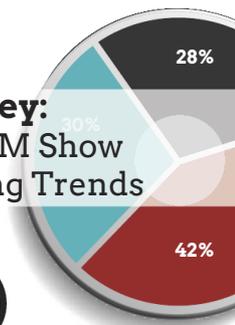


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MUSICAL MERCHANDISE REVIEW

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NAMM Show
Buying Trends

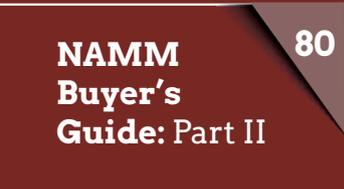


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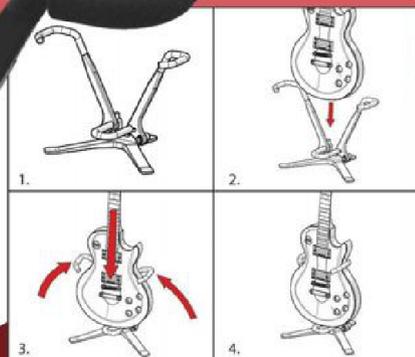


**2014
Don Johnson
Industry Service
Award Winners**
*The D'Addarios -
John Jr. and Jim*

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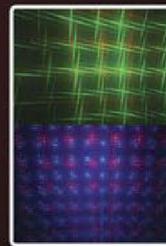
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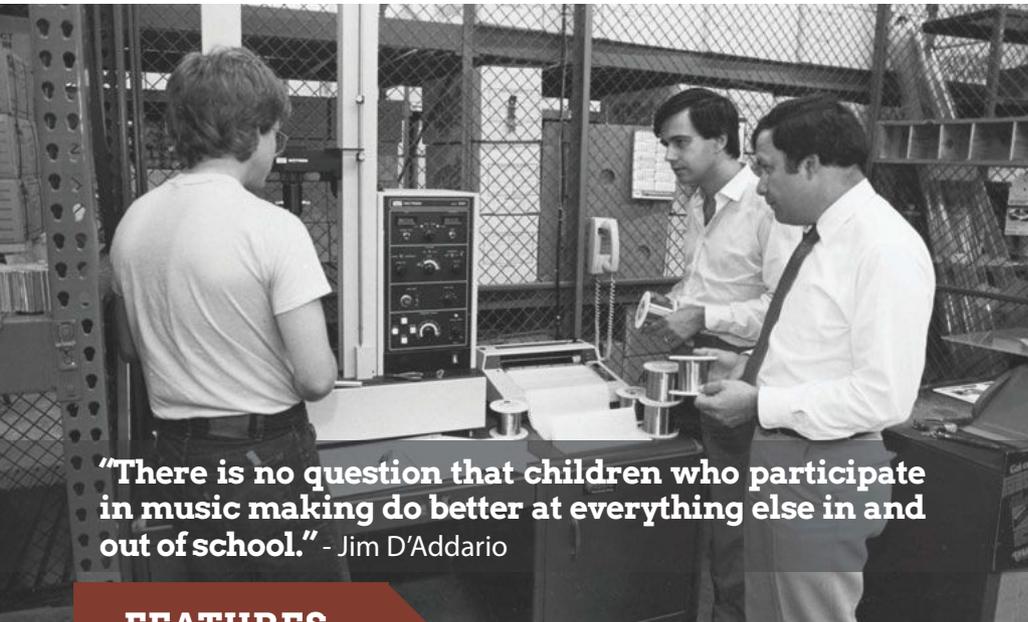
C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

Vol.173
No. 02

FEB.
2014



"There is no question that children who participate in music making do better at everything else in and out of school." - Jim D'Addario

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An essential part of keeping your website fresh and relevant to customers and search engine rankings, blogs can be a tricky thing to get right. Read these easy tips on maximizing the effect of your on-line efforts.

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The Advocate

While my youngest, Beckett, double-dribbled up and down the court on his basketball team filled with eight-year-olds, I was complimented on his recent violin recital, which I had posted on my Facebook page (I'm obnoxious like that). The mom I was talking to further remarked that her Brandon expressed interest in wanting to play piano, but "he's already doing three things – he's on two basketball teams and a soccer team!"

"That's not three things – that's one thing," I wanted to say. "That's sports."

I didn't say it, lest I appear rude. Though now I'm convinced I lost an opportunity.

"It's up to all of us to be informed, able, and willing to articulate a realistic rationale for music education."

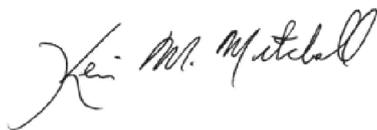
At the Midwest Clinic in Chicago this winter, I came upon a workshop by Dianne Brumley and Cayce H. Brumley called "Music and the Brain: The Cognition of Music." It featured updates on clinical proof that music makes kids better students, and then ended with a passionate call to arms. Their point was that most people (like basketball moms) don't understand the whys and hows of music education, and it's up to all of us to be informed, able, and willing to articulate a realistic rationale for music education, and cite specific benefits such as improvements in students' critical thinking. (The Brumleys' report is available at Midwestclinic.org under "2013 Midwest Clinicians.")

A few hours later I was at a NAMM SupportMusic Coalition meeting. Bill Harvey of Buddy Roger's Music and George Quinlan, Jr., of Quinlan & Fabish moderated a dozen industry professionals I can only call "activist advocates." Speaking at the meeting were people who dedicate their lives to the cause of music making, and no one walked out unmoved. (This meeting will be happening at the NAMM show in Anaheim on Friday, January 24th, at 2:00. Go to supportmusic.org to learn more.)

Then there are this year's recipients of the Don Johnson Service Award (Don was a longtime editor of *MMR* who was struck down by cancer in 2008, a friend to many and a mentor to myself). Read about John Jr. and Jim D'Addario's good work in the excellent article on page 36. They are true advocates. My favorite quote is from Jim, who says, "Running my band in high school taught me how to run a business – I had to negotiate deals, make contracts, organize gigs, and so on."

January is the month the industry hits the reset button. We come to the NAMM show, find new product to stock, attend workshops that will help us be more profitable, and generally sharpen our business skills. Let's also pledge to do more advocating on behalf of music education – to anyone and everyone, anytime, anywhere.

Let's all be the advocate.



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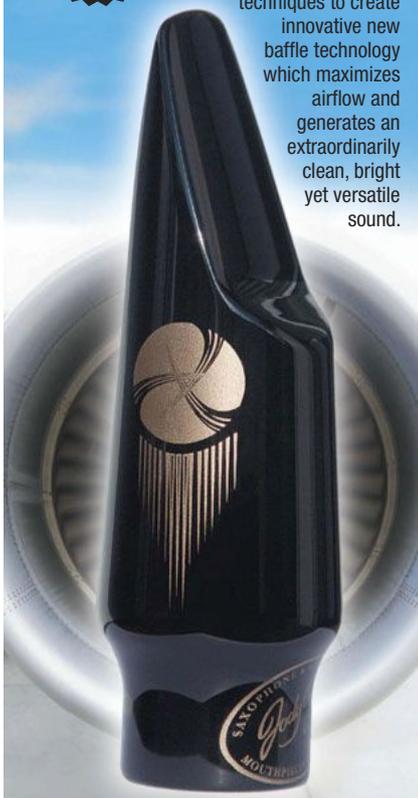
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Line 6 to be Acquired by Yamaha Corp.

Yamaha Corporation and Line 6, Inc. have announced a definitive agreement for Yamaha to acquire Line 6. The acquisition expands Yamaha's portfolio of modeling guitar processing products as well as pro-audio equipment, and offers new and opportunities for accelerated growth for both companies.

Line 6 products have been at the cutting edge of digital audio development for musicians and audio professionals since the company pioneered the digital modeling guitar amplifier in 1996. Line 6 continues to deliver innovation and excellence across its industry-leading portfolio, including POD® multi-effect processors, digital effects, guitar amplifiers, modeling guitars, a range of professional instrument and microphone digital wireless systems, digital live sound mixers, speakers, as well as iOS interfaces.

Under the terms of the agreement, Yamaha will operate Line 6 as a wholly owned subsidiary to fully realize the compelling opportunities for the two brands with Line 6's operations continuing as before and its management team remaining in place.

"I am very happy that Line 6, which has been creating innovative products and creating new market opportunities consistently over its history, will become a member of the Yamaha group. We look forward to accelerating our growth strategy by pursuing the beneficial effects from both companies and by utilizing Line 6's core brand power centered on guitarists that is so highly regarded worldwide as well as its unique technology, planning and development capabilities" said Mr. Takuya Nakata, president of Yamaha Corporation.

"For over 30 years of developing products, and even further back to my earliest memories as a developing musician, Yamaha has been the brand for which I have always had the most respect," said Line 6 co-founder and chief strategy officer Marcus Ryle. "Yamaha has consistently set the standard in our industry for quality and innovation, and I am very proud for Line 6 to now be a part of this incredible legacy."

"Yamaha's acquisition of Line 6 will help accelerate the realization of our vision to drive innovation for musicians across the globe," said Line 6 CEO and president Paul Foeckler. "We're proud that Yamaha recognizes the innovation and value in our people, IP and processes and we're excited about the opportunities ahead to expand our reach"

Brad Smith, senior sales and marketing manager for Hal Leonard, which recently inked a distribution deal with Line 6, said of the development: "We've enjoyed working with Yamaha and Line 6 in a variety of roles for many years. This is an exciting announcement and we look forward to continuing to work with both companies. We are eager to see what innovative products and programs come from their partnership."



Roland and QSC Announce Marketing Partnership

Roland Corporation and QSC Audio Products, LLC have announced a new marketing partnership promoting the concept of electronic and hybrid percussion as a whole and showcasing the pairing of V-Drums and K Series amplification as a total solution. Roland V-Drums products are recognized worldwide as amongst the foremost

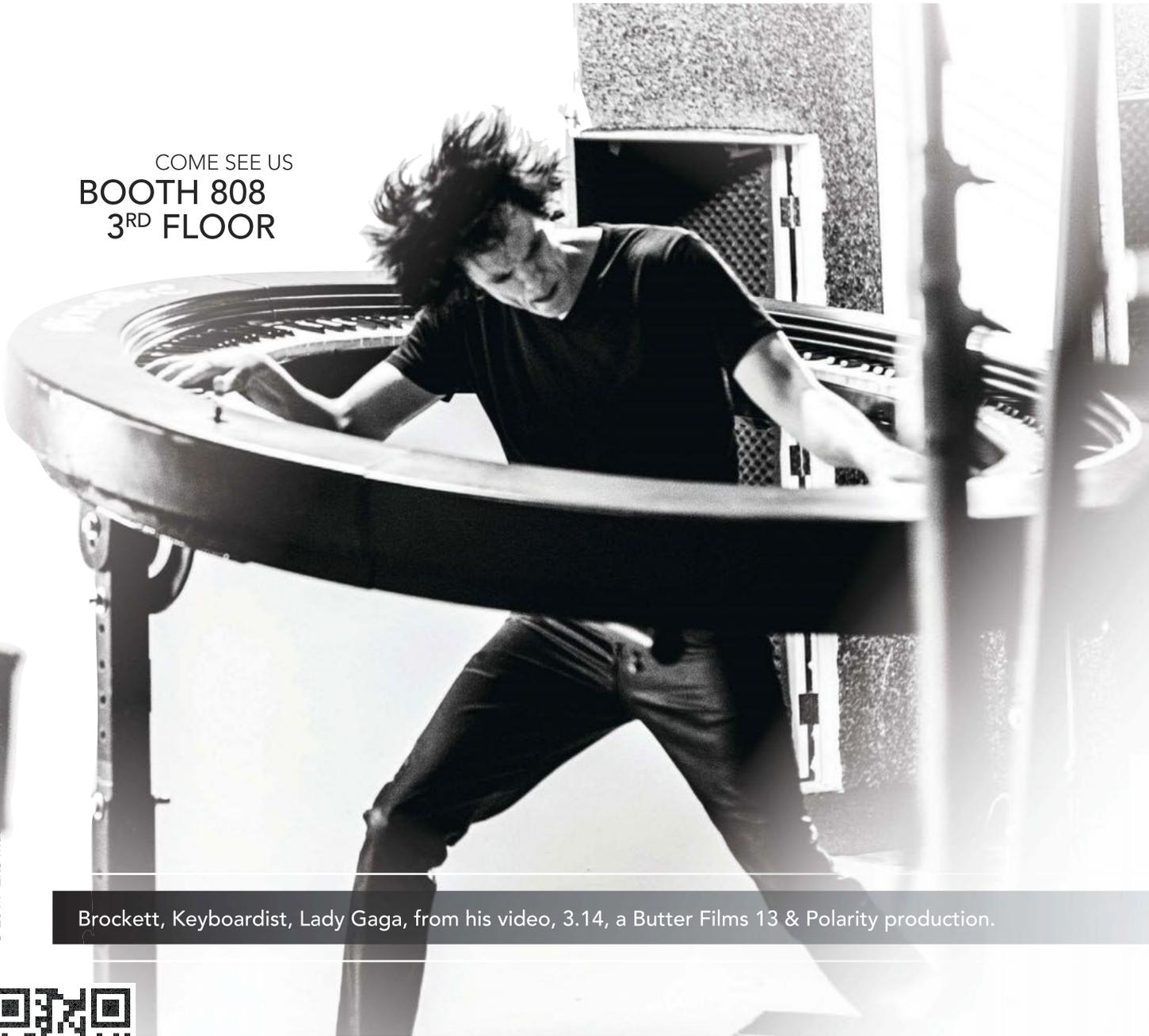


in electronic percussion, and QSC K Series monitors have become a standard in electronic percussion amplification. QSC has a long history of making high quality products, and K Series monitors are described as being, "a perfect solution for amplifying the excellent dynamic response and sound set of Roland V-Drums." *continued on page 8*

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Roland, QSC Announce Partnership

continued from page 6

Drummers have come to trust V-Drums for great playability, tactile dynamic response, silent mesh heads, supreme sound and editing capability, innovation, and industrial design. Creating the sounds of authentic acoustic drums, standard and exotic percussion instruments, as well as current and vintage electronic drums are all possible with V-Drums, giving the instruments a well-founded seat in today's mainstream percussion domain. But in order for drummers to access the full capabilities of their V-Drums instruments, proper amplification is key. Extremely responsive electronic drums need a very unique kind of stage amplification that is accurate, has wide bandwidth, and is capable of keeping up with guitar amps and other amplified instruments.

"Musicians have recognized that K Series speakers are a great choice for electronic instrument amplification. With that in mind, we're delighted to be working with Roland to spread the word about how well K Series and V-Drums go together," said QSC vice president of marketing Gerry Tschetter.

V-Drums are said to have a musical dynamic response that standard amplification cannot replicate. The amplification system needs dynamic headroom to accommodate transients, a frequency response to accurately render the high frequencies of a cymbal, and the power to produce a satisfying kick drum, all coming from V-Drums. This is also true when utilizing a hybrid kit consisting of acoustic drums and Roland percussion instruments. K Series amplifier systems are more than capable of playing at volumes that can not only drive the rhythm of the music with authority but also maintain a consistent Roland sound all across the listening area and throughout the full frequency spectrum.

"Roland is very happy to be working closely with QSC to give drummers exactly what they need to offer up their best performances. The combination of a Roland V-Drums percussion system and a QSC K Series instrument amplifier are made for each other and are one of the recommended amplification systems by Roland," said Roland Corporation U.S. vice president Paul Youngblood.

Hohner Supports 'Make Music' NY

The third annual Make Music, New York Winter "A Love Riot: Harmonabord Parade" took place in midtown Manhattan on Dec. 21st, 2013. As an event sponsor, Hohner Inc. donated 25 of their trademark melodicas to the first participants of the parade led by renowned jazz musician Jonathan Batiste.

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Attracting those young and old, experienced and beginner, Batiste led his make-

shift band on a walk down Broadway from Columbus Circle to Times Square. Belting holiday melodies such as Jingle Bells, Frosty the Snowman, and impromptu jazz riffs, Hohner Inc.'s melodicas filled midtown with music. Due to the instruments mobility, versatility, and fun sound, Batiste encourages people to play the melodic because of its ability to go from a playful to serious instrument. This versatility was showcased perfectly when Batiste and his band made a stop inside a Duane Reade convenience store to surprise the employees and customers with holiday show.

"After three years, Make Music Winter is becoming a real New York City tradition, just like Make Music New York on the summer solstice," said Make Music New York president Aaron Friedman. "Someday, people will wonder how they got through the holidays before Hohner's melodic parade came to town."

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Bright Opens New Illinois Guitar Store

In early January, 2014 *The News-Gazette* (Ill.) reported that Ricky Bright, former manager of both The Music Shoppe and Samuel Music in Champaign, Illinois, is opening his own guitar store, The Upper Bout.

Bright decided to go into business for himself after Samuel Music closed its local store last summer.

"I was blessed to see how things were done properly and not so properly," he told *The News-Gazette*. "I had a certain vision that was never supported by other people, and now I'm going to pursue it on my own."

The new store will carry midrange to high-end guitars, including Gibson and Fender brands. He'll also sell Yamaha pianos, as well as banjos and mandolins.

Guitar, voice, piano, and bass guitar lessons will be given in the shop's teaching studios. Bright said he has two teachers lined up so far and hopes to expand to four or five in the next couple months.

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NAMM Foundation Grants President's Committee on Arts and Humanities Support for Turnaround Arts Program

Continuing its commitment to advancing participation in music making, The NAMM Foundation is supporting a research project in collaboration with the President's Committee on the Arts and the Humanities and its Turnaround Arts program. Turnaround Arts

expands music and arts education in low-performing schools with the goal to close the achievement gap and increase student engagement using high quality, integrated arts education.

The NAMM-funded Turnaround Arts research effort includes data-gathering

and assessment to test the hypothesis that high-quality music and arts education boosts academic success, motivates student learning and improves school culture as part of overall school reform efforts. The NAMM Foundation's support helps Turnaround Arts provide

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Kalpen Modi, actor, writer and producer, PCAH Member; Mary Luehrsen, executive director of the NAMM Foundation; Larry Morton, president of Hal Leonard Corporation and NAMM Chairman; Ricky Arriola, president and CEO of Inktel Direct and PCAH Member, attend the President's Committee on the Arts and Humanities breakfast. The NAMM Foundation was honored for its continued support of the Turnaround Arts program.

music education and arts resources, including frequent coaching for principals and school arts leadership teams, professional development for teachers, community partnerships, Turnaround Artist visits, and ongoing evaluation.

The NAMM Foundation seeks to strengthen music education in schools and communities nationwide through its SupportMusic Coalition, and has supported numerous projects investigating the impact of active music making during various stages of life. NAMM Foundation-funded research continues to demonstrate positive relationships between music education and overall student achievement.



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MMR's Top 10 Online Stories of 2013

MUSICAL MERCHANDISE REVIEW The following were – from first to last – the most forwarded online articles of the past year:

1. Fender Reported to Begin Selling Direct

A summary of an October report which speculated that customers would soon be able to order and buy Fender guitars directly from the company's website.

2. What the Pros Play: Tesla's Frank Hannon

Our midsummer gear rundown with the founding guitarist of the veteran rock act, Tesla.

3. Exploring New Music Ed Tools in Electronic Keyboards

A detailed look at new digital technology that's impacting electronic keyboards, specifically those designed in tandem with educational programs.

4. Chris Meikle of SLM Discusses New Alvarez Instruments at Summer NAMM

St. Louis Music's senior VP chatted with MMR about new products this summer in Nashville.

5. Why So Serious?

Christian Wissmuller's September editorial about developments at Steinway Musical Instruments.

6. Best & Worst of Show, Summer NAMM 2013

D'Addario's pre-show party was selected as "Best Free Stuff" for this past summer and, apparently, many online readers agreed.

7. Gruhn Guitars' Big Move

MMR dropped by the new Nashville digs for George Gruhn's retail operation and folks were interested to hear about the departure from his longtime location on Broadway.

8. 12 Successful Ideas for Retailers to Move Pianos Today

Progressive piano dealers offered tips of how to effectively perform in today's keyboard market.

9. The Most Efficient Driver of Change

August's editorial from Christian Wissmuller explored how, no matter what metrics or facts are presented, consumers are driven by passion, not statistics.

10. Will China Save the Piano?

Kevin Mitchell's editorial examined the impact the burgeoning Chinese retail market may have on the future of piano sales.

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Merida Guitars to Hold Blindfold Test at NAMM

Merida Guitars will be staging a “Blindfold Comparison Challenge” during the NAMM show in booth #1018, Hall E. Three independent retailers who are up for the challenge will put blindfolds on and compare Merida guitars to other, more recognized guitars.

“This is about how sound and performance, and sound and performance cannot be sold over the Internet,” says Mike Spremulli, president of Vision Musical Instruments and distributor of Merida guitars. “Sound and performance is what the independent dealer needs to start promoting.”

Merida is sending out 20 people to walk the showroom floor with bright T-shirts with blindfolds promoting the event (don’t worry – they can see through them). A video about this is found here: www.youtube.com/watch?v=yuq_nQyDdTU. **meridaguitars.com**

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Midwest Clinic Reports Successful 2013 Show

“Our expectations for the conference were exceeded in all manners,” declares Denny Senseney, treasurer of the Midwest Clinic. “The exhibit hall was nearly sold-out with approximately 50 new exhibiting companies. But most of all the concerts and clinics met our primary objective of serving the music education profession.” More than 80 professional development clinics were mixed with multiple concerts. “As a result, music educators benefited, and as we hope, so will their students, schools, communities, and our culture.”

While final numbers are still being tabulated, based on a significant increase in registration, it's expected that this show will be a record-breaker, he adds. Impressive, as the 63rd time it was once again set in Chicago a week before Christmas. But the bitter cold and dreary weather didn't seem to dampen the spirits of those who came from all over the country.

The increase in numbers of participants and exhibitors was not accidental, as Senseney explained the board expanded their marketing efforts to get more band directors to the show. He says that there was anecdotal evidence of the effort's success as board members reported many hands going up on the “how many are here for the first time?” question put before clinics. “We have always thought that once an instrumental music educator attends the conference, there is great probability they will return.”

There were quite a few stars at the show. Violinist Mark Wood was in the Ludwig Masters Publication performing his new work with students. Saxophonist/composer/educator Greg Osby was in the P. Mauriat booth, and he performed a special concert at P. M. Woodwinds on Friday

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Zildjian will demo the new Kerope line at the Zildjian Booth, Hall D-Booth 2940, Thursday-Sunday at 11 AM and 2 PM.

NAMM Booth 2940

Zildjian
SOUND LEGACY



Midwest Clinic 2013 Show

night. Of course, Tom Batiuk (author of the “Funky Winkerbean” comic) was penning autographs in the C.L. Barnhouse booth.

“Midwest is always a good show for us, and this year was no exception,” says Jupiter’s president Tabor Stamper. “No where else can we connect with as many music educators all in one place who care so much about building better bands and orchestras. Although we exhibit at State MEA shows, Midwest provides a great cross-section of instrumental music teachers from across the country.”

He’s been a long time visitor who started attending when he was a band director himself. “It’s a great way to catch up with old friends, eat at some good Chicago restaurants, and hear some of the best examples of just how strong music education really is in this country.”

“The Midwest Clinic was quite successful for Yamaha this year,” Rick Young, senior vice president of Yamaha, says. “With attendance up to near record levels and funding coming back to schools, our ability to show the breadth of our products to very interested music educators is helpful for them to make decisions on purchases for the spring bid requests.

“Taking that together with our sponsored clinicians and needed percussion products for bands that need to travel for their performances, round out our consistent support of the conference, and it all makes it a very worthwhile event for us.”

Young was one of many who attended a special SupportMusic Coalition Webinar held on December 19th at the show that was hosted by NAMM. “An Ensemble of Advocates” was just that, and moderators Bill Harvey of Buddy Roger’s Music, and George Quinlan, Jr., of Quinlan & Fabish lead a panel of music education advocates including Dr. John Benham. Updates and inspiring stories were heard by the standing-room-only crowd there plus hundreds more who listened online.

“The Midwest remains the largest instrumental music conference in the world,” Senseney says. “That’s in part because of the programming, but also because of the tradition of dedicated band, orchestra, and jazz educators gathering in Chicago every December to learn, share, and rededicate themselves to this wonderful profession.”

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Letters

Kevin,

Your editorial [January 2014 *MMR*] – and the U.S. Senate – are trying to say that the Marketplace Fairness Act of 2013 would create a level playing field. But not mentioned is the \$1 million exemption for merchants doing less than that amount in out-of-state sales. My company, Gruhn Guitars Incorporated in Nashville, Tenn. does at least 60 percent of its total volume out-of-state which amounts to several million dollars annually. However, the vast majority of our competitors selling used and vintage guitars are doing under \$1 million in annual out-of-state shipments.

If every merchant shipping any amount of merchandise out-of-state had to collect tax I would have to reluctantly agree that it would indeed create a level playing field. This bill would strike a double blow at businesses such as mine because we would have to collect a tax which we have never previously collected, but we would be competing in a market in which 90 percent of our competitors would not have to collect this tax.

If the Marketplace Fairness Act were to pass in its present form it would put many merchants out of business and would increase unemployment. It would also reduce the buying power of the average American citizen since any money they pay in sales tax is money that would go to the government rather than to merchants so they would spend less at local brick-and-mortar merchants as well as less with online merchants. This obviously has implications far beyond the musical instrument industry. The \$1 million exemption in the current bill or any other arbitrary exemption amount would also be a great disincentive for any merchant to grow his business beyond that figure and would create a further damper on our already fragile economy.

George Gruhn
Gruhn Guitars



Christian,

I finally saw the printed version of the magazine [October 2013 *MMR*], I can't thank you enough it's great!!

Scott McMahan
McMahan Artistry



Christian,

You have done such a great job this year with the magazine! I have loved reading it.

Jessica Baron
Guitars in the Classroom



Good stuff, Christian!

I look forward to the e-newsletters every week. I like the change to Mondays, as well.

John Maher
Maher Marketing



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Stephen Shaw - Front of House Engineer - Buckcherry

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George Petersen - Editor - FRONT of HOUSE Magazine

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Ryan Jones - Front of House Engineer - Galactic Funk

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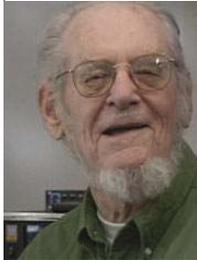
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Trade Regrets



Leland Smith, known to many as “The Father of Computer Music Notation,” passed away on December 17 at the age of 88.

Smith is recognized as the founder of computerized musical notation, based largely on his work at Stanford University. He came to symbolize the technological changes in print music beginning in the 1960s. Smith’s work as a professor and educator resulted in a method for computers to read and process musical notes. The field of computer science has grown to embrace and enhance musical creation through Leland Smith’s pioneering work.



Nan Tanker, a senior customer service associate for Yamaha Corporation of America’s Band & Orchestral division, passed away unexpectedly, December 28th. During her

10 years of service with Yamaha, Nan served as a customer service associate and was promoted to senior customer service associate in 2004. During her tenure, Nan worked with many of the division’s largest dealers, developing strong relationships along the way. She was an instrumental part of the inaugural customer service team that helped bridge the gap during the B&O division’s transition from Grand Rapids, Mich. to Buena Park, Calif. in 2003.

The company notes that, “Nan was a

beloved wife, sister, mother, co-worker and dealer liaison. Her commitment to excellence, quick wit, friendly voice and terrific sense of humor will be greatly missed.”

Sam Ulano – often known as “Mr.



Rhythm” – was a celebrated drum teacher, performer, method book author, and drum shop owner. During his long career, Ulano played with some of the leg-

ends of jazz and popular music, ranging from Moondog to Johnny Rotten (né Lydon). In 1948 he published the first of nearly one thousand drum method books to assist musicians on their techniques and skills. A few years later he opened Sam Ulano’s World of Drums in NYC. Ulano’s cable television show, which ran from 1975-81 was probably the first (and only?) dedicated solely to drumming.

Sam Ulano passed away on January 2 at the age of 93.

On November 23, 2013, **James (Jim) Manley** passed away of natural causes surrounded by his family at Arbor Hospice of Ann Arbor Mich. Manley spread his love of music to his own kids as well as countless generations of music makers around the state of Michigan. After graduating from Michigan Normal College (now Eastern Michigan University) with a music education degree, he embarked on a musical career that eventually led him and his wife Yvonne to purchase the former Carty’s Music in Ypsilanti.

Manley specialized in expert repair and passed his knowledge along to his children who all grew up working in the family business – his sons are still repairing instruments (J.P. in Saline, Michigan, John in Bay City, Michigan and Jeffery in Anchorage, Alaska). Jim was an active member of NASMD, and NAMM, and spent many years enjoying his “hobby” as a reserve deputy sheriff in Washtenaw County until his retirement.

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Shubb Capos Celebrates 40 Years



Rick Shubb assembling 5th string capos circa 1974.

As 2014 begins, Shubb Capos' Rick Shubb looks back on the company's successful history: "In 1974, Richard Nixon resigned the presidency, Muhammad Ali defeated George Foreman to regain the heavyweight championship, and Mel Brooks released *Blazing Saddles* and *Young Frankenstein*. I was a young banjo player with an idea for an improved 5th string capo for banjo.

"I carried drawings of my design around with me until one day one of my banjo students, an auto mechanic named

Dave Coontz, built me a prototype. We formed a partnership based on a handshake – and that's how it stands today, a fact that drives banks and lawyers nuts.

"I spent that summer in the southeast, going from one bluegrass festival to another, spreading the word about our new 5th string banjo capo, and soon some orders began coming in. The business was fun and gratifying, but it was only a part-time business until 1979, when we designed and introduced our best-known product, the Shubb Capo for Guitar.

"In each of these forty years our sales have topped the prior year, and the Shubb Capo is as popular and highly respected today as it has ever been."

shubbcapos.com

Deering Banjos Completes Construction of 100,000th Banjo

Deering Founders Greg and Janet Deering and their entire staff applaud the completion of Deering Banjos' 100,000th banjo. The special instrument, one of the company's standard 124 production models now available through Deering Banjo Company, has a special engraving on the plate at the 22nd fret bearing the number "100,000." The banjo will be presented to Stan Werbin, owner of Elderly Instruments of Lansing, Mich., an authorized Deering dealer for over 38 years dealer who came on board at one of the early NAMM shows held in Chicago. The banjo will be accompanied by a letter of authenticity signed by the Deerings indicating it is the 100,000th banjo in the company's 39-year history. Formal presentation of the banjo will take place at the Deering Banjo exhibit, 1509 Hall E, at the upcoming Anaheim NAMM show in January of 2014.

deeringbanjos.com



Vandoren's "VandoJam" Continues to Grow

Building on a successful VandoJam series in Paris and New York, Vandoren recently returned to Chicago in November for a packed night at the legendary FitzGerald's Nightclub. "The monthly New York VandoJam has been a huge hit," commented Vandoren Brand Manager Andy Blanco.



Eric Marienthal, Jerry Vivino, and Ralph Bowen.

"VandoJam has now become a brand," added DANSR president and Vandoren distributor Michael Skinner. "Vandoren has committed considerable resources to ensure that the tradition of jam sessions where so many have started their careers will continue."

The VandoJam continues at the Winter NAMM show as well. "Since the initial session in Austin, Texas, the VandoJam has continued to grow," continued Blanco. "So much so that we're moving to the larger

and more convenient Avalon Room at the Anaheim Hilton. We simply outgrew the previous venue." This year's lineup includes Jam stalwarts Eric Marienthal and Jerry Vivino along with East Coast tenor titan Ralph Bowen. There will also be an opportunity for sax players to try the new Vandoren V16 metal tenor mouthpieces, available in Spring of 2014.

DANSR.com



NAMM Booth 5760

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Digital Audio Labs Acquires Rights to Stompblox Pedal Boards



Digital Audio Labs has acquired the rights to manufacture and distribute Stompblox modular pedalboards worldwide. Stompblox pedalboards are designed to connect to each other, allowing guitar and bass players to expand their pedalboards as needed. They can also connect them in unique configurations that accompany their playing style. Digital Audio Labs

has also designed a power supply with built-in routing capabilities that mounts to the Stompblox system. This allows users to power up to eight effects, and also includes a USB power outlet to address the growing use of phones and tablets in live environments.

"We are ecstatic about the opportunity to market Stompblox," says Andy Swanson, marketing director at Digital Audio Labs. "This product is perfect for entry level and pro players, and the power supply with loop routing is such a great innovation."

Launching in the second quarter of 2014, Stompblox can be seen at The NAMM Show in Los Angeles, where Digital Audio Labs will be exhibiting in booth 1775, Hall E.

WD Music Products ReIntroduce Kluson Tuner

Notable guitarists for generations have used Kluson tuners, and while most major guitar manufacturers (Gibson, Fender, Martin, etc.) equipped their guitars with Kluson tuners, many misconceptions exist.

WD Music Products acquired the brand in 1994, and are now manufacturing the new re-energized Kluson tuner. Today, the Kluson tuners are reenergized drop-in replacements that outperform their predecessors. WD even has a licensed Kluson line with Tonepros incorporating their locking technology.

Kluson is being "reintroduced" at Winter NAMM as a prelude to Kluson's 90th anniversary. In addition, WD Music Products has launched a campaign to get the Kluson (tuner) record straight. The campaign will be fully evident at Winter NAMM.

The stamped steel Kluson tuning machines have added features: improved gear ratio from 12:1 to 15:1, in a slightly taller housing; button shaft with added thickness to help prevent the accidental bent button shafts; special bushings add a tighter feel to the turning of the button shaft of the originals and the string post has less wobble due to tighter tolerances; and the buttons are now made from plastics that are longer-lasting and not subject to deterioration.



Namm Booth 3112

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Asterope Announces Strategic Initiative to Enter Pro Audio Market

Asterope has announced a strategic initiative to expand into the professional audio market, focusing on professional and home recording studios. A number of world-class recording studios and engineers have already begun implementing Asterope technology in their studio infrastructures, using Asterope's instrument cables, XLRs and speaker solutions to dramatically improve their signal paths. Bill Vorndick, renowned Nashville audio engineer who has produced or engineered eight Grammy award-winning albums, has standardized on Asterope cable technology for his recording work.

"I use Asterope in the recording studio because of the definition it gives me on both the low end and high end, giving me definition



Dariush Rad and Larry Fishman.

in frequencies I haven't heard before using other cables," said Vordick. "In addition to music instruments, I use Asterope as the signal path from my microphones to my mic pre-amp. Asterope has a much more open sound, giving me better definition, which is what I want to hear."

To support its expansion into Pro Audio, as well as the company's current MI initiatives, Asterope has launched its next-generation artist campaign. The new campaign features informative interviews of leading players, producers and engineers, giving the artists an opportunity to share the stories of their careers and their reasons for choosing Asterope.

asterope.com

Steve Gorman Endorses Paiste

The world renowned Swiss cymbal maker Paiste is proud to welcome Steve Gorman to its Artist Endorsement Program.

Black Crowes drummer Steve Gorman has joined the Paiste Artists Endorsement Program. The Black Crowes' discography includes nine studio albums, four live albums, and several charting singles. According to *Billboard Magazine's* Artist Chart History,

the band has sold over 30 million albums worldwide and was voted "Best New American Band" in 1990 by the readers of *Rolling Stone Magazine*. Gorman's Paiste set-up consists of 2002 and Giant Beat models.

paiste.com

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Fender Strat Turns 60

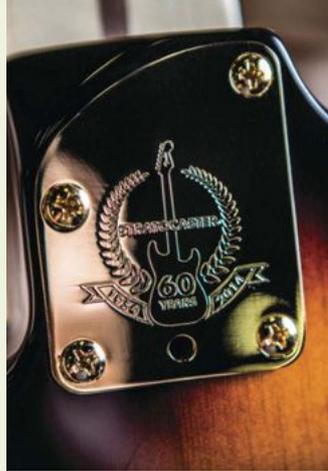
The Fender Stratocaster guitar turns 60 in 2014. The instrument made its impactful debut in 1954 and has remained remarkably unchanged since. It is the guitar behind the sound of "That'll Be the Day" (the Crickets, 1957), "Purple Haze" (the Jimi Hendrix Experience, 1967), "Smoke on the Water" (Deep Purple, 1972), "Even Flow" (Pearl Jam, 1992), "Get Lucky" (Daft Punk, 2013) and countless other hits.

"I've moved around with many guitars and tried many different things, and I've always come back to the Stratocaster," said Eric Clapton, whose long devotion to the Stratocaster began in earnest in 1970 when he used his 1956 model, "Brownie," to record his eponymous debut solo album.

After the introduction of the Telecaster and Precision Bass guitars in 1951, company founder Leo Fender turned his attention to a bold new guitar design. The instrument, designed by Leo Fender himself and named the "Stratocaster" by Fender sales chief Don Randall, debuted in 1954.

Fender continues to innovate with the Stratocaster, developing brand-new models equipped with the latest electronic and digital technology.

fender.com/strat-60th



Latin Percussion to Celebrate 50th Anniversary at 2014 NAMM Show

Latin Percussion (LP) marks 50 years with an anniversary celebration at the 2014 Winter NAMM Show in Anaheim, California. Held on the 3rd floor of the Anaheim Convention Center in Room 304 on the afternoons of Friday, January 24th and Saturday, January 25th, the event will feature an address from founder Martin Cohen and General Manager Joe Vasko. A superstar cast of percussionists will be playing both days, including Ron Powell, Richie and Roland Garcia, Joe Madera, John Rodriguez, Jimmy Delgado, Candido Camero, Samuel Torres, Giovanni Hidalgo, Raul Rekow, Eddie Montalvo, Mauricio Herrera, Little Johnny Rivero, and PITTi Hecht.

The LP 50th Anniversary event will begin at 2 p.m. on Friday with a Brazilian percussion performance by Ron Powell, followed immediately by remarks from Cohen and Vasko along with a cake cutting. Admission is free for all NAMM attendees.

lpmusic.com



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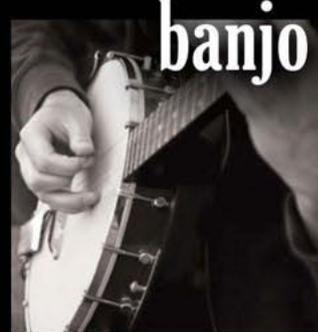
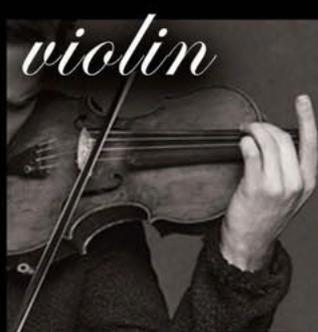
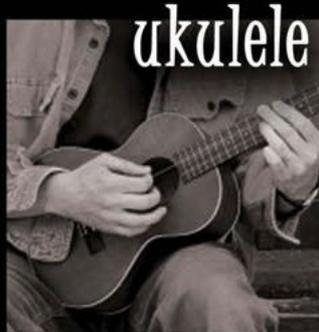
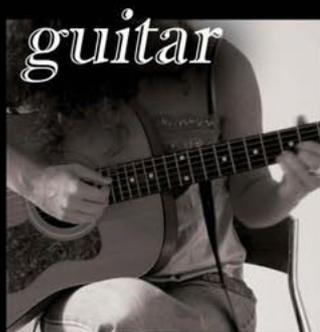
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Michael Walter, senior vice president, Guitar Center merchandising.

Porter is recognized in the industry as one of the most analytical and experienced category merchants and is respected by the vendor community she supports for her history of tenaciously driving sales in accessory categories on their behalf.

Porter's career with Guitar Center started in 2001 as a customer service associate at the Oxnard, California store. In 2005, after four successful years as a top salesperson, department manager and assistant store manager, she moved to Guitar Center's headquarters in Westlake Village as an assistant category manager. She was quickly promoted to category manager, general accessories, and over the past five years has helped her department grow into one of the largest in the company.



Full Compass Systems has announced two new promotions of key individuals within the company.

Kyle Kjensrud moved up from assistant product manager to general merchandising manager & planning supervisor. Kjensrud will manage all merchandising initiatives, select products for promotional activities and work closely with the e-Commerce team for website recommendations. In addition, he will supervise the Planning team as they recommend products for inventory. Kjensrud will also continue to develop and maintain vendor relationships.



Full Compass also promoted **Steve Glojek** to the position of procurement supervisor. Steve has been with the company for 15 years and has been a key employee in the Purchasing department during his tenure. In his role, he will oversee the day-to-day operations of the Purchasing Agents and Purchasing Assistants. He will also continue to manage key domestic account relationships and manage all international account relations.

"These new supervisory positions have been created because of our continued growth and we're fortunate to have such talented individuals to fill them," said CEO and founder, Jonathan Lipp. "Kyle and Steve are extremely bright individuals and will help the company advance toward our goals."



Young Chang recently announced the return of industry veteran **Denny Reed**. Reed has been in the industry since 1973 and spent time with a number of manufactures including Young Chang from 1986 to 2003. He will cover the Midwest states of Minnesota, Wisconsin, Iowa, Illinois, Michigan, Indiana, Ohio, and Kentucky. "Denny's knowledge of

Guitar Center, Inc. (GCI) has promoted **Kristy Porter** to director of merchandising, general accessories. The announcement was made by Michael

Walter, senior vice president, both acoustic and digital pianos as well as his sales training abilities will be a great asset to Young Chang North America," states Larry Fresch, president/COO Young Chang North America.



Jay Schreiber has accepted the position vice president of sales (USA and Canada) for **Conn-Selmer**. He will be responsible for all facets of sales in these regions.

Schreiber joins Conn-Selmer with over 30 years of experience in the music industry. He has held various positions of increasing responsibilities in band, orchestra, and combo percussion. He began his career in music retail, and then worked as a district sales manager and then as general manager for Pro Audio and Combo Products for Yamaha. Schreiber has a Bachelor of Science in Music with a minor in Business from the University of Wisconsin. In addition, he has a certificate in Supply Chain Management from California State University.

Full Compass Systems has added **Michelle Grabel-Komar** to its executive staff, as vice president of product planning & procurement. In this role, she will oversee the Purchasing, Product Management, Planning and Merchandising departments.

Grabel-Komar has over 20 years of experience in high-volume retail, manufacturing and business operations. She started her career working for Forbes-Meagher Music, a retail musical instrument store with locations in South Central Wisconsin. She then accepted a position at Full Compass, where she worked as a national sales pro from 1996 to 2000. Michelle moved to Shure Incorporated as a regional sales manager and was elevated to senior manager, Western US sales during her 13-year tenure. She remained with Shure until rejoining Full Compass this December.



Harman Professional has appointed **Joachim Bogetvedt** as sales manager, Nordic, Martin Professional. Based in Kristiansand, Norway, Bogetvedt will lead sales and initiatives for Martin Professional across Northern Europe, reporting directly to Steen Matthiesen, vice president EMEA

Sales, Martin Professional.

Bogetvedt began his career in private lighting and audio rental and sales and joined Martin Professional Scandinavia in 2009 as key account manager, Norway. Bogetvedt earned his degree in Business and Administration from the University of Agder, Norway.



Fishman recently announced that UK fingerstyle guitarist **Steve Fairclough** has been appointed brand ambassador and will represent the company's full product line in Europe. A veteran of the UK fingerstyle scene, Fairclough will host clinics, product demos and in-store events on behalf of Fishman and its European distributors.

Fairclough recently played a string of solo UK dates with special guests such as Muriel Anderson, Ed Gerhardt, and Richard Gilewitz. For the past two years he has worked as a pro audio consultant, allowing him to share his many years of studio knowledge working alongside major corporations such as Intel.



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D'Addario
WOODWINDS

Robert Polan

The product manager for the recently launched D'Addario Woodwinds brand discusses the reasons behind the move, as well as developments with Rico Reeds...



By Christian Wissmuller

MMR: Can you remind our readers about the 2004 acquisition of Rico? What was the catalyst for the move?

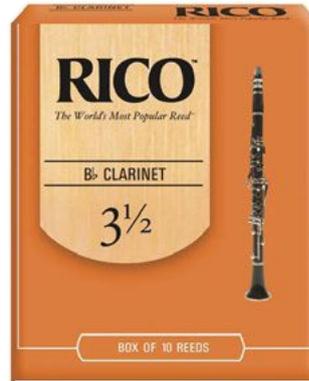
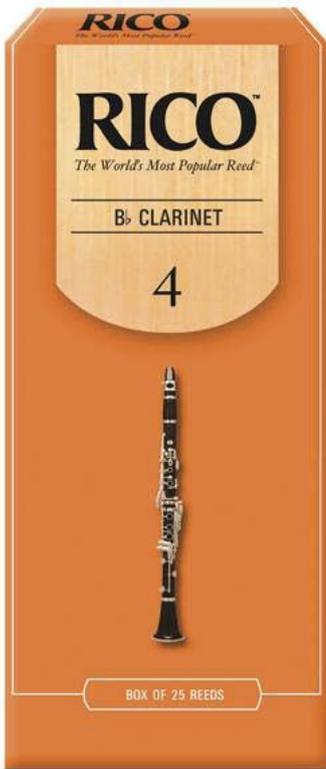
Robert Polan: In 2004, we were approached by Rico and their parent company, The Rutland Group, to see if we were interested in acquiring their Rico reed division. As the exclusive North American distributor for Vandoren since 1986, we negotiated with Vandoren to acquire Rico. We had a wonderful personal and business relationship with the Vandoren family and company. We have the upmost respect their products, family, and their company. In the end, Vandoren decided they were not interested in the partnership, and the D'Addario family decided to proceed with the acquisition. As with all our acquisitions, our goal was to re-invigorate the brand with engineering and marketing innovation.

How has D'Addario's vision for Rico changed in the ensuing years?

It has been Jim D'Addario's steadfast mission to find ways to innovate the reed process since day one. From implementing sustainable plantation practices in our cane fields to developing digitally controlled diamond blades to make the final cut on our reeds, each step in the process has been "revamped" by D'Addario engineers working closely with musicians and educators – all for the sole purpose of creating a product that is without peer in the industry. Jim refers to himself as a "malcontent" and he has instilled that passion for improvement in everyone who works at our Los Angeles reed and mouthpiece factory and our cane plantations. The result of that passion is the first practical and precise production system to digitally measure and cut the incredibly complex geometrical patterns necessary to reinvent single reeds. This is not an incremental innovation; it is not an evolution of something good to something better. This is a revolution in reed making.

Our new digital process enables musicians and technicians to work side-by-side to design and iterate accurate and meaningful new reed designs in minutes, not months. Over the next two to three years every reed vamp-cutting machine at the former Rico facility will be replaced with the new D'Addario Digital Vamping Process.





Given that "Rico Reserve" was already established as an upper-tier product, were there any reservations about re-branding?

You may have noticed that our highly acclaimed Reserve mouthpiece has already been rebranded as a D'Addario product. D'Addario is synonymous with innovation and quality so linking the D'Addario brand with reed players makes sense. Putting the D'Addario brand name

on these new reeds makes a statement about our confidence in the quality of the design, consistency of manufacture, and unparalleled performance. As each reed model is migrated to the digital manufacturing platform, they will be re-branded with the D'Addario trademark.

Digitally re-mastered Reserve Classic B♭ clarinet reeds will become the first production series made exclusively with our new proprietary digital process. The redesigned Reserve Classic Reeds, for the most discerning of players, offer tonal depth, a longer vamp for flexibility, squared tip corners for ease of response, and a thicker tip for clear articulation.

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What is the current thinking re: Rico being positioned as more “entry level?” To what extent is this specific rebranding tied into the recent logo redesign and overhaul of certain elements of D’Addario marketing?

Establishing D’Addario Woodwinds is very closely tied to D’Addario’s overall marketing strategy. Rico Reeds have long been acknowledged as the music educator’s preferred choice as a student begins

his woodwind musical journey. And strategically it has always been our goal to respect and improve upon the legacy of the Rico brand; that will never change. However, to ensure that the more advanced player has a brand he or she feels is a greater reflection of their ability, we will be introducing all of our digitally generated, professional quality reeds and mouthpieces as D’Addario branded woodwind products.

Some have speculated that eventually “Rico” will go by the wayside – reaction?

The Rico name resonates strongly with educators everywhere, and it will continue to play an important role as the foundation for reed players. We are planning several exciting campaigns for Rico Orange Box reeds in 2014 in support of music educators. D’Addario Woodwinds complements the Rico name with the professional player and will be applied to all of our professional and intermediate level reeds and accessories as we reintroduce them using our digital reed making process.

What new products are being introduced at the Winter NAMM Show – both for D’Addario Woodwinds and Rico?

There are several new D’Addario Woodwinds products that we’ll be discussing with dealers at NAMM. The first is the Reserve line of clarinet and saxophone reeds made using the new digital vamp machines. We’re currently beta-testing these reeds with symphony players and music educators to rave reviews. We’ll also be announcing the Select Jazz alto saxophone mouthpiece, a vintage-inspired hard rubber mouthpiece made using the same precise computer-controlled mouthpiece-making technology as our Reserve clarinet mouthpiece line. They deliver a sound, quality, and consistency that surpass all expectations.

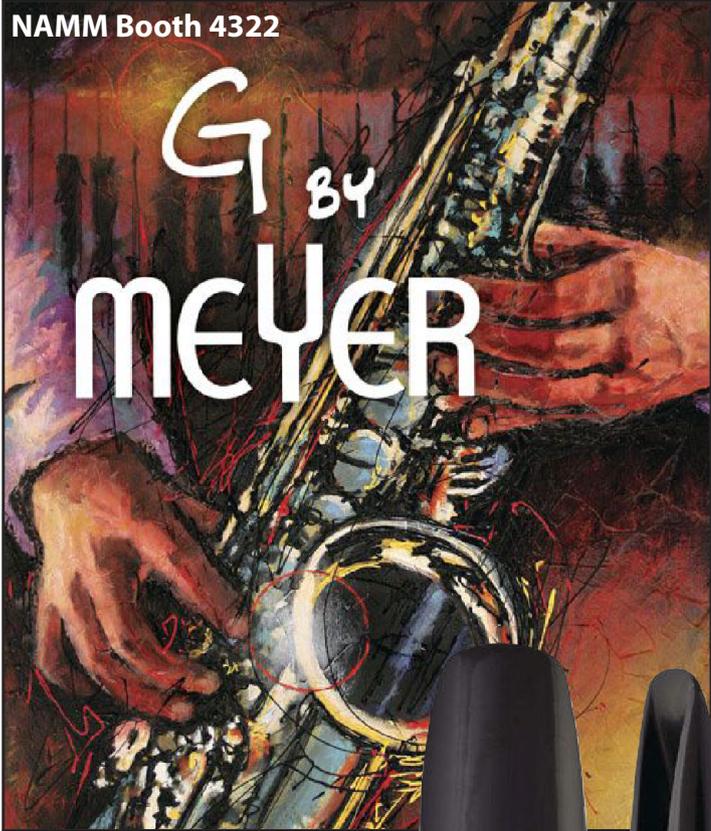
Are there any plans for the near future from either brand that you’d like to discuss?

The entire reed factory will be converted to our new digital reed-making machinery throughout 2014 and 2015. You can expect further developments to our other reed lines as we bring each phase of this new machinery on line. We also have a very aggressive mouthpiece development program, as we will expand the selection of Reserve and Select Jazz mouthpieces.

Thanks for your time, Robert. Any final thoughts?

Moving forward, you will now have two brands to cater to your diversified needs. Rico will continue to stand as the consummate brand for new and young players. The D’Addario brand will serve as a breath of fresh, innovative air in our industry. Thanks to recent technological breakthroughs in science, married with a whole new level of refined craftsmanship, the D’Addario brand promises to inspire a whole new generation of intermediate and professional players. **MMR**

NAMM Booth 4322



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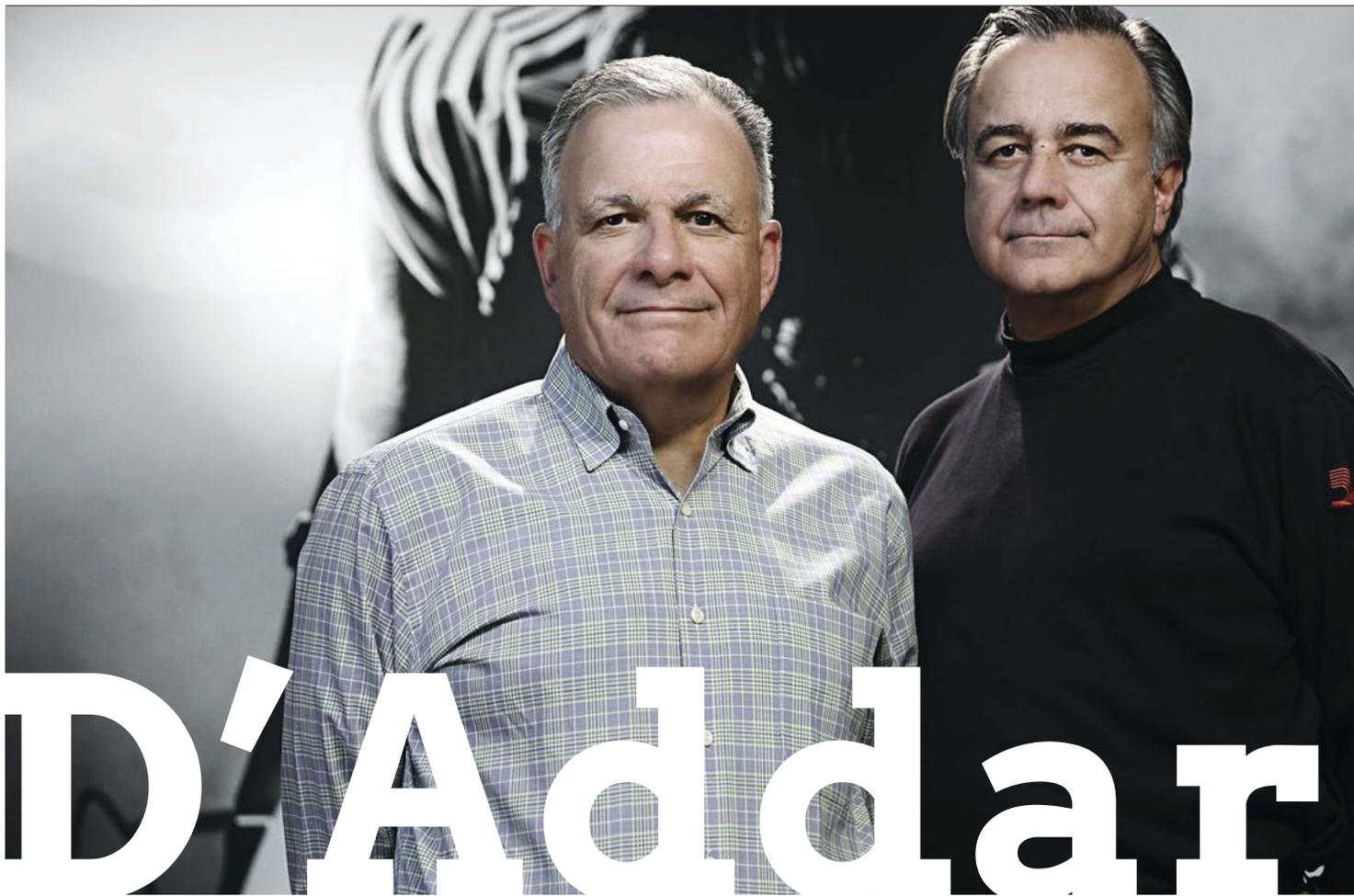


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John D'Addario Jr. and Jim D'Addario

**2014 Don Johnson Music Industry Service
Award Winners**

By Christian A. **Wissmuller**

The copy on the Don Johnson Music Industry Service Award trophy reads, "In Recognition and Appreciation for Your Outstanding Advocacy and Support for Music Education at the Community and National Level." As such, it's no surprise whatsoever that this year's honorees are the D'Addarios – Jim and John Jr.

Few have made the advancement of music making as passionate and personal a mission as the D'Addarios and even fewer can lay claim to such measurable, meaningful impact on the lives of scores upon scores of musicians and music scholars.

“ We can all learn so much through music. ”

– Jim D’Addario

Foundation and now to simply the D’Addario Foundation. For the next 12 years or so, the series expanded to other cities, and we were able to offer a young artist a tour of four to six dates. The program was a big success; we were able to meet and help some of the most influential players of our times, players that are now legends, like Michael Newman, Ben Verdery, David Starobin, The Assads, Raffaella Smits, David Russell, Paco Peña, and many, many more.

“These artists appreciated and still appreciate the support that we gave them and the entire classical guitar community. In 1993, we decided to stop promoting the concerts ourselves and to change our foundation’s mission. We decided to create a grant process where we would support classical guitar events and educational programs, and eventually expanded to include bringing music education to the underprivileged.”

A Mission Evolved

The Concert Series served as a springboard for more avenues of philanthropy, as John Jr. explains: “As the concert series developed a relationship with the world of classical guitar, we began to support various initiatives in this field, particularly with support of the various festivals and competitions. We really pioneered providing financial and in-kind support to many organizations that promoted the art of classical guitar through various activities, such as concerts, competitions, and later educational outreach programs. Even today, as our mission has changed, we still act as a major sponsor in this field.

“Putting aside our commitment to supporting classical guitar, the foundation’s primary mission has evolved over the years as needs have changed throughout the country and the world. Our primary focus now is to identify quality music instruction programs in under-served areas. The great majority of programs we support provide instruction for free. This is very important to us, as we feel that everyone should have the opportunity and access to learning to play an instrument and studying music, and there are many high-quality grassroots programs out there achieving these goals. In particular, we have aligned ourselves with many El Sistema-based programs throughout the country. We believe very strongly in the intense and communal nature of the El Sistema philosophy. It is a deep commitment for children to join these free programs, but what they receive in return is immeasurable. The programs, which are often intense and demanding, leave students with a deep knowledge of music and their instrument, as well as defined senses of capability, endurance, and resilience, having just overcome the program’s great challenges. Many of these programs provide instruction five times a week for two hours at a time, and sometimes practice on Saturdays. In particular, we feel very strongly about our partners, The Community Music Works, KidsZNotes, The People’s Music School, The Harmony Program, the Harmony Project, The Corona Youth Music Project, The Opportunity Music Project, The Youth Orchestra of the Lower 9th Ward, and

Laying the Foundation

“In 1979, we really perfected professional quality classical guitar strings, but we could not get any of the major artists to even test our product,” recalls Jim. “We also saw that the up-and-coming classical guitarists were struggling to break through and make a living. We decided that we needed to reach out to this ‘next’ generation of professional classical guitarists and help them by supporting their careers and providing them with superior sounding strings.”

And so, from relatively humble aspirations, The D’Addario Foundation was born.

“We started dabbling in promoting concerts, first with one in 1979 by Michael Newman at Town Hall and then a full series of four concerts at Merkin Concert Hall. We decided to call the series ‘Debuts and Premieres.’ All the artists were either making their New York debut or were premiering a new work or transcription for the classical guitar. In those days the *New York Times* had many music critics and we were able to get a *Times* review for nearly every artist debuting on the series.”

The Foundation expanded greatly over the years, reaching more regions and individuals. “In 1981, it became clear that this strategy was sound and we wanted to broaden our commitment and make it more than just a series in New York City,” Jim explains. “We decided it would be a good time to create a foundation so that we can expand into more cities and also support other programs. The foundation was originally called The D’Addario Foundation for the Performing Arts. Later we changed it to the D’Addario Music



John D'Addario Sr. (on bass) with his band on New Year's Eve, 1940.

The Chicago Metamorphosis Project.

"We also have long-standing partnerships with other organizations outside of El Sistema such as Education Through Music, the Sphinx Organization, The Austin Classical Guitar Society, and The National String Project Consortium – the common theme being that the leadership in these programs is incredibly strong."

A Family Affair

So far from a vanity project with a convenient moniker, the Foundation is a defining aspect of life for the family. "Until 1992, my wife Janet was the director of the Foundation, and I was very actively involved in putting the concerts together with her and our staff," says Jim. "It was a personal endeavor right down to bringing in the refreshments for the post-concert parties and even putting performing artists up at our home. Now, John's daughter, Suzanne D'Addario Brouder, is our director and is in charge of making things happen. Recently, Suzanne relaunched the N.Y. concert series at Weil Recital Hall at Carnegie Hall."

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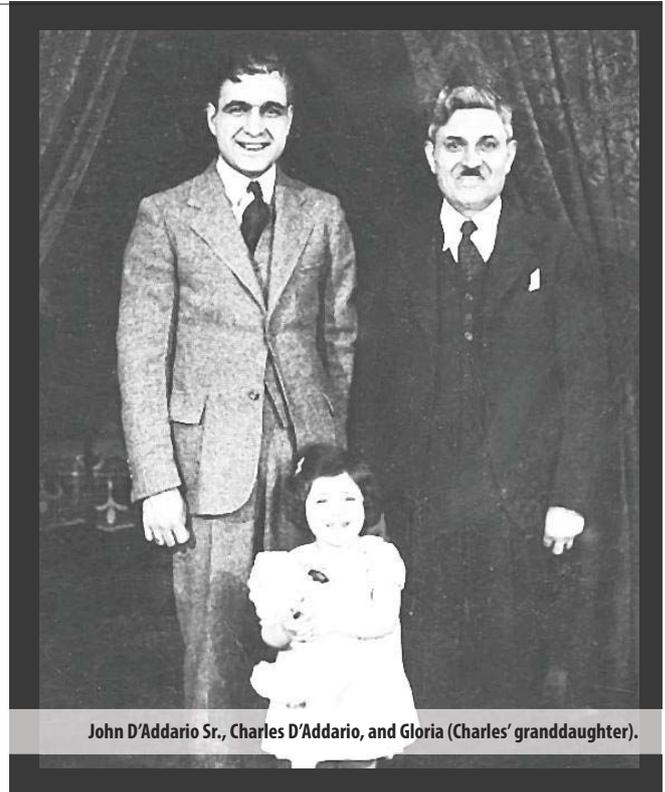
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Photo courtesy of: Joy Strotz

"My daughter, Suzanne, has really brought organization and definition to our activities today," agrees John Jr. "It all began when we decided to change the mission of the foundation to deal with music education, since our primary goal was to provide funding for worthy programs that filled the gap between in-school programs or in many cases where no school programs existed.

"One of my first experiences in the area was with an organization founded by the world-renowned artist Midori in New York City. In 1993, Midori had the vision to provide in-school music programs at various schools in the NYC public school system, where no programs existed. In most cases, the programs were either discontinued for lack of funding or scaled back to the bare minimum, due to lack of support from the administration, faculty, and/or parents. Midori introduced music into some of these schools by providing what they called a Music Adventure Series, in which she personally visited selected schools to provide a program to introduce students to the power of music and its importance in their lives. Following this, in certain select schools, Midori & Friends, as the organization became known, began to provide in-school music instruction programs by providing the teaching artists, instruments, and the funding. I was inspired by this and thought that programs like this should be perpetuated around the country. Eventually, I would join the board of this organization and serve as its chairman for a period of time.

"We wanted not only to support outreach programs but begin to bring music instruction to students who otherwise would not



John D'Addario Sr., Charles D'Addario, and Gloria (Charles' granddaughter).

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“ There is no question that children who participate in music making do better at everything else, in and out of school. ”

– Jim D'Addario

have had the opportunity to experience a music education. Of course, many other wonderful partners were identified over the years. There are many, very dedicated individuals who recognized the lack of music education being provided, particularly in inner city schools, and they wanted to do something about it.

“Later on, we helped to develop a guitar program for the NYC schools provided with our support through Midori and Friends. This has become their number one program. With a large Hispanic population in some school districts, this has become a favorite of many students. Today, we support a number of guitar and ukulele programs that bring the music experience to students both in school, after school and out of school programs.

The D'Addarios truly put their money where their mouth is when it comes to all of this activity. As Jim notes, “At this time, we contribute anywhere from three to 10 percent of our net profits of the company to the foundation each year, and John, Joan, Janet, and I also personally contribute to the effort.” John Jr. notes, “I think it would be accurate to say [the Foundation has contributed, to date] between \$10-12 million.

Series, Reboot

Not content to rest on their considerable laurels, the family continues to refine and expand their efforts. “The D'Addario Foundation recently relaunched a performance series at Carnegie Hall to provide performance opportunities to the next generation of talented guitarists,” says John Jr. “The majority of the musicians featured in the series are performing for the first time at Carnegie Hall and in New York and are winners of international competitions. We relaunched the series in 2010 on the foundation's 30th anniversary. Because of our strong partnerships with classical guitar organizations and competitions, we are able to offer a performance series spot as a prize at some of the most prestigious competitions in the world. In addition to bringing these young players to Carnegie to perform, we also arrange for them to visit some of the NYC school music programs we support. It is a joy to see how these young students in the school programs connect with the artists and is incredibly inspirational. We present three performances in a performance series season featuring two guitarists each time. Plans for expansion beyond the guitar into other music genres is a strong

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Don Dawson, Jim D'Addario, and John Jr.

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—John D'Addario Jr.



Jim and John Jr. on the factory floor.

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possibility for the future and a way for the foundation to support burgeoning artists in the orchestral, band, and percussive world.

“We recently partnered with the Musical Instrument Museum in Phoenix, Arizona to establish a D'Addario and Company gallery that pays tribute to the D'Addario family's legacy in instrument accessory manufacturing. We helped establish an endowment at Hofstra University on Long Island that provided scholarships to Music Business students. We funded an educational tour of the Kansas Band where they traveled to prestigious universities throughout the country and played with each university's orchestra, and we supported the MOMA's Guitar Heroes exhibit. We have recently gotten involved with Music Without Borders, sending loads of D'Addario product to projects around the world in Rwanda, Palestine, Kosovo, and Bosnia.

“I have been involved with MIM since its founding. My work here in Arizona, our winter home, is to work with the development people to raise funds in support of their efforts. I have been very successful in the community I live in, raising funds and increasing the awareness of the museum. The museum and its unique message and format continues to be enjoyed by visitors from all



John Jr., Ben Verdery, and Jim D'Addario in 1982.

over the world. A year ago I was asked to serve on the board of directors of the museum. I have also worked with a local music organization called Musicfest. In addition to providing the community with outstanding concerts through their outreach programs, they provide assistance in the area of music education. I help them establish a ukulele instruction program for 2nd and 3rd -grade students in schools here in Scottsdale. Since the inception three years ago, we have now expanded the program to include a guitar program that serves middle school students."

Expanding Minds, Overcoming Conflicts

Advocating for and supporting music education and music making is more than worthy causes that the D'Addario family have chosen to get behind, as both Jim and John Jr. have deep, personal backgrounds in music that go beyond the obvious connection via the family business. Jim notes, "Personally, music is

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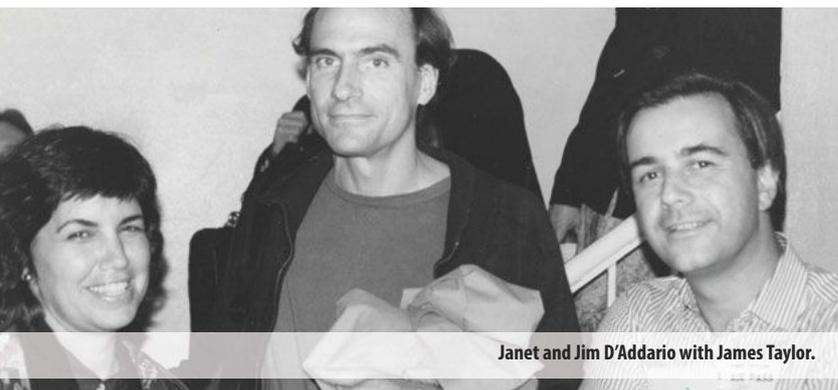
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Huey Lewis and Jim D'Addario



Janet and Jim D'Addario with James Taylor.

a very important part of my life. I majored in music in college, received my BA from Hofstra and still play almost everyday. We can all learn so much through music. Running my band in high school taught me how to run a business. I had to negotiate deals, make contracts, organize gigs, and so on.

"All the research shows that making music makes you smarter. Learning to play a musical instrument, learning to read music, and learning to play in any kind of ensemble are activities that are stimulating and satisfying at the same time. There is no question that children who participate in music making do better at everything else, in and out of school.

"Beyond that, music fosters creativity, endurance and resilience. It expands minds but teaching how to overcome conflicts, it teaches us how to collaborate. All of these things are essential to success in life. The *New York Times* article really put it best in its article, 'Music and Success' (NYT, 12/20/13). This is a great article that everyone in the music education world was excited to read."

John Jr. sums up the D'Addario's passion for music scholarship nicely: "I recognize the importance of music in everyone's lives. People are inspired by music. It is important that it remains a part of every child's education. Music is the universal language of mankind. I am proud to be able to, in a small way, perpetuate this." **MMP**



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D'Addario Foundation Stats

- Founded in 1979 by John Jr. and Jim, today Suzanne D'Addario Brouder runs the organization.
- Seven to 10 percent of the company's profits are donated to the foundation annually.
- The D'Addario company has given more than \$10 million to the foundation total.
- Over 300 organizations promoting music education or performance apply for grants, with over 200 receiving support.
- Organizations receive an average of \$2,000.
- In addition to financial support, up to a half of million dollars in product annually.
- While early on the focus of the foundation was on the guitar, today the foundation supports all music, including marching bands, jazz, classical, rock, school music programs, and college music programs.

“ In general, what we try to do is seed programs that will foster music education to those children and youth who currently don't have the opportunity to play through national and community organizations. ”

– Suzanne D'Addario Brouder

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NAMM Booth 4330



The Backun Alpha Clarinet.



Morrie Backun

Backun Enters the Intermediate Market

The prestigious Vancouver clarinet maker revealed two notable clarinet lines in 2013. What does this new entry point to the luxurious brand mean for the B&O world?

By Matt **Parish**

A quick tour through Backun Musical Services's carefully appointed Vancouver facilities will quickly convince visitors of the company's expertise in fine clarinets and the unique culture associated with them. The brand, which started around 13 years ago on a one-off clarinet barrel project in Morrie Backun's instrument repair shop, has quickly established itself as a global leader in clarinet manufacturing. Professional musicians around the world play Backun, from Ricardo Morales, principal clarinet of the Philadelphia Orchestra, and Corrado Giuffredi, principal clarinet of the Orchestra della Svizzera Italiana (Switzerland), to jazz legend Eddie Daniels.

But the company's latest push should have retailers even more interested: Backun's Protégé and Alpha lines of clarinets are aiming to bring the renowned brand into the intermediate market. A series of design advances and innovations mean that, now, a large new demographic is open to the prestigious name. As director of sales and marketing Joel Jaffe says, the motto they're stressing is: "Exceptional products at outstanding margins."

"The perception was that we were a luxury, but out of reach for many players," says Jaffe. "Morrie wanted to make his designs and craftsmanship more affordable. So we doubled down in a lot of technology and focused on areas where we could improve production and manufacture student and intermediate clarinets." Backun entered this market in 2013 and it's been a primary part of their identity since then (Protégé and Alpha clarinets will be a significant focus at this year's Winter NAMM Show).

"Both of these clarinet models were designed by Morrie Backun and were specifically developed to meet the needs of professional, student, and amateur clarinetists," says Jaffe.

The Backun Protégé Clarinet

The Backun Protégé, which is available in cocobolo and grenadilla woods, is an aspiring-professional clarinet designed to have "superb" scale and acoustics while being light and easy to play. It's built to have the same quality and uses the same natural (unstained) woods as Backun's professional clarinets, and it is available in several key finishes including nickel, silver (standard), and gold. Jaffe says that many Backun artists use this instrument in the teaching studio, and that dealers have had great success using it as a step-up instrument for rental fleets and educational sales. The Protégé comes with a wooden Protégé Barrel and Bell, and its street price is approximately \$2,000.

The Backun Alpha Clarinet

The Alpha clarinet is a professionally inspired synthetic clarinet. "It's designed to meet the needs of our artists who play outdoor concerts and in environments where the temperature can be unpredictable," says Jaffe. "The benefit is that this instrument is priced economically for students and intermediate players with a street price of approximately \$1,000. Given the high quality synthetic body of this clarinet, as well as its light weight, we're receiving a lot of requests from marching bands (high school and college), as they use these instruments in all conditions." Jaffe adds that many school dealers have already approached the company to make the Alpha a part of their rental fleets due to its quality and durability.

That's not all the company has rolled out recently: complimentary with these new models is Backun's new line of Protégé B \flat Mouthpieces (street price: \$150) for student and intermediate players. A hard rubber



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mouthpiece, it is developed on the foundation of Backun's professional MoBa mouthpieces.

A Long Way from Morrie's Shop

The state-of-the-art processes involved in the new clarinets mark a bold evolutionary step from Backun's early days, when product focus was heavily on

the Traditional Barrel and Traditional Bell, sold for advanced musicians looking to customize their own instruments. Using a variety of cutting-edge multi-axis CNC and rapid 3-D prototyping machines in its factory, the company is able to quickly and accurately create prototypes and finished models with microscopic precision, at consistently high quality.

In short, the company has made strides over the last year at reshaping its identity in the band and orchestra marketplace. From fine barrels, bells, and mouthpieces to world-class clarinets designed for professionals and students alike, the Backun brand has covered a lot of ground. Jaffe notes that the careful evaluation and adaptation is all part of the company's core values. As the company's well-known tagline states, Backun is "Reinventing the Clarinet one Piece at a Time." **MIMR**

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5 Tips on Finding the Perfect Step-Up Clarinet

By Morrie Backun

1. Look for natural, aged wood that isn't stained. And for something a little different, try woods other than grenadilla. Perhaps cocobolo?
2. Make sure your new clarinet has an adjustable thumbrest. This supports better posture and hand positioning.
3. Always use a good quality mouthpiece, no matter what you're playing.
4. Avoid choosing an instrument based on what others think. Also, you shouldn't have to try a dozen clarinets just to find "the one."
5. Be sure to find a great dealer repair technician who will help support your advancement. They will be there when you need them!

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Hurray for

Hollywood Piano

Since 1928, Serving the Stars and Regular Folk, Too



By Kevin M. Mitchell

You can't own something called "Hollywood Piano" without dropping names, and co-owner Glenn Treibitz doesn't disappoint: Justin Bieber just bought his mom a piano there; Captain America (Chris Evans) put his shield down long enough to get himself a set of 88s; and Jay Leno and Stevie Wonder also came away some black and whites (presumably one doing a bit more with the instrument than the other).

Hollywood Piano opened the year after the first talking motion picture, *The Jazz Singer*, debuted in 1927, and rode a "talkie" wave that allowed them to provide pianos to studios for musical rehearsals and movies (that piano in *Casablanca*? Here's lookin' at you, Hollywood Piano). In addition to celebrities, they report to have served more than 300,000 Southern California families through their 85 years.

In November, they celebrated their anniversary in style, with over 200 guests including celebrities and politicians, like their congressman Adam Schiff and Burbank Mayor Emily Gabel-Luddy. The event was held at their new location in Burbank (they have a showroom/warehouse outlet in Pasadena as well).

Treibitz (president) and his sister Cheryl Fox (vice president) showed off the Irwin & Rhoda Treibitz Memorial Hall, which was designed to be one of the best recital halls of its size in the area and was dedicated to their parents.

“If we didn't believe in the music industry, we wouldn't have made the investment.”
— Glen Treibitz

It's About Value

The new location is a state-of-the-art 8,000 square-foot facility selling pianos that Treibitz says gives customers the greatest value possible. "Some of the larger Japanese brands make good pianos, but the value isn't there any more," he says. "But some of the premium pianos from China are just the most exceptional value because you can sell them for the wholesale price of those Japanese brands."

He says one brand they are doing well with is the "new" Baldwin, now manufactured in China. "The Brodmann grands are wonderful, too, and we just sold one to singer/songwriter Tim Miner because he completely fell in love with it. And we carry Estonia pianos, which are one of the best values for European pianos I've found."

Treibitz is bullish on Young Chang products. "The redesigned models by Del Fandrich are impressive, and their Weber pianos do well for us, too." The store also features digitals by Roland and Casio Privia, along with reconditioned Steinway pianos.

There are celebrating a marriage of sorts as well – Hollywood Sheet Music, formerly on Sunset Blvd., is now part of their facility. "The print music business has been difficult to maintain in these times – even Colony Music in New York City is gone," Treibitz laments. "So for anyone in L.A. proper looking for a good variety and selection in print music, it's here. Also, there are more than 50,000 songs that are out of print here, too. This draws cabaret artists who like to come in and look through those, and we've had [actor] Jeff Goldblum and other celebrities come in and browse."

Their new facility sports a high-tech aesthetic and features dozens of flat screen displays, gobos, projections, and sophisticated lighting – the Apple store vibe is not by accident.

The Treibitz Era

There's another anniversary beyond the store's 85th – it's also been 10 years since the siblings purchased Hollywood Piano. It's not like they are new to the business though, as Treibitz was one of the first "Hammond Organ Piper Boys" at age 10. Outfitted in a green leotard (with matching hat no less), he would perform on the then-revolutionary Hammond Piper Organ to "prove" how easy it was to play. "I was obsessed with pianos and organs, and taunted every local store in New Jersey until I got a job out of it," he laughs. He sold pianos in college, and would seek his fortune out west in L.A., the plan being to become a film composer. Alas, he landed in L.A. in 1987 right in the middle of the writer's strike. "I got here at the wrong time!"



Siblings Glenn Treibitz (president) and Cheryl Fox (vice president).

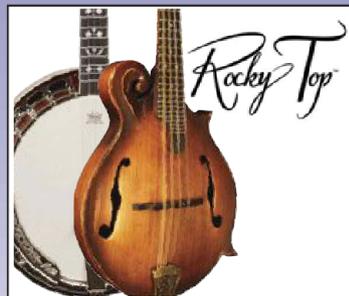
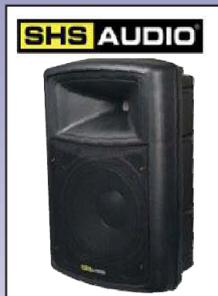
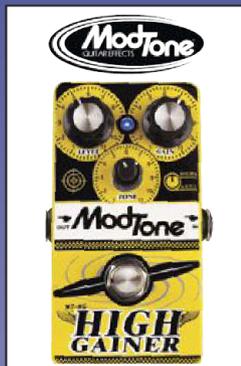
Hollywood Piano dedicates a wall to photos of their celebrity clients through the years.



The Hollywood Piano showroom, with the original sign from 1928.

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Anniversary: Hollywood Piano

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He sold pianos around L.A. until his parents helped he and his sister purchase Hollywood Pianos. (Fox is a graduate of the Boston Conservatory of Music and an actor, singer, and dancer.)

The siblings wisely make the most of their star-studded history, and on their website is a list of productions that have featured the store's pianos, including TV shows like *All in the Family*, *Everybody Loves Raymond*, and *Will and Grace*, and films from *Meet Me in St. Louis* and *Easter Parade* to contemporary fare like *Austin Powers*, *Ray*, and *Spider Man 3*. You learn about this in their store, too, which of course has pictures of the stars that have been their customers over the years. They even display the original sign from 1928.

The Music Academy

Along with the focus on the shop's rich heritage, Treibitz says he aims to be more than nostalgic.

"The entire upper level of our new facility is for our Hollywood Piano Academy of Music, which Cheryl administers. It includes four private practice rooms, a group piano classroom, and a large multi-use room," he says. "We started the music school because we felt there was a need for 'Mommy and Me' classes, Story Time Piano for toddlers, and places for adults and kids in the area to take lessons." He adds that the academy features the patent pending *Andrew Weitz Miracle Piano Course*. "My sister never played the piano, and in two lessons she was playing 'Somewhere Over the Rainbow' with both hands and with the pedal."

While some are skeptical of this segment of the market, Treibitz and Fox are not. "If we didn't believe in the music industry, we wouldn't have made the investment," he states. "We work with the community, the schools, non-profits, and the L.A. Chamber of Commerce to promote music making. Last year we supplied pianos for the 'Play Me I'm Yours' street piano project. We're passionate about pianos, music, and music education." **MMA**



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Note From Joe

Let's Hear It for the Entrepreneur!

Another NAMM Show is now behind us, catapulting the industry firmly into 2014. We would like to thank you for your support of this important gathering and sincerely hope that you met your objectives and then some.

I've been reading a lot about the huge shift going on in technology, trying to discern how this will impact our industry. One book in particular, *Knowledge and Power: The Information Theory of Capitalism* by George Gilder, was very interesting and relevant to our world. One of his main ideas was the enduring importance of the risk-taking entrepreneur. Having just experienced the energy that only happens when the global industry comes together in Anaheim, I was thinking of our own entrepreneurs and how critical they are to the future of our industry.

Gilder writes, "Through wars and depressions, through booms and benisons (blessings) of prosperity, the central failure of economics has been its inability to grasp the centrality of entrepreneurial creation in economic life. The key force of economic advance is the entrepreneur who on his own, without governmental cues or expert consultation or even a defined market, creates new goods, services, business plans and projects. Economic growth and progress, jobs and welfare, markets and demand all stem from the entrepreneur."

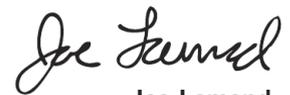
When I saw that paragraph I thought of the many NAMM Members who came to Anaheim with new innovative products, hoping to attract equally entrepreneurial retailers who saw the potential profits in carrying these products. Gilder explains it

this way: "These new profits have been called by Peter Drucker an 'upside surprise.' Drucker pointed out that most measured financial profits are not real in this sense, they merely covered the cost of capital—the return of interest. Innovation is the source of real profit, entropic profit, which derives from the upside surprise of entrepreneurial creativity."

There are many points to consider, but one stands out. While market growth and expansion are critical to the future of the music products industry, so are innovative new breakthroughs in products and processes. I believe that each and every one of us has a role here. Some are true entrepreneurs—we know many of them by name because they have become famous for their work. Others find different opportunities to apply this, creating better ways to market products or more efficient business practices that reduce cost. And some develop innovative market-building programs that promote music education and get more people playing. But for our industry to thrive in the new information and technology age ahead, I believe we must all do more.

Together, as the global force that brings music to the world, let's challenge ourselves in 2014 to increase our entrepreneurial spirit and support our own groundbreaking entrepreneurs when we see them on the NAMM Show floor!

Sincerely,
Joe



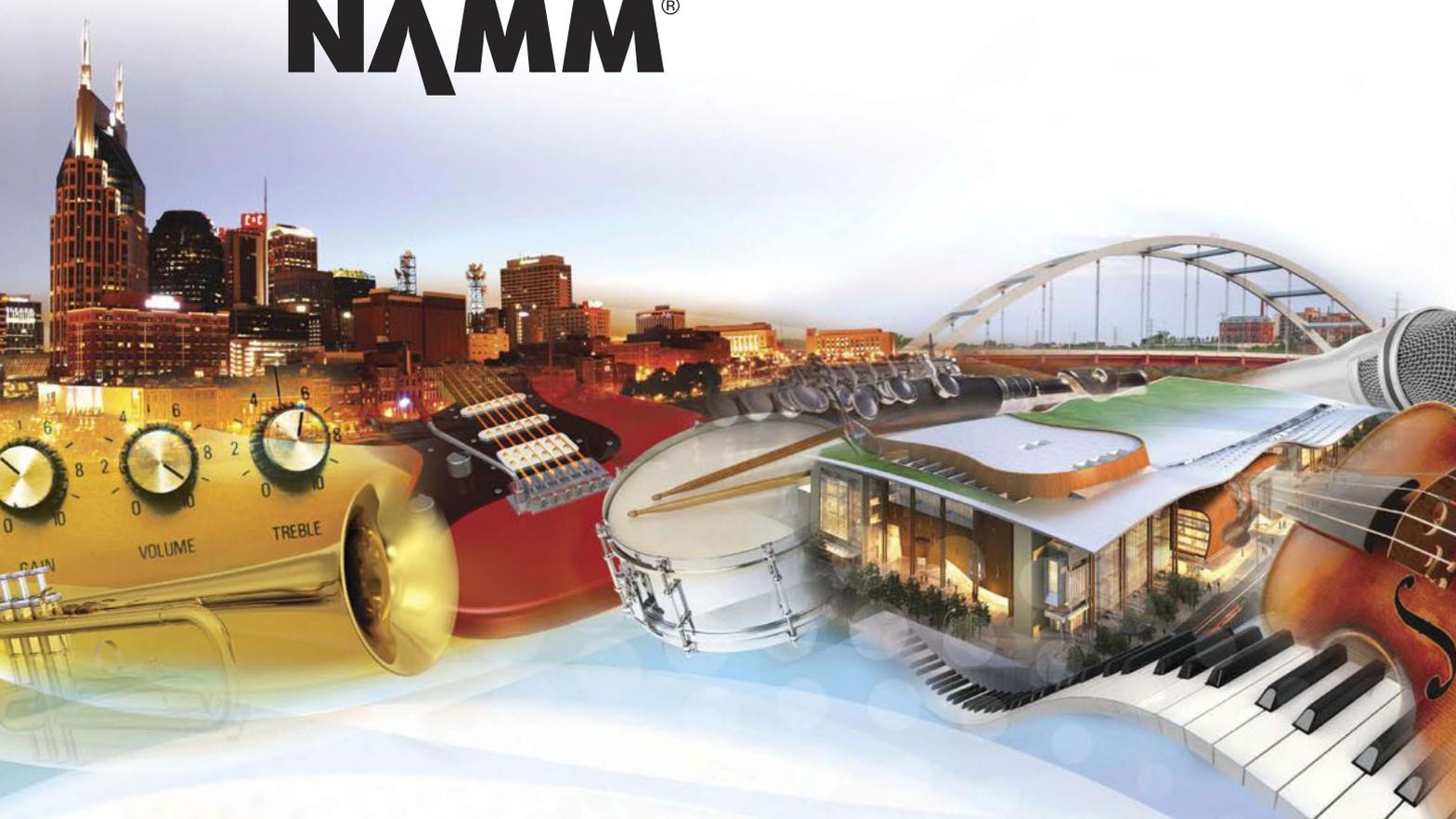
Joe Lamond
NAMM PRESIDENT AND CEO



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Purchasing Habits at Winter NAMM

The Evolving Nature of Our Industry's Annual Gathering

By Christian Wissmuller

Just as technology continues to drastically – and rapidly – change the ways in which we all gather information, create and consume music and entertainment, and connect with one another, technological developments have unquestionably impacted how organizations and individuals conduct business.

The Winter NAMM Show was once the site of where many retailers and suppliers conducted the bulk of that quarter's – and, for some, even the coming year's – business. The advent of the Internet, email, and online commerce platforms has altered all of that.

"My buying habits are totally different [than in the past]," says Owensboro Music Center's Gordon Wilcher. The results of our recent survey, sent out to over 400 MI retailers indicate that 28 percent "used to do much more actual business at the Show" and 42 percent do "far less (or even none at all) business at NAMM, compared to 10 years ago."

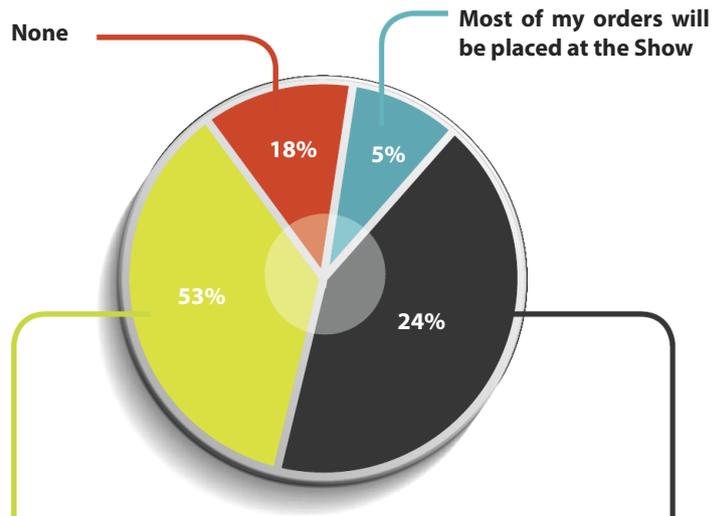
But the NAMM get-together unquestionably remains valid, as strong (in recent years, typically increased) attendance and exhibitor numbers each year attest. The Anaheim gathering is one of the primary engines that drives the industry, with brands introducing significant new product, and workshops and seminars to help dealers and suppliers share thoughts on business acumen and keep up to speed with the most effective business practices of the day. All this while – yes – still serving as a forum for business to be conducted. As Mike Guilot of Mississippi Music, Inc. states: "We place more orders at the Winter NAMM Show than we did in past years."

Thoughts on what works (and what could be improved upon) at the NAMM Show touch upon a variety of topics and opinions. Read on to see the results of this recent MMR dealer survey exploring retailer purchasing trends over the past decade and expectations for 2014.

"We do place a tremendous amount of value on the NAMM Show meetings with our vendor partners."

– Peter K. Sides
Robert M. Sides Family Music Center

In terms of your annual business, how many orders do you expect to place while in Anaheim at the NAMM Show this year?



Percentage-wise, very little of my annual orders are going to be placed at the Winter NAMM Show

Some of my annual business will be done in Anaheim

"I use NAMM to organize annual programs for my stores. We do not commit to any purchases at the show, but work with our vendors on estimates for product categories for the coming year. At the Show is not the best time to make buying decisions... it is comparable to going to a grocery store when you are hungry!"

Tim Kletti
Music Go Round

"With NAMM Specials offered earlier each year my buying habits are totally different. I also know that many IMSO members comment that they don't attend but purchase the NAMM specials."

Gordon Wilcher
Owensboro Music Center

"We place more orders at the Winter NAMM Show than we did in past years."

Mike Guilot
Mississippi Music Inc.

"Vendors often make specials creating incentive to make commitments at the show."

Shane Kinney
Drum Center of Portsmouth

"Back in the dark ages, we would order tonnage and it would get us through six-to-nine months of sales and it was a viable option as margins were rather high. Now with the very thin margins that we are forced to accept, we must turn our inventory over five to six times a year and not stock the items that do not turn."

Greg Weast,
Columbia River Music

"More 'stock' orders with certain vendors where handled at show [in the past]; now just new products purchased."

Chris White
White House of Music

How have your purchasing trends changed (if at all) in the past decade?

"For me the NAMM show gives our company the opportunity to see new products and have hands-on demos. [We also can] connect with the key people from the wholesale side. My orders, either with new companies or our current business partners, are then placed usually throughout the first quarter."

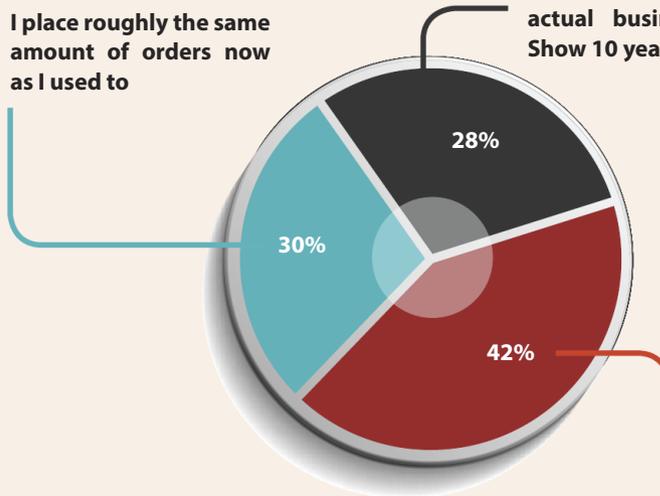
Ron Kuykendall,
Saied Music Company

"The nature of our business, which is pianos and organs, requires that we purchase at the Show because some of the new models will not be available for three to six months, or even until fall. Therefore, in order to be in planning, we order based on rolling out those products as efficiently as possible."

Jack Melvin,
Keyboard Connection

I place roughly the same amount of orders now as I used to

I used to do much more actual business at the Show 10 years ago



My operation does far less (or even none at all) business at NAMM, compared to 10 years ago

continued on page 58

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“At the Show is not the best time to make buying decisions... it is comparable to going to a grocery store when you are hungry!” – Tim Kletti, Music Go Round

continued from page 57

“I like to see, feel and touch the new models. The crowds are crazy, though! It is hard to believe that, with around 7,000 music dealers in the U.S. (I think that number is about right) we are all sending 10 people each (attendance is regularly said to be 70,000-plus).”

Mike Moser
Columbus Music

“NAMM should, and has, become an information center rather than a buying event.”

Dave Miller
Buddy Roger’s Music

“I simply do not have the credit line open to me that I had in years past (when I was more profitable). Thus I’m buying small amounts on more frequent basis, which is probably better anyway.”

Bill Jones
Bill Jones Music

“We need an East Coast show. Nashville is just irrelevant. Anaheim is full of the same people and way too many guests. An East Coast show would draw dealers who just don’t or can’t go to Anaheim. I personally love the Anaheim show, but an East Coast show would bring new customers to the show and new interest.”

Ray Noguera
Laconia Music

“While January is a great time of year to spend one week away from my business, it is not necessarily the best time of year to place significant orders. Our two busiest months of the year are September and December, so placing orders outside the scope of our normal purchasing process doesn’t make sense. We do, however, place a tremendous amount of value on the NAMM Show meetings with our vendor partners. We do our best to ensure that our meetings are productive in setting the stage for the business we will do together in the coming year regardless of the need or lack of need for an immediate order.”

Peter K. Sides
Robert M. Sides Family Music Center



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TC Electronic – 'Great Sound with Easy Access'

TC Group Embraces Renewed Focus on Guitar Effects



By Christian Wissmuller

Back in 1976, two brothers – Kim and John Rishøj – set out to design an effects pedal for guitarists that would address a common problem with such devices: considerable and unwanted noise within the effected signal. The resultant product, the Stereo Chorus Flanger, commonly referred to amongst players simply as “SCF,” was a runaway success within the industry (affectionately dubbed “the sound of silence”) and the Rishøj’s company, TC Electronic, established an early foothold. 1985’s rack-mounted TC229 delay unit continued the winning streak, with then-unmatched delay time (up to 32 seconds) and sound quality.



TC Group CEO Anders Fauerskov.

TC Electronic has since made significant innovations in the realm of guitar effects a handful of times, not least in recent years after a renewed focus on guitar effect technology. The polychromatic PolyTune tuner pedal was the first tuner that allowed guitar and bass players to strum

all strings simultaneously and get a graphic representation of the tuning state of their instrument instantly, allowing them to get back to playing much faster than usual.

TC Electronic then debuted its TonePrint concept in 2011. TonePrint-enabled pedals are capable of having custom settings (“TonePrints”) loaded, which can alter the fundamental sound of the pedals way beyond what the knob-controllable parameters allow. An important part of this concept is that TC Electronic has gotten some of the most high-profile players to create their own custom TonePrints that all TonePrint pedal users can use for free, in effect turning their pedal into an artist signature pedal, but with the ability to swap the “name” of the artist on the pedal at any time.



TC Electronic's iconic Stereo Chorus Pitch Modulator & Flanger (SCF)

“ One of the key challenges initially was to come up with new, attractive features and angles in an otherwise mature market. ”

In 2009, TC Electronic entered the bass market offering the first bass range ever to have on-board presets and built-in tuner. Over the years, this range has been further refined and expanded, and today the TonePrint technology has been implemented in the TC bass combo range, making that line a first of its kind.

We recently spoke with TC Group CEO Anders Fauerskov about the revitalized line of guitar effects from TC Electronic, the organization's legacy, and plans for the future.

MMR: How would you describe the genesis of the company back in '76?

Anders Fauerskov: TC Electronic was started by the Rishøj brothers, as you know. Being hobbyist guitarists, they couldn't find pedals that lived up to their requirements, so they made their own. Soon, their friends wanted some as well, and they then decided to show up at a trade show with a suitcase full of pedals, to show to potential customers. An order from Japan worth \$20,000 made them decide to can their engineering studies, and start TC Electronic instead.



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“There are also some truly revolutionary products in store that will dwarf anything we have done to date.”

Talk about the reaction at the time to the SCF and its impact both for the company and within the industry.

The SCF pedal was first made a few years after the company was founded, and it was an instant hit. It was also the pedal that made TC Electronic go into recording effects. They found that studios were using the SCF pedal for recording, and therefore decided to take two of [the units] and put in a more studio-friendly format, which became the TC Electronic 1210 rack-mounted unit.

More recently, the Polytune made a similar splash.

The Polytune was one of those products that emerge from very clever and creative engineers. Had you, at

the time, asked the market what they wanted, no one would have suggested a device where you can tune faster by strumming rather than by picking each string. Therefore, it was a bit of gamble – also because pedals for a long period up until then had not been a core focus area for TC Electronic. But the reaction was overwhelming, and, despite some very hard work in Operations and what we thought were optimistic forecasts, it took us about six months to catch up with demand and to be able to ship same or next day as orders came in. There is no doubt that the success of the Polytune made us more confident about our direction back into stompboxes, enabling us a year later to release both a host of digital TonePrint-based pedals and analog pedals.

a good balance between very new concepts and some that are less revolutionary. Finally, we feel we get great input and feedback from the users of our pedals. It's a real two-way street.

What's been the reaction to the TonePrint pedals?

Reaction to the TonePrint-enabled pedals has been extremely strong. Some of them are bestsellers worldwide within their categories. Important to note, though, that whereas the TonePrints are extremely popular (we can, via App statistics, see how many are downloaded and can calculate the ratio between sold pedals and TonePrint downloads), there are a lot of users who don't use the TonePrints at all – they just enjoy the sound quality and the product as a whole.

What are some of the other significant product launches in the past few years?

Within the guitar effects area, we've already covered most – the Polytune (including Polytune Mini, the recently launched Polytune II, and the Polytune App), as well as the digital TonePrint pedals. A further successful product for us has been the recently released Ditto Looper, which again focuses on great sound with easy access.

What's on the immediate horizon for TC Group?

Definitely more pedals. We will continue to open new areas we are not addressing yet, and improving what we have – it's a real passion for everyone involved. However, in looking at our idea-bank, there are also some truly revolutionary products in store that will dwarf anything we have done to date. It is an extremely exciting time to be at TC!

As a final thought I just want to thank everybody who is using our products, and hope that they contribute to the enjoyment of playing music. That is our mission. I also want to thank everyone for the invaluable input they have given us through the years – please keep it up! **MMA**

Talk a little more about the relaunch of stompbox guitar effects within TC Group. What were some of the challenges faced?

TC Group [TC Electronic, Tannoy, Lab. Gruppen, TC-Helicon, TCI Applied Technologies – Ed.] is active in many audio segments: hi-fi/residential speakers, commercial install systems, touring amplifiers, broadcast processing, recording studios/post production processing, vocal processing, bass amplification, studio monitors, computer recording, and guitar effects.

So we are hardly talking about “re-launch” of the whole group, but certainly a re-launch of guitar effects. One of the key challenges initially was to come up with new, attractive features and angles in an otherwise mature market. However, we have managed to establish a very dynamic engineering group, surrounded by strong product management, marketing, and sales. The things that have made us successful are those that are not immediately visible: a uniquely adapted Scrum process in engineering, extremely strong teamwork (not only in engineering, but throughout the whole chain), and a good eye for what features are essential and what are not, combined with

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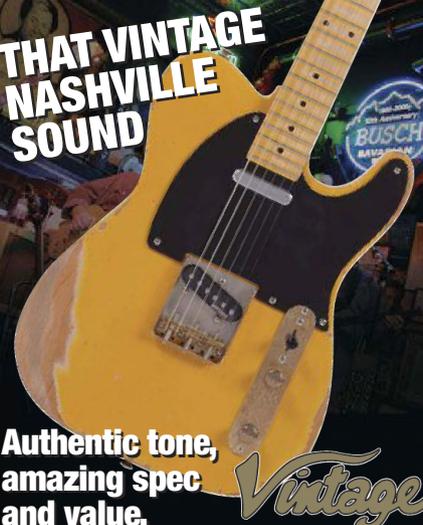
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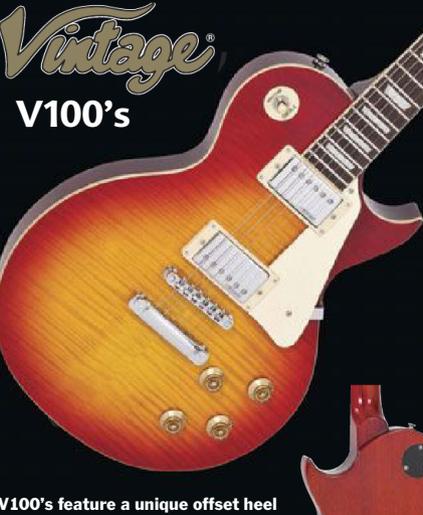
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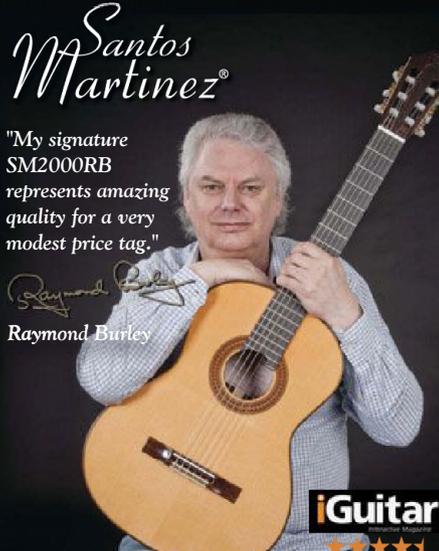
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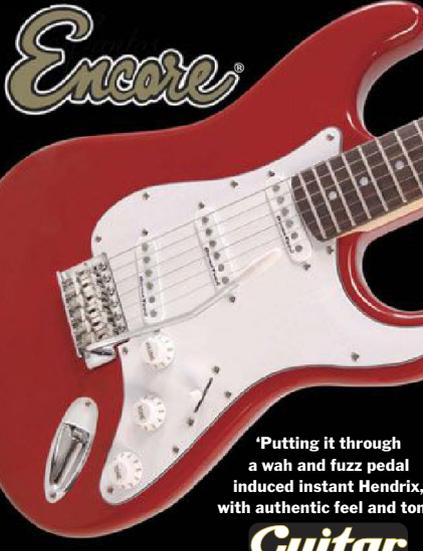


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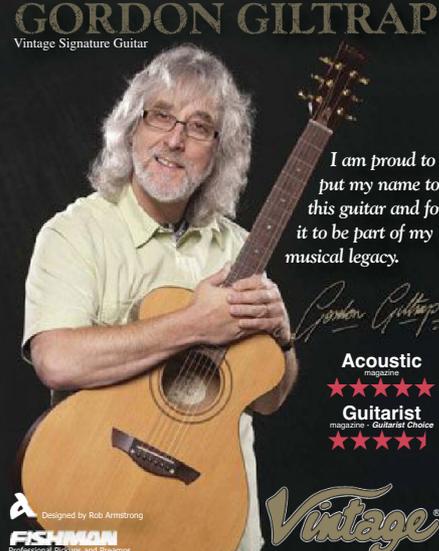
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80 Years of Hammond Organs

The beloved maker of the most recognizable keyboard sound in music looks ahead to a versatile future in digital keyboards and accessories.

By Matt Parish



PETER GORGES

The name “Hammond” is as hallowed as that of any guitar maker in the MI business, responsible for the soul of generations’ worth of hits thanks to its classic B3 and C3 model organs and the irresistible sound it made when combined with the Leslie speaker cabinets. From Stax Records cuts to Deep Purple proto-metal, from ‘70s reggae to ‘90s pop like the Wallflowers – a Hammond organ could stoke an unmistakable glow in the core of almost anything it touched.



(L to R) The Leslie Pedal, The “New B3,” Leslie 3301 Speaker, XK System (Traditional).



Terry Lawless



Alex Nester (with the Hammond Sk-1)

The company is turning 80 years old this year, celebrating the occasion by inducting the first class of its new “Hammond Hall of Fame” (honorees include Dr. Lonnie Smith, Felix Cavaliere, Booker T, Greg Allman, Ethel Smith, and more). The brand name is a bona fide classic, but the interesting thing about Hammond is its recent move to bring the brand to the forefront of digital performance, including a number of highly portable keyboards with a variety of gigging uses in mind. As Hammond project manager/artist liaison Scott May says, “Whether it’s our classic instruments or the newer digital models, there’s something underneath the keys that inspires and makes you want to play.”

Hammond has made strides in the digital keyboard realm in the last 12 years or so, and sales and marketing manager Gregg Gronowski says that business has trended upward. “With the advent of the Sk portable series we are seeing not only the traditional Hammond player, but a new demographic of players demanding the best in a true performance keyboard.”

Beginning with the introduction of 2002’s “New B3,” Hammond’s team of developers has “reverse engineered” both the clockwork mechanics of the classic’s tonewheel devices and their coveted idiosyncrasies in order to build endlessly customizable tools for modern musicians.

Terry Lawless, a veteran organist who’s toured with U2 for over 10 years, along with tours with Pink, Bruce Springsteen, and more, says the brand’s move to digital has maintained the original mystique and nuances. He keeps a 1959 B3 in his home studio but hits the road with the XK. “Hammond goes out of their way to still make the original sounds available to you, I always tell people that it’s about having the biggest palette to choose

“Whether it’s our classic instruments or the newer digital models, there’s something underneath the keys that inspires and makes you want to play.” – Scott May

from,” he says. He notes that many unique studio effects that used to require mic’ing speakers and manipulating the signal later can now be done simply with effects pedals.

“At the gigs I play, I can do about 90 percent of what I need simply with the new Hammonds.”

The moves to modernize are reaching younger players as well. Alex Nester, a pro performer based in Los Angeles who often performs with Salvador Santana, makes the Hammond Sk2 and Sk1 staples of her sound, including an inspired new solo record from last year, *#BurnItDown*. The Sk1’s portability is a bonus. “For any kind of gig I might get at the last minute, I just grab that little thing and run out the door,” she says. “It’s great.”

It’s a long way from the early days, when Felix Cavalero kicked Hammond bass pedals to drive the scorching sound of the Rascals in the ‘60s. Just as the digital technology is driving innovation now, the wide open sound of the Hammond organ inspired a whole range of creativity in those days for everyone from musicians to gear junkies. In fact, the organ’s most well-known modification – its pairing with Donald Leslie’s custom “Leslie” speaker – came



The present-day Hammond assembly line in Addison, Illinois.



about as result of the initiative of one earnest tech, Donald Leslie.

It was the Leslie/B3 sound – a tremolo achieved by a spinning speaker horn – that reinvigorated the organ for popular music and left its mark on pop records through the ‘50s and ‘60s. It fell out of favor as new synth keyboards began to break out in the ‘70s, and the B3 ceased production altogether in 1974. In 1989, Suzuki Corporation bought both the Hammond and Leslie names. Meanwhile, as digital became the norm and tech became ever more accessible, other companies have made runs at emulating the sounds of old Hammonds in software and plug-ins, something Hammond doesn’t intend to do. “While we continue to evaluate this product category, we do not currently have plans to release a software-based plug-in,” says Gronowski. “An interesting observation is the growing number of songwriters, players, and producers who are using products like our Sk series, which are MIDI-compatible in the studio.”

This means the company has doubled down on quality hardware. With the luxurious B3 mk 2 in production to replicate the feel of old models and with the versatile XK and SK series keyboards in full swing throughout professional music communities, Hammond is again in a great position. “We’re back in style,” says Gronowski. **MMA**



9 Popular Options for Exterior Signage

Signs, Signs –
Everywhere Signs...

By Daniel O'Halloran

Whether traveling by foot or speeding by in a vehicle, the single most visible element of your business to the passing potential customer is, in most cases, your exterior signage. Options for outdoor signs vary wildly in construction, design, functionality, and – you guessed it – cost. Further complicating matters, exterior signage is subject to the laws and building codes of each particular town and region and, in most cases, involve applying for the appropriate permits.

If you're thinking of refurbishing your MI store's appearance, a new approach to the operation's exterior presentation is one that packs serious "bang for the buck." If you've got the budget, the creativity, and the inclination, then the sky's the limit when it comes to exterior design (and having any exterior signature features that might make your operation a "landmark" is never a bad thing), but for now we'll stick to the basics. Below is a summary of nine popular signage types that you may want to consider when contemplating a visual overhaul for your store.

1. Outdoor Illuminated Storefront Lightbox Sign



1

Description: This is, very literally, an aluminum box (back, sides, top, bottom) containing a power source (ballast or transformer) and an appropriate number of fluorescent lamps with an acrylic or Lexan face. The face will have either a translucent vinyl or a translucent print.

Pros: Maximum road/lot/visibility, day or night; 24-hour advertising; Legitimacy.

Cons: Can be very expensive; Extensive installation (possibly a crane truck, or bucket truck.); Sign installer(s) and/or electrician; Maintenance & repair (changing lamps, changing text or artwork).

2. Outdoor Storefront Box Sign/Frame Sign



2

Description: Also an aluminum box (back, sides, top, bottom) or an aluminum frame with an aluminum face. The face will have either a cut vinyl or a print.

Pros: Less expensive than the previous option; Maximum road/lot visibility during daytime, or 24-hour advertising, when side-lit with installed lights. Legitimacy.

Cons: This also involves extensive installation (possibly a crane truck, or bucket truck), sign installer(s) and/or electrician (for lights, if that option is chosen), and maintenance/repair (changing lamps, changing text or artwork).

3

Description: Routed Aluminum letters (aluminum sides and back) w/ acrylic or Lexan faces and illuminated with neon gas tubes or LEDs.

Pros: Classic; Can be very dynamic; Built for almost any logo or font.

Cons: Can be very expensive; includes extensive installation (possibly a crane truck, bucket truck), sign installer(s) and/or electrician, maintenance and repair (changing out neon, changing text or artwork).

4

Description: Your company logo made from formed plastic, metal, or even wood and then painted in any color.

Pros: Very versatile, dynamic, and any punch that is lost from not being inwardly illuminated can be countered with the right lighting

Cons: Less so than previously mentioned options, but still expensive; installation (possibly a crane truck, bucket truck); sign installer(s) and/or electrician (for side lighting).

3. Channel Letters (w/Neon)



4. Dimensional Letters (Side- or Top-lit)



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Exterior Signage

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5 **Description:** Any sign, bracket-mounted to the building/storefront that protrudes perpendicular to the building.

Pros: Perfect to be seen by street traffic. Time-honored.

Cons: This is probably more of a "secondary sign." It cannot be seen from directly in front of the building

6. Pylon Sign (lit/unlit)



7 **Description:** Any freestanding, double- or single-sided sign; Can be made from plastic or metal, and usually using coroplast inserts surfaced with prints or cut vinyl.

Pros: The perfect sign for sidewalk traffic. Great for advertising sales, special deals.

Cons: Subject to wind/weather, thievery, or vandalism.

8. Banners



9 **Description:** Can be anything from the most basic cut vinyl text, to the most elaborate full window prints.

Pros: You can really get your message across with some bold, large text or completely transform the look of your storefront with large format vinyl prints.

Cons: Lettering done on the outside of windows might suffer in high traffic areas. Though, if done on the inside of the windows, the sign might lose a little impact. **MMA**



Daniel O'Halloran is a New England-based graphic designer and contractor with over two decades' worth of experience in the design, construction, and installation of exterior and interior retail signage. O'Halloran has also created custom artwork for albums, book covers, and corporate logos. He can be contacted at dan_o77@hotmail.com.

5. Blade Sign (lit/unlit)

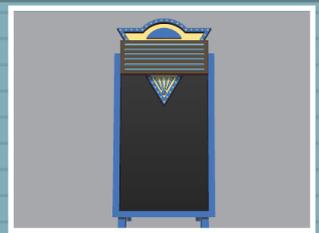


6 **Description:** Most commonly seen on the roadside entrances to strip malls, usually facing perpendicular to the street. Often a large sign with many individual acrylic faces representing each tenant.

Pros: Highly visible, 24-hour advertising if lit; Can be low cost (if it's an existing sign that involves your business only covering the cost related to your own section.)

Cons: Your operation's presence may get lost in the shuffle amongst all the other tenants featured on the pylon unit, if it's multi-store signage.

7. A-frame Sign:



8 **Description:** Can be anything from the most basic cut vinyl text, to the most elaborate full window prints.

Pros: You can really get your message across with some bold, large text or completely transform the look of your storefront with large format vinyl prints.

Cons: Lettering done on the outside of windows might suffer in high traffic areas. Though, if done on the inside of the windows, the sign might lose a little impact.

9. Window Lettering, Cut Vinyl/Print



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NAMM Booth 521

At a Glance Corson Music



Dyke Corson plays with noted steel/dobro guitarist Cindy Cashdollar (Asleep at the Wheel, Bob Dylan) at a recent clinic/meet-and-greet he had at his Champaign (Ill.) store.

Who: **Dyke Corson**

Where: **Champaign-Urbana, Ill.**

When: **1996**

What: **Combo Shop, Install Contractor**

THE BIZ

What's in the shop: Fender, Gretsch, Guild, Jackson, Godin, Peavey, Yamaha, Harman Group Products, and QSC products.

I knew I wanted to be in the MI business when...The owner of the store I was taking lessons at left me in charge on a Saturday afternoon so he could go to a funeral – I think I was 13.

Career low point: When one of my install guys tried to go independent and steal my customers.

Career high point: When I was able to buy both of my buildings.

Nay on the paperwork: The most unpleasant part about my job is trying to keep up with the bookwork and payables.

My biggest mistake: Letting someone take too much control (see "career low point").

What makes it all worthwhile: The rewards of this work for me are helping folks, calling on schools and churches for sound system help, giving lessons, and hearing a kid playing monster licks on my sales floor.

Get those calls returned: The most important thing about managing a music store is making sure the work gets done and that your employees are returning messages left by customers.

Best practices: The two most important things about doing business with a manufacturer is to ask for the best deal and try to keep your account current. Communication is key.

Biggest pet peeve about the biz: The shrinking margins and trying to compete with the Internet, which is made harder by the unfair sales tax laws.

Who I admire most in this business: Chuck Surack of Sweetwater.



Dyke Corson at Corson Music.

THE PERSONAL

Don't know how many cats or just not sayin'? At home there's my wife Ivy; Kids Ryan, Ashleigh, and Austin; plus three dogs, some chickens, and lots of cats.

A picker: I play guitar and pedal steel guitar.

Inspired by the radio: I started taking guitar lessons when I was 10 after getting into the Beatles, Johnny Cash, and Hank Williams.

Ahoy, captain: People might be surprised to know I get to play fun gigs all over the country with a popular Trop Rock band called "The Boat Drunks." We have four albums and get regular air-play on Sirius/XM Margaritaville channel. Many times we get to play with members of the Coral Reefers. Cool gig!

Real estate and woodshedding: If I could go back in time and tell my younger self one thing, it would be to practice more, and buy lots of rental property!

If I was a cartoon character, I'd be: Quick Draw McGraw.

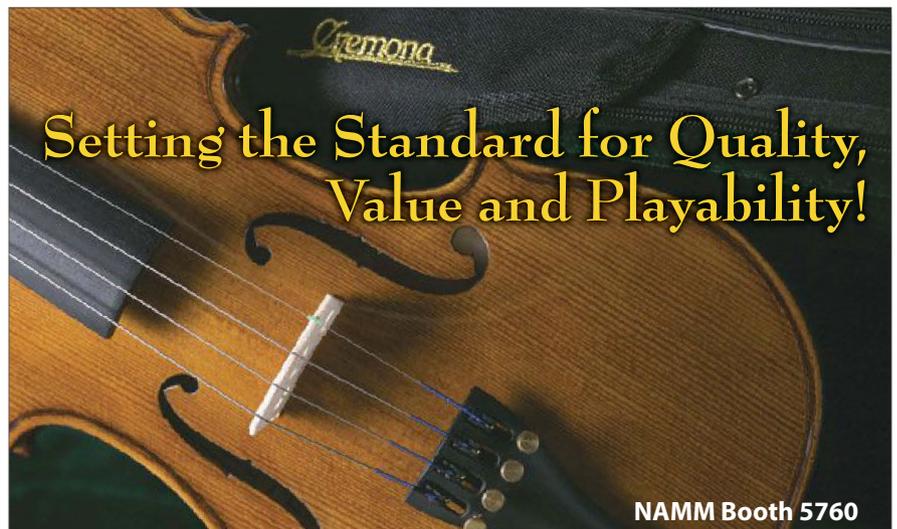
If I was a superhero, I'd be: El Kabong!

True or False: Can you be happy and rich in the music instrument business? True... uh... but can you please define "rich"?

Favorite musician joke: How do you end up with a million bucks in the music biz? Start with two million bucks!

Words to live by: Treat others they way you want to be treated.

If I could go back in time and tell my younger self one thing, it would be to practice more, and buy lots of rental property!



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Tycoon Makes it to 30



Stephen Yu with daughter Ivy Yu (general manager of U.S. operations) and son Quincy Yu (executive vice president) at the NAMM 2013 trade show.

The history of creating “a true world percussion line”

By Kevin M. Mitchell

“**M**usic has always been an important part of my life,” says Stephen Yu. “Ever since I first picked up a violin and heard its sound for the first time when I was just five, music became a lifelong passion that continues to this day.”

Yu’s path from that first musical experience would lead to becoming a commodities trader in Hong Kong and Singapore. But while successful, it wasn’t a good fit. Eager for a change, he founded Tycoon Percussion 30 years ago, which has since grown into one of the largest hand percussion companies in the world and the largest exporter of percussion from Thailand.

“In 1984, I decided the time was right to combine my desire to start my own business with my love of music,” he states emphatically. He established Tycoon as a guitar factory in Thailand when there were none, and he gained a foothold through the OEM door. The name “Tycoon” has two roots. Stephen has a son named Quincy. “His Chinese first name was ‘Thai Khoon,’ so I thought it would be a nice name for our company,” Stephen says. Prodded a bit more, he adds: “Also, growing up my family did not have much, and I always admired dedicated, educated, hard working business men, so you could say that as a child I always wanted to become a ‘Tycoon’ one day!”

The OEM guitar business was good – for a while. But by the early 1990s manufacturing was shifting to China. His choices were to move his guitar factory or do something else. He chose the latter. He saw that the percussion market was growing, and went in that direction.

“The 1990s was a golden period for hand percussion, with artists like Carlos Santana, Ricky Martin, Jennifer Lopez, and Shakira performing on hand percussion,” he reminds us. “Worldwide, it was booming.” But that observation did not alone make him worthy – and Yu knew it. He spent a challenging year retooling the factory and retraining his many workers from building guitars to building percussion, which required a seriously different skill set. “This new venture required our production team to master the techniques of manufacturing high-quality hand percussion. We brought in a few trusted professionals from outside Thailand, and took their important suggestions to heart. That was key to getting us where we are today.”

It’s pointed out that there were other, bigger players on the field at the time. What made him think there was room for Tycoon percussion?

“We knew there were unique advantages to manufacturing these instruments in our country, namely the abundance of raw material and a local workforce known to be excellent woodworkers,” Yu explains. He also saw that no named brands in this category owned a factory, which is an advantage he used in Tycoon’s favor. “This allows us to be the quickest to the market with innovative products, and we cherish the opportunity to raise the standard.”

And there was another component that he saw was missing: a full hand percussion catalog from one maker. “We did not only want to offer Latin instruments or African instruments,” he says. “My vision was to keep

“My vision was to keep adding hand percussion from all corners of the world under one name – a true world percussion line.”



Tycoon's hand percussion products are made at their factory in Bangkok.



adding hand percussion from all corners of the world under one name – a true world percussion line.”

Challenges

A quality instrument at hand, the company then faced the challenge of getting into the crowded U.S. market. His son Quincy Yu, today executive vice president, worked to establish Tycoon in the U.S. Yu admits they faced some skeptical dealers who were apprehensive about taking on a line that was not a household name. To combat this, he says Quincy came up with some creative programs to incentivize key dealers to try the new brand. “A prime example is our ‘try before you buy’ promotion whereby dealers could stock a nice assortment of Tycoon products without paying for 180 days, costing only the floor space they take up,” Yu says. “We would even front the cost of shipping. At the end of six months, if the dealer wasn’t satisfied, they could return all the unsold products and we would even pay return shipping.” Out of the more than 50 dealers that tried it that first year, he doesn’t recall anyone sending any back, and many of those first dealers have grown with Tycoon to become key accounts.

Today, the company employs around 150 people worldwide. They have a U.S. office in Ontario, Calif. that is run by Yu’s daughter and general manager, Ivy. And just last month they started a new distribution agreement with Hal Leonard. “I could not have hand-picked better people to work with than those at Hal Leonard,” Yu says. “This will allow us to focus on brand-building, marketing, advertising, product development, and artist relations – this new arrangement puts everyone in a position to do what they do best.”

Artist relations are an integral part of their company’s vision, and while they have an enviable list now including Yoel Del Sol (Yanni), Ralph Irizarry (Ruben Blades), and Alberto Reyes (Tito Nieves) among many others, Yu says this is an area that will get extra attention now that they don’t have to be concerned with dis-

tribution. “We are always looking to add new members who will add value to the team, but it’s all about finding the right people.

“At Tycoon we are all a family, from those at the factory to our sales team, all the way to the artist that play our instruments. I treat our artists like family because

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I am placing a big part of my company's future in their hands and they will all contribute to shaping who and what Tycoon Percussion will become years from now."

Hand Percussion Market – Today and Tomorrow

As to how the hand percussion market is doing, he says that while some say it's soft right now, it really depends on geography. "Product mix needs to be tailored to the area. So while there's been a decline of conga sales in parts of the U.S. and Europe, it's been a strong seller in many Asian countries. Bongos and djembes continue to be popular, though they aren't selling at all in some countries."

Then there's the cajon, which is a hot seller everywhere. Tycoon is getting creative with its different usages in different music genres. Yu says he's seen a lot of bands where the drummer will get out from behind their kit to play a cajon for special a set, to name just one example. "So our R&D team has placed heavy emphasis on creating new cajon designs that will appeal to all kinds of musicians looking for different sound qualities. We know that Latin musicians want a different sound than someone who is playing pop or jazz. This is an example of a larger issue, which is that we pride ourselves on being able to cater to each individual musician through our extensive selection and innovative designs."



Stephen Yu says it's the cajon that is driving today's hand percussion market.

With the company's first 30 years behind him, Yu is looking forward. "I have built Tycoon Percussion from a small local manufacturing operation to a respectable international brand, but I know I'm still just scratching the surface of what we want to achieve as a company.

"To be honest, I'm more excited about seeing the team I've built and looking to see where they take the company over the next 30 years. I'm really most proud of the people we have as part of our family and they are the future of the company. I'll always be involved providing guidance should they ask for it, but I can't wait to see how the future shapes up for Tycoon!" **MMR**



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If you think there are too many people in this world blabbing on the Internet, I am not going to argue with you.

But I will tell you that blogging with links is the easiest, best way to increase your Search Engine Optimization and get that higher ranking on general searches, which is mission critical when someone who has yet to even hear of your store is searching for what you have to offer.

Exactly how a search engine like Google ranks something can be a head-scratcher, especially for commoners like us. And it's that way on purpose. That's because within the belly of the beast that is Google, a team of brainiacs (presumably hopped up on Red Bull and listening to Vampire Weekend) are working hard every day to change the algorithm so no can understand the system and thus scam the system. Specifically what you're interested in is something Google implemented about two years ago: a "freshness algorithm," which factors in how recent information is. So having something – *anything* – new on your site impacts about 35 percent of searches.



By Kevin M. Mitchell

I've learned this first hand. After writing this column for seven years, I recently finally took my own advice and redid my band's website. When it was first launched it was fine, but that was eight years ago. I could have done it myself but I went with a professional, and while I didn't relish the idea, I knew a blog was essential. And it's worked. I raised my band's SEO significantly – I've gone from coming up on page 10 or 11 to usually in the top three. I'm getting many more gigs, and it's because of an easy-to-understand reason.

The more that is happening on your site – the more fluid it is, the more people are clicking on different pages, the more relevant it is deemed to be. So the good news is your blog doesn't have to be brilliant. It for sure doesn't need to be long. But it does need to be laced with links of keywords that your future customers would typically use to find you.

SEARCH LIKE YOUR CUSTOMER

Think about the different customers you serve and want to serve, and put together a list of keywords that those who don't yet know you might use to search you out. Typical word combinations might be:

"Musical instrument store Omaha."

"Beginning classical guitar San Diego"

"St. Petersburg school band trumpet rental."

"DJ gear Chicago."

If you're part of a largely populated suburb, realize that instead of "Chicago," something like "Aurora" will likely be part of the mix.

If you're a band and orchestra operation, on your list of keywords should be the local high schools you serve: "McKinley High." That list you're putting together might even include the band director, Ms. Helen Gibbs, as it's likely that a weary mom is looking into Emily's options at 11:00 at night with a letter from Gibbs in hand. You can anticipate the likelihood that she's typing in some combination of "sax rental McKinley High Gibbs."

Your list of keywords is going include a selection as rich and varied as you and your store are. It's okay if words like "heavy metal" and "classical piano" both end up on that list because you won't be trying to include all of them in every blog. But keep the list handy and it can be used as inspiration for what you write about.

LINK KEYWORDS TO OTHER SITES

If your site never changes, if you don't give people a reason to visit, Google will judge the site as not being especially relevant and bury you lower in search results.

So a blog by J&B Band and Orchestra might look like this (Words underlined below represent hyperlinks):

From my location in Ellisville, I have the privilege of serving many high school band programs in the St. Louis area. It's such a treat helping a young girl pick out her first flute, and then years later seeing her in a marching band at the homecoming game playing a John Philip Sousa tune!

Now what exactly do you link these seemingly random underlined words to, you ask? *It almost doesn't matter.* In this case, the local Ellisville Chamber of Commerce page, the high school page, Wikipedia's section on flutes, and a YouTube video of a Sousa performance would work. (Linking to a specific instrument manufacturer's page is problematic as it could lead the customer down a road to leaving your page altogether.)

The value of those suggested links is that they make your website more dynamic and thus get a higher search listing.

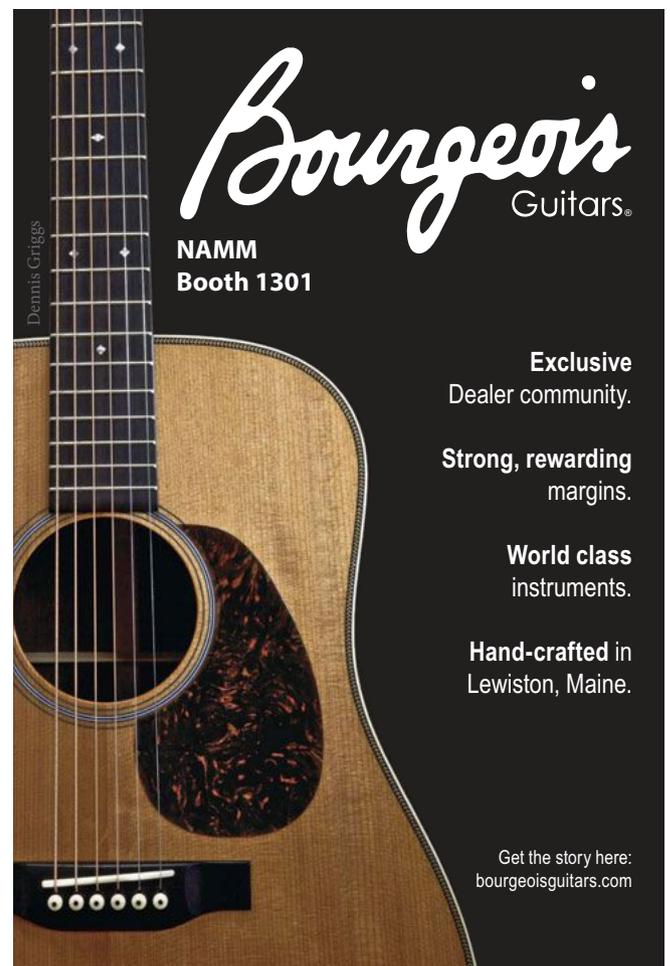
LINK TO YOURSELF, TOO

What benefits your future customer, yourself, and makes the search engines take notice is blogs with links that refer to other parts of your website. An example of this might look like:

In thinking about the history of my time in this wonderful community, I'm especially proud of the great team I get to work with. From John in the drum department, to our fabulous teachers, it's just a privilege to come to work. The team allows me to put on the special events that we do, and that's what makes it really fun.

“ Specifically what you're interested in is something Google implemented about two years ago: a “freshness algorithm,” which factors in how recent information is. ”

These links would go to your About Us page; Ellisville city's page; Meet the Staff page; the teacher bio page; Calendar page; and that blog from last year when you wrote about the talent show you held.



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MAIN BLOG TOPICS

The reality is this: No, there won't be a ton of people following every word of every blog you write. Embrace this fact and use it to take the pressure off from trying to be especially deep, witty, and most of all – original.

There should be some main blog topics you return to again and again. Every three months you might again address

how to buy the right guitar, practice tips for parents, finding the right teacher, basics on taking care of a violin, etc. Don't copy and paste the old blog into a new spot, but you can certainly rewrite and change the wording a bit without changing the meaning or even the links.

So you have permission to plagiarize yourself.

SECONDARY BLOG TOPICS

An independent MI retail operation is tied to the community, and there's nothing wrong with blogging about that. Write about the upcoming band concert or any upcoming or recent events - the "freshness" (recent) factor that comes with current events gets more points than if you post, say, a picture of Keith Emerson from 1977 (not that that's not cool too).

Also give a shout-out to your band directors and how you've enjoyed working with them all these years. This gives you an opportunity to link to that school and maybe even information about the event. If there's ever been a feature done on the band director that appeared in the local paper, certainly link to that and heap on the praise.

On occasion, you can even give shout-outs to those in the neighborhood – that great breakfast place, gift shop, blues bar, etc. And when you do link to them, let them know in person or via email and maybe they will return the favor at some point.

FINAL TIPS

These have been written about before, but they are worth repeating:

Write in first person, and keep the tone conversational and fun.

Keep it short: two to four paragraphs are ideal. If you have a lot more to say on a more complicated topic, like finding the right tube amp, then break it into parts and stretch it out over several blogs (always linking to the previous ones of course).

No matter what your passion is on social or political issues, stay far away from them here. *No politics.*

Commit to the blog. Don't let it languish. Nothing is a bigger turn-off than going to a blog and seeing the last one being something from months or even years ago.

If you have the resources, you can hire a team of geniuses to fight the SEO wars every day. I know a guy in my neighborhood who does that, and he has a much bigger house than mine with a Hummer in the driveway.

Or you can blog consistently and strategically, loading it up with references and links to recent events. This will help those who are seeking the products and services that you provide find you, and give them a reason to get away from their computer and drive to your store. **MMR**

NAMM
Booth 4714

musikmesse

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Musikmesse in Frankfurt, Germany is the place to be for anyone involved in the music and musical instrument business. It's the largest music show in the world and attracts exhibitors, visitors, stars and musicians from all corners of the globe. Innovations and new product ideas will be on display here – from electric guitars and digital music software to classical stringed instruments. Further information available at:

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2014 Winter NAMM Buyer's Guide (Part II)

Take a peek at some of the hottest items hitting the show floor this year.

FRETTED

Legator 400 Series

Built in Los Angeles, Calif., these Limited Edition guitars will feature precision sculpted bodies in AAAAA woods and hand-shaped satin necks. The Ninja 400 features a five-piece maple/walnut neck, ebony fretboard, 24 medium jumbo nickel frets, Graph Tech Tune-O-Matic bridge, Hipshot closed gear locking tuners, Seymour Duncan Custom Black-Out pickups, black nickel hardware and more.



LegatorGuitars.com

NAMM Booth #2883

Fret-King Exige Guitar

Fret-kings new Exige, which will be revealed for the very first time at the NAMM Show 2014, features a double cutaway body, two double coil Fret-King pickups (with the Fret-King Vari-coil, which allows them all to be rolled progressively down to single coils), and Wilkinson hardware.



fret-king.com

NAMM Hall Booth #301 & #304

Pilgrim Banjos and Mandolins

The Pilgrim offering is spearheaded with a range of tenor and bluegrass banjos as well as a ukulele banjo and a six-string guitar banjo. These are bolstered by a series of A-style and F-style mandolins and a pair of mandolas, along with the bowlback Pilgrim VPG100 guitar.



jhs.co.uk

NAMM Booth #4621

Breedlove Guitars Premier Series

The Premier series offers an auditorium, concert, dreadnought, and jumbo body shape with both a solid East Indian rosewood and solid Honduran mahogany back and side option. It also offers a 12-string variety. The tops are all a solid Sitka spruce, and the guitars also feature ebony fretboards, ivoroid or tortoise binding, AVLS abalone ring rosette, gloss finish, Breedlove nickel tuners, a deluxe hard-shell case, and more. Retail price: \$1,699 - \$1,999.



breedloveguitars.com

NAMM Booth #1701

Fishman Fluence Pickups

Fluence pickups incorporate Fishman's Fluence Core "coils" and true Multi-Voice electronics, which allow players to transform their individual pickups from Vintage to Hot, "line-in" Clean or Death Defying (depending on the model). Fluence will be introduced in Single Coil, Classic, and Modern Humbucker designs. When coupled with the Fluence rechargeable Lithium-ion battery pack, time between charges is literally weeks instead of hours. Plug in a standard USB charger and another 200+ hours of playing time is on tap.



fishman.com

NAMM Booth #4340

Metalin' Guitars Stands

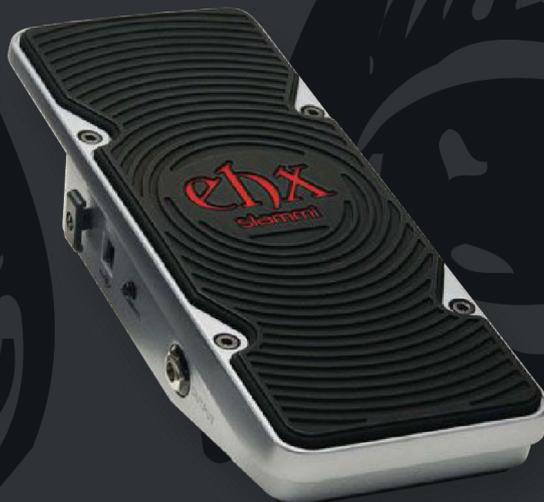
Following in line with the Metalin' guitars, these stands are all solid aluminum. Two models - floor and gooseneck - are available in a Bridgework or Sphere design, as well as any custom design. Available in various anodized finishes and grind work. The custom design can incorporate a company or band logo or a personal design. Retail price: \$150.



metalinguitars.com

NAMM Booth #5292

New from electro-harmonix



EHX SLAMMI
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**...plus the EHX Tortion JFET OD,
Satisfaction Fuzz, Lumberjack Logarithmic OD,
Crying Bass Wah/Fuzz & Holy Grail Max Reverb**

NAMM Booth # 5396

WWW.EHX.COM

FRETTED

BOSS OD-1X Overdrive, DS-1X Distortion, and ME-80 Guitar Multiple Effects

The new OD-1X and DS-1X pedals feature BOSS's Multi-Dimensional Processing (MDP), designed for effects that go beyond traditional analog designs. Each model is equipped with exclusive chrome knobs and a chrome control plate, plus a vintage silver knob for battery compartment access.

The ME-80 Guitar Multiple Effects is a floor-based tone processor with a knob-driven interface for intuitive, stompbox-style control. Featuring a large selection of flagship-quality effects and COSM amps, eight multifunction footswitches, battery-powered operation, and much more, the compact ME-80 works for performing guitarists of all levels. ME-80 users can easily customize sounds via the Boss Tone Studio.



RolandConnect.com

NAMM Booth #302A

Electro-Harmonix Soul Food Overdrive

The Soul Food features boosted power rails for extra headroom and definition for clean boosts and heavy amp saturation without adding coloration. The control layout includes Volume, Treble, and Drive knobs. The new Soul Food pedal is housed in a compact die-cast package. It ships with a 9.6-Volt/DC200mA AC adapter, and can be powered by a 9-volt battery. Retail price: \$83.74.



ehx.com

NAMM Booth #5396

Deering Custom Banjo Strings



Deering Banjo Company now offers custom banjo strings sets for all their banjos, including plectrum, tenor, six-string, Tenbrooks Series, and a Terry Baucom Signature Set for their broad line of banjos. Deering Banjo strings have been specially formulated in conjunction with Dunlop Strings to produce bold, crisp, and consistent note clarity. Constructed of high-grade nickel-plated steel, each string is packaged individually. Retail price: \$6.

deeringbanjos.com

NAMM Booth #1509

Beard Model 27 Resonator Guitar

The Beard Model 27™ is a faithful reproduction of the classic pre-war instrument, handcrafted and featuring Finland birch construction, parallelogram soundwell, vintage sunburst finish, and Beard Legend Cone™.



beardguitars.com

NAMM Booth #1410

Odyssey™

"Odyssey A-model guitars have a sound which in my opinion is unique among all resonator guitars. They have a smoother and more sophisticated type sound which adds a tremendous amount of versatility to the guitar. It also has a more powerful sound than any other wood body resonator guitar I have ever encountered."

George Gruhn

Beard
Guitars llc

NAMM Booth 1410 301-733-8271
www.beardguitars.com

Takamine G-Series Classical/Bass Models

The new G Series classical guitars are crafted with spruce tops and mahogany or rosewood backs and sides. GC3 and GC5 series models are fitted with premium solid spruce tops with classic fan bracing. Each GC1 series acoustic-electric model is outfitted with the Takamine TP-E preamp with built-in tuner, while the GC3 and GC5 series acoustic-electric models come with the Takamine TP-4T preamp with built-in tuner. (MSRP: \$289.99 - \$584.99)

G Series basses are built with a solid spruce top, a 21-fret neck with a 16" fingerboard radius, and Takamine TK-40B electronics with on-board tuning. With mahogany back and sides, the GB30CE comes in gloss natural or gloss black finish. The GB72CE is made with flame maple back and sides, and is available in gloss natural or gloss sunburst finish. (MSRP: \$729.99 - \$859.99)



takamine.com

NAMM Booth #301 & #304

Kohala Ukuleles Expanded Tiki Uke Line

In addition to the Pink, Purple, Red, and Yellow ukuleles currently available in Kohala's Tiki Uke line, the company is adding Black, Ocean Blue, Seafoam Green, and Checkerboard for 2014. Kohala's Tiki Ukes feature an engraved "Tiki Man" bridge, geared chrome tuners, Rosewood fingerboard, full color packaging, and an optional built-in chromatic tuner. Retail Kohala's Tiki Ukuleles are available in Soprano and Concert sizes. Additionally, Kohala Dealers have the option to merchandise their store with one of two free Kohala "Tiki Head" POP Displays, which hold up to four units on their slat wall. Retail price from \$74.



kohalaukes.com

NAMM Booth #3240

Seymour Duncan Dirty Deed Distortion Pedal

The Dirty Deed distortion pedal was designed for versatility, with an organic tone modeled after classic overdriven tube amplifier sounds with elements of distortion, fuzz, and overdrive. Highly responsive Treble, Bass, Gain, and Level controls allow users to dial in custom sounds. The Dirty Deed incorporates an active EQ for 12dB of treble and bass boost/cut. A pair of MOSFET transistors evoke the tube-like harmonics and lush sustain. Runs on standard 9v to 18v DC power supplies.



seymourduncan.com

NAMM Booth #5561

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Buyer's Guide

84

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FRETTED

Daisy Rock Girl Guitars Sophomore Butterfly Guitar

The Sophomore Butterfly is constructed with Daisy Rock's trademark "Slim & Narrow" neck and a lightweight design, mahogany back and sides, and includes die-cast chrome tuners to ensure solid tuning. The mahogany neck and rosewood fingerboard with a butterfly-in-flight inlay rounds out the guitar's look. The Sophomore Butterfly is available in Purple Flight (14-7601) finish. Backed by a limited lifetime warranty.

Retail price: \$319.99.



alfred.com

NAMM Booth #4618

Lanikai LMU Series Ukuleles

The new all Mahogany "LMU Series" are USB compatible, with both standard 1/4" instrument cable and Micro-USB outputs. This dual-output system is powered by Fishman's Kula Ukulele Preamp. These new models feature all-Mahogany construction, die-cast chrome tuners, pearl neck inlays, genuine Aquila strings, and a pearloid UkeSB headstock logo.

Retail price: \$249.



lanikaiukes.com

NAMM Booth #3240

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Fender '65 Deluxe Reverb and '57 Deluxe Updates

The 22-watt '65 Deluxe Reverb Head amp in classic Black features two 6V6 Groove Tubes output tubes, one 5AR4 rectifier tube, four 12AX7 preamp tubes, two 12AT7 tubes, dual channels (normal and vibrato), tube-driven Fender reverb, tube vibrato, and two-button footswitch for reverb and vibrato one-off.

The original Fender Deluxe™ of the 1950s was a medium-powered amp designed to let guitarists hold their own in small groups. As part of Fender's prestigious Custom series of all-tube amps with hand-wired circuitry and premium components, the '57 Deluxe is also available in head form.



fender.com

NAMM Ballrooms D&E

DRUMS / PERCUSSION

Latin Percussion Original Bongos, Anniversary Congas and Bongos, and Black Beauty Cowbell

Latin Percussion (LP) is celebrating 50 years of making the finest percussion with the reintroduction of the first set of bongos produced by LP. A replica of the set first crafted by LP founder Martin Cohen in 1964, each set of Original Bongos (LP1964) is a faithful recreation of the satin mahogany drums, complete with original 1964 head graphics, natural rawhide heads, and special commemorative badge. (MSRP: \$479.00.)

The company's new 50th Anniversary congas and bongos are made with beautiful North American hickory. All 50th Anniversary drums are fitted with natural rawhide heads, gold hardware, Comfort Curve® II rims and exclusive 50th Anniversary badges. LP 50th Anniversary drums are available in 11" Quinto (MSRP: \$969.00), 11¾" Conga (MSRP: \$979.00) and 12½" Tumbadora (MSRP: \$999.00). LP 50th Anniversary bongos (MSRP: \$519) are fitted with 7¼" and 8⅝" heads.

The limited edition gold Black Beauty cowbell produces bright sounds with moderate overtones and features a gold powder-coated bell constructed from the same steel as traditional Black Beauties.



LPMusic.com

NAMM Booth #304

Pearl Championship Medalist Pipe Snare Drum

Weighing in at 13.8 pounds, this professional grade Pipe snare features a four-ply Birch shell with two-ply reinforcement rings. The aircraft aluminum edge ring offers durability under aggressive tunings, while Pearl's Quick-Release Snare System allows the removal of the entire snare assembly with the turn of a knob. The upper snare unit uses a 28-strand chrome-plated carbon steel snare.

Retail price: \$1,395.00.



pearldrums.com

NAMM Booth #204B

Grover Pro Tambourine Mounting Clamp

The new Model TMC is a solid universal tambourine clamp that will grip any 8", 10", or 12" tambourine securely, yet freely enough to allow the frame and jingles to resonate fully. Machined from 6061 aircraft-grade aluminum, the body is designed to spread the clamping force evenly across a wide 4" length of the shell circumference.



GroverPro.com

NAMM Booth #5270

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DRUMS / PERCUSSION

Roland KT-10 Kick Trigger Pedal

The KT-10 delivers professional performance with a compact footprint and ultra-low profile. The reverse-action trigger mechanism in the KT-10 also makes for quieter operation than a kick pad played with a standard pedal and beater. A Mix-In trigger jack makes it possible to create a double-pedal setup with a second KT-10.



RolandConnect.com

NAMM Booth #302A

New Gretsch Gold/Silver Series Snares and Marquee Series Kits

Gold and Silver Series drums come in a wide range of shell types and sizes, with new options available in 2014. Gold Series drums (MSRP: \$615.99 to \$1,535.99) use high-grade materials consisting of boutique-level craftsmanship and appointments. Silver Series drums (MSRP: \$305.99 to \$645.99) offer options as a second snare drum or as an entry point into Gretsch snare drums.

With the Marquee Series drum set, a Gretsch-designed seven-ply North American maple shell includes the classic 30-degree bearing edge with 2.3mm triple-flanged hoops and tinted shell interiors.



GretschDrums.com

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Pearl Session Studio Classic Finish

New for 2014 is Pearl's introduces a brand new lacquer finish for the SSC Series, #361 Vintage Copper Sparkle. Utilizing Pearl's 31-step high-gloss lacquer process, SSC Series includes vivid finish options like #103 Piano Black, #106 Antique Ivory, #110 Sequoia Red, #113 Sheer Blue, #389 Matte Liquid Amber, and #361 Vintage Copper Sparkle. Now, Pearl offers Vintage Copper Sparkle lacquer for a shimmering, retro facade. Retail Price: \$2,399.



pearldrums.com

NAMM Booth #204B

Aquarian Two-Ply Vintage Drumheads

Aquarian Vintage Tone are designed to add depth, power, and the durability of two-ply construction combine to make heads of exceptional resonance. Modern Vintage™ II heads are two plies of 7mm, and Deep Vintage™ II heads are two plies of 10mm. Both series feature Aquarian's "Special" Texture Coating for a long lasting performance. All Aquarian drum heads are made with Nu-Brite™ drumhead film and are manufactured with Aquarian's exclusive "Vacuum Molding Process."



aquariandrumheads.com

NAMM Booth #3544

Sabian Stick Flip Drumstick Bag

The Stick Flip morphs from drumstick bag to drumstick holder with Sabian's proprietary "Flip" design. During the gig, the Stick Flip sits next to the drummer putting spare sticks within arm's reach. When the gig is over, the Stick Flip easily folds back into a stick bag and is ready for the next road trip.



sabian.com

NAMM Booth #3254

Sonor Sunset Beech Kit

This German Beechwood kit (limited to 25 sets) is colored transparent red over a Birdseye Maple veneer. The standard kit consists of an 18" x 14" bass drum, 12" x 8" rack tom and a 14" x 14" floor tom, with a 14" x 5" snare being offered as an option. These drums feature top shelf fittings, the T.A.R. mounting system, tuning lugs with TuneSafe, OSM (Optimum Shell Measurement allowing better contact between the bearing edge and the drum head), and Remo USA heads. The optional snare features the new Dual Glide system. MAP: Sunset \$2,199.00; Add-on Snare \$569.00.



sonor.com

NAMM Booth #3240

AL PARTS

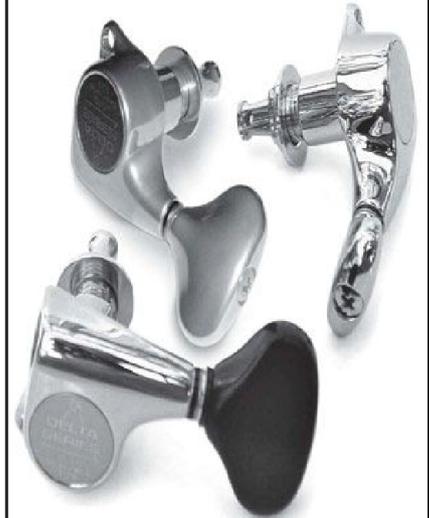
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NAMM Booth 6230

DRUMS / PERCUSSION

Kat Percussion kt3 E-Kit

The kt3 digital drum set features large 11" dual-zone white floor tom and snare drum pads, a larger 12" hi-hat cymbal, two 12" crash cymbals, and a 14" ride cymbal with an all-new bell trigger. The kt3 sound module is preconfigured with 550 studio-grade drum, cymbal, DJ, FX and percussion sounds, along with 45 preset drum sets. Another 25 slots are available for user-created drum sets for a total of 70 kits. The MIDI sound card built into the kt3 module includes 100 play-along tracks.



Retail Price: \$1,549.00.

KatPercussion.com

NAMM Booth #304

AMPLIFIERS

Orange Dual Dark Amplifier Series



The all-new Orange Dual Dark Series is a range of high-end dual channel amps, with a new voicing for Channel A (Channel B is has the voicing of the "Dark Terror" tone). Launching at NAMM are the 50-Watt and 100-Watt versions, with footswitchable attenuators and Orange's signature low impedance effects loop design. The Dual Dark 50 has an output that can be switched to 50 or 25 Watts. Output on the Dual Dark 100 can be switched to 100, 70, 50 or 30 Watts. Both amps come with standard EL34s fitted.

orangeamps.com

NAMM Booth #4809

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Galaxy Audio G-Series Amplifiers



The G-SERIES power amplifiers have been designed to provide efficiency, dynamics and reliability at an affordable price for a variety of fixed and mobile audio applications. The G-SERIES amplifiers are available in three models, G-440, G-850, and G-1200, equipped with an LED display system. XLR and TRS 1/4" jacks included, with twist-lock connectors for power outs.

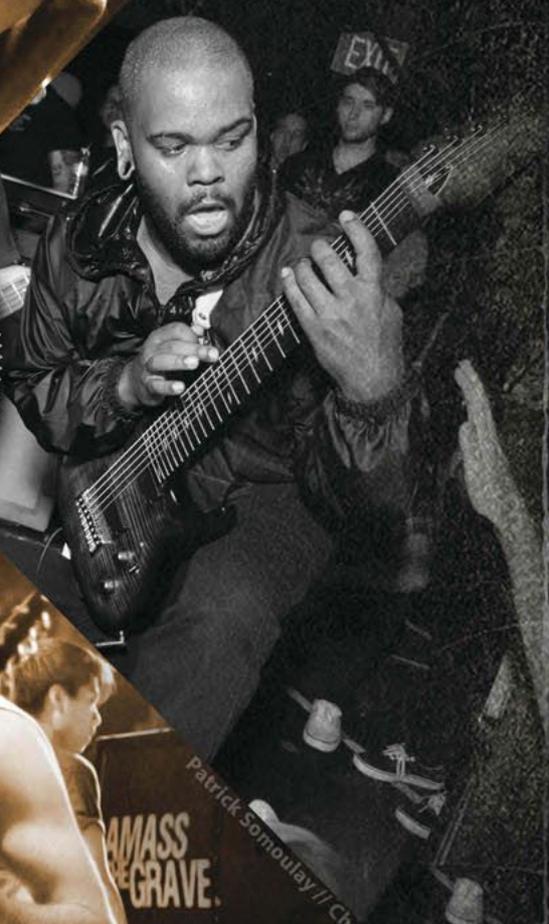
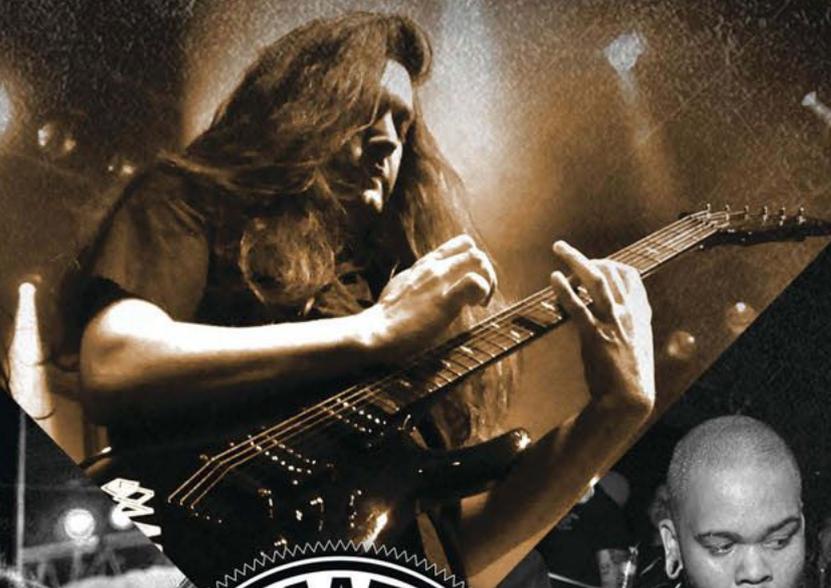
Street price: \$199.99.

galaxyaudio.com

NAMM Booth #6200

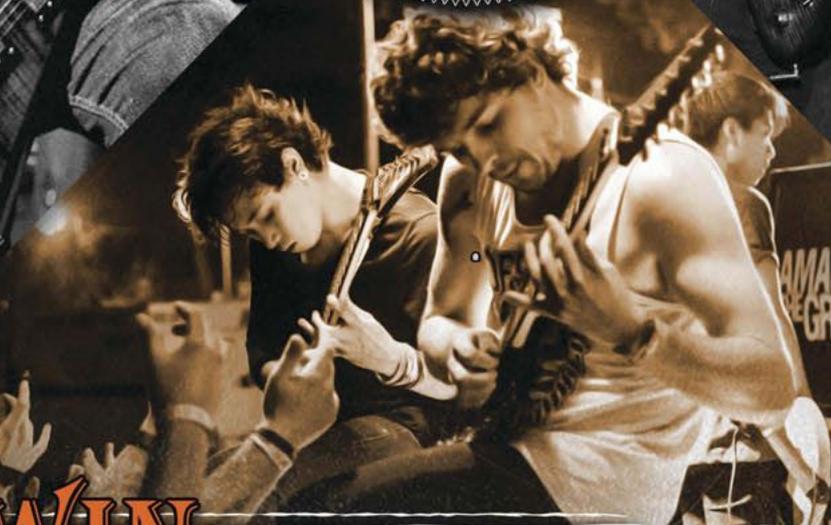
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NAMM Booth 2982



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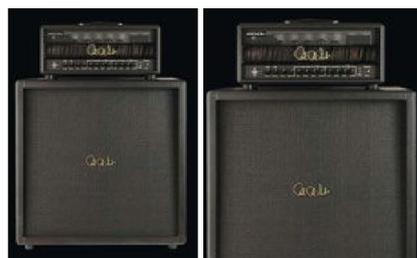
www.legatorguitars.com

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PRS Guitars Archon Amplifier

The new PRS Archon's lead channel was designed with five gain stages before the master volume, delivering full distortion, while the clean channel is built with ample headroom in mind. Features include four 6L6GC Power Tubes; six 12AX7 Preamp Tubes; Volume, Treble, Middle, Bass, and Master Volume Controls for each channel; Global Presence and Depth Controls; Series Effects Loop; Fixed Bias (Adjustable); 4, 8, 16 Ohm Selection; and Black Tolex with Charcoal Burst Maple Fascia.



prsguitars.com/archon

NAMM Booth #201A

KEYBOARDS

Roland FA-06 and FA-08 Keyboards

The FA-06 includes a 61-note velocity-sensitive keyboard, while the FA-08 is equipped with an 88-note Ivory Feel-G Keyboard that provides weighted-action performance derived from Roland's high-end pianos. The FA series' 16-track sequencer features a continuous loop mode allows users to fill all tracks without stopping the sequencer. It's also possible to export tracks as individual WAV audio files or MIDI data for further development in a computer-based DAW. Included in the FA-06/FA-08 is a collection of over 2,000 tones inherited from the INTEGRA-7. The FA-06 and FA-08 both offer a wide selection of studio-quality onboard effects.



RolandConnct.com

NAMM Booth #302A

Hohner AirBoard

The AirBoard is a portable, air powered, keyboard instrument. The instrument will require no computer, cable, or power source. AirBoard will be available in 32 and 37-key versions. Launching along with the AirBoard is Hohner's AirBoard app for iPhone and Android providing a virtual version of the instrument for tablets and smart phones.



us.playhohner.com

NAMM Booth #3240



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PRO AUDIO

Radial Engineering Relay Xo

The Relay Xo is a mic signal switcher that enables the artist to convert a vocal mic into a talk-back or communication mic so they can converse with system techs, monitor engineers, or other band members. One toggles the outputs using the side access A/B switch or connects a remote control such as the Radial JR1 or a momentary switch (like a sustain pedal) to the Relay Xo using either the XLR or 1/4" remote input jacks.



Retail Price: \$220.

radialeng.com

NAMM Booth #6959

PreSonus Compact Eris E4.5 Studio Monitors

The E4.5 is built to deliver pro audio quality and can be user-adjusted to the acoustic space.

The Eris E4.5 features a 4.5", Kevlar low-frequency transducer, a 1" (25 mm), silk-dome, high-frequency tweeter, and a rear bass-reflect port. Each speaker is powered by a 25W Class AB amplifier. Peak SPL is rated at 100 dB. The E4.5 ranges from 70 Hz up to 20 kHz. Includes balanced 1/8" TRS and unbalanced RCA inputs, as well as unbalanced 1/8" inputs for a smartphone or MP3 player. Retail price: \$199.95/pair.



presonus.com

NAMM Booth #5700

SSL Matrix² Console

SSL's new Matrix² version of its Matrix console features many upgrades, including software-controlled patching of analogue channel inserts. Hardware device inserts can now be loaded directly from the console hardware controls with an interface that facilitates loading individual processors, A/B comparison of different processors, and building processor chains. The Matrix remote browser software has also been redesigned to provide a new 'drag and drop' style interface for loading processors and building chains. A 'Fader Linking' system has been added to the console, and the A-FADA (Analogue Fader Accesses DAW Automation) summing system enables the analog faders of Matrix² to be driven by automation data from a user's DAW.

Retail price: \$23,999.



solidstatellogic.com

NAMM Booth #6200

Mega-Lite Mega Air DMX

The Mega Air DMX is a new interface by Mega-Lite for sending DMX signal wirelessly from one location to another. The Mega Air DMX uses frequency hopping technology to constantly select the best frequency for sending the signal. The Mega Air DMX receiver can control up to one universe of DMX. 3-pin and 5-pin outlets are also available.



mega-lite.com

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PRO AUDIO

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Audio-Technica's BP894 mic features a rotating capsule housing with talk-side indicator for use on either ear and perfect polar pattern placement. The MicroSet BP894 allows the cardioid capsule to be aimed directly at the sound source. The uniform pickup pattern provides rejection of outside noise, with gain-before-feedback when used with live sound systems and stage monitors.



Retail price: \$499 to \$639.

audio-technica.com

NAMM Booth #6740

Behringer X32 Producer Digital Mixer

The new X32 Producer features 16 Midas-designed mic preamps, eight stereo FX engines, and a 32x32 channel USB 2.0 audio interface (plus computer, iPad, or iPhone remote control). The X32 Producer offers motorized faders, on-board stereo FX racks with studio-grade reverbs, compressors, delays, EQs, and more. Inputs and Outputs can be expanded via AES50 ports on the console that permit the easy addition of up to six optional S16 digital stage boxes, for an additional 16 remote mic preamps and eight XLR outputs per device. Routing is made simple through the PRODUCER's on-board color TFT screen. Purchase includes a free download of Traktion 4 Music Production Software. MAP: \$1,999.99.



behringer.com

NAMM Booth #5244

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NAMM Booth 2913

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Eventide Mixing Link

The Mixing Link mic preamp and effects loop fits neatly on a pedal board or in a backpack. The effects send/return accommodates balanced and unbalanced signals, while the FX Footswitch (latching or momentary) controls of effects loop for performance effects. The product works with a wide range of microphones including condenser and ribbon microphones with up to 65dB of clean gain (and 48V phantom power for condenser mics).



eventide.com

NAMM Booth #5791

Mackie's Master Fader™ v2.0

The Master Fader v2.0 is the primary control app for Mackie DL Series Digital Live Sound Mixers. The app is now available as a free download and delivers new features that are a direct result of customer feedback. Since Mackie DL series mixers are completely software controlled from a users' iPad, iPhone, and iPod touch, Mackie can add features with a simple app update, delivering performance and functionality.



mackie.com

NAMM Booth #209AB

DJ & LIGHTING

Chauvet Nexus Aw 7x7

Emitting bright, narrow beams from 49 3-Watt 2,800K CREE LEDs, the Nexus Aw 7x7 offers flexibility for high-impact aerial effects, warm white washes, audience blinders, and text and animated graphics displays. The Nexus Aw 7x7 panels feature a quick rigging system with integrated alignment and load-rated interlocking hardware. Using one of several control options like Kling-Net, Art-Net (49 channel), or DMX (5 or 49 channel) protocol, operators can create pixel mapping displays.



chauvetdj.com

NAMM Booth #5574

Blizzard Lighting RokBox EXA

The RokBox EXA is an LED par fixture with a cast aluminum housing approximately nine inches square. It's fitted with 18x15-Watt (6 x 2.5W) TianXin RGBAW + Ultraviolet 6-in-1 LEDs. It's capable of throwing 28,000+ Lux output @ 1-meter while consuming only 147-Watts of power. Color options include any mixed color, natural-looking white color temperatures, and 395-400nm ultraviolet light output.



Retail price: \$899.99.

blizzardlighting.com

ACCESSORIES

Golden Gate M-400A Pickguard

The M-400A Golden Gate® mandolin pickguard for A-style is made of laminated black/white/black ABS material and is neatly beveled to enhance the visual effect of binding. Two mounting pins are used to attach the pickguard to the side of the neck just above the neck-body joint. A nickel-plated rod and bracket with rosewood mounting block assembly is also included. For added rigidity, an additional reinforcing layer of ABS is added to the underside of the pickguard.



sagamusic.com

NAMM Booth #5760

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ACCESSORIES

Henry Heller Flat Braid Straps

This flat braid mandolin and guitar strap combines functionality, looks, and American leather workmanship, shaping medium brown soft Capri leather in a four-strand braid. This strap has a patent-pending micro-adjustment that cinches into place. Available in two separate mandolin designs as well as one for guitar.



omgmusic.com

NAMM Booth #4278

Hohner Rey Aquila

These accordions come in either black or white with a gold colored metal winged grille and gold effect crystal designs. Anacleto Series accordions are made using hand-made (a mano) reeds of the highest quality available. These reeds are fabricated from fine ribbon reed stock and are placed in hard aluminum frames with tight tolerances.



playhohner.com

NAMM Booth #4430

Option Knob V-Knob



The V-Knob is an alternative for the volume knob on any electric guitar which enables players to execute fine-tuned volume control. The knob replaces the factory volume knob, extending its reach to closer to the strumming hand.

Retail price: \$12.95.

VKnob.com

NAMM Booth #1475

Korg Pitchblack Pro Rackmount Tuner and Cable Checker



The newly-developed "3D" style tuning meter offers high visibility with color LEDs on Korg's Pitchblack Pro, allowing a multi-dimensional view of the display so that from any distance or angle, discrepancies or changes in pitch will be equally visible. The meter reads on a regular mode, strobe meter mode, and half strobe meter mode. A Cable Checker function is built in.

Retail price: \$99.99.

korg.com

NAMM Booth #6440

GrandTune Tuning Machines

With Velvet-Tec* technology, the all-new Schaller GrandTune high levels of precision and longevity, completely avoiding synthetic coatings and designed with wear-free architecture. Features 18:1 gear ratio, permanently locked and sealed screw joints, standard dimensions, and countersunk screw holes.



schaller-electronic.com

NAMM Booth #2830

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www.earthquakerdevices.com

Gator Frameworks X Style Keyboard Stand

Gator Cases' new Frameworks X style steel keyboard stands are available with a single or double brace design. The stand's gear lock can be adjusted with one hand to set the height. The rubberized feet can also be adjusted for uneven surfaces. The single brace model, GFW-KEY-1000X, will support keyboards up to 100 lbs. The GFW-KEY-2000X includes a double brace design to support keyboards up to 200 lbs.



gatorcases.com

NAMM Booth #5426

Hercules HDP DJ Light-Show Adv

The HDP DJ Light-Show Adv includes backlighting in the earpieces that pulsate to the rhythm of the music. Suited for previewing mixes, the HDP DJ Light-Show Adv boasts a wide frequency response range (10 Hz-25 kHz). The 50mm diameter drivers ensure deep bass response, with 32 Ohms impedance and a sensitivity of 102 dB at 1 mW.



Retail price: \$99.99.

HerculesDJMixRoom.com

NAMM Booth #301

BAND & ORCHESTRA

Vandoren Redesigned V16 Tenor Sax Mouthpiece

Vandoren's new V16 design fills the void between high-priced custom mouthpieces and cheaper models. The new V16 comes large chamber, medium chamber and small chamber models, and provides saxophonists a very high quality, 24kt. gold plated mouthpiece at an affordable price.



dansr.com

NAMM Booth #3112

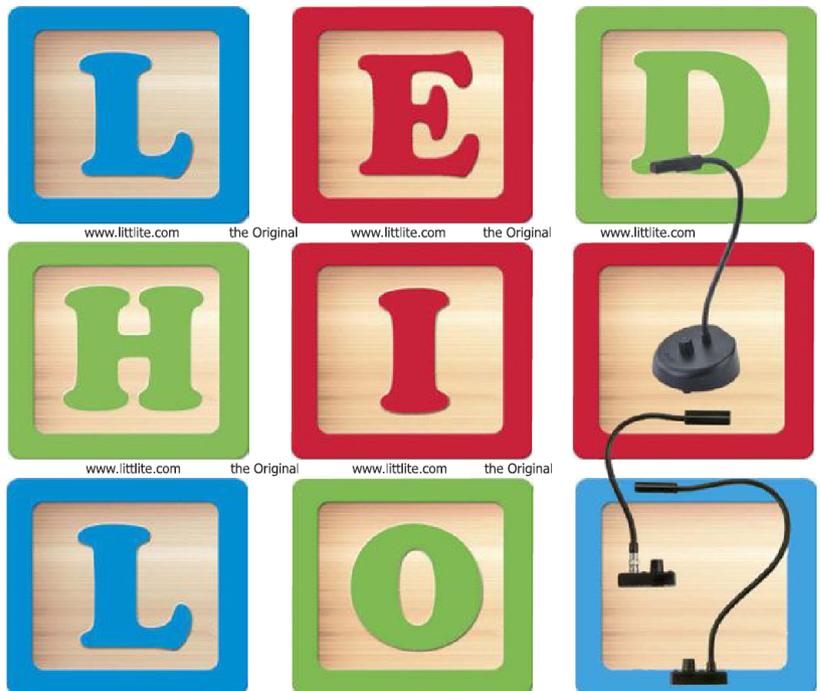
Rovner Rectangular Bore Clarinet Barrel

Rovner's Rectangular Bore Clarinet Barrel can be rotated until the bore is positioned to yield the preferred tone and most dynamic response. Constructed of a durable polymer, the Rectangular Bore Barrel is available in sizes 64, 65, and 66.



rovnerproducta.com

NAMM Booth #2913



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BAND & ORCHESTRA

Sax Dakota XG Series

The new Dakota XG Type Alto and Tenor saxophones are available in two custom metallic finishes: Hand Rubbed Antique Bronze throughout or Matte Black Body with Silver Plate Bell/Bow/Neck contrasted with 18K Gold keys/key cups/key guards and trim. Features include oversized graduated bells (5.32" alto/6.26" tenor), double key arms for all bell key cups, 77 percent copper content brass alloy, fast taper neck design, and more. Retail price: \$3,375.00 (Alto), \$3,675 (Tenor).

saxdakota.com

NAMM Booth #3414



P. Mauriat PMT-720 Professional Trumpet Series

P. Mauriat's new B trumpet series features a solid yellow brass valve block that houses a set of stainless-steel valves. A 4.8" one-piece gold brass bell pairs well with a boxed-style, dual-braced main tuning slide. The PMT-720 will be produced in three finishes with custom options coming soon. Included: P. Mauriat hardwood double trumpet case with gun-metal latches. Retail price: \$2,849 or unlacquered (720UL) / matte-lacquered (720M); \$3,149 for silver plate (720SP).

saintlouismusic.com

NAMM Booth #4000



CASES & BAGS

Drumfire Hardware Bag

The Drumfire DHB6500 is built to handle all the hardware from a standard five-piece kit. Up to eight stands or mounts fit into its large foam-lined main compartment, which features a collapsible divider to help organize and protect hardware. An end compartment is sized to fit a standard round throne seat, while an additional external zippered side compartment holds drumsticks, keys, trap gear, and more. Constructed primarily of tough padded Cordura nylon material, the DHB6500 bag also features a rigid polymer reinforced spine with wheels. Retail price: \$180.99.



onstagestands.com

NAMM Booth #5940

Gator Cases G-Club Controller Bag for Pioneer DDJ-SB

Designed to securely transport the DDJ-SB controller, laptop, and DJ-style headphones, this messenger-style bag is made of a lightweight durable nylon exterior and the G-Club signature orange interior lining for easy visibility in low lighting. The controller sections features thick padding on the front and back as well as an EVA rubber foam bottom for added protection. The large zippered laptop pocket is heavily padded and can hold laptops up to a 17" screen size.



gatorcases.com

NAMM Booth #5426

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Gibraltar Flatter Bags

Gibraltar's new drum bags are designed to accommodate drums of varying depths and diameters with an expandable zipper. When not in use, each "Flatter Bag" can be quickly broken down to lay completely flat for convenient storage. Every bag includes a durable outer covering, oversized zippers, and padded handles. Retail price: \$68.99 to \$162.99



GibraltarHardware.com

NAMM Booth #304

PRINT / DIGITAL

MusicNomad GuitarTracker

MusicNomad's GuitarTracker is the first web based app to keep track of and maintain a musician's gear. This free web app allows users to create an inventory of their gear ranging from guitars, amps, pedals, and more. Users may upload photos, year-make-model, serial number, purchase price, string info, and more. GuitarTracker links to manufacturers' websites, giving musicians current information about the care and maintenance, warranty, online forums, and replacement parts. GuitarTracker has maintenance tasks that suggest future service dates.



MusicNomadCare.com

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PRINT / DIGITAL

Katy Perry Pubs, 100 Essential Drumset Lesson, Saxophone Play-Along from Hal Leonard

Hal Leonard's *PRISM* (Katy Perry) songbooks include volumes for Piano/Vocal/Guitar and Easy Piano, plus a new Katy Perry Pro Vocal volume. The Hal Leonard PVG (HL00124163 / \$16.99) and Easy Piano (HL00124409 / \$16.99) folios for *PRISM* feature all 16 tracks from the blockbuster 2013 album. The Pro Vocal volume (Vol. 60 – Katy Perry (HL00109374 / \$14.99)) contains the melody, lyrics, and chord symbols for eight hits.

In *100 Essential Drumset Lessons*, Terry O'Mahoney presents self-contained tutorials, ample examples and exercises, and more than 300 demo and play-along tracks covering topics for novices and professionals. O'Mahoney delves into rock, jazz, funk, metal, hip-hop, blues, country, reggae, Afro-Cuban, and other world music drumming styles. (HL00103628) \$24.99.

The *Saxophone Play-Along* series will help users learn to play favorites quickly. The melody and lyrics are included in the book in case you want to sing, or to simply help you follow along. The CD is enhanced so Mac & PC users can adjust the recording to any tempo without changing the pitch. Volumes are divided by genre, from Rock'n'Roll ("Lucille"), to R&B ("Respect"), Classic Rock ("Baker Street"), and Sax Classics ("Night Train").

Retail price: \$16.99.



halleonard.com

NAMM Booth #5720

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The Complete Blues Guitar Method 2nd Edition and Joni Mitchell Complete So Far from Alfred Music

The second edition of this series features new licks in the styles of contemporary blues artists like Joe Bonamassa and Gary Clark, Jr., and includes brand new videos hosted by expert educator and guitar virtuoso Jared Meeker. *Beginning Blues Guitar* introduces basic blues theory, left-hand techniques, and the rhythm styles of Texas swing, slow blues, and minor blues. Additionally, it teaches the styles of blues greats like Muddy Waters and Buddy Guy.

Intermediate Blues Guitar is the second book in *The Complete Blues Guitar Method* series. Topics covered in this book are blues techniques, phrasing, R&B and blues-funk fills, non-scale tones, chord extensions and substitutions, and more.

The Complete Blues Guitar Method series concludes with *Mastering Blues Guitar*, book and DVD, which features in-depth lessons on blues scales, composite scales, the Mixolydian mode, arpeggio superimpositions, the 8-bar blues, gospel blues, minor blues, and more.

Alfred is also releasing the first ever Joni Mitchell-approved song collection, *Joni Mitchell Complete So Far*. This collection features 167 songs that span Mitchell's entire career in a hardcover, 512-page book. The songs and lyrics are transcribed and include Joni's critical guitar tunings (there are more than 40 cataloged in the book).



alfredmusic.com

NAMM Booth #4618

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- **KIM BREEDLOVE**, *Master Luthier*



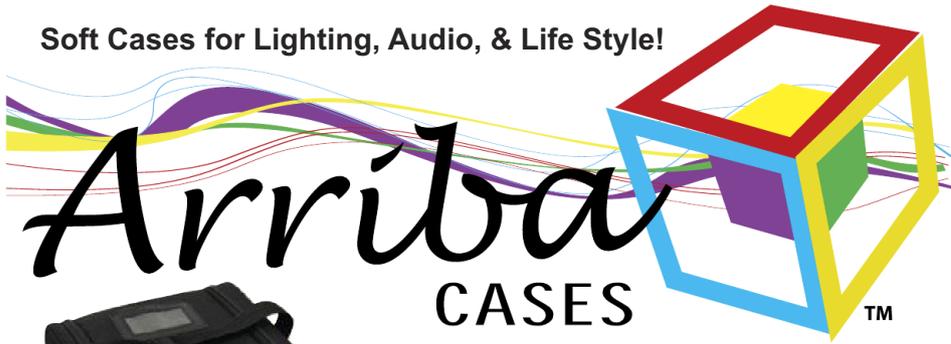
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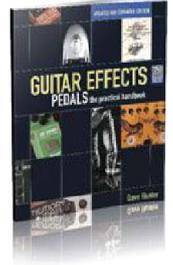


tedklummouthpieces.com



PRINT / DIGITAL

Guitar Effects Pedals: The Practical Handbook from BackBeat Books

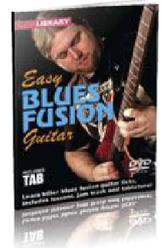


Author Dave Hunter explores the complexities of the booming pedal market, starting with the earliest guitar effects and taking the reader through to the latest Mastortions, Tremvelopes, Giggities, and Euphorias. Hunter asks searching questions: What were Jimi Hendrix's pedal secrets? Is "true bypass" a good thing or not? Can your choice of battery make a difference to your sound? Are vintage components really better? Included are exclusive author interviews with a dozen leading pedal makers and designers, plus a cover-mounted CD with nearly 100 recorded sound samples of effects pedals. Retail price: \$29.99.

backbeatbooks.com

NAMM Booth #5720

LickLibrary Easy Blues Fusion Guitar Tuition DVD



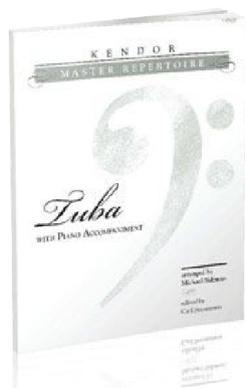
Easy Blues Fusion Guitar uses a series of thirty blues licks to explore scales and arpeggio shapes in a series of caged positions and mixolydian patterns as well as taking a look at minor pentatonic shapes. Author Levi Clay explains why particular notes are played in relation to a specific chord, talks about fretboard visualization techniques, and works to make the technical side of blues fusion less daunting. Included is a DVD guitar lesson.

LickLibrary.com

Kendor Master Repertoire Series

Each solo-with-piano book in this series contains eight highly idiomatic Grade Four solos, selected and arranged by a performing artist/educator on that specific instrument, in collaboration with editor Carl Strommen. Titles include *Flute*, *Alto Sax*, *Tenor Sax*, *Trumpet*, *Horn in F*, *Trombone*, *Baritone T.C.*, *Baritone B.C.*, and *Tuba*.

Retail price: \$19.95.



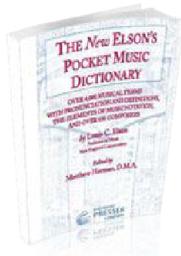
kendormusic.com

New Elson's Pocket Music Dictionary from Theodore Presser

The New Elson's Pocket Music Dictionary remains a staple reference for musicians of all kinds with its compact size and range of definitions

and composer listings. This version is edited by composer and educator Matthew Herman and updated to reflect the technologies and theories of 20th- and 21st-century music, along with an augmented composer list and the inclusion of jazz and contemporary music definitions.

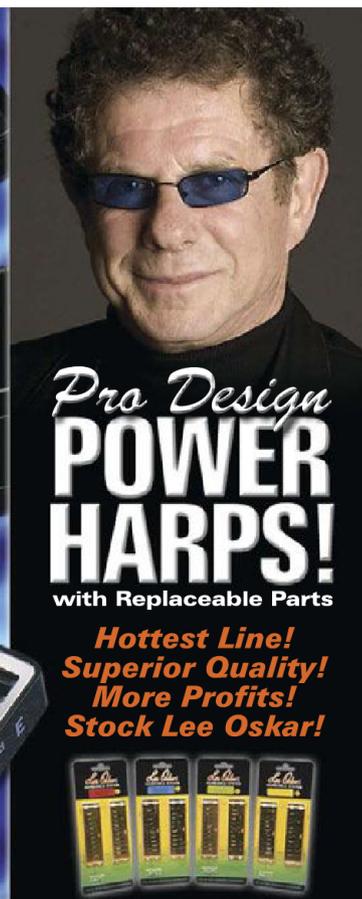
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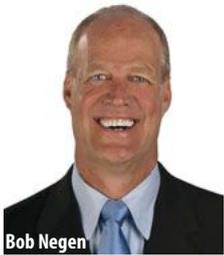
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Bob Negen on The Future of Retailing



// Apps to help the consumer shop will become more sophisticated and personalized. They'll be apps that can make product recommendations in real time, and they will be geography-sensitive. //

By Kevin M. Mitchell

9 Changes the Small Business Retailer Needs to Be Ready For

When the future comes, they'll be no room for error on the retail floor. Oh and look – the future is here. Retail guru Bob Negen, a fixture on the NAMM education circuit and frequent lecturer for other retail industries, has looked into his crystal ball and has come up with insight for the savvy retailer as the world continues to become exponentially technology driven.

Buckle up, as here's what he's seeing on the ever-changing retail landscape.

1 It's Not About You

"The store owner is no longer in charge," Negen says. "Thirty years ago, if a guy in a town in Michigan wanted a guitar, he went into the store and picked from whatever the store chose to carry. That will no longer be the case, and so it becomes all about the customers. It's not about buying what [the retailer] likes, but what the customer wants."

2 The Emergence of Apps

"Apps to help the consumer shop will become more sophisticated and personalized," Negen says. "There will be apps that can make product recommendations in real time, and they will be geography-sensitive."

So Jane the bass player is driving through a town with an MI store and the app will pick up that the store carries Brand X basses, something the app knows she likes because she's been researching it. She'll look at her smartphone or tablet at the stop sign because it just sounded an alert, and see that the store is three blocks away. Oh and look, that store has a 4-1/2 star rating on Yelp and the owner used to be the bass player for one of her favorite local bands.

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they have the most data and they know that Jane likes that bass, so she will like *this* bass.”

3 The Knowledge Battles

It's been a known quantity for years that the customer walks in the doors informed about what he's interested in. Negen sees this increasing exponentially to the point that some customers will likely be experts on something above and beyond your sales person. But every situation is ultimately a new opportunity, and he suggests there's nothing wrong with flattery. “Wow, you seem to know a lot about that bass – tell me what you like most about it?” can be the response. “The salesperson can and should learn a lot from the customer, especially in situations like this,” he says. “And being genuinely interested in someone's opinion does not make you less smart, it makes you more interesting.”

4 It's About the Experience

The evolution of the successful retailer will involve creating a unique shopping experience. “As the world moves toward being more information-based, the world becomes less personalized,” Negen states. Those who provide a personalized shopping experience understand that the need for relationship building is greater than ever, keep the store's look current and updated, and continue to bring in new and interesting product not seen everywhere else will come out ahead. The customer can never get that kind of experience online.



5 Value Beyond Your Doors

Make your retail operation of tangible value to the community. Promoting local concerts, staging open mics, shilling for local recordings and bands, being a sponsor at that local talent contest. “Get out there and have fun, because people want to do business with someone they like, trust, and respect,” Negen says. “I imagine that musicians will want to more than ever create a community that draws people in.”

Related to this is what Negen calls “the emotional bank account” concept. By being the most liked, the most trusted, and a stand-out in the community, you become a “bank” of good will. The emails you send that promote a local event or announce another open mic night at our shop are a deposit. The email promoting that sale, asking them to buy something, is a withdrawal. “Keep that ‘bank’ of yours in the black by sending the message that

you're about creating better musicians, that you're more enthusiastic about the music scene than the other guy – keep scratching that itch musicians have to be encouraged and engaged.”

6 Do What You Do Best

“Focus your strategy on the two to four things you do really well, better than anybody, and hang your hat on that.” The retailer that tries to be all things to all people will likely find herself competing on price, which will continue to be a losing proposition.

7 But Don't Shy Away from New Markets

That folk music store can experiment with renting band instruments, especially if there's a dearth of competition for that in the immediate area. “I remember with my kite store, for the first 12 years, we were purist,” Negen says. “Only kites. Then I realized we're not in the kite business, we're in the *fun* business, and we moved into toys too. We would have never survived if we didn't do that.”

8 Know The Changing Social Media Landscape

“My seventh grader is already done with Facebook, saying it's for ‘old people!’” Negen laughs. “It's already losing its cool factor.” Simpler social networking sites like Instagram, Snapchat, Pinterest, and tumblr, among others, will come into play and need to be used by retailers in the future, especially if part of their target audience is teens and young adults.



9 Be Great

“My sincerest advice to any retailer in general is to focus on greatness – what makes you great and what makes your store great,” Negen says.

The value you provide won't just be the expertise – it's that you have the things the customer finds valuable, and the experience is of value.

Final Thoughts: “The store has to look great, it has to be stocked properly, the retailer has to buy well, and the sales people have to be trained relentlessly – it all has to lead to an amazing customer experience.”

In short, there's no room for error, but the possibilities for success ultimately come down to exploiting what brought you into the business in the first place – your passion. **MMR**

Taking a look at how the MI industry is portrayed in movies, TV, and online.

Media: Feature film *Inside Llewyn Davis*

The Scene:

Greenwich Village folk fixture Llewyn Davis endures a scrappy career alongside up-and-coming early '60s legends in the latest Coen Bros. film.

The Instrument:

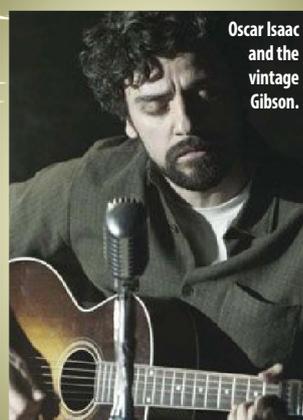


A vintage 1924 Gibson L-01.

Background:

Musical director T-Bone Burnett spent hours at L.A.'s Norman's Rare Guitars finding a match for the singing voice of star Oscar Isaac, who performed live for the film.

4



Oscar Isaac and the vintage Gibson.

4

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5

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5A

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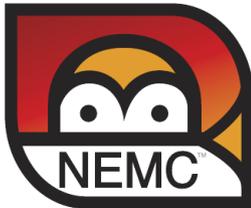
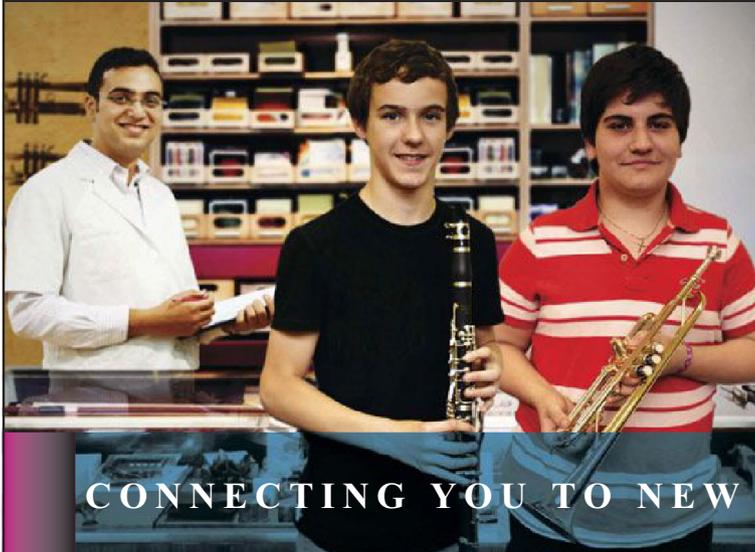
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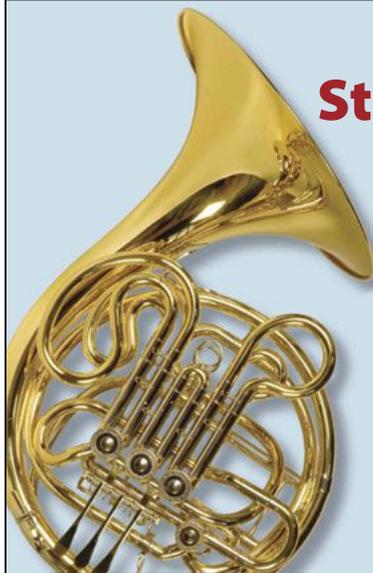
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An Ongoing Battle

In this month's cover story, Jim D'Addario asserts that, "there is no question that children who participate in music making do better at everything else, in and out of school."

Many, if not all, of us would agree and many of us proselytize such concepts to varying degrees within our own lives. NAMM has gone to great lengths to publicize the connection between music scholarship and greater all-around academic and cognitive development, partnering with VH1 Save the Music and many other like-minded foundations, as well as making annual trips to D.C. to lobby our nation's lawmakers to keep music classes an essential part of public education.

A question that springs to mind in today's climate is: Exactly who needs to be convinced of the importance of music classes in the lives of children at this point?

“ There will be no ‘end’ to this particular fight, because there is no end to those competing interests. ”

As one who's joined the NAMM team on a few of those annual Advocacy Fly-Ins to our nation's capital, I can attest that not a single politician has responded to the issue with, "Oh, I don't believe you! Music education is frivolous! Get out of my office!" (Maybe that sort of thing has happened on other trips – I just haven't seen it, myself.)

Voices from all corners of American life have made their belief in the importance of music education known: William LaMothe, CEO of the Xerox Company, has stated, "There is a practical reason for music education: it teaches people to think, to solve problems, to take risks, to think independently, to be an entrepreneur and innovator. The virtues of music education are the virtues of free enterprise in general and of a high tech, knowledge based society in particular: flexibility, adaptability, inventiveness, even playfulness."

"Nothing beats the feeling you get when you've practiced a difficult section [of a piece of music] over and over and finally get it right... Music is important. It says things you heart can't say any other way, and in a language everyone speaks. Music crosses borders, turns smiles into frowns, and vice versa. These obser-

ventions are shared with a hope: that, when schools cut back on music classes, they really think about what they're doing – and don't take music for granted," notes Dan Rather.

President Bill Clinton has publically offered that, "Music is about communication, creativity, and cooperation, and by studying music in schools, students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective."

I could go on (a quick Google search for "support for music education" yields some 900,000,000 results), but the point is: We've kind of... succeeded. Very few out there would argue against music education at this point. Most parents understand that it benefits their children, on many levels, to have exposure to music instruction. So if we've gotten that message across – if we've "won" – but, in certain areas, music courses are still being cut from the curriculum or funding drastically reduced, then: What now?

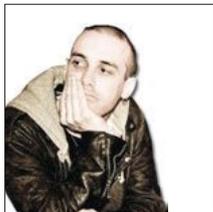
After the Fly-In last spring, NAMM's Joe Lamond told me, "Music and arts education have proven to be one of the few areas where we see bipartisanship agreement and the possibility of making headway right now. While there aren't many against us, we are competing in a crowded field of other educational interests. Can you imagine what might happen to music education in the U.S. if [we] were *not* speaking up?"

And, if you ask me, that really is the answer: Keep speaking up. There will be no "end" to this particular fight, because there is no end to those competing interests. Like it or not, music will always be viewed by many (more likely *most*) as a luxury, a leisure-time pursuit. Much as an individual struggling financially is likely to cancel cable service before he or she stops buying groceries, school districts in need are apt to slash arts funding before they lay off math teachers.

And that's why those who are truly willing to actively engage in the ongoing battle, such as the D'Addarios – who have contributed so much energy and funding to this cause – are worthy of praise. They do speak up. They are continuing to fight.

"People are inspired by music," says John D'Addario Jr. in this month's feature. "It is important that it remains a part of every child's education. Music is the universal language of mankind. I am proud to be able to, in a small way, perpetuate this."

Right on. **MMR**



By Christian
Wissmuller

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VS·XO

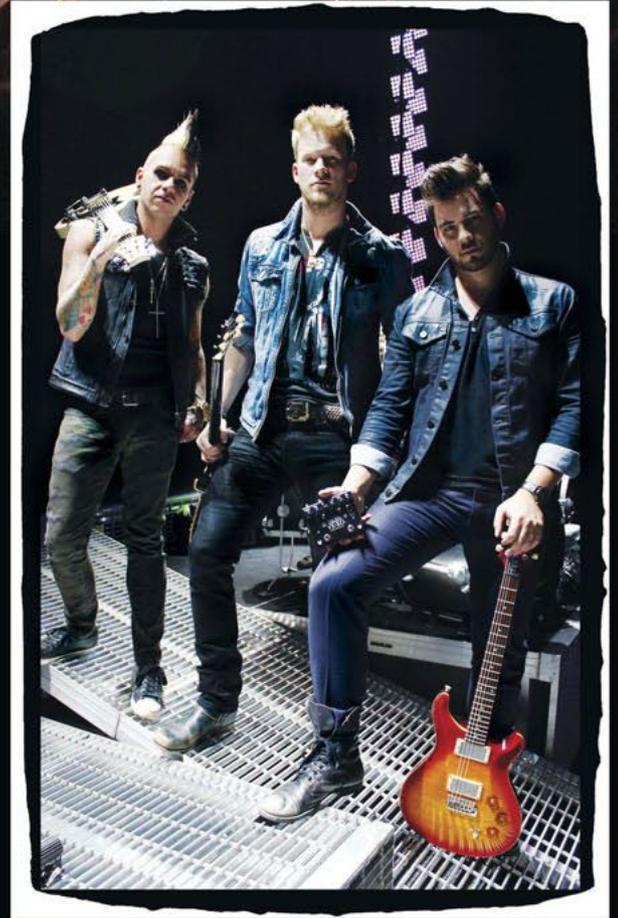
{eXperimental Overdrive}

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