

COVERAGE OF THE 2015 NAMM ADVOCACY FLY-IN  
FOR PROGRESSIVE MUSIC RETAILERS

AUGUST 2015  
MUSICINCMAG.COM

# music inc.

## FALL PRODUCT PREVIEW

THE HOTTEST PRODUCTS  
TO STOCK THIS HOLIDAY  
SEASON | PAGE 49

**PLUS: Retailers sound  
off on what they'll  
be selling this fall**

Korg's Castronovo  
on pushing  
the product  
envelope  
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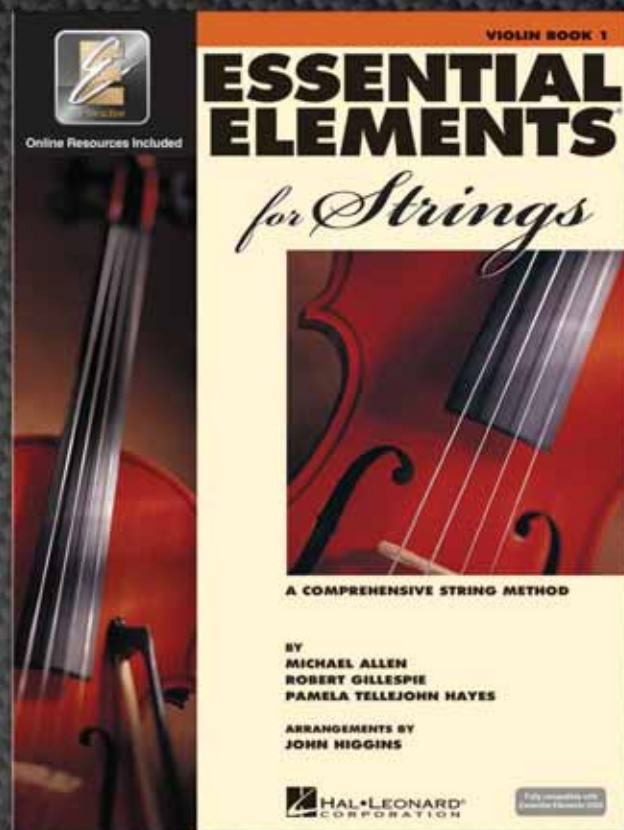
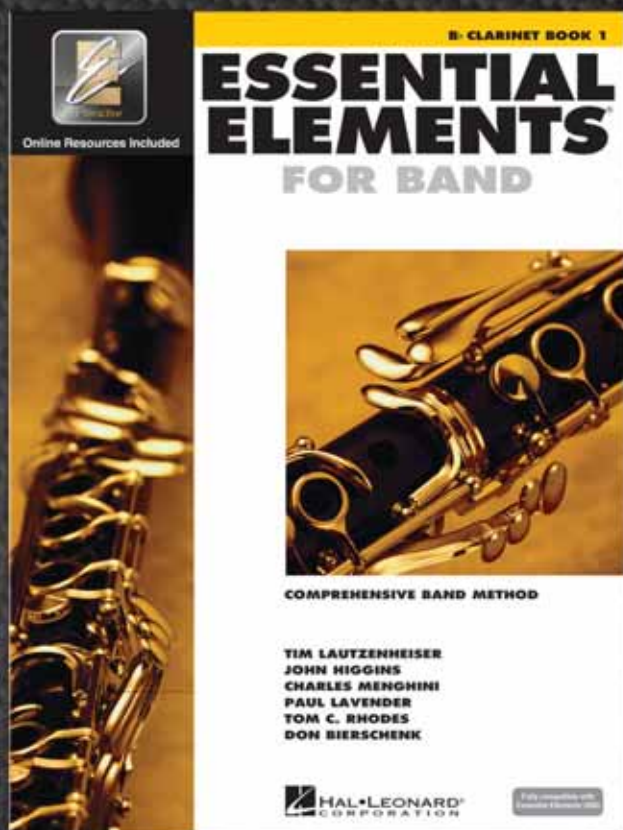
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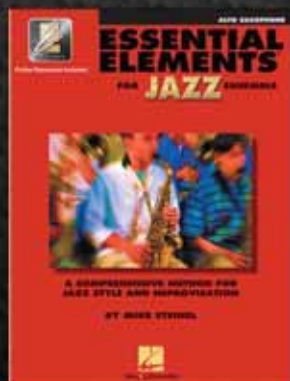
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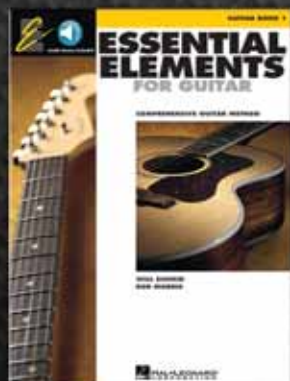
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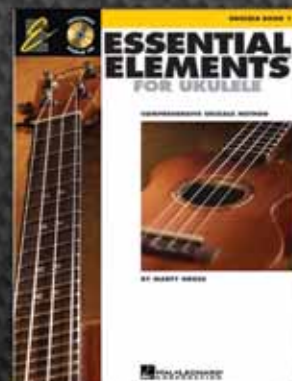
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**PUBLISHER**

Frank Alkyer

**EDITOR**

Katie Kailus

**ASSOCIATE EDITOR**

David Ball

**ART DIRECTOR**

Žaneta Čuntová

**CONTRIBUTING DESIGNER**

LoriAnne Nelson

**CONTRIBUTING EDITORS**

Ed Enright, Bobby Reed

**PRESIDENT**

Kevin Maher

**EASTERN ACCOUNT EXECUTIVE**

Pete Fenech

**WESTERN ACCOUNT EXECUTIVE**

Tom Burns

**ASSISTANT TO THE PUBLISHER**

Sue Mahal

**CIRCULATION MANAGER**

Kevin R. Maher

**CIRCULATION ASSISTANT**

Evelyn Oakes

**BOOKKEEPING**

Margaret Stevens

**OFFICES**

Ph (630) 941-2030 • Fax (630) 941-3210

email: editor@musicincmag.com

**CUSTOMER SERVICE**

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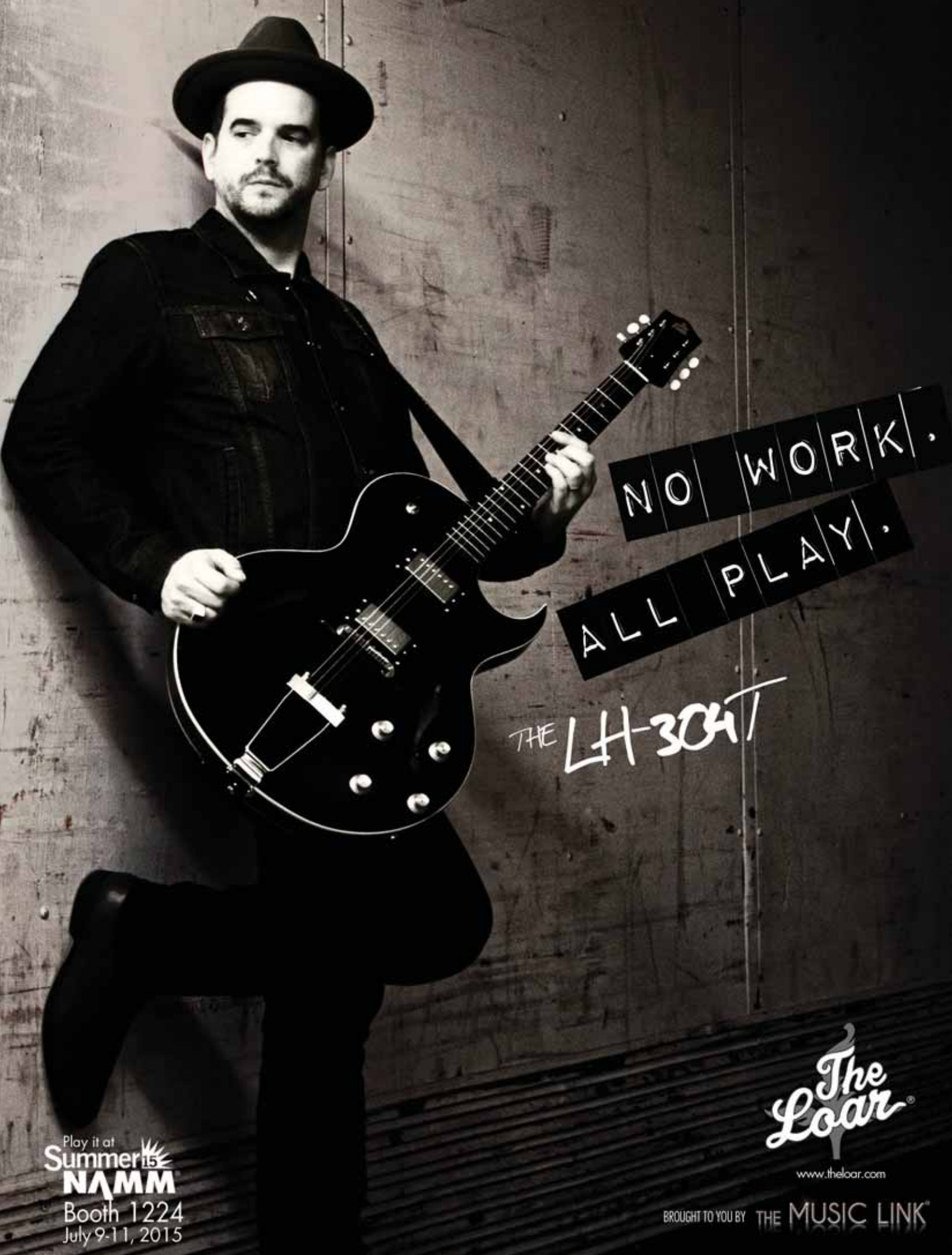
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# PERSPECTIVE

PERSPECTIVE | BY KATIE KAILUS

## HIRE THE RIGHT HELP

I love reading better business newsletters from other industries. And while they might be tailored for real-estate agents, hotel clerks or restaurant managers, there is always an idea that can be applied to music retailing. This month, an article on successful staffing from a newsletter for sports bar management piqued my interest.

According to the National Restaurant Association, there's a 66.3 percent average turnover rate in the restaurant industry, which means, for every three employees, two will most likely be replaced within a year. While the MI industry might not have the same drastic rate due to the passion for music making alone, turnover is still an issue for most music retailers

and, when it happens, how you post a job opening can affect the type of interviewees that walk through your doors. In the article "Staffing Restaurants for Success," author Matt Santori-Griffith looks at how advertising a job opening is important to your business.

He starts off by taking on the "now hiring" and "help wanted" signs, explaining that they send bad vibes and the wrong message to customers who might see them hanging in your window. Think about it: A "help wanted" sign lets potential customers driving by know that your store may be understaffed. Long lines and a lack of service may await them should they choose to walk through your doors. A sign that reads "join our team" sends the message to customers that you aren't desperate while also emphasizing to

potential employees that your business values teamwork.

Santori-Griffith also advises against running generic text ads. By putting some of your business' character and flare into your job opening advertisement, you will attract the type of employee who loves your brand. And who doesn't want a staff that believes in the brand?

But the best advertising you can do to draw in new employees is through your current ones. Santori-Griffith added that if you have an enthusiastic and passionate staff, that energy is going to attract like-minded candidates. If your store is full of unenthusiastic clock-punchers, their negative vibe will infect everyone, including new hires. Your new employees will either turn into clock-punchers themselves or leave your store unfulfilled, causing you to fill yet another open position. Not to mention your customers are looking to interact with enthusiastic, helpful employees rather than dispassionate ones.

Having an open position on your staff can be chaotic enough, especially for a small independent business. By narrowing down your pool and eliminating poor job candidates from the start, you can assure a smoother process, while sending the right message to your customers at the same time. **MI**



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# LETTERS

## Thanks for “Caring”

As a company that wakes up everyday thinking about “caring,” I just want to thank you for recently sharing our company’s story. While Music-Nomad is a smaller company in the music industry, your spotlight article last month on how we are helping contribute growth to the accessories market through innovation, premium quality and healthy dealer profits on our products shows you care about all the players in our industry. We all must find our niche where we can create and thrive. Thanks to *Music Inc.* for noticing our contribution and the great contribution you make to the music industry month after month.

**Rand Rognlien**  
Founder  
MusicNomad Equipment Care  
Sonoma, California

## Your Voice Matters

I want to share with you and your readers a great experience I had this past May supporting music education. For the first time, I took part in the NAMM Fly-in to Washington, D.C. at the invitation of NAMM’s Claire Kreger-Boaz.

When I turned in my reservation, I had no idea what the Fly-in was, what I was doing, who I should call, or anything at all about this event. But that feeling didn’t last long: the NAMM team coached us and prepared us for “The Hill” every step of the way.

We started the Fly-in with a day of service at D.C. public school Bancroft Elementary on Monday; on Tuesday we received training at the Kennedy Center about the ESEA (Elementary and Secondary Education Act) to prepare for our Congressional visits on Wednesday. My day on Capitol Hill was fantastic and extremely interesting. By the time I finished my first meeting, I felt like an old pro. My conversations with the



legislative assistants concerning music and the arts were natural, and I felt totally at ease.

If you want to get involved, just remember that music education is not a tough sell! I would strongly encourage all NAMM members to make the trek to Washington, D.C. for the next NAMM Fly-in to let our legislators know that “music matters” — that it is important to you and millions of parents and voters throughout the country. Take the time to speak up for music education. Your voice matters!

**Tom Meyer**  
Manager  
Meyer Music  
Blue Springs, Missouri

## Fly-in Feedback

This past May I had the incredible experience of participat-

ing in the 2015 NAMM Fly-in. At first when I learned of the program, I thought, “Really, me? Who am I to be talking and meeting with leaders in Washington, D.C.?” But by the end of the trip I knew exactly who “I” was. I was a constituent, a delegate, a job, a voter, an advocate for keeping music in our schools, and, most importantly, a voice.

My voice along with over 70 other delegates became our voice, and this was our chance to tell members of Congress why music should continue to be a core subject in our schools. I was extremely surprised that my elected officials would not only meet with me, but they also wanted to hear what I had to say. Because NAMM did an outstanding job educating me over two days about what the message was and

how to articulate it, by the time I walked into the meetings with my elected officials or their staff, I knew what mattered — what mattered to me, what mattered to them, and what matters to all of us: Keeping music education in our schools.

We must make the trip to our nation’s capital to keep the message in front of them. I am so glad that I learned about this opportunity, and, more importantly, that I acted on it. I highly encourage any NAMM members who read this to plan to participate in future NAMM Fly-in opportunities. I know you will see me again at the NAMM Fly-in, and when you ask yourself, “Why should I do this?” or “Who am I?” the answer is you are a voice that matters, and if you don’t advocate for music education, who will?

**Mike Meyer**  
Manager  
Meyer Music  
Overland Park, Kansas

## A Unique Approach

I wanted to thank you for your thoughtful, intelligent [“From The Top”] interview [in *Music Inc.*’s June issue] about how we do business here at Dave Smith Instruments. While our “small is good” approach might not work for everyone, for us, it’s the magic formula that keeps things long on fun and short on stress. That’s a key component to our success, and we were glad to be able to share that with you.

**Dave Smith**  
Owner  
Dave Smith Instruments  
San Francisco

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# RETAIL

REVERB.COM | BY DAVID BALL

## REMOVING FRICTION

By now, many of *Music Inc.*'s readers have probably heard of — or even used — Reverb.com, the online marketplace for new and used gear. Since David Kalt, owner of Chicago Music Exchange, launched the site in 2013, Reverb has grown almost exponentially.

The last time *Music Inc.* caught up with Kalt, the then newly-launched website was in the midst of an already formidable first year with \$1.2 million in sales on 3,500 transactions within the first nine months, and Kalt was optimistic about the site's continued sales growth.

Now, having reached \$38 million in sales for 2014, blowing past Kalt's original projected sales for the year, Reverb is well on its way to reaching \$140 million in sales for 2015, Kalt says — \$100 million more than initially anticipated.

"We're two years ahead of the original projections made in January 2013," Kalt recently told *Music Inc.* "I thought it would be even slower. I'm guessing that next year we'll be at \$300 million, but that could be light, too."

### REMOVING THE FRICTION

located in a 9,000-square-foot office space just down



## Reverb's continued success as an online marketplace makes it easier for dealers to find a buyer

the street from Chicago Music Exchange in Chicago's Lakeview neighborhood, Reverb is a separate company with its own distinct staff of 45 employees.

"I'm spending 70 or 80 percent of my time on Reverb, and we've gone to great lengths to

make certain that there's no favoritism," Kalt said. "We really keep the companies separate. Reverb doesn't hold any inventory, and Reverb is not in the business of buying and selling. Reverb is the marketplace."

The numbers speak for them-

selves in regards to the success of Reverb's business model. But what makes Reverb better for MI retailers than other online marketplaces?

"Reverb is helping to remove the friction in [buying, selling and trading in gear]," Kalt

continued. Unlike other online marketplaces, which charge a 10-percent fee (or more) on the total sale of the product, Reverb charges only 3.5 percent.

“Lower fees allow people to get more money for their transactions and allow them to be more aggressive on their pricing, giving the consumer a better price and ultimately allowing gear to buy and sell more fluidly.

“Since we’re making it so easy, and we’re bringing so many people to the table, we’re actually allowing people to get more money for their gear.

“The byproduct is, there’s more eyeballs on there,” Kalt said. And as a platform devoted solely to the sale of MI products, website traffic is also more likely to include prospective buyers than traffic in other online marketplaces.

#### TURNING INVENTORY

With over 50,000 people now selling on Reverb, Kalt estimates that 3,000 to 4,000 of these are brick-and-mortar or online-only MI retailers, from some of the largest chains in the country to single location mom-and-pop shops.

Dealers use Reverb not only because of the comparatively low sales fee, but because Reverb makes it easier to find the right buyer, thereby increasing the turning rate of inventory.

“The margins might go down a little bit because you have to be more competitive,” Kalt admits. “People are savvier online, and Reverb is helping make a more informed consumer. But you will sell your inventory quicker.

“The hard part about competing with [big-box retailers] is understanding turns, and understanding the value of dollars that are sitting in inventory versus dollars that are turning at a higher rate. What we’re trying to do is to really increase people’s turns. We’re not intentionally reducing everyone’s margins; but we are allowing people to have a dialogue like they would have in a store to actually do some negotiating.

“This is an industry where very few transactions don’t involve some negotiating in the store. We’re making it relatively easy to do online. Reverb’s got a very advanced messaging system and way to interact with offers, so people can go back and have a real dialogue about the product and the price.”

To make Reverb even more negotiation-friendly, the company recently partnered with Affirm to offer financing options on used gear, since a majority of the equipment sold on Reverb is used.

“The interesting thing about our seller financing is it applies to used items as well [as new],” Kalt said. “There are plenty of ways for consumers to buy new products at full financing at full price. The used market allows you to do financing and get a good price on the product that you’re buying because you can negotiate a little bit better.

“There’s another big marketplace that has become so buyer-friendly — so buyer-biased — that sellers really feel they have no voice in that marketplace,” Kalt continued. “So, we really try to give our sellers a voice, and we do a lot to help them — and we don’t always side with the buyer. We see that there are two sides to every transaction.” **MI**

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DALE'S DRUM SHOP | AWARD

# DALE'S DRUM SHOP RECEIVES ZILDJIAN OUTSTANDING DEALER AWARD

Zildjian recently presented its 2014 Outstanding Dealer Award to Dale's Drum Shop of Harrisburg, Pennsylvania. Dale's was recognized for its sales achievements in 2014.

"Our company saw solid sales growth from 2013 to 2014 thanks to the combined efforts of all our valued dealers," said Zildjian CEO Craigie Zildjian. "A special thank you goes out to Dale's Drum Shop, who particularly achieved substantial, year-on-year sales growth with our brand."

Dan Grabski, sales manager at Dale's, attributes the shop's success with Zildjian cymbals to having a wide variety of products in stock at all times, including the company's higher-end offerings.

"Where others are too scared to jump in, we dive in," Grabski said. "We have all the



From left: Daniel Grabski, sales manager, Dale's Drum Shop, Jerry Smith, Zildjian North American sales manager, Dale Wise, president, Dale's Drum Shop, Patrick Besecker, Dale's Drum Shop and Adam Cocio, Zildjian Sales Planning Manager.

Constantinople cymbals in stock. Where most shops are too scared to try one, we have everything they offer."

"We couldn't have done this without Zildjian's help," Grabski continued. "It was

definitely a team effort and a partnership. They always try to make our ideas come true. Sometimes it works and sometimes it doesn't, but Zildjian is there all the way, helping us 100-percent [of the time]."

LAFAYETTE MUSIC | LEGAL

## Lafayette Music Fights Legal Battle Over Lease With Local Megachurch

Lafayette Music in Lafayette, Colorado, has begun a legal battle with Flatirons Community Church, one of the largest churches in the state.

Mark and Janet Benassi, owners of Lafayette Music, which has been in business for 20 years, bought the business in 2007 and moved the store to its current location two years ago after signing a five-year lease.

Flatirons Community Church recently bought the commercial building that houses the music store and now wants to make the building into an office space.

"The reason that this space is so critical is that [Flatirons Church] cannot even begin to work on [the office space] until we're gone," Mark Benassi told *Music Inc.*

The Benassis are now fighting to keep their business open and have started an online petition on Change.org titled, "Either pay Lafayette Music for the actual costs of moving its business or leave the Benassi's alone for the 3 years remaining on their lease," which has received 2,835 supporters at press time.





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**CASIO**



Rick Halaus

FRETWORKS | OPENING

## FRETWORKS MUSIC CENTER OPENS THIRD LOCATION

On July 1, Fretworks Music Center opened its third location in Bluffton, South Carolina. Rick Halaus, owner of Fretworks, cites a booming population in the region as the reason for opening the Bluffton store.

“Bluffton is inland of Hiltonhead, and it’s booming like crazy because they’re not allowing any more building on the

island,” Halaus told *Music Inc.* “So, everybody’s been building inland just before the bridge. There’s easily [a population of] six figures to pull from, and there’s not a music store here.”

Like the two other locations in Greenwood, South Carolina, and Yuma, Arizona, the Bluffton Fretworks is a full-line music store and will also service instruments and offer music lessons.

“We’ll be reaching out to the local schools and band directors, and we’ll be renting band instruments,” Halaus continued. “We’re already set up as a satellite through NEMC. I’m also communicating with the local adult music programs.

“We’re going to reach out to anyone and everyone. We really want to be the music center of the community.”



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SWEETWATER | EXPANSION

# Sweetwater Expands Brick & Mortar Music Store

Sweetwater has completed a total re-design and expansion of its music store, which opened on June 1 in Fort Wayne, Indiana.

Now four times the original size, the Sweetwater Music Store is backed by the largest on-site inventory of musical instruments and audio gear of any music store in the country.

“Our new store features structural, design, and aesthetic elements that make this perhaps the music store of the future,” said Chuck Surack, Sweetwater founder and president. “The music store adds the ‘jewel in the crown’ to the Sweetwater campus.”

The entire campus, on more than 100 acres, is now more than 320,000 square feet, and, in addition to the music store, includes the Academy of Music, a 250-seat performance theatre, three recording studios, a service department, the Wavelengths spa and salon, health club, the Downbeat Diner, the new Crescendo coffee bar and a second stage with a lounge area, a gaming area, conference rooms, and many other amenities available to the

public, as well as Sweetwater’s employees.

The music store has vastly expanded demonstration areas, including a completely stocked drum room with interactive displays letting musicians pick up and play. Electric guitars and bass guitars have been separated into individual rooms, allowing more space for both kinds of instruments.

The acoustic guitar room has also been greatly expanded.

“We’ve worked very hard to elevate the customer experience,” store manager Thad Tegtmeier said. “We have more product out than ever before, more space than ever before, and unique features you won’t find in any other music store.”



Electric Guitar Room



Drum Room



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MUSIC & ARTS | ACQUISITION

## Music & Arts Acquires Troubadour Music Shop

Music & Arts has acquired Troubadour Music Shop in Wayne, Pennsylvania. The acquisition becomes the company's 140th store in the country and sixth location in the Pennsylvania area.

"Troubadour Music Shop has been a great rental affiliate partner for nearly 13 years," said David Fuhr, vice president of sales and real estate, Music & Arts. "We're excited to continue their 22-year legacy on the Main Line and welcome them as a full member of the Music & Arts family."

The location will offer instruments for sale or rent, a wide selection of music and accessories, private and group music lessons and instrument repairs. The lesson program will have the capacity to accommodate 400 students.

"Troubadour Music Shop has enjoyed more than two decades of helping make musicians in the Wayne area," said Downing Jacobs, owner, Troubadour Music Shop. "We know Music & Arts will be a great fit for our customers. We look forward to them continuing the store's history and creating more music memories in the community."

## APPOINTMENTS

### AIMM NAMES BARRY MITCHELL EXECUTIVE VP



Barry Mitchell

AIMM, the Alliance of Independent Music Merchants, has appointed Barry Mitchell executive vice president.

Mitchell brings more than 20 years of experience in the MI industry to AIMM. Most recently, he held the position of vice president of customer

management for MUSIC Group. In this role, he was responsible for the MUSIC Group's Behringer and Bugera brands in the United States, Canada and South America. Prior to MUSIC Group, Mitchell was the director of merchandise and guitar accessories for Guitar Center and was responsible for management of the category. Prior to Guitar Center, Mitchell worked as the director of sales for Line 6.

In his new role at AIMM, Mitchell will be responsible for establishing, leading and representing the alliance's strategic directives and programs for preferred member vendors, member retailers and the MI industry as a whole. [musicmerchants.com](http://musicmerchants.com)

# 19 WAYS TO PLAY FEARLESSLY.

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Coming this September is a new playing experience that delivers a quieter sound without losing the authentic feel of a Zildjian cymbal. The L80 Low Volume cymbal is up to **80% quieter** than a traditional cymbal and is the perfect solution for practice spaces, small drum lesson rooms, low volume gigs or anywhere you want to play hard, but not loud. Learn more at [zildjian.com/newfor2015](http://zildjian.com/newfor2015)

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*Notes From Robin Walenta and Mark Goff*

## Ask Not What Music Education Can Do for You, Ask What You Can Do for Music Education

The importance of music education is gaining momentum with this year's NAMM Advocacy Fly-In being one of the most successful to date. While not every NAMM member can attend the Fly-In, every NAMM member can be a champion of music education. Fly-In attendees explain how they are taking the conversation back home, along with some ideas on how to build support for music education in your community all year long.

### ROBIN WALENTA

Advocacy on a federal, state and local level is something that I'm passionate about and I understand the impact it has on our mission statement. As a state, Iowa has issues similar to those at the federal level. We're working very hard to get music and fine arts added to the Iowa core. Our grassroots efforts are a big contributor to our progress. Here are tips from my experience:

- **Understand the issues.** I think the most important thing the NAMM Fly-In has taught me is to have a comprehensive understanding of the issues. This strategy helps me prepare the necessary discussion points to educate the legislators on their role in advancing the issue.
- **Work together.** I think the thing we've taken from the federal level down to the state level is that we recognize we have better access through a unified message. Together we all do make a difference—there is strength in numbers. I call it "camaraderie with a cause." Once you connect with other advocates, continue to develop those relationships so your collective voice is heard.

- **Stay in touch.** Advocacy is not a once-a-year activity. It requires a year-round effort, and it's important that we stay in touch—not only with those elected officials, but with the people who support them. Many of their staff are from your state and share your passion.
- **Get your associates involved.** Advocate education is a core value at West Music. We encourage our associates to participate in and support the arts in their daily activities.
- **Get involved with local schools and organizations.** As a board member for the Iowa Alliance for Arts Education, I work on creating visibility and expanding awareness on the importance of a quality sequential fine arts education assuring access for every student.

We've got a voice, we're being heard and our elected officials are very receptive with what we're trying to accomplish. By working together, you can make a difference in your state and community efforts too.

**Robin Walenta • NAMM Treasurer**  
West Music Co., Inc. • Coralville, Iowa

# MUSIC EDUCATION MATTERS

We believe making music is a precious element of daily living, creates better students and improves lives, and we're not alone...

## ACCESS IS CRITICAL



77% Teachers

64% Parents

Say access to music and arts education is "extremely" or "very important"

NAMM Foundation and Grunwald Associates, LLC (2013). *Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States.*

## BETTER STUDENTS



87% Teachers

79% Parents

Strongly believe music education has a positive impact on overall academic performance and improves cognitive function

NAMM Foundation and Grunwald Associates, LLC (2013). *Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States.*

## SUCCESSFUL CAREERS

71% Americans

Say that music education equips people to display enhanced communication, problem solving, creativity and leadership skills in their careers



NAMM Foundation and Grunwald Associates, LLC (2013). *Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States. July 2014 Harris Poll®*

## MORE FULFILLED LIVES

80% Americans



Believe their music education has contributed to their level of personal fulfillment

July 2014 Harris Poll®

## How to Become a Music Education Advocate Checklist

- Download *Striking a Chord* study from [NAMMFoundation.org](http://NAMMFoundation.org) to learn what parents and teachers say about the importance of music education.
- Get to know the music education landscape in your local schools, attend school board meetings, and publicize student involvement music programs.
- Keep up to date on ESEA Reauthorization Bill efforts by visiting [namm.org/public-affairs](http://namm.org/public-affairs).
- Join the SupportMusic Coalition, a NAMM Foundation program, to align with other advocates working to ensure equity of access to music education.
- Provide a meeting space for community members, parents and teachers to discuss long-term music education advocacy strategy.
- Share the importance, impact and results of music education with policy makers.
- Work with school music educators and arrange for elected officials to visit music classrooms and to attend student performances.

For more information on the benefits of music education, how to support music in your community, and to join a national network of music education advocates, visit [NAMMFoundation.org](http://NAMMFoundation.org)

*Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.*

**MARGARET MEAD**  
(1901-1978), CULTURAL ANTHROPOLOGIST

## MARK GOFF

One of the things I have learned from attending the NAMM Fly-In each year is that everyone who believes in the power of music education can be an advocate at home. If you think it's too complicated, takes too much time, costs too much money or that you don't have the right skill set, I encourage you to consider a few easy steps to get started:

- **Think long-term.** Commit a manageable chunk of time in your schedule to advocacy work and stick with it. A long steady approach will be much more sustainable and yield greater results than a quick burst of energy that dies off.
- **Start with your own circle.** Share positive facts and stories about the power of music education with your employees, customers, colleagues, friends and local advocates. A great resource for this information is The NAMM Foundation and its SupportMusic Coalition. I share what I've learned with my staff daily, and with my customers weekly.

- **Grow organically.** As people in your own circle begin responding to your positive messages, your network will grow organically and you will find new opportunities to share and new people who want to join you.
- **Be relentlessly positive!** It's very unlikely that you will run into someone who is against music education. Stay positive, be relentless and encourage others to do the same!

In the end, the more people who experience and hear about the lifelong benefits of music education, the greater the chance we have to provide strong music programs for the next generation.

Mark Goff • NAMM Vice Chairman  
WH Paige & Company, Inc. • Indianapolis, Indiana

**NAMM**  
Foundation®



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Names new CEO  
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# SUPPLY

KYSER | BY KATIE KAILUS

## THE HEART OF TEXAS

When the late Milton Kyser began making his own capos in 1980, he focused heavily on the quality of his products. One way he ensured that quality was by manufacturing in the United States. Today, nearly 35 years later, Kyser Musical Products continues that tradition manufacturing all components of its capos and other guitar accessories in Milton's native Texas. This is one way that Meredith Hamlin, Kyser president and CEO, continues her great-uncle's legacy.

"It was important to him to manufacture here in the United States," she said of Milton who passed away in January 2014. So important, in fact, that every part of the product down to the capo's spring is made in the United States — including the product's packaging.

"We like being able to give back to our community through jobs," said Max Lintner, executive business director for Kyser. "We are proud to keep everything as organic as possible here. Kyser is a family company, so we want to keep that going. That extends to our neighbors, friends and our nation."

Hamlin and Lintner both admit that manufacturing every component and product in



the States is not always easy, but they are continually improving.

"Believe me, it is tough to find an American manufacturer for cloth these days, but we did," Lintner said.

So, what does all this U.S. manufacturing mean for the dealer and the end-user?

"We feel that some of the best instruments and accessories started out being made in the United States, but have since been outsourced and the quality has degraded over time," Lintner

said. "By manufacturing here in the States, we have a higher quality control which trickles down to the end-user."

Kyser guarantees all of its capos for life, adding, however, that they rarely need a guarantee.

"Our South African distributor just had its first capo break after 15 years," Hamlin said. "I always say, the greatest thing about a Kyser capo is that you will have it for 15 years, which means you won't necessarily buy a new one right away — which

isn't always great for us — but that's what keeps us in business. The Kyser capo is not just a tool, it's a musician's partner."

Kyser is also its dealers' partner, Lintner said, adding that once you stock its products, you are part of the Kyser family. "We have very supportive relationships with our dealer network," he said. "We offer stickers, signage and giveaways."

### REBRANDING & EXPANDING

Three years ago, shortly after Hamlin and Lintner joined the Kyser team, they spearheaded a major company rebranding. The website, packaging and logo all got a major overhaul.

"Milton did a fantastic job building a fantastic product, but marketing wasn't his strong suit," Lintner said. "He had such a strong product he didn't need the marketing. But we felt, as a tribute to him and to define his legacy, we owed it to him to make the packaging and the look and feel for the Kyser brand reflect the products themselves."

Also during this time, Kyser expanded its product offerings to include other guitar and ukulele accessories, such as humidifiers.

"We want to be a one-stop shop for all accessories," Hamlin said. "We plan on continuing to expand this part of the business." **MI**



EXPERIENCE THE

# MK4

From the soft, subtle intricacies of a finger-picking guitar solo to the powerfully loud vocals on your latest track, the MK4 is the perfect addition to your mic collection – whether you're buying your first mic or your fiftieth.

Designed and manufactured in Germany, the MK4 is a true condenser, cardioid microphone that features a one-inch 24-carat gold-plated diaphragm and a full metal housing. Its internal shock mounted capsule enables this versatile tool to be taken from your studio to the stage, and everywhere in between, to capture your music precisely how you hear it.

LEARN MORE ABOUT THE MK FAMILY AT [SENNHEISER.COM](http://SENNHEISER.COM)



EXPERIENCE THE

# MK8

The MK8 has dual one-inch diaphragms precisely spattered with 24-carat gold. The shock-mounted capsule is accommodated within a sturdy metal housing.

Designed to bring multiple polar pattern flexibility to home and project studios, the MK8 – Multiple-Pattern Large Diaphragm Condenser Microphone allows for a selection between omnidirectional, wide cardioid, cardioid, supercardioid, and figure-8 polar patterns. A 3-position pad switch lets you select between 0, -10, and -20dB while a second switch controls a multi-stage roll-off at 0, 60 Hz and 100 Hz, allowing the MK8 to be used on a variety of sources.

CONNOLLY | DISTRIBUTION

# Connolly to Distribute Faith Guitars in U.S.

Connolly Music Company has struck a deal with Faith Guitars, a brand of UK-based distributor Barnes & Mullins, to become the exclusive distributor in the United States.

Connolly Music has decades of experience in the orchestral market and a growing presence in the pro-audio and MI/combo markets. Connolly diversified its portfolio of products by adding Faith Guitars.

“The Faith guitar line embodies a fresh and winning combination of exquisite hand craftsmanship, superb fit and finish, all-solid wood acoustic and acoustic/electric guitars with alluring looks, accompanied by an affordable price point — not to mention a dedicated and burgeoning community of followers,” said Jake Connolly, Connolly’s president. “It’s no surprise Faith guitars were voted UK’s Best

Acoustic Guitar for the past three years. We are proud and excited to introduce them to select U.S. dealers after 13 years of success in the international arena. It is a complete bonus that we are able to work with such a respected partner as Barnes & Mullins in the process.”

“The Faith Guitars’ team are all incredibly excited by this,” said Alex Mew, Faith Guitars’ brand manager. “We have been building toward this goal for quite some time, and have been working hard to increase guitar production to a level that can accommodate the demands of the U.S. market. The huge impact that the U.S. has upon other parts of the global guitar market is undeniable, so with our existing strength in the UK, Europe and Australia, plus a rapidly growing presence



From left: Connolly's Chris Rohrecker and Jake Connolly with Bruce Perrin and Alex Mew of Barnes & Mullins.

in China, India and other parts of Asia, Faith Guitars customers, artists and players stand to reap many benefits. Connolly Music’s reputation precedes them, and we have every confidence that they will excel in this new and exciting venture.”

Connolly Music will be receiving stock of Faith guitars during August and September 2015. [connollymusic.com](http://connollymusic.com); [faithguitars.com](http://faithguitars.com)

JODYJAZZ | FACILITY

# JODYJAZZ EXPANDS FACILITY

JodyJazz has completed a major expansion of its facility in Savannah, Georgia, including additional factory space and new offices. Due to significant growth over the past few years, the company tripled its overall square footage in order to fill a need for additional manufacturing and office space.

Towards the end of 2014, the company took advantage of additional space that became available adjacent to its current premises and undertook a major build-

ing project to incorporate this additional space into its facility.

In addition to the facility expansion, JodyJazz also increased its staff to 12 employees.

“Establishing this additional manufacturing space now was absolutely vital to ensure our continued growth,” said Jody Espina, president of JodyJazz. “We really needed the additional space to

house a third CNC machine, which is already online. We need the increased production capacity to keep up with the ever-growing worldwide demand for our mouthpieces.”

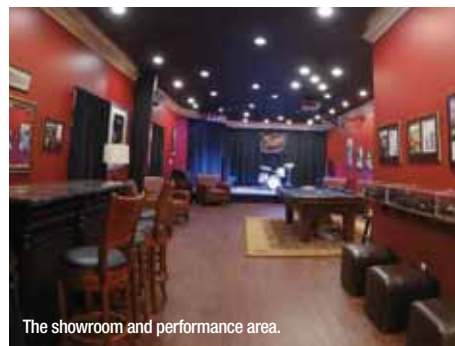
The expansion includes additional manufacturing space, new office space and the building of a dedicated showroom area. The new showroom features a glass showcase with the entire range of JodyJazz mouthpieces, a stage, stage lights, a projector and movie screen, and a video studio, as well as a small bar area and a pool table.

JodyJazz will be offering factory tours, video presentations and the opportunity to test mouthpieces at the new location.

“Our goal ultimately is to make people think of Savannah as a destination to come to try out Saxophone mouthpieces,” Espina said. [jodyjazz.com](http://jodyjazz.com)



Additional office space and conference room.



The showroom and performance area.



GIG GEAR | PARTNERSHIP

# GIG GEAR TEAMS WITH REFLEX MARKETING

Gig Gear's Gig Gloves line has been picked up by Long Island, New York-based independent rep firm Reflex Marketing. Gig Gear joins dozens of other MI and pro-audio lines that Reflex Marketing has represented for more than 30 years.



"I could not be happier to be working with Reflex," said Daniel Shatzkes,

Gig Gear's owner. "I had the pleasure of working with Reflex Marketing from 2007-2009 when I was a buyer for another pro-audio retailer, and I was always impressed with the professionalism, product knowledge and customer service they provided. Now those same qualities will be synonymous with Gig Gear's products as they are made available to Re-

flex's vast dealer network in New York, New Jersey and Eastern Pennsylvania."

"Gig Gear's unique product offerings coupled with their experience in the industry is a recipe for success," said Rob Schnell, Reflex Marketing sales manager. "Reflex Marketing LLC is proud to join the Gig Gear family and look[s] forward to representing a well-managed line to our dealer base." [gig-gear.com](http://gig-gear.com)

MOOG | FINANCE

# Moog Music Becomes Employee-owned Company

Employees of Moog Music will now own 49 percent of the company through a new employee stock ownership plan. Moog CEO Michael Adams set up a trust with no upfront costs to the employees, basically lending the company the money to buy out his remaining 51 percent over roughly six years using pretax dollars. Employees can

cash out the shares they accumulated over the course of their employment when they retire.

According to *The New York Times*, nearly all 60 current full-time employees are eligible to participate. As a result of the plan, if Moog continues to see growth, a production employee who starts at \$12 an hour after a decade of experience at Moog could

receive a payout of nearly \$100,000 by the time they retire.

"I could sell the company tomorrow to a strategic buyer or V. C. outfit," Adams told *The New York Times*. "But I think we'll continue to grow, and I think that second 51 percent will be worth even more."

[moogmusic.com](http://moogmusic.com)



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YORKVILLE | DISTRIBUTION

## YORKVILLE TO DISTRIBUTE GIBSON PRO AUDIO IN CANADA

Yorkville is now the exclusive Canadian distributor for all Gibson Pro Audio brands, including Stanton Audio, KRK Systems, Cerwin-Vega loudspeakers, Neat Microphones and Cakewalk music software.

“We at Yorkville Sound are thrilled with the addition of the Gibson Pro Audio brands to our ever-expanding catalog,” said Jeff Cowling, vice president of sales and marketing at Yorkville Sound. “Our experience and success in the audio industry makes

these additions a natural fit for our team.”

Yorkville Sound has a long relationship the Gibson Corporation, having been the exclusive Canadian distributor for the Gibson and Epiphone guitar lines since the late 1980s.

“This move is a testament to the success we have had with all of the Gibson brands we distribute and support,” Cowling said. “We look forward to serving the Canadian market with these A-list brands.” [yorkville.com; gibson.com](http://yorkville.com; gibson.com)

NAMM | FUNDING

## NAMM Foundation Grants \$600K to Global Nonprofit Music Programs

In 2015, the NAMM Foundation will invest \$600,000 in grant funding into 17 global music making programs. The NAMM Foundation’s annual grant program represents one part of the Foundation’s annual multimillion-dollar reinvestment into scientific research, advocacy, philanthropic giving, and public service programs related to making music.

A few of the programs that received grant approval during the recent NAMM

Board of Directors’ meeting are: The Australian Music Association, The Coalition for Music Education in Canada, Guitars in the Classroom, The Guitar and Accessories Marketing Association, The Institute for Music and Neurologic Function, The John Lennon Educational Tour Bus, Little Kids Rock, Mr. Holland’s Opus Foundation, Music For All, National Piano Foundation, The Percussion Marketing Council and Percussive Arts Society. [namm.org](http://namm.org)



ST. LOUIS MUSIC | PURCHASE

## SLM Buys Blessing

SLM has purchased the E.K. Blessing Company from Verne Q. Powell Flutes.

“I have known the E.K. Blessing brand for as long as I can remember, so its gives me great pride to bring this brand into St. Louis Music,” said Mark Ragin, CEO of St. Louis Music. “Blessing is one of the most well-known, historic brands in brass, and we look forward to optimizing its potential and delivering music stores with first-class instruments and service on a global scale.”

For Steve Wasser, president of Verne Q. Powell Flutes, the transition was in the best interest for a brand he has shepherded since 2009.

“We previously sold our Zonda reed business to St. Louis Music, and were very pleased with their stewardship,” Wasser said. “They have a national team of salespeople which will provide more exposure for the rejuvenated 109-year-old Blessing brand.”

Founded by Emil Karl Blessing in 1906, E.K. Blessing produces instruments in both the student and professional levels, including trumpets, trombones, marching baritones and French horns, as well as a line of mouthpieces. [blessingbrass.com; stlouismusic.com](http://blessingbrass.com; stlouismusic.com)

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ANDRAE GRANT



CRAIG ALSTON

## APPOINTMENTS

# FENDER NAMES ANDY MOONEY NEW CEO



Andy Mooney

Fender Musical Instruments Corporation (FMIC) has announced that Andy Mooney has been appointed CEO. Mooney joins FMIC from Quiksilver bringing experience growing global brands, such as

Disney Consumer Products (DCP) and Nike. FMIC reported that the addition of Mooney will help drive its brands with an approach that puts both seasoned and first-time musicians at the forefront.

Mooney spent 11 years leading DCP, first as president and then as chairman starting in 2003. During his time at Disney, he oversaw the company's worldwide licensing, publishing and retail businesses and the tripling of retail sales to \$36 billion. He also pioneered the \$4 billion Disney Princesses franchise and established the Disney Fairies brand. Before joining DCP, Mooney worked at Nike for 20 years in a number of senior roles, ultimately

becoming chief marketing officer.

"Andy has proven success in connecting consumers to brands," said Mark Fukunaga, chairman and CEO of Servco Pacific Inc., and co-chair of the FMIC board of directors. "His personal passion for Fender guitars and the company's long and storied history makes him a great fit for our culture. We are tremendously excited to have an executive of Andy's caliber at the helm of Fender, and we look forward to great success in the future under his leadership."

Mooney has been a player of Fender products for more than 40 years, studying classical guitar in grade school and working summer jobs as a teenager to pay for his first electric guitar: a Fender Musicmaster. He now boasts a collection of more than 30 Fender guitars.

"As a longtime fan and user of Fender products, it's a dream come true to be asked to lead a brand and company that I personally have so much admiration for," Mooney said. **{fender.com}**

## YAMAHA APPOINTS EATON CHIEF MARKETING DIRECTOR



Roger Eaton

Yamaha Corp. of America (YCA) has named Roger Eaton chief marketing director. Eaton is now responsible for overall Yamaha music- and audio-related promotion in the United States, developing and implementing new marketing strategies that ensure a cohesive Yamaha message across the company's product lines and sales channels to strengthen and elevate brand awareness. Eaton takes the reins from John Shalhoup, who was recently promoted to general manager of YCA's pro-music division.

"The chief marketing director position plays a pivotal role in growing all Yamaha products, and Roger's track record of solid leadership, strong communication skills and imaginative marketing makes him the ideal candidate for this role," said Tom Sumner, senior vice president at YCA. "I am confident that he will elevate our company's overall marketing to increase the reach of the Yamaha brand." **{yamaha.com}**

## MARTIN NAMES RENNER PRESIDENT



Jacqueline Renner

C.F. Martin & Co. has appointed Jacqueline Renner as its new president. Renner will work closely with chairman and CEO Chris Martin IV on strategic direction for the 182-year-old acoustic guitar and strings manufacturer. Additionally, Renner will be responsible for providing leadership and management of global operations for the Pennsylvania-based company.

"Jacqueline is an outstanding business leader whose strategic thinking and brand-building experience will serve us well as we continue to grow our brand while maintaining unparalleled business and manufacturing standards expected by our customers worldwide," Martin said. "We warmly welcome Jackie to the Martin Guitar family." **{martinguitar.com}**

**Legator Guitars** has announced that it's named Jose Ferro vice president of Legator Music Inc. The company also appointed Allen Steelgrave to the position of new director of marketing and artist relations.

**KHS America** has promoted Michael Robinson to the position of vice president of marketing.

**Korg USA** has added Mike Zegelbach to its internal sales team and named Tim DiGeronimo its warehouse manager.

# MAKING WAVES

Yorkville Sound – Booth 124



## EXM400

- Ultra Compact 400 Watt Four Channel Stereo PA System
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- Rugged Lightweight ABS Cabinet Design
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- On Board Digital Effects
- Bluetooth Enabled
- Expendable



## VLA500

- 500 Series VCA-less Vactrol Opto-Compressor Design
- Based on Popular ART PRO-VLA Technology
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# IDEAS

Inside **IDEAS** > From the Trenches Page 32 > The Tech Beat Page 34 > My Turn Page 36

INDEPENDENT RETAIL | BY TED ESCHLIMAN

## NOT JUST A SALESMAN

Recently, a friend sent a message on Facebook inquiring about a cheap banjo for her college-aged guitarist son as a birthday present. Though she's not in my close circle, we've played together in the church praise band and our kids attended the same elementary school. She asked my advice on banjos, whether or not a 6-string was a "lame" alternative to the traditional 5-string, and confessed she'd been hunting on eBay.

Assisting was a bit of a challenge due to finding something in the mother-of-five's predetermined birthday gift budget (new or used), but I promised I'd check other stores' inventory when I was at work. Though not holding much hope, a serendipitous email from one of my vendors the very next morning with a 25-percent off "moving sale" was priced within her budget.

When I reported my finding to her in text, I got a reply asking if it was superior to the one she'd been scouting on eBay, and included the link. Her response baffled me. Not only was she getting a brand-new, out-of-the box instrument that would be pre-



**'Survival means being more than just a salesman.'**

checked for shipping damages and defects, she wouldn't have to work with a dispassionate entity or pay shipping charges to the unproven distant New York online store.

She eventually agreed mine was the better deal and committed to the purchase, but qualified it with the post-pitch postscript, "I trust you would answer me as a friend and musician, and not as a salesman." I probably should have taken this at face

value, a compliment, but as a store owner, it concerns me how often purchasing from an independent dealer has become the tertiary alternative to filling a musical need. I've been in the biz for 35 years now, and for my generation, the 21st century tier of trust remains hard to swallow.

### CONVINCING TODAY'S CUSTOMER

From my side of the sales counter, we ought to be known for hanging with the education community, offering free in-store clinics and workshops, hiring staff musicians and teachers invested in the local arts, and supporting the symphony in schools, both in spirit and in capital. I'm stumped when we aren't trusted unconditionally or (more than we realize) not even given first chance to help customers with solutions to their musical needs and problems.

I don't mean to be ungrateful. My initial gut reaction was a hair-trigger offense from being doubted. But my larger concern remains the task of convincing customers in the Internet age that we indies are not only relevant, but resourceful.

A decade ago, my wife ran for a local political office, and

she was counseled in the notion of voter consciousness. "What can you do for me?" is the battle cry of relevance, and her three-point "elevator speech" of why one should vote for her as a candidate always needed to include the answer to this important question. It's the same in retail. I'd go a step further and include, "What have you done for me lately?"

Even immersed in all the aforementioned contributions to the local music community, it's still easy to be eclipsed by the myriad of purchasing opportunity resources. We only win when we are relevant through the activities of and cultural contact with our customers both in and outside the store.

I could not have beat a competitive Internet opportunity without that physical, real-time involvement with this customer. It's critical to understand our brick-and-mortar resources are more often the underdog in the fight for consumer choice. Survival means being more than just a salesman. **MI**

Ted Eschliman is a 30-year veteran of music retail and co-owner of Dietze Music in Southeast Nebraska. Mel Bay published his book, *Getting Into Jazz Mandolin*.

FROM THE TRENCHES | BY MYRNA SISLEN

# Outside the Box

I've argued before that the best thing you can do for your business is to get out of your store and attend one of our industry trade shows. This time, I'm once again an example of what a good idea that can be.

At the 2014 NASMD convention in San Antonio, Texas, furniture dealer Tim Smithe spoke about the TV ads he does for his company, Walter E. Smithe Furniture in Chicago. He showed us some of his spots: They were funny, clever and way outside the box compared to "normal" TV ads. I came back from the convention asking myself how I could do that. It wouldn't be easy: Smithe's ads cost \$250,000, which is a little outside my own budget. Actually, it's \$250,000 outside my budget.



## Making and running a TV ad doesn't have to break the bank

Nevertheless, once back home I announced a contest for all my teachers and staff: I would pay the winner \$100 cash to come up with a jingle or song for an ad. One of my piano/guitar teachers, Brock Holmes, wrote lyrics about Middle C Music to the Beatles song, "Come Together." Everyone loved it. Concerned about copyright laws, I asked Larry Morton, president of Hal Leonard, and he told me that it would be safe under the "Weird Al Yankovich" clause. If it's a parody, we are legally safe.

My staff helped in all aspects of making of the commercial. Staffer Dave Nuttycombe, who has made documentaries, shot the ad in-store using a Panasonic Pro AG-DVC30 3-CCD MiniDV Camcorder. Store manager Matthew Elias did the sound mixing using an Audio Box, which we stock and he also taught the whole staff not only how to use it, but how to sell it. Great added benefit.

Legendary rocker Mark Noone teaches at Middle C, and he did the vocals. Because everything was done on store time, the expense to me was zero.

During production, Mark Noone told me that a friend of his was selling advertising time on a cable channel called Me-TV. The ad rep explained that the beauty of advertising on such a station is that it doesn't have a Nielsen audience rating, and therefore the ad rates are very low. Me-TV rates run from \$9–\$20 for a 60-second spot. Well, that certainly seemed reasonable. I could get 40 spots for \$750 a

month and they would throw in a couple extra at odd times. Me-TV runs classic shows, such as "Perry Mason" and "Get Smart." But, does anyone watch it? I did my own market research, and everyone I asked watched the station.

### PERKS OF BEING OUTSIDE THE BOX

My ads started running last July, and the results have been excellent. Virtually every day someone comes in and tells us that they never knew about Middle C until they saw our ad, and now they're customers. We get emails from viewers saying that our ad is the only one they don't mute or turn off. And, of course we have it on our website and all of our social media.

We've since made another ad to celebrate our 13th anniversary. That one got such a good response that I tripled my regular plays the week before the event, and needless to say the anniversary party was very successful.

The best unintended consequence of all this is the excitement and energy coming from my staff. They are happy, working together, feeling creative and involved. That's great for them and for the store because a happy staff is an effective staff. So, is there a benefit to thinking outside the box? There sure is. **MI**

Myrna Sislen owns and operates Middle C Music in Washington, D.C.



# Jam Packed

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*Photo of Anthony Jones. Pink Martini*

THE TECH BEAT | BY JAMES HARDING

# Selling With Software

I recently went head-to-head with one of my local rivals in a fierce competition over a grand piano sale. The client liked both pianos, she was comfortable with both companies, and she was satisfied with the items and service included in each package. In the end, what helped me win the \$12,000 deal was a brief conversation I had with her about — of all things — software.

After a short demo of the Artist Lessons in Garage Band, I showed her how her piano could be upgraded “down the road” to include a USB port. With this affordable upgrade, she could connect her piano with popular software tools like Garage Band, Finale or Piano Marvel. Finally, I demonstrated how playing along with a MIDI file would make her piano much more fun without diminishing its tonal quality or the sensitivity of its action. The entire conversation took 10 minutes and, though she didn’t decide to add the USB package that day, she later told me that she decided to buy from me because I understood her piano’s future.



**‘Clients don’t really care what an instrument can do. They only care what they can do with it.’**

you later.” Demonstrating how a drummer can practice at home with headphones and instant feedback (using Roland’s V-Drums Tutor Software) could transform your drum set prospect into profit. Showing that first-time guitar player how to use AmpliTube Fender (Fender’s feature-packed iPad app) might mean

the difference between selling a cheap, starter guitar and something your store can make money on! In time, software can become our secret weapon. It can be the magical piece of our product portfolio that helps us sell more and higher profit instruments if we only take the time to learn how to demonstrate it.

Have you been eyeing some high-end products or higher-profit items in your store that don’t seem to move as quickly as you’d like? Why not set up a test program? Train yourself and your staff on the companion apps or software titles for that item and work through some quick, punchy demos that add high-tech fun to your presentation. Then — as you implement your new software demo — see how it helps you communicate added value to your clients. Refocus your presentation on value instead of price and invite your clients to enjoy a musical lifestyle rather than just a new instrument.

If you take the time to learn and demonstrate software that will surprise and awe your clients, you’ll fill your stores with enthusiastic shoppers who want to buy from you and no one else. Your business will grow and your profit margins will soar. **MI**

James Harding is the president of Gist Piano Center, a freelance Web designer, pianist and avid blogger. Email him at [jharding@gistpianocenter.com](mailto:jharding@gistpianocenter.com).

## INCORPORATING SOFTWARE INTO A PITCH

There are many lessons here. Certainly, we don’t want to get so caught up in today’s sale that we forget to prepare our clients for future add-ons or upgrades that could bring them back into our stores.

But, the most important takeaway for me was how much perceived value I can add to my products with basic software.

I have often said that clients don’t really care what an instrument can do. They only care what they can do with it. Taking the time to demonstrate how a saxophone can become so much more with a simple microphone and SmartMusic software might just make the difference between a sale and “see

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# CANNONBALL



MY TURN | BY CAROLYN GRANT

# Telling Your Story

Whether it's NAMM's Museum of Making Music or a neighborhood store, people come to our places of business with the intent to make or deepen their connection to music, to other people and to themselves. Making these connections leads to moments of insight and discovery that provide meaning to our lives. One way to make a unique connection with your customers is to share your own story and the history of your business.

Every business, no matter how recently it opened, has its own distinct story to tell. Why you started in the music business and where you've come from helps to differentiate you from the competition.



Willis Pittman and the Jazz Ambassadors from a blog post by Menzie Pittman, owner of Contemporary Music Center.

**Your website is one of the best platforms to share your company's history**

There are a number of ways to tell your story. First and foremost is through your website. The "about us" section is the obvious spot for this, and this area can even become a virtual museum display. As your point of entry, consider using thought-provoking submenu headings like Brookfield, Wisconsin-based Kraft Music's "Our Past is Part of Our Future" (check it out at [kraftmusic.com/company/kraft-30/](http://kraftmusic.com/company/kraft-30/)) or Mississauga, Ontario, dealer Tom Lee Music's "1920s Granville Street" ([tomleemusic.ca/index.php/1920s-granville-street/](http://tomleemusic.ca/index.php/1920s-granville-street/)). Infuse your story with a selection of photographs or, better yet, a photo gallery. Photos of you and your family are terrific, especially when accompanied by photos of your changing store fronts and interiors, neighborhoods, cities, product lines and marketing materials. Vintage advertisements have the power to viscerally connect customers to your story as well as to a collective identity. Don't be afraid to include tidbits of information from our national history as it pertains to your evolving business. Iowa-based retailer Griggs Music's "Music History" page, on [griggsmusic.com](http://griggsmusic.com), explains how the company

dealt with the Great Depression: "The effects of the Great Depression made for struggling music stores ... Griggs Piano Company, like many others, began carrying electric refrigerators as well as movie cameras and projectors."

Show more than you tell, and don't try to cover it all. Be selective and provocative. Inspire your customers to connect with your business, and to want to know more about you.

Keep your story alive by posting periodic photos or anecdotes on your blog or social media. I recently came across a post by Menzie Pittman titled "Growing Up in a Musical Family: Willis Pittman and the Jazz Ambassadors — The Owner's Story" ([contemporarymusiccenter.com/about/](http://contemporarymusiccenter.com/about/)). From his opening line to his closing line, "Come and play with us. It might change and enrich your life forever," customers are given an opportunity to make a meaningful connection not only with a person, but with the store and their community.

All of our stories considered together create the history of this industry. Just like your personal story, our industry story is distinct, authentic and valuable. **MI**

Carolyn Grant is the executive director of the NAMM Museum of Making Music in Carlsbad, California. This is her second in a series of three installments on the importance of documenting your company's history and creating programs for customers based on that history.

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# FROM THE TOP

INTERVIEWED BY MICHAEL GALLANT

## JOE CASTRONOVO | KORG USA

### HOW DO YOU START YOUR DAY?

Usually, I get a workout in before I get to the office, whether it's running or cycling. I check email early in the morning, too, since a lot of our suppliers are overseas. When I get into the office, I normally start by meeting with my top people in product management, sales and marketing, and accounting and finance, just for 30 minutes. It gives a quick start to the day and helps ensure everyone is working towards the same goal.

### WHICH OVERSEAS SUPPLIERS ARE YOU REFERRING TO?

The majority of our business is between Korg and Vox. Both companies are based in Japan, which is 13 hours ahead of us here on the East Coast. Then we have the Blackstar and Ashdown amplifier companies in the U.K. and Lâg, which makes guitars, is in France. There are always emails coming through — business has become such a 24/7 culture nowadays — so it's important to be able to keep up and try to respond quickly.

### HOW WOULD YOU DESCRIBE YOUR MANAGEMENT PHILOSOPHY?

Since there's a lot of passion within the company and everyone is really at the top of his or her game, I focus on trying to keep things high-energy. I like to set goals, help drive for results, and inspire people to be the best that they can be. As a leader of the company, it's my responsibility to set the direction and help other people achieve it. We are a team, and we all share the vision and find ways to achieve it.

### AS THE LEADER OF YOUR ORGANIZATION, WHAT MAKES YOU SIT DOWN AT THE END OF THE DAY AND SAY, "OK, I DID A GOOD JOB?"

I wish it was that easy every day. [Laughs.] I try to learn something new every day, so that's something that I always strive for. Beyond that, if I can sit down at the end of a day and say that I inspired somebody or helped a team get through a problem, I feel like I've done a good job.

### WHAT'S YOUR MUSICAL BACKGROUND?

I love listening to music, but I don't play any instruments myself, though my kids and wife do. I came to this business from the financial side. I started with Korg as their chief

financial officer — I have an MBA in marketing and we're a sales and marketing company, so I just progressed and had some good mentors along the way who helped me learn the business. There's nothing like this industry. There's so much passion. How can you not be excited to be part of it?

### ARE A LOT OF YOUR EMPLOYEES MUSICIANS?

I would say that it's well over 80 percent. We just had a company outing where we rented a nightclub and had the employees put together bands. It was wonderful to see everyone up there playing together. Being a musician isn't mandatory, but people come to our company — as I'm sure they do for many other companies in the music product industry — because they are musicians and they want to be close to their passion.

### KORG PRODUCTS LIKE THE OASYS AND KRONOS KEYBOARDS ARE QUITE DEEP AND TECHNICAL. HOW HAS KORG APPROACHED KEEPING THEM MUSICAL AT THE SAME TIME?

Korg has always kept true to the point that it's all in the programming and sound quality. One of their credos is "music in mind" and they really believe that the instruments need to be instruments, not just machines that make music. They hold true to that core, ensuring that the sound quality of the instruments that they offer is what musicians want to hear and feel. So, it really is all about the sound.

### WHAT ARE YOUR THOUGHTS ABOUT KORG CREATING INSTRUMENTS THAT ARE CUTTING-EDGE TECHNOLOGY-WISE?

Korg has never been afraid to do something new and, even if that new product is a little out there and ahead of its time, the work leading up to that spawns other products that might be more successful. The company has always developed products on the cutting edge, but making them accessible and easy to use.

### SO PUSHING THE ENVELOPE IS IMPORTANT.

It's key for any high-tech company to allow its engineers to think about and create unbelievable products that are way out there, even if the market isn't quite ready for those products. The company can learn so much along the way.



## THE DETAILS

**JOE CASTRONOVO, PRESIDENT & CEO**

**HQ:** Melville, New York

**Founded:** 1985

**Employees:** 85

**Best Selling Product:** Triton and Kronos workstation keyboards.

**Fun Fact:** Korg is the U.S.-based distributor of Korg, VOX, Blackstar, Dea Markley, Ashdown, Låg, Sakae and HK Audio. Korg lays claim to the best-selling synth of all time, the microKorg.

### WHAT ARE SOME OF THE CHALLENGES OF DEALING WITH KORG USA'S OTHER BRANDS, IN ADDITION TO THE CORE KORG BRAND?

Even though Korg and VOX are company-owned brands, we've been able to treat all of our brands like they're the only ones that we carry. We don't just leave them be — we work hard to build them up. Some of our brands have been with other distributors but, now that they're with us, they're starting to see their businesses grow. We stay true to the idea of treating every brand that we work with like it's our own. That's also a credit to our parent company that understands the role of a multi-line distributor.

### WHAT ARE THE PLUSES OF WORKING WITH BRANDS BEYOND KORG?

One big benefit is that we get to have fun in product categories. Even though we have VOX and Blackstar, both of which are amplifier companies, their heritage is completely different, so there are always new challenges and experiences there. By expanding to include bass gear with Ashdown and acoustic instruments with Lâg, we've created a wide variety of audio products for our employees to work with, beyond the core keyboard synthesizer products. That allows us to round out our staff and continue to make things exciting. There's always something different to work on.

### BEYOND THE BASIC DISTRIBUTION OF PRODUCTS, WHAT ARE SOME OF KORG USA'S ROLES WITHIN THE GREATER KORG UNIVERSE?

We provide product management and strategic marketing support across various platforms as well as insight into what's happening in the world of keyboards and amplifiers. Because the United States is the largest market, and we have the organization and ability to track and understand marketing and sales data, we are able to share a lot of that information with our parent company as well as with any of our partners like Blackstar, Lâg and Ashdown.

### WHAT ARE YOUR FAVORITE AND LEAST FAVORITE ELEMENTS OF THE JOB?

The ability to create a plan and initiate change, to look at what needs to be done and implement a strategy to achieve those goals, to coach and inspire others — those are the best parts of the job. My least favorite part? There are a lot of bosses. [Laughs.] When you're a distributor,

there are lots of people who want your time and you have to keep everyone happy. That's probably the element that creates the most stress, but it can also be the most inspiring and provide additional opportunities to learn and grow.

### WHAT'S YOUR APPROACH TO KORG USA'S WEB PRESENCE?

Everything that we look at is on smartphones these days, and I feel that technology is quickly moving away from computers to handheld devices — so that's something we always have to keep in mind. Websites are very important, because that's where people research products and brands. The website needs to be engaging and interactive, and you have to give the viewer a reason to keep coming back. If you're not impressing viewers right away, reaching out and asking them for input and getting them engaged, they're going to get bored and go somewhere else. So, the idea is to make a great first impression and do everything you can to keep them coming back.

### DO YOU TEND TO BE MORE HANDS-ON WITH THINGS LIKE THE WEBSITE, OR DO YOU TEND TO DELEGATE?

I look at everything myself, however, Andy Rossi, our senior VP of sales and marketing, takes the lead when it comes to our Web presence. I also look at competitors' websites and online dealers, just to make sure that our products are being represented correctly across the industry. So, it's mostly delegated.

### WHERE DO YOU WANT TO TAKE THE COMPANY IN THE NEXT FIVE TO 10 YEARS?

Our biggest goal is to attract and take on more lines. We can provide a certain business sense and style that's attractive to brands, and we can build brands and take them to the next level.

### IF NOT MUSIC, WHAT WOULD YOU BE DOING?

I would have enjoyed working as a professional athletic coach, believe it or not. I was a scholarship athlete in college — I played football and my position was center — but back then, coaching didn't seem that glamorous of a job. Now, there's so much more to those positions. What it comes down to is that I like working with people, I like mentoring, and I like helping people to reach their goals.

'IT'S KEY FOR ANY HIGH-TECH COMPANY TO ALLOW ITS ENGINEERS TO THINK ABOUT AND CREATE UNBELIEVABLE PRODUCTS THAT ARE OUT THERE, EVEN IF THE MARKET ISN'T QUITE READY FOR THOSE PRODUCTS.'





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# Advocating

By Katie Kailus

## NAMM saw its largest fly-in group ever as the MI industry took Capitol Hill

**F**rom May 19–21, a record 76 NAMM members assembled in Washington, D.C. to take part in the 11th annual NAMM Advocacy Fly-in on Capitol Hill. The members, along with former Yankees player and guitarist Bernie Williams and actor Doc Shaw participated in more than 130 meetings with senators, members of Congress and aids all advocating to make music and arts one of the core education components in schools nationwide. The three-day event included a day of service at Bancroft Elementary School in Washington, D.C., extensive training sessions, a full breakdown of the upcoming presidential race from political expert Charlie Cook and a rooftop party, which capped off the event.

This year's fly-in was particularly timely as Congress is looking to reauthorize the Elementary and Secondary Education Act (ESEA).



Peter Yarrow and Bernie Williams perform during a press conference on music education at the National Press Club.



Music Innovations' Tracy Leenman speaks with South Carolina legislative aide Daniel Bunn.



From left: Martin Guitar's Chris Martin, Hal Leonard's Larry Morton, Paige's Music's Mark Goff and West Music's Robin Walenta.



Hunter Musical Instruments' Paul Chu, Hal Leonard's Larry Morton, Gig Gear's Daniel Shatzkes and Conn Selmer's Tom Bracy.

# for Music



The entire NAMM 2015 Fly-in group.



The New York delegation meets with Senator Kirsten Gillibrand (D-NY).



Robin Walenta with Senator Joni Ernst (R-IA).



Senator Bob Casey (D-PA) is presented with Martin Guitar picks from the Pennsylvania delegates.

“Right now, Congress is working to update the national education bill,” said Joe Lamond, president and CEO of NAMM. “This bill would impact 50 million children, shaping U.S. education policy for years, if not decades to come. A record number of NAMM members took time away from business and family to represent our industry and ensure that music and the arts remain core subjects getting the funding they deserve. We are grateful for their efforts and believe that their passionate voice in support of music education will help achieve our vision of a world where every child has a right to music education.”

Leo Coco of the Nelson, Mullins, Riley and Scarborough lobbying firm said during the SupportMusic Coalition Call on the final day of the fly-in that, “ESEA is clearly a priority of Congress as they have come out of the gate in January moving forward and trying to reauthorize it after seven years. It is a top priority which should encourage us all that it is going to get across the goal line.”

NAMM also handed out a few SupportMusic Awards — one to Bernie Williams, who was participating in his fifth advocacy trip, as well as Congressman (D-GA) John Lewis, who was an important part in the civil rights movement. Lewis shared his

thoughts on how music transformed his life during the opening night dinner.

“Without music the civil rights movement would have been like a bird without wings,” he said.

For many of the attendees, this was their first fly-in. All reported successful meetings and were happy they got to share their message with their government.

“It was very important for me to be able to be up on the Hill and share my story with them and let them know that there are people in the community that really do care what is happening in Washington,” said Jenna Day of Day Violins during the SupportMusic Coalition call on the final day of the fly-in.

Veterans of the event were encouraged by the response they received from the senators, congressman and congresswomen during their meetings.

“I have done this since 2008 and have enjoyed it every time,” said Menzie Pittman of Contemporary Music Center. “This is the first time the message was coming our way and every staffer or senator was completely up to speed. Everyone knew exactly where the process was. It was the first time you felt like there



Congresswoman Suzanne Bonamici (D-OR) and Mary Luehrsen.



From left: West Music's Robin Walenta, Sentaor Cory Gardner (R-CO) and Sabian's Stacey Montgomery-Clark.



Paige's Music's Mark and Sandy Goff



Clockwise from left: Former Yankee player and guitarist Bernie Williams, Congresswoman Suzanne Bonamici (D-OR), NAMM's Mary Luehrsen, former Secretary of Education Richard Riley, NAMM's Joe Lamond and Nelson-Mullin's Len Coco.



Senator Bob Casey (D-PA) and Chris Martin

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was a real opportunity that this could really happen. That was very encouraging.”

## Striking Chords

Also during the fly-in, the NAMM Foundation-funded “Striking a Chord: The Public’s Hopes and Beliefs for K-12 Music Education in the United States 2015” survey was unveiled at the National Press Club. This nationwide study of 1,000 teachers and 800 parents found that a strong majority of teachers and parents believe music education is “very” or “extremely” important and should continue to be funded, even at the expense of other programs and classes.

“What struck us about the findings overall is that the teachers and the parents consistently told us that music is an essential part of learning, not just an extra-curricular activity that could be cut when times get tough,” said Peter Grunwold, president of Grunwold Associates who handled the surveys. “And that is something that really underlines the findings in the report.”

One of the most outstanding findings included that three-quarters of the teachers polled said they could tell when a student was taking or has taken a music class due to those students’ ability to reason as well as the way they present themselves.

Peter Yarrow of Peter, Paul and Mary, and Bernie Williams jammed during the press conference, playing a rendition of the Yarrow’s “Blowin’ in the Wind.” Before his performance, Yarrow shared his thoughts on the importance music education.

“A couple years before the tragedy at Columbine High School, [I noticed] there was already so much bullying and kids were depressed and now it is pandemic,” said Yarrow, who is active in Operation Respect, an anti-bullying organization. “And I realized what we needed in the schools was music — not just because it was beautiful, but because it brought the hearts of kids together so that they wouldn’t attack each other and created a community of respect. We want our kids to be good citizens — caring and humane. And if we cut [music] out, which we have, we are taking out the heart and soul of what helps them grow, socially and emotionally. So, I implore everyone who is listening, keep music in the lives of children.” **MI**

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### EDITORIAL

Katie Kailus

[katiek@musicincmag.com](mailto:katiek@musicincmag.com)



# FALL PRODUCT PREVIEW

WONDERING WHAT WILL  
SELL THIS HOLIDAY SEASON?  
HERE'S AN INSIDE LOOK!

GUITARS, AMPS & ACCESSORIES | 50

AUDIO & RECORDING | 58

DRUMS & PERCUSSION | 62

BAND & ORCHESTRA | 66

PIANOS & KEYBOARDS | 68

DJ & LIGHTING | 70





**1. Boss SY-300**

Boss has unveiled the SY-300 guitar synthesizer, an analog-style synth designed to be used with normal guitar pickups. Unlike products that require a special GK pickup and 13-pin cable to access synth voices, the SY-300 lets musicians play latency-free polyphonic synth sound with any guitar or bass via a standard ¼-inch cable. [bossus.com](http://bossus.com)

**2. Rocktron HUSH 2X**

Rocktron's HUSH 2X offers two separate channels of HUSH noise reduction in a single small unit designed to sit on top of guitar amps or in a rack drawer, letting players use the HUSH after the pedal board and into the input of a guitar amp with one circuit, and into the effects loop of the amp with the other circuit. [rocktron.com](http://rocktron.com)

**3. Mod Kits DIY THE CONTORTIONIST II**

MOD Kits DIY has introduced The Contortionist II kit, an all-analog fuzz box that produces fuzz with layered octave overtones similar to those produced by an electronic bow. The frequency multiplier circuitry creates harmonics that swell and recede depending on the gain setting, pick attack, neck position and pickup. [modkitsdiy.com](http://modkitsdiy.com)

**4. DigiTech DOD GUNSLINGER**

DigiTech has debuted the DOD Gunslinger MOSFET Distortion, which employs a newly designed MOSFET circuit to deliver a wide range of distortion tones. The Gunslinger offers a choice of 9- to 18-volt operation, letting the player choose between normal operation and running the pedal with more headroom for a more open tone. [digitech.com](http://digitech.com)

# STUDIO

FOR THOSE MAJOR OR MINOR TWEAKS IN SOUND, THESE NEW PEDALS WILL BRING NEW COLORS TO YOUR TONAL PALETTE



## 5. Orange

### **BAX BANGEETAR**

Orange has introduced the Bax Bangeetar Guitar Pre-EQ. Boasting a wide dynamic range, the Bax Bangeetar delivers classic Orange crunch and rich vintage overdrive at even moderate gain settings, with an onboard clean boost function that adds an extra 5-dB for solos. The Baxandall EQ and full parametric mid controls allow for command over a broad frequency range. [orangeamps.com](http://orangeamps.com)



## Holiday Stock Up

### *MusicNomad Premium Guitar Care System*



## Paul Tobias

Tobias Music  
Downers Grove, Illinois

“We are big fans of the MusicNomad Premium Guitar Care System. It’s a five-piece guitar care pack — polish, cleaner, towel, etc. — with attractive packaging. It’s a great add-on to someone purchasing a guitar, but it also makes a great gift for shoppers on the fly. We place them in a few areas around the shop.”

# GEAR

## GUITARS, AMPS & ACCESSORIES

### MUSICNOMAD HUMIREADER

MusicNomad's HumiReader temperature and humidity monitor is made to work in three convenient ways: hanging between the strings down into the soundhole of a guitar, placed inside its holster and attached to your instrument case wall, or set out on a shelf or other flat surface to monitor the room. [musicnomadcare.com](http://musicnomadcare.com)



### ROLAND BLUES CUBE TOUR

Roland's Blues Cube Tour is a stack-style amp with a 100-watt head, cabinet with four 10-inch speakers and features Roland's Tube Logic design. Packing 100 watts, the Tour head provides ample power and headroom for concert-level performing, while the companion CAB410 cabinet delivers smooth highs and rich low end at high volumes. [rolandus.com](http://rolandus.com)



### PEAVEY 6505 MH

Peavey's all-tube 6505 MH mini head produces all of the tone of the Peavey 6505 in a small, portable package. The 6505 MH has two channels that follow the same gain structure and voicing of its big brother to produce the 6505's overdrive. The channels share EQ, reverb and an effects loop. [peavey.com](http://peavey.com)





**HAL LEONARD**  
**'PERFECT PITCH METHOD'**

Hal Leonard's newest release, *Perfect Pitch Method: A Musician's Guide to Recognizing Pitches by Ear*, comes complete with three CDs as well as access to online audio. The book is designed to help musicians develop a sense of perfect pitch and features a series of 49 ear-training sessions, designed to be studied one per day for seven weeks while using the included CDs or the online audio. [halleonard.com](http://halleonard.com)

**THE LOAR**  
**LH-279**

The LH-279 from The Loar is designed from traditional archtop specs to deliver classic archtop tone. The LH-279 features a maple top accompanied by select maple back and sides. The mahogany neck has the traditional V-profile familiar to aficionados of classic Golden Age instruments. With a full 16-inch lower bout, full archtop body depth and a classic 24-3/4-inch scale, the LH-279 is designed from original Golden Age archtop specs. [theloar.com](http://theloar.com)

**WARWICK**  
**STU HAMM SIGNATURE BASS**

Warwick's Stu Hamm Signature Bass is based on the Warwick Streamer Broadneck, with the upper body horn shifted slightly toward the 12th fret and the lower body horn altered for easier access to the upper frets. The Stu Hamm bass also incorporates a cavity in the bridge set deep in the body to create the necessary string pressure for Hamm's playing style. [warwick.de](http://warwick.de)

# GEAR >

GUITARS, AMPS & ACCESSORIES



## **BREEDLOVE PREMIER CONCERT ROSEWOOD**

Breedlove's Premier Concert Rosewood is designed for enthusiasts and working musicians as the go-to guitar for an array of genres and styles. Featuring a solid Sitka spruce top and solid Indian rosewood back and sides, the rosewood body provides power and depth in the lower register, while the Sitka spruce top produces sparkly highs.

{[breedlovesound.com](http://breedlovesound.com)}



## **FENDER CHRIS SHIFLETT TELE DELUXE**

Fender has introduced two new color options — black and Shoreline Gold — to the Foo Fighters' lead guitarist's signature model, the Fender Chris Shiflett Telecaster Deleuxe. Modeled after Shiflett's '72 Deluxe, the guitar features a pair of high-output humbucking pickups, a 12-inch radius rosewood fingerboard, a custom-stenciled hardshell case and Shiflett's signature on the headstock.

{[fender.com](http://fender.com)}

## **YAMAHA JR2S**

Yamaha has introduced the JR2S, a solid top version of the Yamaha 3/4-size steel string folk guitar. The JR2S features a Rosewood fingerboard and bridge, Mahogany back and sides, Nato neck and a solid spruce top. A durable backpack-style soft case is also included. MSRP: \$300.

{[yamaha.com](http://yamaha.com)}



**CRUZTOOLS  
GROOVETECH SOUNDHOLE  
WRENCHES**

Cruztools' GrooveTech Soundhole Wrenches feature an extended hex blade with a ball-end tip for improved access to truss rod nuts located in the sound hole of acoustic guitars, plus a screwdriver-type handle for confident adjustment and avoidance of damage to the guitar's finish. MSRP: \$12.95.

{cruztools.com}

**KALA  
EBONY SERIES**

Kala's Ebony series sports a top with a striking contrast between the light figured reddish-brown stripes against a body of deep brown hues. A light maple binding on the body completes the visual first impression. Other features include rosewood fingerboard and bridge, mahogany neck, chrome open gear tuners with black buttons, Graphtech Nubone nut and saddle, satin finish and Aquila strings. MSRP: \$199.99.

{kalabrand.com}

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# GEAR >

GUITARS, AMPS & ACCESSORIES

## VOX

### RED AC4C1, AC15C1

Vox has released the AC4C1 and AC15C1 limited edition custom red. Inspired by the Custom Color VOX amplifiers of the 1960s, these limited edition amplifiers feature red vinyl covering paired with the VOX diamond fret cloth. The look is then finished off with complementary black corners, handles and hardware.

{[voxamps.com](http://voxamps.com)}



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**NAMM**  
Foundation  
Grant Recipient



1

**1. Akai  
MIDIMIX**

Akai Professional has introduced the MIDImix, a portable, compact high-performance mixer that has the ability to also control a user's DAW. The MIDImix includes eight individual line faders and a master fader, 24 control knobs arranged three per channel and one-to-one mapping with Ableton Live. [akai.com](http://akai.com)

**2. Yamaha  
TF SERIES**

Yamaha's TF series (which stands for TouchFlow operation), is comprised of three compact digital mixing consoles, the TF5, TF3 and TF1, which feature 33, 25 or 17 motor faders, respectively, along with 32, 24 or 16 rear panel analog inputs. Each console includes recallable Yamaha D-PRE preamplifiers. [yamaha.com](http://yamaha.com)

**3. RCF  
L-PAD 16- & 24-CHANNEL**

RCF has expanded its line of L-Pad mixers with the L-Pad 16CX USB 16-channel and the L-Pad 24 CX USB 24-channel models. Both models are packaged in a metal chassis and feature dynamic compressors on select mic input channels, plus 24-bit DSP effects with 100 presets, 60-mm faders and a USB interface onboard for computer software and monitoring. [rcf-usa.com](http://rcf-usa.com)

2



**4. Peavey  
PV SERIES**

Peavey's PV series mixing consoles feature up to 8 channels of mic preamps, up to 8 direct outputs, stereo channels, media channel with Bluetooth wireless input, digital effects, streaming USB out and MP3 playback via USB A input. Other features include Peavey's exclusive KOSMOS audio enhancement and 48-volt phantom power. [peavey.com](http://peavey.com)

# IT UP

FROM CLASSIC DESIGNS TO CONTEMPORARY INNOVATIONS, LIVE SOUND AND RECORDING MIXERS REMAIN AN INDUSTRY CONSTANT

3



4



## Holiday Stock Up

### Recording Packages



**John Ebata**  
Cosmo Music  
Richmond Hill, Ontario

“Recording packages for the novice from Presonus’ Audiobox Studio or Focusrite’s Scarlett Studio provide the beginning home recordist a bundle with a high-quality audio interface, software, microphone and headphones and cabling to begin their recording. Everyone now has a phone with music playback, [so] everyone can use these packages.”



### KORG

#### KAOSSILATOR 2S

Korg's kaossilator 2s has been redesigned to feature unlimited undo/redo functionality and the ability to export multi-track audio data for immediate use within Ableton Live for a seamless production interrelationship. Audio files can also be manually imported into a different DAW of choice. [korgusa.com](http://korgusa.com)

### ROLAND

#### AIRA SYSTEM 1-M

Roland's SYSTEM 1-m is a semi-modular synthesizer with PLUG-OUT capability with a design that can be used as a Eurorack module, tabletop synth or 19-inch rackmount unit. In addition to being a standalone instrument, the SYSTEM 1-m has external inputs and an array of CV/Gate connections that let it be re-patched and interfaced with other modular synthesizer systems. [rolandus.com](http://rolandus.com)





**UNIVERSAL AUDIO  
APOLLO THUNDERBOLT 2**

Universal Audio has introduced a line of audio interfaces for Mac Thunderbolt users, featuring next generation A/D and D/A conversion, new monitoring functions, Thunderbolt cascading of up to four interfaces and real-time UAD processing — all housed in a black aluminum package. [\[uaudio.com\]](http://uaudio.com)



**STEINBERG  
UR242**

Steinberg has released the UR242 audio interface, which boasts DSP power, class compliant support for the iPad and MIDI input/output, plus studio-grade converters and discrete Class-A analog D-PRE microphone preamplifiers. The UR242 comes with a free Cubase AI download, providing a comprehensive set of tools for recording, mixing and editing audio. [\[steinberg.net\]](http://steinberg.net)



**ON-STAGE  
MSA5000**

On-Stage has introduced the MSA5000 Laptop Mount with 5/8-inch adapter. The MSA5000 is a versatile solution to incorporate laptops, tablets and other electronics into stage or studio rigs. The 5/8-inch adapter lets the stand be mounted straight onto microphone stands. MSRP: \$24.99. [\[on-stage.com\]](http://on-stage.com)

# STICK TO



1

2

3

## 1. Los Cabos 55AB

As an addition to Los Cabos' White Hickory line of drumsticks, the 55AB is a hybrid stick that serves as a middle option between the 55A and 55B. With a 16-inch length and .587-inch diameter, the 55AB is a solid alternative when the 55B is just a little more stick than the drummer needs. [loscabosdrumsticks.com](http://loscabosdrumsticks.com)

## 2. Vic Firth AMERICAN CLASSIC BARREL TIPS

Vic Firth has released American Classic 5A and 5B models with barrel-shaped tips. The reduced surface area of the tip provides a more focused cymbal sound while retaining playability and versatility. Both models are crafted from hickory for a pronounced sound and durability. MSRP: \$15.25. [vicfirth.com](http://vicfirth.com)

## 3. Mike Balter STEVE SHAPIRO VIBE MALLET

Mike Balter has debuted the Steve Shapiro vibe mallets, a custom mallet designed for vibes played with pickups or mics. The Steve Shapiro mallets are available in two models — the 34R (medium hard) and 35R (medium soft) — which let the player get a full tone without a destructive percussive attack. [mikebalter.com](http://mikebalter.com)

## 4. Promark R40

Promark has released a limited edition Neil Peart signature drumstick, the R40, to commemorate the Rush 40th Anniversary Tour. The R40 is a limited version of Neil Peart's iconic Shira Kashi Oak 747 that includes the R40 tour logo and his signature printed in gold. [promark.com](http://promark.com)

# IT

**AS THE MEDIUM BETWEEN THE HAND AND THE DRUMHEAD, A NEW SET OF STICKS CAN CHANGE THE WAY IT FEELS TO HIT A DRUM**



## *Holiday Stock Up*

### *Store-Branded Accessories*



### **Jake Endicott**

Revival Drums  
Portland, Oregon

“Some items we’ll be stocking for the holiday selling season are our Revival Drum Shop hoodie which is great for the cooler season and sells for \$45. [Also], the Revival Drum Shop “Signature Rods” by AMR, a local company, for lighter playing and different sounds on drums and cymbals, Revival Drum Shop “Drum Key Holster” by Tackle Instrument, [another] local company, and the Revival Drum Shop “Cymbal Sizzler,” which adds some sizzle to your cymbal.”



### YAMAHA DTX502

Yamaha has released the DTX502, an all-in-one acoustic/electric hybrid drum set pack, consisting of a five-piece Stage Custom Birch acoustic drum set with Yamaha 700 series hardware, a DTX502 module, two acoustic drum triggers and two electronic drum pads, the TP70 and the XP80. The DTX502 Hybrid Pack also includes cables for the triggers, as well as clamps and mounts. [yamaha.com](http://yamaha.com)

### MONO DRUM BACKLINE LUGGAGE COLLECTION

MONO's Drum Backline luggage collection is designed to meet the needs of on-the-move drummers. The collection focuses on cymbal, snare, double pedal and stick bags that are needed to travel to, customize and play backline kits. Each item in the collection is designed to be lightweight yet protective and feature 360-degree protection via internal ABS panels, riveted handles and shoulder straps, and water resistant materials. [monocreators.com](http://monocreators.com)



### RBH AMERICANA JUMP KIT

RBH's Americana Jump Kit is a small stage kit that gets its name from EMS and fire department first responders. Patterned loosely after small cocktail kits, the Americana Kit is crafted with the same molds and patterns as the Monarch line. The Americana Bass drum comes in a 13- by 16-inch size and is the only RBH bass drum supplied with a universal mount for a snare basket or tom holder. [rbhdrumsusa.com](http://rbhdrumsusa.com)







**ROCKWOOD  
JUNIOR DRUM SET**

Rockwood's new junior-sized drum set is designed to fit the body size for the 8-to-14-year-old market with quality that encourages play and musical exploration. The Rockwood instruments include an assortment of stickers reflecting modern designs and can be used to individualize the look of the instruments, which is important to younger drummers. MSRP: \$250.

{playhohner.com}



**Reserve for Saxophone and Clarinet**

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TECHNOLOGY.

# BLOW AWAY

**THE RIGHT MOUTHPIECE CAN MAKE ALL THE DIFFERENCE IN HOW YOU PLAY**



2



3

1



### 1. Vandoren

#### SL5, TL5, BL5

Building on the AL5, Vandoren has expanded the Optimum mouthpiece line with the release of the SL5, TL5 and BL5 for soprano, tenor and baritone saxophone, respectively. The Optimum line is ideal for classical saxophonists due to the flexibility and ease of projection these mouthpieces offer. This SL5, TL5 and BL5 combine the qualities of the AL3 with “greater elasticity and a higher dynamic ceiling,” said Michael Fenoglio, Vandoren product specialist. [dansr.com](http://dansr.com)

### 2. Schilke

#### 4.7 EC, 4.8 EC

Schilke has collaborated with Elliot Chasanov, professor of trombone at the University of Illinois, to create the 4.7 EC and 4.8 EC models. Designed specifically for alto trombone, both models feature a contoured skeletonized profile. Both rim and cup shapes help enhance higher overtones, which offer better response and greater clarity. [schilkemusic.com](http://schilkemusic.com)

### 3. D'Addario

#### REED GUARD

D'Addario's new Reed Guard is a stylish, effective way to keep reeds safe and secure. The new guards offer a convenient, affordable storage solution for students, educators and artists. The grooved surfaces prevent reed warping, and the soft elastomer cover is designed to securely yet gently hold any assortment of Bb and Eb clarinet reeds or soprano and alto saxophone reeds. [daddario.com](http://daddario.com)

## Holiday Stock Up

### Korg TM-50



**Lauren Haas Amanfoh**  
Roylton Music Center  
North Roylton, Ohio

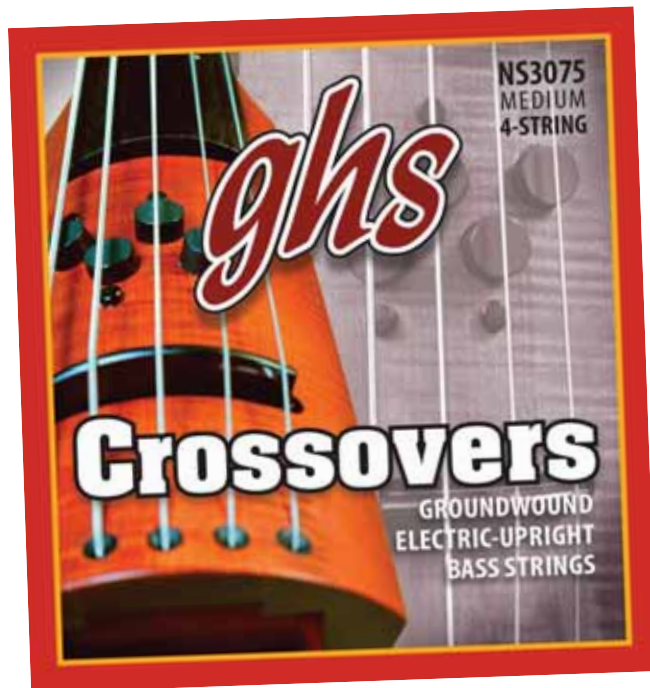
“We love the Korg TM-50! Playing with a properly tuned instrument while correctly keeping time are often two of the most overlooked ingredients to creating a successful band experience for both novices and returning players alike. We have been stocking Korg products for years, and the tuner-metronome combo (TM-50), with its rugged, durable build and long battery life, makes it an obvious choice for a point-of-sale add-on for almost every transaction we see.

“We literally sell hundreds every fall and use them in the store as well. The microphone is sensitive enough to pick up just about every instrument, while headphones even allow your first-chair horn player to hear the metronome. Tried and true, we re-stock the TM-50 heavily year after year.”



### AIRTURN PED

AirTurn's PED is a low-profile foot-controlled page turner for music reading, set lists, scrolling lyrics or guitar tabs among other applications. It is ideal for users who need to keep both hands free while reading or controlling applications on their Bluetooth-equipped Mac, PC, iPad or Android Tablet. PED works with most Bluetooth SmartReady or Bluetooth Low Energy (BLE) enabled devices. MSRP: \$69. {airturn.com}



### GHS CROSSOVERS

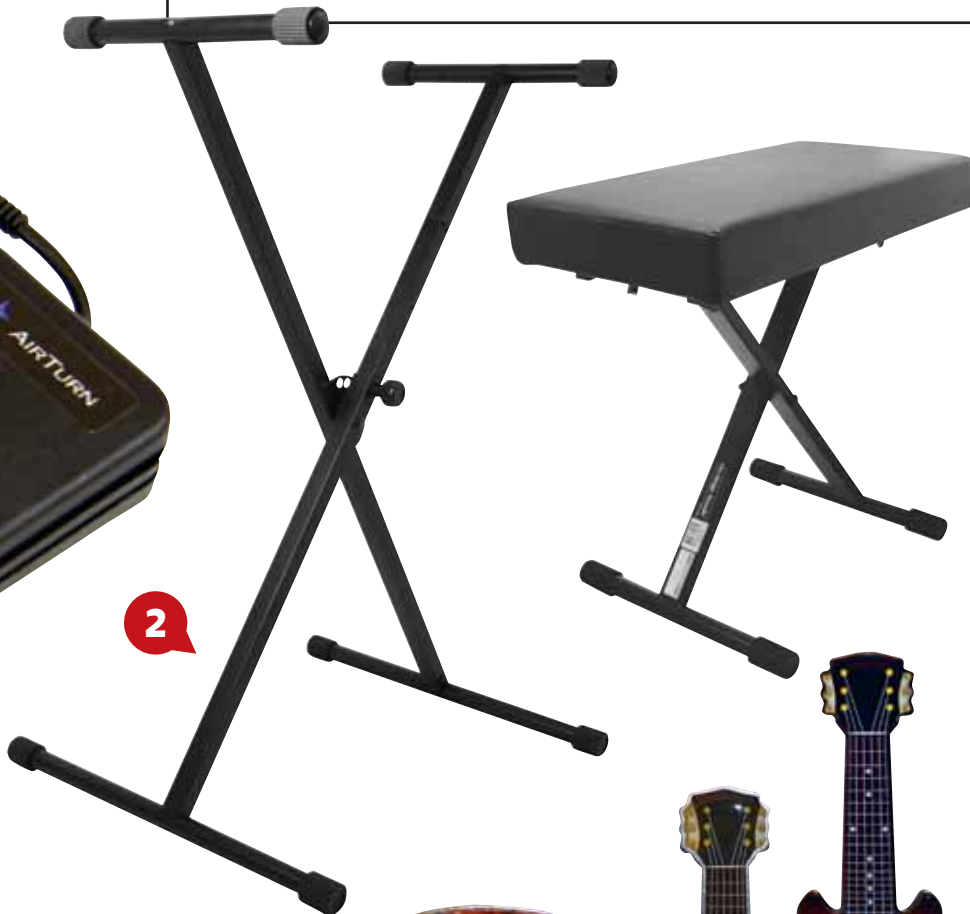
GHS has introduced Crossovers, designed specifically for the NS Design NXT and CR series of electric upright basses. Crossovers feature a nickel/iron alloy wound over a round core, then micro-ground to give the strings a deep and focused tone. Suitable for bowing, these bass strings are available as four- and five-string sets. {ghsstrings.com}

# KEY IDEAS

A SAMPLING OF SOME ACCESSORY OPTIONS  
FOR PLAYING ON AND OFFSTAGE



1



2

## 1. Airturn

### DUO

Airturn has released the DUO, a wireless 2-pedal foot controller for hands-free page turns, triggering effects and other applications. The AirTurn DUO features updated electronics for faster connectivity and an easier interface for use by performers and presenters. It will work with any Bluetooth tablet, smartphone or computer. [airturn.com](http://airturn.com)

## 2. On-Stage

### KPK6500 KEYBOARD STAND AND BENCH PAK

On-Stage has released its KPK6500 Keyboard Stand and Bench Pak [sic], aimed at the student and home musician. The KPK6500 includes the KS1790 Single-X stand with bullet-nose pull knob and five-position disk clutch allowing for quick height and width adjustments, and the KT7800 X-Style bench, which features three height adjustments and boasts a 300-pound capacity. MSRP: \$101.99. [on-stage.com](http://on-stage.com)



3

## 3. Aim Gifts

### BOTTLE OPENERS

Aim Gifts has released music-themed bottle openers, which serve as an ideal gift for any musician. AIM Gifts' bottle openers feature high-quality finishes and magnetic backs, and come in six designs, including electric guitar, acoustic guitar, tortoise shell guitar pick, sheet music, keyboard and fretboard. [aimgifts.com](http://aimgifts.com)





**KAWAI**  
**CA97, CA67**

Kawai has launched new models of its Concert Artist (CA) series of digital pianos, including the CA97 and the CA67, which feature samples of both a 9-foot Shigeru Kawai EX Concert Grand and a 6-foot, 5-inch SK5 Chamber Grand. These two new piano sounds join the Kawai EX Concert Grand sound that has been featured in Kawai digital pianos for several years.

{[kawaius.com](http://kawaius.com)}



**YAMAHA**  
**S SERIES**

Yamaha has debuted three new Arranger Workstation models — the PSR-S670, PSR-S770 and PSR-S970. These models feature two assignable control nobs for manipulating voice and style characteristics and an onboard Flash ROM that uses Yamaha's library of voice/style expansions. Each Arranger keyboard also has an Audio Link Multi Pad function that lets you link your own audio files and trigger them from the Multi Pads as you perform.

{[yamaha.com](http://yamaha.com)}



# SIGHT & SOUND

**THIS ARRAY OF HOT, NEW LED LIGHTING PRODUCTS WILL PROVIDE ANY PARTY WITH A SOUND YOU CAN ALSO SEE**



1



2

3



## 1. Numark

### LIGHTWAVE

Numark's Lightwave powered loudspeaker with dual LED arrays is ideal for any party where both sound and lighting is desired, but where limited space, budget and set up time are considerations. The Lightwave features dual LED arrays with five lighting modes, three 6 1/2-inch woofers and a 1-inch tweeter, with 100 watts of continuous Class D amplification and a compact, lightweight cabinet. MSRP: \$279. [numark.com](http://numark.com)

## 2. Blizzard

### LB-PAR QUAD RGBW

Blizzard's LB-Par Quad RGBW features 12 high output 10-watt RGBW four-in-one LEDs enclosed in a durable, scratch resistant composite housing with dual mounting brackets for flexible positioning. The LB-Par Quad includes 12 built-in programs with auto mode, sound active mode, strobe effects and eight-bit or three user-selectable 32-bit dimming curve options. [blizzardlighting.com](http://blizzardlighting.com)

## 3. Alto Professional

### SL115

Alto Professional has debuted the TSL115, a 15-inch, 800-watt active loudspeaker with the added capability of interactive LED lighting. The TSL115 features a built-in circular LED with five customizable lighting modes, custom color control and brightness control that lets the user adjust or disable the LEDs. MSRP: \$499. [altoprofessional.com](http://altoprofessional.com)



**PIONEER  
XDJ-RX**

Pioneer's XDJ-RX is an all-in-one DJ console that incorporates two separate digital players, a mixer and a built-in monitor. This system uses Pioneer rekordbox music management software, enabling DJs to play prepared music stored on a USB device, eliminating the need to connect or carry a separate computer. The XDJ-RX's featured 7-inch LCD screen provides a window of information, including simultaneous display of music waveforms from each integrated player. [pioneerdjusa.com](http://pioneerdjusa.com)



**CHAUDET DJ  
JAM PACK GOLD**

Chauvet DJ has released its JAM Pack Gold — an all-in-one ensemble featuring four popular party lighting effects in a single package. The Jam Pack Gold includes an LED derby effect, a red and green laser, a combo UV/strobe effect and a Chauvet DJ Hurricane 700 fog machine, as well as accessories including external power supplies, mounting hardware and a Chauvet DJ IRC-6 remote controller. [chauvetlighting.com](http://chauvetlighting.com)

# MARKETPLACE

✕ To reserve or for rates call Pete Fenech at (630) 941-2030, ext 119 or email [petef@musicincmag.com](mailto:petef@musicincmag.com). We accept checks and all major credit cards.

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**Keith Grasso**

Island Music Co,  
La Plata, Maryland

To increase sales with local customers, get on specific trade sites, such as Reverb.com and Gbase.com. These sites are where musicians gather to sell and trade gear. Local customers in the surrounding area search for good deals and once they find them, they're likely to return to where they bought from. Growing your online presence will not only increase your revenue, but grow your clientele.

Older gear could sell better online than behind the walls of your store. If you ended up with a limited run of a product and someone is searching for it on your online store it could be their saving grace. Lastly, take advantage of the shipping process. Shipping costs vary around the world. Make up the difference when you ship. Shipping should be thought of as a profit center for your business, not a loss. Take this opportunity to add business cards to your boxes when you ship them and keep a log of e-mail addresses for future business.

>>>

**Mike Sparber**

Sylvan Music  
Santa Cruz, California

Aside from our website, it's really Reverb and eBay [that we use] in terms of a sales platform.

Since we got on Reverb this past winter, we've tried to list most of our inventory from companies that allow it, because really there's no reason not to. Some companies that we deal with will allow us to put it on there but not check the "make an offer" box because that's considered a violation of MAP.

We're really trying to get all of our inventory up [on Reverb], [and] a lot less so on eBay because it costs money just to put stuff up, where Reverb only costs money when you sell something.

Ebay is good for when we have something we're having a harder time selling, or something we want to blow out. Some lines that we carry do allow you to put it on eBay with a "make an offer" option, and that's a good way to get visibility because it's still a lot more popular than Reverb in terms of what the general public knows about.



>>>

**Leslie Faltin**

Instrumental Music Center  
Tuscon, Arizona

# What e-commerce platforms do you use and why?

We use both eBay and Amazon. I have found with eBay that you can move your new or used stuff. It's a very friendly, easily controlled, customizable platform. It's very flexible, whereas with Amazon there's tons of volume. If you find your niche, you can do really well. But, unfortunately it's like selling at someone else's music store. You're getting paid through them, not even directly from the customer.

There's a couple different things [that sell well on e-commerce platforms]. There are one-off things that are weird and used that aren't going to sell in the store. Or, with something that's vintage and old that

you need a bigger market for. EBay is great for that because you can put in videos and lots of photos to really tell the story about that particular instrument.

Amazon is terrible for that because there's no flexibility. You have to have a UPC code to post something onto Amazon. If you don't, you're really kind of stuck. So, used stuff is really tough [to sell] on Amazon unless it's current models that just happen to be used.

We've done really well with picks and gift items and small things on Amazon. We actually make more on shipping than we do on the actual product in a lot of cases, but when you look at the gross margins, it's worth

it for us.

There are a couple websites I use for determining value and what's actually selling on different platforms. One is called terapeak.com. It will give you historical data of things that are actually selling on eBay. Another is called camelcamelcamel.com, and that will show you historical price data on Amazon.

It's probably less than 10 percent of our volume on Amazon and eBay, so it's pretty small. We're primarily a brick-and-mortar store that dabbles in alternate Internet cash flow areas. It's stuff that I've got too much of, stuff that's scratched and dented, weird things that need a bigger audience. **MI**

# SKB Expands on the 32-Channel Mixer Cases.

**1RMTF5-DHW Mixer case  
for the Yamaha TF5**



**1RMM32-DHW Mixer case  
for the Midas M32**



Expanding on the 32-channel Mixer cases introduced at Winter NAMM 2015, SKB announces two new models for the Midas M32 mixer (1RMM32-DHW) and the Yamaha TF5 mixer (1RMTF5-DHW). These cases are the same Military Grade, Roto-molded design like the 1RMX32-DHW, for the Behringer X32 mixer, and the 1RMQU32-DHW for the Allen & Heath QU32 mixer.

The Roto-molded exterior is double-walled providing maximum strength and rigidity. Four locking casters and (6) spring loaded handles, and (8) Steel heavy-duty latches. The interior features custom foam blocks and a roto-molded-hinged doghouse for management of all of the back connectors.

All four cases include a large rubber gasket in the lids to keep rain and moisture out. Overall weight is lighter than the equivalent road cases while providing maximum security in transport.



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And if you're looking for monitoring, the RSX Active Series includes two dedicated stage monitor options.