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MUSICAL MERCHANDISE REVIEW

Riding Hi

Hi-Hat Sales Post-Pandemic

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Upfront Q&A
Gibson's Anne Rohosy



Hands-On:
Luna Kalimbas



Dealer Survey
On the Stick:
Percussion Mallet Sales

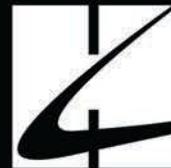
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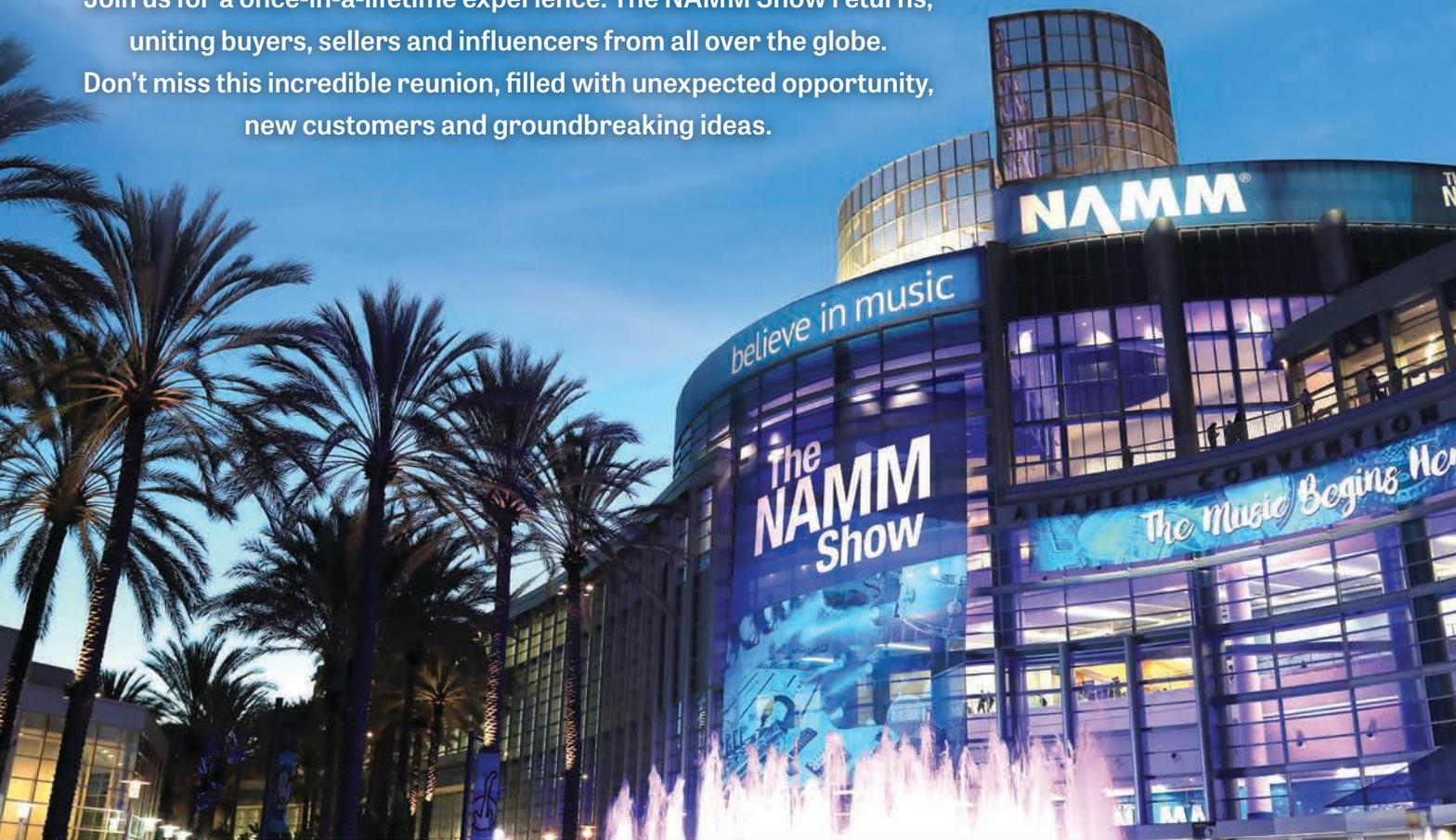
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C O N T E N T S

MMR

MUSICAL MERCHANDISE REVIEW

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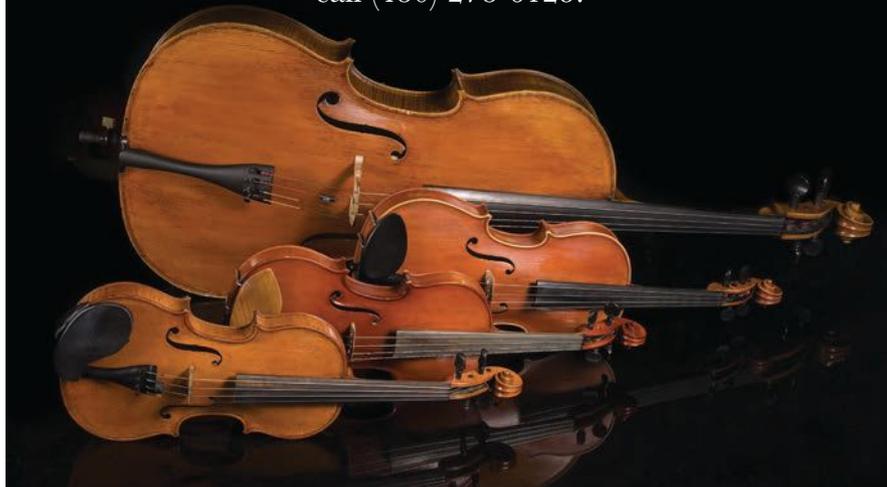
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We recently touched base with reps from five major hi-hat suppliers to learn about significant trends in the design and sales of these cymbals, and how this market segment is faring in 2022.

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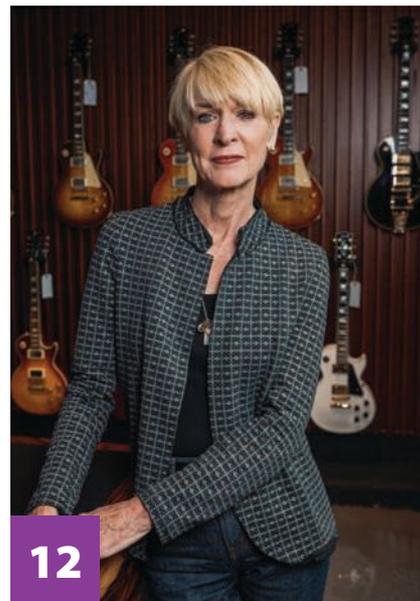
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MMR sits down with Adam Gomes, brand director & artist relations at Luna, to learn a little bit more about the new line of hand-percussion instruments, the brand’s retailer partnerships, and plans for the future.



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By
**Christian
Wissmuller**

Proving Their Metal

From plastics to metals, 3-D printed materials to sustainably or artificially sourced woods, technology-driven innovations in not just how instruments are made, but what they're made of, have long resulted in curiosities within the MI industry – but not always (in fact, pretty rarely) resulted in developments with a lot of staying power. With advancements in production techniques it has become both easier and less expensive for smaller start-ups or individual creators to machine and manufacture entire instruments or components that experiment with non-traditional materials.

There are plenty of weird and wacky instruments and “musical devices” out there – each NAMM Show is ground zero for annual introductions of such novel gear – but I’m currently most interested in *parts* made via the relative ease of modern production techniques. Specifically: aluminum guitar necks.

You may reasonably ask, “Why aluminum guitar ‘stuff’ in 2022?” Travis Bean and Kramer Guitars took big swings with that idea back in the ‘70s and they never amounted to more than base-hits, at best. Well, the same benefits that drove those two brands and others to pursue aluminum guitar-building decades ago remain true to this day: faster playability, improved tuning and intonation, stability, and sustain – plus an undeniable cool/unique factor. Also, aluminum guitar “stuff” is kind of a long-term, mild obsession over here for me, so there’s that, as well.

Anyway... as someone with a particular interest in this weird, left-field neighborhood of Guitar-land, I’ve had a front-row seat to an interesting development over the past decade-plus, which demonstrates precisely how modern machining techniques have levelled the playing field for entrepreneurial designers of all operating budgets: the replacement aluminum guitar neck business is kinda exploding, guys.

“It’s probably still a good idea to be aware of the smaller suppliers who are taking advantage of newer manufacturing techniques and impacting – or creating – market segments at unprecedented speeds.”

There have been replacement necks for years, of course, and some suppliers have offered aluminum ones, so it’s not a brand-new market segment for MI, but it’s gotten to be a truly crowded field *really* quickly. Off the top of my head, we’ve got: RGI, Aluminati, Nudes, Alef, EGC, Tides, and Baguely – and I know I’m missing a lot. Supply and demand being as it is, the math would suggest that, however inexpensive and easy it may be to produce stuff, so many folks wouldn’t be making aluminum necks if there weren’t buyers.

Sure enough, a quick Google search and a few minutes on Reddit yield tales and photos of many players who’ve recently modded their guitars with an aluminum neck. Simply bringing the topic up with my friends in the local music scene in Boston unearths a handful of guitarists who’ve either recently made such a modification to one of their guitars or hope to soon.

So what – Will stocking aluminum guitar necks triple your business’s annual revenue or help buy your family that vacation home by the beach? If I were a betting man (and I am), I’d have to say no. And if this type of product doesn’t strike your fancy, that’s cool. It’s probably still a good idea to be aware of the smaller suppliers who are taking advantage of newer manufacturing techniques and impacting – or creating – market segments at unprecedented speeds.

Just a thought. Now I’m gonna go play my 1977 Kramer 450G for a while.

Christian Wissmuller
christian@mrrmagazine.com



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PUBLISHER

Mike Lawson mike@artistpro.com
Ext. 4

EXECUTIVE EDITOR

Christian Wissmuller
Ext. 3 christian@mrrmagazine.com

ASSOCIATE EDITOR

Mike Lawson mike@mrrmagazine.com
Ext. 4

CONTRIBUTORS

Menzie Pittman, Jaimie Blackman

Art

ART DIRECTOR/PRODUCTION MANAGER
Angela Marlett angela@mrrmagazine.com
Ext. 5

Advertising

ACCOUNT MANAGER
Matt King matt@mrrmagazine.com
Ext. 2

ACCOUNT MANAGER

Mari Deetz mari@mrrmagazine.com
Ext. 1

GREATER CHINA WORLDWIDE FOCUS MEDIA

Judy Wang
C: 0086-13810325171
E: judy@mrrmagazine.com

ACCOUNTING

Shannon Kebschull Lawson
accounting@artistpro.com

PUBLISHING CONSULTANT

Terry Lowe

CIRCULATION MANAGEMENT

Stark Services, Inc.
12444 Victory Blvd., 3rd Floor
North Hollywood, CA 91606-3173
(818) 985-2003

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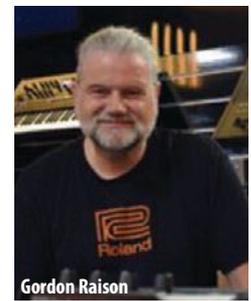


Roland Corporation Appoints Raison as the New CEO and Representative Director

Roland has announced the appointment of Gordon Raison as the new CEO and representative director of Roland Corporation. The Roland Corporation CEO and representative director appointment will be resolved officially following approval during the Ordinary General Shareholders meeting on March 30, 2022, and subsequent Board of Directors meeting.

As Roland celebrates its 50th anniversary, the brand has significant plans to expand store locations worldwide and continue to evolve and grow as a global company. As Roland Corporation's first European CEO and representative director, Raison will lead the company into its new growth phase, continuing to consolidate global team structures, enhance marketing efforts, and aid in supply chain management innovation across all teams.

Raison joined as head of Roland's European team in September 2013, working alongside Jun-ichi Miki to aid in the company's reform following the brand's most critical financial crisis since its incorporation 50 years ago, and eventually becoming CEO of the Overseas Unit at Roland Corporation in 2017. In his most recent role as director at Roland Corporation, Raison led sales and marketing efforts across the company aiding in the brand's growth over the past nine years. As Roland continues to grow and expand globally, Raison will leverage his decades of marketing, sales, and finance experience to guide Roland into this new phase.



Gordon Raison

On the Road to The NAMM Show: Believe in Music Wraps

On Thursday, January 20, NAMM's Believe in Music opened to welcome a global contingent of professionals and music enthusiasts from more than 120 countries and territories for professional development, live interviews, networking opportunities, and performances. The event, which was billed as a preview of The 2022 NAMM Show and closed Sunday, January 23, saw participants engage with brands, a full suite of education spanning 11 tracks and 115 speakers, view new products at the NAMM 2022 gear sneak peek, and enjoy the Believe TV's livestream of interviews with top artists and pro audio luminaries as a primer for The 2022 NAMM Show.

"Believe in Music served as a chance for our industry to take advantage of career-enhancing education, virtually see new products, and connect with each other... at last look, to the tune of 20,000 messages or connections made," NAMM CEO and president Joe Lamond tells *MMR*. "While we look forward to utilizing the platform as a digital extension of The NAMM Show in June, we know nothing replaces the importance of



face-to-face connections, learning and networking in-person."

For the 15,000 registrants, the event created a social network of industry activity from members across the globe to network, learn, and be inspired. At press time, international registrants from Afghanistan to Zambia representing more than 120 countries and territories attend-

ed, and nearly 20,000 messages and contacts were exchanged or made.

With all eyes on the June reunion in Anaheim, Believe in Music served as a preview of the event to come. The 2022 NAMM Show returns to Anaheim, California June 3-5 and registration will open in March. During The NAMM Show, Swapcard, the technology platform used to hold Believe in Music, will host NAMM Show+ – a digital extension of the Show.

To learn more about health and safety protocol and prevention measures, visit NAMM's Safe&Sound program online: <https://www.namm.org/thenammshow/2022/safe-and-sound>

Key Leaves Branches Out to Oboe, Thrills Principal Oboist of The Metropolitan Opera

The Seattle-based woodwind accessory maker Key Leaves became a success in the saxophone world for curing sticky key pads that cause play malfunction. Now Key Leaves is using their patented approach to help oboists, and has earned a powerhouse endorsement from Elaine Douvas – principal oboe of The Metropolitan Opera and oboe professor at The Juilliard School.

The new Key Leaves oboe care product adapts to serve any model oboe and features soft rubber props that safely open C, Bb, plus two high Trill Keys so the pads air dry. Helping the oboe air dry keeps the body bore cleaner and less prone to cracking, a perennial problem for oboists. Leaving keys open to dry also helps prevent sticky buildup under pads that cause annoying pad noise or key malfunction.

"I had not heard of Key Leaves until a saxophonist colleague asked if I would be willing to test the Key Leaves oboe prototype," remarked Douvas. "I was quickly impressed with how well it worked and adapts to my oboes. They work perfectly to

prop open the keys so they air dry. Swabs miss condensation inside tone holes so I am delighted Key Leaves keeps my oboes clean, dry and safe from cracking. I also like that the bright green color means they will not be easily lost on stage or inside an instrument case."

Key Leaves oboe key props are made in the USA, priced less than one oboe reed, backed by a lifetime guarantee, and help prevent water damage and sticking key malfunction. That helps to improve playability, lower repair cost, and reduce health risks from moldy rotten pads.



PEOPLE on the MOVE

Having successfully navigated the challenges of the past two years and now riding strong sales and busi-



Harro Heinz, Monika Smetona, Ralph Heinz

ness development momentum, **Renkus-Heinz** is organizing for the next wave of growth with the appointment of Monika Smetona to the role of president. Currently serving as CFO of the privately held loudspeaker manufacturer and a member of the founding Heinz family, Monika will rely on Ralph Heinz, CTO, to lead the company into the future. Together, they are optimally positioned to further realize the potential of Renkus-Heinz.

Fender Musical Instruments Corporation (FMIC) has announced the appointment of Matt Janopaul as chief financial officer, who will report directly to Andy Mooney, chief executive officer.

Janopaul succeeds Jim Broenen who retired in December 2021 after a distinguished 15-year career with the company, with the past 13 years serving as CFO. With the transition from private equity to the long-term capital provided by Servco Pacific, Inc. (Servco), FMIC's investor since 1985, Janopaul's focus will be centered around key strategic growth initiatives. These include continuing to deliver growth consistent with culture-driven brands, optimization of FMIC's global footprint from a sales and supply standpoint, the development of a consumer-focused digital ecosystem that incorporates products and software from its recent acquisition of PreSonus.



Janopaul brings a unique perspective and longtime partnership to FMIC, joining from his most recent role as managing director of Servco Pacific Capital (SPC), the direct investment arm of Servco Pacific, Inc. (Servco), the largest

for-profit private company in Hawaii. SPC's largest investment to date is the majority ownership of FMIC. Since 2001, Janopaul has held various roles with Fender, ranging from investor and board member, to president and chief operating officer. As COO, he was responsible for the daily operations of the company including accounting and finance, corporate development, IT, manufacturing and supply chain. Prior to joining Fender, Janopaul was a General Partner of Weston Presidio, a leading \$3.3 billion private equity firm with offices in San Francisco and Boston, where he was actively involved in management buyouts, recapitalizations, leveraged consolidations and growth financings across the consumer, industrial, service and publishing sectors.

The Music People (TMP) has announced the promotion of Jeremy Payne to senior director of the MI Business Unit and Jules Van Schelt to pro AVL manager. Exertis | Jam, a leading value-added pro-AVL distributor in the U.S. and global accessories supplier, acquired TMP in 2020 and supports TMP's continued growth and opportunities for employees.



Jules Van Schelt



Jeremy Payne

Following in the footsteps of Tom Tedesco, who was recently promoted to president and CEO of TMP, Payne and Van Schelt will lead business development and supervise sales while expanding training and educational programs for representatives. Payne has been with TMP since 2010, working his way up from VIP account manager to On-Stage Sales and marketing director to brand director. Van Schelt joined the company in 2017, serving as a national account manager and liaison for Guitar Center Professional.

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Kirk Whalum plays
the HR* Tenor 8

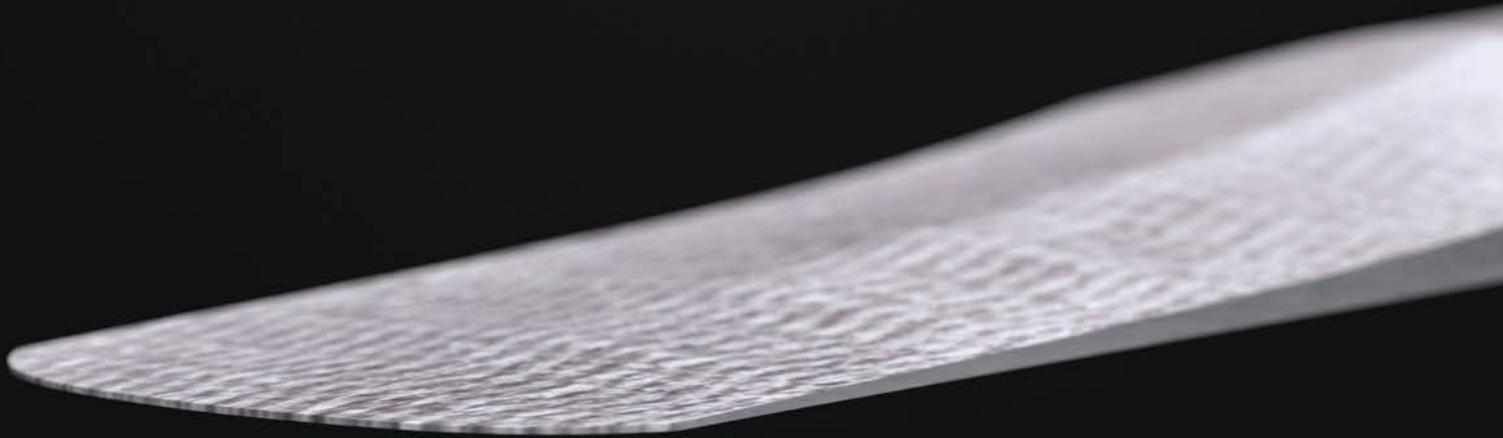
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On the Stick Percussion Mallet Sales

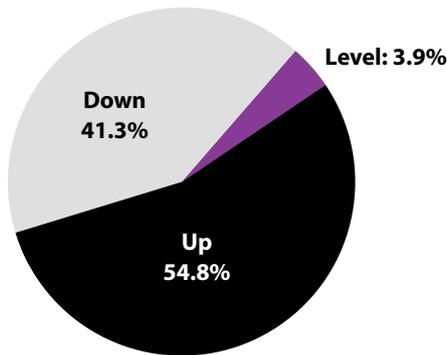
By Christian Wissmuller

Band & Orchestra mallet sales are driven, in large part, by school music programs at all levels. As such, it's not terribly shocking that a large swath of participants in this month's dealer survey (41.3%) reported that sales of such accessories remain lower than

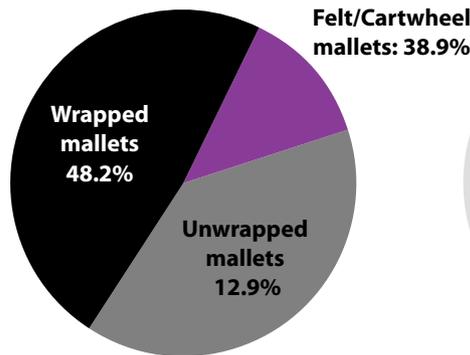
hoped-for. That said, with the re-opening of most schools – however tentative – more than half (54.8%) share that sales are up, when compared to this same time in 2021, so... every little bit of positive news is good news, right?

Read on to learn more about how MI retailers feel about this market segment and what brands are driving sales.

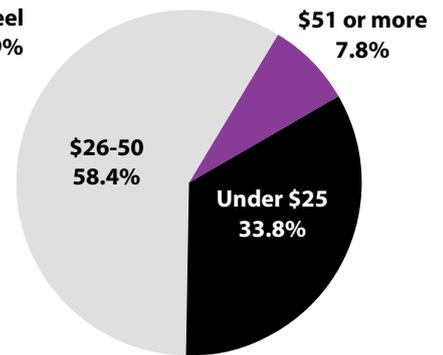
Compared to early 2021, sales of percussion mallets at your store are...



The majority of mallets sold at your business are...



What price point for mallets are driving the majority of sales?



What trends have you been noticing when it comes to percussion mallets?

"COVID still has most of the local school music programs unsure of themselves. The charter schools seem to be a little more flexible on brand and we've really been focusing on the fast flipping 'Under \$20' category for mallets."

Anthony Mantova
Mantova's Two Street Music
Eureka, California

"Manufacturers have been coming out with more signature lines of mallets, which are hard to sustain in the long run (dependent on visibility and career path of artist) and confuse the customer as there

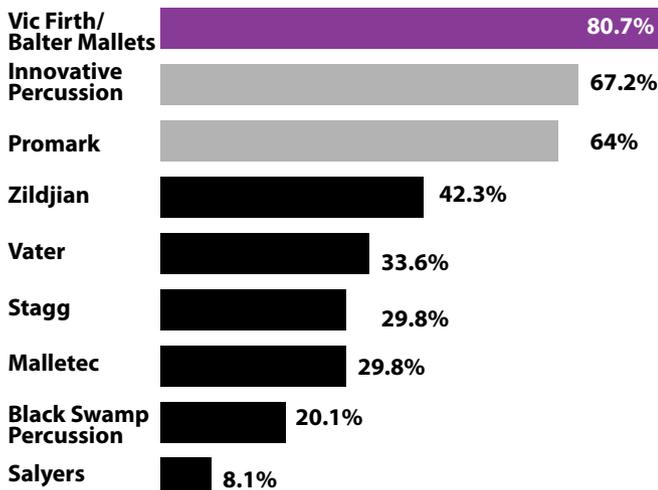
are SO many choices out there already. If this continues, it will be worse than with drumsticks, as with sticks Artists only have one or two signature models, typically. With mallets, there are at least five models – all the way up to eight to account for the varying hardness. This puts retailers in a predicament about how much, or what models to stock of a signature line, as some don't move fast enough to warrant stocking."

Lauren Calkin
West Music
Coralville, Iowa

"It has been an interesting year with the low dip in sales from school of music, but students, themselves, are finding that they are needing to own personal mallets, driving the same sales but from a different avenue."

Ryan Kotrlik
Beacock Music
Vancouver, Washington; Eugene, Oregon; Philomath, Oregon

What mallet brands are top sellers at your store?



"We are selling significantly more mallets to rental customers, both wrapped and unwrapped, due to two things. First, more and more directors are asking for a special mallet package to be provided to percussion rental customers. This has been a growing trend for the last five years or so. Second, we are doing all of our rentals through an online portal, and the mallet packs directors request show up with the rental. The customer is required to 'unselect' the mallet pack if they don't want them, and very few do so. We have also seen an increase in other accessories sold with rentals (books, stands, care kits, et cetera) for the same reason."

Jeff Young
Marshall Music Company
Lansing, Michigan



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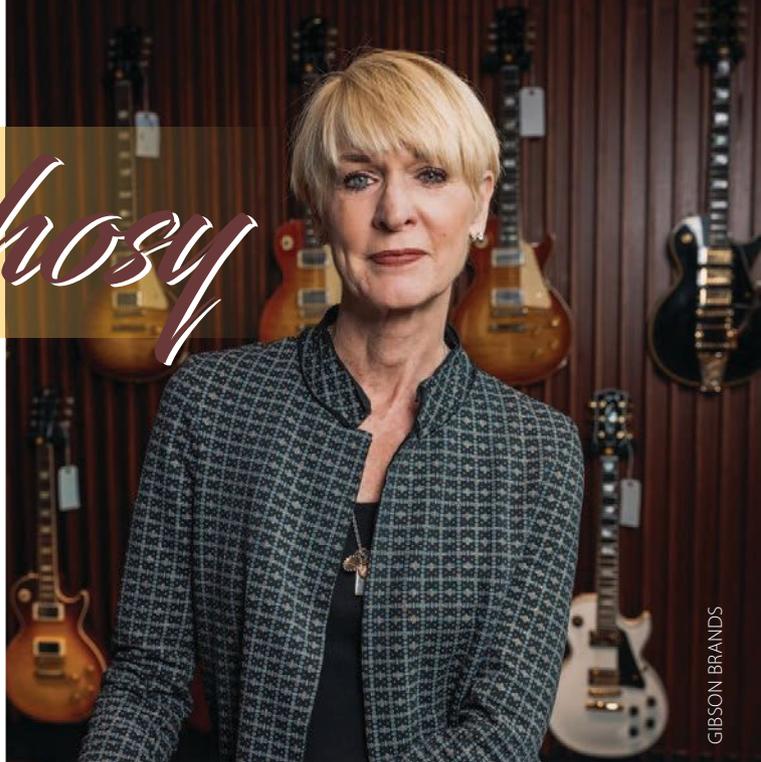
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Anne Rohosy



GIBSON BRANDS

Gibson's New Chief Human Resources and Transformation Officer Looks to Build Upon Positive Momentum

By Christian **Wissmuller**

Recently Gibson Brands, Inc. hired Anne Rohosy, previously a top executive at Levi Strauss & Co., Nike Inc., and Liz Claiborne, among others, to serve as chief human resources and transformation officer. The newly created position serves as further indication of how new ownership has been turning around the iconic 127-year-old brand since taking over in fall of 2018 and saving Gibson from the brink of bankruptcy.

MMR spoke with Rohosy in late 2021 to learn more of her business experiences, background with senior Gibson management, and plans to strengthen both the employee and MI dealer experiences with the company.

Can you give our readers a quick synopsis of your professional background prior to coming on board with Gibson?

I started my career in the retail industry and worked for a lot of amazing brands from Swatch to Liz Claiborne, to Nike, Levi's. Now here I am at Gibson and it's kind of been, operationally, more sales-driven, and then now I'm just kind of getting into a point where I'm just really managing, you know, businesses.

I understand that members of your family are active and passionate musicians. Are you, yourself? Do you play any instrument?

They are, yes. Hopefully, I can get there one day. I'm actually looking at starting up lessons here again. So the short answer is "No," and the long answer is, "Yes, but not yet."

I went to the Custom Shop the other day – and I've always been enthralled with mandolin – and I saw them making the mandolins. It's like... it's a work of art! *That* is what I want to start learning. I don't know that I'm going to be good enough to do it, but...

No, that's a great first choice! I feel like ukuleles have a really soft entry point in terms of the learning curve, compared to, say, guitar. My own experience is that mandolin sort of exists somewhere in between the two.

Oh, that's good to hear!

Yeah. I think with some luck and effort, within a couple of days or weeks you'll be rattling off a couple of tunes. Most people I know started off with R.E.M.'s "Losing My Religion," just because it's... I mean, it's not that difficult. Anyway, good luck with that.

I love that song, so that's good. David in the custom shop told me, "Give me a half-hour. I'll teach you the three chords on the mandolin, and you'll be able to play 80 percent of the music that has come out of Nashville and features mandolin [*laughs*]."

That sounds about right. So obviously, a thing that leaps off of the page, when I first heard the news of you coming on board, was, "Oh, it's another former Levi's person joining Gibson." Did you know JC when you both were at Levi Strauss & Co.?

Yeah, actually, I had known JC when we both lived in Portland when he was president of Keen [footwear] and I was at Nike. You know, it's a small town in that respect, so you kind of get a chance to know other people. And then, our kids actually went to the same elementary school.

And then I went to Levi's, and then after I'd been there a couple of years, we had been looking for a brand president, and JC was just such a Levi's fan and fanatic. Plus he had such great brand experience that I had just put his name forward just for people to talk to, and the CEO then took it from there and really connected with him. Then we both worked there together, which was great.

That is great, absolutely. I'm going to inject a little personal background here. I love Gibson – it's absolutely imprinted in my DNA. If you include Epiphone, I have five Gibson guitars. It was really rough for people who share my appreciation of the brand for a while there and it's been really, really wonderful in the past three or so years seeing this massive, aggressive turnaround. Aside from what fans and players may have felt at times, for dealers – *MMR's* primary reader base – an almost antagonistic relationship had developed between Gibson and even in some of the larger dealers and that's changed drastically. What do you, in this new position, see yourself doing to help expand upon this really positive trajectory that the company's been on since 2018-ish?

You know, when I look at it, it's just really driving that culture. I mean, everything that you've talked about as far as changing the feel in the marketplace, whether it's with our employees or whatever we call our team members, or whether it's with the dealer base and consumers, it's really about getting back to the culture of what Gibson is all about. So that's gonna be my main thing. How do we continue to attract people that share in that vision and mission with us? I think we've got a really good foundation. JC has stated quite a bit, "It's a 127-year-old startup," right? So, you've got this amazing brand that has such amazing culture, and fans like you who really want to see this company succeed. So, my main goal is asking, "How do we make sure that we can fuel that

growth through people, and sharing that vision, and build that culture even further through different employee value propositions and different programs that we can bring to bear? That's very simply what it's all about.

What's on your shortlist of things you plan on doing or setting in motion to sort of reach those sort of larger angles that you just outlined?

Well, right now it's so competitive in the marketplace attracting people into different companies, right? I mean, it's been in the press, just... it's low unemployment. It's just difficult to get great people, so it's really kind of making sure that we've got a competitive compensation, total compensation package that brings that value to people who want to come join us on this journey. Just before Thanksgiving, we kicked off a company ownership program, a profit-sharing program, for people which was unbelievable, right? I mean, you look at three years ago, we're talking about being in bankruptcy, and then our parent company, KKR & Co., in discussions with JC and the team, really came up with this amazing program about sharing in the success, and that's what we call our S.O.S.: Share of Success.

And we're working also with a nonprofit called Ownership Works, which KKR has also been very instrumental in putting together, to really kind of bring these types of programs to big companies. But when you can stand in front of a group of team members and really validate all the hard work that they put in, all the investment, all the things that somebody who wants to invest in your business does it's really super exciting. So it's working on those types of programs, as well as also looking at development and bringing on board different programs. We're putting in some different management training, development programs in place. We actually have a physical learning library that we're putting in each of the different craftories, and then also in Nashville, so people can actually go in and have access to books, whether it's on lean manufacturing, or marketing, or business and market development.

What would you like MI retailers to know about what you bring to the table in your new position, and how it may potentially impact them positively?

I've been officially with the company since the fall of 2021, but I first came to the company and worked to help when Gibson bought Mesa/Boogie – I was running the transformation, Mesa/Boogie into

Gibson – so I've kind of been observer for the last 14 months of the company. And people in the market talk about how Gibson is in a turnaround, and I can feel the shift happening, and I would absolutely communicate that I believe that the turnaround is over. Now, we're more about, "How do we accelerate the path that Gibson is on?" Whether it's product or marketing, or the Gibson Garage, or what we're doing with our team members, the future is happening in front of us, so how do we accelerate that, and bring all of those conditions for success into the future? And

much of it is through the people, which is what I'm going to be focusing on, along with the rest of management team.

Is there anything else that you'd like to share with MMR readers that we haven't already covered?

Just that, hey, the conditions for success are all there. How do we get after it? And it's all doing it in partnership with our retailers and all of our partners out there in the marketplace that help us bring this to the consumer. We wouldn't be there without them. 



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Riding Hi

Hi-Hat Sales Post-Pandemic By Christian Wissmuller

The late Charlie Watts of The Rolling Stones never played his hi-hat in unison with the snare drum, many hip-hop acts rely on a consistent eighth-note pattern to drive the groove, jazzers use ‘em... well, in any number of ways (go figure), and without John Bonham’s massive, open hi-hat strikes, “When the Levee Breaks” wouldn’t have become the legendary (and oft-sampled) beat that it is. Modern hi-hats have been helping to define the groove of popular music since they were innovated in the early 1920s and the evolution of materials and sizes has only expanded their sonic possibilities and appeal.

We recently touched base with reps from five major hi-hat suppliers to learn about significant trends in the design and sales of these cymbals, and how this market segment is faring in 2022.

For your brand, what are currently the hottest hi-hat models?

Andrew Tamulynas: The 14” A Zildjian New Beats have always and probably will always be our hottest hi-hats, but over the past few years, the 15” and 16” K Sweet hats have been doing really well.

Ibrahim Yakici: Our hottest hi-hat models are MasterVintage and 1600Era.

Reto Wild: Reflecting our broad range of hi-hats, there are currently several hot models with different characteristics that stand out. Following its release, the 15” Signature Dark Energy Mark I Hi-Hat has proven to be a customer and artist favorite. It’s simply a stunning Hi-Hat with a full dark tone and a beautiful, meaty chick sound.

Always hot is the 14” 2002 Sound Edge Hi-Hat. For 50 years and counting, the 2002 cymbal line is still a big part of Paiste’s DNA. It obviously features the original, wavy bottom hi-hat design with its medium bright and full sound character.

Also very well received are the PST X Swiss Hats. With effect hats becoming more and more popular, these hats feature the edge with an overall trashy, very modern sound for applications in electronic music, hip-hop, and beyond.

Andrew Swift: Single Hammered 14” Medium weight.

Mark Love: The most popular model right now – and they’ve been that way for a while now – is the HHX Evolution Hats. That’s a model we developed from Dave Weckl way back in 2001. That’s still a good seller. Our AAX medium hats, also. We remastered AAX

here a few years ago and changed the design a little bit, making them a little more complex, I guess. And the HHX Complex, which is less than two years old now, and that’s still selling really well. Those would be the top three in the professional-sounding cymbals. And then, of course, you’ve got your entry-level and mid-level, SBR and B8X, that sell high numbers. But, you know, it’s a price point thing with those.

Compared to last year, are hi-hat sales up, down, level?

IY: With our new series, the 1600 Era, our hi-hat sales are increasing, compared to last year. We can say this without a doubt.

RW: Level.

ML: It’s not down. I mean, certainly, 2020 was down. Everything was down. But everything come back quite nicely and it’s fairly steady, and we were seeing an uptake now as we move into 2022. We’re very optimistic and the sales seem to be coming back. We had a very good 2021.

AS: Up about 15% across all the models – a similar trend to Stagg cymbal sales as a whole.

AT: Hi-hats are up significantly over last year, and even over pre-pandemic years. We’re really seeing strong single cymbal sales across all types.

What features (size, weight, materials, design) are end-users looking for these days?

ML: It’s really “back to the basics.” It’s more the medium top, heavy bottom combination. The wider hats, thin hats, and the rock hats seem to have fallen out of popularity a bit. Not too many years ago, everyone was on the thin hat craze and also bigger hats. Like, everyone was talking, you know, 16-inch hats and 15s were very popular, but they’ve seem to have waned a little bit. We still have 15s and still sell a fair amount, but 16s pretty much are gone. There are a few exceptions out there – some weird ones, like 18-inch AA hats. As weird as they are and as large as they are, they still sell consistently. Trends are changing all the time.

RW: This depends. As mentioned, effect hats are becoming more popular in order to be able to incorporate trashy, fuzzy sounds in modern music. Also, we feel that a defined chick sound resulting from fairly heavy hi-hat bottoms are in demand again. Somewhat larger sizes like 15” or even 16” with their sonic



Paiste 14" Signature Dark Energy Hi-Hat

Zildjian K 15" Sweet Hi-Hat



Andrew Tamulynas
Global Brand Manager,
Avedis Zildjian Co.



Ibrahim Yakici
Co-Founder, Bosphorus Cymbals



Reto Wild
Product/Customer Specialist,
Paiste Cymbals



Andrew Swift
Operations Manager,
EMD Music, Inc. (Stagg Music)



Mark Love
Director of Research &
Development, SABIAN Ltd.

ability to fit nicely into an audio mix are making a comeback as well.
AS: [The] biggest growth trend is in the silent cymbal category. These things have been around for five-plus years, but lack of live performances has pushed more players to upgrade their practice gear more than the performance rigs.

AT: Bigger diameters have been the trend for a while now, and I don't see any signs of that slowing down. Heavy bottoms paired with light tops in big diameters (like our K Sweet line) are in! The heavier bottoms allow larger hi-hats to "play big" without losing the definition and clarity you'd get out of a pair of 14s.

IY: The customers are looking for [best] quality materials every time – this never changes – but we are finding that they really like to play 15-inch hi-hats. Every customer wants to get their special sound that's why it's not easy to [pinpoint] a general weight-range, but still – If we had to say something about weight-range, let's say 900 [gram] for top and 1,000-1,100 [gram] for the bottom. The old cymbals design – 1600 Era – is very popular nowadays.

What best practices are embraced by successful MI dealers when it comes to promotion, display, marketing, et cetera of hi-hats?

AS: Getting as many as they can on stands and ready to try out. Nothing is worse than having a set of hats on a tree or wall display. Rotating sales inventory into lesson rooms is also a proven strategy.

IY: The dealers who are very good at selling our cymbals have huge activity on their social media pages. Times are changing, and marketing is changing, too.

AT: Some of our most successful dealers are the ones who align their marketing calendars with Zildjian's to make sure we're all promoting the same cymbals at the same time. With more drummers shopping online, video on retailer websites and social media accounts are also key to helping people understand how hi-hats will sound in musical context.

RW: Schooled and passionate staff, along with a wide selection of hi-hats on stands to try out is still the foundation of a great customer experience.

On the digital front with the new Paiste website up and running, we offer a digital Soundroom where you are able to put together your own unique setup and compare different hi-hats with each other. You can also insert entire Paiste Artist Setups to

the Soundroom. This is a great way to explore many different hi-hats before you head over to the dealer of your trust.

ML: I think availability, if they have the product. Product knowledge is really key. The salespeople often have a preference, too, on which brand that they like and that can influence the consumer as well. A demo area is important. There weren't a lot of people going into stores in 2020, but it's coming back. If retailers have a good presentation in the store and a place to try them out, I think that's key. And an online presence is pretty much essential to survive nowadays.

Expectations for this market segment in the coming months?

AT: I expect single cymbal sales – including hi-hats – will continue to grow through Q1 as drummers spend holiday cash to treat themselves to that special cymbal they've had their eyes on!

ML: I would say it's trending upwards – and hopefully that applies to the whole cymbal business, in general, but hi-hats, for sure. And we're working on a new collection of cymbals which we collaborated with Jojo Mayer on and that includes hi-hats, and it's very exciting. It's kind of a different manufacturing technique that we're incorporating into this. And we're very optimistic for the future on those. That's something we'll be releasing in March.

RW: We obviously hope that the pandemic situation will calm down sooner than later in order to make further progress in various different projects and developments, also including hi-hats, of course.

IY: We are hoping that everything will be better in the second quarter of this year – especially for the music industry. We are pretty sure our sales going to increase this summer.

AS: Hi-hat sales are always slow and steady – they never have the "wow factor" that exists with accent cymbals like crashes and splashes.

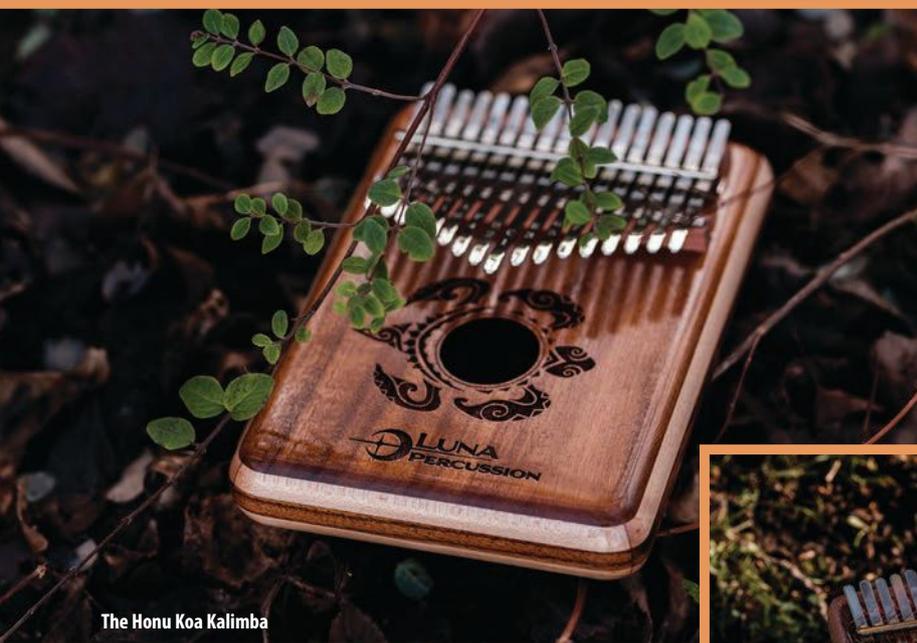


percussion

Hands-On Luna Kalimbas



Luna's Bamboo Kalimba with case



The Honu Koa Kalimba

Luna's Adam Gomes Discusses the Brand's New Line

By Christian **Wissmuller**



Luna's Mo'o Lizard Kalimba

Introduced at the recent "Armadillo All Access" event in December of 2021 (see the January 2022 issue of *MMR*), Luna's line of kalimbas is already a runaway hit for MI dealers. We recently touched base with Adam Gomes, brand director & artist relations, to learn a little bit more about the hand-percussion instruments, Luna's retailer partnerships, and plans for the future.

For those who may be unfamiliar, can you briefly summarize what a kalimba is and how it's played?

The earliest Kalimba-style instruments evolved from the mbira family, a family of percussive instruments originating thousands of years ago in Zimbabwe. With deep roots leading back to African culture and musical traditions, the Kalimba has played a variety of roles throughout history including wedding celebrations, summoning spirits, and a reason to grow out your thumb's fingernails. I say it as a joke, but this practice was common.

Today, the Kalimba is not only used to accompany vocals and other instrumentals on stage but also as a form of relaxation and a method to escape the stresses of everyday life. This little instrument is best described as a hand piano, since you hold it like a Nintendo controller and play it by plucking your thumbs on the keys or metal tines to get a fluid percussive sound that sounds tranquil and delightful. The idea is to alternate your thumbs to create a rhythmic tone to the beat or song of your choice. Kalimbas are so versatile that they are easy to learn instruments for musicians as well as non-musicians.

What was the catalyst behind Luna's decision to add kalimbas to the product lineup?

The key factor to consider before adding a completely new instrument to the Luna line is how does this addition make it easier for people to continue doing what they love. For example, cajons make traveling gigs easier for drummers, so they can book radio gigs, perform in quaint settings, etc. So, we introduced our own line of cajons, under Luna Percussion.

We have been monitoring the Kalimba trend for a couple of years now, taking the time to analyze how the consumer relates to the instrument and seeing how comfortably people adapt to them across social media. Results have been compelling! However, monitoring the likeability and functionality of a new instrument over the course of a few normal years is different

than monitoring the trend during a pandemic, where you can really hone-in on what consumers are looking for. Throughout the pandemic, we all saw a dramatic increase in fretted and percussive sales, due to the fact many people were picking an instrument for the first time to keep themselves busy during lockdowns or simply take their minds off the challenges of life by learning something new. They were looking for simplicity, practicality, and inexpensive. We concluded the Kalimba not only embodied all three of those characteristics but had more mental health benefits making it a perfect fit for the Luna line. Suddenly, this was not just a practical instrument to play your favorite TV show's theme song or learn "Happy Birthday," the Kalimba offers mental wellness benefits that can be used to help clear your mind at any time.

Fast-forward to today, with its easy-to-use format and admirable practicality, the stars aligned for the Kalimba to join the Luna line.

What about Luna's kalimba models distinguish them from others on the market?

Luna is best known as a lifestyle brand with a unique identity, strong brand story, and easily relatable for all skill levels by having something to offer everyone. There is something special about each instrument series and we wanted to make sure that the Kalimbas embodied the same tradition. To make the most out of the designs, the materials we select need to boast the overall tone and quality. Our Kalimba models are constructed with some of the most favorable and notable tone woods used on many high-quality instruments today.

In addition to the unique designs and strong tone woods, each Kalimba is equipped with the essentials to get you started on your journey. Anytime you introduce a completely new instrument to the line, we want to make sure our consumer has the basics to get them started regardless of skill level. Each Kalimba model comes equipped with the tools to make sure your instrument stays in tune, cleaned and protected. In short, the three key focal points that make us leaders in the kalimba world are tone, unique identity, and practicality.

Currently, what model kalimbas are offered by Luna and are there plans to expand the line?

For 2022, we are proud to introduce three new Luna Kalimba models that are extensions of some of our most notable series'. While this instrument is easy to learn and use, the Honu is considered our top-of-line option, with the Bamboo being the mid-tier and the Mo'o Lizard is our entry-level.

Honu Koa 17 Key Kalimba – Featuring a laser-etched turtle design around the sound hole, *honu* means turtle in Hawaiian. The body is constructed with solid koa wood, a favorable wood selection native to the island, offering a warm and vibrant tone. Tuned to

the key of C, the Honu Koa has 17 steel keys and has two stripes of flame maple side binding as an extra added aesthetic. Includes a polish cloth, banded hard case, soft carry bag, tuning hammer, and a basic instruction booklet.

Bamboo 17 Key Kalimba – This model is a continuation of the sustainable bamboo series of instruments we currently offer in the line. Bamboo has a stunning natural beauty, with smooth natural ripples all along the body of the Kalimba. Tuned to the key of B, the Bamboo Kalimba has 17 steel keys, and features a laser-etched bamboo branch design around the sound hole. Includes a polish cloth, branded hard case, soft carry bag, tuning hammer, and a basic instruction booklet.

Mo'o Lizard 17 Key Kalimba – For an entry-level model, the Mo'o Lizard has a lot of charm to offer. Built from an all Okoume wood body (similar in tone to mahogany), we use the top of the body as an open canvas for artistic expression, which features a laser-etched lizard on monstera leaf design. *Mo'o* means lizard in Hawaiian, keeping with the island vibe. Tuned to the key of C, the Mo'o Lizard Kalimba has 17 steel keys, and includes a polish cloth, branded carry gig-bag, soft carry bag, tuning hammer, and a basic instruction booklet.

That is just an overview of the three new kalimba models. For more information, I encourage everyone to visit our website at www.lunaguitars.com, and check out the demonstration videos.

While it takes effort and time to truly master, like any instrument, a kalimba is one of those instruments that a complete beginner can play around with and make musical sounds and have a good time. This fact, coupled with a relatively low price point make Luna's kalimbas ideal as either a "low risk" purchase, a first instrument, or an impulse buy. How would you recommend dealers display and market these instruments to best capitalize on those qualities and maximize sales?

Curiosity will be the main factor driving potential customers – they will want to be able to touch, feel and listen to the product in action. Each store is set up differently and space will vary, but I can offer a suggestion. From mental health benefits and stress relievers to one's thirst for wanting to learn something new and easy, Kalimbas serve a variety of purposes – and not just for musicians.

We know Kalimbas are a low-risk purchase and potential impulse buy for a myriad of reasons, so they should be top of mind, front and center, when a customer heads toward the cash register. Each model arrives packed in a creative-colored box with product images on the outside, that is welcoming to the eye. You can easily stack a few boxes up and keep one of each model out on top or on a side table to test. Or if your store has room, set up a Zen area. I know it sounds unconventional, but it could be the space where people feel the most comfortable to just jam out.

On the digital side, we provide our dealers with digital assets to assist in sell-through. There is at least one demonstration video available on Luna's YouTube page for each model, which can easily be embedded on a dealer website or used for social



**"Kalimbas are a low-risk purchase and potential impulse buy for a myriad of reasons, so they should be top of mind, front and center, when a customer heads toward the cash register."
– Adam Gomes, Luna brand director & artist relations**

percussion



Luna's Mo'o Lizard, Bamboo, and Honu Koa Kalimbas

media. That allows a customer shopping online to be able to listen to the instrument, which as we all know is a huge deciding factor in purchasing. We also have a creative folder containing high-res imagery that we are constantly adding too, throughout the year.

Finally, follow Luna Guitars on Instagram for all the latest and greatest Kalimba updates and posts.

You just touched upon this topic: what has been Luna's experience in, or understanding of, Kalimbas and their potential role in "music therapy"-type endeavors?

The world we live in requires a lot of people and can be draining, making Luna Kalimbas a product of its time. We have a special opportunity to offer an instrument that can give people a break and an escape to relax from it all and instead channel that energy toward learning something new on the fly. As a brand, Luna currently partners with many charities, offering donations, and instruments as a coping method. Fundamentally, Kalimbas give us another tool in our toolbox to offer in the form of music therapy to the current charities we work with, and beyond. In the near future, you can expect to see more collaboration with Luna Kalimbas and the mental health industry. This is an area we are actively growing and looking to expand.

Plans and expectations for Luna's new kalimba line in the coming months?

We just began this journey with the Luna Kalimbas and there are many ways we want to incorporate them in today's invigorating musical society within the next coming months and years. Other than that, the sky is the limit when the Luna Tribe is happy. You'll have to stay tuned!

What's the easiest way for interested dealers to go about partnering with Luna to stock these new kalimba models?

Since the official launch at our AAA event, we have been overwhelmed by the excitement and strong interest in Luna Kalimbas, both inside and outside our dealer network. We cherish the relationships we have with our dealers and equip them with the materials to help sell-through. With that being said, we have ordered accordingly with plenty of inventory to supply stores. Contact your Luna sales representative or email sales@lunaguitars.com and we will be happy to get you on board! 🎸🎸🎸

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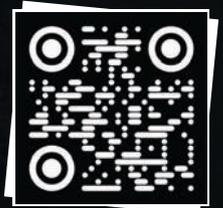


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Prosperity



By
**Jaimie
Blackman**

From early on, my relationship with money was fraught with conflicting messages. In my home, the message was simple: Money will make you happy, so make lots of it. In college, don't think about anything else but music, so don't be concerned with money. In professional life, if you want to become rich and successful, work, work, work.

For a long time, I believed that money came into my world to keep me in bondage. The pressure of having enough

money was keeping me from being authentically me. The thought of not having a "job" was terrifying. Over the years, I've come to discover that people who are living in abundance and prosperity are not smarter, or have more ability than I do.

I was afraid of being prosperous. I was indoctrinated in believing that my creativity will not financially support me. This was a lie. Thinking about money was to be avoided. It is ironic how life led me down the path of becoming a financial advisor, to show me firsthand how my financial framework was flawed. I was operating from fear. Fear will never set you free. I've since learned that nothing can get in the way if it is meant for you.

Today, my experience is that realizing prosperity is everything about one's internal state. When there is internal harmony, when we are in flow, money reciprocates and flows into our life. Choices are heart-based, rather than based in fear. When there is dissonance from financial stress, the flow of money slows down. Simply put, when there is internal peace, we become more able to challenge some of the false ideas that we were led to believe about money from our family, our teachers, or in the work environment.

Often money habits are multi-generational. I have clients that experienced extreme poverty as children. I'm talking about not having enough food on the table. Today those same people have a net worth in the tens of millions of dollars, yet there is still the fear of losing it all and being poor again. When there's a lack of inner financial harmony, decisions become fear-based. When decisions are not aligned with the heart, they are not authentic.

If you're tracking me, you might be asking I need some tips, tricks, or hacks. This is way too "kumbaya" for me. Just answer one question: How many books have you read, and seminars have you gone through with promises of creating abundance? Has it worked? Dr. Nemeth wrote in *The Energy of Money* that, "our relationship with money calls on us to wake up, to see how we are handling *all* kinds of energy – not only money, but time, physical vitality, enjoyment, creativity, and the support of friends – and to use those lessons to enrich every aspect of our lives."

It's well known that wealth creation is not limited to our primary business. Creating multiple flows of income is a com-



mon strategy that many wealthy individuals have successfully implemented. Many of my clients' wealth has resulted from successful investing, not from what they created when working.

Yet when I consider how many MI retailers primarily have one revenue stream, I'm reminded of how Joe Lamond, president and CEO of NAMM, responded to the question, "How do you make a million dollars operating a music store?" He said, "Start with a million dollars."

It's not uncommon for MI owners to invest all their cash surplus into inventory, rather than, for example, diversifying by setting up a 401(k) or perhaps purchasing real estate. No rule says you can't have a few different pockets to grow your wealth. During a multigenerational succession planning conversation, a business owner said that if his parents hadn't created a nest egg outside of the business, he wouldn't have been able to afford to pay the true business value.

In 2009, when my wife and I left one of the largest wealth management firms to go independent, we were committed to helping our own family and our clients live with financial abundance and harmony. To remind us of our purpose, we embedded an ancient symbol called "Shefa" into our business logo. Shefa is a word in Hebrew meaning overflowing abundance, symbolizing the Divine principle of the flow between Creator to His creation. (visit bhwealth.com to see the symbol between the B and H)

In the absence of fear, abundance grows, giving you the ultimate gift of time – time to do what you want, when you want, and how you were meant to. In survival mode, which is always fear-based, decisions are not authentically aligned with what matters most to you.

As Gandhi said, "Be the change you want to see in the world."

When prosperity is within you, it will show up. 

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

“When prosperity is within you, it will show up.” – Panache Desai

Reading the Room

The Art of Listening and Observing



By
Menzie
Pittman

Whether you are in sales, management, education, or performance, in one way or another, when you are in the music business (no matter your sub-category), the one constant is the need for communication with people.

Since our goal is to be successful in a music store setting, learning how to read people is imperative for success. Therefore, job one is developing and refining our people skills, which also means learning to “read the room.”

In retail and education, it's always better to be a listener

Successfully engaging with customers in a music store creates the need for us to master a few unique skill sets. First, we need to settle on an effective style that works. What works on stage doesn't always work in a music store setting or in a teaching studio.

On stage we are the focus of the attention and, therefore, we do the broadcasting. We control the dialogue and direct the interaction. The audience does the listening and observing. In music retail and music education, it's the other way around. The customers and the students are the stars of the show, and we work for *them*. Our job is serving their needs and requests, and that means we become the listener, not the broadcaster.

Instead of broadcasting, we need to remember to engage our antenna – and by that, I mean our ears. The exchange between the customer and the salesperson isn't vastly different from playing music, but in this instance the customers and the students should always be the stars.

In sales, “reading the room” also requires the skill set of engaging more than one person at a time. Whether you are involved in helping customers with sales or lessons, generally, it's a family discussion.

Let's use the example of a family who comes into your store to discuss the possible purchase of a guitar for their son. The parents are supportive of the idea and are questioning you about which is the better choice – an acoustic or an electric guitar. By listening, you discover that dad loves late '60s music and just bought himself and his son tickets to The Stones tour. The son is definitely more into electric than acoustic style guitars and would like to plug into some amps. Sis is all about Billie Eilish, and she wants her brother to appreciate rising producers like FINNEAS; she is also asking you a million questions about keyboards. Mom is excited that everyone is having fun as a family, and her discussion turns to lessons. As you read the room, there are multiple opportunities to serve this family.

The son's desire for a guitar is the reason the family is in your store, so he gets first attention. Getting him “plugged-in” with someone to give him individual attention and investigate what



he likes in guitars and amps will win the day for him. Simultaneously, you can also engage Sis who has found her way to a keyboard and is searching for the “Wurl sound.” You can create a fun moment by using your phone to pull up the Billie Eilish and FINNEAS performance of “Sunny” on the *One World Together Home* broadcast. That simple action shows Sis you are listening, and that you are also relevant. She will respect that. It's important to understand that what you see, feel, and hear, as well as your knowledge of music history in general, will dictate the quality of the relationship with this family going forward. If you read the room correctly, you can keep a family engaged with your store for years.

In closing

It's important to understand that a chat bot can't do this, nor can a phone menu that directs you to push 1 for this and 2 for that. No tool exists yet that has the skill set of “reading the room,” and we should take advantage of that and do a better job when serving customers. The idea here is understanding that “reading the room” is a skill set based in service. Done correctly, you have the opportunity to outfit a young guitarist with a guitar and an amp, and possibly coordinate a keyboard sale as well. Add to that the possibility of aligning two new music students – and possibly even dad – and I would say you have definitely read the room well. 

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

“No tool exists yet that has the skill set of ‘reading the room,’ and we should take advantage of that and do a better job when serving customers.”

PRINT & DIGITAL

Hal Leonard Announces *Do-It-Yourself Series*

No more excuses! It's time for anyone – regardless of age – to pursue their musical dreams with the new *Do-It-Yourself Series* from Hal Leonard.



The *Do-It-Yourself Series* was designed to give the older beginner everything they need to start their musical journey: comprehensive lessons with video and audio backup to guarantee they will understand the concepts and popular, copyrighted songs to play while learning to motivate them to keep improving.

The *Do-It-Yourself* books are beefier than most beginner methods that are designed for kids and their shorter attention spans. "We knew that adults can handle more in-depth concepts and lessons than children, so we designed these books to be as thorough as possible," said Jeff Schroedl, executive vice president of Hal Leonard. "We hired experts for each instrument who understand how adults learn so the lessons are catered to that learning style."

The series has launched with books for guitar, piano, banjo, saxophone, and music theory. Many more titles are in production and expected to be completed in 2022, including ukulele, bass guitar, harmonica, drums, flute, clarinet, trombone, violin, and more.

The instrument lesson books all include access to online video lessons from the authors to back up the printed lessons and make sure that the students are fully grasping the concepts. All the books also include online audio demos with PLAYBACK+, a multi-functional audio player from Hal Leonard that includes tools for slowing down and looping tracks so students can perfect their practicing at their own pace.

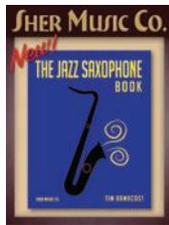
"Our hope for these books is that more people will start making music," continued Schroedl. "Our corporate vision is to enrich people's lives by helping them to make music. This series is designed to do just that. We hope that after people finish these books, they'll have more confidence to keep their musical journey going. Maybe they'll sign up for private lessons, buy some more gear, and hopefully keep making music for the rest of their lives!"

Do-It-Yourself books retail for \$24.99 and are available by calling the Hal Leonard E-Z Order Line at 1-800-554-0626.

www.halleonard.com

Sher Music Co.'s *The Jazz Saxophone Book* by Tim Armacost

Sher Music Co. is proud to announce the publication of NY saxophonist Tim Armacost's new book, *The Jazz Saxophone Book*. Armacost is a world-class jazz musician and has written a world-class book that we believe will become the standard book on the subject. His approach is geared to helping you learn how to play beautiful, flowing lines on your horn – for anyone from beginners to professionals. It has been endorsed by many of the greatest living saxophonists, including Jerry Bergonzi, Bob Mintzer, George Garzone, Bob Sheppard, et cetera.



Based on a practical approach, not just dry theory. It is like taking a series of music lessons from a personable, intelligent and joyful teacher – and his enthusiasm is contagious! The book comes with access to over 30 videos of Tim demonstrating various exercises in the book and will give you years of pleasure as you learn how to speak the jazz language on your instrument. It is 261 pages long, the printed book retails for \$34 and the PDF version lists for \$20.

www.shermusic.com

ACCESSORIES

D'Addario Extends XT Line with an Acoustic Bass Set with Taylor Guitars

D'Addario is introducing its first XT Acoustic Bass Set with co-branded partner Taylor Guitars. This set originally debuted in the EXP line, specifically designed for Taylor's 23.5" acoustic bass category.



XT Acoustic Bass is designed with multifilament nylon cores with XT-treated Phosphor Bronze wrap wire. This set features the original Custom Light Gauge (.037-.090") exclusively designed for Taylor's series of condensed scale acoustic basses.

The XT Acoustic Bass Set is compatible with brands/models such as the:

- Taylor: Original GS Mini-e Bass, GS Mini-eKoa, GS Mini-e Maple
- Ibanez: PNB14E
- Cordoba: Mini II Bass MH-E
- Guild: Jumbo Junior Bass (Westerly Collection)
- Traveler: RCB ME, RMD MH (Both Redlands Series)
- Mitchell: EZB Super Short Scale Series

The XT strings feature D'Addario's 100 percent recyclable packaging, including the premium resealable VCI bag.

Pricing begins at \$34.99 MAP.

www.daddario.com

Levy's Newest Products Offer Something for Every Guitarist

Levy's prides itself in providing best-in-class solutions for any guitarist, branching beyond the traditional guitar strap.



Levy's newest 3.25"-wide garment leather guitar straps from the M26GP series, provide extra comfort during gigs. We know most gigs run longer than an hour, and no matter how heavy (or light) your guitar is, its weight tests your stamina the longer you strum away. These comfortably padded straps feature garment leather on both the front and back to keep you relaxed and focused on what matters most – your performance.

Available in all black, dark brown, or dark brown and cream, these straps are handcrafted in Nova Scotia, Canada, using genuine leather. They adjust in length between 37"/940mm – 51"/1295mm with ladder style feed-thru adjustment; and offer pinhole stitching on leather ends prevents stretching.

Next up is a printed strap line featuring eight incredibly unique and hip motifs. The printed 2" polyester strap series starts with two infamous staples at the breakfast table, the chicken & waffle and glazed donuts motifs. These two are also joined by well-known cyber cat, colorful flamingo, and retro 90's paper cup pattern. Also included in this series are some traditional favorites; Japanese dragon, Japanese tiger and American Rosie the Riveter Motifs.

Adding to its popular Right Height line, Levy's released its Right Height™ 3.5"-wide garment leather padded bass guitar strap in black. The Right Height features patent-pending RipChord technology for tightening and loosening the strap without the fuss of having to remove your guitar. To perform quick and easy height adjustments, reach behind your back to locate the handle and simply pull down to tighten or pull up to loosen.

The extra strap width and internal foam padding provides superior comfort, and a stylish garment leather top will surely catch attention, along with suede backing to keep your axe from slipping

More from Levy's Right Height line includes the Right Height

lightning bolt motif strap; black & white checkered motif strap; blue, black, yellow & gold hootenanny strap; white, black & gold hootenanny strap; and blue, white & black floral hootenanny strap.

All Right Height straps are adjustable in length from 43" to 57" and are constructed of incredibly strong, lightweight one-ply polyester. Stitching on both leather ends prevents pinhole stretching to provide long-lasting security for your electric or acoustic guitar or bass.

Levy's takes it beyond the straps with something any guitarist would want to "ring" in the new year with. The company introduced its 4-Pack of stretchy rubber guitar strap locks for two (2) guitars in black and orange. The Ring Blocks by Levy's provide a safe alternative to those bulky metal strap locks. Simply attach your strap of choice to the strap pins and install the Ring Blocks over each pin. The rubber locks will keep your guitar safely secured to the strap and ensure you still have a future career in gigging.

www.levysleathers.com

Rousseau Mouthpieces Celebrates 50 Years with New ER50 Models

In celebration of its 50th Anniversary, Rousseau Mouthpieces has announced the introduction of the all new ER50 Series mouthpieces. The first new Rousseau mouthpiece models to be introduced in almost a decade, the new ER50 series features two new Alto Saxophone models, the ER50 Classic and the ER50 Custom. Both new models are made from start to finish at the JodyJazz factory in Savannah, GA.



"Since our acquisition of the Rousseau company, we knew that in 2022 we would want to acknowledge in a special way the 50 years since the launch of Dr Eugene Rousseau's original mouthpiece designs," says Jody Espina, president of JodyJazz Inc. "Though those original designs set the standard for modern classical mouthpiece design, since then there have been new developments and trends in contemporary classical saxophone performance. So, working with some of today's most influential classical saxophone performers, including Kenneth Tse and Stephen Page, we set about the development of a new model to meet the demands of today's most discerning players. Very soon it became apparent that we would need not one but two new models," he continues.

"The ER50 Classic is a celebration and culmination of Dr. Rousseau's original design achievements in saxophone mouthpiece making, whereas players who seek more resistance and a feeling of control associated with many of today's popular Classical mouthpieces will love the ER50 Custom. Both models offer a warm timbre, ease of articulation, and improved low note response. Together we believe the new Rousseau ER50 series mouthpieces represent the state of the art in Classical Saxophone Mouthpieces."

The Rousseau ER50 Classic Alto Saxophone Mouthpiece is designed to give increased projection and freedom. The free blowing nature of this mouthpiece allows the player to explore a diverse tonal palette with increased nuance. The ER50 Classic allows for more freedom and expansion on the lower range of the instrument. It offers enhanced warmth of the sound while still retaining the Classic singing saxophone sound that Dr. Rousseau is famous for. The ER50 Classic is perfect for any saxophone soloist looking to take the stage with a large ensemble.

The Rousseau ER50 Custom Alto Saxophone Mouthpiece provides focus without restriction, allowing players to achieve a flexible sound with great warmth and shimmering tone color. The increased resistance of this mouthpiece allows for great control, especially in the altissimo register. The tonal stability and clarity this mouthpiece provides is unmatched. The ER50 Custom delivers

a measured response, feel, and tone, yet still delivers the Rousseau magic tone from the unique designs of Dr. Rousseau's chamber and baffle.

The new ER50 series mouthpieces are constructed from JodyJazz's proprietary Chedeville Rubber which is a softer hard rubber producing a more beautiful sound. The tapered gold-plated brass ring on the shank gives the sound more warmth, beauty, and subtleness. Two distinct facing curves were designed to achieve the different feeling between the ER50 Classic and the ER50 Custom. Both models measure .064" / 1.63mm tip opening. The ER50 Classic Alto and the ER50 Custom Alto both come in a beautiful special presentation box.

www.rousseau-mouthpieces.com

DRUMS & PERCUSSION

Bamboo 17 Key Kalimba – Key of B from Luna

Historically, the Kalimba has evolved from the mbira family of percussive instruments which has deep roots originating in Zimbabwe. There is nothing more meaningful than playing an instrument that embodies a rich musical history, made from excellent sounding tonal woods, a creative design, and brings you peace of mind. Today, the Kalimba is not only used to accompany modern instruments on stage and appear on musical albums but also as a form of relaxation and a method to escape the stresses of everyday life.



A complement to Lunas popular line of bamboo instruments, the Bamboo 17-Key Kalimba is a small work of art. From the laser-etched leaf design around the sound hole to the smooth ripples along the natural all bamboo body, on-lookers will be captivated by this Kalimbas natural beauty and aesthetically pleasing features. Keep your Kalimba in-tune to the Key of B with the tuning hammer and instruction booklet to use as a reference.

Hard shell case included with a polishing cloth and an extra soft carrying bag. Whether you're looking to add a new flavor to your music or need to take a break in your office, make sure you take your little bamboo hand piano!

www.lunaguitars.com

SOUND REINFORCEMENT

Peavey Introduces P Series All-in-One Portable PA Systems with Bluetooth

Peavey Electronics is getting on the road with the new Peavey P Series all-in-one portable PA systems. Streaming music from a mobile device or computer has never been easier thanks to the P Series' professional-grade Bluetooth audio capabilities and many other desirable connectivity features.



The models are the P1BT and P2BT, offering 180, and 200 watts of power, respectively, with the coveted "BT" Bluetooth technology. In each model, a column array of either two or three 6.5-inch woofers combine with a 1-inch high-frequency compression driver produces professional-quality audio that can accommodate multiple applications and uses.

Each array offers a rear-facing, 3-channel mixer with dedicated 2-band equalizer and volume control. Channels 1 and 2 offer both XLR and line-level inputs, while Channel 3 offers the professional-grade Bluetooth connectivity as well as RCA and 1/8-inch AUX inputs. Each unit also includes a master volume knob, a 1/4-inch external subwoofer connection, and the ability to sync to other units via XLR.

newproducts

All P Series units are designed with lightweight, durable shells that are perfectly suited for their compact footprints. Each column array measures just over 10 inches deep and 9 inches wide. The larger P2 speaker measures 30 inches tall and weighs in at 33 pounds, compared to the P1 at 23 inches and 16 pounds.

Retail pricing is: P1 MAP US\$279.99 • P2 MAP US\$349.99

www.peavey.com

PRO AUDIO

AudioBox GO From PreSonus

PreSonus Audio Electronics, Inc. has announced the global launch of the AudioBox GO, the smallest, lightest, most portable PreSonus audio interface yet. The perfect solution for musicians and producers seeking an easy and accessible way to start their journey in home music recording or content creation, AudioBox GO is compact enough to throw in a gig bag and powerful enough to be the centerpiece of a home studio. The bus-powered AudioBox GO connects via USB-C directly to Apple and Android mobile devices, as well as desktop and laptop computers, and is class-compliant, requiring no drivers or special applications, allowing users to hit record and begin creating.

Designed to meet the needs of those new to recording, as well as those looking for a flexible, mobile solution, AudioBox GO is loaded with connections and allows musicians to record at up to 24-bit, 96 kHz resolution for professional results. The combo mic/line combo input can be used to connect microphones or synths and features PreSonus' proprietary XMAX-L preamp design. The result of more than 25 years of recording know-how, the XMAX-L delivers clean, articulate sound with low noise, optimized for bus power. A second instrument input is provided to track guitar or bass simultaneously. In addition, a pair of balanced TRS, 1/4-inch outputs feeds studio monitors, and a high-powered headphone output provides performance monitoring at zero-latency.

AudioBox GO is a complete recording solution right out of the box and includes a license for PreSonus' Studio One Prime recording software for macOS and Windows and the Studio Magic software suite, an impressive collection of virtual instruments, effects plug-ins and more. It also is compatible with virtually every recording application for macOS, Windows, iOS, iPadOS and Android, including PreSonus' 32-track Capture for iPad and free 2-track Capture Duo (for iPad).

The AudioBox GO is available now for a U.S. street price of \$79.95.

www.presonus.com

FRETTED

'B.B. King Lucille Legacy' from Gibson

Gibson Custom Shop is proud to pay tribute to a true guitar hero with the release of B.B. King Lucille Legacy, based on B.B.'s personal and most well-known guitar. It's not often that a guitar captures the essence of an artist, but the B.B. King Lucille Legacy perfectly matched B.B.'s style and persona.

Gibson Custom Shop is honored to present this B.B. King Lucille Legacy guitar, to pay homage to the legendary career of one of music's greatest pioneers. Based on the famously named guitars of blues legend B.B. King, the Gibson B.B. King Lucille Legacy in Transparent Ebony features all of the high-end appointments that are fit for a King.



Fit for blues royalty, the Gibson B.B. King Lucille Legacy features several standout appointments including split block inlays, gold hardware, with a gold "B.B. King" engraved truss rod cover, and a TP-6 tailpiece with fine tuners. A "Lucille" mother of pearl inlay adorns the headstock, and the ebony fretboard features split block mother of pearl inlays. A mono Varitone switch, along with four audio taper CTS potentiometers and paper-in-oil Bumblebee capacitors, are paired to Gibson Custombucker humbucking pickups. The legendary hollow-body design remains, but the f-Holes are gone, in keeping with B.B. King's personal preferences. The top, back and sides of the body of the guitar feature stunning figured maple veneer, which is visible through the Transparent Ebony finish, making the Lucille Legacy an awe-inspiring addition to any player's collection.

www.gibson.com

Martin Guitar Releases Seven New Modern Deluxe Guitars

C. F. Martin & Co. (Martin Guitar) announces the expansion of the Modern Deluxe line with the release of seven new models. Created to combine sophistication and performance, the guitars feature top-of-the-line technology and custom features, for a new take on Martin Vintage. Bringing the Modern Deluxe series to a total of 11 models, the new additions are the 000-18, 00-28, 000-42, D-45, D-42, 00012-28, and 0012-28.

000-18 Modern Deluxe The 000-18 Modern Deluxe is packed with custom features and modern technology. The vintage appointments include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction, giving it the rich, fully-aged Martin tone that has inspired generations. The look is unlike anything in our production line with East Indian rosewood binding, stylish gold frets, gold open-gear tuners, and a unique 1930s style script logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with red dots and a composite carbon fiber bridgeplate that boosts volume, and a neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$3,599.



00-28 Modern Deluxe The 00-28 Modern Deluxe is packed with custom features and modern technology. The vintage appointments include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction, giving it the rich, fully-aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding, stylish gold frets, gold open-gear tuners, and a unique 1930s style script logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with red dots and a composite carbon fiber bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$4,199.



000-42 Modern Deluxe The 000-42 Modern Deluxe is packed with custom features and modern technology. The vintage appointments include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction, giving it the rich, fully-aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding (on the body, fingerboard, and headplate), stylish gold frets, gold open-gear tuners, and an ornate torch logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with abalone dots and a composite carbon fiber



bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$7,199.

D-45 Modern Deluxe The D-45 Modern Deluxe is packed with custom features and modern technology. The vintage appointments include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction, giving it the rich, fully aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding (on the body, fingerboard, and headplate), stylish gold frets, gold open-gear tuners, and an ornate torch logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with abalone dots and a composite carbon fiber bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$10,499.



D-42 Modern Deluxe The D-42 Modern Deluxe is packed with custom features and modern technology. The vintage appointments include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction giving it the rich, fully aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding (on the body, fingerboard, and headplate), stylish gold frets, gold open-gear tuners, and an ornate torch logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with abalone dots and a composite carbon fiber bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$7,199.



0012-28 Modern Deluxe The 0012-28 Modern Deluxe is packed with custom features and modern technology. The vintage appointments on this twelve-fret guitar include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction giving it the rich, fully aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding on the body, stylish gold frets, and an ornate torch logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with red dots and a composite carbon fiber bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$4,399.



012-28 Modern Deluxe The 012-28 Modern Deluxe is packed with custom features and modern technology. The vintage appointments on this twelve-fret guitar include a Sitka spruce Vintage Tone System (VTS) top, a dovetail neck joint, and natural protein glue construction that giving it the rich, fully- aged Martin tone that has inspired generations. The look is unlike anything in our production line with European flamed maple binding on the body, stylish gold frets, and a unique 1930s style script logo inlaid in pearl on the headstock. Some ultra-modern features include Liquidmetal bridge pins with red dots and a composite carbon fiber bridgeplate that boosts volume, and a new neck shape that is slightly asymmetrical for maximum hand comfort up and down the fretboard. List price \$4,399.



www.martinguitar.com

PRO AUDIO

TASCAM's Portacapture X8 High Resolution Adaptive Multi-Recorder



TASCAM is pleased to announce the availability of its recently announced Portacapture X8 High Resolution Adaptive Multi-Recorder. Featuring 192kHz/32-bit float point recording technology, a 3.5 inch color touchscreen display for enhanced operational visibility, large format internal detachable mics to accommodate a variety of recording applications, six setup modes each with instant optimized settings, internal 8-track recording, and more, the new Portacapture X8 provides the new standard for portable multi-track recording, podcasts, music capture, voice capture for interviews and vlogs, and field recording to name a few applications.

The Portacapture X8 uses an app-like set of configurations that optimize the unit for various recording tasks, including multitrack recording, voice capture for interviews, podcasts, music recording, field recording, and ASMR (Autonomous Sensory Meridian Response) for capturing those unusual / sensory related sounds. Combined with the recorder's intuitive Launcher system and the incorporated 3.5-inch color touch panel display, the Portacapture X8 provides users with more time to focus on the actual recording without having to struggle with complicated settings.

The Portacapture X8 comes with two large 14.6mm diameter built-in condenser microphones. With the TASCAM developed HDDA mic preamps, these microphones are well suited for high quality audio recording. For easy setting of the available A-B and X-Y microphone patterns, the Portacapture X8 offers a detachable mechanism for easy configuration. For various applications and convenience, there are AK-DR series optional accessories that include an adapter for DSLR camera attachment, audio routing cables, a power supply, and more.

The TASCAM Portacapture X8 provides a wealth of DSP capability that dramatically outpaces the competition. This includes Compressor, Limiter, Low-Cut Filter, Noise Gate, Reverb, Auto Gain Control, and more. Equally notable, wireless remote control is possible via mobile devices such as smartphones and tablets (iOS and Android). This is achieved by downloading the TASCAM Portacapture Control app from either the Apple store or Google play and using the optional AK-BT1 Bluetooth dongle with the Portacapture X8.

With its two built-in large format stereo mics, 4 XLR and 1/4-inch inputs with support for both mic and line-level, multi-function AUX-IN, LINE OUT, and CAMERA IN/OUT terminals, the Portacapture X8 provides an abundance of IN/OUT choices for multiple recording scenarios. It should also be noted that the 3.5mm CAMERA EXT/IN connector also supports audio input of wireless microphones and more. Additionally, the Portacapture X8 CAMERA/LINE output includes an attenuation function that allows for sending audio to external devices such as cameras.

Together with its multitrack record capability of 8 tracks (6 tracks plus 2 mix) and its 8-IN / 2-OUT USB Type C audio interface with support for USB bus power, the Portacapture X8 is a full-featured powerful handheld recorder both on its own or with a computer. Audio monitoring is possible via either the unit's headphone output or the built-in speaker and the recorder also provides both mark and slate tone functions. Supported recording media includes micro-SD, micro SDHC, and micro SDXC cards up to 512GB capacity.

The TASCAM Portacapture X8 High Resolution Adaptive Multi-Recorder is available now at authorized TASCAM dealers and online. MAP pricing is \$499.

www.tascam.com



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