

MMR

MUSICAL MERCHANDISE REVIEW

SHOWREPORT:
NASMD



50th Annual Supplier Directory



Inside the Analog Synth Resurgence

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A woman with long dark hair, wearing a red off-the-shoulder top and blue jeans, is sitting on a wooden stage. She is playing an acoustic guitar and looking down at it. The background is a large, deep red curtain. The lighting is focused on her, creating a dramatic effect. The overall mood is intimate and artistic.

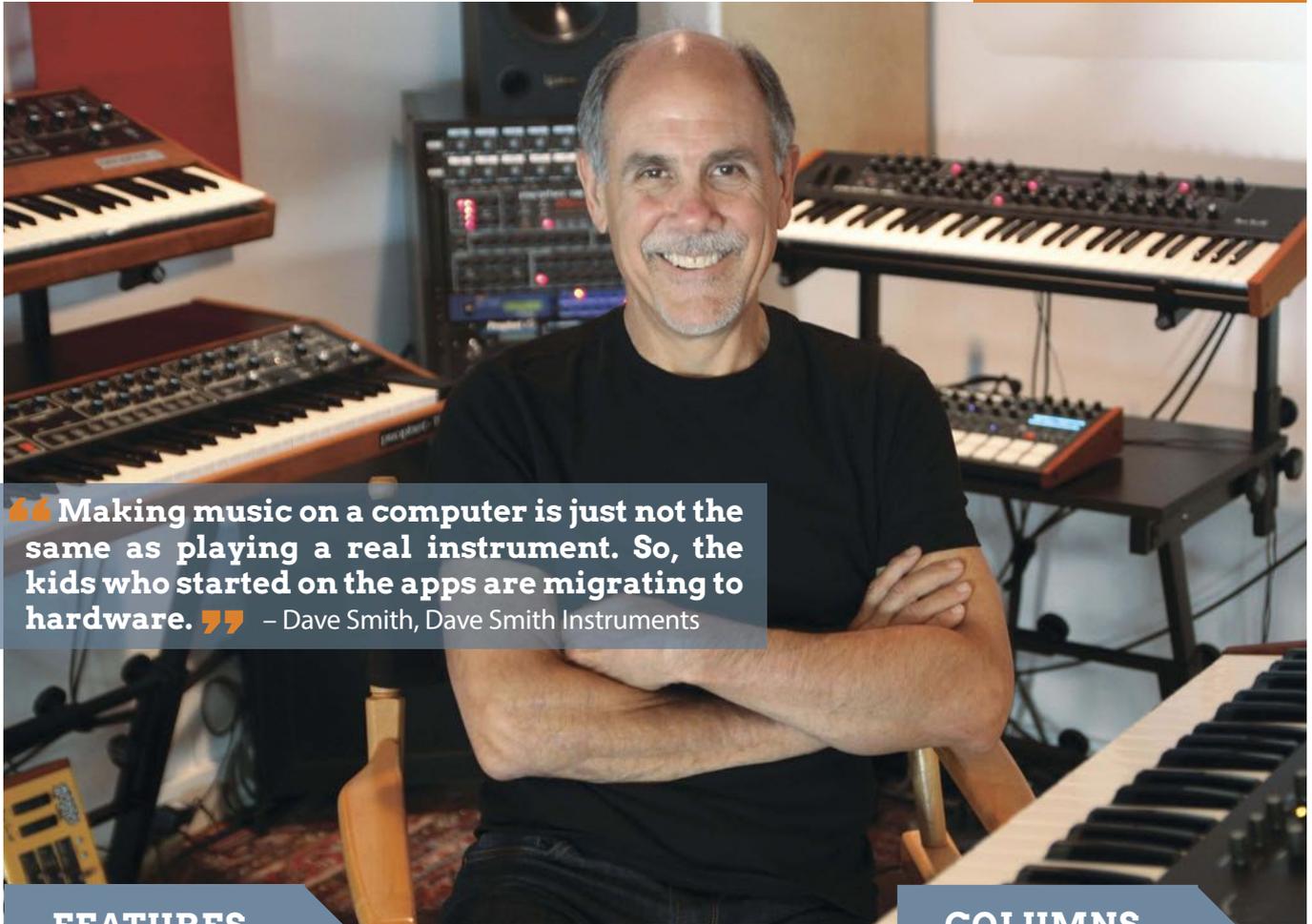
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“ Making music on a computer is just not the same as playing a real instrument. So, the kids who started on the apps are migrating to hardware. ” – Dave Smith, Dave Smith Instruments

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As Record Store Day continues to grow in impact every year, what does the public's increasing engagement with a tactile medium like vinyl say about consumers' preferences for musical experiences, in general?

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Cover design by Garret Petrov.



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Adapting to the Inevitable

"I bet their dealers are pissed. I don't blame Fender though. Dealers and stores are becoming more of a [pain] than they are worth sometimes."

So reads a comment on mylespaul.com, a guitar aficionado blog. The topic, as most readers have likely guessed, is the recent decision on the part of FMIC to make custom-designed guitars available to end users directly, via an online ordering portal. And, to be sure, some dealers are upset ("worried" would perhaps be a more accurate word).

Fender didn't respond to requests for a comment on fender.com/american-design during the writing of this editorial, though back in October of last year the official response to an *MMR* inquiry was, "We don't have anything to share at this time and will be happy to provide an update when we know more."

The company's own website seems to be of two minds on the topic of direct sales. Within the "Support" section of fender.com, one finds the following in response to the question, "Does Fender sell direct to consumers?"

Fender appreciates the desire to purchase direct, but it is a wholesale manufacturer that sells instruments and amplifiers exclusively through a network of Authorized Dealers and International Distributors.

The above statement sits a mere click away from the "American Design Experience" page on the company's site, which enthusiastically describes how "Your built-to-order American Design Experience instrument [is] shipped anywhere in the United States at no additional cost."

Incongruous much?

But when I reached out to a couple dealers (*not* currently Fender dealers, it should be noted), the observations were more balanced than might be expected, given the subject matter.

"In my opinion, manufacturers going direct to the end user was inevitable," says Music Go Round's Tim Kletti. "With technology, manufacturing, and distribution capabilities, why wouldn't they? Musicians have already shown they will purchase online without 'touching' the product, so this simply seems to be a natural progression."

Peter Sides of Robert M. Sides Family Music Centers notes, "If you go out of our industry and look at a company like John Deere, certain models are sold at Lowe's, and certain models are sold at John Deere dealers. And it makes sense. Every manufacturer has to make that decision: Do I try to emphasize one [sales] channel over another, or try to do the best for both channels?"

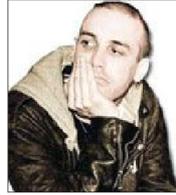
But whether the move to direct sales – however small or tentative in this one case – is inevitable or "makes sense," it is unquestionably yet another sign of the changing nature of MI retail.

"There is a major shift in how the end user is acquiring the products they purchase and it is not isolated to the MI industry," Kletti continues. "If a manufacturer can potentially double their gross profit by selling direct... [it] seems like a pretty smart move for them."

The big questions for music instrument dealers, when presented with this type of evolution and the challenges it may present, are these: "Do I need this supplier?" and "What does my store provide that online sales cannot?"

"The manufacturer will never be able to provide the level of support that a brick & mortar retailer should be providing," asserts Kletti. "When we forget what our role is in the customer experience, that's when the manufacturer sees us as non-essential and either replaces us or removes us."

And, as Sides notes, "If you're knee-deep in the combo business and that's what you're doing, you probably can't afford *not* to be a Fender dealer, regardless of their selling strategies. It always tends to come back to the same question: What products and lines can you live with and what can you live without?" **MMR**



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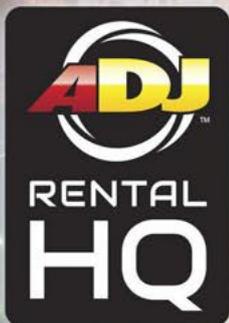
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- Industry News
- Letters
- Supplier Scene
- Trade Regrets
- People on the Move

Industry News

GC / Ares Takeover Reduces Debt by \$500m



In early April, affiliates of the Private Equity Group of Ares Management exchanged a portion of their holdings of Guitar Center's debt into preferred stock and assumed a controlling interest in the company. Bain Capital retained partial ownership of the company, along with representation on the Board of Directors.

As a result of these transactions, Guitar Center representatives say that the company's total debt has been reduced by approximately \$500 million and annual cash interest expense has been reduced by over \$70 million. The company says that the improved financial position of the company will enable Guitar Center's management team to further invest in its people, store base, and brands to accelerate growth.

Concurrently with the partial debt-to-equity exchange, Guitar Center completed a refinancing of its remaining indebtedness with proceeds from new senior secured notes, senior unsecured notes, and a new revolving credit facility. Aside from carrying a lower interest burden, the company's new debt structure provides for substantially more flexibility and improved credit terms over the next five years.

"This new capital structure is the culmination of a lot of hard work over the last year," said GC CEO Mike Pratt. "Further, it marks a significant moment for Guitar Center as we strengthen our company and welcome Ares Management and its retail expertise alongside that of Bain Capital."

Fender CEO Larry Thomas to Retire, Roback Named President

Fender Musical Instruments Corporation (FMIC) has announced the upcoming retirement of CEO Larry Thomas, effective May 31, 2014. Thomas was appointed to the FMIC Board of Directors in 2009 and later appointed CEO on Aug. 1, 2010. Current interim COO Scott Gilbertson will assume the role of interim CEO until the company completes its search for a successor.

Gilbertson is a partner at TPG Growth and currently serves on the board of Fender Musical Instruments and has also served as interim COO since Oct. 2013. Previously, he held a variety of executive positions at leading companies including J.Crew, Under Armour and Bally International.

"I am extremely proud of the success we have achieved in my time at Fender," said Thomas. "We did a lot in just a few years and I leave feeling like our table is set for the company's future direction. This has truly been a wonderful life experience. FMIC is a wonderful company and Fender is a great brand, and I am very thankful to have played a part in the company's history."

"On behalf of everyone at Fender, we are grateful and appreciative of Larry's important contributions to the success of Fender and the company's ongoing legacy," said Mark Fukunaga, FMIC's co-chairman of the Board. "He has been a tireless champion who has shared his own passion and experience to bring out the best in everyone within the company."

Among his many notable accomplishments while leading Fender, Thomas is credited for bringing a strong spirit of Fender pride back to the factory floors, applying the focus of the company's greatness to the men and women who build the products and spending much of his time interacting with employees in the factories. In September 2011, he opened the doors to the 8,400-square-foot Fender Visitor Center in Corona, California adjacent to the Fender factory as a way to pay tribute to the factory and to provide the public more direct access to the important cultural legacy of the company.

The time and energy Thomas spent in the factories led directly to his hands-on management of such successful product innovations as the Fender Select series, the Fender American Vintage series and the American Design Experience. He also

established FMIC's first-ever direct office in China and brought greater focus and emphasis to the company's commitment to building global lifestyle brands.

With more than 40 years of music industry experience, Thomas began his career in 1971 with instrument wholesaler/importer Buegeleisen and Jacobson, Inc. He joined Guitar Center in 1977 as a salesperson, subsequently rising through increasingly responsible roles including store manager, regional manager, general manager, president, and ultimately chairman and CEO, a role he served from 1996-2004. At Guitar Center, he played an integral role in the company's continued growth, acquisitions and subsequent public offerings, and eventual status as the largest, most popular music chain in North America.

On April 28, FMIC announced that Bob Roback joined FMIC as president as well as joining the company's Board of Directors.



Bob Roback

Roback has extensive experience as an entrepreneur and executive in the music business, overseeing the growth and development of many consumer experiences in digital music and converting those experiences into successful businesses.

Roback will have a wide scope of responsibility including overseeing the development of Fender's emerging digital strategy aimed at deeply engaging musicians and music fans more broadly. Roback will also establish a new Los Angeles office in order to expand the company's consumer marketing and digital capabilities.

"Bob brings an impressive set of skills and a track record of success that is a terrific complement to Fender's growth strategy," said Gilbertson. "We are looking forward to fully developing the incredible potential of the Fender brand."

"I'm excited and humbled to have the opportunity to contribute to the future of such an iconic, revered music brand and to develop opportunities for both musicians and fans to connect more closely with it," said Roback.

Roback was most recently the CEO of

Dashbox, a cloud-based workflow management system for music licensing, and Managing Director of The Media Farm, a media company focused on owning and managing an IP portfolio for multi-platform exploitation. Prior to Dashbox and The Media Farm, he founded LAUNCH Media, Inc. and served as its president.

LAUNCH transformed the consumer music discovery experience online, and Roback led the company through its initial public offering in 1999 and then its acquisition by Yahoo! in 2001. Following the sale, he served as vice president and general manager of Yahoo! Music, where he led the company's global music operations and built it into the Internet's most popular music destination.

Prior to LAUNCH, Roback was an associate practicing corporate and securities law at the international firm of Mayer, Brown & Platt. He received his J.D. magna cum laude from the University of Minnesota Law School and his B.S. in Economics from The Wharton School of The University of Pennsylvania.

InMusic Adds Denon, Marantz Brands to Portfolio

inMusic has announced the addition of three professional product brands from D&M Holdings to its existing family of brands. Denon Professional, Marantz Professional, and Denon DJ join a family that includes Akai Professional, Alesis, Alto Professional, ION Audio, Numark, M-Audio, AIR Music Technology, and Mixmeister.

inMusic

"By adding Denon Professional, Marantz Professional, and Denon DJ to our family of brands, we're strengthening our base of DJ assets while extending our footprint in the professional market to the commercial installation and contractor segments," said Jack O'Donnell, owner and CEO, inMusic.

"We're excited about the products and technologies developed by these established brands, and look forward to writing the next chapter in the D&M Pro story by creating new, innovative products for Denon Professional, Marantz Professional, and Denon DJ customers."

"We are pleased to have reached an agreement with inMusic to license the rights to the D&M Pro brands as this is another step in our strategy to continue focusing on our core consumer brands," said Jim Caudill, CEO at D&M Holdings. "We are confident that inMusic will bring the required focus and investments to accelerate the growth of these well respected brands."

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GC Restructures Associate Wage System

Guitar Center is planning to replace its much-discussed sales commission system for employees with a system of hourly pay. The shift also includes a commitment that every single Guitar Center employee will earn above minimum wage beginning this September.

The Retail, Wholesale and Department

Store Union (RWDSU) calls the policy shift a major victory for its organizing effort focusing on Guitar Center stores.

GC has a different take, however. On April 25, Christopher Ian Bennett, VP of communications & corporate affairs told *MMR*, "We've announced some really exciting changes to our store compensation

model and the response across the country, from associates everywhere, has been incredibly positive. I think it's fitting that as we enter into our 50th year as an MI brand, we've been unafraid to listen to what our associates have had to say about making Guitar Center a top employer, and to make some bold changes to support them and move us forward.

"We're not focused on what the unions are doing, or not doing. Truly. Our singular focus has always been to connect directly with our associates. We feel that the results are speaking for themselves. The truth that needs to be acknowledged is that more than half of the RWDSU's efforts to unionize our stores have failed. Last week, we saw that happen again in Knoxville, Tennessee, when an overwhelming number of associates voted against unionization."

For its part, the RWDSU is swayed by neither the new payment structure nor Guitar Center's new ownership. "We expect the organizing efforts to continue," says Janna Pea, a spokesperson for RWDSU, "as workers continue to reach out to us on a regular basis."

Gibson to Buy Phillips AV



Gibson Brands is planning to purchase Phillips' audiovisual division, WOOX Innovations, for roughly \$187 million.

Following the sale, Phillips will still be able to profit from license agreements for the next seven years, as Gibson will be using the brand name. These agreements are dependent on the turnover that Gibson will be making with the business, but there is a minimum, according to a Phillips spokesperson.

The sale will be finalized towards the second half of 2014, whereas the business will only be officially transferred to Gibson in 2017 due to ongoing license agreements with other parties.

This move continues Gibson's expansion into realms outside of MI, including investment in Onkyo in 2012, and the acquisition of TEAC in 2013.

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Photo: Michael Corral

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Registration Open for Summer NAMM

Major brands and buying power prepare to meet at Summer NAMM, as badge registration and hotel bookings are now open. Held July 17-19 in Nashville, this year's Summer NAMM features an additional exhibit hall, more entrances to improve traffic flow, star-studded events, and a new stage. Responding to the industry's renewed enthusiasm for NAMM's Nashville-based event, exhibitor bookings are up nearly 27 percent over the same time last year and a resounding 44 percent over 2012.

"NAMM members who exhibited at Summer NAMM in 2013 tell us that they saw a healthy return on their investment," said Joe Lamond, president and CEO of NAMM. "Last year proved that major buying power makes a point of being in Nashville, along with a group of independent dealers that brands can't easily connect with anywhere else. The word is out – buyers who make attending Summer NAMM a priority leave with a leg up on the second half of the year. As the industry continues its rapid transformation, industry professionals who

attend Summer NAMM will gain a competitive edge."

Manufacturers such as Pearl, Hanser, PianoDisc, TASCAM, and GHS return to the Summer NAMM Show for the first time in



several years. They will join perennial Summer NAMM brands including C.F. Martin & Company, Yamaha, Hal Leonard, Taylor Guitars, Alfred Music, Warwick, Yorkville, CAD Audio, Sabian, Roland, Levy's Leathers, KHS, Gretsch Musical Instruments, Hammond, ESP, and D'Addario. More pro audio and tech brands are planning to make a Summer NAMM debut. Dave Smith Instruments, Slate Digital, and Zoom are among those taking the stage in Nashville for the first time.

The night before the show opens, coun-

try music superstar Vince Gill makes an encore appearance at Summer NAMM joining co-host Tom Bedell of Two Old Hippias for 'Insight: Iconic Artists and the Gear That Inspires Them.' This year's must-attend event brings Gill and Bedell together with some of their all-star musician friends. Hear the never-before-shared stories behind the treasured instruments that brought these musicians' greatest hits to life. Gill's band "The Players" will provide the soundtrack to Wednesday night's party, which promises to leave those lucky enough to be there buzzing long after Summer NAMM ends.

"The session that Tom and Vince have put together is the perfect connection between NAMM members, the instruments we make and sell, and the artists who play them," said Lamond. "This will be one of those moments that can only happen at Summer NAMM. You won't want to miss it."

The Top 100 Dealer Awards Friday night, July 18, celebrates the best in retailing, recognizes retail excellence in eight categories, and honors the "Dealer of the Year."



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Hal Leonard and Cakewalk Forge Distribution Partnership

Effective immediately, Cakewalk's product line – both professional and consumer – will have additional North American distribution through Hal Leonard. According to Cakewalk president Michael Hoover, "Hal Leonard is an established and highly respected outlet for a wide variety of technology products. Their expertise in reaching crucial markets – including education, worship, and independent MI retailers – will further Cakewalk's continuing growth and recognition as a manufacturer of premium, thoughtfully designed software."

Cakewalk is best known for SONAR, which is widely recognized as the premium DAW for Windows® PC. The SONAR X3 family comprises SONAR X3, which delivers extraordinary value; SONAR X3 Studio, targeted to advanced home and project studios; and the flagship, SONAR X3 Producer, designed to meet the demands of professionals who require a program with the versatility to handle any kind of project. In addition, Cakewalk has been actively developing cross-platform products for Mac and PC that include award-winning instruments like Z3TA+ 2 and Rapture. Cakewalk's consumer line for entry-level recording also boasts the top-selling Music Creator line, which makes music easily accessible for musicians who are new to recording.

Hal Leonard senior VP of Sales Doug Lady states, "Although Cakewalk's roots go back over 25 years, they've always remained on the cutting edge of innovation with products like their flagship re-



cording program, SONAR. Their current product line complements what we offer, is ideal for instructional bundles, and presents new opportunities for retailers by offering a product family that spans the range from beginner to recording professional." Since the company's acquisition by Gibson Brands in 2013, Cakewalk has been actively improving its distribution network across the world.

Hoover says, "Hal Leonard will be a huge part of Cakewalk's revamped distribution network in North America. SONAR has long been an established brand and SONAR X3 has received rave reviews from users and critics. We believe this partnership with Hal Leonard will help deliver Cakewalk's products into the hands of a new generation of customers who need quality music recording solutions."

Kidder Music Celebrates 40th Anniversary



2014 holds exciting news for family-owned Kidder Music as they announce their 40th anniversary. The store kicked off their anniversary celebration at the Illinois Music Educators Conference in January, and has plans for events, sales, and specials throughout the year.

Kidder Music is confident the year will bring in new business to the store and help them further achieve their mission of fostering music education in the schools and communities of Central Illinois. The anniversary events, sales, and specials have been purposefully designed to demonstrate Kidder's passion for serving the Central Illinois community with the same love of music they've had for the last 40 years.

Kidder urges fans to follow them on Facebook for the latest information on contests and giveaways.



Letters

Dear Christian:

The NASMD Board of Directors would like to thank you for the excellent session, "An Industry Perspective," that you and your panel presented at this year's conference at Portofino, which I am certain will have great reviews on the survey. I attended your session and you did a great presentation. You helped to achieve our goal to have a well-balanced program with meaningful sessions that will make our members more

successful in their business, dealers and manufacturers alike.

Mark your calendar for New Orleans-March 18-22, 2015! See you at SNAMM!

Grazie,

Rosi Johnson
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Trade Regrets

Mo Morrison passed away on April 7 after a long battle with cancer.

As a concert production and tour manager, Morrison worked with many of the biggest and brightest stars in pop music and rock and roll, including Michael Jackson, the Grateful Dead, and most recently Lady Gaga, for whom he worked over the

last several years.

Morrison's career started as a stagehand and rigger, which led to such highlights as his 11 years at the Capitol Theater in Passaic, New Jersey. As production manager for the Grateful Dead, Mo expanded into stadium performances, which later served him well when he

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was the site coordinator for three concert tours for Michael Jackson.

In 2013, Mo was inducted into the Parnelli Hall of Fame and as he said, "was placed next to the names of many of my heroes!"

A veteran of the industry, **Wilton Syckes** was also a former president of the National Piano Traveler's Association. The association provided its lifetime achievement award to Wilton in 2000.

Syckes began his career with the Winter Piano Company and attended his first NAMM Show in 1950. Wilton didn't miss a show until his retirement from the NPTA in 2008. The following year he donated thousands of documents on the piano industry from his career to the NAMM Resource Center.

Wilson Syckes passed away on Friday, March 28.

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Supplier Scene



Jones Double Reeds Launches New Website

■ Oboe and bassoon reed maker Jones Double Reeds has launched their updated website. "This is our first major update in a number of years," commented general manager Jake Swartz. The new site features updated information about all Jones products including bulk cane and accessories. "The really cool new feature," continued Swartz, "is a mouseover technique on all our reeds showing each contour we design. It's not always easy to see what we're talking about, but using this new light-aided photography, we were able to capture each profile we design." The site also features an area for accessories.

jonesdoublereed.com

TMP Pro Now a Mackie Distributor

■ TMP Pro recently announced an agreement with Loud Technologies to distribute pro audio supplier Mackie's products in the U.S. TMP Pro has built a large line of 170 pro audio brands, starting with Shure Microphones in 1985.

"We are very excited about this new partnership," said John Hennessey, VP of Operations at TMP Pro Distribution. "By combining Mackie's tradition of excellent products with TMP Pro's tradition of excellent customer service, we see a bright future ahead."



musicpeopleinc.com

Big Bad Voodoo Daddy Horn Section Signs With Yamaha

■ Yamaha Artist Services Indianapolis recently announced that the horn section of Big Bad Voodoo Daddy has joined the Yamaha Artist family. The Grammy-nominated swing band has sold millions of records since the band hit the scene in 1993. The horn section consists of Karl Hunter (YTS-822IU Saxophone), Andy Rowley (YBS-62 Saxophone), Glen Marhevka (YTR-8310Z Trumpet), Anthony Bonsera (YTR-8335LA Trumpet), and Alex Henderson (YSL-891Z Trombone).



Front row, left to right: Karl Hunter, Glen Marhevka, Andy Rowley. Back row, left to right: Anthony Bonsera, Alex Henderson.

"From the moment we started playing Yamaha horns, we noticed that we blended together beautifully and it was easy to play in tune as a section," said the band's horn section in a statement. "We enjoy working with Yamaha through clinics and keeping the world inspired with our Yamaha horns."

4wrd.it/yamahaartists

Juno Launches New App



■ Juno, the first reed specifically designed for beginning clarinetists and saxophonists, recently launched the new "Juno" app in the Apple© store and in Google Play™. The new app provides valuable information for parents, band directors and dealers, including the story of Juno, a dealer locator, strength comparisons, and videos about the product – one featuring an interview with Bernard Van Doren, who relates his reasoning behind the new reed. Future updates will include practice tips, theory games and other interactive opportunities for Juno students to improve their music skills. The Juno app joins the already popular Vandoren app and the Vandoren TV app, both of which have downloads well into six figures.

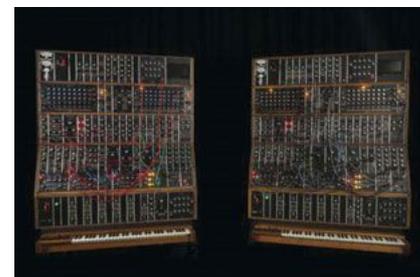
junoreeds.com

Emerson Honored with Emerson Moog Modular

■ At this year's Moogfest in April, Moog Music recently honored Keith Emerson and his seminal collaboration with Bob Moog by revealing a three-year effort to faithfully recreate the iconic Emerson Moog Modular.

Over the last three years Moog Music has set out to research and build a faithful recreation of this highly complex, custom instrument. Using the original documentation as well as circuit board and art files for nearly every original Moog module, Moog Engineers have painstakingly recreated the original Emerson Modular System. The new Emerson Moog Modular System is comprised of handcrafted Moog modules built from the original circuit designs and are true recreations of the originals, utilizing the same assembly methods used in the Moog Music factory in Trumansburg, New York in 1969. The modules in the new Emerson Moog Modular System are built just as the originals were, by hand-stuffing and hand-soldering components to circuit boards and using traditional wiring methods. Even the front panels are photo-etched aluminum (a rare process now).

To celebrate the introduction of the new Emerson Moog Modular System, Moog Music featured Emerson as a headliner at Moogfest 2014, where he played a special performance and was featured in a live discussion.



moogmusic.com

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CELESTION

Chauvet Nexus "Lights Large" On Coachella Stage

■ This year, Chauvet became involved with one of the country's most famous music festivals: Coachella, which is attended by 90,000 people per day. Todd Roberts and Brandon Dunning of Visions Lighting (Brea, California) spec'd Chauvet's Nexus panels for this year's Coachella Outdoor Theater Stage rig. "Our goal was to 'light large,' in keeping with the nature of this event," said Roberts, whose company designed the Total Structures roof for the stage. "We positioned 36 Nexus 4' x 4' panels on downstage truss as large audience blinders – and it worked out well to command attention."

The brightness of the Nexus panels added impact to the surprise at the Outdoor Theater when Jay Z, Usher, T.I., Pusha T, and Busta Rhymes turned up to join Pharrell Williams on stage; and when Damian Marley and Lauryn Hill came out to support Nas.

Coachella is not without its challenges for a lighting company, according to Roberts. "There are 40-mile-per-hour winds and 100

degree temperatures," he said. Aside from appreciating its intense output, Roberts praised the Nexus for its reliable performance and for being easy to set up and tear down despite the elements.

In addition to the 36 panels at the Outdoor Theater, Visions positioned 60 other Nexus units at Coachella's spacious campgrounds, which host a variety of concerts and other activities. "We had four Nexus 4' x 4' panels set up on 15 oil derricks located in the campgrounds," said Roberts.



chauvetlighting.com

Dean Markley USA Adds Contemporary Jazz Guitarist Jeff Richman

■ Dean Markley recently announced the addition of Jeff Richman to their artist roster. Dean Markley USA looks to Jeff's identity as a contemporary jazz guitarist to help further expand the company's market share and help raise Jeff's visibility in the world of guitar and entertainment.

Jeff Richman has enjoyed success on the jazz scene for nearly 35 years. He is recognized by, and associated with, the other

luminaries of fusion and contemporary jazz. On his new release, *Big Wheel*, his tone rises above with something unique that can't quite be described. His efforts for *The Line Up* won him the *Jazz* magazine's Critic Choice in 2011. Jeff is recognized as a guitarist and composer not afraid of exploring into the unknown. Jeff is currently using Dean Markley's Helix line.

deanmarkley.com

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Jupiter Band Instruments Launches 'Banded' Campaign for School Music Community

■ Jupiter Band Instruments launched a new integrated marketing campaign this past winter called "Banded," which highlights the common ground shared among musicians, music educators, parents of musicians, school music retailers, and Jupiter. The campaign demonstrates Jupiter's brand values and how their role is aligned with all aspects of music education, the lives of musicians,

and the love of music. The campaign will live on a wide range of platforms, including: print ads, videos, social media, in-store merchandising, and events.

"We've spent a lot of time during the last two years looking at what makes the school music community different" states Mike Robinson, Director of Marketing for Jupiter Band Instruments, Mapex Drums, and Majestic Concert Per-

cussion. "What we found is profound, but not all that surprising. It's simply the love of music and the belief that it plays an important role in society. It teaches discipline, teamwork, determination, empathy, social awareness, and a number of other great qualities worth embracing. Jupiter is happy to help tell that story."

jupitermusic.com

Devin Malone Takes Radial On Tour with Hunter Hayes

■ Hitting the road with young country star Hunter Hayes, Nashville-based musician Devin Malone has crossed the United States and parts of Canada throughout the spring. Like Hayes, Malone is a multi-instrumentalist but takes up guitar duties for this tour that launched March 20 in Kentucky.

Malone relies on Radial in studio and on tour and recently picked up another PZ-DI (orchestral instrument DI) for his pedalboard: "I've now got an A and B pedalboard out with Hunter with three Radial products



each," he says. "Each board has a ProRMP (passive reamp) to receive the xlr from my wireless, a Twin-City ABY to switch between the acoustic and electric lines, and, of course, a PZ-DI for the acoustic line." (At the time of writing, the Hunter Hayes tour team also purchased 6 JDI Duplex – stereo direct boxes – for the tour.)

Malone's rig expanded to accommodate all of the various instruments he plays: "For years I had a JDI on my board for my acoustic line. I was very happy with it but I occasionally found a particular acoustic pickup system sounded terrible through it just due to an inherent impedance mismatch. The PZ-DI solved this problem for me with the switchable input impedance and also offered the low cut knob which I've found to be an incredibly marvelous tool for fighting feedback while retaining a full sound."

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Sabian.com

Stanton and DJ Young 1 Participate in White House Easter Egg Roll

■ DJ sensation DJ Young 1 was among the celebrities and performers who appeared at the 136th Annual White House Easter Egg Roll in April. The 11-year-old DJ Young 1 used Stanton's STR8.150 turntables and M.203 Mixer for two 20-minute performances. Featuring a mix of classic and modern hits, DJ Young 1's laid down the beats for a live crowd of more than 30,000 people assembled on the South Lawn of the White House.



DJ Young 1's show was a perfect showcase for First Lady Michelle Obama's Let's Move! initiative, which inspired the theme of the event ("Hop Into Healthy, Swing Into Shape"). DJ Young 1 is the youngest-ever graduate of Jam Master Jay's Scratch DJ Academy in Los Angeles. "To make sure everything was in place before sound check, Gibson's DC showroom sent the Stanton STR8.150 and M.203 Mixer over to the White House ahead of the event," she said.

Lending to DJ Young 1's musical style, the Stanton STR8.150 is a back-to-basics turntable that featuring a skip-proof, straight tone arm. The STR8.150 offers durable construction, an industry-leading torque motor, and an ultra-stable platter. It also boasts a 50 percent pitch adjustment, S/PDIF digital outputs, and functions such as key correction and reverse. The M.203 features a full rotary three-band EQ per channel and a rugged alpha crossfader with an ultra-accurate FET-isolated "cut" setting.

stantondj.com

Breedlove Sponsors Children's Cancer Association

■ Breedlove Guitar Company and the Children's Cancer Association have teamed up to introduce *LIVE From the Heart*, a series of intimate recording sessions held at CCA's Portland headquarters on the banks of the Willamette River. *LIVE From the Heart* shows feature international recording artists such as Black Prairie, Rhett Miller (Old 97s), Amos Lee, and Black Francis (Frank Black, the Pixies) playing acoustic, story-telling sets for an invite-only audience. Each show is videotaped, professionally mixed, and edited into exclusive content for MyMusicRx.org, the online home of CCA's flagship MyMusicRx program, which delivers in-hospital and online "music medicine" to seriously ill kids and teens, whenever and wherever they need it most.

"Breedlove is proud and excited to be part of the *LIVE From the Heart* series," explained Colin Besancon, Breedlove USA Brand Manager. "Music is a huge part of our lives and we believe in the positive impact it can make on lifting the spirits of both the kids and artists that participate in the MyMusicRx program. As an Oregon-based company, we also love that *LIVE from the Heart* helps promote Portland as the world-class music destination we know and love."

breedlovesound.com



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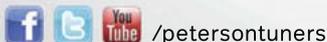
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ON THE MOVE

Yamaha has appointed **Timothy Caton** as a new district manager for the company's Pro Audio & Combo Division. His territory will include Arkansas, Missouri, Kansas, Tennessee, Mississippi, Oklahoma, Illinois, and parts of Alabama.



Prior to joining Yamaha, Caton served as regional sales manager at Eastman Music Company, presiding over a significant increase in product sales.

Previously, at Conn-Selmer, he held the position of director of marketing communications and served as a district sales manager. Retail experience includes positions at Brook Mays and Instrumental Influence. Caton earned a Bachelor of Arts in Music and Business Administration at Central Missouri State University.

The **Avedis Zildjian Company** has announced the promotion of **Jerry Smith** to North American sales manager.



In this newly created position, Jerry will report directly to Andy Schlosser, vice president of Global Sales and have responsibility for the management of the Company's independent sales representatives in the U.S. and distributors in Canada and Mexico. In addition, Jerry will be a major contributor to the development and execution of strategic sales plans for North America.

Jerry has been involved with the music industry for most of his professional life. He joined Zildjian in November 2002 as regional sales manager for the Central and Midwest territories. Subsequently, he assumed responsibility for Canada, Mexico, and the West Coast in addition to managing all U.S. distributors, Harris Teller, and Universal Percussion.

Prior to joining Zildjian, Jerry was district sales manager for Kaman Music for 14 years. He also worked for Washburn International as Midwest Sales Manager; served as Vice President and managing partner of SIMCO and was District Sales Manager of

M. Hohner. Jerry is also an accomplished musician who enjoys playing bass when he's not on the road.

Levy's has announced the appointment of **Glen Booth** as North American sales manager.



Booth, a life-long and accomplished guitarist, is a graduate of Mohawk College in Applied Arts (music) and Recording Arts and Science. He brings more than 20 years of experience in the music business as a band manager; ten years with Ernie Ball Musicman as National Canadian sales manager and manager of Artist Relations; five years in retail at MacAulay's Music and six years as Levy's Ontario sales rep. Glen has a broad understanding of the MI business and an extensive knowledge of Levy's products, business philosophy, and culture.

The appointment of Glen Booth now completes the North American sales team Levy's began putting together in 2012 to bring a higher level of personal service to customers.

National Educational Music Co., Ltd. (**NEMC**) has hired **Ron Beaudoin** as chief sales & marketing officer. In this newly formed role, he will be responsible for all sales and marketing initiatives for the company's educational, rental affiliate, Internet, and wholesale proprietary sales channels.



Beaudoin joins NEMC with over 30 years experience in the music products industry. He has held various sales and management positions of increasing responsibility in the school music dealers segment including educational and institutional sales, marketing and executive management. He is the former owner of Mobile Music of South Jersey and most recently held the position of executive vice president of sales and marketing for Music & Arts, a division of Guitar Center.

NEMC president David Benedetto stated, "We are very excited to have Ron join our team. Ron's in-depth experience will be invaluable as we move forward with new initiatives to grow the business. His dedication and passion towards music education match NEMC's core principles. For over 50

years NEMC has been a trusted leading provider of band and orchestra products and the NEMC Affiliate Rental Program has been a key factor in the success of music retailers throughout the country."

D'Addario has appointed **Elijah Navarro** to the newly created position of percussion junior product specialist. In this new role, Navarro will support all product activities for the percussion brands, including Evans, Promark, Puresound, and Real Feel. He will work with the percussion product specialists and the product manager to execute tactics supporting the strategic plans for each brand.



In his previous position with the company as a customer service representative, Navarro proved his commitment and abilities, and has demonstrated strong entrepreneurial thinking.

Roland Corporation U.S. has appointed **Richard Katz** as regional sales manager for the Southeast region and **Luis Aguilar** as the district sales manager for the northern Midwest region.



Richard Katz brings the wealth of 31 years with Roland to his new role as the regional sales manager for the Southeast and Puerto Rico. Roland Corporation U.S. vice president Brian Alli said, "Richard has been instrumental in the launch of so many legendary Roland and BOSS products over the years. In his new role at Roland, he can share this wealth of knowledge as we continue to launch landmark products in 2014 and in the years ahead."

As an integral part of Roland's field sales support team since 2008, Luis Aguilar is equipped with first-hand sales experience and is ready to take on a newly established territory as the district sales manager for the northern Midwest. Alli added, "Luis is a celebrated member of Roland's sales team, brings a high level of experience to the territory, and is poised to help maximize sales for this new territory."

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NASMD 2014

Attendance Up, Spirits High in the Sunshine State

By Christian Wissmuller

“We were very excited that attendance was up considerably from last year – and San Antonio was a really good convention!” says NASMD president George Quinlan, Jr. of this year’s gathering in Orlando, Florida.

Indeed, the 410 attendees at the 2014 NASMD Convention marks a 10 percent increase over those present for the 2013 event – and, significantly, the first time since 2002 that the total has exceeded 400. Just over 15 percent of attendees were first-timers and roughly two-thirds of the 125 companies represented in Florida this April were dealers, with the rest being manufacturers and distributors.

“We were grateful for the nice turnout, but equally with the favorable comments about the educational sessions,” continues Quinlan. “Our VP, Rosi Johnson, and the board did a tremendous job putting them together and they were very well received.”

Those sessions included workshops aimed at enhancing a retailer’s relationships with area band directors, maximizing the impact of social media, and the evolving nature of brick & mortar retail in the Internet age.

In addition to breakout sessions, panels, and workshops NASMD 2014 offered plenty in the way of “fun.” The setting – the Italian-themed Portofino Bay Hotel – provided ample opportunity for warm-weather

activities such as lounging by the pool, Friday’s first-ever “NASMD Bocce Ball Tournament,” or enjoying the Golf Scramble with colleagues (105 golfers this year – also up 10 percent from 2013).



Paul Heid of Heid Music with Cindy and George Quinlan, Jr. of Quinlan & Fabish Music Co.

“The school music market has historically been a very consistent and resilient market for manufacturers and retailers,” Quinlan observes. “While we don’t expect meteoric growth, a steady belief of moderate growth and optimism was the overriding

feeling among the members I spoke with at NASMD.

“Our number one goal for NASMD is to identify and encourage school music retailers – and suppliers – to join the organization and attend next year’s convention in New Orleans. Many folks – like me, feel we have benefitted greatly through participation. We look forward to the next generation of dealers, road reps, and managers to benefit from the ‘group knowledge’ to help their businesses grow and prosper.”

NASMD 2014 – In the Words of Those Who Were There



Willis Music’s Kevin Cranley with Mark Goff of Paige’s Music.

“This was the first time I attended an NASMD convention. We have had others attend but as a first-time attendee I was extremely impressed. The sessions were outstanding and addressed some of the issues we are striving to improve. I thought George [Quinlan, Jr.] and the Board did a tremendous job and I look forward to attending again next year.”

– Kevin Cranley, Willis Music

“I thought this year’s NASMD convention was outstanding. The venue, the educational program, and the networking opportunities were all top-notch and, as usual, I came away with pages of notes with ideas to improve my business. I particularly liked the sessions where NASMD members shared practical, proven ways to grow profitably.”

– Mark Goff, WH Paige & Company, Inc.



American Way Marketing’s John Musselman.

“I always do a quick check to see the ratio of dealers to suppliers. This year it looked like the dealers outweigh non-dealers at least 2:1. That’s good for the group.

– John Musselman, American Way Marketing.



Jim Cavanaugh of The Cavanaugh Company.

“This year’s NASMD gathering was fantastic. It was well attended and very well planned out. The dealers also gave me a positive vibe that 2014 is going to be a better year. We still have a long way to recover, but the dealers seemed very optimistic.”

– Jim Cavanaugh, The Cavanaugh Company

“I thought the conference was fantastic and offered a large selection of excellent sessions. What struck me the most was the strength of the leadership and ownership in attendance from this segment of the industry.”

– Bill Harvey, Buddy Roger’s Music



Ken Dattmore and Roger Eaton of Yamaha Corp. of America.

“It was another great conference and it ranked equally to last year. [There was] strong programming and a lot of great ideas shared with our dealers. We are expecting a solid year in both the beginning band and orchestral rental market and school bid activities.

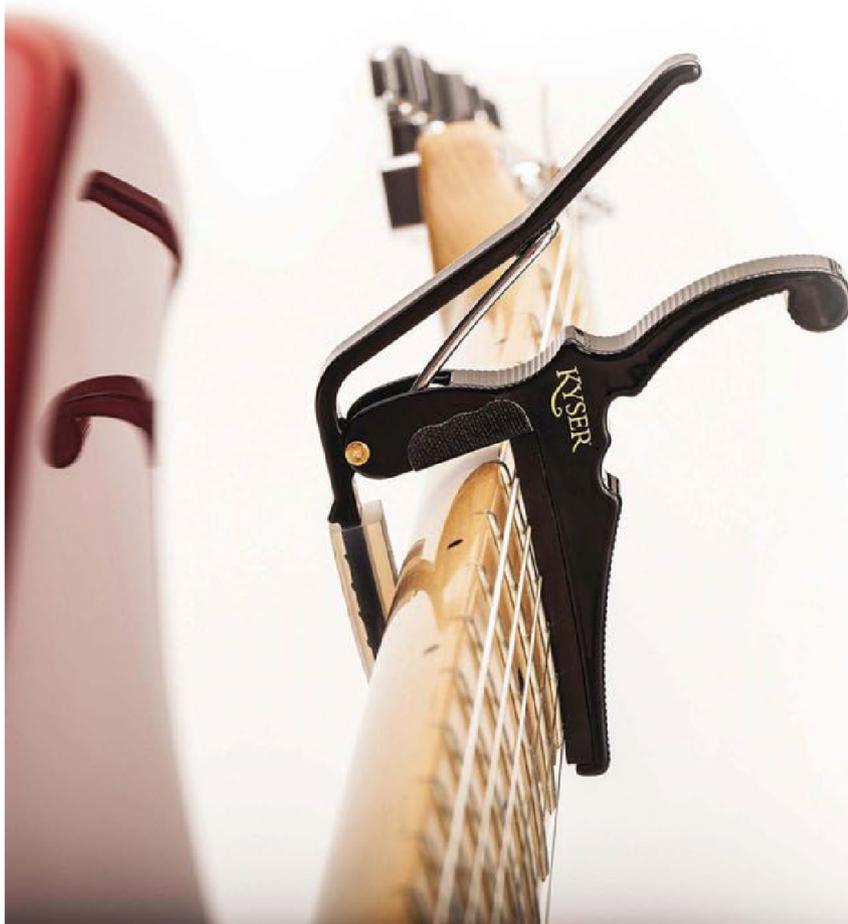
– Roger Eaton, Yamaha Corp. of America

The next NASMD Convention takes place March 18-21, 2015 at the Hotel Monteleone in the French Quarter of New Orleans.



1. Musical Innovations: Chris Imhoff, Tracy Leenman, and Dave Allison. **2. Hal Leonard's** David Jahnke, Bruce Bush, and Doug Lady with **JW Pepper's** Michelle Gutoske (second from right). **3.** Kristi and Cory Gray of **BGE Financial Corporation**. **4.** The opening night party was a lively affair. **5.** It seemed like everyone was happy to see **MMR's** Sid Davis (center), pictured here with Mick Faulhaber of **Ward-Brodt Music Co.** and Bill Harvey of **Buddy Roger's Music**. **6. The Loews Portofino Bay Hotel** was deeply committed to its Italian theme. **7.** Steve Wenzel of **Heid Music Co.** was really hustling during Thursday's **NASMD Road Rep Olympics V**. **8.** The **NASMD Sandy Feldstein Big Band** played a spir-

ited set during the New Member Reception. **9.** Lara and Joel Menchey of **Menchey Music Service**. **10.** Madeleine Crouch of **NASMD** with Sidney Davis, longtime publisher (ret.) of **MMR**. **11. Anthem Musical Instruments'** David Kilkenny. **12.** Sheryl and Tevis Laukat of **Cannonball Musical Instruments**.



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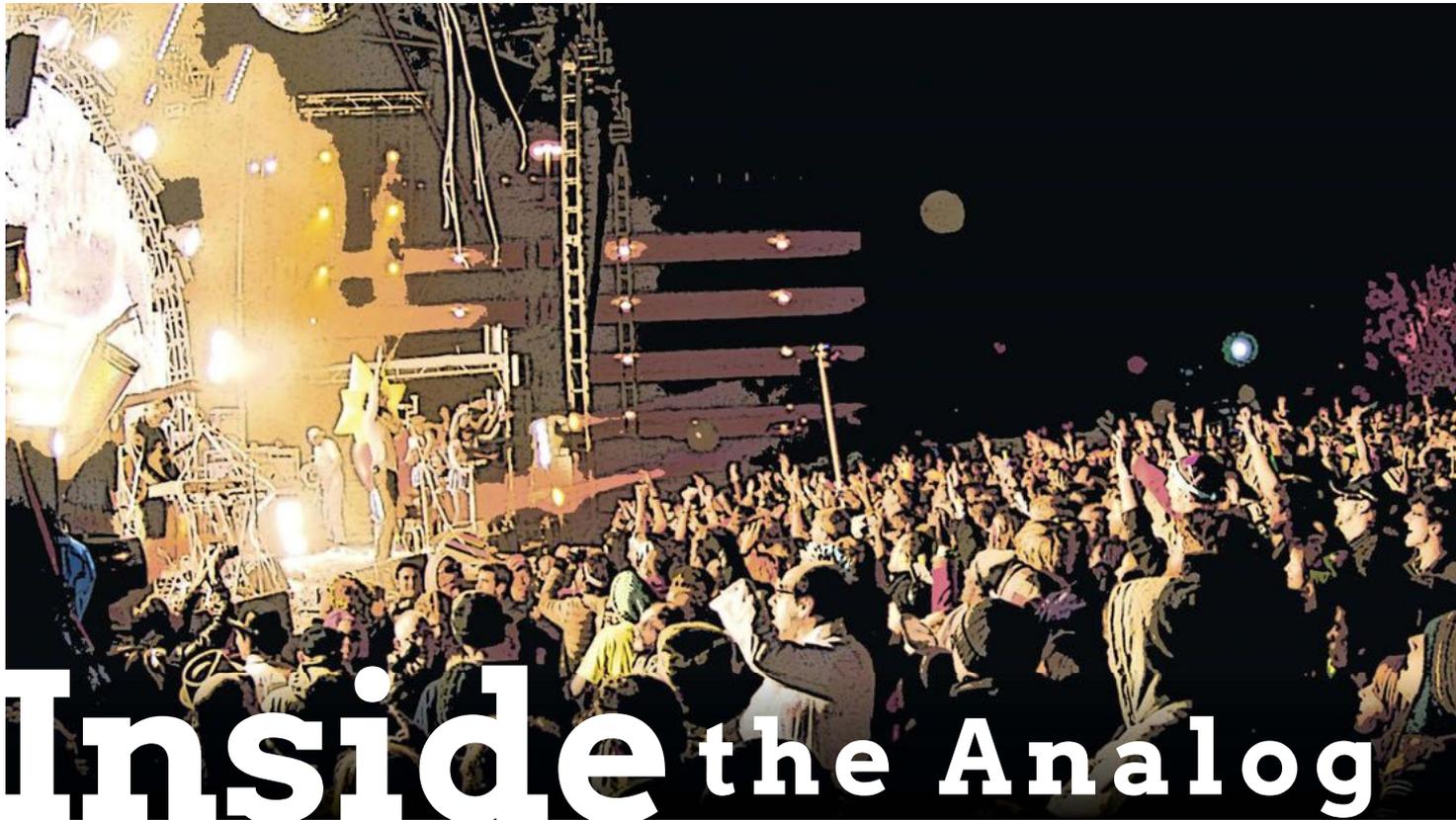
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Inside the Analog

By Matt Parish

Synth enthusiasts are flocking to both vintage and newly crafted analog gear again, and suppliers are responding with a major new product push. Is this a new golden age for synths?

You remember the early days of analog synths – those keyboards and modular units full of pesky components, moody functionality, and quirky tones. Roadies might look back on instruments like Yamaha’s 200-pound CS-80 and shudder. But if you took a glance at the wish lists of the latest generation of music makers, you’d find that most would probably include an analog synth.

Trent Thompson, product marketing manager at Moog Music, puts it simply. “Over the last few years, we have enjoyed seeing the increase of analog synthesizers on stages and in studios all over the world,” he says.

He’s not alone in noticing the trend. An article on *Forbes.com* declared a present day analog renaissance, and the synth market in general is booming as a result. MI SalesTrak president Jim Hirschberg points to the past year’s growth. “Synths have been among the fastest-growing MI product categories in the past year, with retail unit sales up 7.1 percent,” he says. “Even better, 2013 dollar sales gained 18.3 percent.”

All of the idiosyncrasies of pioneering instruments like the Minimoog or the Prophet-5 that made early adopters like Rick Wakeman, Devo, and Gary Numan famous are coming back with a vengeance. Industry stalwarts like Dave Smith Instruments are seeing impressive growth, while software companies like Arturia have added heft to their financials by getting in on the hardware game. After years on the sidelines, MI participants are taking note: the analog resurgence is in full swing, and that’s good news for everyone in keyboards.

The Flaming Lips perform at Moogfest, the annual celebration of one of analog's biggest brands (and an essential signal that old-school keyboards are more popular than ever).

Resurgence

Breaking Out of the Box

Electronic music has never been bigger in the mainstream, and musicians at all levels are looking for more and more ways to get in on the action. Watch Hendrix ripping through a solo in "Purple Haze" and you might dream of Stratocasters. Hear an otherworldly Daft Punk synth line, though, and you might start hunting for their equipment on Google.

But there's something bigger at play: while much of the market has been focused on guitars for decades, a few generations have already grown up under digital keyboards. There were multi-voice models in the '80s, the advent of workstations in the '90s, and the steady development of laptop sequencers and "softsynths," which can be used on the same computers that many musicians are already running sequencing software like Ableton Live. It's all moved too fast to spend much time looking back.



Arturia MiniBrute



Dave Smith Instruments
Prophet-12 Module

Roland's U.S. director of channel management Robin Kelly says the resurgence is almost a matter of creative revolt. "There's a generation of musicians that grew up 'in the box,' and they want to break out and add more tools to their music making," he says.

"When DAWs and PCs came out, it was like just discovering reverb for the first time, and everyone was using them... Then came softsynths and controllers and we gravitated further into 'the box.' There is a place in music production for working with these products, but they are simply a tool for the musician, and like many things in music, there is a cycle."

Others in the market note that there's a certain nostalgia to older models, something those in other segments would find familiar. For the mainstream synth market, that's a relatively new concept. Outside of very niche groups, a full return to earlier technology hadn't yet taken effect. Until recently.

Synth pioneer and "Father of MIDI" Dave Smith (who designed the original Prophet-5 for his company Sequential Circuits in 1977), agrees. "What we are seeing now is a phenomenon I went through personally after inventing the first professional softsynth (Reality) back in the mid-'90s," he says. "At some point, most musicians realize that software does not feel like a musical instrument. And making music on a computer is just not the same as playing a real instrument. So, the kids who started on the apps are migrating to hardware."

New Tricks for Old Dogs

Even with the renewed interest, one problem that always got in the way of analog synths really blowing up was the price – the machines were just too labor intensive to reach affordable price points for many musicians.

One advancement that's changed the playing field, though, is the advent of "surface-mount technology" (SMT), which is a far more efficient means of manufacturing circuit boards. In the old days, all work was done using "through-hole" connections – wires went from component to component and engineers soldered them into place in holes on the circuit board.

"The basic analog technology is virtually the same," says Smith. "We use Curtis filters that are the same design as those

“ Making music on a computer is just not the same as playing a real instrument. So, the kids who started on the apps are migrating to hardware. ”

– Dave Smith, Dave Smith Instruments

used in the Prophet-5. But surface-mount technology produces much smaller circuit boards, at a lower cost, with higher reliability, and with better electronic performance. Plus, to control the analog circuitry, we use microprocessors and DSP processors that are much faster and simply were not available back then.”

Smith says that with the latest technology, analog synth makers can now offer the best of both worlds – vintage sounds you’d dig through eBay listings for along with the reliability and great price points of modern instruments.

“I like to call it ‘vintage with a warranty.’”

Furthermore, new analog synths do have functional advantages over those lurking in Herbie Hancock’s attic. “Now buyers expect an analog synthesizer to have seamless digital integration,” says Moog’s Thompson. “This means recall, DAW automation, plugin control, and more.” These functions, which allow users to control synth sounds from a variety of controllers and sequencers (watch modern dance stars like Deadmau5 commanding racks of analog synths from his laptop, for example), require a balancing act, but the results have opened doors for both new tech suppliers and musicians.

Trailblazers

Smaller names in the MI industry have been involved in the analog resurgence for years, and it’s paid off. French software specialist Arturia’s reinvention as an in-demand hardware manufacturer has created a whirlwind of success for that company, while Dave Smith Instruments report a 35 percent increase in sales in the last year alone. Moog Music has grown into a brand beyond just manufacturing – its annual Moogfest (held the company’s hometown of Asheville, N.C.), attracts tens of thousands and includes a diverse lineup of world-famous acts like Kraftwerk, M.I.A., Giorgio Moroder, and Bernie Worrell. That diversity itself is a testament to the wide reach of analog fandom.

Moog itself helped foster serious analog synth production with its 2002 Minimoog reboot called the Minimoog Voyager. A stream of new products carried the torch for analog synth enthusiasts, offering both throwback appeal and retooled abilities with each product.

Meanwhile, newcomers like Arturia have made waves. That company’s Minibrute, a small, all-analog monosynth, was released at NAMM 2013 and reportedly sold out retailers across the U.S, garnering rave reviews everywhere. Vice president of product

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management Glen Darcey says that the company has had to shift factories in order to meet the product's demand (they introduced a new version this year – the MicroBrute).

Darcey says the recipe for the Mini-Brute involved great sound, great hands-on experience, and an attractive price point. "With MicroBrute, we wanted a product that would allow singers, guitar players, and people new to synths to have a platform to learn on, play live easily, and to have a price that would break down the barrier to entry."

It should also be noted that a whole underworld of makers of boutique modular synths, designed to be run with patches in sequence with interchangeable units, have also increased in popularity. These companies, led in spirit by Buchla Electronic Musical Instruments, include brands like Doepfer, Plan B, and MacBeth and extend into a wide variety of niche contraptions.

Meanwhile, Dave Smith continues to pave his own way. "I can't say we really 'adapt' to any particular market," he says of his own company's efforts. "We design and build instruments that we feel have the sound, personality, and features that musicians will want when they try them out. In that sense, we have been responsible in a large way for the emergence of this market."

Heavy Hitters

As the buzz has grown about this trend, bigger companies like Korg and Roland have taken notice. Roland rolled out a much-hyped new AIRA line of products this year – instruments with distinct nods to legendary old Roland models like the TR-808 and 909 drum machines and the TB-303 bass generator. Roland employed a digital engine in these products – "Analog Circuit Behavior" ("ACB") – so they're not true analog, but the aesthetic is similar.

Kelly says there are advantages to that. "The experience [in these products] for the musician is analog," he says. "The sound and behavior is analog, but the underlying technology is digital, which allows us to provide functionality (like "Scatter") that would not exist without digital." Kelly says that Roland's "ACB" engine offered the chance to provide extensive functionality involved in these models – from synthesis to extensive hands-on sequencing and beyond.

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Meanwhile, Korg has been on the ball for several years now wowing synth fans with classic reissues like 2010's Monotron, 2013's MS20 Mini, and simple crowd pleasers like the Volca line of rhythm and bass line synths. In what might be the biggest news yet, Korg announced the coming of a Fall 2014 reissue of the legendary ARP Odyssey, a compact synth like the Minimoog.

Korg's U.S. product manager, James Sejava, chalks up the company's success (and broad critical acclaim) to both affordability and Korg's ability to offer authentic connection to older models. "The new form factors, and Korg's ability to offer analog products at much more accessible price points, means that analog is now within reach of a much larger audience," he says. "Products such as our Volca series of portable true-analog synths

would have probably been several times the size – and certainly the cost – back in the day."

Evaluating the Market

For those watching this demand grow from the shadows to the spotlight, there have been some encouraging signs. First and foremost is the used synth market, where prices have been steadily rising on vintage gear. Meanwhile, the cultural cache afforded to the sci-fi looks and chunky hands-on interfaces used by modern pop and dance stars signal to many that it's time to act.

Sejava recalls Korg's analysis of the sector. "The used synth market was a good data point," he says. "Sought-after vintage



Roland Aira System-1



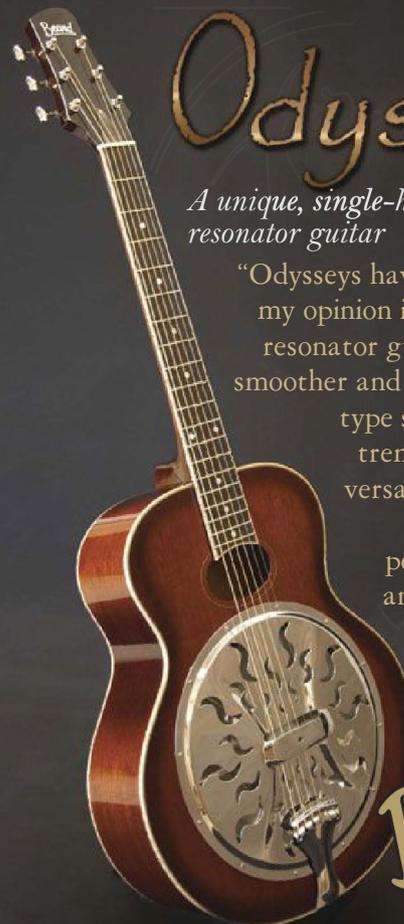
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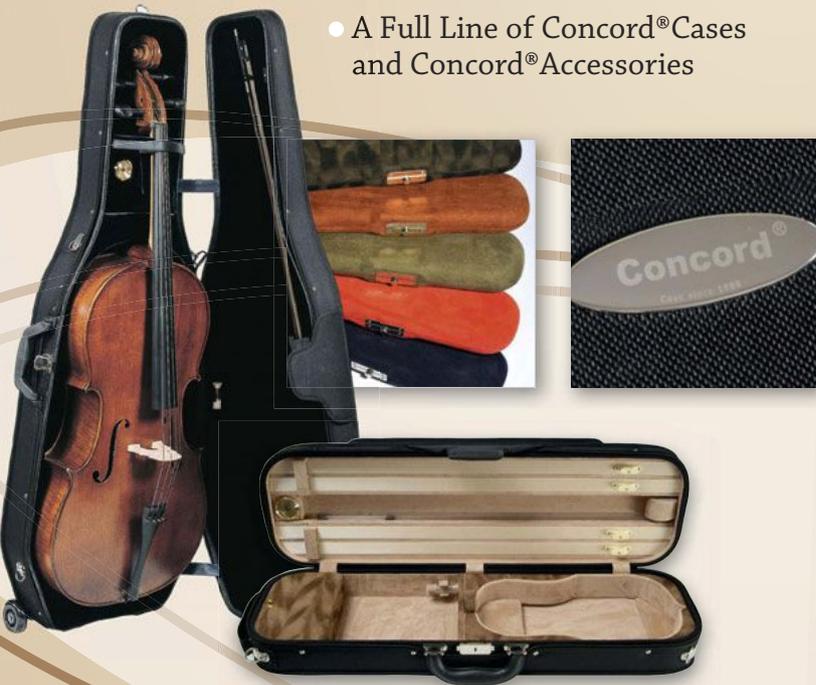
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synths began retaining and certainly surpassing their original value. Another is the rising popularity of various forms of electronic and independent music and beyond, which end up looking to the kinds of sounds that analog products helped popularize in the first place."

So in a pure sense, the current explosion in analog synth development is a direct response to public opinion. That's a relationship that many sectors of the MI market would kill to be involved with (when was the last time we saw a significant demand on specific types of electric guitars?).

The attraction to analog is easy to see. "There are only so many people who can make a profession out of music, but there are plenty of people who come home from work and want to unwind by making some music," says Darcey. "These people do not want to navigate endless menus and read huge manuals. Actually, most musicians don't. They want to be inspired and to create. Analog gear allows for



A vintage MS-20, Korg's semi-modular monophonic synth originally introduced in 1978 and sold through 1983.

that in a way that workstations and limited user interface virtual analog synths don't do well."

Roland's Robin Kelly agrees, and forecasts an even better market as competition increases. "Manufacturers focusing on this area means more competition, which means more choice and innovation in the market. The most important part of the chain is the musician, and they will decide who and what is successful."

The Role of Retailers

So where does that leave retailers? Thompson notes that as analog interest has grown, Moog's customer base has become more and more diverse. Simply put, analog hardware gets retailers back in the game. Serious synth players and curious newcomers shopping for hardware

again easily beats them browsing the web for new tablet apps and softsynths, which are almost always directly downloaded from the supplier.

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“The trend is growing the market as a whole.” – Robin Kelly, Roland

Manufacturers say that, more than anything, service and experience are the key factors for any store looking to do well with new analog gear. After all, there's no better way to sell an instrument based on hands-on, tactile use than to get it right out in front of customers.

“The size of the dealer and reach of their distribution was not a priority for us when it came to the strategy,” says Kelly. “The most important point for us was ensuring the musician received the best service and experience in the store. This can be online or within a physical retail loca-

tion. We are constantly working with our retail partners to improve the customer experience when making a purchase and this will constantly evolve in an organic way based on customer feedback.”

For Korg, it's a chance to reintroduce itself to new corners of the market. “It's a different dialogue, especially when approaching boutique retailers who may only know of our brand from other product categories they don't sell,” says Sejva. Once we started creating low-priced analog synthesizers such as the Monotron, though, we saw plenty of adoption by both specialty and large-scale dealers. This universal acceptance was a great way to re-establish the perception of Korg as an analog synth maker.”

Smith, repping his smaller company, notes that he doesn't employ an army of sales reps looking for business. “Most of our dealers have come to us based on requests from their customers,” he says. “We of course would love to expand (slowly) into more brick-and-mortar shops, and we have a great product line with synths from \$400 to \$3,000 – something for everyone!”

Toward a Stronger Keyboard Market

Finally, the best news may be that those in the industry don't see the growth of analog to come at the expense of digital.

“I think it all has value,” says Smith. “Digital synths sound good, but different than analog. Softsynths are cheap and convenient if you want to ‘stay in the box.’ Plus, they can often do things that are not really possible in a hardware instrument. Musicians can use any or all of them. And they do!”

As Arturia is learning, the breadth of synth products from hardware to virtual synths has turned out to be complimentary. Meanwhile, Kelly asserts that growth in any segment of the market can only serve as a welcome boost to all. “There is customer overlap, and all these types of products might be used in the same recording or performing environment, but they are mission-specific – each with their own attributes and workflow,” he says. “Certainly, the customer is not always exclusive to either digital or analog products.”

“The short answer is: the trend is growing the market as a whole.”

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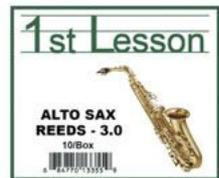
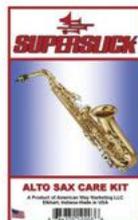
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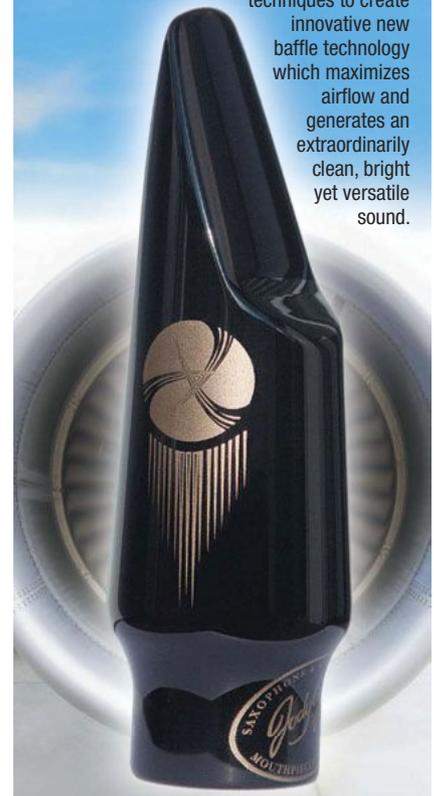
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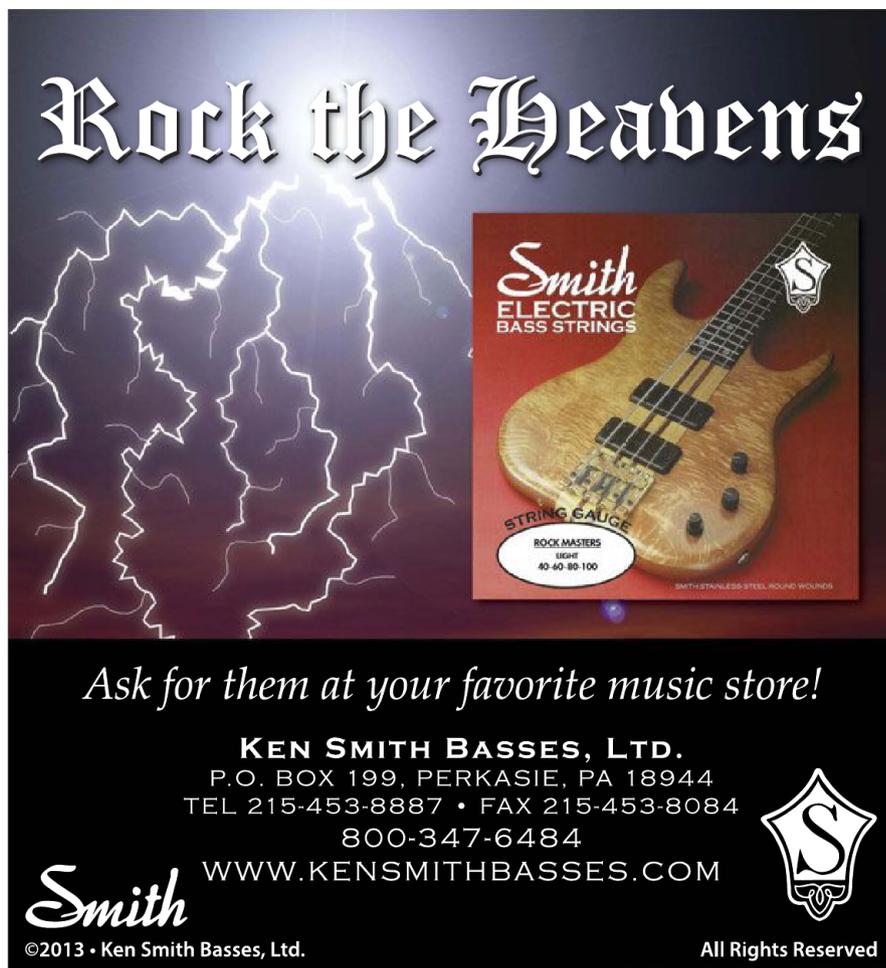
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Note From Joe

So What's the Deal With Summer NAMM?

It's a fair question. After all these years, through changes in technology, communication and how we do business (not to mention that other *big* show in Anaheim), some industry pundits ask: *Why are we still hosting a show like Summer NAMM?*

To us, it's simple. The NAMM Members who find this show critically important to their success will do whatever it takes—long-distance driving, week-long camping, just about anything—to be there and join their friends for this intimate midyear gathering packed with opportunity.

For this reason, we strive to set up a show that works for them. By its very nature, Summer NAMM is better at balancing business, networking, personal development and, yes, fun. It's smaller, allowing for more conversations and meetings with people that you can't really get time with anywhere else. The education is second-to-none, with experts presenting ideas that really inspire and change the way people do business.

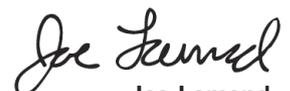
Plus, the events and entertainment planned by NAMM and our exhibitors are some of the most exclusive experiences in our industry. There are one-of-a-kind "you had to be there" moments such as last year's power-packed "Insight" panel with industry icons, hosted by Vince Gill, or the pride and excitement seen on stage at our annual Top 100 Dealer Awards gala, where we recognized our best in retail. And the experience certainly doesn't stop when the show closes for the day.

That brings up Nashville itself, with its honky-tonk bars, historical venues, Music Row studios and publishing houses. There's live music around every corner, as well as eclectic restaurants serving some of the most incredible food found anywhere. Nashville was even noted as "one of the top destinations to visit in 2014" by *Condé Nast Traveler*.

And with the show now located in the beautiful Music City Center—one of the best buildings to hold a trade show in the country, maybe even in the world—Summer NAMM has taken on a whole new look and feel. We can't imagine a better place to bring our show, our exhibitors, our attendees and our creative minds.

So that's why, after all these years, we've stuck it out and continue to fight for Summer NAMM. We believe it's important for that vital segment of our industry—the community music dealers—and the suppliers who support them. It's not for everyone, but for those who make the trip, we promise to continue pulling together the events, the education and the resources to bring you the very best show we can.

Still on the fence? Come to Nashville this July and experience the revitalized energy of Summer NAMM for yourself—you won't regret it!



Joe Lamond
NAMM PRESIDENT AND CEO



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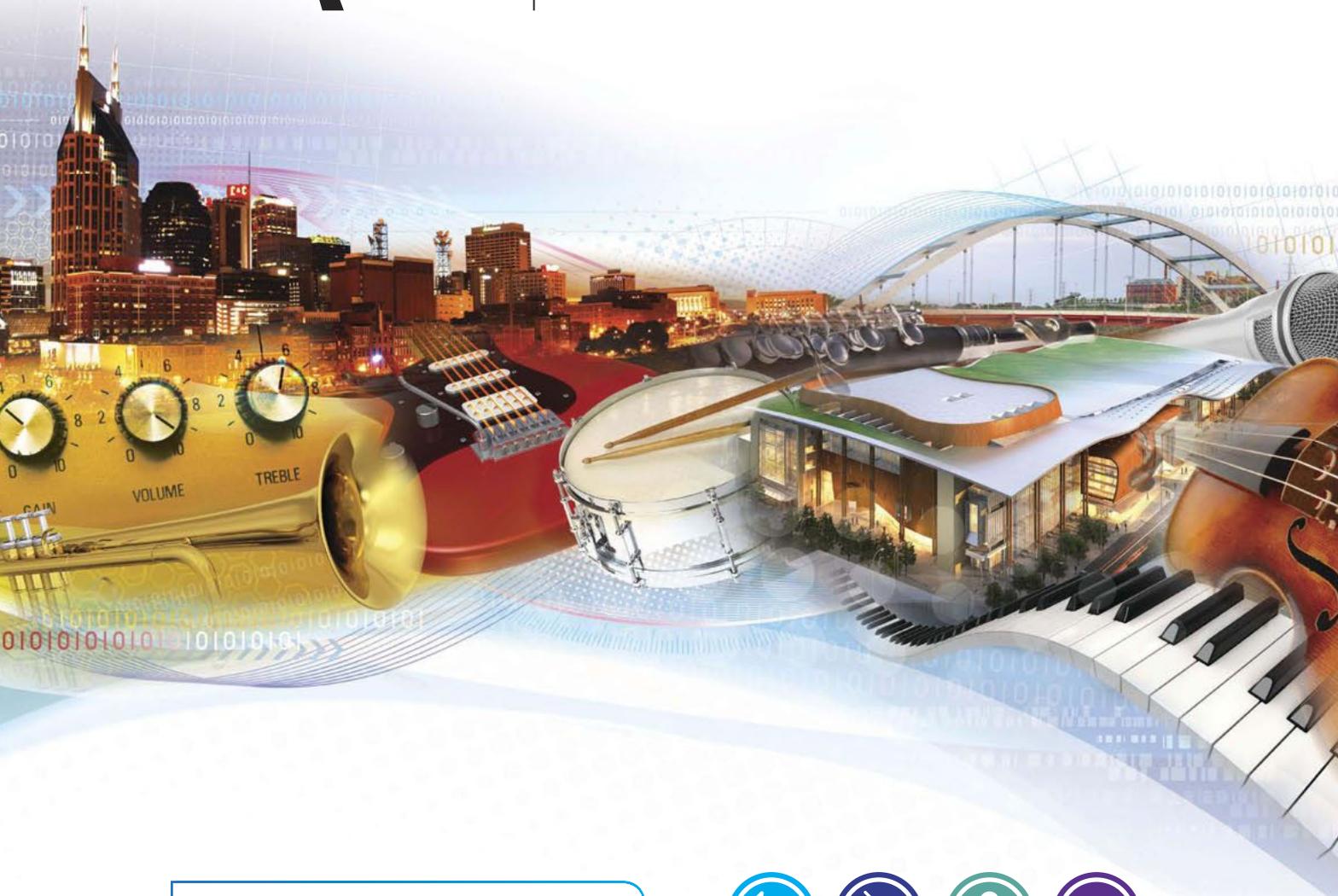
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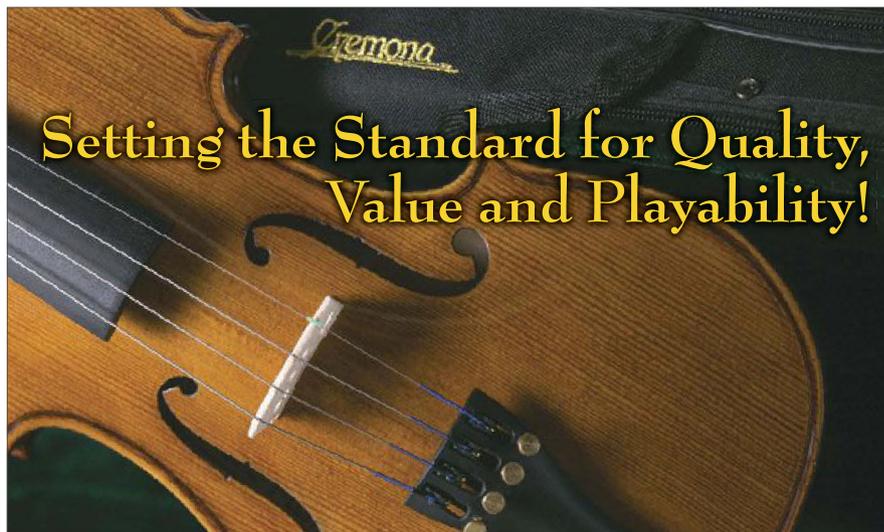
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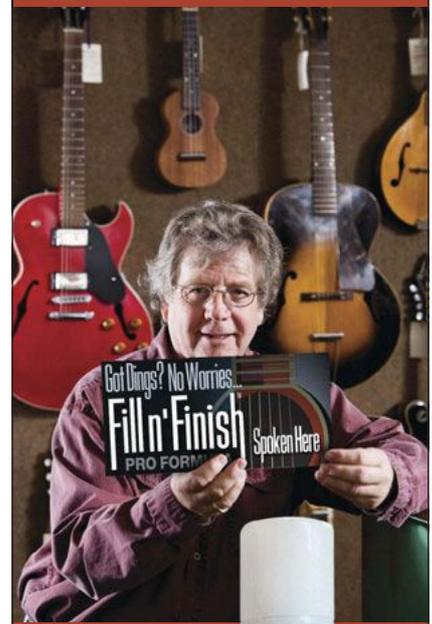
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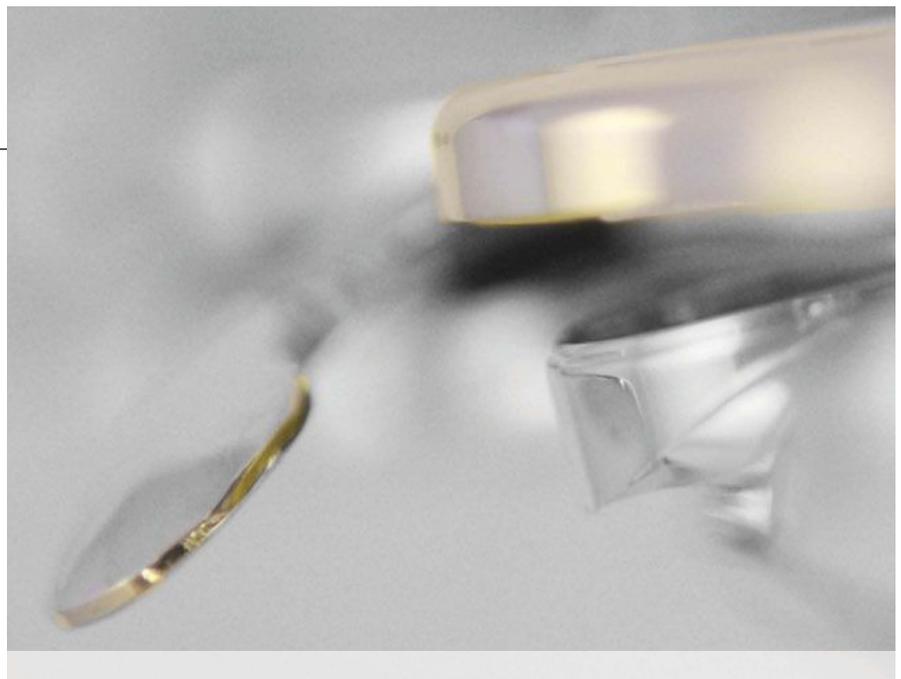
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Kawai MP7 Professional Stage Piano

In designing their new MP7 Professional Stage Piano, Kawai has paid attention to countless details but also made a few big changes that substantially upgrade the instrument's foundation. Kawai is calling it "revolutionary."

"When you look at the specs here, you see significant improvements, enhancements, upgrades, and plain out-of-the-box thinking in every area," says Tom Love, Kawai's senior director for online marketing



and electronics. The biggest changes are under the hood. "What really drives it isn't something that gets talked about a lot – the R&D team developed a new Tone Generator with a lot more horsepower. That's the central nervous system of the instrument, the core technology that everything else is driven from."

The MP7 makes a significant step up from its MP6 predecessor. Its new design and Harmonic Imaging XL sound source mean a new 256-note polyphony, a new Tone Generator with new reverb DSP, five types of amp simulation with nine parameters, four-band EQ, and a whopping jump from the MP6's 23 types of signal effects to what now number 129 effects.

An enlarged digital display (128x64 pixels) means a wide variety of functions are now available to manipulate in real time, rather than requiring a user to navigate through various edit menus.

Kawai's "Virtual Technician," which allows users to edit nuts-and-bolts parts of the piano's sound the way a technician would open up the instrument and work on individual hammers and strings, is back, now with nine parameters for piano and two each for electric piano, bass, and organ. All functions – like virtually filing down hammer felt, adjusting damper affect, tuning individual strings – are referred to by their real-world vocabulary.

"We use all piano terminology because it all goes back to our Kawai pianos," says Love, who notes that Kawai's identity as a respected acoustic piano brand is important to the MP7's development.

"You can hear differences in the details from stage pianos or digital pianos by companies that may not have the same resources," he says. "As an acoustic piano maker, Kawai has a tremendous amount of resources available to us."

Case in point is the mere work that goes into recording the sample sets – the recordings from which the instruments' sounds stem – for Kawai's MP-series instruments. While woodwind and brass sounds are recorded in Los Angeles by sought-after session musicians, months of discussion goes into simply deciding what model of Kawai piano to sample for an upcoming stage piano. Love describes a recent trip to Tokyo during such discussions. "Once we decided the model, we had one of our master piano artisans keep an eye out for a particularly great specimen. A lot of digital piano makers don't have that kind of luxury, and that kind of thought goes into all of our sample sets."

All the effort in sampling and the endless fine-tuning options is necessary, Love believes, to create an instrument with the versatility to suit any player. "There's not one perfect piano," he says. "It depends on the player and the venue and the type of music being played. It's a very personal thing."

kawaius.com

Product Spotlight

Physis Piano V100

Viscount International has gone on somewhat of a scientific vision quest over the last seven years. Their goal was a new world of physical sound modeling, enabling an electronic keyboard with an improved means of recreating a wide variety of piano sounds.

Their brand Physis Piano – and in particular the new V100 model – is the culmination of those efforts.

"Some companies claim 'physical modeling,' but they are actually only modeling reverbs or ambience (not the actual sound)," says Physis Piano's North America director, Gary Girouard. "Other companies are only modeling a handful of sound properties. This is still great technology, but what really makes Physis stand out are the number of parameters it is using to craft a piano sound."

The idea behind the V100, and the company's approach to modeling in general, is rooted in research conducted by three Italian universities who have spent thousands of hours studying the details of acoustic properties and testing mathematical algorithms.

"For example, a concert grand piano was placed in the sound studio/lab of the University of Ferrara," says Girouard. "Hundreds of microphones were utilized and, over several years, volumes of data



were recorded and analyzed. The goal was to create a set of parameters that could be used together to formulate the physical model reproduction."

Perfecting each parameter was extremely complex, but the company can now boast factors like hammer mass, string length, and soundboard size as elements that its products can calculate. Girouard says that traditional techniques for piano sounds – sampling, wavetable synthesis – don't match up to this new method's expressiveness. He points to detailed pieces of the puzzle like key velocity, restrikes, and sympathetic string resonance that Physis has tackled.

The V100 includes six sound families (Piano, E. Piano, Mallet, Keyboard, Ensemble, Bass/Guitar), a MIDI recorder, USB port, a multi-touch panel interface with a high resolution display, wooden ivory keys, 2 GB of internal memory, and more.

Physis plans on rolling out the V100 at a small number of piano specialty retailers, in part due to the experience and knowledge necessary on store's staff in order to work with the product. "There is a price-premium for this level of technology and innovation, so it takes knowledgeable staff to sell," he says. "The strategy is to partner with retailers who grasp and demonstrate the key advantages."

physispiano.com

New Products

Pigtronix Rototron

The Rototron is a new rotary speaker simulator effect that achieves 3D realism in a compact, easy-to-use pedal, recreating the sounds of dual-rotor 122 and 147 Leslie cabinets. Independent Slow and Fast speed controls with adjustable ramp time control the speed of the would-be rotary cabinet. A remotely switchable Brake function completes the experience, while independent expression pedal jacks for the low and high rotors enable new variations. The Rototron utilizes a Quadrature LFO to drive simultaneous frequency modulation, phase shifting, tremolo, bucket brigade-based chorusing. MAP: \$275.



pigtronix.com

FRETTED

Breedlove Discovery Series

The Breedlove Discovery series is a distinct entry point for beginning guitarists. It features two different options: dreadnought and concert with no cutaway or electronics; and dreadnought and concert with cutaway and Fishman ISYS-T electronics. The Breedlove Pinless Bridge helps maintain the integrity of the top by eliminating the need for six drilled string holes, also providing a gentler string-break angle.

Full specs include a solid sitka spruce top, sapele laminate back and sides, nato neck, black binding, rosewood fretboard, chrome mini 18-1 tuning machines, a gig bag, and more.



breedlovemusic.com

Levy's Leathers

Levy's Leathers' garment leather guitar strap (#MG12SA) features an invisible adjustment system that makes the strap appear to be custom fitted. The adjustment tailpiece fits neatly into the main body of the guitar strap and is secured with a leather thong. Available in red, tan, burgundy, black, blue, brown, dark brown, and white.



levysleathers.com

Pedulla Ebony Nut

Pedulla recently introduced their custom ebony nut. Each Pedulla ebony nut is made by hand, lends a unique look to any guitar, and blends in well with ebony fretboards in particular for a sleek, unified look.



pedulla.com

PERCUSSION

Zildjian Joey Kramer Artist Series Drumsticks

Aerosmith drummer Joey Kramer's new stick features a raw finish with large bead. The new 2014 design also features Zildjian's exclusive DIP coating in a bright green color, showing Joey's signature together with the iconic Aerosmith logo. Specifications: U.S. Select Hickory. Size 16 1/4" / 0.550



zildjian.com

Tycoon Percussion Robert Vilera Signature Timbales

Designed in conjunction with master timbalero Robert Vilera, Tycoon Percussion's new Signature Model Timbales boast high-quality stainless steel shells with heavy-gauge, die-cast counterhoops. The 14" and 15" drums also feature a unique purple satin finish. Also included are a height-adjustable tilting timbale stand, cowbell mounting bracket, two Robert Vilera signature cowbells, a pair of timbale sticks, and tuning wrench.



tycoonpercussion.com

CASES AND STANDS

On-Stage Stands 3-Space Guitar Rack

The new GS7361 three-space guitar rack is a cost-effective way to display any combination of one, two, or three electric and acoustic instruments on stage, in the studio, or at home. It joins the GS7561 five-space guitar rack, providing an alternative for musicians who wish to maintain a small footprint on stage. The wide rectangular base is stable no matter how many slots are full. Portability is built into the design with a fold-and-go backrest. Retail: \$75.99.



on-stage.com

SKB Large Watertight Drum Hardware Case

iSeries Injection Molded cases are molded of ultra-high-strength polypropylene copolymer resin and are water and dustproof. The cases include a patented "trigger release" latch system, comfortable, snap-down rubber over-molded cushion grip handles and an automatic ambient pressure equalization valve (MIL-STD-648C). The 3i-4213-12B Mil-Standard Watertight Injection Molded case measures 42" x 13" x 12" and is sized for drum hardware, mic stands, cables, or even a tour box for merchandise. Street: \$289.99/\$339.99.



skbcases.com

PRO AUDIO

Violet Design Maestro Condenser Mic

The Maestro combines a dual-membrane VD27 capsule and a discrete Class-A preamplifier with transformer-less output. The large-sized head ensures minimal internal resonances and reflexions, and as a result the capsule sounds more detailed and more "airy." With a medium-bright tone, the Maestro is designed as an all-round studio microphone, best suited for close-mic'ing solo vocals and solo instruments. Includes a microphone holder in a luxury wooden case. Retail: \$619.99.



violet-design.com

Radial JDI Duplex Two Channel Direct Box

The Radial JDI Duplex is a two-channel direct box designed for professional touring and studio recording. It's a passive direct box that is equally capable of handling low-level instruments as it is the most dynamic instruments. The 100-percent discrete design is centered around two high performance audio transformers that produce an exceptionally linear response from 10 Hz to 40k Hz and gently smooth out transients for a natural limiting effect that is often referred to as vintage sounding.

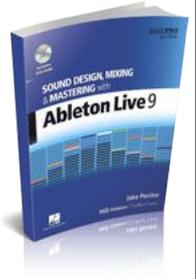


radialeng.com

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Sound Design, Mixing, and Mastering with Ableton Live 9 from Hal Leonard

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everything from in-depth discussions of mixing and mastering to inspiring recipes for audio magic and mayhem, as well as audio-making and audio-mangling recipes, tips, and mixing and mastering techniques. Retail: \$19.99.

halleonard.com

The Commandments of the Half-Time Shuffle from Alfred Music

R&B drumming master Zoro brings us *The Commandments of Half-Time Shuffle*, the first book dedicated exclusively to learning about and playing the half-time shuffle. Complete with historical analysis and overviews of the lineage of the style, the book will equip drummers with all of the necessary tools needed to conquer one of the most beloved, yet mystifying, grooves in drumming history. This book features photos, album cover art, motivational quotes, and recommended listening, as well as transcriptions of the most definitive half-time shuffle grooves. Users will gain the skills to master the language of the triplet – the foundation of all shuffles.



alfred.com

Record Store Day 2014: Why Vinyl Still Matters

By Mike Pratt, Guitar Center CEO



Mike Pratt

This past month, Record Store Day was celebrated across the country, and for me it was a big reminder that vinyl's best days may still be ahead of us. An entirely new generation is embracing vinyl alongside the passionate audiophiles who never stopped. Record Store Day first began in 2007 when some enterprising record store owners brainstormed an idea that now seems obvious in retrospect. And once or twice a year ever since, a growing number of stores around the nation (and increasingly overseas) have observed the informal holiday. The press has taken notice, and the music industry itself is accepting it more and more each year.

Some may dismiss it as a calculated marketing exercise – a reason to get feet in the door – but I'm not that cynical. There's something special happening here that retailers should be aware of and take notice: – a new culture is emerging that simultaneously embraces both old and new ways of listening to music.

What's fascinating to me is that even as the recording industry is struggling to find surer footing, vinyl is in the midst of a resurgence that's posting some incredible numbers. In 2013, sales of



transfer, legally or otherwise, CDs are effectively a thing of the past. Most of us carry an iOS or Android device that serves as a music player for our daily use as well. It seems that in a world where CDs are obsolete, and digital files are intangible, the vinyl record still has a physical value that gives you your money's worth. If the music industry wants to survive, it had better pay attention to why people are buying records. We seem to have embraced lower quality sound for the sake of portability and storage. Despite this obvious truth, vinyl still matters.

I'm a big Springsteen fan. I've built my own collection of his best albums in vinyl over the years and they carry with them a

sentimental value that no MP3 could ever replace. Any serious collector of vinyl albums would agree that there's something tactile and visceral about them. There's an appeal in hunting for the right LP, the packaging and artwork, the liner notes where I can find the credits of who the players are and who produced or engineered the track, the feel of the platters themselves, not to mention the obvious sonic superiorities. These are things that simply cannot be replicated or improved upon. Vinyl creates an experience for the listener like no other.

In truth, Guitar Center's selection of vinyl is limited. It's not our core offering, but our customers definitely ask about it. The experience of listening to vinyl is about creating a tangible connection to the music. It's about creating a feeling, and that's exactly what our business is built on. The allure of music is universal, and a teenager sharing her dad's Beatles collection for the first time may be inspired to pick up a guitar. Or the retro-futuristic production of a Kraftwerk LP may generate interest in vintage synths.

I find it appropriate that Record Store Day is celebrated each spring around the same time as Earth Day. Both occasions dedicate themselves to the preservation of something invaluable and incalculably important to us. Vinyl records can't be enjoyed on your morning jog, or in your car on the way into work. Vinyl forces us to slow down and stop for a moment to hear the music from a device not easily placed in our pockets. Perhaps that's its greatest gift in this fast-paced world, and the true reason why it's more popular than ever. I believe vinyl will continue on its upward trajectory as more and more people begin to understand the true value of the experience, and if I'm right, you might find yourself looking to buy a record player sometime soon. In the digital era where the iPod is supreme, who would have thought that was possible? **MMR**

“The experience of listening to vinyl is about creating a tangible connection to the music.”

vinyl records reportedly hit six million, up from about a million just five years earlier. That's more than just a trend – that's the re-emergence of a subculture and a retail product that defines it.

After more than 15 years of music sales moving to CDs and digital music files, reports from 2013 are showing that vinyl sales are up more than 30 percent. So why is this happening? Why now, in the midst of a digital technology revolution that has allowed us to put 1,000 songs in our pocket (or stream them), would we see a growing swell of popularity for such an “impractical” way of listening to music? Is the rising swell of popularity in EDM and DJ culture a driving force in this resurgence, or could it be something more visceral?

CD sales have been declining every year for more than a decade because in a world where digital music files are so easy to play and

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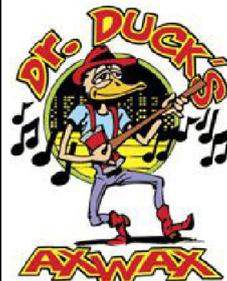


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Back of the House

The store as stage reflects the changing nature of music as a business

A pack of strings, a set of sticks, and a show. That's what customers are increasingly coming for when they arrive at MI retail. It was inevitable that what has become the overarching trend in the music industry in this century so far — the shift in its revenue basis from recorded music to live performances — would impact the retail music store.

Stores like World Music in Nashville, Rick's Music World south of Boston, Ponier Music in Marietta, Georgia, Contemporary Music Center in Haymarket, Virginia, and Guitar Center stores in New York, New Orleans, Louisville, and Austin have experienced success putting on in-store live show facilities for the last several years. That's not surprising: — over the last decade, concert ticket sales in the U.S. tripled, reaching \$4.6 billion. This at the same time that physical music sales of CDs and vinyl fell by 11.7 percent to \$7.73 billion. Since the introduction of the iTunes Music Store in 2003, music sales have plummeted in the United States — from \$11.8 billion in 2003 to \$7.1 billion last year, according to the Recording Industry Association of America.

Even as the legacy record-label business continues to dwindle, the new powerhouses of the music industry are the ones focused on live music. Live Nation and AEG Live produce thousands of shows a year and are building or acquiring new performance venues at an ever-faster clip. Electronic dance music (EDM), which barely sells any records at all, is a genre based almost exclusively on live shows like Electric Daisy Carnival and Electric Zoo. That's what compelled SFX Entertainment to invest \$1 billion in acquisitions of rights to festivals and event producers and take them public in an Oct. 9 IPO that raised \$260 million. Live music, in the form of sales of tickets and sponsorships, is forecast to generate revenues of \$30.9 billion in 2017, up from \$26.5 billion in 2012, and it's behind an explosive growth in the number of new music venues.

For musicians, live shows produce immediate financial rewards (though not necessarily rent payers). Combined with ancillary revenue that live performances generate, such as merchandise sales, no wonder musicians are trying to cap every day spent recording with a night spent performing.

We've Been Here Before

In-store live music performances are nothing new. Certainly record stores like Amoeba Music in San Francisco and Hollywood have regularly put on live shows as part of promotions, a trend that's only increased with the growing popularity of Record Store Day. London-based Rough Trade music stores, which prominently feature in-store live shows, landed a foothold in Brooklyn last year. MI stores have held live shows for purposes such as showcasing their teachers and

their students, and to use those performance spaces to demo new products. But with the rise of live music as the prime motivator behind the business of music, MI retail stores need to put more of an emphasis on their performance spaces if they have them, and consider adding them if they don't already.

There are lots of practical things to keep in mind when adding a live performance component to a retail space, including local code regulations. But the most important of all is the realization that a performance space these days isn't competing with those of other stores — its competition is actually music clubs themselves. You're not going to need to apply for a liquor license (in fact, that's the last thing you want to do), but you will want to make sure that your performance space is reasonably on a par with local venues of similar size in terms of sound and lights. For many stores that also sell pro audio equipment, this is an attainable goal. But in any event, pay attention to things like acoustical treatment and soundproofing. Don't overthink aesthetics but don't overlook them, either — a certain grunginess is attractive to many musicians but their parents are going to be in the audience sometimes, too. (Hot Topic's stores manage to strike this balance nicely.)

Not everyone operates their performance spaces as a profit-making proposition. Some do and they have to tweak things periodically to create additional value. For instance, Ponier Music owner Doug Ponier plans to add five Go-Pro wireless cameras to The Warehouse, the family-friendly, all-ages, no-alcohol music performance space he has adjacent to the store. These will enable him to offer bands and parents either raw or edited footage of performances, at different price levels.

The performance space offers plenty of value in and of itself, though. At a time when music clubs are being bannered like NASCAR racers with MI, pro audio, and lifestyle product branding, the music store's performance space can be used to promote the store itself, as well as its services such as lessons and instrument repair. The in-store stage can be a unique and useful marketing tool, one that's particularly well-suited to the rising emphasis on live music at the moment. It sends an unambiguous message to customers and students alike: We can sell you the instruments, teach you to play them, and give you a place to show what you can do.

But whether it's a profit center, self-liquidating, or a loss leader, the performance space is becoming a more critical component of the business plan for navigating the changing waters of music as a business.

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By Dan Daley

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