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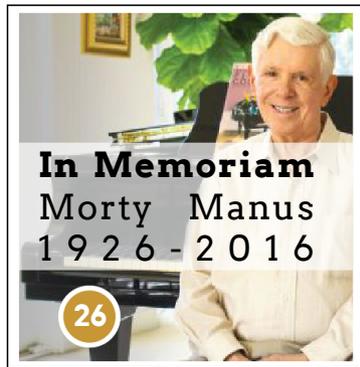
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Record-Breaking

2016 NAMM Show



Thank you

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2015
Chauvet D-Fi USB

2015
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MULTISELECTOR 4X
Four in, to one out.
bidirectional switcher.

The new standard in high performance switching.



new product

PRO
4x1 Instrument Switcher



WT2000
Chromatic Tuner
not included.



The MultiSelector PRO is a state of the art unidirectional 4-to-1 instrument switcher incorporating innovative features sought after by touring professionals. The Multi Selector PRO allows selection of any 1 of 4 inputs to a single output. Each of the four inputs is electronically buffered with a 1 MegOhm input impedance which emulates a proper amplifier load and prevents any

degradation to the instrument's tone. Signals pass through the MultiSelector PRO transparently, with no coloration and the digitally controlled optical switching is completely silent. We've also included a Tuner output on the front and rear. All three non-active inputs are routed to the tuner outputs so a guitar tech can tune any instrument in a non active channel without unplugging it.



new product

MULTISELECTOR AMP
1x4 Amplifier Switcher



The Multi Selector AMP is a state of the art unidirectional 1-to-4 instrument amp switcher that silently switches one instrument to multiple amps, with complete isolation between amplifiers. The input is electronically buffered with a 1MegOhm input imped-

ance, which emulates a proper amplifier load and prevents any degradation to the instrument's tone. The signal passes through the Multi Selector AMP transparently, with no coloration and the digitally controlled optical switching is completely silent.



MULTISELECTOR REMOTE

The optional MultiSelector Remote "stomp box" style footswitches contains four switches that remotely control the switching functions of the rack mount units using a regular 3-pin XLR microphone cable. A unique, proprietary communication protocol ensures reliable switching with mic cables up to 100 feet long.



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MUSICAL MERCHANDISE REVIEW

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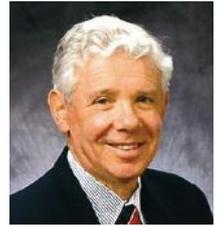
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No.2



Morty loved Alfred Music and the work we did... In the final days of his life, I asked him if he had one "bucket list" thing he wanted to do, what would it be, and he said, "To be able to go back into the office one more time."

— Ron Manus, Alfred Music

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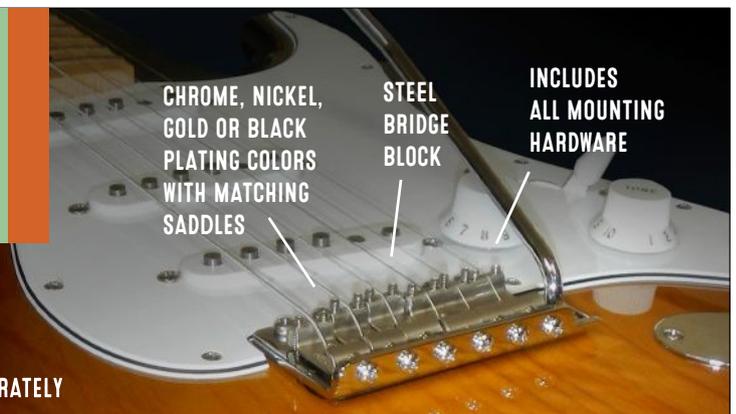


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Ch-Ch Changes

2016 got off to a fairly depressing start, as a number of iconic, popular musicians passed away in rapid succession. Whether considering Motörhead's Lemmy, David Bowie, or Glenn Frey of the Eagles, it's a safe bet that any longtime fan of some form of "rock and roll" felt the sting of a hero's demise.

While the death of rock and roll, itself, has been oft declared, the passing of these three is symbolic of an undeniable shift. To wit: the generation that has wielded the most economic and cultural influence for many years is getting up there, age-wise. Now, all three of these guys died at or near the age of 70, which is considerably "too young" for an average person (life expectancy for a white American male is just under 77 years) – aided, no doubt, by years of living the sort of "rock and roll lifestyle" one reads about (in Lemmy's case, *defining* that sort of excessive lifestyle) – so it's not as if I'm saying, "That's it – the Baby Boomers are all done now." It's just another indicator that the old standards, in terms of artists, styles of music, popular culture, that so many in MI try to still contextualize as remaining "contemporary" really aren't.

The departed were beloved and vital artists until their last days (in Bowie and Lemmy's case, almost literally), capable of selling out arenas (Frey with the Eagles), releasing works every bit as critically acclaimed as any of their previous albums (Bowie), and setting the standard for an entire genre (Lemmy), but the reality is that all three had the bulk of their measurable "success" in the '70s and '80s – the exception being Lemmy, whose popularity never waned, although his best known and highest charting song, "Ace of Spades," came out in 1980.

Not exactly "current" stuff, really.

And yet, when walking the NAMM Show floor or looking through music mags, the majority of endorsing artists attached to various brands of instruments are folks who also "peaked" (in the commercial sense) decades ago. Of course there

are plenty of younger musicians on suppliers' artist rosters, and just as obviously, there's clear value to having an established, "legacy act" affiliated with one's brand.

So does this mean that, slowly but surely, rock is dying – and with it the types of combo sales that for so long defined and sustained so much of MI?

Time's they certainly are (and have been) a-changing, but there are some encouraging signs out there. A glance at any recent *Billboard* Top 40 albums ranking reinforces that R&B, hip-hop, and dance music remain the dominant genres of the day, but you've got younger acts – Panic! At the Disco, 5 Seconds of Summer, and others – holding their own. Heck, even One Direction play actual instruments!

Recently, Technavio released a report predicting that production of electric guitars will increase, globally, by an annual rate of 5.15 percent over the next five years (read Ronnie Dungan's excellent report on page 22 of this issue), with foreign production seeing the most extreme uptick. Data from our own December 2015 issue supports that notion. As just one example, we reported that in the first three quarters of last year, China imported 318,817 guitars valued at over 100\$ each to the U.S. – that's up from 54,376 in the first three quarters of '14.

Rock's not dead and combo sales are not on life support any time soon. But things *are* changing and, while these kids are quite aware of what they're going through, it's savvy retailers and suppliers who make it a priority to become aware, as well.



by Christian Wissmuller

Christian Wissmuller
cwissmuller@timelesscom.com

PRESIDENT

Terry Lowetlowe@timelesscom.com

GROUP PUBLISHER

John Pledgerjpledger@timelesscom.com

EXECUTIVE EDITOR

Christian Wissmuller cwissmuller@timelesscom.com

ASSOCIATE EDITOR

Paige Tutt ptutt@timelesscom.com

ASSOCIATE EDITOR

Mike Lawson mlawson@timelesscom.com

AUDIO / MI ADVISOR

George Petersen george@timelesscom.com

LIGHTING / STAGING ADVISOR

Nook Schoefeld nook@timelesscom.com

CONTRIBUTING EDITOR / DIGITAL MEDIA ADVISOR

Jacob Coakley jcoakley@timelesscom.com

CONTRIBUTING EDITOR

Dan Daley dandaley@timelesscom.com

WEB DESIGNER

Josh Harris jharris@timelesscom.com

ADVERTISING / MARKETING DIRECTORS

Matt King mking@timelesscom.com

Dave Jeans djeans@timelesscom.com

Robb Holzrichter robb@timelesscom.com

GREATER CHINA

Judy Wang, Worldwide Focus Media
C: 0086-13810325171 E: judy@timelesscom.com

ART DIRECTOR

Garret Petrov gpetrov@timelesscom.com

PRODUCTION MANAGER

Mike Street mstreet@timelesscom.com

GRAPHIC DESIGNER

Angela Marlett amarlett@timelesscom.com

VICE PRESIDENT

William Hamilton Vanyo wvanyo@timelesscom.com

OFFICE ADMINISTRATOR / CIRCULATION

Naomi Crews ncrews@timelesscom.com

Timeless Communications, Corp.

6000 South Eastern Ave • Suite 14-J
Las Vegas NV 89119, TEL 702.479.1879

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Industry News

Vandeweerd Family and Roland Enter into Acquisition of Rodgers

Roland Corporation agreed to the Dutch Vandeweerd family's acquisition of the American company Rodgers Instruments, effective January 15, 2016. As the owner of Johannus, Makin, and Copeman Hart, the Vandeweerd family has achieved worldwide success for decades with these three prominent organ brands.

After Rodgers became a subsidiary of Roland in 1988, Rodgers' position was further reinforced with the development of high-quality organs and its ability to continuously elevate the quality of authentic pipe organ sounds to a higher level. "Thanks to that constant focus on quality and beauty," says Jun-ichi Miki, Roland Corporation CEO & representative director, "Rodgers has managed to maintain its status as a premium brand up to the present day."

Since 1969, as the parent organization behind Johannus, the Vandeweerd family is the owner of one of the largest organ builders in the world. Johannus is the undisputed market leader in Europe, is number three in the United States, and holds a leading position in emerging markets such as Asia and Africa. The Johannus collection encompasses a very broad range of instruments varying from affordable, small organs for private homes to enormous, handmade organs for churches and concert halls.

As a family business that is active exclusively in the digital organ market, the Vandeweerd's acquisition of Rodgers will ensure that yet another important piece of the puzzle will fall into place for the Vandeweerd family in its mission to further perfect the top segment of the global organ market. It acknowledges the powerful potential of the strong Rodgers brand and sees many opportunities to further improve the brand and enable the organization to grow. Rodgers will remain a fully American brand and company.

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➤ Supplier Scene

➤ People on the Move

➤ Trade Regrets

➤ MMR Global

Guitar Center Responds to 'Sign Arbitration or Lose Your Job' Accusations

In early January, it was reported in a number of news outlets that Guitar Center had strong-armed employees into signing mandatory arbitration agreements or risk losing their jobs.

As the *Huffington Post* put it, "The agreement, a copy of which was obtained by The Huffington Post, forces employees to relinquish their rights to sue the company in class action lawsuits over wage violations, workplace discrimination and unjust firings, among other disputes.

Sean Lynch, a sales employee at the company's Las Vegas store, said he and his colleagues were told they must sign the agreement by end of day Friday or they forfeit their jobs."

On January 19th, in an exclusive response to *MMR*, a GC rep stated: "In addition to the unique benefits that Guitar Center offers its associates, such as Gig leave and the GAIN (gear discount) program, we've made a variety of additional benefit enhancements and changes for 2016. These benefits include a 401(k)



matching program, providing merit reviews for retail sales associates, providing sick pay to part-time associates and changing the retail pay cycle to provide more frequent and timely pay of base wages and commissions. Along with those benefits changes we implemented an arbitration program to create a more clearly defined and efficient resolution process for a variety of workplace disputes. While nearly all workplace disputes are able to be resolved internally, Guitar Center and many other companies believe that arbitration is more cost-effective for both parties, less formal and faster than the process available through the court system. Guitar Center's program is similar to those found at many retailers and other employers, as well as in consumer service and product contracts."



Pearl River and Schimmel Initiate Alliance

German piano manufacturer Schimmel and the world's largest piano manufacturer (by volume), Pearl River Piano Group, have entered into a strategic alliance.

Both parties will carry out in-depth cooperation in terms of capital, brand, technology, and marketing to achieve better development in the future.

"This move is opening a whole new chapter in our 130-year history as a family business. Together with Pearl River, we want to realize the opportunities of strategic cooperation, to have a powerful combination and complementary advantages," says Hannes Schimmel-Vogel, managing director of the company.

The final timing for the official start of this partnership depends on the closing of the administrative approvals by the local authorities. Under terms of the partnership, Schimmel will continue to retain the current production base and maintain independent operation. The Schimmel family remains as an active shareholder and will be managing the company. Hannes Schimmel-Vogel and Viola Schimmel will continue to manage the company.

"As a renowned international brand, Schimmel will become a new member within the brands of Pearl River. We will strengthen the production facilities in Germany. We will use the capital advantages as a public company to assure Schimmel's continued development, realizing complementary advantages of both companies for all aspects including brand, marketing, and other resources," says Li Jian Ning, general manager of Pearl River.



NAMM GUITAR PROMOTION WINNERS!

During the 2016 NAMM show, Breedlove and Bedell Guitars offered participating dealers the opportunity to win acoustic guitars. We're proud to announce the winners!

Thursday, January 21st



**Winner: Jerry Lee's Music
OREGON CONCERT ROGUE | \$2,399 MSRP**



**Winner: Music Store Live
BEDELL EARTHSONG | \$1,990**

Friday, January 22nd



**Winner: Action Sound
LEGACY CONCERT LTD | \$3,999 MSRP**



**Winner: South Shore Music
BEDELL COFFEE HOUSE | \$2,990**

Saturday, January 23rd



**Winner: Gator Music
JOURNEY CONCERT | \$5,332 MSRP**



**Winner: Red Zone Music
BEDELL BAHIA | \$4,990**

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Hal Leonard Partners with Loog on Book and App

Hal Leonard Corporation and Loog Guitars have announced a strategic partnership covering distribution in the U.S. and Canada, as well as licensing rights for Loog's new instructional book and app.

"We are stoked to partner with Hal Leonard and their network of independent retailers," says Rafael Atijas, founder and CEO of Loog Guitars. "We're so happy that our products will now have the exposure and nation-wide distribution we always wanted, and we are especially excited about our collaboration on instructional content. Now, when people buy a Loog, not only will they be buying the best starter's guitar, they'll also be getting a set of print and digital materials that will get them playing songs in no time."

SLM Presents 2015 Sales Awards



Robert E. Lee, Tim Warren (The Marketeers), Chris Meikle, and Paul Damiano.

St. Louis Music (SLM) recently announced the recipients of its first annual Sales Achievement Awards, recognizing the outstanding efforts of the SLM sales team throughout 2015.

Winners of the 2015 Sales Achievement Award included:

Dixon:

- Marketeers - 72% over prior year
- Phil Jost - 94% of budget

Alvarez:

- Chuck Fletcher - 25% over prior year
- The Marketeers - 98% of budget

Knilling:

- Lienau - 62% over prior year
- Lienau - 267% on budget

Marketplace:

- Bill Peterson - Direct Line 18% over prior year

Outstanding Sales Achievement:

- Phil Jost - Highest sales

Rep Firm of the Year:

- Lienau - 113% of forecast



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Truetone's Weil Wins Entrepreneur of the Year Award

Bob Weil, founder and president of Truetone, was recently named Entrepreneur of the Year by Gordon College in Wenham, Massachusetts.

The award was given, "for an alumnus who exemplifies the characteristics of an entrepreneur – vision and charisma, courage and determination, resourcefulness and hard work, creativity, and innovation."

Weil was surprised by the recognition by Gordon College. "When I started the company 20 years ago, I never would have dreamed I would win an award for Entrepreneur of the Year. I've spent the last many years just trying to make useful, reliable tools for musicians, and yes, we've had a lot of success and learned from some notable failures. If I think about it, there really is a great story to tell, just like so many other American success stories. My business is a lot smaller than most of the others you hear about that started on a kitchen table and then became part of the *Fortune* 500. We're not nearly big enough to be on that list, but I've got a great team around me and am very grateful for a loving and supportive family as well."



Gordon College president Michael Lindsay with Truetone founder and president Bob Weil.

Lace Retains Kuffner

Don and Jeff Lace, along with the board of directors of Acodyne General, have officially retained industry professional Hap Kuffner of Kuffner International, for international sales, licensing, and consulting for the Lace brand of products.

Kuffner's responsibilities include providing information concerning OEM source factories worldwide as well as distribution opportunities across the globe for Lace.

Products represented by Kuffner include Lace Sensor pickups, revolutionary Alunitone pickups, cables, and Lace musical instruments. Also being represented, is Lace's patented Helix Neck System technology for guitar and bass, which represents a new standard in comfort and playability.



"Jeff and I are delighted to be working with such a professional as Hap, in the music industry. He is quite frankly an industry icon. Obviously, his involvement with our particular product line is invaluable to our growth," says Don Lace.

Kuffner International, Inc., represents OEM manufacturers in sourcing and export sales. Kuffner states, "The Lace brothers continue to innovate through electronic designs in the music industry and beyond. I am amazed in what they have created for musicians over the years and looks forward to continued growth for Lace worldwide."



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Developments at KMC



KMC Music has announced that it has been appointed by Aclam Guitars to serve as the exclusive United States distributor of the company's Aclam pedalboard product line.

According to Roger Hart, KMC Music vice president of merchandising, the appointment is effective immediately and includes Aclam's Smart Track, and Evo Track pedalboards and related accessories.

Founded in 2010 in Barcelona, Spain, Aclam Guitars is a company focused on innovative product design and engineering that offers a complete line of guitars, amplifiers, guitar supports, pedalboards, and accessories.

Focusrite Novation Inc. and KMC Music have announced that, effective immediately, KMC Music will become a United States distributor of both the Focusrite and Novation digital audio production and recording lines.

In announcing its expanded distribution strategy, Focusrite Novation president Phil Wagner noted, "We are very happy to have KMC Music represent Focusrite and Novation products to their customer base of more than 6,500 retailers. We believe KMC Music have the reach into the market that our products deserve. It's tremendously convenient that our distributor,

American Music & Sound, and KMC Music are both owned by Canada's JAM Industries. KMC Music's customers will enjoy the same benefits that AM&S customers have experienced."

Additionally, KMC Music has announced that it has been appointed by Aalberg Audio to serve as its exclusive United States distributor.

Roger Hart, KMC Music vice president of merchandising, called the appointment another important step forward in KMC's 2016 business development program. "While last year was very much a year of transition for KMC, this year is going to be a year of significant growth and expansion as we add more and more lines to our brand portfolio," Hart said. "The addition of Aalberg's audio effects pedals to our available lines is only going to help drive sales for our dealers."

Aalberg Audio of Norway, a manufacturer of innovative and high-end audio equipment, is committed to becoming the world leader in wireless music equipment. The core products of Aalberg Audio are guitar effects pedals that can be controlled wirelessly from a control unit attached to the guitar. This gives the guitar player greater freedom on stage, and the possibility to manipulate the sound in a manner not previously possible.

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Supplier Scene

Ufip Cymbals Names Davitt & Hanser as USA Distributor

Ufip has announced a new distribution partnership with Davitt & Hanser, effective February 1st, 2016.

Ufip, based in Pistoia, Tuscany, has been manufacturing cymbals since 1931 utilizing their Rotocasting process. Each cymbal is created through a procedure of centrifuge-casting.



DAVITT & HANSER

General Manager Alberto Biasei explains: "Ufip has experienced organic growth over the past decade because of our ability to produce the finest, purest sounding cymbals on the market today. The drum community has taken notice, and our demand in the U.S. Market continues to grow. As such, we sought a distributor who would help us share our message, and show their willingness to help us attain our long term vision in the U.S. Davitt & Hanser's history with the retail community, coupled with the ambitious nature of its staff helped make this the right decision for the Ufip brand."

Davitt & Hanser general manager Jay Ensminger added; "The strength of Davitt & Hanser can be seen in our employees resolve over the challenges, wins, and losses we experienced this past year. We are positioned for a truly exciting year, and the Ufip brand is an ideal fit into our stable of brands, and style of business. It represents a brand that is respected by the playing community that will continue to grow because of their willingness to listen to the customer."

Music & Arts Announces Music Educator of the Year

Music & Arts has announced the winner of the 2015 Music Educator of the Year award.

The new recognition program from the company aims to honor U.S. music educators who exemplify outstanding achievements in music education. This year's award will be presented to Gordon J. Snyder from Concord, North Carolina.

Snyder is currently the director of instrumental music for Kannapolis City Schools at A.L. Brown High School where he teaches marching band, jazz band, rock band, and concert band. His music programs have gained notoriety over the years due to his efforts in redefining area high school instrumental curriculums.

"We were looking for a candidate who exemplified innovation and dedication in teaching because we know without these qualities in music educators, our role in helping to support budding musicians would be more challenging," said Steve Zapf, president, Music & Arts. "We received more than 2,000 nominations for this award and were blown away by the many outstanding educators out there, but Gordon's accolades and peer references really stood out to us. We're honored to recognize and present this award to him."

In addition to an award plaque, the recipient of the 2015 Music Educator of the Year award will receive a \$1,000 Music & Arts credit and a feature article published on Music & Art's blog, The Vault.



"I am grateful to be a teacher and I consider it a privilege to help students learn they can accomplish something bigger than themselves," said Snyder. "While awards are wonderful, knowing you have changed the way a student sees their world is the true reward. I am humbled to receive this award especially knowing there are other music educators who are equally deserving."

The company also announced a second and third-place recipient for the award. The second-place winner is Anne Fennell, M.Ed. from Oceanside, California and the third-place winner is Catherine Humphrey from Pflugerville, Texas.



New Fishman Website Goes Live

Designed by TMB Partners of Scottsdale, Arizona, Fishman.com features a clean, graphic presentation that reflects the company's theme culminating in this year's 35th Anniversary of Fishman's ongoing tradition of innovation and excellence.

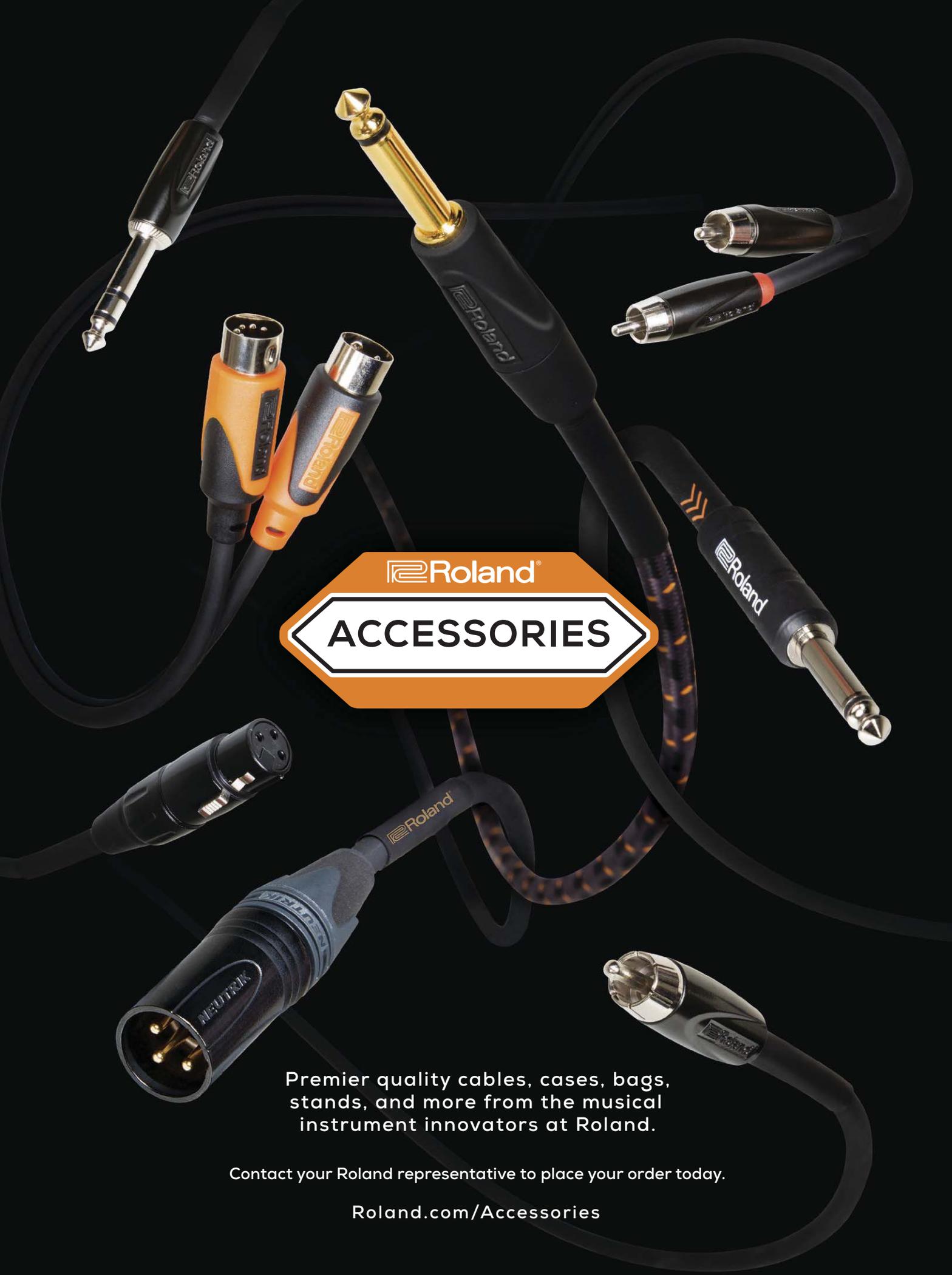
The new website allows viewers to quickly discover the company's technologies, products, leading Fishman artists, and news. Artist profiles include links to the specific Fishman products used in live and recording situations for a clearer understanding of their creative process.

Fishman.com also offers improved organization of products and resources for consumers and dealers along with useful product-specific video channels that provide valuable information and inspiration for users, viewers and fans.

The new website incorporates integration of social media feeds including Facebook, Twitter, Instagram and YouTube.



"Our new website offers a better user experience all around for consumers and dealers," says director of marketing Chris DeMaria. "The new design aligns perfectly with Fishman's 'Inspired Performance Technology' branding. The integration of our social media feed and video content is a huge step in tying all of our marketing communications together."



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PreSonus Presents 2015 Dealer, Rep, and Distributor Awards at NAMM



(L to R): Rick Naqvi (PreSonus), Chuck Surack (SweetwaterSound), and Mark Stone (PreSonus).

The U.S. Rep of the Year award went to Lienau AV Associates, which serves the Mid-Atlantic region (Delaware, Maryland, New Jersey, NY Metro, Pennsylvania, and Virginia). Dealer of the Year was Rick Naqvi (PreSonus), Chuck Surack (SweetwaterSound), and Mark Stone (PreSonus). Online retailer Sweetwater Sound claimed the Dealer of the Year award. Karen Lopez of Alliance Audio Group received the Inside Salesperson of the Year award, while Gene Williams of Frequency Sales was named Demo God of the Year. To top off the U.S. accolades, Ted Bahas, and Jeff Mac of Techrep Marketing grabbed the Key Account Management award.

On the international scene, Grupo Ikono of Argentina came away with the Latin America Distributor of the Year award, while SAMA D&I was named APAC Distributor of the Year.

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everlasting imprint on this world.

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Vandoren Announces 2016 Emerging Artist Winners

The Vandoren Emerging Artist Competition (or VEA) is for clarinetists and saxophonists between the ages of 18 and 23 performing at the very highest technical and musical level. Applicants applied in three categories: classical clarinet, classical saxophone, and jazz – either instrument. Entries are judged by top artists in each field.

Classical Clarinet: 1st: Yoonah Kim - New York, NY, 2nd: Hanlin Chen - Cleveland, OH, 3rd: Ryan Toher - Oberlin, OH; Judges: Caroline Hartig, Michael Wayne, Emil Khudiyev

Classical Saxophone: 1st: Aiwen Zhang - Rochester, NY, 2nd: Jiaqi Zhao - Urbana, IL, 3rd: Gabriel Pique - Rochester, NY; Judges: Jan Baker, Nathan Nabb, Jeffrey Loeffert

frey Loeffert

Jazz: 1st: Shai Golan - New York, NY, 2nd: Michael Troy - Brooklyn, NY, 3rd: David Leon - Miami, FL; Judges: Harry Skoler, Paul Carr, Mark Gross

"This year's competition was the largest to date.



Aiwen Zhang

We received more entries than ever before and the level of musicianship was exceptional across the board," commented David Gould, director of the Vandoren Emerging Artist Competition. "We are proud to have our first two women grand prize winners and I am looking forward to hearing them all play this March."

The first place winners in each category will perform on the Vandoren Emerging Artist Concert at the 2016 Chamber Music National Festival (Music for All National Festival) in Indianapolis, Indiana. They will also travel to Paris, France where they will visit the Vandoren headquarters at 56 Rue Lepic to meet with some of the most influential woodwind designers and consultants in the world.



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Breedlove and Bedell Give Guitars Away to Dealers

Breedlove Stringed Instruments and Bedell Guitars spent NAMM this year celebrating their dealers. Each brand gave away a guitar to a dealer that had placed a qualifying order up to that point. And the winners are:

Breedlove

- Thursday, January 21 - Oregon Rogue: Jerry Lee's Music
- Friday, January 22 - Legacy Concert LTD: Action Sound
- Saturday, January 23 - Journey: Gator Music

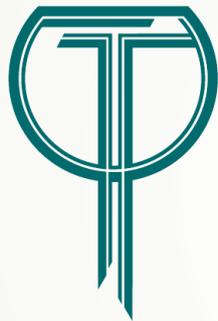
Bedell

- Thursday, January 21 - Earthsong: Music Store Live
- Friday, January 22 - Coffee House: South Shore Music
- Saturday, January 23 - Bahia: Red Zone Music

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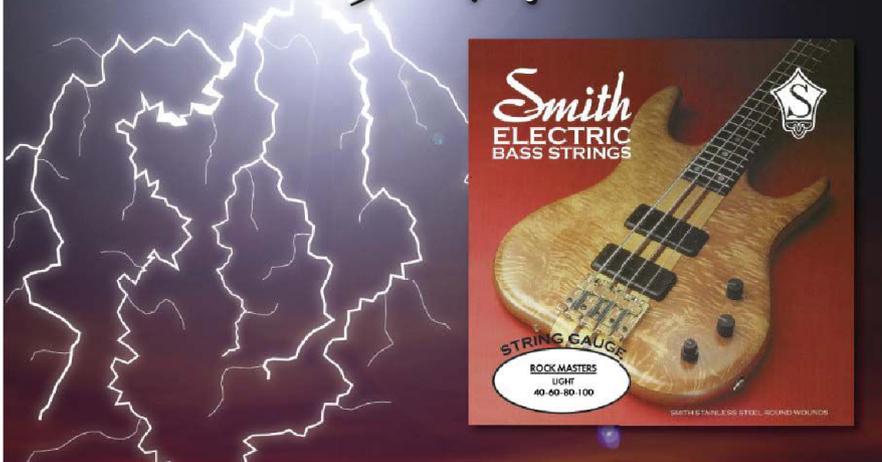
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New Organization Expands Music Industry Reach

More than 30 years after establishing an international alliance of companies who develop MIDI products, the MIDI Manufacturers Association (MMA) has launched a new initiative focused on people who use MIDI to create music and art. The new organization is called The MIDI Association (TMA). The goals of The MIDI Association are:

- To nurture an inclusive global community for anyone who works, plays, or creates with MIDI.
- To provide education on how to get the most out of MIDI for people who already use it.
- To create new music makers by promoting the creative possibilities that come from connecting digital musical instruments and MIDI controllers to smart phones, tablets and computers.



This year, three MMA member companies released important MIDI OS support updates: Apple (Bluetooth MIDI), Google (MIDI in Android M, and Web MIDI in Chrome), and Microsoft (Windows 10). These combined updates will significantly expand the number of MIDI-enabled products worldwide to approximately 2.6 billion devices. There is a growing need to educate and promote the benefits of MIDI interactivity and interoperability to the millions of people who use MIDI not only in their musical instruments, but also on their computers, tablets and cell phones.

As the publisher and authoritative source of MIDI specifications, the MMA's core mission of developing and promoting MIDI standards will not change. The MIDI Association (TMA) embraces an expanded mission - to nurture an inclusive global community of people who connect and create music and art with MIDI. The revamped mobile-friendly www.MIDI.org website will now become the central repository of information about anything related to MIDI technology, from classic legacy gear to next-gen protocols on the horizon.

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On-Stage/TMP Donates NAMM Booth to Rock 'n Roll Camp LA



On-Stage has donated an array of products to the Rock 'n Roll Camp for Girls Los Angeles. Coming off another Winter NAMM, On-Stage is giving the camp all the products it displayed at the show. The On-Stage NAMM booth showed over 200 products from a variety of categories, including mic stands, tablet mounts, instrument tuners, lighting accessories, instrument stands, cases, and more.

The Rock 'n Roll Camp for Girls LA was founded by rockers Becky Gebhardt and Mona Tavakoli. The organization is working towards expanding its after-school programs, increasing its number of summer camp sessions, and acquiring its own permanent space for lessons, workshops, and more.

Eastman Music Company named a "Company to Watch" by NAMM U

Eastman Music Company and its family of instruments (Eastman Strings, Eastman Winds, Eastman Guitars, S.E. Shires, and Wm. S. Haynes) has been identified as a "Company to Watch" by a panel of industry experts in the NAMM U "Best in Show" program.

Eastman

MUSIC COMPANY

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Highlights from Eastman's booth at NAMM include:

- Debut of Amadeus Flutes by Wm. S. Haynes
- A 5-string electric violin by Eastman Strings
- Appearances by S.E. Shires Artists from Earth, Wind, and Fire
- The release of the 52nd Street Baritone Saxophone from Eastman Winds
- Announcement of the construction of a custom Eastman Guitar shop

"We've always made an effort to listen to artists, dealers, and instructors for ways to continue to improve our instruments" said Eastman Founder Qian Ni. "We learned in 2015 that taking this same collaborative approach to all facets of our organization could not only build the best instruments but it also made people feel like they were part of the process. Like they were part of the Eastman family."

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by Ronnie
Dungan

Mobile Yamaha Plays It Smart

Yamaha-branded zones in music stores across Europe now enable customers to access product information videos and promotions on a large display screen controlled by their smartphones.

The firm commissioned UK-based agency Mindbomb Creative, already a Yamaha certified supplier, to create the system allowing consumers to interact with digital signage screens via their mobile phone.

It is currently running in about 25 in-store screens at retailers in the UK, Germany, France, Spain, Italy, and Scandinavia.

Outside of store opening hours, the system can also be used for staff training.

"The benefits to Yamaha have been many," said a spokesman. "Particular highlights, however, have been for store staff to use the digital signage network as a closing tool as well as for B2B training and awareness. Where the benefit significantly lifts is the ability to dynamically address consumers while in-store and give them access to extra information at their leisure via their personal control should they require it."

The project uses a platform called Signagelive, also incorporating the agency's purpose-built Web service and smartphone interface, known as Screenfinity.

"Our cloud-based software written in HTML5 has enabled Mindbomb to incorporate interactive functionality onto Yamaha's digital signage network without needing to replace already installed displays, thus maximising Yamaha's investment and taking its digital marketing capabilities to the next level," said Jason Cremins, Signagelive's CEO.

U.S. Dominance Under Threat Says New Guitar Market Report

A new report into the global electric guitar market says revenues will grow at an annual rate of 3.44 percent over the next four years.

The report, from Technavio, says the global market will reach \$1.75bn by 2020, with the U.S. market grabbing just over 67 percent of the share. A 2015 valuation puts the market at \$1.48bn.

In terms of units, worldwide, some 1.39 million electric guitars were shipped in 2015, a number which is projected to increase at an annual rate of 5.15 percent to reach 1.79 million units in 2020.

American domination is under threat from the Asia-Pacific region, however. In 2015, the Americas dominated the global market with a share of 76.98 percent. As the market is nearing saturation, the share of this region is expected to decline during the forecast period.

Europe and the Middle East followed with a market share of 14.39 percent in 2015. As the region (particularly the Eurozone area) is still recovering from

recession, the population is reluctant to spend on leisure amenities. As many of the leading vendors in the market are U.S.-based, this also increases the revenue outflow of the region in importing electric guitars from other countries.

Still, the share of EMEA is expected to increase during the forecast period due to market stagnancy in the Americas.

APAC accounted for an 8.63 percent share of the overall market in 2015. Its share is expected to increase due to the rising number of live events and concerts in the region, which is consequently boosting the popularity of watching and playing music.

Certain major players in the U.S. have followed an acquisition strategy with respect to smaller players to attain larger market shares. However, the market is expected to witness steady growth during the forecast period, as vendors are using multiple marketing and promotional strategies such as price breaks, online sales, and endorsements by famous musicians, artists, and bands.

DJ Teams Up for PLAYdifferently Project

DJ and electronic musician Richie Hawtin has teamed up with former Allen and Heath product developer Andy Rigby-Jones in a new firm called PLAYdifferently.

After 25 years at Allen & Heath's Xone DJ division, Andy Rigby-Jones left the company in 2014 and partnered with Richie Hawtin. The firm has now partnered with the Audiotonix group, which is an international distributor and owner of brands including Allen & Heath and DigiCo.

Over the past two years, the pair have been developing and testing their first prototype of an instrument which now is nearing completion.

Rigby-Jones explained: "The last two years have been a whirlwind of activity working with Richie on this exciting new project, but we both realised that to get our creation out to a wider audience we should partner with a major manufacturer, and who better than my old employer Allen & Heath. A&H are now part of the Audiotonix group and as such provide unrivalled manufacturing, marketing and technical expertise in the U.K."

"Our aim is to create instruments which DJs and electronic musicians can play," added Richie Hawtin, "magnifying the creative impulse that drives our most inspired performances. This company is not about one performance style - or my style - this is for all artists who strive to unlock and expand their own innate talent."

Glenn Rogers MD of Allen & Heath commented: "Richie and Andy have both played key roles in making Xone the successful DJ brand it is today, so we're excited to join forces with them again on this different direction of play."



Richie Hawtin

Music Store Continues to Beef Up Online Offering

German retailer Music Store has invested in an upgrade to its online shopping interface to help expand its international business.

The firm has upgraded to a new version of online partner Intershop's e-commerce interface - Intershop 7.4.

Michael Sauer, CEO of Music Store, explained: "The Intershop omni-channel commerce solution has been fundamental to Music Store's international growth since 2006. Our international shops bring in a large portion of our total revenue. We therefore had extremely high expectations for the new shop. Many of our requirements would have needed extensive programming with other providers. We know that the Intershop solution's strength in internationalization can help us keep costs at a minimum. We especially appreciate the shop solution's high dependability – we are able to easily manage even the busiest times of year, such as Christmas."

Intershop's longtime partner dotSource GmbH realised the ambitious migration project with a particular focus on the efficient navigation of international online sales and the implementation of effective marketing and coupon programs.

Christian Grötsch, founder and managing director of dotSource, added: "After the relaunch, Music Store has set new standards for its sector when it comes to usability and user experience. Responsive design, the high performance of the online shop on all channels together with the technically smart interlinkage of online and offline sales puts Music Store in optimal position for leveraging the potential of digitisation."

Ashdown Signs 12 New Distributors Worldwide

Busy Ashdown Engineering has announced twelve new additions to its network of global distributors.

The new distribution deals include the Ashdown range of bass and acoustic amps, Dr. Green effects pedals, plus sister company Hayden, which builds hand-wired valve guitar amps.

"Being available across the globe is important on many levels," said Mark Gooday, Ashdown founder and managing director. "This enables us to support the public demand in every corner of the world, along with added support to our artists on a truly global level. It will also help to improve our purchase power through added volume and allow us to be more competitive around the world."

In Europe, Spain and Portugal will be handled by Suprovox, while in Sweden, Ashdown will work with CMI, Mega Music will represent the brand in Poland, and Musix AG will distribute in Switzerland.

In South America, FAMA Music has been appointed as distributor in Argentina, Chile, and Uruguay, with Tropical Music heading up Colombia, and Music Pro handling Guatemala.

Further afield, the firm will be distributed by Pro Musical in Australia; in South Africa by Hohner SA; Lazer Music in the Philippines; Tunes Trading in Oman, and lastly Musitecnica Moz LDA in Mozambique.



Ashdown's DP200 Drophead 15H Combo

Former Peerless Europe Boss Returns

Having dissolved Peerless Guitars Europe in December 2014, director Graham Essen has returned with a new company, Fibonacci Guitars.

Essen has now ended his association with the Korean brand, meaning Peerless now has no U.K. distribution, and has instead set up his own operation with the aim of launching a range of nine guitars in the spring. The guitars are being manufactured across four different factories in Korea, China, and Europe, and are shipped into the UK, to be assembled, hand-finished, and completed with hardware. The range, largely hollow-bodied and arch-top models, is expected to be priced between £699-£2500 with a gig bag.

The line-up will be distributed through a small selection of (five-to-six) dealers in the U.K. with agents in major European territories such as France and Germany, and sold direct to the rest of the world.

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'Spanish Guitars Must be Made in Spain.' Insists Rodriguez

Fresh from signing a U.S. distribution deal with KMC Spanish guitar specialist Manuel Rodriguez has extolled the virtues of returning to domestic production, having brought all of its manufacturing back from China to Spain, and enjoyed a huge increase in sales.

After 13 years producing guitars in the Far East, the firm decided to bring it

all back home to its factory in Toledo and now has production at the same level as it was in China producing 15,000 guitars a year.

"China was getting very difficult," CEO Manuel Rodriguez III, told *MMR* Global. "For 13 years we had a workshop there, but now salaries are going up, labour laws are getting more difficult. The stock

market in China is very volatile. Another reason was the currency, but now it's a lot more even.

"And Spanish guitars must be made in Spain," he adds.

Since moving production to Spain the firm has hired 50 new luthiers. "We had an 8,000 square foot building with 60 people. Now they were all off doing different things, and I've hired them all back."

Rodriguez says the increase in production cost is minimal and is offset against greater control of the processes involved.

"From my perspective, we can control the processes better, which means we can be more innovative and we use sustainable processes – solar power, sustainable woods and varnishes. The wood is FSC, so when we cut down a tree we have to plant a new one. It's all dead wood as well, not green wood."

Importantly, in terms of sales the move has been a success, as well, he says: "Since we starting saying we were made in Spain, we've seen that people want to buy Spanish guitars, not Chinese, and we've seen a 20 percent increase in sales."

The shift back to Spain and to a production process which incorporates greater sustainability was also a deciding factor. The manufacturing includes the use of plywood made with dust and recycled wood, which looks like a mix of ebony and mahogany.

"The main sound comes from the top so the back and sides are not so much of an influence on the sound of the guitar," explains Rodriguez.

"Ebony will be finished in 20 years and the same with Indian rosewood. We have to find solutions for the future. We can't just wait. So to have a solid back, sides, and top will be a luxury soon."

With currency fluctuation, stock market turbulence in China and the wage gap narrowing, the notion of domestic production is no longer as fanciful as it was even five years ago. And for guitar brands that are trading on their heritage, it only adds to the authenticity of the story.



Manuel Rodriguez

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Morty Manus

1926-2016



On January 9th, Morton Manus, president of Alfred Music, passed away after a battle with cancer. A beloved figure throughout the MI industry, Morty impacted and affected many. *MMR* joins those who cherish Mr. Manus' memory and grieve his passing.

I am so lucky to have worked side-by-side with my dad for so many years – especially the last few years. He was not only a great father, but also a great co-worker and, best of all, friend.

Morty loved Alfred Music and the work we did. It was his baby, his fourth child. In the final days of his life, I asked him if he had one “bucket list” thing he wanted to do, what would it be, and he said, “To be able to go back into the office one more time.”

The last thing he said to me was that he had 89 years where he was both physically and mentally active and how many people get that? I told him I was greedy and wanted a few more. He laughed and said he was, too.

He had an amazing life and certainly a life well lived. To quote Irving Berlin, “The song is ended, but the melody lingers on...”

Ron Manus
Alfred Music

At a recent NAMM Chairman's Reception, Morty and I passed by each other in the crowd, as can only happen when a thousand industry friends gather in one room. It was brief “Hello” kind of thing – so common at those functions and we really didn't have much time to talk. I felt bad about not being able to spend more time with him and Iris and was surprised to receive a call from Morty the next week. He apologized for not being able to talk more! I was stunned. Here was one of the most famous and important guys in the industry reaching out in an incredibly humble and thoughtful way. I suspect his whole life was lived in that manor. His empathy and concern for his friends and family were legendary. He epitomized the very best of our industry and we will miss him dearly.

Joe Lamond
NAMM

Morty was one of the kindest people I've ever met. He was always supportive and encouraging to me as I was coming into the business. People may talk about Morty's passion for the business and I think he was passionate, but even more meaningful for me was that Morty truly cared about people – his customers, their customers, his employees, and, of course, his family. His example in this regard is worth remembering and celebrating.

Lori Supinie
Senseny Music

Morty and Iris were a perfect match. Together they built a company that started with just two copyrights (“Waiting for the Robert E. Lee” and “Ragtime Cowboy Joe”) into one of the finest music publishers in history. My most cherished memory happened last year when they joined us for the NASMD convention in New Orleans. After a long day at the convention and a Second Line Parade to the House of Blues, Morty and Iris were dancing like it was their first date. A true love story.

George Quinlan, Jr.
Quinlan & Fabish Music Co.

In 1983, Pepper was opening its first California office. Morty, Iris, and everyone at Alfred were helpful in many ways, both corporately and personally. I moved my young family to the South Bay Area and was more than a little bit nervous about the dramatic increase in the cost of living, especially housing. I was being paid more than I ever had been and still wasn't sure I could make it work. One evening I expressed those concerns to Morty and Iris. A knowing smile came over Morty's face and with the relaxed, soft spoken, reassuring confidence which typified him, he told me that while he couldn't exactly explain all the reasons why, he was sure, and I should be too, it would all work out. I believed him. It was true. I've thought about that conversation literally hundreds of times and told the story more than a few. I'll never forget him.

Lee Paynter
J.W. Pepper

My relationship with Morty and Iris began in 1986, when Amanda Vick Lethco asked if I would please call Morty about helping her and Willard Palmer promote Alfred's *Basic Piano Library*. Feeling quite intimidated at the time, I finally got up the courage to call and was shocked that he immediately knew who I was (thanks to Amanda!!) and even offered to pick me up at the Burbank airport. I remember that first meeting. He was kind, warm, and genuinely interested in me as a person. But, when he brought me over to the Alfred offices (back then they were in Sherman Oaks), I was immediately impressed that he seemed to know the names of *everyoe* in the office – their spouses, their children, and it was apparent to me that this was more of a “family” – not just a music publishing company. About a year later, when I was busily composing the duet books for the method, Morty and Iris would call me in Montana every couple of months just to say hello, (I was currently on the piano faculty at the U. of Montana), to ask how my boys were doing, and to express how grateful they were for my contributions as a composer and clinician. I was always impressed by their sincerity and interest in me as a human being! In time, they were almost felt like “surrogate parents” to me and I'll always be grateful for Morty's excellent advice, his constant encouragement every step along the way, and mostly for his kind and gentle manner. He was one of a kind and we will all miss his presence in the music industry!

Dennis Alexander
Alfred Music composer and clinician

My good friend Morty was a creator/dreamer. He was always focused on the education and the art with a genuine love for music.

My favorite story about Morty was when he decided to write a guitar method. Now Morty had never played the guitar, so he picked one up and taught himself how to play. While studying, he took

“Working a lifetime with Music and Musicians was not always milk and honey, but it was as close to heaven on earth as we could get.”

Morty Manus



notes on what was confusing and worked on ways to simplify and make learning more fun. The method was a giant success because Morty lived every experience before he wrote about it. This is the secret of what took Alfred Publishing from a small, unknown publisher to the powerhouse company that it is today.

What I love most about Morty is the fact that he always said what he believed in a straightforward way and his handshake was better than any contract that anyone could ever write.

To my good friend Morty: I will miss you and I look forward to being with you again someday...

Geoff Lorenz
The Lorenz Corporation

Morty Manus was a pillar of the music publishing industry and beloved by all who enjoyed the great privilege of working for him. He possessed a genius for music pedagogy, as reflected in the highly successful piano, accordion, and guitar educational series (among others) that he developed, published, and sold throughout the world. He was revered by his editors for his ability to comprehend a good idea and to help them develop it into a great idea.

In 1989, Morty hired me to create a church music catalog for Alfred. I'll never cease to wonder at his confidence in me and I worked hard to be worthy of it. Leading with his wife, Iris, by his side, Morty nurtured and inspired us. I will never forget bringing a "new idea" to the corporate table. I presented the idea and what I considered to be its merits. Other team members expressed the marketing and sales challenges that this idea would face. Because *all* of us were musicians,

it was a pretty passionate exchange! Coming around full circle, we looked at Morty. He smiled and quietly said (I paraphrase), "Yes, well, I think it's a good idea. We have a great sales and marketing team. Let's make it work." And, with Morty for inspiration and guidance, we made it work!

Morty was a great man. I thank God continually for the great gift of having known and worked for him.

Jean Anne Shafferman
The Lorenz Corporation

Over the years, Morty was always the voice of calm and reason when things were changing in our industry. He understood the value of human relationships in all that we did, and he made good on the promises he made. Our industry is better for the legacy he leaves behind, and I am a better person because I knew Morty Manus.

Richard Rejino
RPMDA

I'm lucky to have worked with not only such a genius, but someone with the biggest heart that you can imagine, who along with his wife Iris, showed tremendous love for me and my family for so many years. I will miss him greatly, but he will always live on in my heart, especially when I have to make difficult decisions in my life.

Andrew Surmani
Alfred Music

We all saw the passion Morty had for the music industry. Alfred Music is a glowing testimony to his lifelong achievement of excellence in music education.

Carol Wilbur
RPMDA

Morty was so much more than the president of Alfred Music. He was a true pioneer, a mentor, and a dear friend. He taught me a lot about the print music business and the significance of what we do every day. I truly learned from the master.

Alex R. Ordoñez
Alfred Music

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Trade Regrets

On January 26, Shure Incorporated announced the passing of their chairman, **Rose L. Shure**.

Mrs. Shure passed away peacefully at her home.

"For more than 60 years, Mrs. Shure has served as an inspiration to all Shure associates, past and present," noted a press release issued by the company. "She was a role model for Shure's core values and basic principles, created by her husband and company founder, Sidney N. Shure, that have guided the company.

"The welfare of Shure and its associates was her highest priority. Business integrity, respect, and fair treatment for all were her motivators. She provided a work environment that inspired creativity, fostered pride in making products of the highest quality, and encouraged all Shure associates to reach their personal potential."

Sandy LaMantia, Shure's CEO stated, "We have had the privilege of working with a truly extraordinary woman. Our company and many charitable and cultural organizations have benefited from her thoughtfulness and generosity. I am confident that the



legacy left to us by Mr. and Mrs. Shure will continue to endure in our hearts and in our minds. That is exactly the way Mr. and Mrs. Shure would want it to be."

On January 7th, we received the following sad news from NAMM's Dan Del Fiorentino:

Our good friend Dan Smith emailed me about the passing of Ed Rizzuto last month. Such sad news. Ed passed away on December 5.

Ed was surrounded by music his entire life. As a young boy he started playing trombone, which he continued throughout high school and into his military service in the early 1950s. After teaching orchestra as a school band director for several years, Ed joined the music industry as a salesman for a music wholesaler before being hired by Yamaha in 1974. Ed worked with a small team to build the newly established band and orchestra division of Yamaha. In 1980, Ed's long time friend, William Schultz, asked him to join the Fender Company to oversee the marketing of the acoustic guitar products. Ed retired from Fender in 2002.



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ON THE MOVE

QSC, LLC. recently announced that **Gene Joly** has been named vice president of QSC Professional Division which offers live performance solutions including mixers, power amplifiers, and loudspeakers for musicians, bands, DJs, mobile entertainers, clubs, and live music venues as well as for A/V rental and production.



"I am very excited to have such an experienced, well-respected industry executive as Gene Joly join our team," says QSC president and CEO Joe Pham. "With his exceptional product, retail and business management experience, Gene is the ideal leader for the QSC Professional Division as we move the company forward in building the future."

Joly brings a rich career of experience to QSC, with almost 40 years of sales and executive management roles in the Professional Audio and MI marketplaces. He has spent the past 12 years in various executive positions at Guitar Center, one of the leading brick and mortar and e-commerce retail brands in the audio industry. At Guitar Center, Gene held a variety of positions, including senior VP of merchandising of GC's High Tech Division; executive VP of merchandising at Musician's Friend; executive VP of GC Stores, and most recently, president of Musician's Friend. Joly has also served on the Board of Directors of NAMM and the Board of Trustees of the Berklee College of Music and is a member of the Advisory Board and Development Panel of The MIDI Association.

"I cannot express how thrilled I am to now be a part of the QSC family. I've always been impressed with every aspect of this company, from the character of the founders, to the leadership of the management, the dedication of the sales and service teams, the outstanding quality and reliability of the products, and their reputation for service and solid relationships with their customers," says Joly. "Everything that I have done in my 40 years of experience has been leading up to this exciting position at QSC."

Sweetwater has hired **Salena Scardina** to fill the newly created position of senior vice president of customer experience. She is charged with identifying opportunities at all levels of the company to enhance Sweetwater's customer service.



Scardina has over 20 years of experience in customer engagement, satisfaction, and insights. Salena served in a similar position for the past four years at Vera Bradley in Fort Wayne, IN. Previously, she spent 15 years at McDonald's Corporation.

She will be closely engaged with every department in the company. Her focus will be to establish goals and progress measurements while serving as a direct conduit for customers to provide feedback on their Sweetwater experiences.

Sweetwater founder and president Chuck Surack says, "All of us at Sweetwater pride ourselves on providing the best customer service in the music retail industry worldwide. I'm very excited that we've been able to hire a person with Salena's impressive background to help us ensure that each and every one of our customers enjoys the ultimate Sweetwater experience."

Salena earned her undergraduate degree from Monmouth College and holds an MBA from Benedictine University. She resides in Fort Wayne, IN with her husband and two children.

John and Sharon Hennessey will assume the role of **TMP** co-president, formerly held by their father Jim Hennessey.

Jim Hennessey founded TMP in 1979 and has held the title of president since. He will now serve as executive chairman and will continue to have an active role in the future direction of the company in financial oversight, strategy, and product development. "John and Sharon have been a large part of the company's growth and with this transition, TMP is in good hands" said Jim Hennessey.

Sharon Hennessey joined the company in 1989 and John in 1991, and both have filled numerous roles throughout their careers. Most recently, John served as senior vice president of operations and Sharon served as senior vice president of sales & marketing, both with TMP. The succession plan was put into place a couple of years ago, however 2016 marks the official changeover. "We have big shoes

to fill, but feel prepared and excited to take the company to the next level" said John Hennessey. "We have positioned the company with many great initiatives over the last couple of years and look forward to providing our customers with the best products and service in the industry" said Sharon Hennessey.

Also being promoted to vice president, sales and business development is **Tom Tedesco**. In this role, Tom adds the responsibility of overseeing the domestic sales team. Tom joined TMP in 2010 as the Director of Business Development and will continue to oversee International sales, TMP's office in China, and strategic projects. "This is an exciting time for TMP and I am looking forward to the opportunities ahead!" said Tedesco.

Casey Cabler has been promoted to ERP & analytics manager. Cabler, who will oversee all ERP operations for the company joined TMP in 2011 as ERP Operations Analyst. He has over 10 years of ERP experience with a specialization in Microsoft Dynamics NAV. "I am excited to head up the newly created ERP team, and am looking forward to implementing many exciting and beneficial ERP projects for TMP," said Cabler.

SKB Corporation has welcomed **Laura Gatlin** to the advertising/creative department.



Gatlin is the new marketing/media assistant who will be replacing Kathy Galbraith upon her retirement in February.

Gatlin has a background in creative marketing and will handle the scheduling of SKB's media and advertising efforts as well as marketing projects that serve each of SKB's divisions. "I'm looking forward to working for SKB's Advertising Department, as their cases are well-known throughout the world," she says.

SKB's creative director, Brian Torres says, "Having Kathy as a partner at work was one of the best professional experiences in my career. Having her as a friend was one of the best personal experiences of my life. Farewell Kathy, you will be dearly missed. We are so excited to have Laura on our Marketing team. We believe that she can use her skills and talent in making SKB Cases reach new heights. Welcome aboard Laura!"



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Note From Zach 2016 Retail Resolutions

Thank you for joining us at The 2016 NAMM Show. Chances are, you took in multiple NAMM U sessions, picking up new ideas, approaches and best practices for growing your music retail business. Now comes the hard part: keeping that energy and inspiration going year-round, so you can turn those ideas into results.

To help you get started, we've highlighted key areas of retail worth paying attention to in 2016—all of them big NAMM U topics at the show. You're probably doing well in some, if not many, of these areas, so don't try to tackle them all at once. Make a new year's resolution you can keep, and pick one or two to work on. And remember, you have a year-round resource in NAMM U Online (namm.org/nammu), plus more great ideas coming up at 2016 Summer NAMM, held June 23–25 in Nashville's Music City Center.

Take control of your online reputation.

Are you proactively managing your Yelp and Google reviews? Online reviews certainly affect whether people decide to shop with you and how they perceive your business, even unconsciously. During Jay Baer's eye-opening NAMM U Breakfast Session at The NAMM Show, "Hug Your Haters: Customer Service in the Digital Age," he offered useful tips for taking control of your online presence. Watch the session now at NAMM U Online.

Go mobile.

Mobile proved to be a big winner of the past holiday season. We know that a customer-friendly retail website with consistent branding is a must; in 2016, the same goes for a mobile site. What do customers see when they view your website on mobile devices? Does your mobile site offer a customer experience worthy of your business?

Explore third parties (if they make sense for your business). During the past few years, we've heard countless NAMM retail members say they're finding new revenue streams in third-party

online platforms. I think Jon Haber of Alto Music said it best during last year's "NAMM Retail Summit" at Summer NAMM. Commenting on third-party platforms, he mentioned that if you present products with the right listings and photography, you'll see potential customers coming "out of the woodwork."

Make time to update your design.

Consumers are used to a consistent shopping experience in other retail industries. How does your store measure up, from your color scheme to your signage to your displays? Do your website and showroom share consistent branding? Looking at NAMM's Top 100 Dealer Awards entries, I've seen even the smallest music retail businesses create world-class showrooms, ones that reflect their unique brand and customer base. If you haven't refreshed your showroom lately, it may be time.

Rethink search.

Retail Boot Camp presenter Larry Bailin has stressed the importance of thinking about SEO from your customer's perspective. How would someone who knows little about musical products search for them online? Is your website optimized so these customers can find you?

Again, don't take this on all at once. Make growing your business part of your daily routine. NAMM U and NAMM U Online are here to help.

Zach Phillips
NAMM DIRECTOR OF PROFESSIONAL DEVELOPMENT



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* DMR/Expanded Ramblings, October 2015



Embrace M-commerce

One in three visitors to a website comes from a mobile device, and discretionary spending on mobile jumped 33 percent just last year—and the trend doesn't seem to be slowing any time soon.*

* National Retail Federation, March 2015



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Roland's Jay Wanamaker on 'Growth Mode' and Plans for the Future

By Christian Wissmuller

In January of 2015, industry vet Jay Wanamaker was appointed president and CEO of Roland Corporation U.S. In the ensuing year-plus, the company has experienced tremendous growth, with sales up across a number of categories and with significant new hires and appointments.

MMR recently spoke with Wanamaker about his first 12 months at the helm at Roland and what's next for one of the true giants of MI.

The past year has seen considerable expansion of Roland's U.S. team with a number of new hires and appointments in sales and management. What's behind the growth and how have these personnel changes impacted the company's efficiency?

Jay Wanamaker: I am happy to state that Roland U.S. is in a growth mode. We have achieved double-digit growth, and we're definitely moving in the right direction with a positive outlook. We've grown our resources and increased our workforce by 20 percent. The sales support we have out in the field increased by 20 percent as well. One of my primary goals in 2015 was to improve the service to our dealer community, with dedicated efforts to support dealer-to-end-user sales and marketing. Our ability to cater to the dealers' specific sales and marketing needs has gotten even stronger.

Roland continues to be a leader in electronic drums. In our November 2015 dealer survey on the topic, 60 percent of participants named Roland as their strongest seller

in that product segment. What do you plan to do to maintain dominance in this area?

We've just hired industry veteran Mark Nelson to oversee our percussion business. He has served in executive roles at Guitar Center, KMC, and most recently DW. He's going to take our drum business to the next level. And the innovative new products and market segments within the division will help maintain and grow our strong market share in the category. And we will of course continue to support the hybrid drumming community and the dealers' add-on business efforts.

Of course Roland, including BOSS, has a significant footprint across many MI product categories – pianos & keyboards, guitar & bass, synths, amps, pro audio & video. What areas have seen the most growth lately? Do you have any upcoming or new product releases you expect to have a significant impact in 2016?

Roland's high-tech market segment, which includes synths and dance/DJ products, was Roland's biggest growth area in 2015. We experienced more than 20 percent growth, led by the JD-XA and JD-Xi analog/digital crossover synths, the AIRA products, of course, and the surprise launch of the Roland Boutique line, with more than 7,000 units sold in the first week! Our big launch at winter NAMM was the new Roland Accessories line including premium cables, instrument bags, stands, lights, benches, and lifestyle gear. All of our accessories support our products and our dealers will enjoy healthy margins on the line. We've answered our customers' wishes with our newest analog products like the SYSTEM-500 modular synths, made in conjunction with Malekko, based in Portland, Oregon. And with cajons being the best-selling percussion products in the industry, we took a unique approach and developed the EC-10 Electronic Layered Cajon, Roland's first foray into this category. The EC-10s will be shipping immediately following winter NAMM this year.



Roland's EC-10 Electronic Drum



Roland's JD-XA Analog/Digital Crossover Synthesizer

Roland recently took home the MMR Dealers' Choice Award for Home Digital Keyboard of the Year for (the RP Series). Care to comment on the win and the product line?

We've made real strides with the action and the sound of our digital pianos. Progress has also been made with our piano dealer relationships and piano marketing. Growth for this category has been sizable in 2015, for the entire home piano category, actually. Antonio Ferranti joined the piano team in 2015 as well, as the piano strategy manager. Antonio's rich business background in sales and marketing, most notably as the recent vice president of sales at Alfred Music, has been a huge asset for us so far. Antonio has signed new high-caliber artists like the world renowned Jim Brickman and has supported the launch of new programs like 10-year warranties for select pianos.

What are your goals for Roland, going forward?

Our executive team recently announced Roland 2.0, which is the next phase of strategic growth for Roland. This includes topics like global content strategy, local marketing, dealer communication, speed to market, grass roots events, etc. We will be focused



Various Roland accessories

on not just making new products but making products that provide real solutions for our customers and our dealers. Supporting and participating in grass roots efforts such as #808day, Detroit Movement, The Desert Stars Festival, SXSW, Ultra Fest, and many more all factor into this phase of Roland 2.0. Getting the products in the hands of key influencers and helping them spread the Roland story is at the forefront of this phase as well. We're more proactive about getting new gear into the hands of influencers than ever before. We've also hosted a number of VIP events in key markets to expose our products to the key artists, producers, and press in those areas.

For both Roland and the industry, in general, what are your expectations for 2016?

We fully expect to achieve our company's growth goals in 2016 and beyond. And we will continue to explore new market segments to keep the product offering fresh and exciting for the end user and dealer communities. And we'll also continue to leverage the wealth of global content resources we have as a company and create systems to seamlessly share them with our Roland and BOSS user communities. **MMR**

Gatchell



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Clarinet Suppliers Discuss Trends in the Market

Always a strong segment within the band & orchestral market, clarinet sales have been particularly strong of late. *MMR* recently spoke with four major suppliers to learn what trends are shaping the craftsmanship, marketing, and retail of this popular woodwind.

By Christian Wissmuller

Compared to this time last year, how are clarinet sales for your company – up, down, level?

Joel Jaffe: Only halfway through our current fiscal year, YOY results show a 62 percent increase in total clarinet sales, with a 111 percent increase in accessory sales (clarinet barrels, bells, and mouthpieces). Not including master orders, this is shaping up to be a great year.

Francois Kloc: Buffet Crampon student, performance, and professional clarinets all experienced healthy growth in 2015, exceeding expectations in many areas. We are especially pleased with the increased market share for the E11, E12F, Festival, Prestige, Tosca, and R13 clarinets in the soprano segment. Our bass clarinets, both student and professional models, have been extremely popular as well, which was boosted by the Tosca model we added to the line a few years ago.

Bob Lichty: Sales are up for us right now on all levels – student, step-up, and professional.

Brian Petterson: Sales of Yamaha clarinets are at an all-time high. The past 12 months have been incredibly successful, largely due to the exciting new product introduction of the Custom YCL-CSVR clarinets at the 2015 NAMM Show. This, along with improving market conditions, has led to increased demand of Yamaha clarinets by both dealers and consumers.

What trends have you been noticing with respect to construction of clarinets – materials, methods of assembly, et cetera?

BP: The recent production innovations with Yamaha clarinets have been through the use of materials that help prevent crack-

ing. For example, our Duet+ construction combines physical elements of wood and resin and represents the melding of old world craftsmanship and technological advancements, making our instruments less prone to cracking and yielding better sound production. Duet+ now extends across our clarinet and oboe lines and are now best sellers. The intermediate level YCL-450NM clarinet has clearly established itself in places where the climate can be harsh and unpredictable, wreaking havoc on a wood instrument. The stability of the lined inner bore of the upper body joint is exceptional. Interestingly, the benefit to players is not just the added stability but also the consistency of the inner bore, which makes Duet+ Yamaha instruments the most consistent wood-body instruments available – even more consistent than the all-wood models!

JJ: Artists of all skill levels are becoming less impressed with traditional old-world manufacturing techniques and are more focused on the quality and consistency that modern-day, technologically advanced manufacturing provides.

BL: With regards to materials, the biggest changes right now are in pads – more and more manufacturers are going to synthetic pads as they last longer and handle the unpredictable weather for marching better.

FC: Overall, it seems some manufacturers are experimenting with different materials and added mechanisms to separate themselves with a unique identity. Others seem to be in search of that perfect combination of innovation and sticking with “what works,” to varying degrees of success. For us, acoustics are what matter; you play and listen with your ears, not your eyes, as I of-



Buffet Crampon Tradition professional clarinet

ten say. Of course, it is a combination of perfectly crafted key work and acoustical design which provides the players with an experience we have managed to offer for over 190 years now. Our teams work daily on using the technology we developed and the “savoir faire” of our craftsmen and women in order to make instruments worthy of bearing the Buffet Crampon logo.

For your brand, what model clarinet is the best seller?

FC: Our E11 wood student clarinet remains an excellent performer for us in the student/step-up segment. As mentioned previously, the R13 continues to dominate the professional soprano clarinet market. The Prestige and Tosca bass clarinet models are also our best sellers in their category.

JJ: In total number of units, our Alpha B \flat Clarinet, a synthetic model designed for students and intermediate players. However, the soft launch of our new Beta B \flat Clarinet, an intermediate wooden model at \$1,250, shows enormous potential. Orders during, and after NAMM, exceeded projected sales by 430 percent.

BP: There is always higher sales volume at the student level because of the school rental market. The YCL-255 is the foundation of the Yamaha clarinet offering. However, the intermediate YCL-450N and professional level YCL-650 are also best sellers in their respective categories. We are very excited about our current inroads into the custom clarinet market, though. The biggest success over the last year has been the new Custom YCL-CSVr clarinet.

BL: In our student line, our best seller is our Selmer CL301. For the step-up market it is our Selmer CL211, and our pro B \flat best seller is the new Presence from Henri Selmer Paris.

The clarinet is a remarkably versatile instrument, featured prominently in jazz, samba, klezmer, and even occasionally rock, as well as classical. Have you been noticing any styles of music embracing use of the clarinet lately?

BP: It is always great to see the new and ex-

citing ways in which the clarinet is being used. There are so many genres that are available to clarinetists these days. The traditional genres for the instrument, such as jazz and classical music are strong and are likely to remain that way for years to come. At the same time, there are a large number of students performing on the cutting edge of new music literature, and with electronic or digital accompaniment. Some areas where we have seen more activity lately is in genres such as Dixieland and Banda music. We are working harder than ever to connect with players of all types and understand the needs they have as performers. This constant research and development helps both Yamaha and these players push boundaries.

FC: It’s refreshing to see clarinet crossing so many different genre “boundaries.” In addition to the styles you mentioned, we have also been thrilled with the clarinet’s involvement in our play-along app “Urban Play,” available as a free download for Apple and Android devices. Urban Play allows young clarinetists to play along with some of our Artists in more contemporary, modern “grooves” while working on music fundamentals in a hip, fun way. The results are really amazing! For non-clarinetists, the Urban Play app also offers the same capability for brass and other woodwind instruments.

JJ: Through dealer orders and online analytics, we are seeing increased demand from amateurs and retirees – people who studied clarinet in high school, but went on to successful careers as doctors, lawyers, professionals, et cetera. These people are rekindling their love of music, joining community bands and orchestras in the process.

BL: It is very interesting to see the rise in popularity of Klezmer. I believe some of the interest is that it is a challenge for the player. It is something outside of the standard repertoire. It is also fun to see a revival in jazz, with players like Julian Bliss putting together Benny Goodman tribute tours. While progressing the academic and classical repertoire is essential, these outside forms are also great for piquing interest.



Francois Kloc, Buffet Crampon



Joel Jaffe, Backun Musical



Brian Petterson, Yamaha Corp of America



Bob Lichty, Conn-Selmer

Yamaha Custom YCL-CSVr clarinet



Henri Selmer Paris Presence clarinet

What do you feel are some of the key methods employed by successful retailers when it comes to sales of the clarinet?

BL: Any clarinet, by nature of manufacture, is a unique instrument – each one an individual. Whether it is a Leblanc, a Selmer, or a Henri Selmer Paris – or a Buffet, or Yamaha – they all have a unique voice. The key to any retailer that wants to service the advanced player is to have a variety in stock from which the player can choose, and to have a highly qualified clarinet technician on hand.

JJ: First and foremost is exceptional customer service by staff who understand the needs of clarinet players. These individuals not only educate customers, but also guide them through the buying process. Having a repair shop with skilled technicians is also a huge benefit to retailers focused on increasing clarinet sales. That is why Backun Musical invests in advanced sales and repair training programs for its dealers.

FC: Creating a broad appeal for the clarinet certainly helps. One method is the cross-genre participation mentioned in the previous question. We also feel artist involvement is key when promoting our clarinets with retailers. Our artist roster is second to none and many of our retailers have had great success partnering with our artists for in-store events and advertising campaigns. Artist “hand-selection” for retailer stock has also been a very effective tool for some of our dealers. Having an artist travel to our North American headquarters in Florida to hand-select instruments specifically for a dealer has resulted in many success stories, both for clarinet specialty shops and more mainstream music retailers. I would add that the main quality of this industry is the relationship we are able to build with our dealers, which is very unique. It allows us to help them grow and be long-term partners and often ends up morphing into friendships.

BP: The most important thing for Yamaha is to forge a strong, collaborative relationship with our dealers – to be partners in sales and marketing initiatives. The success of every promotion or program we put in place depends on the ability to work alongside our dealers to create mutual benefit. Working with dealers who are creative in their sales and marketing efforts is an exciting opportunity for us! Successful retailers have knowledgeable sales staff that understand the products and the market as a whole, and can impress upon their customers important concepts like production consistency and the need to try an instrument before making a purchase. They are also able to coach customers through the purchase and even make informed suggestions about mouthpiece and reed choices that work well with the particular instrument of choice.

“There are so many genres that are available to clarinetists these days.”

**– Brian Petterson,
Yamaha Corporation**

What are your expectations – both for the clarinet market, overall, as well as your own company’s clarinet sales – for 2016?

FC: 2016 is already shaping up to be an extraordinary year for Buffet Crampon clarinets. The NAMM Show marked the world debuts of two new clarinets models: The Tradition professional clarinet and the Prodigé student clarinet. Tradition marks an unprecedented collaboration of American and European Artists on an all-new professional clarinet bore design, the first such collaboration in the 190 years of Buffet Crampon. The Prodigé student clarinet represents the most serious evolution of student instruments

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Backun's Alpha Nickel B♭ clarinet

since Buffet Crampon started producing the B10 and B12 decades ago and borrows a bore design from the popular E13 entry-level professional clarinet. Its price-point, combined with this all-new design, makes it an immediate frontrunner in the student clarinet market. Along with our current student, performance, and professional clarinet offerings, we have great expectations for our entire clarinet range in the coming year!

BL: At Conn-Selmer, we are optimistic about the year ahead in clarinets. Henri Selmer Paris has done great work on the professional line, our step-ups continue to perform well, and we have very reliable, well-respected student clarinets, so we expect a good year ahead!

BP: We expect to see continued strong demand for premium quality instruments during the upcoming year. This includes durable rental instruments, as well as options for the step-up mar-

ket, advanced players in high school and college and professional clarinetists. Our forecasts for the next year are strong and we are planning to support dealer sell-through with major promotions and programs throughout the year. This includes efforts to highlight our Yamaha 50th Anniversary of wind instruments production, the springtime Graduate to Yamaha rebate promotion, the industry-leading Step Up to Yamaha fall rebate program, and a host of other exciting promotions we will be introducing throughout the year to encourage sales through all sales channels.

JJ: Industry data shows band and orchestra instruments remaining flat, which is juxtaposed by our previous and current sales trends. Following NAMM, we are seeing a dramatic increase in orders from school music dealers, with master orders more than doubling YOY. This is in addition to the anticipated launch of our new Model F professional clarinet debuting later this year. **MMA**

Excellent for School Programs!
 Easy to Keep Clean
 High Quality Nickel Plated Open-Gear Tuners
 Aquila Super Nylgut Strings
 Tote Carrying Bag Included

The WATERMAN
 by MAKALA

The durable, water-resistant ukulele.
 PLAYS PERFECTLY ANYWHERE!

14 Amazing Colors.
 20 for \$399 (\$19.95 each)

Up to 60% Margin when selling at MAP (\$56.99 Retail/\$39.99 MAP)

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Reeds & Mouthpieces

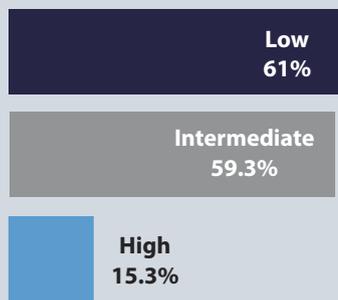
An Evolving B&O Market Segment

With regards to sales of reeds and mouthpieces, there seem to be a few “constants” for dealers, based on the results of this month’s retailer survey, sent out to just under 400 MI stores.

Internet competition tends to be felt more keenly as it applies to accessory sales (few balk at ponying up \$20 or \$30 bucks for an online purchase, while a good many would prefer to inspect or play something, in person, before paying hundreds or thousands of dollars), so it’s not surprising that brick-and-mortar stores report reed sales, in particular, as being impacted. As one might expect,

a majority of retailers cite the local band directors and music teachers as being the single most important driving force when it comes to brand preference. Additionally, a number of those who participated in this poll remark that many parents simply don’t understand that a more expensive mouthpiece really does impact a young player’s performance quality. Perhaps both suppliers and retailers need to work more closely with music educators to make sure that mom and dad know why it’s in their child’s best interest for them to go for a slightly more expensive model.

With respect to mouthpieces, what price points are doing best for your business?



“School grade mouthpieces sell the most, comprising about 70 percent of our mouthpiece business.”

David St. John
Gard’s Music, LLC
Glendora, California

“Except for the mouthpieces requested by band directors, most customers want something better than the cheapest but most of them balk at the real high-end mouthpieces.”

Pat Bowles
Saied Music Company
North Little Rock, Arkansas

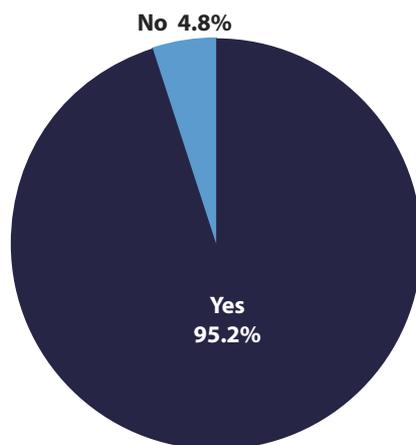
“All levels of mouthpieces have been strong this year whether it’s low-end plastic or high-end boutique mouthpieces.”

Kurt Witt
Woodwind & Brasswind
Frederick, Maryland

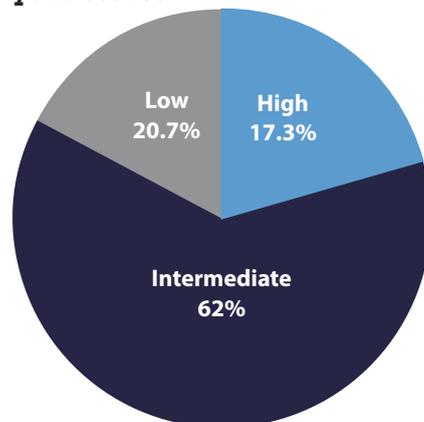
“We stock our extensive rental fleet with low-priced MPC’s, but sell medium and high-end ‘pieces year round, to pros and students (elementary to college).”

Ron Wainwright
Tim’s Band Instrument Service
Sacramento, California

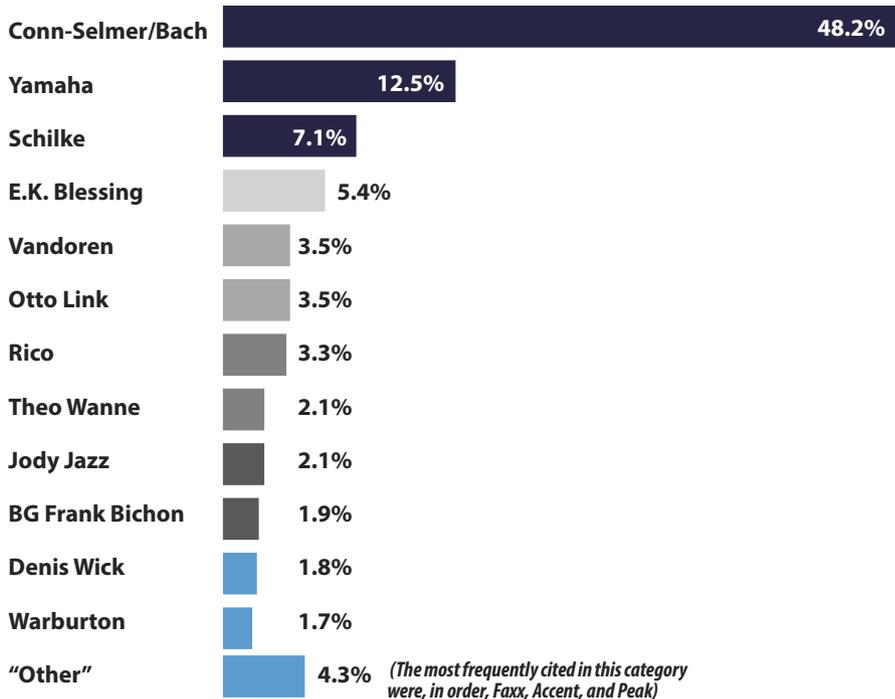
Does your store sell reeds and/or mouthpieces?



With respect to reeds, what price points are doing best for your store?



What brands of mouthpieces are doing best for you?



What larger trends have you been noticing with respect to the market for these products?

"Some customers are moving towards synthetic reeds (like Légère) instead of regular cane reeds. I think they are doing this because they last a lot longer and even though they cost more than a regular reed, in the end it is a better deal for them."

Delleney Steinburg
Strait Music Company
Austin, Texas

"Pro combo stores have no incentive to invest in higher-end mouthpieces, as the lack of MAP protection makes it impossible to sell for proper margin. This is yet another segment of our industry that the 'Pajama-Warrior' online-stores have ruined. If manufacturers want more real dealer support, they will need to work this out."

Anthony Mantova
Mantova's Two Street Music
Eureka, California

"The smaller companies are exceeding the quality and price points of the giants."

Matt Simianer
BAC Music Center
Overland Park, Kansas

"As teachers come and go in the various districts we serve, so do the brands and models they want for their students. I get a different request list yearly."

David St. John
Gard's Music, LLC
Glendora, California

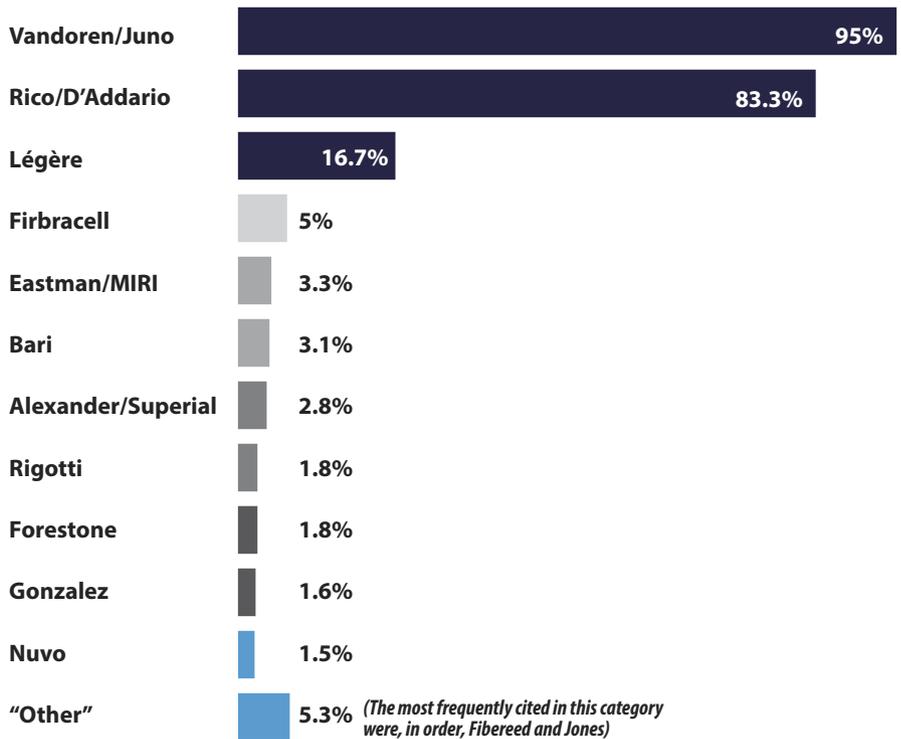
"When it comes to funding their child's band supplies, parents want whatever is cheap. Many do not understand how quality affects experience."

Karen D. Janiszewski
Music Room
Buffalo, New York

"Brass players tend to upgrade mouthpieces sooner than woodwind, and I believe that is due to most band directors being brass players and having little first hand knowledge with woodwind mouthpieces. Also, a quality woodwind mouthpiece is much more difficult to produce thus more expensive. This often defers the customer from buying the better products."

Charles Harris
Harris Band Instruments
Covington, Georgia

What brands of reeds are the strongest sellers for your operation?



"Juno seems to be selling very well for us, as there are band teachers in town who are recommending it over Rico now. Vandoren used to be a big seller, but not anymore."

Kathryn Irving
Sound of Music
Abbotsford, BC
Canada

"We also sell several of the other brands indicated here, but Vandoren and D'Addario easily account for 95+ percent of all sales."

Nick Rail
Nick Rail Music
Santa Barbara, California

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- ✓ Over 45 major brands to choose from
- ✓ Serving the industry since 1992
- ✓ All instruments setup and ready to sell



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Record-Breaking

2016 NAMM Show Largest in Organization's 115-Year History

By Christian Wissmuller

"This year's show was truly a testament to the collective energy created when NAMM members from around the world come together. It was simply amazing," says NAMM president and CEO Joe Lamond. With a record-setting 1,726 exhibitors (up from 1,621 last January) and 101,736 registrants (compared to 99,342 last year) at the 2016 gathering in Anaheim, "amazing" is an apt description.

Among the exhibiting companies were 409 new-to-NAMM entries and – perhaps the most telling metric when it comes to assessing both the overall health of MI, as well as the importance of the Show – 174 companies returning to Orange County after a lapse of a year or more. NAMM's global reach continues to grow, as well, with 15,915 international registrants from 125 countries at this year's get-together, a 20 percent increase over 2015.

Construction of a new wing of the Anaheim Convention Center that is currently under construction was prompted in no small part by the continued growth of the NAMM Show.

While buyers and suppliers still make up the bulk of attendees, with media, invited guests, artists, NAMM's Generation Next (college music students), and Music Education Day participants (school music teachers), this year's Show was perhaps the most

inclusive yet.

The focus on music education and creating – and retaining – more music makers was stronger than ever with a number of sessions, presentations, and tutorials in various formats. "Weird Al" Yankovic was the special guest for the inaugural NAMM Foundation Grand Rally for Music Education, sharing insights about his creative process with college students and educators. The Grand Rally also served as the setting for the presentation of MMR's Don Johnson Industry Service Award to Steve West of West Music.

Dr. John & The Nite Trippers headlined the NAMM Foundation Celebration of Music Education in association with the John Lennon Educational Tour Bus Imagine Party on Friday.

"I personally loved the focus on learning, with packed NAMM U sessions and our new Grand Rally for Music Education," Lamond says. "Like so many things today, music continues to change at an amazing pace, but based on what we witnessed in Anaheim our industry seems poised for future growth."

Summer NAMM returns to Nashville's Music City Center on June 23-25. The NAMM Show returns to Anaheim, January 19-22, 2017.

Eight New NAMM Board Members Elected at the 2016 NAMM Show

At its Annual Meeting of Members, held January 23 during the 2016 NAMM Show, the National Association of Music Merchants (NAMM) named eight new music industry professionals to its board of directors.



"We are grateful to these eight respected, established professionals for stepping up to serve the global music products industry and NAMM's membership," said Goff. "They represent a diverse, cross-section of the membership, each bringing a unique market perspective to the board. We look forward to working with them to lead the industry forward."

The following NAMM members were elected to serve three-year terms on the incoming 2016 board:

Steve Ceo - C.A. House Music

Cindy Cook - The Candyman Strings & Things

Larry Fishman - Fishman Transducers, Inc.

Richard McDonald - Fender Musical Instruments Corporation

Clinton Muntean - Mainline Marketing, Inc.

Myrna Sislen - Middle C Music Corp.

Tabor Stamper - KHS America, Inc.
Clint Strait - Strait Music Co.

31st Annual NAMM TEC Awards

Winners in 31 technical and creative achievement categories were announced at the 31st Annual NAMM TEC AWARDS held on January 23 in Anaheim, California.

Don Was, one of music's most significant artists and executives, received the evening's highest honor, the Les Paul award. Was ended the night and his own celebration with a live music performance that included his former Was (Not Was) band's catchy '80s hit "Walk the Dinosaur."

Jeff "Skunk" Baxter, along with Record Plant's Chris Stone and the late Gary Kellgren, became the newest inductees to the NAMM TEC Awards Hall of Fame.

In total, winners in more 31 categories were selected from 180 nominees by voters from major pro audio publications, as well as members of the Producers & Engineers Wing of the Recording Academy, Game Audio Network Guild, and select NAMM members.

Percussion Marketing Council – Annual All Membership Meeting

People gathered bright and early on January 22nd for the Percussion Marketing

Council's Annual All Membership Meeting. Brad Smith, Dave Jewell, Stacy Montgomery Clark, and Karl Dustman discussed a variety of topics. Highlights included the 2016 Roadie For A Day campaign – which gives fans the opportunity to enter to win an all-access backstage experience with Rich Redmond, the drummer for Jason Aldean. Joe Lamond, CEO of NAMM, made an appearance to voice his and the NAMM Foundation's support of the PMC and their efforts.



Stacey M. Clark, Dave Jewell, Brad Smith, and Karl Dustman.

Fishman Celebrates 35 Years

"We aren't selling toothpaste," said Larry Fishman, president, during Fishman's 35th Anniversary presentation. "Don't ever forget that. We wouldn't be here if it wasn't for music! We couldn't do without our musicians... If we do another 35 years, I've got to live 'til 105, and I'm gonna do it!"



Larry Fishman, president of Fishman.

MDA 2016



A. Chris Rohrecker of **Connolly Music Company**. **B.** David Lewis of **Kluson Manufacturing Co.**. **C.** Marc Ingber of **Marc Ingber Inc./Score Marketing**. **D.** Dave Chiappetta of **ToneGear**. **E.** Mark Dyke of **Vic Firth Co.**. **F.** Chuck Kirschling of **Grover Musical Products**. **G.** Jake Swartz of **Diamond Musical Products**. **H.** Abhi Chakrabarti and Vijay Talwar of **Talwar Brothers, P.Ltd.**. **I.** Brian LeVan and Bob Yerby of **Remo, Inc.**. **J.** MDA's Madeleine Crouch. **K.** Shaul Hadar and Moshe Shezy Yoffe of **Tribal Tools** with **MMR's** Susy Lowe. **L.** **Saga Musical Instruments'** Lilliana Urosevic. **M.** **Players Music LLC**: Jodiann Parker and Robert Morrison. **N.** L.J. and Tyler Mechem of **LM Products**.



1. **Antigua Winds'** Grant Henry.
2. Liu Bing of **Liaocheng Sunsmile Musical Instruments, Inc.**
3. Frank and Susan Gruno of **Grundorf Corporation**.
4. **Manhasset Specialty Company**: Mary Rowden, Barry Heid, and Dan Roberts.
5. Dave Smith of **Dave Smith Instruments**.
6. **J.J. Babbitt Co., Inc.**: Jim Green, Dominic Massaro, and Rocky Giglio.
7. Don Lace of **Lace Musical Products**.
8. **Littlelite's** Don Deniston and Nicole Gibson.
9. Megan Clifford and Kim Hilton of **Earthworks, Inc.**
10. Greg Dollmont and Robert Troke of **Veritas Instrument Rental**.
11. Kord and Christian Taylor of **eMedia Music**.
12. Eddie Speedy and Tim Pfouts of **S.I.T. Strings**.
13. Larry DeMarco of **Electro-Harmonix**.
14. **Fishman's** Chris DeMaria.
15. Brian Berman and Frank Crowson of **Guitar Center**.
16. **Hear Technologies'** Donnie Pitts.
17. Ron Van Ostenbridge of **Bari Woodwind Supplies**.
18. Pascal Dietrich of **Klang Technologies**.
19. Past president of NAMM, Alfredo Flores of **Alamo Music Center**.
20. Victor Wooten
21. **Korg USA's** Brian Piccolo and Joe Castronovo.
22. **Suzuki Music's** Phil Dolganov.
23. Tish Ciravolo of **Daisy Rock** with **Alfred's** Ron Manus.
24. Rick Shubb and Gary Mobley of **Shubb Capos**.
25. **Bösendorfer's** Sabine Grubmüller with **Yamaha's** Simon Oss.
26. Michael Pinter and Chris Fahey of **Gravity Picks**.
27. Jorma Winkler and Naoya Hiramoto of **Imua Ukulele**.
28. Steve Mikesell, Fabian Ruiz, Bob Weil and Zac Childs of **Truetone**.
29. Sean Williamson and Chad Smith of **Option Knob**.
30. Adam Romine of **Legator Guitars**.
31. Lisa Ziganti and Rand Rognlien of **Music Nomad Equipment Care**.
32. Erik Klebosit, Jeep Narongsak Visesnut, and Marshall Brune of **Natakit Industry Co.**
33. Jean Mcken and Nancy Helstab of **Breezin' Thru Inc.**
34. **Wilcox Guitar's** Thomas Kowalczyk.
35. **Taylor Guitars**: Daniel Cooper and Melanie Dyer.
36. John Eberle, Betsy Eberle, Linda Schaffer, and Steve Schaffer of **Drumdots**.
37. Steven Raft, Pam Hendricks, Alex Ordonez, and Ron Manus of **Alfred Music**.
38. Mary Luerhsen of the **NAMM Foundation** and Laura Whitmore of **WIMN**.
39. **Andrew White Guitars**: Andrew White.
40. **NAMM's** Joe Lamond.
41. Riccardo Recchi, Tommy Rizzi, Flavio Giannini, and Dennie Briefel of **Giannini**.
42. **Suzuki Music's** Phil Dolganov.
43. Mauro Galanti, Jay Valle, and Gary Girouard of **Viscount**.
44. **Aim Gifts'** John Fullerton and Perry Pinto.

The 2016 She Rocks Awards

Honorees included Jennifer Batten (acclaimed guitarist), Mindy Seegal Abovitz (founder of *Tom Tom Magazine*),



Chaka Khan.

Cathy Carter Duncan (co-founder and CEO of Seymour Duncan), Becky Gebhardt and Mona Tavakoli (co-founders of Rock n' Roll Camp for Girls L.A.), Leslie Ann Jones (director of recording and scoring at Skywalker Sound), Mary Luerhsen (executive director of the NAMM Foundation), Crystal

Morris (co-founder and president of Gator Cases), and Chalise Zolezzi (director of brand communications at Taylor Guitars).

Roland Piano Dealer Breakfast

Appreciation was certainly on the menu at the Roland Piano Dealer Breakfast as executives gathered to celebrate high achievements of some of the best Roland dealers in the United States. One of the most popular contemporary male artists today, Brickman and Roland announced a collaborative effort for in-store appearances as he tours, all in support of music education.

"WNAMM16 felt extremely positive. There was a great buzz at the show and in addition to business as usual, we felt a true celebration of the power of making music. Overall, everyone at the Show seemed to have more positivity and optimism than years prior, as well as a stronger sense of camaraderie and respect for each other's innovations.

In addition to industry professionals, dealers, distributors and fans, I also felt more artists are attending NAMM than ever before and utilizing NAMM as an opportunity to connect with fans, as well as the brands they work with.

Brian Piccolo
Korg USA

"It was an extremely busy show for Yamaha. We took a different approach to our booth design that garnered positive responses from dealers, artists, and other attendees. Most notably, there seemed to be an increase of international attendees compared to last year.

"Dealers were looking for different ways to merchandise their brick and mortar and online stores. Video content seemed to be the focus for many dealers, so we were on camera more than last year, conducting interviews from our booth.

Nithin Cherian
Yamaha Corporation of America

"The 2016 NAMM show was the most exciting industry gathering I have ever attended!

"First, it was huge with a record 1,726 exhibiting companies representing over 6,000 brands to over 100,000 registrants. It was also vibrant with our industry showing incredible resiliency to bring more music to our world in

spite of recent negative economic and world events. I think we were all ready to experience a little sunny optimism with our friends and the NAMM Show in Anaheim delivered the perfect opportunity.

"Finally, it was a highly valuable investment of our time, energy, and resources. We were able to see new products, great educational sessions and connect with industry colleagues all in one place.

"Every person I talked to expressed such positivity that I left the 2016 NAMM Show energized and confident that 2016 will be our best year ever!"

Mark Goff
NAMM chairman,
president of Paige's Music

"This year's NAMM proved to be one of the most successful shows we have attended since the release of our 16-channel Hear Back PRO personal monitoring system."

Donnie Pitts
Hear Technologies

"NAMM 2016 was a great show in the world of DJ gear solutions. This year we saw considerably more activity from all DJ brands. Traffic was constant for Numark at the show with several new products. In our world, the clear theme of the show was getting back to removing the laptop from the stage. All companies seem to offer new standalone or screen-based solutions. I expect 2016 to be a great year for the customer who will get to see great innovation and options through out the DJ gear category."

Christopher Roman
inMusic Brands, Inc.

"Generally the show felt busy, although some of this was due to a much higher consumer presence on Friday this year where that had been more relegated to Saturday and Sunday in year's past. Dealer traffic seemed strong on Thursday and although exhibitors aren't writing business on the spot like the old days, conversations with buyers still seemed productive and more geared toward working with us to plan for the months ahead. International presence felt heavier this year as well. Some additional international presence at NAMM may also be the result of the public uncertainty surrounding Frankfurt Musikmesse."

Mike Robinson
KHS America, Inc.

"This year's show seemed to have an even more positive vibe over 2015. Attendees were very dialed into the new products and discussions were more about purchasing as opposed to 'window shopping.' Traffic was steady and the energy level was high. General conversation between exhibitors also focused on the future and optimism that although challenges still exist, we are collectively in a better place to confront them."

Mark Sapienza
Avedis Zildjian Company

"Winter NAMM 2016 was a personal best for me. Roland launched more than 100 new products at the show, including the new premium accessory line for Roland. Spirits were high across the board with dealers, artists, the press and our sales team. We are looking forward to building on this momentum and making 2016 an even bigger year than 2015."

Jay Wanamaker
Roland Corporation U.S.



1. Georgia Prentice, MD and Colin Hilborne of **Prentice Practice Pads**. 2. Paul Chu of **Hunter Musical Instrument, Inc.** 3. Allen Gatchell and Steve Crisafulli of **Gatchell Violins**. 4. Colin Schofield, Derek Brown, Jody Espina and Danielle Walker of **JodyJazz**. 5. Travis Thieman and Anne Tainter of **String Swing**. 6. Jonathan Smith, Frescia Belmar and Lou Laurenti of **Ken Smith Basses**. 7. Jack Kanstul of **Kanstul Musical Instruments**. 8. Ken Youmans of **Hoshino USA**. 9. Emi Keffer and Jay Kemmey of **Gretsch**. 10. Gary Byers, Ned Steinberger, Hap Kuffner of **NS Design**. 11. Philip and Stephanie Guay of **Los Cabos Drumsticks**. 12. Cathryn and Anthony Perri of **Perri's Leathers**. 13. Joe and Kristen Souza of **Kanile'a Ukulele**. 14. Greg Deering, Carolina Bridges, Barry Hunn, and David Vega of **Deering Banjo Company**. 15. Joe Arias of **Crafter Guitars**. 16. George Reeder, Alex Hesson and Lynn Reeder of **Rovner Products**. 17. Jeff Strametz, Julie Boleo-Stramet and Mark Azevedo of **Boulder Creek Guitars**. 18. Frank West and Jim Wieda of **Lowrey**. 19. Allen Wald and Mike Miller of **Backbone Guitar Products**. 20. Mike Kurkdjian of **Prestige Guitars**. 21. Levi Davis, Amanda Brock, Keith Maine and Autumn Scheer of **Amahi Ukulele**. 22. Paul Beard and Shine Delphi of **Beard Guitars**. 23. Raul Brito, Jay Baldemor, Leo Guzman, Leseleh Torres and Jeff Harrington of **Gruv Gear**. 24. Tyler Mechem, Troy Parker, Pat Odenius of **LM Products**. 25. Nick Kopko and Jason Edwards of **ProLogix Percussion**. 26. Simon Godin of **Godin Guitars**. 27. Tim Elvy of **Legere Reeds**. 28. Heather and Don Campbell of **Erasers**. 29. Warren McAlister, Scott Dunmire and Mike Hulett of **MC Systems**. 30. Jenny Barma and Lauren Mandel of **U.S. Music**.

MMR Award Presentations



A. MMR's Terry Lowe presents the Legacy Award honoring the **Fender American Standard Stratocaster**. **B.** The Hailun team accepts the Legacy Award in recognition of the **HG 178 piano** from MMR's Dave Jeans. **C.** MMR's Terry Lowe presenting the Legacy Award to **Shure, Inc.** in honor of the company's **SM57/58 microphone line**. **D.** Allison Turner, Scott Wunschel, and Rob Turner of **EMG Pickups** receive a plaque from MMR's Matt King in recognition of the company's **40th Anniversary**. **E.** **Heil Sound** receiving a commemorative plaque marking the company's **50th Anniversary**. **F.** The **CAD Audio** team – Bryan Trembley, Terry Dockrill, John Vorndan, and Greg Shade – with an MMR anniversary plaque recognizing the company's **85th Anniversary**. **G.** **Stuart Spector** with the MMR anniversary plaque in honor of **Stuart Spector Design Ltd.'s 40th Anniversary**. **H.** MMR's Terry Lowe presenting **Albert Chauvet** with Chauvet's Dealers' Choice Award for **Lighting Line of the Year**. **I.** The **Blackstar** team – Brian Piccolo, Paul Hayhoe, Loren Molinar, and Ian Robinson – with the Dealers' Choice Award for **Amplifier Line of the Year**. **J.** Jim D'Addario, Brian Vance, and Peter D'Addario of **D'Addario** receive the Dealers' Choice Award for **Accessory Line of the Year** from MMR's Dave Jeans. **K.** Roland's Brian Alli and **Jay Wanamaker** with the Dealers' Choice Award for **Home Digital Keyboard of the Year** (the RP Series). **L.** Steve West of **West Music**, the 2016 recipient of MMR's **Don Johnson Industry Service Award**. **M.** Eric Aparicio, John Schauer, Nithin Cherian, and Alan Macpherson of **Yamaha** receiving the Dealers' Choice Award for **Sound Reinforcement Line of the Year** from MMR's Christian Wissmuller. **N.** Yamaha's Tom Sumner, Jim Levesque, and Paul Calvin are presented with the **Legacy Award** by MMR executive editor Christian Wissmuller in recognition of the **Yamaha Disklavier's many Dealers' Choice Award** wins. **O.** Mike Robinson, Tabor Stampler, and Andy Strayer of **KHS America** receive Jupiter's Dealers' Choice Award for **Band and Orchestra Line of the Year** from MMR president and owner Terry Lowe. **P.** MMR's Terry Lowe hands **Pearl River Piano Group's** Xiao Wei the Dealers' Choice Award for **Acoustic Piano Line of the Year**. **Q.** MMR's Terry Lowe hands **Audix's** Cliff Castle the Dealers' Choice Award for **Microphone Line of the Year**. **R.** The **Hal Leonard** team

receiving the Dealers' Choice Award for **Print Music Publisher of the Year**. **S.** **Ernie Ball's** Scott and Sterling Ball accept the Dealers' Choice Award for **Electric Bass of the Year** (**Music Man Stringray**). **T.** **Breedlove's** Sami Mulhern, Colin Besançon, Tom Bedell, Erika Mohr, and Miles Benefield are presented with the Dealers' Choice Award for **Acoustic Guitar of the Year** by MMR's Christian Wissmuller. **U.** MMR's Christian Wissmuller hands **Casio's** Mike Martin the Dealers' Choice Award for **Pro Digital Piano Line of the Year**. **V.** Paul Buckley, Andrew De-

lessio, and Chris Roman receive **Numark's** Dealers' Choice Award (**DJ Line of the Year**) from MMR executive editor Christian Wissmuller. **W.** **Zildjian's** Andy Schlosser, Craigie Zildjian, Mark Sapientza, Tony Lapsansky, Debbie Zildjian, and Dan Wiseman with MMR's Matt King, who's presenting the Dealers' Choice Award for **Percussion Line of the Year**. **X.** **Hoshino U.S.A.'s** Rocky Oda and Masahiko Murata receive the Dealers' Choice Award for **Electric Guitar of the Year** (Ibanez PS10) from MMR's Matt King



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Award Winning.

-5 MSA Awards

- TBD Best New Acoustic 2015 (Shortlisted Top4)
- TBD Best New Bass 2015 (Shortlisted Top4)
- TBD Best New Guitar Accessory 2015 (Shortlisted Top4)
- 3rd Place Best New Acoustic 2014
- 3rd Place Best New Guitar Accessory 2014

-MMR Global Award

- TBD Best Acoustic 2015 (Shortlisted Top6)

-A' Design Global Award

- Bronze Award Musical Instrument Design and Engineering 2015



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2016 NAMM Best & Worst of Show Awards

By Christian Wissmuller



SHALON GOSS

Best Jaw-Dropping Performance

It may never have occurred to me that a violin-led rendition of a Zeppelin classic could be just as powerful as the original, but **Caroline Campbell's interpretation of "Kashmir"** at Yamaha's New Product Happening left little doubt. The event, which officially introduced four new instruments – the Montage synthesizer, the RevStar solidbody electric guitar line, the Disklavier ENSPIRE, and the YEV electronic violin – was impressive from start to finish, but Campbell blew everyone away.

Best Hallway Encounter

What was I just saying about taking selfies? Well, at least I didn't use a stupid stick. **Bumping into guitar legend and 2016 TEC Hall of Fame honoree Jeff "Skunk" Baxter** (And he's a defense consultant to the U.S. government. What *can't* this guy do?) was pretty cool.



Worst Behavioral Trend

The number of adult males taking photos with their **selfie-sticks** at the NAMM Show this year was... off-putting. C'mon guys – you're better than that.

Best Speech

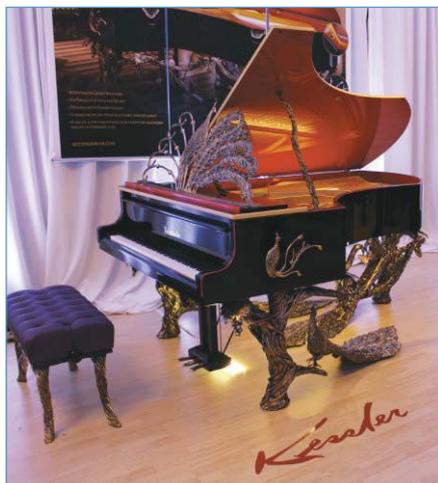
After a great introduction by *MMR's* Terry Lowe, **Steve West, the 2016 recipient of the Don Johnson Industry Service Award** gave a heartfelt and inspiring acceptance speech, encouraging all of us within MI to continue to work hard to make sure that quality music education is available to everyone.



Left to right: Steve West, Terry Lowe and Mary Luehrsen

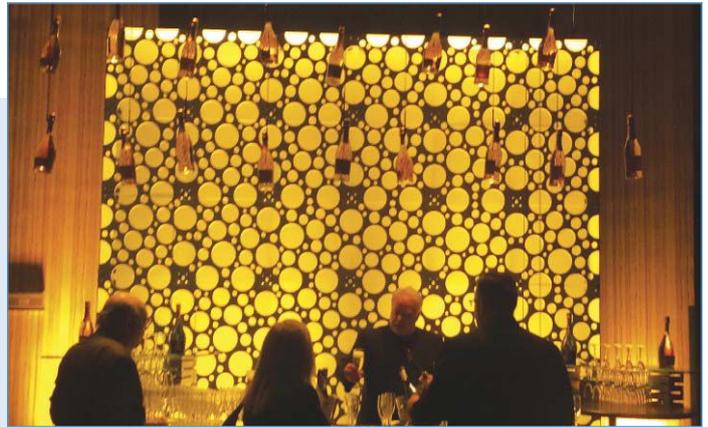
Best 'Beyond Fancy' Instrument

The Bösendorfer Limited Edition Kessler Grand Bohemian is described as **"the most opulent piano in the world"** and... yeah, that pretty much sums it up. Featuring a bronze cast base in the shape of tree branches, a music stand in the shape of a peacock, gold leaf covering the entire frame, and LED lighting within the soundboard area, the Kessler is a sight to behold. The run is limited to only nine instruments, so get yours now – it's only \$420,000!



Best Beverage Service

The NAMM Chairman's Reception always promises an impressive spread and the opportunity to catch up with old friends from throughout the industry and the 2016 installment was no different. The "champagne wall" at this year's shin-dig was particularly popular, with a number of varieties of bubbly available, along with fresh fruit add-ins – although the serving surface (hanging from the ceiling, and prone to swing somewhat) was giving the friendly bartender a little trouble at times.



Worst Lines

Unless you were planning to buy your lunch before 10:30am, a visit to the food trucks meant you'd be standing in cue for at least 15 minutes. This has proven to be a wildly popular addition to the overall NAMM experience – maybe it'd be possible to shoe-horn in a few more of the trendy mobile eateries next year to accommodate demand?

Worst Show Floor Etiquette

Nobody can control when or where they get an urgent call or text, but if you're walking the floor at the NAMM Show and you get that "drop everything" message, **don't abruptly stop walking and then stand in the middle of the aisle while you type or talk on your cell.** There are lots of people trying to get from point A to point B and you're being a nuisance. Shudder to think how these chuckleheads are behind the wheel of a moving vehicle.



Best Booth Layout

Moog went with a very inviting, open design for its "Island of Electronicus" and, regardless of time of day, I never saw it less than packed as show-goers of all stripes plopped themselves down on pillows and rugs to fiddle with the funky synths. Not sure what was up with the cactus theme in the center, but hey – it worked!

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Personal Monitor Mix Systems – Part I

By Stephen Fortner

Personal monitor mix systems are one of the more misunderstood, and therefore perhaps undersold, categories of gear in the music production space. They come in many shapes and sizes, but all seek to solve the same problem: Usually, everyone in a band hears themselves as being too quiet and others as too loud. Anyone who has ever gotten into volume wars in their weekend cover band has experienced this, but it can plague any gig where all the musicians are plugged into the same PA system and have to rely on whatever monitor sends it offers.

Some bands can specify a dedicated monitor console and engineer. For the rest of us, personal monitor mix systems (PMMs) are the solution. They let each musician reach for a knob to control how much of his or her own signal he or she hears, while also letting them hear more or less of everyone else (either separately or as an overall mix), all while affecting neither other musicians' monitor mixes nor the main mix of signals being fed to the main mixer.

In short, they're the peacemakers in the volume wars. They give each singer and player "more me" and "less them" without flagging down a house sound engineer. This results in better musical performances, which is one of the main things you should be telling your customers about them.

Some PMMs are one-box products; others are modular multi-component systems that can be scaled as large as the musical application requires, with personal mixing stations and central audio routing hardware connected via garden-variety computer Ethernet cables.

"Me"-Boxes

Single-product solutions come in two flavors: Those that let one musician control the volume of his or her own signal versus an overall background mix, and those that allow small groups to gig or rehearse together with each bandmate hearing exactly what he or she wants. Think of these as "me-boxes" and "us-boxes," respectively. Let's cover the me-boxes first, as they're the simplest.

ART MyMonitor The original MyMonitor from ART is as simple as the PMM concept gets. It lets a vocalist hear him- or herself (via an XLR input) plus a stereo-capable line-level source (via a 1/4" TRS monitor input) through headphones, but pass *only* the microphone



ART MyMonitor

input to the main mix via an XLR "Mic Thru" output. One use is to sing along to a favorite song piped in from an iPhone or CD player while recording or amplifying only your vocal. A more likely real-world use is if you're not hearing enough of yourself onstage. Connect your mic to the XLR input. Connect the Mic Thru jack to your input channel on the main mixer or stage snake. Grab a monitor aux send from your gig's main mixer into the 1/4" monitor input. (If the ambient sound onstage is loud enough, you could skip the monitor input.) Now, you can use the knobs to blend yourself over the rest of it in your headphones, sending only yourself to the main mix that the audience hears – the desired result.

Note that the MyMonitor expects to be connected to a microphone input on the main mixer. It doesn't have as much gain as a stand-alone mic preamp, so that as well as phantom power for condenser mics has to come from the main mixer by way of the Mic Thru jack. On the other hand, there's no need to restrict the MyMonitor to vocals. One could point the mic at an amp, acoustic guitar, sax, et cetera, or use a 1/4"-to-XLR cable for a synth or digital stage piano.

ART MyMonitor II The MyMonitor II adds a bit more by letting you blend an incoming stereo feed plus two "me" signals – one XLR mic as above and one 1/4" line or instrument (*e.g.* guitar) signal – in your headphones, sending only your mic and instrument signals to the main mixer via separate Thru outputs. So it's ideal for a singer-songwriter who self-accompanies on guitar or stage piano, but who also has a band member or three who plays loudly. It also has both 1/4" and 1/8" headphone outs, so no worries if you've lost that pesky adaptor.

Rolls PM351 The PM351 is much like the MyMonitor II, but like most Rolls gear, comes off as a bit more "industrial." That said, it has added flexibility. It can be switched based on whether the monitor mix is mono (as with your typical pre-fader aux send) or stereo (as with backing tracks or many modern mixers' sub-groups). Likewise for the instrument input: An easy-to-set jumper toggles it for mono input from a guitar pedalboard or stereo from a synth or drum machine. In the latter case, dual XLR



Rolls PM351

“In short, they’re the peacemakers in the volume wars.”

outs are on hand to pass the “me” signals to the main mix – and it offers a ground lift like on direct boxes, to kill annoying hum from possible ground loops. All this adds up to a somewhat more professional package that can be readily patched in using the most common cables bands and clubs are likely to have around. In this product category, it is indeed the Rolls.

Why Not a Compact Mixer?

“All these things are sort of like a mini-mixer meets a direct box,” your customer may observe, “so why not just use a mini-mixer for your stuff?” Good question. A compact mixer from the likes of Mackie or Yamaha could do a similar job, using aux sends for the personal mix and the main outputs for front-of-house. For, say, a multi-keyboardist who needs more inputs, this indeed makes more sense. But for less tech-enthused customers, here are the main benefits of the me-boxes to call out.

Simplicity: You get all the control you need and none that you don’t. There aren’t a lot of knobs to reach for, so there’s virtually no chance of grabbing the wrong one.

Portability: These things are tiny enough to disappear into a messenger bag, and except for the Rolls, can be battery-powered.

Affordability: Street price for all of the above is well under \$100.

“Us”-Boxes

The products we’ve looked at so far are best for individual musicians trying to hear and play better in a loud, live-sound environment where bandmates and venue sound personnel may be less than attentive. What we’ll call “us-boxes” focus on more cooperative experiences – jamming, rehearsing, recording, and sometimes gigging together – in which all musicians in the group plug into the same product.

JamHub JamHub’s own marketing focus began with the idea of quiet rehearsal through headphones, so the band doesn’t incur the wrath of neighbors and landlords. But their products are absolutely full-fledged PPMs in that they let from four to seven musicians (depending on model) each control their own monitor mixes, and some recent models have sprouted sophisticated main mixing and even multitrack recording features.

What they all have in common is that bandmates pick a “pie slice” input section on the semicircular unit. Each section features mic plus line/instrument inputs, overall headphone level, trim controls for incoming gain, and the main attraction: Knobs for the level of everyone plugged in, dedicated solely to what that section’s occupant hears. Some models add stereo recording to an inserted SD card or via USB. The brand new and top-



JamHub TourBus

of-range JamHub Stage also has a main fader section that sends an independent stereo mix to your PA via XLR outs, making it a complete live sound, um, *hub* for small gigs where the band has to run its own monitor and main mixes. If there’s a front-of-house engineer, the Stage can pass 14 analog channels to the main mix using an optional breakout cable, and these are unaffected by any other mix volume control on the unit. It can also pass those 14 channels to a computer over USB for multitrack recording. The sell? Hear yourself, make yourself sound great to the audience, and if you want, record yourself, all using one product. Also, even the entry-level Bedroom model (\$300) has integrated effects.

In situations where not everyone can reach the JamHub (e.g. drummers and keyboardists), one or more SoleMix Remote units can duplicate the controls and inputs of a “pie slice” section and connect to the mothership by a single cable. (Some models include one or two remotes; most can take up to four.) Just try any of this with a conventional compact mixer!

Roland HS-5 The HS-5 Session Mixer is quite similar to the JamHubs in design and philosophy, allowing up to five people to rehearse through headphones, hear exactly what they want, and output a main mix that’s of course independent of the monitor mixes. Recording can be done to a thumb drive in stereo, or exported as separate tracks to a computer DAW. Roland’s highly regarded COSM and vocal effects are on hand, and there’s even a ground screw for turntables in case one of the participants is an old-school DJ.



Roland HS-5

Final Notes

All of these products use headphone jacks as the only outputs for the personal mixes. But some musicians prefer to monitor through a powered floor wedge, which will have line-level inputs for which the headphone-amped signal can be too hot. So back off on the headphone volume and the wedge’s gain control and you won’t blow any speakers or eardrums. Also, avoid running a stereo headphone out into a balanced mono in such as an XLR jack, as stereo phase cancellation can create volume reduction and other sonic issues that make the customer go, “It’s broken!” If this can’t be avoided, use a cable that’s TS (not TRS) on the headphone-jack end. You’ll only get one side of the stereo picture, but this is preferable to phase cancellation weirdness.

In very brief summary, you can think of what we’ve called “me-boxes” as marketed towards single musicians who want to control their hearing situation in whatever band they find themselves, and “us-boxes” as marketed to the whole band.

Got more complex monitoring needs than we’ve covered here? Come back next month, when we’ll cover the multi-piece, networkable systems from Aviom, Behringer, Digital Audio Labs, HEAR, Movek, and more! **MMP**

9 Reasons to Attend a NAMM Show (If You've Never Been)

By Menzie **Pittman**

Thousands gather every year under the warm rays of the Anaheim sun to attend the Winter NAMM Show. If you've never attended, here are nine reasons to start planning your trip today!

The big snowstorm that buried the East Coast has come and gone, and so has this year's Anaheim NAMM show. And now that we are back in the office, we can collect our thoughts and reflect on our experiences. Recently I was asked to reflect on my favorite things about attending a NAMM show. Here are my top 9 things I always enjoy about the NAMM shows both in Anaheim and Nashville, and these are the reasons why – if you've never been – you should be planning your trip now!

1. The pure insanity of hanging out with 100,000 of your closest friends...

The NAMM show in Anaheim wins this category although there is one special "Nashville catch" that I will come back to. Anaheim's show has a frenetic vibe and if you're like me, you never fail to over-schedule with back-to-back events because you just don't want to miss a thing. Of course, you discount the fact that 100,000 people can stuff a hallway like Steve Vie stuffs a measure with licks, so in classic NAMM fashion, you arrive just in the nick of time to your next event; right as you sit down, inevitably, you receive a text from a longtime friend asking if you will meet them on the other side of the convention center because they want to introduce you to Graham Nash. Chaos. Beautiful chaos.

2. Where else but at a NAMM show can you pass Stevie Wonder in the hall...

Or hang with your new buddy Kris Kristofferson, or listen to Mary Luehrsen interview Weird Al Yankovic? This can happen in Anaheim or Nashville, but as far as I know, the best possibility for it to happen is only at a NAMM show. Steven Tyler, yeah no problem, we've got that.

3. Attending a session at The Idea Center...

If you overlook this opportunity you need to re-think your NAMM show strategy. In Anaheim it's amazing and loaded with great speakers and top-shelf strategists; but in Nashville it's just as innovative with an added twist of legendary Nashville folksy. The Nashville songwriters and industry experts come out of the woodwork to share trade secrets and that is just the greatest. So whether you are looking for ways to improve your web search, lesson programs, the look of your store, or just learn how to manage your inventory better, the Idea Center is the place to be for inside music industry knowledge and insight.

4. TEC Tracks, educational sessions...

Launched at last year's Nashville show, TEC Tracks is a completely re-tooled model of NAMM's old HOT Zone. Thanks to NAMM's Zach Phillips, this refreshed and re-named presentation center is designed to provide insight into the growing audio-visual, and recording markets. TEC Tracks has fast become the go-to place for education in the industry's latest studio, stage, and sound production trends. How can you go wrong with the likes of Eddie Kramer as the keynote speaker? Here is a simple test to see if TEC Tracks is right for you... Good enough for Hendrix; good enough for me. Makes me hungry for Nashville.

5. You always find the best innovations in Hall-E...

Ever wonder what tomorrow looks like? Your best chance of catching a rising star may be in Hall-E. The unique character of Hall-E has its

own vibe; whether you swing by Two Old Hippies to look at Webber mandolins, Bedell or Breedlove guitars, or visit Deering banjos, the community in Hall-E knows they have innovation going on. Those in the know know Hall-E has the "indie vibe" of the NAMM show.

6. The No Brainer Award goes to ...

You will always see massive amounts of the latest gear at a NAMM show; that is a no-brainer, but that being said, there are always inspiring new innovations on display at both NAMM shows. Stumbling onto an unusual and innovative product like JamHub or discovering a simple new twist on an old idea is what both NAMM shows are all about, and you never want to blink in this industry.

7. Vince Gill never disappoints and music is never better than at a NAMM show...

This category is a tie between Anaheim and Nashville. However, Nashville as a town brings a unique offering and, therefore, for me, personally wins; and I openly admit I have a slight bias. At the Anaheim show you have musicians from all over the world, and, truly, the greatest L.A. players show up. You get to see the likes of Nathan East and Stevie Wonder and everyone knows it gets no better than that. But if you attend the Nashville kickoff party hosted by Tom Bedell and Vince Gill, you are introduced to treats like Tim Ackers and the Smoking Section or Paul Franklin playing with Brent Mason. And know, that level of unique Nashville artistry is in a universe all its own. It is a fact that there is no better place to hear music than the NAMM show. A lot of it happens impromptu right on the show floor.

8. The Nashville NAMM show equals more personal face-time...

Here is the "Nashville Catch" I was referring to earlier. I would be willing to bet your phone has the ability to "Facetime," and that's exactly what the Nashville NAMM show offers. It's a smaller show and so "hang time" improves greatly. Because it's a smaller show, the energy is a lot more relaxed and laidback as well. You'll still be scheduling lots of meetings, bouncing around to all of the booths, and sharing stories over coffee, but the overall vibe is a bit lighter. Nashville's backdrop is completely unique, and they call it Music City for a reason, so definitely take advantage of your free time to explore.

9. Nashville is a food town and you can meet Johnny Cash...

You may have heard that Nashville is a food town, but while you are there in Nashville this summer, visit the music museums and catch up with Johnny Cash and Elvis or better yet, come stand in line with the rest of us at Pancake Pantry. Everywhere you look you'll see a BBQ joint or a saloon. There's no better pairing than brew and 'que after a long day on the showroom floor. Try everything you have time to try. You will thank me later!

How lucky are we?

I always count my blessings that I have been fortunate enough to be able to make a living in the music business. I simply can't imagine another way of life. I am very grateful that the NAMM shows provide us a place to gather twice a year. The music industry is always changing, and you will see the best ideas for tomorrow first at the NAMM shows. It is a place to celebrate the rich history of our heroes from yesterday as well. If you're not at NAMM... What am I saying? You've got to go! See you at the next show! **MMM**

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Learning Music is Practicing for Life



By **Mary Luehrsen**

Mary Luehrsen has been a senior executive at the National Association of Music Merchants (NAMM) since 2001 and serves as executive director of the NAMM Foundation, an organization that supports music research, music education advocacy, philanthropic, and public service programs.

In 2014, the NAMM Foundation began hosting SupportMusic Community Forums to celebrate commitment to music education in various communities across the country. We are in year two of this program, which highlights community support for music learning. All events take place in school auditoriums—or in some cases, a local performing arts center—and feature student musical performances, such as band and orchestra, string quartets, steel drum, jazz, rock, vocal and classical ensembles. In between performances, the moderator (usually me, but sometimes a NAMM member) has thoughtful discussions with school and community leaders. The main objective of the Forum is to profile community support and commitment to music education offerings in the curriculum. Basically, a SupportMusic Community Forum is a town hall-style meeting that convenes key community leaders who offer expressions of support for music education—financial, instrument procurement, hiring and retaining high quality music teachers — and where this type of support exists, music education thrives! You can view a few of our SupportMusic Community Forums on The NAMM Foundation YouTube Channel at (www.youtube.com/playlist?list=PLWy7ZAnb00SVMVTsrtmamXnHhLKbyCIUY); these events may spark ideas for advocacy efforts in your school district.

My favorite element of the SupportMusic Forums are the interviews with music students and their comments summarize the spirit of any of our community forums. Students have shared very personal and emotional thoughts about the role of music education in their lives. These include admissions such as, “I was new to the school in 9th grade and I wouldn’t have made it without a connection to my band family;” or “being in music is the glue for me doing well in all my other subjects;” or “I learned that I could achieve something that was hard and I learned discipline and focus.” Consistently, students share their heartfelt thoughts and feelings about opportunities they have been given to learn music in school. Indeed, students repeatedly share that having music education during the school day positively influences their accomplishments and feelings about themselves.

These proclamations from students cause me to

reflect on my own music education and consider what having music learning early in my life means to me now. As I grow older, I see the practical day-to-day benefits of my music training, which has an almost daily impact on my desire (and ability) to get stuff done—and to get and stay organized. It also informs my ability to commit to idealist personal and professional goals. Looking back to my high school years, I remember crossing over to serious practice as I devoted ever-increasing hours to practice of flute technique and repertoire in an effort to perfect my craft. As time went on, I started to understand and embrace what it meant to be a “good” musician. Gradually, I became addicted to the process of continuous improvement as a musician. The word “addicted” is not misused



here, because I was guilty of some devious behavior in order to support my growing addiction to practicing the flute. Although I was a basically good student in general academics, a bunch of times in high school, I faked an illness in English or trig class to skip out so I could

practice my flute. To any of my high school teachers impacted by my scheming, my apologies; it was an early sign of being driven by something truly personal and deep!

Research and the important words from music students validate my experience. Music education guides and informs cognitive development systems along with personal traits such as discipline and focus; it also allows us a pathway to apply our *whole selves* — including our intellects and emotions. Research validates and students are telling us what I have always felt: that as we grow, we need to learn and feel the benefits of working hard at something. It is a precious and priceless outcome of the joy of learning music.

At the close of every NAMM Foundation SupportMusic Community Forum, we thank participants for their efforts and sign off with the reminder that “together we keep music education strong.” Let’s all continue working to assure the joys and benefits of learning music are a part of every student’s school day. For information and resources to keep music education strong in your school or community, visit www.nammfoundation.org **NAMM**

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Levy's Scenic MPDS2 and Falcon MJ2PLD



Levy's introduces the MPDS2 sublimation guitar straps with colorful outdoor scenes. Available in nine different patterns, the straps feature leather ends and are adjustable to 65". Levy's also introduces the MJ2PLD in four vibrant plaids. The edges of this strap are a frayed jacquard weave on a polyester back. The ends are distressed leather. Available in tan, brown, green and purple and is adjustable to 65".

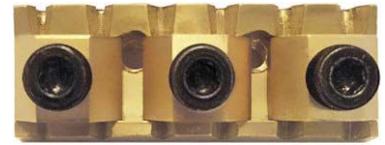


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Riversong Wooden Composite Pick Expansion

This year many new products have been added including new thicknesses and materials, .46, 0.8, 1.0, 1.2mm, Power X, Pick Card, and finally a new pick display with 10 different Wooden Composite Picks for retail display.



riversongguitars.com

EMG T and J Systems

Both the T (Tele) and J (Jazz) Systems are quick replacement pickups and controls that have been designed for simple installation and require no soldering. The T System uses the popular active EMG T Set and a traditional control plate with volume / tone and selectable 3 position switch, while the J System consists of the EMG J Set and control plate with 2 volumes and 1 tone.



emgpickups.com

FOMOfx Virtual Jeff

The world's first electronic vibrato (whammy) bar, Virtual Jeff, is the 21st Century update to legacy mechanical versions from Bigsby, Fender and Floyd Rose. It fits in seconds to electric guitars and basses - even acoustic guitars. Unlike mechanical systems, it works on acoustic guitars too, with all the familiarity and functionality of a traditional whammy bar. It opens up a whole new world of expression for that booming market.



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New Products

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PRINT

Hal Leonard Adele's 25

Adele's last album, *21*, was a gift to the print industry. If you combine all the various piano, choral and band arrangements for songs from the album there are well over a quarter million copies of songs from *21* in print. *Adele - 25* is currently available in piano/vocal/guitar and easy piano format with many other editions for ukulele, choral, and band coming soon. The matching songbook to Adele's much-anticipated and record-smashing 2015 album features piano/vocal/guitar arrangements of all its tracks including the first instant hit single "Hello" and ten others: All I Ask • I Miss You • Million Years Ago • River Lea • Send My Love (To Your New Lover) • Water Under the Bridge • When We Were Young • and more.



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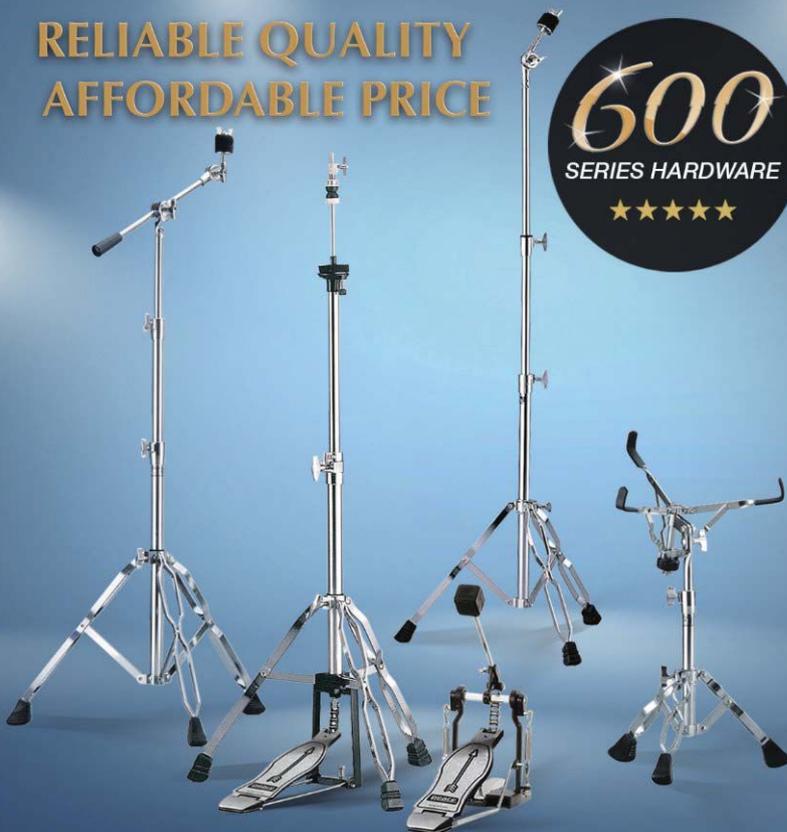
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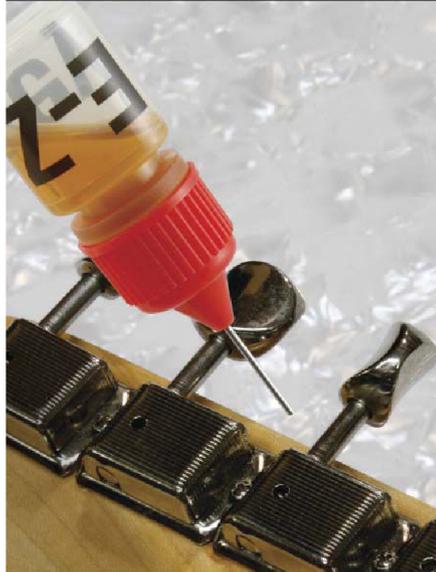


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New Products

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BAND AND ORCHESTRA

Conn Selmer Bass Trombone and 50th Anniversary Bach Stradivarius Trumpet

This bass trombone features dual axial-flow "Infinity" valves, which require very little maintenance and provides the performer with a very open response and feel. The hand slides on all Bach Stradivarius trombones are produced with the utmost care and attention to detail in every facet, providing the performer the response they need for those faster passages. The 50AF3 is available with both yellow and gold brass bells, as well as with 9 1/2" and 10 1/2" bell sizes.



Using construction techniques from 1965, Bach has combined the highest quality USA made materials, traditional hand-crafted processes, and vintage design elements to create a new model that has an amazing response and flexibility, a larger tonal core, superb resonance, and easy performance in all registers – all wrapped in the signature Bach sound.

The new 190S37 has a .459" ML bore, one-piece hand-hammered yellow brass #37 bell with side seam, steel bell wire, #25 mouthpipe, brass inner and nickel silver outer slide tubes, two piece nickel/brass valve casings, Monel pistons, brass and plastic valve guides, deluxe engraving, and new anniversary woodshell case.



conn-selmer.com

FRETTED

Godin Passion RG-4 Swamp Ash Bass, Godin Core CT, and Summit Classic CT

The newest member of the Godin family is the Godin Passion RG-4 Swamp Ash Bass. Part of the upscale Passion series, it features 5 tuned, synchronized resonance chambers interconnected inside the body that allow for optimal air transfer, resonance, and a lightweight, vibrant body. The bass also features an ergonomic, rounded contoured body made of Red Cedar with a carved Swamp Ash top and is powered by a set of Seymour Duncan Quarter-Pound PJ pickups, 1x volume, 1x tone and a 4-way switch, all housed in a 5-ply tortoise shell pickguard. Rosewood or maple fingerboard options are available on a rock maple neck with large clover style high-ratio tuning machines.

Other new solid body electrics include the 2016 redesign of the rocking carved top Godin Core CT and Summit Classic CT models. Both models feature a 24 3/4" scale, chambered mahogany bodies and mahogany set necks. The Core CT includes the Graphtech ResoMax wraparound bridge, and available pickups options include 2x Seymour Duncan P90s (neck: Vintage SP90-1 / bridge: Classic SP90-3), or 1x Godin GHN1 (neck) & 1x Seymour Duncan 59' humbucker (bridge). The Summit Classic CT features a bound Richlite™ fingerboard & headstock, large dot inlays, the Godin High-Definition Revoicer system, and Graphtech ResoMax bridge. Available Seymour Duncan pickup options include a P90 model (neck & bridge: Vintage SP90-1), Humbucker HB model (neck: Alnico 2 / bridge: 59') and Convertible model with P-Rails, which allows the player to select between humbucker, single-coil or P90 tones. New color options on the Summit Classic CT HB include: Black HG, Burgundy HG and Cherryburst HG.



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BAND AND ORCHESTRA

Vandoren Clarinet Reed Mix Card



Vandoren already offers clarinetists a variety of reeds to choose from beyond the widely known Traditional reed – the V12, 56 rue Lepic, and the new V21. To help players find their favorite reed, Vandoren introduced the Clarinet Reed Mix Card, which is available in strengths 3, 3.5 and 3.5+.

Each Clarinet Reed Mix Card includes one each of the V12, 56 rue Lepic and the brand new V21 – all in a select strength. In addition, each card includes a bonus V21 that is a half strength harder to ensure clarinetists find the perfect strength.

dansr.com

FRETTED

The Amahi UK210S

The Amahi UK210S features improved intonation, Aquila Nylgut strings, sealed guitar style tuners, a deluxe padded embroidered bag, as well as a dressed fretboard and frets. (Dealer net including bag is \$39.99. MAP: \$72.)



amahiuks.com

PRO AUDIO

Grund Audio GP Series Loudspeakers

With four models—the GP-08A, GP-10A, GP-12A, and GP-15A—the new Grund Audio Design GP loudspeakers are all 2-way systems featuring a 1-inch compression driver mated with an 8-, 10-, 12-, or 15-inch weather treated low frequency transducer. Combined with their reinforced, ribbed, two-piece molded, low flex enclosures, the new GP loudspeakers provide dynamic performance with excellent speech intelligibility and natural music reproduction characteristics.

The new Grund Audio Design GP loudspeakers are all self-powered and incorporate power amplifiers that range from 200 watts to 700 watts—delivering robust power for clear, natural audio output. Of particular note, the GP loudspeakers all feature XLR microphone, CD player, and line level XLR and ¼" inputs, making them a versatile loudspeaker solution for a broad range of sound reinforcement applications. Further, these loudspeakers feature individual volume controls for each input as well as master tone controls for output—effectively creating micro level mixing capability within the system.

For larger events, the new Grund Audio Design GP loudspeakers make system expansion easy. All GP loudspeakers feature isolated outputs for connecting multiple enclosures. Combined with the fact that all GP loudspeakers incorporate M8 rigging points for convenient suspension of the enclosures, a pole mount cup for use with floor stands (available separately), and floor monitor feet that ensure secure placement, the new Grund Audio Design GP loudspeakers are a versatile sound reinforcement solution.



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Access is Something Retailers Can Give to Differently Abled Customers



By Dan Daley

The holiday season is well in collective rear-view mirror at this point, but the idea of doing well by doing good remains a fundamentally sound proposition year-round for retailers. John Krupa and Jamie Villarie, partners in audio retailer Italian Speaker Imports – in Armonk, New York – did just that when they partnered with DJ Brian S. Redd to help him configure a suite of equipment that let him work around the fact that he experienced a stroke in 2011, when he was just 39, that left him without the use of his right arm and leg. Many thought that the DJ career of the Milwaukee native was over – like most spinners, Redd would traverse the landscape of the genre, doing a wedding in Milwaukee one night, a corporate event a week later in Chicago, a party in Las Vegas, and then heading to Europe for a festival. Whatever and wherever the gig, Redd, like most non-superstar DJs, had to hump his own gear, including turntables and speakers. Doing that the way he used to suddenly became impossible.

But thanks to an exceptionally positive attitude, raw determination, and stubborn creativity, Redd accomplished what many said couldn't be done: He built a streamlined system that he could carry and set up himself, without sacrificing sound quality, and got back to work.

"Right after my stroke," said Redd, "I put out a video and said to the DJ community, 'Humor me. If you only had one good arm, one good leg and you could barely walk, how would you keep working?' Nobody could come up with any good answers, so I had to work it out – you know, all of the logistics. The simplest things were a challenge: How to pole a speaker, how to carry it, how to load a truck, and get into a venue. There were weight issues and I wasn't willing to compromise on good quality sound. There was a lot of trial and error."

You don't know what the challenges will be until you try to figure out how to do at less than 100 percent what you always took for granted. (Try signing your name with your opposite hand to experience a fractional sense of this.) For instance, he needed to figure out how to wind cables with one hand. After trying a sample of self-reeling mic cables, he outfitted all of his microphones with them, and then made a trip to Home Depot for self-winding cables that he

could use to address power-supply issues.

Krupa knew Redd before the stroke, and the two talked afterward about finding speakers that Redd could manage on his own. Among other things, ISI reps FBT, a boutique speaker brand whose ProMaxx series that Redd agreed offered a combination of balance and leverage that was easy for him to handle but that still had the power for most of his gigs.

"The speakers are unique in that they have handles on the sides and on the top, so Brian could lift them like he was carrying a briefcase," explains Jamie Villarie. As some use of his affected limbs returned, he's also stepped up from an 8-inch speaker enclosure to a 10-inch box, which he says doubled his sound while only adding three additional pounds.

Helping Redd, says Villarie, quickly became more about finding unique solutions than it was about making a sale. "In a lot of ways it was a great experience for all of us," he says.

“All a dealer has to do is be there and be willing.”

Musicians will find a way around impediments. Adrian Anantawan became an accomplished classical violinist in

his twenties, earning an undergraduate degree from Philadelphia's Curtis Institute of Music and a master's degree from Yale, all without the benefit of having a right hand. He uses a custom prosthesis instead. And then there's perhaps the most famous of all musicians facing a new disability, Def Leppard drummer Rick Allen, who lost his left arm in a car accident in 1984, at the height of the band's success. Two years later Allen was back on a drum throne, thanks to an electro-mechanical kit devised by he and electronic drum entrepreneur Dave Simmons, that used foot pedals to compensate for the missing arm.

What's perhaps most amazing about connecting those with disabilities with musical instruments and equipment is that those pursuing music will likely provide most of the impetus. Redd himself said he took much of his inspiration from others he met during his recovery: "People that had it much worse than me – people who were wheelchair bound, paralyzed, suffering from cerebral palsy – who were still working as DJs," he said. "If they can do it... there shouldn't be any reason why I can't figure this out."

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