report by the School Superintendents Association came to the conclusion that "...band and orchestra pro-

“While the majority of charter schools offer music instruction, music education is not given the same status in charter schools as it is in traditional schools.”

grams and other extracurricular activities traditionally available in public schools are seldom offered in charter schools.”

In some very basic but critical ways, traditional and charter schools are measured by different yardsticks: the former by graduation rates, the latter by productivity and costs per student. Thus, their emphasis on music instruction also differs. A 2008 study (Austin J. R., Russell J. A.) demonstrated that traditional schools have music instruction in a higher percentage of schools, have more credentialed specialists, and are more likely to have a school district curriculum for music. Charter schools in their sample, on the other hand, offered music less often, but the schools that did offer it had more minutes committed to music instruction. The researchers also concluded that while the majority of charter schools offer music instruction, music education is not given the same status in charter schools as it is in traditional schools.

The data may have some ambiguity, but they do establish a clear distinction between traditional and charters when it comes to music. What we also know is that charters are on the rise, an extension of ideology that puts choice – informed or otherwise – above all else. Orchestras, take note.

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