

FULL COVERAGE: 2016 NAMM SHOW
FOR SUCCESSFUL MUSIC RETAILERS

MARCH/APRIL 2016
MUSICINC.MAG.COM

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FOR CELEBRATING
IDM IN YOUR
STORE

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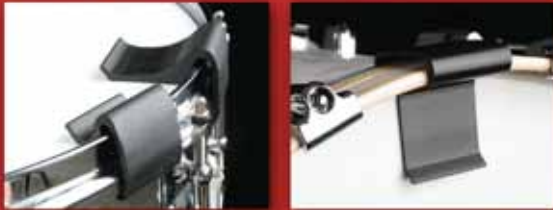
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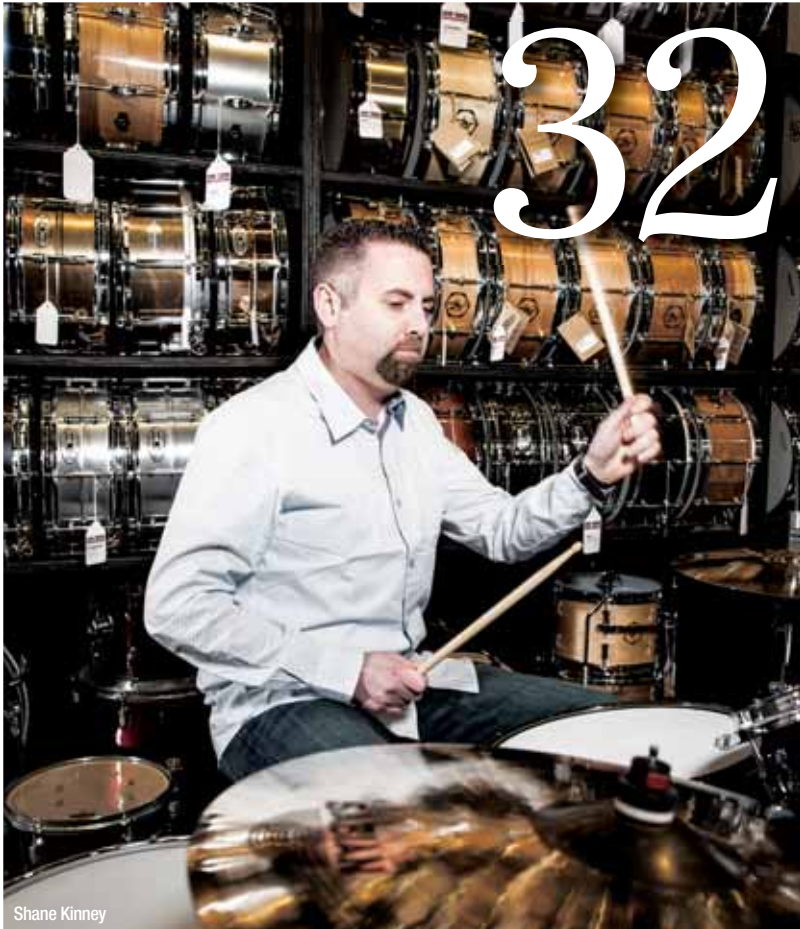
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Victor Wooten

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PERSPECTIVE

PERSPECTIVE | BY FRANK ALKYER

YOUR NAMM SHOW DOLLARS AT WORK

So, we just finished The NAMM Show and your bills are rolling in. Hotels, meals, entertainment, exhibits, parties, marketing and more. It's an expensive week for exhibitors and retailers alike. But we all go, and go willingly, because NAMM puts on one hell of a trade show. It's an investment that should create a good return during the year unless you're doing something very, very wrong.

But there's an additional bonus to that investment that really bears fruit for the musical products industry — the fact that NAMM reinvests money back into the marketplace to help music and music education flourish.

For those who say, "Well, I'm just not seeing a return on the money NAMM's spending," sometimes good things take time. And for those who were neck deep in preparing for NAMM in December, here's a dramatic payoff that many probably missed.

On Dec. 10, 2015, President Barack Obama signed into law the latest version of the Elementary and Secondary Education Act (ESEA), which provides national funding for primary and secondary schooling. Within the new law, called the Every Student Succeeds Act (ESSA), there is a framework to increase access to music and arts education for every student in the nation.

Friends, this is a sea change in federal policy. For the first time in education history, music has been recognized as a core subject,

according to the National Association for Music Education (NAfME).

This industry fought tooth and nail and not-too-successfully during the 1990s to get Washington to understand that music and arts education should part of a well-rounded education. NAMM got more strategic in the early 2000s after No Child Left Behind legislation regrettably left arts education behind, excluding it as a core educational subject. And we've seen NAMM become very, very astute lobbyists under the watchful eyes of Joe Lamond, NAMM president and CEO, and Mary Luehrsen, a senior NAMM executive who oversees government relations.

NAMM's hard work has made the future of music education look brighter by investing money, creating coalitions and getting the word out to policy makers. It's slow, tediously slow, work, and NAMM should be congratulated for keeping its eye on our prize.

Music and the arts etched into education law is a major prize.

That said, there's still plenty of work to do. If you're interested in being part of these lobbying efforts, NAMM's 2016 Music Education Advocacy Fly-In will be May 23–26 in Washington, D.C. It's a life-changing experience. For more information, go to nammfoundation.org. **MI**



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LETTERS

A Personal Best

I'd like to thank everyone who visited the Roland and BOSS booth at The NAMM Show. The show was a personal best for me, and all of our new products were very well received. We launched more than 100 new products at the show, including the new premium accessory line from Roland. It was great to see how our fans on social media really rallied around the new accessories line and also the Roland EL Cajon EC-10 and BOSS Waza Amps, in particular. That response, combined with overwhelmingly positive feedback from our dealers, was definitely a treat for me and our team.

Jay Wanamaker
President & CEO
Roland Corporation, U.S.
Los Angeles

Folkternative Vibes

Thanks for the great feature on our company, Gold Tone Music Group [in the February, 2016 issue of *Music Inc.*]. Since we started out producing banjos, we've always been labeled as a banjo company, but that wasn't what brought us up in this industry. We have so many cool and unique products that we're reminded about each year during NAMM. I love when a player comes into our booth, picks up a Wood Song guitar then I bring him a cello banjitar, then a f-style mandoguitar, then a baritone guitar and so on. It's a perfect display of our company: We have the Folkternative products that keep players interested in their music.

I've been so fortunate to work with my family, watching our company grow from one line to the next. I've met really great players, luthiers, store owners, store employees and manufactur-



ers who continually remind us why we do what we do. Each sector of this industry has helped us grow: artists playing on tour and collaborating on instruments, dealers that stock and help push our products, luthiers and manufacturers that help us design and build our innovative instruments, and the media for reviewing and covering our products. We're so thankful for you. I'm glad we were able to share our story with you. We wish everyone a healthy and prosperous 2016!

Amanda Rogers
Advertising Manager
Gold Tone Music group
Titusville, Florida

Necessary Changes

Thank you very much for featuring [Rockley Music] in your February issue. Change

and transition are always hard when you go through them, but necessary if you want to have a future. Seventy years in business is a major milestone, and we didn't get here without change. In 1946 when we opened, we were Rockley Music and Appliance, and [we] sold TVs, washers, dryers and refrigerators — as well as band instruments and pianos. In the 1960s, Grandpa Mel made the decision to go out of the appliance side of the business. We survived and thrived after that change and will with [the decision to focus solely on pianos and violins], too.

Several pages after our article in your issue was a feature on Groman's Music closing. The article quoted owner Steve Groman as saying, "The world has changed, and I haven't changed

with it." [Groman's] comment really resonated with me because of what we've just gone through. My heart goes out to Steve Groman and his family during this tough transition for them.

Changing your business drastically like we did is scary and requires extra hard work, guts and faith. Tobin and I are very excited about our new format, changing to focus on our strengths and letting the rest go. A big "thanks" to all of you at *Music Inc.* and to [your writer] Dick Weissman for featuring us!

Liane Rockley
Co-owner
Rockley Music
Lakewood, Colorado

A Team Effort

I just wanted to say "thank you" to *Music Inc.* for the "From the Top" interview with me in the January issue. It was great to be recognized in your highly respected publication. I'd like to point at that while I was the primary focus of the article, what we achieve here at Samson is possible only with what the whole organization puts forth. I'm extremely proud of what each Samson associate is able to accomplish, and I enjoy the personal connection I have with all of them. 2016 is going to be a big year for Samson and we're all looking forward to the new products we'll be shipping throughout the year. Stay tuned.

Jack Knight
President
Samson Technologies
Hauppauge, New York

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RETAIL

SENSENEY MUSIC | BY DAVID BALL

GET WITH THE PROGRAM

Before Jim Hill came to Senseney Music in 1986, the store catered mainly to the school B&O and music education markets. At the request of then-owner, Denny Senseney, Hill came on board to help the Wichita, Kansas-based retailer expand into the combo market.

Not long after, Hill had an idea: “After a couple of rental seasons going out and seeing the amount of band instruments that they’d sold and rented out — and how involved they were with schools — I started thinking, ‘Wouldn’t it be cool if guitars could get into the school systems?’”

But he had to put the idea on hold, for awhile anyway. “I had been told to tread lightly, because B&O directors were pretty protective of their programs,” Hill told *Music Inc.* “I think they may have perceived it as a threat, that we were going to take away from their enrollment. But that’s never been the intention. We wanted to help increase enrollment. And we also wanted to try to catch the kids that were falling through the cracks, who maybe didn’t want to do traditional B&O. We wanted to make sure that they had a chance to get involved in music as well.”



Participants of Senseney Music's 2014 Teaching Guitar Workshop.

Senseney Music partners with TGW, bringing guitar instruction into schools — and increasing sales

TEACHING GUITAR WORKSHOPS

Two years ago, Jim Hill found a way to put his idea into practice. He’d received a call from one of the professors at Wichita State University, who was looking for a place to host the Wichita chapter of Teaching Guitar Workshops (TGW).

Over the past 20 years, TGW has been on a mission to integrate guitar instruction into school music programs, thereby increasing the number of kids playing guitar. Since its inception in 1995, TGW has trained over

4,000 music educators in guitar instruction, who’ve gone on to teach over 1.5 million kids how to play guitar. Last year alone, TGW taught 277 teachers, and it’s estimated that those teachers will reach 14,400 students in their first year.

“Traditionally, TGW will find a local university or high school and they’ll use their music room or auditorium to host the workshop,” Hill said. But, because the university was in the process of remodeling at the time, it was decided that Senseney Music

would be the right place to host, since the store has a concert hall on its lower level.

INFLUENCING SALES

For the past two years, the TGW clinics at Senseney Music have been a success.

“The thing that this does is it legitimizes guitar programs in the schools,” Hill continued. “It lets the educators and the administrators know that [guitar] is a legit instrument. [Students] are going to learn to read music, and get theory and fundamentals — just like any other instrument — and the kids are going to get involved.”

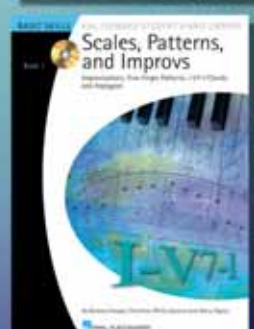
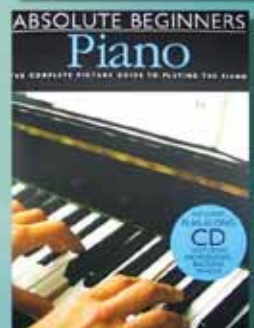
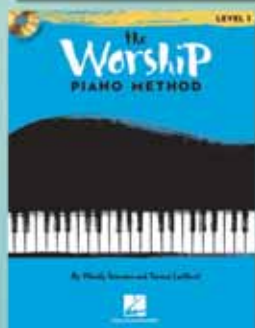
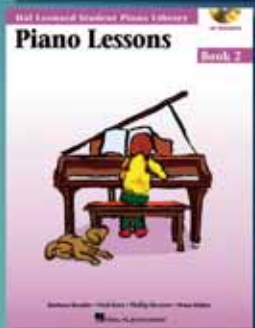
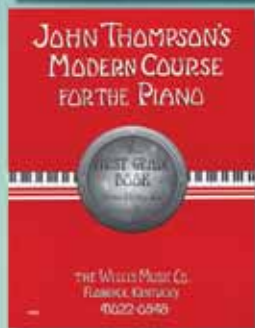
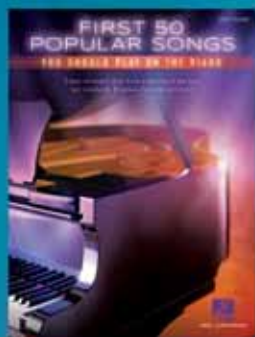
And as a result of the partnership, guitar and accessory sales have increased.

“I get a lot of calls for purchase orders because schools are starting guitar programs now,” Hill explained. “If you do business with schools, it’s going to increase your guitar sales quite a bit. [Plus], they’re going to need books and all kinds of teaching materials. It’s definitely going to increase your accessory sales, because they’re going to need extra strings, stands, tuners — everything that goes along with it.

“And, if you have a repair staff that can do guitar repairs, it’s going to increase revenues on the repair front as well.” **MI**

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Alan Friedman (left) and Daniel Jobe speak at Retail Boot Camp.



Larry Bailin highlights the difference between clicks and customers.

NAMM | EVENT

BOOT CAMP FOCUSES ON BEST PRACTICES

In what's become an annual NAMM Show tradition, retailers flocked to the Pacific Ballroom at the Anaheim Hilton the day before the show floor opened to attend Retail Boot Camp — an intensive, day-long event that trains dealers how to run a better retail operation.

This year's program included a morning session with host Larry Bailin, named by Yahoo's marketing team as "one of the top

minds in the business." Bailin provided hands-on ideas for taking sales and marketing to the next level, including how to drive sales while spending less money, as well as differentiating between what drives clicks versus customers. Bailin also looked at how to sell face-to-face to the socially connected customer.

CPA at Friedman, Kannenberg & Co. and *Music Inc.* columnist Alan Friedman

and his associate Daniel Jobe hosted the afternoon session, which included a look at the major financial issues affecting music retailers. The two went over tools and techniques to better manage inventory and best practices for instrument rental programs, as well as accurate financial reporting of music retail operations. In addition, Friedman and Jobe also covered compensation for music store employees.

PMC | EVENT

PMC Highlights Female Drummers

The Percussion Marketing Council hosted its annual membership meeting at the Anaheim Hilton Hotel on Jan. 22. An overview of market development plans and programs for the coming year were presented by the four executive officers of the PMC: Brad Smith, senior sales and marketing manager for Hal Leonard; Dave Jewell, marketing communication manager, customer sales and marketing group for Yamaha; Stacey Montgomery-Clark, senior vice president of sales and marketing for SABIAN; and Karl Dustman of Dustman & Associates.

Montgomery-Clark recapped one of the PMC's success stories of 2015: "We partnered with the Vans Warped Tour to provide free drum lessons on-site at each of 10 stops across the country. In those cities, we partnered with a retailer who provided the drum teacher. Over the course of the 10 dates, we averaged about 70 kids per stop, so that's 700 people who had never held a pair of sticks before. It's all about

getting people engaged and excited about the idea of playing drums."

Jewell added, "We found that about 50 percent of the people who wanted those free, five-minute drum lessons were female."

The meeting featured a panel discussion, titled Women in Percussion: The Changing Market for Percussion, explored ways that drum shop owners and instrument manu-

facturers can remove obstacles that prevent girls and women from pursuing drumming as a hobby or a profession. Panelists included Victor Salazar (Vic's Drum Shop), Gary Forkum (Fork's Drum Closet), Joe Testa (Vic Firth), Chris Stankee (SABIAN) and professional drummers Cora Coleman and Allison Miller. The moderator was *Drumhead* magazine founder Jonathan Mover.

Participants in the Women in Percussion panel discussion held by the PMC were, from left: Jonathan Mover of *Drumhead* magazine, Victor Salazar of Vic's Drum Shop, Chris Stankee of SABIAN, drummer Cora Coleman, Joe Testa of Vic Firth, Gary Forkum of Fork's Drum Closet and drummer Allison Miller.

ALFRED MUSIC | AWARDS

ALFRED MUSIC ANNOUNCES 2015 PREMIER DEALERS

Alfred handed out the awards to its 2015 Alfred Music Premier Dealers at its booth on Jan. 22. The recipients included J.W. Pepper, Remenyi House of Music, Sweetwater Sound and Watermelon Music. These awards honor dealers for building strong relationships with Alfred Music over the past year, as well as achieving excellence in the music products industry.

Founded in 1876, J.W. Pepper has become an industry leader, with 11 store locations and two distribution centers. “J.W. Pep-



From left: Sweetwater's John Grabowski receives his award from Alfred's Kevin Clager and Ron Manus.

per is not just a fantastic music retailer but an invaluable resource to educators, musicians, and hobbyists,” said Pam Hendricks, Alfred's senior director of sales in the United States.

Christie Smith, senior sales representative for Alfred in Canada said of Remenyi House of Music, “They continue to improve the store and its strong connection to the community. The print music department, led by Mike Watson, keeps their inventory fresh and fully stocked to ensure their clients are well-taken care of.”

“Sweetwater Sound has proven to be an invaluable partner,” said Kevin Clager, sales representative at Alfred. “More than the amount of business they have done, the quality of the relationship they have built with us is profound.”

Watermelon Music, an independent music store in Davis, California, boasts a large print music department, as well as a wide array of instruments. “Print music is definitely alive at Watermelon Music,”

said Erica Alonzo, sales representative at Alfred. “In addition to the in-house experience, they have an amazing Web presence.”

KAWAI | AWARDS

Kawai Hosts Awards Dinner

Kawai America and Kawai Canada Music hosted its 2015 Awards Reception at the Sheraton Park Hotel on Jan. 21.

Kim's Piano, based in Garden Grove, California, received two honors — “Dealer of the Year” for Kawai America and “Dealer of the Year (USA)” for Shigeru Kawai Piano Company. Benjamin Kim, general manager of Kim's Piano, accepted the two awards.

Among the other dealers recognized with Kawai Pinnacle Awards were Laceyfield Music, Merriam Music, Loewen Piano House, Provo Music Center, Schmitt Music and Kraft Music.

Hiroataka Kawai, global president of Kawai, noted that the company has been honored with 43 international awards. “We are deeply grateful to all of you who have made these awards possible,” he said. “We hope that this extraordinary level of

recognition helps you position Kawai in the eyes of your customers as one of the most successful music product companies in the world.”

Jerry Porter, regional sales manager and national promotions manager for Kawai, won the “Regional Sales Manager of the Year” award and received a trophy celebrating his 25 years with the company.



From left: Hiroataka Kawai, global president of Kawai, Benjamin Kim, general manager of Kim's Piano, and Naoki Mori, president of Kawai America.

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HEYDAY MUSICAL INSTRUMENTS & REPAIR | OPENING

Sherwood's Undergoes Changes, Becomes Heyday

Asheville, North Carolina-based Sherwood's Music has been renamed Heyday Musical Instruments & Repair after a change in ownership and store location. Former Sherwood's Music employees Charles Gately and Brian Landrum purchased the store from former owner Matthew Sherwood, who chose to pursue other interests.

With the change in ownership came the decision to relocate, in hopes that a move to 108 N. Lexington Ave., in Asheville, would bring more foot traffic than the previous Patton Avenue location. The store

opened under its new name and location on Feb. 2. Landrum told the *Mountain Xpress* that he believes the move will also allow the store to be a bigger part of the community.

"I do repair work all day, and I have my share of people who visit and talk while I work," Landrum said. "I love that. We want to foster a barbershop feel."

Heyday Musical Instruments & Repair boasts an array of vintage instruments and amplifiers. As a result, the store has serviced a number of notable clients, including David



Brian Landrum (left) and Charles Gately

Photo by: Dan Hesse/Mountain Xpress

Byrne, Jack White and St. Vincent.

The owners told the *Mountain Xpress* that the new location will give the store more open space, and they are excited about being closer to other members of the local music scene.



The entrance to the renovated and expanded Sweetwater store.

SWEETWATER | FINANCE

Sweetwater Announces Record Year in 2015

Sweetwater has recorded another record year in total sales and job creation, plus additional expansion of its campus in Fort Wayne, Indiana.

Total sales in 2015 were \$433.1 million, up 22.3 percent over \$354 million in 2014, which was also a record-breaking year. December 2015 sales were just over \$50 million, up 21 percent over December 2014. Black Friday and Cyber Monday both shattered all previous records.

The company sold more than 80,000 guitars in 2015. Sweetwater also reported pro-audio, microphones, keyboards, guitar amps and effects, and drums were some of the many product categories that saw significant growth.

"I started Sweetwater 37 years ago with

a commitment to helping my friends pursue their dreams," said Chuck Surack, Sweetwater's founder and president. "I'm incredibly proud that last year our amazing employees helped over 265,000 brand-new, first-time customers purchase the gear to help them live out their musical passions. It's gratifying to see how our commitment to doing the right thing and always taking care of every customer continues to help us make thousands of new friends every day."

In all, Sweetwater employees, primarily the sales force, handled more than 3.5 million phone calls.

In June 2015, Sweetwater completed a total redesign and expansion of its music store in Fort Wayne to make it four times the original size.

GUITAR CENTER | OPENING

GUITAR CENTER ADDS THREE

Over the last month, Guitar Center has opened three new locations in Middleton, Wisconsin, Tyler, Texas and Moreno Valley, California. The new stores are GC's 270th, 271st and 272nd locations.

All three of the new stores feature Guitar Center Lessons, its in-house, state-of-the-art lesson facility, GC Repairs, its on-site guitar repair and setup service for stringed instruments, and GC Rentals.



GC's Moreno Valley storefront



GC's Middleton storefront

REVERB | COMPANY

REVERB RAISES \$25 MILLION IN FUNDING

Reverb.com announced the completion of a \$25 million Series B funding round led by global growth equity investor Summit Partners.

The new investment will support the company's international expansion strategy, key branding initiatives and continued technical innovation.

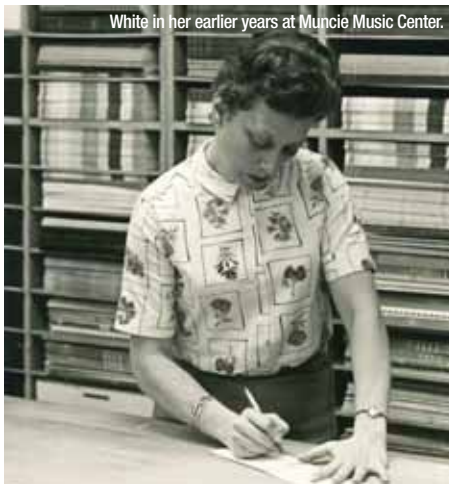
Launched in 2013, Reverb is closing out its second full year in business and is on pace to process more than \$120 million in

transactions in 2015. The company's earlier investors include Lean Startup pioneer Eric Ries, Rick Nielsen of Cheap Trick, and country music superstar Brad Paisley.

"The market for new and used musical instruments is enormous — over \$23 billion globally," said founder and CEO David Kalt. "Reverb brings new life to old musical instruments by putting them side by side with new gear while giving musicians a convenient experience with

price transparency and engaging content that stokes their passion for music. With Summit's support, we are focused on further establishing our position as the innovative leader in the market."

"At Summit, we look for experienced founders and companies with strong fundamentals making a profound impact on their markets," said Summit Partners Principal Andrew Collins. "Reverb checks all of those boxes."



White in her earlier years at Muncie Music Center.

MUNCIE MUSIC CENTER | PERSONNEL

Muncie Music Center Employee Retires

After 72 Years

Muncie Music Center recently honored Joan White who retired from the store in January after working there for 72 years.

White joined Muncie Music Center in 1943 at the age of 14. It was the only job she ever held throughout her 72-year tenure in the employment field.

While at Muncie Music Center, White was responsible for a multitude of behind-the-scenes duties to help music teachers and individuals in Indiana and Ohio obtain and receive services to make their jobs as educators and music makers easier.

"I've always enjoyed my time at Muncie Music Center, and I never got fired," joked White, who announced her retirement on her 86th birthday.

A farewell Retirement Open House was held on Jan. 18 at Muncie Music Center in Muncie, Indiana. Along with the party, the City of Muncie proclaimed Jan. 18, 2016 Joan White Day in celebration of her career.

Innovative Percussion® Inc.
NEW PRODUCTS 2016

THOMAS BURRITT SERIES MARIMBA MALLETS

- 5 models
- Synthetic Cores
- Ramin Handles with classic walnut stain
- Loosely wrapped with unique, very soft yarn to minimize attack

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- Oval Bead
- Quick Taper
- Length: 17"
- Diameter: .710"

CHRISTOPHER LAMB ORCHESTRAL SERIES - BASS DRUM MALLETS

- 13 models for a variety of musical choices
- Uniquely crafted on maple and metal handles
- Use for either quick, rhythmic passages or full tonal sustain
- Models 1-7 sold as individual mallets; models 8-13 sold as pairs

Innovativepercussion.com

IP



Note From Mary

ADVERTORIAL • MARCH 2016 • NAMM.ORG

The Best Music Education Advocacy Begins at Home

The NAMM Foundation's Best Communities for Music Education program not only fosters local support for school music programs but also helps NAMM retail members strengthen their relationships with the districts they serve and champion music education at home.

The Best Communities for Music Education (BCME) program recognizes U.S. school districts and schools that are committed to providing music education as part of the school curriculum; the program also provides tools that help increase visibility and support for music education. Participation in the BCME program, now in its 17th year, has grown yearly, and The NAMM Foundation will announce the 2016 Best Communities for Music Education in March 2016.

With overwhelming research tying music education to higher overall student success in school and in life, The NAMM Foundation is proud to commend these districts and schools that believe, as we do, that there is a vital link between do-rei-me and the ABC's.

The BCME survey gauges funding, participation, facilities and other factors that affect access to comprehensive music education. Once the responses are verified, The Music Research Institute at the University of Kansas then reviews the data. The 2016 designees will be invited to participate in the "What Makes Music Education Great in My School" student

video contest and will be eligible to be considered for guest artist residencies for their schools, along with a special SupportMusic community forum.

Partnering with your local schools, and encouraging them to take part in the Best Communities for Music Education survey, can strengthen your relationships within your community and help assure that all students have access to music education. Best of all, everyone comes out a hero!

I invite you to learn more about the Best Communities for Music Education program, as well as our many other music advocacy initiatives, at nammfoundation.org.

Sincerely,

Mary Luehrsen

NAMM DIRECTOR OF PUBLIC AFFAIRS AND GOVERNMENT RELATIONS,
AND EXECUTIVE DIRECTOR OF THE NAMM FOUNDATION

"As our school district has just undergone one of the largest mergers in the history of public education, this designation helped us protect the quality music programs and teachers in our community."

Dr. Dru Davison
Shelby County Schools
Memphis, Tenn.

"The BCME program is another tool we use to boost—and in some cases create—relationships with schools. The designation also helps attract media attention and remind the community of the value of making music."

Mark Despotakis
Progressive Music Center
McKeesport, Pa.

"Receiving the validation ... tells the community that we're doing our job, and they'll want to support programs that are good for their kids."

Brad Van Patten
Irvine Unified School District
Irvine, Calif.

Building Relationships Growing Community Pride

The Best Communities for Music Education benefits school districts and music retailers alike. By putting a spotlight on successful music programs around the United States, the program reinforces the importance of a complete education that includes music and the arts, and helps to foster school and community support.



1 Paul Bauer of Music and Arts helped present the Best Communities for Music Education Award to the Aptakisic-Tripp School District in Buffalo Grove, Illinois. Paul says, "Being able to serve as the presenter on behalf of NAMM just reinforced the value of music education to the students and helped to bring our organization, and my business, to the attention of all."

2 Mitzi Meyer Phelan of Meyer Music in Kansas City, Missouri, was thrilled to learn she lives in one of the Best Communities for Music Education. "Having grown up around the arts, it's very important to me that my kids grow up in a district with a strong music education program," she says. Mitzi was honored to present Liberty School District representatives with this year's BCME Award and believes the designation will provide her store with even more opportunities to collaborate with local schools.

3 Mark Despotakis of Progressive Music in McKeesport, Pennsylvania, has always been active in supporting his local school music programs, but says his district's involvement in the BCME program has enabled him to create relationships with schools he wasn't already serving. Mark believes the Best Communities designation—and the publicity it creates—has not only helped his community to gain a real sense of pride about their local schools, it also reminded them about the value of music making.

The NAMM Foundation is Here to Help
Visit the Foundation's website, a hub for music education advocacy with ideas and research tools to help you champion music education at home. www.nammfoundation.org



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The NAMM Foundation is supported by passionate people just like you...who believe in the transformative powers of making music and the vital importance of music education for all children. Your donation to The NAMM Foundation supports a child's chance to learn and grow with music.



Grants

that fund music-making service programs for people of all ages



Advocacy

to ensure policies, funding and support for music learning access at every stage of life



Research

on the benefits of music education

Together, we keep music education strong.



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Awards honor audio innovators
PAGE 22
- > **WiMN**
Celebrates women in the industry
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- > **Alfred Music**
President passes away
PAGE 26

SUPPLY

WESTONE MUSIC PRODUCTS | BY JOHN JANOWIAK

IN-EAR ENGINEERS

As long as in-ear monitors have existed, Colorado Springs, Colorado-based manufacturer Westone has been at the forefront of their development. At the recent NAMM Show, the company highlighted its latest in-ear innovation, the AM Pro Series, and its booth was hopping with interest.

“People would go through the demo, and I [would say] these will be available this spring,” said Karl Cartwright, lead design engineer for Westone Music Products. “Several people [would ask], ‘Can I buy this set right now?’ It seemed to answer a need that they had.”

The need they have, it seems, is an in-ear monitor that provides an accurate, detailed audio mix — but also just the right amount of ambient sound.

“One thing musicians love about in-ears is how nice their mix can be,” Cartwright said. “But one thing they hate about in-ears is, you do become a little more distant from the stage and the audience. We’ve looked at how can we connect musicians a little bit better to their performing environment, especially musicians who may not have the benefit of a full-on pro touring situation.”

Traditionally, designers of in-ear monitors have addressed this challenge with ambient ports or



vents. But earpieces with ambient ports have their downsides. They provide less hearing protection than fully occluding or noise-isolating earpieces, and frequency responses are degraded, especially in the low frequencies, Cartwright said.

“So, that was the first challenge we had to solve in making these earpieces: How do we make an earpiece that lets outside sound in, but still maintains the complete low frequency response of the earpiece? The second challenge was, I wanted these things to sound just like their fully occluding brothers in our lineup, the typical UM Series. I wanted the frequency response to be as close as possible to those as I could get them, but have this ambient feature.”

With that goal in mind, Cartwright and his twin brother, Kris Cartwright, took an inside-out approach to finding a solution. In designing the AM Pro Series, they came to the conclusion that, provided the proper acoustic path, there is an inherent resistance to sound leaking from the eardrum

or the ear canal out. “Once we understood that, Kris and I were able to design a path that allowed us to control the flow of the sound out.”

HEALTHY HEARING HISTORY

Before IEMs ever came into the picture, Westone had a long tradition of designing hearing healthcare products. When Ron Morgan Sr. founded the company in 1959, Westone was primarily an earpiece and ear-mold manufacturer for hearing aids. As it grew over the decades, the company expanded its offerings to include hearing protection products, communications products, audiological clinical supplies and more.

Karl Cartwright came onboard in 1979 and eventually spearheaded Westone’s foray into in-ear tech-

nology. In 1991, he got a call from sound engineer Bill Chrysler, who was working with both Def Leppard and Rush at the time.

Cartwright had previously worked on a communications product for a canning factory, where line supervisors had trouble communicating via their radios.

“I took a balanced armature driver from a hearing aid and put it in a fully occluding or completely sealed earpiece,” Cartwright said. “And it solved the canning factory’s problem. When Bill Chrysler contacted me, I said, ‘OK, this concept will definitely work, but how do I make it sound musical?’”

Cartwright succeeded in finding a more musical speaker, and his earliest IEMs solved the bands’ problems. Four years later, Alex Van Halen was also having problems with in-ear monitors. Westone worked with Jerry Harvey, Van Halen’s monitor engineer, and out of this collaboration came the IEM brand Ultimate Ears.

Then, in the early 2000s, Westone Music Products was born, establishing Westone as a prominent IEM manufacturer in its own right. “We were on the cutting edge because we were the first to apply the concept of the balanced armature driver into a fully occluding earpiece,” Cartwright said. “Now, occluding in-ear monitors are pretty much the standard.” **MI**

WELCOME TO THE NEW ERA



DX7
1983



MOTIF
2001



MONTAGE
MUSIC IN MOTION
2016



YAMAHA

SHARING PASSION & PERFORMANCE





Photo by Jesse Grant/Getty Images for NAMM

Don Was performs at the TEC Awards.

TEC | EVENT

TEC Awards Honors Audio Innovators

Winners in 31 technical and creative achievement categories were announced at the 31st annual NAMM TEC Awards held on Jan. 23 in Anaheim, California. The event celebrates the best in professional audio and sound production.

“This gathering of the music technology and pro-audio world at NAMM helps to complete the full spectrum of music making tribes at The NAMM Show,” said Joe Lamond, president and CEO of NAMM. “The NAMM TEC Awards are the opportunity to recognize the inventors, creatives, musicians and brands who are fueling the next wave of innovation behind how the world experiences music and sound.”

Comedian Sinbad hosted the event as

four companies — Avid, iZotope, Shure, and Solid State Logic — received multiple awards in the Technical Achievement category each taking home two TEC Awards. Creative Achievement top honors were spread across various platforms, including television, film, touring and more.

Artist and executive Don Was was awarded the Les Paul award, and ended the night and his own celebration with a live music performance that included his former Was (Not Was) band’s ’80s hit “Walk The Dinosaur.” The Les Paul award recognizes individuals and institutions that have set the highest standards of excellence in the creative application of audio and music technology. tecawards.org



New members named to the board.

NAMM | BOARD

NAMM NAMES NEW BOARD MEMBERS

At its annual meeting of members on Jan. 23, NAMM named eight new MI professionals to its board of directors. The NAMM Board provides leadership, counsel and direction to NAMM, the NAMM Foundation, and the global music products industry.

“We are grateful to these eight respected, established professionals for stepping up to

serve the global music products industry and NAMM’s membership,” said Mark Goff, NAMM chairman. “They represent a diverse, cross-section of the membership, each bringing a unique market perspective to the board. We look forward to working with them to lead the industry forward.”

The new members were elected to serve three-year terms on the incoming

2016 board. They are: Steve Ceo of C.A. House Music, Cindy Cook of The Candyman Strings & Things, Larry Fishman of Fishman Transducers, Richard McDonald of Fender Musical Instruments Corporation, Clinton Muntean of Mainline Marketing, Myrna Sisen of Middle C Music, Tabor Stamper of KHS America and Clint Strait of Strait Music Co. namm.org

GAMA | EVENT

GAMA Recaps a Successful Year

The Guitar and Accessories Marketing Association (GAMA) held its annual meeting on Jan. 20, recapping a successful year in 2015 and renewing its sense of optimism for the year to come.

Joe Lamond, NAMM president and CEO, opened the meeting with a bright outlook in light of recent legislation.

"The passing of the Every Student Succeeds Act by Congress last month, and the signing of it by President Obama before Christmas, is going to change what you're doing," Lamond said to GAMA members. "Schools will have more access to guitar programs than ever before. Local control [will let] people decide in their own communities what kind of music education they want. The door is opening. This is the time to put your foot on the gas."

During the meeting, a summary of the programs which received grants from GAMA in 2015 — including Guitars For Vets, Make Music New York, Tilted Axes, Day Of Guitar and Lead Guitar — was presented. Together with Guitars in the Classroom (GITC), these programs received just over one-half of the funding allotted for grants in 2015, which, GAMA President Peter D'Addario noted, opens the discussion for ramping up funding for any of these programs in the coming year, or adding more programs that are eligible to receive grants.

Robert Sulkow, executive director of GAMA, gave a rundown of a profitable year for Teaching Guitar Workshops (TGW), which profit will be reinvested into the program for 2016.

"[TGW] trains over 4,000 school music educators to bring guitar instruction to well over one million kids," Sulkow said. "This is the time to strike. This is the time to get more guitar programs in schools." For more on Teaching Guitar Workshops, see to page 12. [{discoverguitar.com}](#)



GAMA President Peter D'Addario



The Fishman team during the 35th anniversary event.

FISHMAN | ANNIVERSARY

Fishman Recognizes 35 Years

Fishman kicked off The NAMM Show with a press event to commemorate 35 years in business.

"Thirty-five years was the blink of an eye," said Larry Fishman, president of Fishman. "We're here because we love music, we love musicians, and we love gear. I've been fortunate enough to have the best musicians in the world come out today to help me celebrate. And it's only fitting that they do, because everything that we do emanates from the music side. I started as a bass player. The gear was secondary. It happened to work out that I was a better

gear maker than a bass player, but there were no regrets there."

Fishman was joined on-stage by guitarist Jennifer Batten (Michael Jackson, Jeff Beck), Devin Townsend (Strapping Young Lad), Stephen Carpenter (guitarist for Deftones) and guitarist Greg Koch.

"I'm surrounded by really talented people at work," Fishman continued. "Engineers, product managers, marketing people, salespeople — the whole thing. But we all converge on the same stage because of our relationship with musicians."

[{fishman.com}](#)

SHE ROCKS | EVENT

SHE ROCKS AWARDS CELEBRATES WOMEN

The annual She Rocks Awards were held on Jan. 22 at the Anaheim Hilton by parent organization the Women's International Music Network (the WiMN).

Honorees included guitarist Jennifer Batten, artist Chaka Khan, Karmin's Amy Heidemann, Rock Camp for Girls L.A.'s Becky Gebhardt and Mona Tavakoli, Tay-

lor Guitars' Chalise Zolezzi, NAMM's Mary Luehrsen, Gator Cases' Crystal Morris, *Tom* Magazine's Mindy Abovitz, Seymour Duncan's Cathy Carter Duncan, Fanny's House of Music's Leigh Maples and Pamela Cole, Skywalker Sound's Leslie Ann Jones, Universal Music's Sujata Murthy, and surprise honoree Tom Gilbert, the creative and marketing manager for Mad Sun Marketing.

"I am blown away by the amazing support from the industry and from NAMM," said Laura B. Whitmore, WiMN founder and co-host for the evening. "I know [the] evening was inspirational for many people in the industry and am so proud of my team for helping create this very special event."

[{thewimn.com}](#)



Chaka Khan accepts her award.

DISTRIBUTION NEWS:

SABIAN, SLM

SABIAN, SLM EXPAND DEAL

As of Feb. 1, St. Louis Music (SLM) has expanded its distribution of SABIAN products to include the company's band and orchestral instruments and accessories.

"By expanding our partnership with St. Louis Music and giving them access to our complete catalog, it brings our band and orchestral division in line with our overall market strategy, and provides retailers with an option when ordering SABIAN instruments and accessories," said Andy Zildjian, SABIAN president.

"We are excited to add SABIAN band and orchestral instruments and accessories to our product line," said Robert E. Lee, senior vice president of sales at St. Louis Music. "SLM will enhance the direct sales efforts of the SABIAN sales team in the U.S. by focusing on our vast retailer network and our strong ties to the educational market." stlouismusic.com

KELLEY DISTRIBUTION

Kelley Percussion Adds Lines, Rebrands

Applying more than 40 years of experience as a drummer, dealer and sales director for companies, such as SABIAN, Yamaha, Tycoon, MARS and Mountain Rhythm, David Kelley launched Kelley Percussion three years ago.

Now, Kelley has added acoustic guitars and amplifiers to his company's product mix and, to reflect this expansion and growth, the company has recently been rebranded as Kelley Distribution.

Kelley currently offers the handcrafted, Italian line of Eko acoustic guitars and the advanced line of Acus acoustic guitar amplifiers made in Greece. Kelley Distribution is also the exclusive North American distributor for Schlagwerk Cajons, Izzo Brazilian percussion, Traps light-weight, portable, single-headed drum sets, Gewa drum cases, Sky Gel damper pads and Akai karaoke machines.

Kelley Distribution's other main lines include Cymbag, Cympad, TRX and CRX cymbals, Direct Sound headphones, Yamaha accessories and The Lift bass drum pedal dock as well as Vater, Innovative, Regal Tip and Mike Balter drumsticks, brushes and mallets.

"Our rebranding reflects our growth and the new opportunities that exist for niche manufacturers and niche distributors to be successful in today's international music market," Kelley said. kelleydistribution.com



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HOSA TECHNOLOGY | AWARD

Hosa Names Rep of the Year

Hosa Technology recently named Mainline Marketing its 2015 Sales Representative of the Year.

Hosa's Rep of the Year award is based on numerous factors that lead to "comprehensive excellence in sales."

According to Hosa, a winning rep firm consistently reaches sales goals, exhibits first-rate communication skills, and adapts



to an ever-changing environment, while seeking out new market opportunities.

In addition to being the Rep of the Year, Mainline was also presented with the 2015 Mogan Microphones Rep of the Year award. This award is given to the rep firm with the highest net sales of the company's Mogan Microphones line.

Mainline Marketing represents multiple manufacturers in the MI, broadcast,

pro-audio and commercial AV markets.

"We are delighted to have won these two prestigious awards from Hosa Technology," said Clinton Muntean, president of Mainline Marketing. "We have worked together to grow our businesses for over 25 years, and these accolades represent Hosa's recognition of the effort the entire Mainline Marketing team puts forth."

{hosatech.com; mainlinemarketing.com}

BARI WOODWIND | PURCHASE

BARI WOODWIND PURCHASED

On Jan. 8, Ron Van Ostenbridge and Gary Spears purchased Bari Woodwind Supplies, LLC and are now the sole owner/operators of Bari Woodwinds, Inc.

Van Ostenbridge has more than 35 years of manufacturing leadership and experience. As Bari's COO for the last 12 years, Van Ostenbridge has been instrumental in bringing the company's name to the forefront of the saxophone and clarinet accessory industry. Spears has more than 25 years of overall engineering and manufacturing experience. While he was Bari's project engineer/director of operations, Spears acquired specific engineering and manufacturing skills and has been producing Bari mouthpieces and synthetic reeds for 12 years.

Spears worked alongside world-renowned big band musician and founder of the Bari brand, Wolfe Taninbaum (Wolfe Tayne), to maintain the quality and design in reproducing all of Wolfe's Bari products. Spears is also the designer of Bari's Cyclone and Hybrid series of mouthpieces, and continues to produce a wide array of products that have the sound and consistency both professional and leisure saxophone and clarinet artists need.

According to a statement from Bari, "Together, Van Ostenbridge and Spears will continue to provide the same high-quality products and service that our customers have come to depend on and enjoy, and look forward to developing new and exciting Bari Woodwind products in the future."

{bariwoodwind.com}

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IN MEMORIAM

MORTON MANUS PASSES AWAY

Morton Manus, president of Alfred Music, passed away on Jan. 9 after a brief battle with cancer.

Born in New York to Russian immigrants in 1926, Morty enlisted in the Air Force during WWII, received a business degree from The City College of New York, and joined his father in the family business in the late 1940s. The company flourished under Morty's leadership and expanded internationally with offices in Australia, Germany, Singapore and the UK.

Morty authored and edited hundreds of titles in Alfred Music's catalog. He received an honorary Doctorate of Music from the VanderCook College of Music in 2008, and he and his wife of more than 60 years, Iris, have supported many music scholarships, competitions and organizations over the years.

"Morty Manus was one of the most brilliant men I've ever met," said Keith Mardak, chairman of Hal Leonard. "He had profound knowledge of the educational print market and established guidelines that we all follow today. When I was acquiring Hal Leonard in 1985, my bank required some expert, outside advice/analysis about the industry and our company and asked me for a recommendation. I suggested Morty and he agreed to participate. I don't know what he told them but I ended up owning Hal Leonard, and I'm forever indebted to Morty."

"Morty Manus made the world a better place," said Madeleine Crouch, former RPYMA executive director. "He was a wonderful storyteller, a generous colleague and a compassionate business leader. He was a visionary and always ready to take a chance when he saw an opportunity. He left our music industry stronger and better through his devotion to music education for all." alfred.com



SHURE CHAIRMAN PASSES AWAY


Rose L. Shure, Shure Incorporated's chairman, recently passed away.

For more than 60 years, Mrs. Shure served as an inspiration to all Shure associates, past and present.

According to a company statement, she was a role model for Shure's core values and basic principles, created by her husband and company founder, Sidney N. Shure, that have guided the company. Mrs. Shure was elected chairman of the board of directors after Sidney's death in 1995.

"We have had the privilege of working with a truly extraordinary woman," said Sandy LaMantia, Shure's CEO. "Our company and many charitable and cultural organizations have benefited from her thoughtfulness and generosity. I am confident that the legacy left to us by Mr. and Mrs. Shure will continue to endure in our hearts and in our minds. That is exactly the way Mr. and Mrs. Shure would want it to be." shure.com

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KMC MUSIC | DISTRIBUTION

KMC, FOCUSRITE TEAM UP

KMC Music has become a U.S. distributor of both the Focusrite and Novation digital audio production and recording lines.

“We are very happy to have KMC Music represent Focusrite and Novation products to [its] customer base of more than 6,500 retailers,” said Phil Wagner, Focusrite Novation Inc. president. “We believe KMC Music [has] the reach into the market that our products deserve. It’s tremendously convenient that our distributor, American Music & Sound, and KMC Music are both owned by Canada’s JAM Industries. KMC Music’s customers will enjoy the same benefits that AM&S customers have experienced.”

According to KMC Music, this appointment marks the start of the next chapter in the company’s quest to meet all of the instrumental and technology needs of today’s MI retailer.

“Having added 18 new lines to our product portfolio in 2015, including major guitar, amplifier, and percussion brands, KMC Music is taking the next giant step forward in its commitment to meet the needs of today’s 21st century MI retailer,” said Mark Terry, JAM U.S. Music Group’s CEO. “Today’s MI retailer has to be able to provide the instruments, accessories, and the digital audio production and editing technology that their customers want to buy. KMC Music will now be able to provide them with the very best in digital technology with the Focusrite and Novation product lines. Now, more than ever,

KMC Music’s offerings mirror the reality of the 21st century MI retail marketplace.”

Terry also reaffirmed the importance of the larger corporate relationship between JAM Industries, KMC Music’s parent company, and Focusrite Novation.

“This appointment strengthens a very

successful existing JAM Industries corporate relationship with Focusrite while making it possible for thousands of new MI dealers to have immediate access to the Focusrite and Novation brands through KMC Music,” he said.

kmcmusic.com; us.focusrite.com



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FROM THE TOP

INTERVIEWED BY MICHAEL GALLANT

BLAKE AUGSBURGER | HARMAN PROFESSIONAL SOLUTIONS

HOW DO YOU START YOUR DAY?

Regardless of where I am in the world, I always start each morning by working to stay on top of what's going on in our markets, on the streets, and in the countries in which we operate. I also make time to work out and stay connected with my family.

DO YOU FIND YOURSELF ON THE ROAD A LOT?

Our business has operations all over the globe, and I make a point of regularly meeting with the teams, visiting with customers in the field, exploring new acquisition possibilities, and attending conventions and technology events.

HOW WOULD YOU DESCRIBE YOUR ROLE AT HARMAN?

I lead the Professional Solutions division at HARMAN globally. As country head for the Americas, I lead Americas' Operations for all of HARMAN — and as a member of the executive committee, I contribute to running the global business. As far as the MI community is concerned, my role is to build teams that will in turn build the product roadmaps, products, programs, and relationships that make our MI, portable P.A. and lighting businesses stronger.

HOW DO YOU APPROACH THAT SORT OF STRENGTHENING ON A GLOBAL LEVEL?

For our community and our businesses to remain strong, we need to support the next generations of music makers and performers. That's starkly lacking right now, as demographic, socio-economic, technological, lifestyle, and governmental shifts in the developed world have moved the emphasis away from traditional singer-songwriter music creation and performance to other skills and pastimes. As an industry and a community, we need to take radical steps to support the art that got us all here.

HARMAN HAS MANY BRANDS UNDER ITS ROOF. HOW DO YOU KEEP EVERYTHING STRAIGHT?

I'm leading a shift from brands to solutions comprising our brands. Our goal had previously been to have the No. 1 or No. 2 brand — preferably, No. 1 — along the performance chain. But we've seen customers increasingly look for systems featuring several of those brands together.

SO, YOU DON'T SEE YOUR LIGHTING AND AUDIO OFFERINGS, FOR EXAMPLE, AS WORKING PURELY

ON THEIR OWN?

Not at all. For the DJ putting on a gig on his or her own, the worship leader putting on a production, the teacher putting on a class or show, or the corporate AV person managing a meeting, lighting, audio and increasingly video are all simply different elements of the same solution.

HOW HAVE YOU REACTED TO THAT TREND?

We recently restructured our organization from brand-centric to a customer solutions-centric approach that better enables these new system solutions. This sort of organizational model will make it much easier for customers to do business with HARMAN Professional Solutions. There is a single point of access and accountability with specialized teams, technologies, and programs for each market. And, because they're customer-centric teams — versus brand- or technology-centric — they have a better understanding of the customer use-case today, and clearer insights as to where markets are headed tomorrow.

CAN YOU GIVE AN EXAMPLE?

What we have seen — and continue to see — is deeper integration of once-discrete technologies into plug-and-play systems with unified interfaces that are familiar and usable to broader populations. One example would be our new JBL SRX powered speakers, featuring Crown amplification or Soundcraft mixers, with Lexicon and dbx processing. We're also cooperating with our systems groups in the HARMAN lifestyle and automotive divisions on easy-to-use, yet eminently powerful, software controls. These can be used to manage systems and bring the advantages of professional-grade performance technologies to new consumers and small businesses who can shop at our retail partners.

WITH SO MANY BRANDS UNDER THE HARMAN UMBRELLA, HOW DO YOU APPROACH ACQUISITIONS OF NEW COMPANIES?

Our mission is innovation. We have the industry's largest R&D organization and that helps us develop new products and solutions at a strong rate. We typically arrive at these innovation-leading solutions from within our organization — but when we see an opportunity to advance technology, and are in a unique position to acquire, integrate, and build upon an existing solution, then we'll go the acquisition route.

HOW DO YOU DECIDE WHAT TO ACQUIRE?

The acquisition has to appeal to our existing customers, or



THE DETAILS

BLAKE AUGSBURGER, EXECUTIVE VICE PRESIDENT AND PRESIDENT, PROFESSIONAL SOLUTIONS DIVISION

HQ: Stamford, Connecticut

Founded: 1980

Employees: 28,000

Best selling product: JBL EON Loudspeakers, AKG C212 microphone, Lexicon Reverb family, JBL Control Series loudspeakers, dbx processors

Fun Fact: In addition to products that bear the HARMAN name, the company captains a wide variety of venerable MI brands, amongst them AKG, Crown, dbx, DigiTech, Studer, Lexicon, JBL and more.

make our existing offerings available to new customers. Ideally, an acquisition would do both. There are, however, baseline requirements. We look at organizations with a shared culture of innovation and proven commitment to solutions. We don't consider commodity players or distressed companies.

CAN YOU DESCRIBE YOUR OWN MUSICAL BACKGROUND?

I enjoy music very much, but have no musical background. I admire those who do have this talent and I think that, as an industry and a community, we need to be doing everything that we can to foster talent and encourage young people from all walks of life to embrace music and make it part of their lives. That would be good for music, good for the community, and very good for the kids who get involved. I'm on the board at NAMM, and this is a key reason why I joined.

HOW WOULD YOU DESCRIBE YOUR MANAGEMENT STYLE?

I strive to be inclusive, firm and fair. I'm a conductor with the best talent available at every seat in the orchestra. It gets easier when you've got the depth of talent that we have here at HARMAN, but there's also the inherent pressure to do much better than anyone else and to create and grow like no other organization in the MI industry.

WHAT'S YOUR FAVORITE THING ABOUT YOUR JOB?

Interacting with the talented people we have working across all disciplines, and among our customers and channel partners.

AND LEAST FAVORITE?

Missing an opportunity to make a positive impact — you don't get to run a \$1 billion business without being ambitious and somewhat competitive. That means not enjoying it if we miss a sales opportunity or a chance to evolve and grow, or if we drop the ball, even slightly, on our core values or responsibilities. It doesn't happen often but, when it does, I don't enjoy it and we rarely make the same mistake twice.

DO YOU HAVE ANY PERSONAL FAVORITE HARMAN PRODUCTS?

That's a difficult question. It's like asking a father of several children to name a favorite. [Laughs.] We've had many successful products in my time at the helm. Some have been transformative and some have been iconic, while some have been wins for me personally and others have been the

successful crusades of engineers or executives at our organization. Products can become favorites for many different reasons and, with HARMAN, there's certainly no shortage of favorites.

IF YOU COULD SNAP YOUR FINGERS AND CHANGE ONE THING ABOUT THE COMPANY, WHAT WOULD IT BE?

Every business wants to be swifter and more responsive — and we're no different. We want to take the lessons we learn from the market, and from our channel partners, and implement them in our organization with greater speed and efficiency. We'd like to move innovations from the lab bench to the store shelf faster and more efficiently, and we'd also like to advance our internal communications, so that we can better capitalize on the ideas and expertise of our people. These are the goals of our recent large-scale restructuring, so you could say that I've already snapped my fingers. [Laughs.] I'm confident that these changes will come as we follow through with what we've started.

WHAT ARE YOUR PLANS FOR HARMAN FIVE OR 10 YEARS DOWN THE LINE?

Our plan is to be the force of innovation in the pro-audio, MI, and systems integration communities — and that innovation will be our key differentiator in the years to come. Our new organizational structure will let us design and build customer-driven technologies and solutions that make it easier for more people — students, teachers, music fans, small businesses, churches and more — to create, record, and perform as creatively as their hearts dictate. I also think that this new organization will equip us to build comprehensive programs for our retail partners.

HOW SO?


We'll do more than simply hand them great products. Instead, we'll partner at a deeper level to understand their current and potential customers, challenges and opportunities, and then address each with programs that promote, educate, include, and grow. That initiative starts now and will continue over the years to come.

IF NOT MUSIC, WHAT WOULD YOU BE DOING?

My background is as an engineer, and I enjoy the strategy side of the business so I think those two components would be central to anything that I would do. That said, the MI and pro-audio communities are very unique with great people and ideas that you won't find in too many other industries.

'WE WANT TO TAKE THE LESSONS WE LEARN FROM THE MARKET, AND FROM OUR CHANNEL PARTNERS, AND IMPLEMENT THEM IN OUR ORGANIZATION.'



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DOGGED DETERMINATION

By Ed Enright

Photos by Scott Eisen

After starting Drum Center of Portsmouth in 2009, owner Shane Kinney was forced into a sink-or-swim situation. He took on boutique lines, built an online presence and today, is swimming in the success

When Shane Kinney opened Drum Center of Portsmouth in June 2009, things did not go as planned.

— He failed to gain the support of major vendors and was quickly forced into a sink-or-swim situation, one that seemed to spell doom at the time but ultimately led him down the path to becoming New England's premier boutique drum shop and a NAMM Top 100 Dealer within just a few short years.

A professional drummer and avid gear nut, Kinney already knew he could sell drums and drum accessories. He had 10 years of experience under his belt working in a music store in his home state of Maine. Once he realized that music retailing was what he did best, he decided to go into business for himself. He had no idea that he was about to face an immediate challenge that would end up helping to define his niche market.

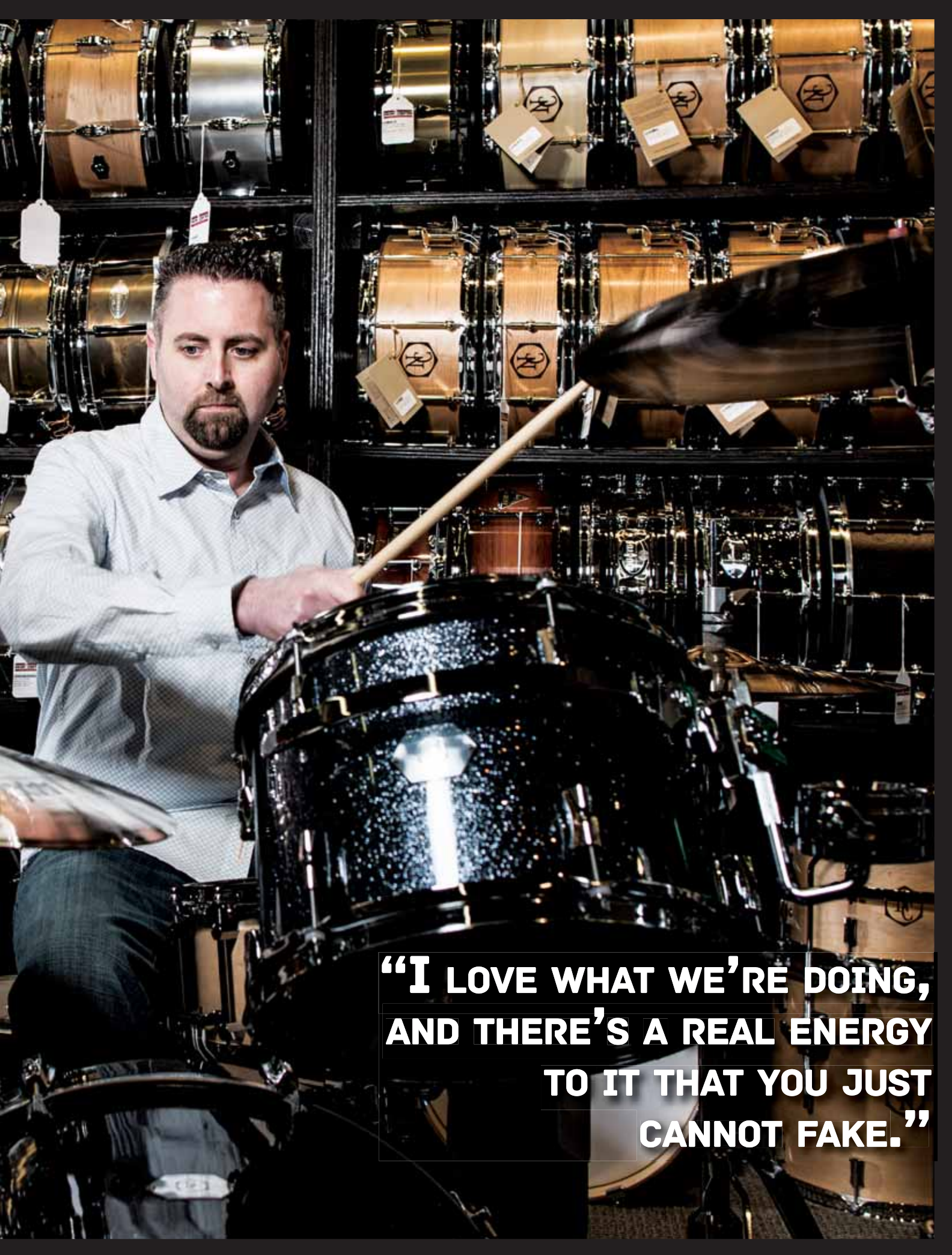
"I thought that [getting started] was going to actually be the easy part, because I had the relationships with so many of these vendors from the other stores I'd worked at," said Kinney, who had relocated to Portsmouth, New Hampshire. "I deliberately moved 50 miles away so I could come into a new trade area, and that's just not how it worked. A lot of the manufacturers turned their back on me, and that was completely crushing. So I said, I'm going to put all of my eggs into one basket and go completely into the boutique drum thing."

Operating out of a tiny store space with a limited inventory, Kinney's first significant brand was Dunnett Classic Drums.

"That was the first guy I targeted," Kinney said. "I had been a big fan of his drums, and I had used his snare. I still own that drum. I feel a strong loyalty to him."

In Portsmouth, Kinney found himself in a community where the median income was about double that of where he came from.





**“I LOVE WHAT WE’RE DOING,
AND THERE’S A REAL ENERGY
TO IT THAT YOU JUST
CANNOT FAKE.”**

Snare wall snapshot: Drum Center of Portsmouth specializes in snares with more than 200 models on the wall and over 300 in stock.



“When I came down here, I realized that people had a little more spending money, and they were eager to come to a place that specialized [in boutique drums],” he said. “If you had told me I’d be selling \$600 bass drum pedals and \$500 ride cymbals when I opened, I would have said you’re crazy. But people buy them.”

As he acquired more boutique lines and sales began to skyrocket, Kinney needed more room to work. He moved from his tiny starter store into his current location, an 1,100-square-foot store that is currently supplemented by a 2,600-square-foot space for shipping and receiving, backstock and lessons, and an additional 1,500 square feet of warehouse space. Kinney gradually hired a handful of trusted employees, many of them customers, to help him carry the ever-increasing workload. It all amounts to decidedly modest facilities and staff for a high-end drum shop that’s known for hosting in-store clinics with some of the world’s top drummers and whose customers hail from across the globe.

Many of those customers come to peruse Drum Center of Portsmouth’s deep collection of boutique snare drums and cymbals, the store’s bread-and-butter profit-generators.

“The thing I love about selling cymbals and snare drums is that there’s a lot of margin there, and they don’t take up a lot of space,” said Kinney, who noted that Drum Center of Portsmouth has worked directly with manufacturers to develop certain specialty products, some of which are unique to the store. “Being that I’m limited in my square footage, I want to maximize those types of margins. And you don’t have to compete much when you’re in the cymbal market — we do video demos of all of our high-end cymbals and weigh them, so each one is unique. You can sell these items at MAP and do OK.”

THE SNOWBALL EFFECT

Well-produced online product demos have helped to distinguish Drum Center of Portsmouth as a specialty retailer. Early on, Kinney’s videos of snare drums played at different tunings proved quite popular with drummers and turned many of them into regular customers.

The videos established the store’s strong online presence, with a substantial number of followers currently on YouTube, Facebook, Pinterest and Instagram, and sales generated from such e-commerce channels as eBay, Reverb, Amazon and Drum Center of Portsmouth’s own commercial website. Kinney said that 70 percent of the store’s sales are currently transacted online.

Running Drum Center of Portsmouth has been a continuous challenge for Kinney, a man of dogged determination. For starters, he had to teach himself how to implement all the technology needed to track sales and maintain inventory levels.

“I’m writing formulas all over the place and doing whatever I can to make things efficient,”

“THIS ISN’T ABOUT HOW MUCH I CAN MAKE. THIS IS ABOUT HOW I CAN MAKE THE COOLEST STORE AND THE COOLEST PLACE TO WORK.”

he said. “It’s very difficult when you sell on all of these channels where you have in-store and online sales. Now, that’s no big deal for somebody who’s a multi-million-dollar store with a multi-million-dollar budget and incredibly talented staff. But when it’s me trying to figure all this out, it’s incredibly difficult. The technology part of it drives me insane: I can’t stand it, yet I seem to love it because I just love progress.”



When asked where his motivation comes from, Kinney responded: “The scarcity mentality of childhood. When I was young, we didn’t really have a lot. My parents and grandparents taught me to work really, really hard. So, one thing I’ve learned in life is that there was always somebody better looking, somebody that was stronger, somebody better at this or that. But I don’t know if I’ve ever met anybody that could work harder than me and really put that focus in. I’m one of these snowball-effect people where if I do something and it’s really starting to roll, then I work even harder at it. That’s when I know efficiency happens. But the true motivation is simply not going out of business. Every morning: How do I not go out of business today? I honestly feel like in today’s market, you’re three or four bad decisions away from going out of business.”

MAINTAINING SHORT-TERM GOALS

In discussing his vision of Drum Center of Portsmouth’s future, Kinney elaborated on several short-term goals.

“In the next one to three years, I’d like to be in a free-standing building and grow the business a

respectable amount,” he said. “I’d also like to increase and improve the customer experience. I’m trying to drive the customer to buy directly from us — on the phone, in the store or on the website. That way, I can help make it more of a captive thing in terms of how I choose to market to them after the sale, or even before the sale, and create personalized content for them. How can I make them feel like they’re part of something?”

Another goal involves dedicating resources to maintain and strengthen the store’s Internet presence.

“I’d like to have somebody who handles that entirely,” Kinney said. “We’re the ones who are constantly updating the content. When you consider other stores that sell consumer goods, they get their catalog from their vendor, and they upload it to their website and they start selling. For us, that’s every day. Every time we get a snare drum or a ride cymbal in, it’s a new SKU. I’ve got to create the product in my system, I’ve got to photograph it, I have to do a video demo of it and upload it. That is a lot of work. And so, when you try to do it on the level that we do, you’re talking about a whole new medium in which no rules have been written. We’re creating this [system] out of necessity.”

LESSONS LEARNED

Kinney acknowledges that Drum Center of Portsmouth still has a long way to go if it’s going to continue to live up to his dream of being “the coolest drum store in the world.” But for now, the business is showing great promise. “I love what we’re doing, and there’s

Product scope: DCP has more than 10,000 unique SKUs in its inventory. According to Kinney, "The thing I love about selling cymbals and snare drums is that there's a lot of margin there, and they don't take up a lot of space."



a real energy to it that you just cannot fake," Kinney said. "That's what people love about the store."

He advises other specialty retailers to keep an open mind in finding their niche.

"Search for any opportunity or possibility, because you don't know what's going to be right around the corner," he said. "And don't do it for the money. I wasn't money-motivated when I started this. This isn't about how much I can make. This is about how can I make the coolest store and the coolest place to work."

Kinney shared a helpful life lesson he learned as a boy playing catch with his father, one that has made him a better businessman. "Growing up, you know how when you'd catch a baseball and it would get you right in the palm of your hand, and it would really hurt? As a kid, I would always shake my hand and go, 'ahhh!' And

my father would say, "Throw now, hurt later." And that's been my mantra throughout life. At least I'll go up there and try. I'll try this and try that, and sometimes it works and sometimes it doesn't, but you've got to keep trying."

You can't help but get the sense that Kinney feels no regrets about any setbacks he might have experienced early on.

"Let's say the bigger companies had opened me up then, at that time," he supposed. "Drum Center of Portsmouth would have been just like everybody else. So, I'm really glad it worked out the way it did." **MI**

DRUM SHOP DOG



Bella

Whether you visit Drum Center of Portsmouth in person or check it out online, you can't miss the stately presence of Bella, Shane Kinney's 11-year-old Pug. And if she acts like she owns the joint, it's because she does. She's been there with Kinney since day one.

"They love her," said Kinney, referring to pretty much everybody who has ever set foot in the store (or logged on to the store's website). "I can be

very intense, and when customers see a little Pug dog running around, it disarms me a little bit."

An inherently likable beast, Bella mostly minded her own business during Music Inc.'s visit. She seemed perfectly happy in her role as store mascot, effortlessly spreading canine charm and making herself right at home.

"She doesn't seem to mind the noise," Kinney said. "She still has her hearing — I don't know how that's possible."

—Ed Enright

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DRUMMING UP SALES FOR IDM

By Baxter Barrowcliff

IN PREPARATION FOR **INTERNATIONAL DRUM MONTH** THIS MAY, *MUSIC INC.* ASKED A FEW DRUM RETAILERS ABOUT THEIR MOST EFFECTIVE PROMOTIONS



JIM RUPP | OWNER

COLUMBUS PERCUSSION

COLUMBUS, OHIO

"We arrange a clinic or some type of sale, and we try and play off of the idea that [it's] International Drum Month. We'll say, '**In celebration of International Drum Month, check out our special Saturday morning workshop.**' You have try to have something that interests a variety of people."

TERRY HAWKINS | OWNER

SKINS 'N TINS DRUM SHOP

CHAMPAIGN, ILLINOIS

"We always try to do something a little bit different. This year we're going to have a recital with our students. We usually do it around the holidays, but this time we decided to do it to promote International Drum Month. Also, we're going to do a free cymbal cleaning. **If you purchased a cymbal from the shop you can bring it in and we'll clean it for you free of charge during International Drum Month.** We're probably going to have a drawing for a snare drum or some cymbals and other promotional things like that. We'll do what we usually do — only do a little bit more heavy advertising that month to promote International Drum Month."

"Our main push these days is to promote the idea that it is really fun to play drums whether you are 16 or 80 years old. [For IDM], we're tying the lessons into some free [giveaways], free registration and free beginner packets to get extra discounts on beginner drum sets."

Mike Henry, CEO, Percussion Center Houston
Houston

MISSISSIPPI MUSIC INC.

HATTIESBURG, MISSISSIPPI

"We've held 'The Fastest Drummer' contest. What we do is, we schedule it out and let people come in and practice on the meter for about three weeks. Then we do a final push at the end and hold 'The Fastest Drummer Contest' and give away products.

"We just had a Greg Bissonette clinic here and it was very good. He puts on a good clinic. Of course we run specials for that the entire month, and this year we're working on a drum circle. We're currently doing a drum circle at our Biloxi location every other Saturday right now.

"[International Drum Month] has been good, **Percussion Marketing Counsel sends us a big cut out that we put around our stores, and we work with them.** We love what they send us."



SHANE HALL
 Manager
 Uptown Music
 Keizer, Oregon

"We do something every year for International Drum Month. Years ago, we did the 'Fastest Hands, Fastest Feet' competition, and we had great success with it for a number of years. We always had great support from manufacturers with that in the past.

"We've also done drum clinics. Last year, we did one with Jeff Bowders who's a Music Institute teacher and touring artist and clinician. We've also done previous work in the past with Tony Coleman, former drummer for B.B. King, Todd Sucherman and other various artists that we've had made available to us from different manufacturers.

"Last year, we did the 'Hit Like a Girl' contest, so we've run the banners and promotions in the store during the month. We'll also run promotions and sales on heads and sticks, and discounts on drum sets."



"Last year, the Percussion Marketing Counsel celebrated Make Music Day — which actually goes on all over the world — but on the drumming end of it we located ourselves in a park in the city. We offered free drum lessons for a day, and we may do that again [this year]."

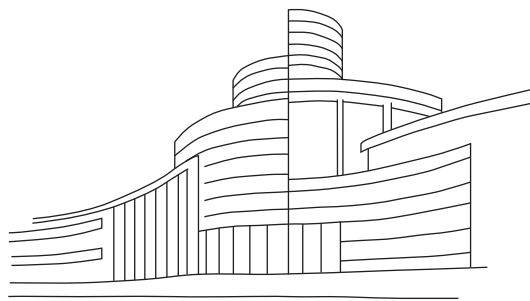
John Stebal, Owner, Stebal Drums
Willowick, Ohio

INSTRUMENTAL MUSIC CENTER

TUCSON, ARIZONA

"You're always looking for something to advertise. We always have special events and every month we have a special product category whether it's guitar amps, woodwinds or brass.

"The Percussive Arts Society's state chapters have their spring festival at one of the universities. In the past we have supported that, and **we've gotten SABIAN and Zildjian to donate cymbals, Vic Firth to donate some sticks and we'll go and do giveaways.** We've bought a bunch of cool products down there — drum sets, vibes and gongs."



THE 2016 NAMM SHOW

GREATEST SHOW ON EARTH

BY KATIE KAILUS

With a record number of attendees, a plethora of product launches and the winter debut of TEC Tracks, The 2016 NAMM Show was one for the ages



1. The NAMM International Coalition
2. From left: Jonathan and Susan Lipp speak with NAMM's Joe Lamond during Breakfast of Champions.
3. Victor Wooten rocks out at the Hartke booth.
4. Martin's Chris Martin shows off the dreadnought anniversary model.
5. From left: D'Addario's Amy D'Addario, Jonathan Turitz, Jim D'Addario, Bryan Vance and John D'Addario III accept the 2015 *Music Inc.* Product Excellence Award for the company's NYXL Strings.
6. Dr. John plays at the Imagine Party.
7. From left: GTC Sound Innovations' Daniel Shavit, Ed Simeone, Roberto Dulitzky and Oded Elboim

This year's NAMM Show was one for the record books. Held Jan. 21–24, The 2016 NAMM Show not only broke attendance records with 101,736 registrants — a 2-percent increase over last year's show — but it also saw an all-time high when it came to the number of exhibitors. A record 1,726 exhibiting companies representing more than 6,000 brands made for a 7-percent increase over last year.

“As we look at the record number of exhibiting brands, influx of new entrepreneurial spirit and attendance from 125 countries, the industry seems poised for vital growth and breakthroughs,” said Joe Lamond, NAMM president and CEO. “The NAMM Show is a reflection of our





industry, not only where it is now, but even more importantly where it is heading next. NAMM members brought their A-game to Anaheim with creative, innovative, beautiful products.”

Exhibitors noticed the rise in attendance as well, keeping busy at their booths all four days.

“I think the show [was] busier than last year and more dealers were visiting the booth,” said Brandon Lorenz, district sales manager for Hal Leonard, which debuted two huge songbooks at the show — *Adele 25* and *Star Wars: The Force Awakens*. “There was a really positive vibe to this year’s show. Everyone was looking to do business; there was a good energy and good results.”

Retailers echoed similar sentiments.

“It seemed that the crowd was larger than in the past few years,” said Paul Tobias, owner of Tobias Music. “Friday and Saturday were crazy out on the floor. Overall, we had a successful trip. It seems like the industry is really going full throttle.”

EVENTS GALORE

When they weren’t scouring the show floor for the latest and greatest gear, attendees had a plethora of events to check out. The annual She Rocks Awards, which celebrates female leaders in the music industry,



honored Karmin's Amy Heidemann, Seymour Duncan founder and CEO Cathy Carter Duncan and legendary artist Chaka Khan, among others. The 31st annual TEC Awards, held Jan. 23, celebrated the best in live and recorded sound and honored record producer Don Was with the Les Paul Award.

On the education side, the Idea Center found its way to the lobby of the convention center where sessions were packed the entire weekend.

"I attended some marketing sessions led by professionals in [the] industry, and I very much enjoyed spending time tackling the problems I see every day in my store with like-minded people from around the U.S.," said James Harding, president of Gist Piano Center and an Idea Center speaker. "I came away with some new ideas that will help me make more money!"

TEC Tracks made its Winter NAMM Show debut featuring 70-plus sessions showcasing innovative insight in music technology, recording, live sound, lighting, DJ, apps and game audio. [MI](#)



8. From left: Guitarist John Petrucci, Ernie Ball's Brian and Sterling Ball, Musician St. Vincent and Maroon 5's James Valentine during a press conference at the Ernie Ball booth.
 9. Zoom's Charlie Lederer and Micah Eberman
 10. Hal Leonard's Brandon Lorenz
 11. Accel Solutions' Alan McKenzie
 12. Kala's Mike Upton (left) is interviewed by Andrew Kitakis from Hawaii Music Supply.
 13. Karmin performs at the She Rocks Awards.

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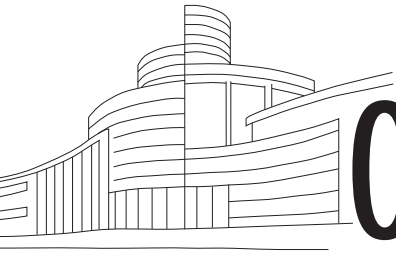
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ORIGINAL UPDATES

BY DAVID BALL

Guitar, amp & accessory manufacturers bring new ideas to existing designs, tweaking products into the future of the MI industry

Across all product categories — from acoustics to electrics, amps to accessories — the focus for manufacturers at The 2016 NAMM Show was to take familiar product categories and find little ways to make them new.

INNOVATIVE ACOUSTICS

Take Taylor, for example. As part of its newly redesigned 500 series, the company introduced its Grand Concert All-Mahogany 562ce 12-string.

“This year we spent quite a bit of time working on 12-string guitars,” said Andy Powers, Taylor’s master guitar designer. “[The 562ce] is a guitar I like because it hasn’t existed in this form before. [It] is a really small-bodied, all-mahogany guitar, with a 12-fret-to-the-body neck. It’s an unusual combination of elements, but for a primarily six-string player, this is one of the first 12-string guitars that I could really get my hands around.”

Riversong also focuses on offering a number of unique innovations on



1. Godin's Simon Godin (left) and Mario Bifarelli
2. Taylor's Andy Powers
3. Paul Reed Smith shows off the newly reissued PRS CE 24.
4. Marshall's Nick Bowcott



5. From left: Schecter's John Gaudesi, Zakk Wylde, Schecter's Michael Ciravolo and Marc LaCorte.
6. Ohana's Louis Wu
7. BreeLove's Tom Bedell
8. Kyser's Max Lintner
9. Riversong's Mike Miltimore

its acoustic guitars, including a neck running all the way through the body and X-bracing on the back.

"No structural bracing means more resonant area," said Mike Miltimore, founder and designer at Riversong, who spent the past 10 years in the back of his family's music shop designing prototypes for his core models. The one-piece neck runs all the way down to the end pin, which can be moved up and down to adjust the string tension and intonation.

"Then I put a disk in the sound hole," Miltimore continued. "It balances out the body and gets rid of that one single resonant frequency, which eliminates wolf-tones. So, when you're playing chromatically up the fretboard, you don't have that one note that really resonates loud and one that's really quiet. Which means the chordal response as you play up the neck is extremely balanced."

WELL-ROUNDED ELECTRICS

On the electric side, Godin has redesigned its Summit Classic CT series of single-cutaway guitars, which the company introduced last year, but has since added some minor tweaks.

"We went for a bit more of a Godin flare," said Godin's Richard Brunze, referring to the slight inward cut in the guitar's top bout near the heel. "The bodies are a couple millimeters shorter and fatter, and it just makes it a little more ergonomic and comfortable."

The Summit Classic CT series feature chambered mahogany bodies and carved maple tops, plus a High-Definition Revoicer push-button switch near the tone knob.

"It's not a boost," Brunze said, "but it changes the frequency range of each pickup, giving it more dynamics and more bite. So, essentially you have two sets of pickups on one guitar."

PRS rounded out its P-series line of guitars with the P245 Semi-Hollow, which features the LR Baggs/PRS piezo system, giving players both acoustic and electric guitar tones from a single instrument.

"All of the P-guitars have multiple jacks out, so you can either do a blended magnetic/acoustic out, or you can separate them and send one to the P.A. and one to an amp," said PRS's Bryan Ewald. "Whether you're looking





for a double-cutaway, a single-cutaway, a hollow-body or a solid-body, there's now a PRS with a blended acoustic output in it."

AMPS & ACCESSORIES

Marshall introduced its first foray in the digital amp modeling market with the CODE series of amplifiers. Available in four models — a 25-watt, one 10-inch speaker combo; a 50-watt, one 12-inch speaker combo; a 100-watt, two 12-inch speaker combo; and a 100-watt head with a matching four 12-inch speaker cabinet — each amp features an intuitive array of modeling options arranged in a logical format, from pre-effect stompboxes, to preamp options, to post-preamp modulation effects, to reverb, to four power amp options and eight cabinet configurations.

"If you just look at the amp, power amp, and cab options, there are 440 different tonal combinations without turning any knobs" said Marshall's Nick Bowcott. "I prefer to call our [models] 'replicas.' We've spent a great deal of time making them as accurate as possible, and we're unique in that respect."

When it comes to guitar accessories, Kyser has debuted its Quick-Change capo in a new rosewood finish. "We've been working on trying to get a realistic-looking wood finish for about two-and-half years, and I think we finally nailed it," said Kyser's Max Lintner. "Each one's a little bit different. Some are darker than others, some are lighter — just like real wood grain."

Ernie Ball's new NeverRust string technology will be available on all of its strings (with the exception of the aluminum bronze strings) this year.

"NeverRust is 300 times better at resisting rust and corrosion,"





10. From left: DR's Mark Dronge, bassist Victor Wooten and DR's Annika Dronge
 11. Kala's Jason Villa
 12. Guitarist Steve Morse (left) with Ernie Ball Music Man owner Sterling Ball.
 13. From left: Michael, Peter and John D'Addario III
 14. Line 6's Marcus Ryle
 15. Chris Willcox with the new Willcox Stylus electric upright bass.

said Ernie Ball's Joey Zendejas. "It also increases the tensile strength of the strings, so it's even stronger in preventing breakage."

Also at the Ernie Ball booth, the company showcased its Expression series pedals with the Expression Overdrive and Ambient Delay. "What sets [the Expression series Ambient Delay] apart from other delay pedals is: the pedal is always on. When you have it heel-down, you're at a 100-percent dry signal, and as you increase the toe, you increase the wet signal." **MI**



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THE 2016 NAMM SHOW | [GUITARS, AMPS & ACCESSORIES](#) |

YAMAHA | REVSTAR

Yamaha's Revstar series of solid-body electric guitars are built to exude a vibe reminiscent of the café racer style of motorcycles that influenced 1960s Tokyo and London. The Revstar line boasts colors and finishes that complement the sleek body contours. Yamaha engineers designed a proprietary Dry Switch to enhance the tone of six guitars in the series, offering the versatility of a coil split and helping to deliver a roaring tone.

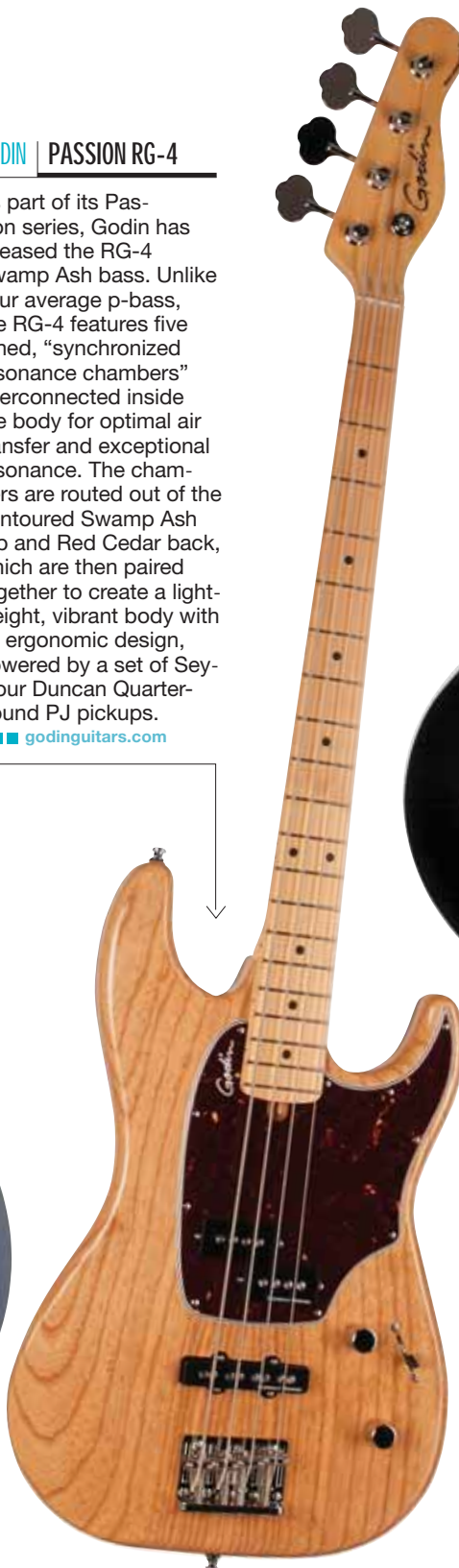
■ ■ ■ usa.yamaha.com



GODIN | PASSION RG-4

As part of its Passion series, Godin has released the RG-4 Swamp Ash bass. Unlike your average p-bass, the RG-4 features five tuned, "synchronized resonance chambers" interconnected inside the body for optimal air transfer and exceptional resonance. The chambers are routed out of the contoured Swamp Ash top and Red Cedar back, which are then paired together to create a lightweight, vibrant body with an ergonomic design, powered by a set of Seymour Duncan Quarter-Pound PJ pickups.

■ ■ ■ godinguitars.com



THE LOAR | LH-1280

The Loar's LH-1280 is a fully hollow archtop guitar, custom-wired by hand at The Loar's California workshop. Featuring Seymour Duncan Seth Lover humbuckers combined with CTS pots, Orange Drop capacitor and Switchcraft jack, the LH-1280 is a roadworthy instrument with premium components. Bridging the gap between jazz, rock and blues, this versatile archtop does it all. MSRP: \$975.

■ ■ ■ theloar.com



EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [GUITARS, AMPS & ACCESSORIES](#) |



BLUERIDGE | JOHN JORGENSON SIGNATURE

Blueridge Guitars' John Jorgensen signature dreadnought features a top crafted from solid Port Orford Cedar and an oversized soundhole. Combined with prewar-style forward shifted X-bracing, the Jorgensen signature boasts a powerful and complex tone. The guitar also includes select Santos rosewood back and sides, while the fully adjustable low profile neck of solid mahogany has an ebony fingerboard.

■■■ [sagamusic.com](#)



GATOR CASES | TSA SERIES

With a military grade outer shell, Gator's TSA series cases are significantly lighter than standard wooden flight cases. The uninterrupted black aluminum valance provides additional strength to the overall frame of the case. Surface mounted TSA latches now feature an improved latch housing for impact diversion and sport a sleek black matte finish with red release trigger. Guitar case models have also been updated with a thick black plush interior lining.

■■■ [gatorcases.com](#)



ALVAREZ | AAT SERIES

Alvarez's AAT series of arch-top guitars includes single and double cutaway models with a mahogany center block (AAT33 and AAT34), as well as a single cutaway hollow-body. All models feature Duncan Designed pickups and are available in three finishes: Tobacco Sunburst, Burgundy and Walnut.

■■■ [alvarezguitars.com](#) ■■■



KALA | MINI OM

Kala's Mini OM boasts a small body and shortened neck to provide portability and convenience that will appeal to solo artists and finger-picking styl-ists. It features a solid spruce top, rosewood back and sides, maple binding with rosewood purfling, mahogany neck, chrome die-cast tuners, rosewood fingerboard and a gloss finish.

■■■ [kalabrandmusic.com](#)

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [GUITARS, AMPS & ACCESSORIES](#) |

FISHMAN | FC-1

With Fishman's TriplePlay FC-1 Floor Controller, players can now extend the capability of the TriplePlay Wireless Guitar Controller. MIDI synths and sound modules can be played wirelessly with a TriplePlay-equipped guitar, eliminating the need for cables and connectors. Three assignable footswitches let users step through TriplePlay patches, change presets on MIDI devices, and control Hold and Loop functions.

fishman.com



SOLODALLAS | THE SCHAFER REPLICA

Modeled after the original Schaffer-Vega Diversity System developed in 1975 (the wireless transmitter used by guitarists like Angus Young and Eddie Van Halen in the late 1970s and early '80s), SoloDallas' Schaffer Replica has been designed to boost low-mid range frequencies, as well as "compond" (compress then expand) the signal, providing the added effect of enhancing the instrument's tone.

solodallas.com

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myBeatBuddy

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Time sig: 4/4
Playing: Part 1/2
Drum set: Rock
Vol: 100%

Volume, Drum Set, Tempo

REGULAR SOUND

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myBeatBuddy.com

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [GUITARS, AMPS & ACCESSORIES](#) |



MARSHALL | MINI SILVER JUBILEE

Marshall has unveiled the 20-watt Mini Silver Jubilee head and combo amplifiers. The two-channel valve amps boast three 12AX7 preamp tubes and two EL34 tubes, and feature a High/Low power switching option on the front panel, letting the user switch between 20 watts and 5 watts. The 2525C combo is loaded with a Celestion G12M25 Greenback speaker.

■■■ [marshallamps.com](#)

RIVERSONG | COMPOSITE PICKS

Riversong has added new products to its line of Wooden Composite Picks, including new thicknesses and materials (.46 millimeter, 0.8 millimeter, 1.0 millimeter, 1.2 millimeter), Power X, Pick Card and a new pick display with 10 different Wooden Composite Picks for retail display.

■■■ [riversongguitars.com](#)



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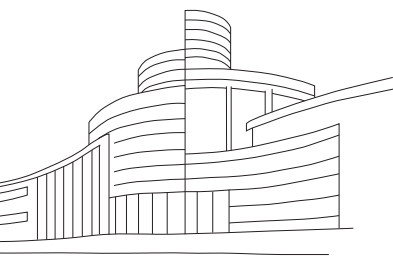
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ON THE CUTTING-EDGE

BY KATIE KAILUS

Pro-audio & recording manufacturers take technology to new levels



1

The pro-audio section of The NAMM Show floor is always a nirvana for tech-junkies. And this year did not disappoint. From a rise in technology exhibitors to the Winter NAMM debut of TEC Tracks to the innovative new releases, the pro-audio market left its mark on the 2016 show.

FUTURISTIC LAUNCHES

When it comes to looking ahead, Sennheiser showed it has its proverbial “fingers” on the pulse.

“We are focused on the next five years of audio technology,” said Sebastian Chafe, Sennheiser’s strategic innovation manager. “We are looking at what audio is going to look like in the future and how can Sennheiser shape that.”

In that vein, the company highlighted its new Ambeo 3D audio technology — 3-dimensional immersive audio focused

on audio capture and reproduction.

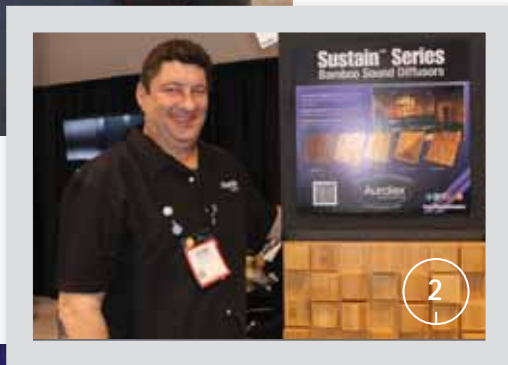
“We are showing a few technologies that really emphasize our core focus on leading immersive audio — technologies for reproducing spacial sound fields for immersive audio experiences over headphones as well as microphones to capture those immersive experiences so that you can transport yourself into them later,” Chafe explained.

Part of Ambeo includes Sennheiser’s Venue modeling, which lets users take an acoustic measurement of a venue, rebuild it as a 3D model and then place themselves into it, so when they listen over headphones they’ll have the exact audio experience of that particular venue.

“So, if you are a DJ, for example, you’ll be able to hear what it sounds like for your audience on the dancefloor at [that specific] club,” Chafe said.

Manufacturers continue to bank in on the capabilities of iOS with multiple releases featuring iOS integration.

Tascam released two standalone recorders, the



2



3



4

1. BAE’s Mark Loughman
2. Auralex’s Robb Wenner
3. Avid’s Louis Hernandez Jr. discusses the new Cloud Collaboration for ProTools.
4. Antelope Audio’s Igor Levin

DR-22WL and DR-44WL, which connect to Wi-Fi for transport control, file transfer and audio streaming to a smartphone or PC.

“The app is great because it allows you to control the recorders remotely and lets you get files off of them and upload them to the Internet,” said Jeff Laity, marketing manager for Tascam.

Also taking advantage of iOS, RCF showcased its new M18 Digital Mixer, an iPad-controlled mixer boasting 18 inputs including 2 HiZ switchable inputs so users can plug their guitar or bass directly into the unit.

“It’s a band in a box,” said Ken Voss, RCF-USA’s manager of installed sound. “You have amp modeling built into it, you have stompbox modeling built in. It has all the speaker processing built into it. There’s also MIDI in and out and footswitch control in and out, so the guitar player has a couple preset parameters so they can footswitch back and forth. It’s very, very exciting for us.

“Couple the M18 with RCF’s EVOX 12 portable P.A. system and an iPad and you’ve got a complete band P.A. system for the club that fits in the backseat of your car.”

LISTEN TO THIS

Headphones proved they were still a hot item, as many brands expanded their lineups, including Tascam, Direct Sound and even amp manufacturer Orange Amplification with the release of its O Edition.

Alongside the release of a new limited edition color to its popular ATH-M50x line of headphones, Audio-Technica debuted its E-series of professional in-ear monitors. The line brings the sonic sound recognized in A-T’s M-Series to an in-ear model and features three different models: ATH-E40, ATH-E50 and ATH-E70.

“The E40 features a unique push-pull driver system where we have two speakers in the ear bud that we wire one out of phase, and they act in tandem,” explained Gary Boss, Audio-Technica’s marketing



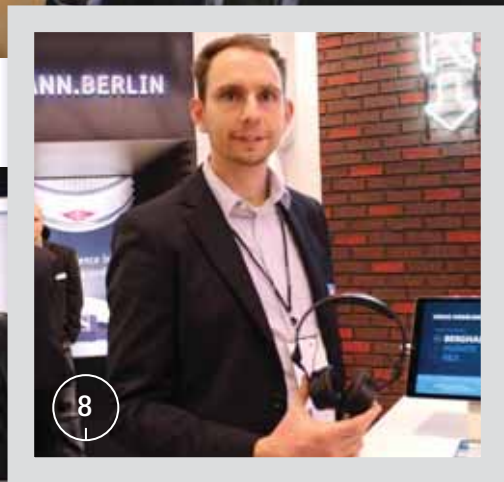
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6



7



8



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5. Black Walrus Audio’s Nate Bierdeman
6. Mackie’s John Boudreau debuts the new AXIS Digital Mixing System.
7. Sennheiser’s Sebastian Chafe
8. Tascam’s Jeff Laity
9. The Harman crew shows off the company’s new gear at their booth.



director. “The E50 has single balanced armature drivers that are very articulate. They are really good at hearing vocals in a mix. The E70 boasts three balanced armature drivers — one specific for the low, mid and high with a passive crossover network.”

Samson debuted its Z Series headphones, which includes four models: the flagship Z55 Professional Reference Headphones, the Z45 Professional Studio Headphones, and the Z35 and Z25 Studio Headphones.

“Thanks in part to the renewed interest in high-quality audio, unlimited storage and uncompressed streaming services, we are seeing a big demand for headphones that sound better and are more comfortable than costly fashion-branded headphones,” said Sean Meagher, director of marketing for Samson. “While we developed the Z Series headphones, we reached out to headphone enthusiasts to find out what was important to them. This understanding of the consumer led to us developing a line of headphones that have a low-profile design, and can be worn in the studio or on the street. Lastly, by using comfortable materials like lambskin ear pads, and including a microphone with a call-answer button on the Z55s, we address the needs of the mass market as well as the MI customer.”

MIC LOCKER

The big launch for Shure microphones was its new KSM8 Dualdyne cardioid dynamic vocal mic — the first dual-diaphragm dynamic handheld microphone.

“This mic has a huge sweet spot, the flattest frequency response and a strong stage bleed, so guitar amps sound like guitar amps and mixes are so much cleaner,” said Cheryl Jennison Daproza, Shure’s media relations specialist.

Audio-Technica expanded its Artist Series line with the addition of the ATM230 hypercardioid dynamic instrument microphone. This new model is ideal for capturing drums and percussion.

“The Artist Series line was absent of a dynamic drum microphone, so we have come out with a hyper-cardioid dynamic tom mic that focuses on drum and minimizes spill from cymbals and other instruments,” Boss said. “It comes with the clamp that goes onto the rim, and you can also get these in a three pack.” **MI**



10. Adam Audio's Dominic Shiner and Adam Sheppard
 11. Shure's Cheryl Jennison Daproza and John Born
 12. Audio-Technica's Gary Boss
 13. Genelec's William Eggleston and Eric Daubney



ATM230

AE2300

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With the addition of the Artist Series ATM230 and Artist Elite AE2300, Audio-Technica now offers a complete line of high-performance instrument microphones. Both models excel in high-SPL environments, but are designed for distinct applications. The hypercardioid ATM230 (available as a single mic or in a 3-pack) features a rugged, low-profile design and included drum mount, making it ideally suited for miking toms, snares and other percussion instruments. The cardioid AE2300, with its exceptional high-frequency and transient response, is perfect for miking guitar amps, brass and woodwinds, plus drums and percussion. A mic for every instrument. Line your stage with A-T. audio-technica.com

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EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [PRO-AUDIO & RECORDING](#) |

[SAMSON](#) | EXPEDITION XP800

Samson's newest addition to its Expedition Series Portable P.A. systems is the Expedition XP800, which provides 800 watts from its lightweight 8-channel powered mixer and two 8-inch speakers. The XP800 offers a speaker-locking design that lets the system and all its components be packed up and transported as a single unit weighing just over 40 pounds. The XP800 is ideal for education, business and house of worship, offering quick set up and easy operation to users with limited P.A. experience.

■■■■ [samsontech.com](#)



[ROLAND](#) | BLACK SERIES, GOLD SERIES CABLES

Roland's new accessory line includes two different lines of professional cables available for both instrument, microphone and MIDI applications. Ideal for the working musician, the Black Series cables are hand-assembled with top-quality connectors and then individually bench-tested to ensure superior operation. Designed for studio and audiophile applications, the Gold Series cables are outfitted with 24k gold-plated contacts and Roland's premium-grade audio cable.

■■■■ [rolandus.com](#)



[MANLEY LABS](#) | ELOP+

The engineers at Manley Labs have created a new and improved ELOP — the ELOP+, featuring an integrated stereo compressor. The ELOP+ has kept the same controls and functionality as the original ELOP, while adding the versatility of an on-board stereo compressor. Advancements in technology have enabled Manley Labs to create a dramatically improved layout, giving the ELOP+ a new solid metal chassis and faceplate design. MSRP: \$2,500.

■■■■ [manley.com](#)



[SHURE](#) | KSM8

The KSM8 Dualdyne Cardioid Dynamic Vocal Microphone from Shure is the first dual-diaphragm dynamic handheld microphone for revolutionary vocal reproduction and accurate sound-reinforcement and control. The KSM8 provides sound engineers with a dynamic microphone that has virtually no proximity effect, a mastery of off-axis rejection and an output accuracy that requires none of the presence peaks or roll-offs that are typical of other dynamic microphones. The KSM8 design virtually eliminates the need for EQ and processing.

[shure.com](#) ■■■■

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [PRO-AUDIO & RECORDING](#) |



ULTIMATE EARS | UE PRO REFERENCE REMASTERED

The UE Pro Reference Remastered is an in-ear monitor tuned for high-resolution audio. Embracing the legacy set by the original UE Pro Reference Monitor, Ultimate Ears Pro and Capitol Studios engineers once again worked together to create the UE Pro Reference Remastered. This new custom in-ear monitor lets users experience the nuances and details of high-resolution recordings, whether in the studio, at home or on the road. Through UE Pro's proprietary True Tone Drivers, users can now hear the harmonic structures and overtones that are usually missing from most headphones.

■■■ pro.ultimateears.com



ORANGE | 'O' EDITION

Orange Amplification's 'O' Edition headphones boast natural noise cancelling, level EQ and over-ear styling designed and built to give the clearest sound. The headphones are designed to fit comfortably for long periods of use, and the speaker enclosures are acoustically devised for a tight, clear bass response, detailed mid-range and an articulate top.

■■■ orangeamps.com



YAMAHA | TIO 1608-D, NY64-D

Yamaha has debuted the Tio1608-D Dante equipped I/O Rack and the NY64-D Dante I/O expansion card digital snake solution for the TF Series digital mixers. The Tio1608-D offers a QuickConfig mode, which auto patches the inputs and outputs without requiring a computer to configure. With just three easy steps and a CAT5e LAN cable, sound engineers can network the Tio1608-D from the stage to the TF console for high-quality, low-latency audio transfer with 16 mic/line inputs and eight line outputs. The NY64-D expansion card, increases the capability of the TF series to route audio over a Dante network and is easy to install. It allows for the transmission and reception of up to 64 input channels and 64 output channels of uncompressed 48kHz/24bit digital audio data.

■■■ usa.yamaha.com



AKG | DRUM SET CONCERT 1

The Drum Set Concert 1 professional drum microphone set features seven microphones and accessories in a rugged aluminum carrying case. The set provides everything needed to capture a complete drum kit, or mic bass and guitar amps, percussion, woodwinds and other instruments. The Drum Set Concert I includes the D112 MkII bass drum mic, two compact C430 overhead mics, and four D40 drum microphones. Each features high maximum SPL handling and rugged metal casing to ensure great sound.

■■■ akg.com ■■■

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [PRO-AUDIO & RECORDING](#) |

UNIVERSAL AUDIO | APOLLO TWIN

Universal Audio's Apollo Twin USB audio interface combines high-quality 24/192 kHz audio conversion with onboard Realtime UAD-2 DUO Processing. Featuring front panel headphone and instrument connections, Apollo Twin USB lets Windows 8.1 and Windows 7 users record in real time at near-zero latency through the full range of UAD Powered Plug-Ins from Neve, Manley, Marshall and more.

■■■ [uaudio.com](#)

AUDIO-TECHNICA | E-SERIES

Audio-Technica's E-Series of professional in-ear monitors brings the sonic signature of the M-Series to an in-ear design. The three models in the E-Series — the ATH-E70, ATH-E50 (pictured) and ATH-E40 — have been designed to answer the needs of sound professionals and musicians from the studio to the stage to the DJ Booth. E-Series headphones are compatible with A-T's M2 and M3 in-ear monitor wireless systems — together offering a comprehensive in-ear monitoring solution.

■■■ [audio-technica.com](#)



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The ILIO logo, featuring the word "ILIO" in a stylized, bold font with a swoosh underneath.

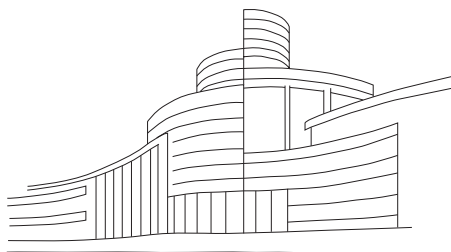
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THE 2016 NAMM SHOW | [DRUMS & PERCUSSION](#)

WANTED: NEW DRUMMERS

BY BOBBY REED

Manufacturers offer a bevy of products to convert the curious music fan into a bona-fide drummer



The world needs more drummers. That was the sentiment expressed by drum and percussion instrument manufacturers at this year's NAMM Show. As overall sales in the drum and percussion sector have shrunk over the past decade, manufacturers and dealers have reacted by devising creative, effective means for converting interested consumers into active drummers.

At its annual membership meeting during The NAMM Show on Jan. 22, the Percussion Marketing Council (PMC) recapped its successful campaign to present free, five-minute drum lessons to fans who attended the 2015 Vans Warped Tour in 10 U.S. markets. About half of the 700 fans

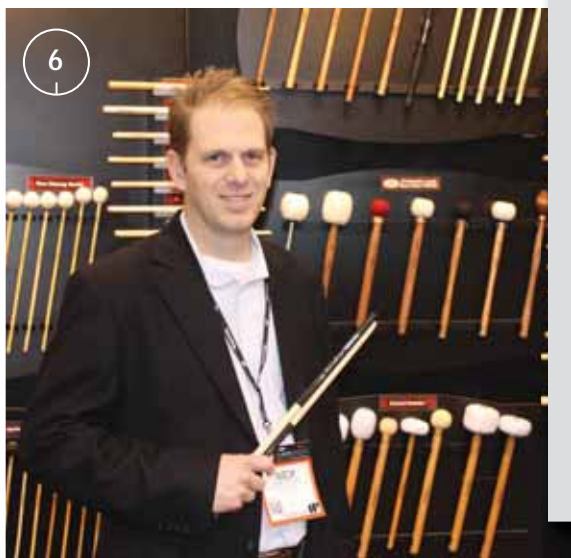
who signed up for the lessons were female.

Recognizing that there have been obstacles that prevent girls and women from pursuing drumming as a hobby or profession, the PMC presented a panel discussion titled Women in Percussion: The Changing Market for Percussion. Panelists presented key tips aimed at retailers, which included hiring female employees, never assuming that a female customer isn't shopping for herself and adorning the store walls and windows with posters and photos of female drummers.

ATTRACTING DRUMMERS

Drum and percussion manufacturers at

1. Drum Workshop's Jeff Ivester
2. Rotodrum's Riccardo Martinazzi
3. Dream Cymbals' Craig Snowden



The NAMM Show presented numerous instruments that could serve as “entry points” for beginners. The most basic of these is Remo’s Rhythm Pal Drumhead, which fits on top of standard pails sold at home improvement stores. This product could serve as a young player’s transitional “bridge” from banging on a bucket to one day playing a full drum kit.

“We have invented another percussion instrument that will dramatically increase the audience that could potentially start playing a musical instrument rhythmically,” said Remo Belli, founder of Remo. “We’re very excited

about the whole thing.”

A bit more sophisticated — and appropriate for both beginners or pros — is the Jambé, an electronic percussion instrument. The Jambé has 10 electronic sensor zones

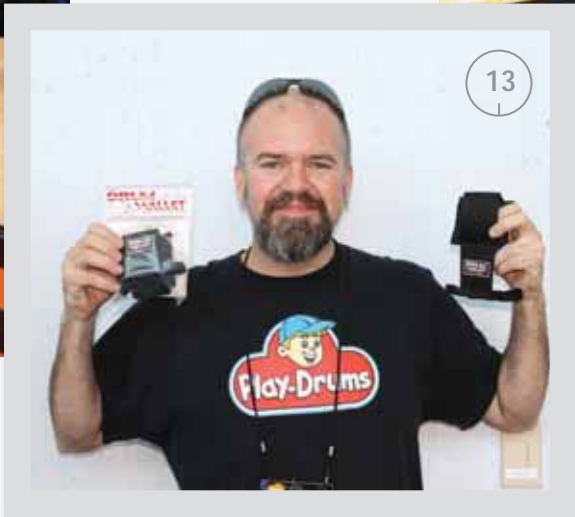
that can be played by hand or with drumsticks. The sound design features include complex gestural interpretation and natural sonic variations. Sensor Point boasts that the Jambé “lives in a connected world” because players can use their iOS devices to download a variety of percussion sounds.

“There’s a built-in app store, so if you go out to a session and someone says, ‘Do you have tablas?’ Then you can just go into the store, download the tablas over the Internet, and you’re there,” said John Worthington, co-founder of Sensor Point.

Electronic percussion technology is also a key feature of Roland’s EC-10 EL Cajon, which combines layered electronic sounds with an authentic acoustic cajon. Travis McIntosh, Roland product specialist, said, “This instrument plays, sounds and feels like a cajon even when the electronic part is turned off.”

Experienced drummers who want street-

4. From left: SABIAN’s Stacey Montgomery-Clark, Billy Cobham and Andy Zildjian
5. Vic Firth’s Neil Narrivee
6. Innovative Percussion’s Nick Phillips
7. DrumClip’s Keith Jones
8. Iron Maiden’s Nicko McBrain at the Sonor booth.
9. TAMA’s John Palmer



inspired sounds and a strong visual impact are seeking out Latin Percussion's LP RAW series of metal percussion instruments, especially the Trash Snare, which is "upcycled" from an actual galvanized trash can lid and loaded with plastic beads. This versatile instrument includes a Snare Wire Sound Enhancer, so it can be played as a side snare, a timbale, a shaker or an ocean drum.

The RAW series also features Street Cans (akin to floor toms but without a resonant head), the Potz (offering the tonality and musicality of bells, but shaped like cooking pots) and the Jangle Bell, which combines the LP Classic Ridge Rider built with internal nickel-plated steel jingles at the mouth of the bell.

"The Potz come in four-, six- and eight-inch diameter [models], and they've got a spun-steel top," said Jeff Ivester, senior marketing manager for Drum Workshop. "They're actually pitched so you can play melodies on them — as opposed to a cowbell. You can put a set together on your kit and play melodic interludes throughout the music." **MI**

- 10. Remo's Remo Belli
- 11. Zildjian's Paul Francis
- 12. Roland's Travis McIntosh
- 13. Drum Wallet's Chad Patrick
- 14. Yamaha's Steven Fisher
- 15. Sensor Point's John Worthington

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EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | [DRUMS & PERCUSSION](#) |



VIC FIRTH | KEITH MOON DRUMSTICK

At the invitation of the Keith Moon Estate, Vic Firth has created a signature drumstick that matches the exact specifications of the stick used by the legendary drummer of The Who. Crafted in hickory with an oval wood tip, it is just short of 16 inches long.

vicfirth.com ■■■



REMO | RHYTHM PAL DRUM

The Rhythm Pal Drum is perfect for anyone who has ever wanted to tap out a rhythm on a drum. This easily portable instrument makes a bass drum-type sound. It includes a strap, and its Skyndeeep drumhead — which is removable — produces a mid-range tone. Also available as a standalone product is the Rhythm Pal Drumhead, which fits most five-, six- and seven-gallon pails.

remo.com ■■■



TAMA | CYMBAL STAND

Acclaimed drummer Peter Erskine was deeply involved in the development of the Tama HC52F flat-base cymbal stand, which provides stability and versatility with a vintage look. With new anti-vibration construction inside the tubes, the Classic Stand is extremely stable. Because it weighs only 3.2 pounds and folds down to 22 and 7/8 inches, the stand is easy to transport.

tama.com ■■■

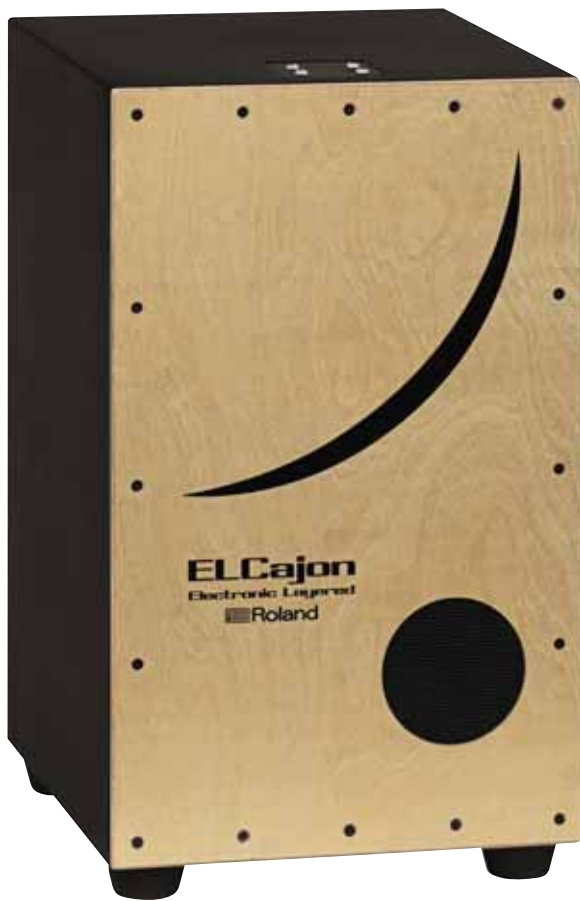




LP | RAW TRASH SNARE

Built from a galvanized trash can lid, the LP RAW Trash Snare is extremely versatile and has a gritty look inspired by the streets. This instrument can be played as an auxiliary snare, a timbale, a shaker or an ocean drum. Its synthetic beads create compelling sonic coloration, such as sizzle effect. Additionally, drummers can play both sides of this instrument.

lpmusic.com ■■■



ROLAND | EC-10 EL CAJON

Roland's EC-10 EL Cajon is an authentic acoustic cajon that also incorporates electronic percussion technology. The integrated sound module features 30 kits loaded with sounds developed specifically to complement the EC-10's natural cajon voice, such as tambourine, djembe, shaker, acoustic snare, electronic drums and sound effects.

■■■ rolandus.com

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CYMPAD RAINBOW DISPLAY

The new, eye-catching Cympad "Rainbow" counter-top display comes filled with 64 of Cympad's top-selling Chromatics cymbal washers, including 8 each of the Yellow, White, Orange, Red, Crimson, Blue, Green and Purple models. Put it next to your cash register and watch what happens. (www.cympad.com)



TRX CYMBALS SPECIAL EDITION

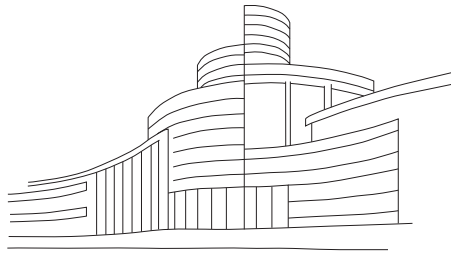
A big hit at NAMM 2016, TRX Special Edition cymbals are 100% hand-hammered, B20 bronze cymbals that offer top quality at an affordable price. Now available in 3 popular box-set configurations and a full range of effects add-ons. (www.trxcymbals.com)



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TRX, Pinchclip and Cympad are represented by Full Circle Management



SYNTHESIS DOMINANCE

BY ED ENRIGHT

Synthesizers continue their stronghold in the keyboard market

The prevalence of electronic dance music (EDM) in today's pop culture has created a fertile breeding ground for synthesis, with new products steadily emerging in both the analog and digital realms.

"It's a really great time if you're into synthesizers," said Mark Wilcox, director of communications for Dave Smith Instruments, which debuted the OB-6 polyphonic analog synthesizer, made in collaboration with semi-retired synth innovator Tom Oberheim. "There has been a huge resurgence and interest in analog stuff. Everything was digital for so long, and since Dave came out with the Evolver in 2002 — which was two analog oscillators and analog filters, and two digital — that has been building. I think people rediscovered the warmth and roundness of analog versus digital. Everything in life cycles around, and that not only applies to music, but also to sounds."

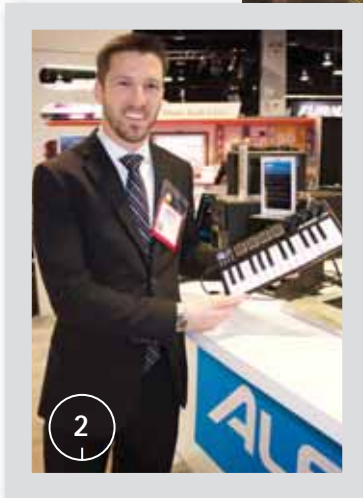
Yamaha injected excitement into the field of digital synthesis with its new Montage series, which draws upon major advancements in waveform capacity and FM synthesis and allows for unprecedented interaction with sound.

"There's a lot Montage has to offer, both for customers who have been using Yamaha's Motif synthesizers but also new customers who are really into synthesis and programming and creating new expressions for sound," said Yamaha's Nate Tschetter. "There's an element that will appeal to younger musicians who are into EDM with the Montage's tempo sync abilities and the way you can interact with all kinds of rhythmic sounds in real time."

Consolidation of sounds and gear is another trend in musical instrument manufacturing today — one that's definitely making life easier for working keyboardists. Synthogy, for example, de-



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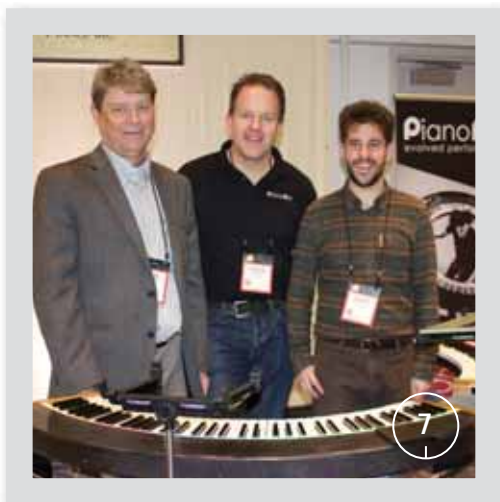
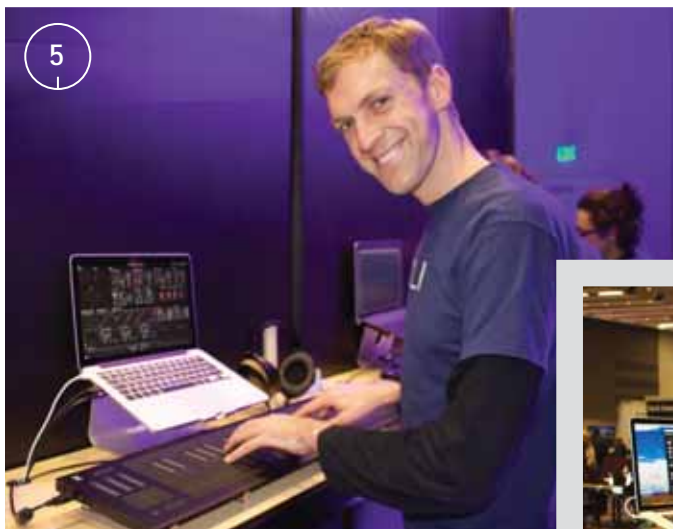
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veloped the Ivory II VR as a way to incorporate its full collection of Ivory II virtual pianos into a piece of compact hardware that eliminates the need for a Mac or PC. User-configurable with the player's choice of Ivory II pianos installed on USB flash drives, the Ivory II VR also includes built-in professional audio processing, mic/line inputs and Vixano Mixing.

"It's like a dream come true for musicians," said Geoffrey Gee, who was demonstrating the unit for Synthogy at the ILIO booth. "For the first time, this library can be played from a roadworthy device in full resolution."

New keyboards by M-Audio, Akai and Alesis — all under the banner of InMusic — take full advantage of the company's powerful VIP 2.0 software, which brings together all of the user's

VST instruments and DSP effects and catalogs them in a manner that makes them easy to find and audition on the fly.

"We've had virtual instruments around for 10 to 12 years now, and everybody has hundreds of them, but nobody has had a really easy way to consolidate all of this stuff and let you get at them easier," said InMusic's Jennifer Hruska. "VIP pulls in all of your plugins and all your patches from all of your plugins and allows you to work much faster. It also lets you do more interesting things that you can't do with a DAW, like combine sounds easily, save combinations and reuse them, modulate them together. It's an aggregator, and it gives you new ways to work with what you've already got in your studio. It makes it so much easier to work with your plugins and get more out of them." **MI**

1. From left: Korg's Joe Castronovo, Tatsuya Takahashi, James Sajeva and Stephanie Sajeski-Franquie with the minilogue synthesizer.
2. Alesis' Keith Stewart
3. Roland's Jay Wanamaker speaks at the company's Home Piano Dealer Breakfast.
4. American Music & Sound's Ben Davis
5. Roli's Will MacNamara
6. Dave Smith's Dave Smith and Tom Oberheim
7. From left: PianoArc's David Starkey, Chuck Johnson and Asher Denburg
8. Ravenscroft's Michael Spreeman
9. Casio's Mike Martin
10. Yamaha's Nate Tschetter
11. Kawai's Dan Mannino

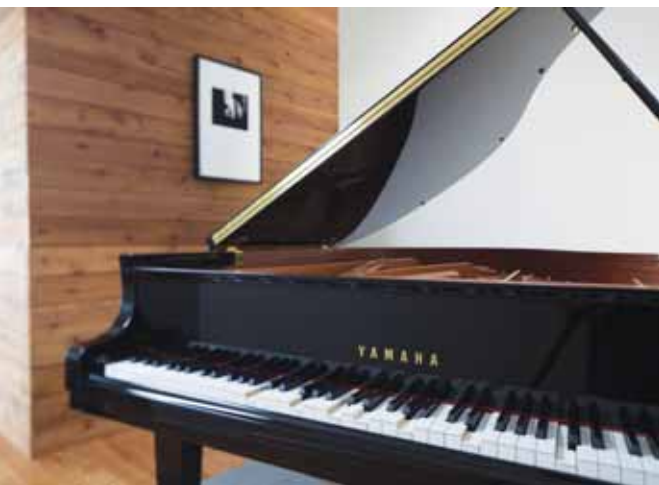
EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | PIANOS & KEYBOARDS |

BÖSENDORFER | 280VC VIENNA CONCERT

Bösendorfer employed an entirely new construction and design concept for the 280VC Vienna Concert grand piano, which features a wide spectrum of tonal colors, dynamic range and expressiveness suited for modern concert halls and performance venues. A modification to its action makes it an accessible instrument that puts the pianist at ease.

■■■ boesendorfer.com



YAMAHA | DISKLAVIER ENSPIRE

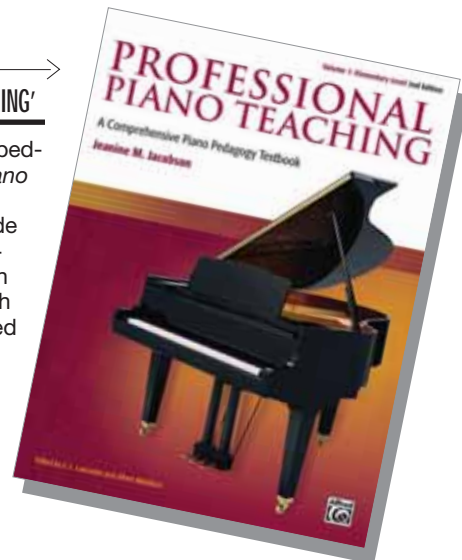
Yamaha's Disklavier ENSPIRE piano offers an immersive new user experience. A new streamlined design eliminates the control box of previous Disklavier models, and an intuitive app enables the reproducing piano to be controlled seamlessly by Apple iOS and Android devices, as well as PCs and Macs. Exclusive high-quality streaming radio and video services are also available.

■■■ usa.yamaha.com

ALFRED MUSIC | 'PROFESSIONAL PIANO TEACHING'

The second edition of Volume 1 of the pedagogy textbook series, *Professional Piano Teaching*, is now available from Alfred Music. Revised and expanded to include chapters on teaching adults and teaching familiar music, the book provides an in-depth look at how to effectively teach elementary-level piano students. Divided into 14 chapters, this book presents a wealth of information on teaching principles and skills and provides the step-by-step means to apply them.

■■■ alfred.com



CASIO AMERICA | CELVIANO GRAND HYBRID

The Celviano Grand Hybrid GP-500BP and GP-300 are groundbreaking digital pianos that combine the advantages of modern technology with the traditional sound and feel of acoustic grand pianos. These models have the actual key design and playing comfort of a real grand piano, and Casio's AiR Grand Sound Source accurately recreates the complex sounds of three legendary European grands.

■■■ casiomusicgear.com

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | PIANOS & KEYBOARDS |

ROLI | SEABOARD RISE 49

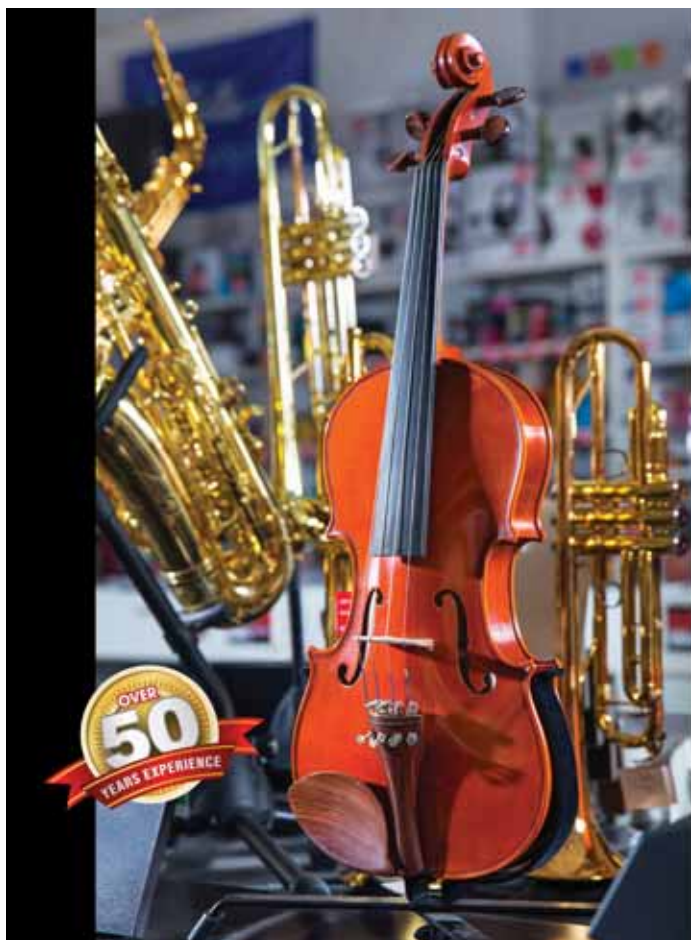
The Seaboard Rise is a MIDI controller with a rippling layer of semi-rigid, tactile, wavelike silicon that resembles a traditional piano keyboard but allows for the kind of multidimensional expressiveness you get from an acoustic instrument. Players can strike, bend, nudge, squish and press the surface of the keywaves to achieve all kinds of creative sounds and effects that are not possible on a piano. RISE works across multiple devices and platforms, including iPhones and Android phones.

rolI.com

ROLAND | FP-30

Roland's FP-30 applies Bluetooth wireless connectivity to an affordably priced digital piano. Roland's SuperNATURAL Piano technology delivers authentic piano sound and detailed articulation and response to satisfy advanced players. Its PHA-4 Standard keyboard inherits the progressive hammer action, escapement and Ivory Feel keys found on Roland's high-end home pianos. The instrument is equipped with a powerful stereo audio system, and dual headphone outputs let two people listen at once.

rolandus.com



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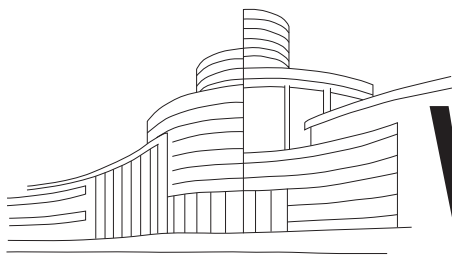
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THE 2016 NAMM SHOW | BAND & ORCHESTRA

VISUAL IMPACT

BY BRIAN ZIMMERMAN

B&O manufacturers respond to requests for solid instruments that look great

Amid soaring sales figures and a strong partnership with the educational sector, the B&O market is thriving. With customer retention in mind, manufacturers have shifted their focus to aesthetics, adding bold finishes and exciting cosmetic touches to new and existing instruments.

“[The B&O sector] is very competitive, and it’s not getting any less competitive,” said Ryan Richman, director of wind products development for Eastman Music Company. “All of us as manufacturers really have to be on our game to see what our competitors are doing and to make sure we are forward-thinking in what the customer truly wants.”

What most customers want is a durable instrument that not only sounds great but is also visually appealing, and manufacturers have delivered on all fronts. In brass, Conn-Selmer has released the Conn 20K and King 2350 Deluxe Black Lacquer and Custom Engraved sousaphone models, with the option of having a custom logo (such as a university mascot) engraved on the bell face — making the instruments an ideal fit for high school and college marching bands. Another intermediate-level horn with an eye-catching finish is the Blessing BTB-1287 trombone, which features a clear epoxy lacquer over brushed brass, a look popular among top-tier jazz trombonists.

At the professional level, P. Mauriat introduced the PMT-71 and PMT-





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72 trumpets, which will replace its popular PMT-700 model. These horns draw on the playing characteristics of their predecessor, but feature notable upgrades, including a redesigned tuning slide and leadpipe. The horns also come in the company's newest finish, the rich and stunning Cognac Lacquer.

"We've had some real success with the 700s, but there were some things in the horn that we felt we could really improve upon, and that turned into more of a complete redesign," said Craig Denny, vice president of band and orchestra for St. Louis Music. "This is a move to what we think is a much better trumpet line."

INNOVATIVE MATERIALS & FINISHES

In the woodwind sector, numerous companies rolled out instruments with innovative materials and finishes. To celebrate its 20th anniversary, Cannonball released two limited-edition models that feature exquisite cosmetic upgrades. The company's Big Bell Stone Series alto and tenor saxophones feature a specially designed, hand-engraved body with an iced black nickel-plated body, polished black nickel-plated keys and blue-sodalite semi-precious stone inlays. The Vintage Reborn Series alto and tenor saxophones are available in brute or dark amber lacquer, and feature red-fire jasper semi-precious stone inlays. Both come with a special "20th Anniversary" engraving above the bow-to-body ring.

Aesthetic innovation is also a major trend in marching percussion. Leading the charge was System Blue, a manufacturer of brass and percussion products for marching bands. At the show, the company unveiled the Professional Series Carbon Fiber Snare Drum and Tenor Drums, which are 30-percent lighter than traditional marching drums. The use of carbon fiber shells is a major factor in the reduction of weight, but so too is System Blue's unique drum construction, which does not use lug casings. An added bonus: All drums in the System Blue professional line can be fitted with custom drum slips, which were designed in partnership with ON2.

"You can design [these slips] online, and you can really put anything you want on them — a picture of your kids, a school logo, whatever," said Jen Lowe, the company's marketing director. "As creative and innovative as indoor drum lines are these days, if they wanted to, they could do a costume change for their drums in the middle of a show."

For other percussion companies, aesthetic changes were the direct result of classroom demand. Musser has introduced a series of color-coded beginner-level mallets that come in varying degrees of hardness from "soft" to "very hard." The color-coded system makes it easy for band directors to instruct young marimba or xylophone students on which mallets to use during individual songs. As with many of the B&O products at this year's NAMM Show, these mallets demonstrate a true unity of form and function. **MI**

1. Antigua Winds' Grant Henry
2. Eastman's Ryan Richman
3. KHS America's Tom Rinaldi
4. Mighty Bright's Michael Farley
5. System Blue's Allan Murray and Jen Lowe
6. Cannonball's Randal Clark
7. Conn-Selmer's Adam Weems
8. St. Louis Music's Craig Denny
9. Conn-Selmer's Jeff Christiana
10. Buffet Group's Matt Vance
11. Vibraphonist Justefan plays at the Conn Selmer booth.

EDITOR'S CHOICE AWARDS

THE 2016 NAMM SHOW | BAND & ORCHESTRA |



YAMAHA | XENO ARTIST MODEL "NEW YORK" B-FLAT, C TRUMPETS

Designed in collaboration with David Bilger, principal trumpet of the Philadelphia Orchestra, Yamaha Xeno "New York" Artist Model B-flat and C trumpets feature a redesigned bell incorporating variable wall thickness and a redesigned Malone Pipe leadpipe that offers improved tone and response.

usa.yamaha.com



MIGHTY BRIGHT | NUFLEX CLIP-ON LIGHT

The Mighty Bright NuFlex is a durable clip-on light that features two warm white (3000K) energy efficient LEDs that are continuously dimmable up to 55 lumens. It is coated in matte silicone and features precisely engineered optical-grade lenses to spread light evenly across sheet music pages.

mightybright.com



ANTIGUA | PROONE BARITONE SAXOPHONE

This baritone sax completes Antigua's popular ProOne line. Like other saxophones in this series, the baritone features Antigua's signature hybrid rolled tone holes, patent-pending trident key arms and a G-sharp lifting mechanism, resulting in a solid core sound and fluent playing across every register.

usa.antiguawinds.com



BUFFET CRAMPON | TRADITION B-FLAT AND A CLARINETS

Featuring a cylindrical bore design, this clarinet harkens back to the purity of sound produced by Buffet Crampon's prized pre-1950s model woodwinds.

With tone hole placement inspired by the Tosca design, this instrument presents a clear, focused and rich sound suitable for any acoustic environment.

buffet-crampon.com/en



VANDOREN | V21 ALTO AND TENOR SAXOPHONE REEDS

After the success of its V21 B-flat clarinet reeds, Vandoren has expanded the line to include alto and tenor saxophone. These reeds utilize a unique conical design, giving players a dark, focused sound with a full-bodied response in all registers.

vandoren-en.com



J.I. STRINGS | CT-16 CELLO

The J. Neumann Series CT-16 cello has a solid spruce top, solid maple back and sides, ebony fingerboard and pegs, carbon fiber tailpiece (with built-in tuners) and comes shop-adjusted from the company's workshop.

Priced affordably for student musicians, the CT-16 is an excellent first instrument for beginning cellists.

jistrings.com

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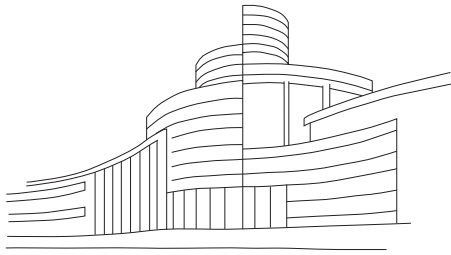
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Carolyn Uphoff, Howard Kessler



REGIONAL SALES MANAGER OF THE YEAR
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THE 2016 NAMM SHOW | DJ & LIGHTING

LESS IS MORE

BY DAVID BALL

From smaller light fixtures to economized mixers, downsized setups dominated the DJ booths at this year's show



Over the past decade, the EDM explosion has brought a number of DJs out of the nightclub and into the arena, requiring DJ manufacturers to produce more advanced equipment and intricate setups to fit the needs of A-list DJs who can afford top-of-the-line rigs. Now, with a surge of up-and-coming DJs trying to emulate the sound and lighting experience of the biggest names in the business, manufacturers have set out to accommodate working DJs looking for top-notch quality at entry-level price points.

LITTLER LIGHTS

To meet the needs of DJ's searching for compact lighting equipment, American DJ has rolled out the Inno Pocket Spot LDR and the Crazy Pocket 8. The Inno Pocket Spot features 12 watts of LED power, and also includes a green laser. "Because the LED is 12 watts, and you have nine different colors and nine different gobos, with or without smoke it looks great," said ADJ's Edgar Bernal.

The Crazy Pocket 8 features dual tilting bars with red, green, blue and amber LEDs, which criss-cross to create moving beams throughout the venue.

Blizzard Lighting also released a smaller, 10-watt version of its Snake Eyes lighting effect.

"It's like a big die on a moving yoke," said Blizzard's Chris Biller. The Snake Eyes Mini features RGBW LED clusters, one on each of the cube's six sides, with SMD strips along each edge of the cube. "It's not quite as bright [as the 60-watt Snake Eyes]," Biller said, "but it's perfect for mobile DJs."

ENTRY LEVEL HAZE

Also new at this year's show were Chauvet's Hurricane Haze 1D and Marq's Haze 700, two entry-level haze machines for mobile DJs on a budget.

"People use cheap fog machines, but that's a big cloud and then it goes away," said Marq's Todd Runkle. "What you really want for con-



1. Marq Lighting's Todd Runkle
2. Denon DJ's Dan Carnegie
3. ADJ's Edgar Bernal
4. Blizzard Lighting's Chris Biller
5. Hercules' Stephane Bellanger



cert-style lighting is a haze machine that can give you consistent flow in the air. [The Haze 700] will make any lighting rig that anybody already owns look better.”

MIXING IT UP

Denon DJ’s MCX8000, though not an entry-level product, gives DJs the option to save space in their rig by providing USB ports, which lets the mixer serve as a standalone Serato DJ player.

“You can now bring your whole set on a USB thumb-drive, with no computer necessary,” said Dan Carnegie, Denon DJ’s national sales manager. The MCX8000 features “dual USB ports, so it makes for an easy transition between different DJ sets.

“Standalone is an important feature, depending on how you use it,” Carnegie continued. “Maybe [you would use it] as a backup to your computer, or maybe just leave your \$2,000 computer at home, and don’t risk having somebody spill a beer on it.” **MI**

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THE 2016 NAMM SHOW | DJ & LIGHTING |

DENON DJ | MCX8000

Denon DJ's MCX8000 DJ controller is the company's first DJ hardware/software controller to offer total command of both Serato DJ and Denon DJ Engine technology in the same instrument. The MCX8000 boasts a four-deck Serato control and Engine-provided standalone capability for freedom from a computer, plus it gives the user the ability to switch to local USB drives when using either Serato or Engine.

denondj.com



HERCULES | P32 DJ CONTROLLER

Hercules' P32 DJ controller pairs with its pro-version DJ companion software, DJUCED 40°. The Hercules P32 DJ is an all-in-one controller boasting two 16-pad grids. The two decks feature a dual digit display for highlighting loops sizes while also offering effect racks and cue buttons, as well as a central mixer and direct access to all mixing functions.

hercules.com



AMERICAN DJ | ASTEROID 1200

ADJ's Asteroid 1200 features 12 15-watt RGBW LEDs, giving DJs a space age effect with infinite pan and tilt spraying beams of light all around a room and over a dance floor. The Asteroid 1200 boasts full DMX programming control and pixel mapping capabilities, and includes PowerCon In/Out to daisy chain power, plus three-pin and five-pin DMX.

adj.com

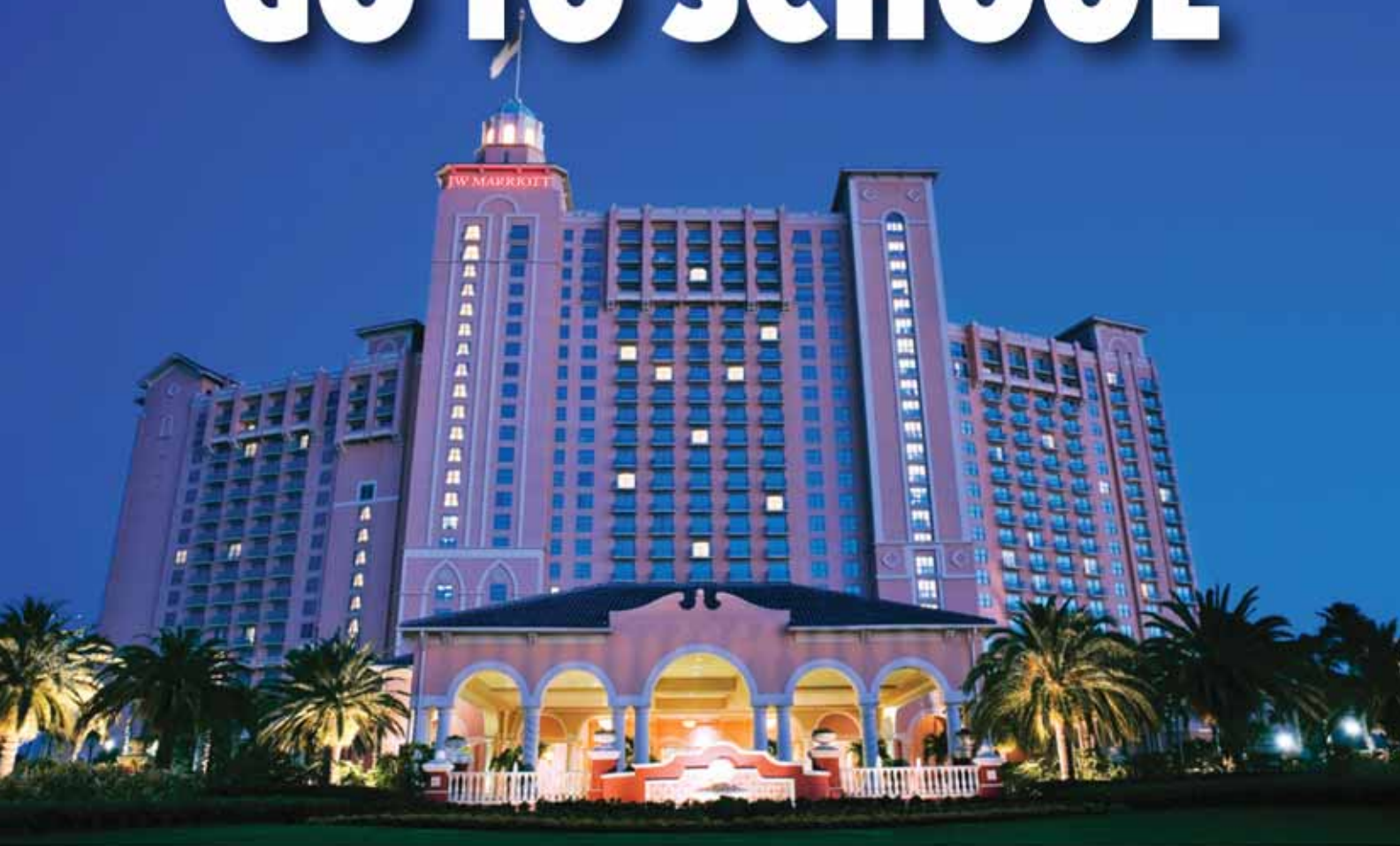


BLIZZARD LIGHTING | SNAKE EYES

Blizzard's Snake Eyes light fixture is a cube shaped moving head fitted with six high output 60-watt RGBW LEDs (one per side), each with a sharp 4-degree beam angle. Snake Eyes also features 12 RGB strips to highlight each edge of the head, which can perform color chases in auto mode or be controlled via DMX with a separate dedicated strip chase speed control channel.

blizzardlighting.com

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THE 2016 NAMM SHOW

2016 BEST IN SHOW AWARDS

Best In Show ushered in the final day of **The NAMM Show**, highlighting some of the best gear and most notable companies. On the following pages you'll find picks from six retail-buying experts who shopped the show floor and presented their top

products. Moderated by Frank Alkyer, publisher of *Music Inc.*, *DownBeat* and *UpBeat Daily* magazines, the panelists discussed their choices in front of nearly 800 NAMM attendees at this Sunday morning Breakfast Session.



THE PANELISTS



TIM PRATT
DIETZE MUSIC
Omaha, Nebraska



SAMMY ASH
SAM ASH MUSIC
Hicksville, New York



SHANE KINNEY
DRUM CENTER OF PORTSMOUTH
Portsmouth, New Hampshire



LESLIE FALTIN
INSTRUMENTAL MUSIC CENTER
Tucson, Arizona



JOHN GRABOWSKI
SWEETWATER SOUND
Fort Wayne, Indiana



GABRIEL O'BRIEN
LARRY'S MUSIC CENTER
Wooster, Ohio

THE 2016 NAMM SHOW

BEST IN SHOW



SHANE KINNEY

TAMA STAR BUBINGA DRUM SET

"In the past 15 or 20 years, the emphasis has been off of the high end. I see a lot of companies cut costs here and there. And what [Tama] did with this series is they just said, 'Go make the best drum set. I don't care what it costs.'"



SAMMY ASH

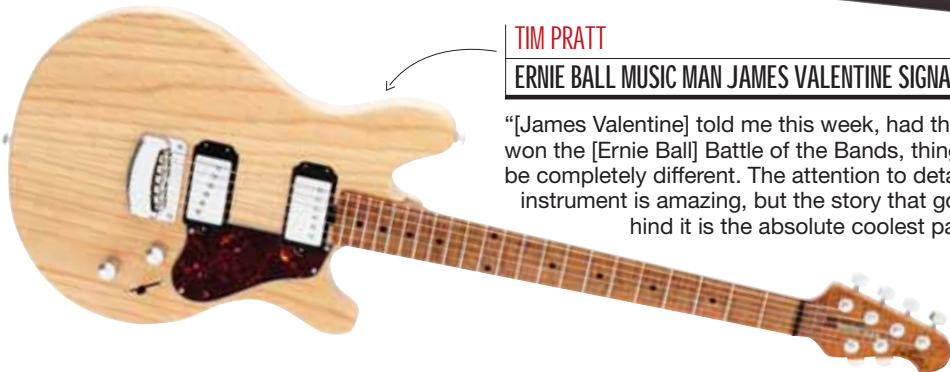
FOMOFX VIRTUAL JEFF

"It's a small device, [made with] extremely well-made machined aluminum. It does not mar your instrument, and it is a virtual whammy bar. You plug it into a whammy pedal, [pitch] shifters — whatever can change the pitch by an outside controller."

JOHN GRABOWSKI

DAVE SMITH OB-6 ANALOG SYNTHESIZER

"It's a six-voice analog synthesizer that [Dave Smith and Tom Oberheim] did in a partnership. This synthesizer absolutely nails the Oberheim sound. As an added bonus, it's got some digital effects that emulates [Oberheim's] original remodulator and phase shifter."



TIM PRATT

ERNIE BALL MUSIC MAN JAMES VALENTINE SIGNATURE GUITAR

"[James Valentine] told me this week, had they not won the [Ernie Ball] Battle of the Bands, things might be completely different. The attention to detail on this instrument is amazing, but the story that goes behind it is the absolute coolest part."

LESLIE FALTIN

YAMAHA YEV SERIES ELECTRIC VIOLIN

"This violin is made with six different woods. They've really gone through and redesigned the whole thought process. It's passive, you just plug in to whatever device you've got and it's good to go."



GABRIEL O'BRIEN

REVEREND BILLY CORGAN SIGNATURE

"These are guys who are always pushing, and always innovating. They make guitars at fantastic price points. [Founder] Joe Naylor made custom designed Railhammer pickups, and there's some cool body modifications."





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ADD ON OR ACCESSORY

LESLIE FALTIN

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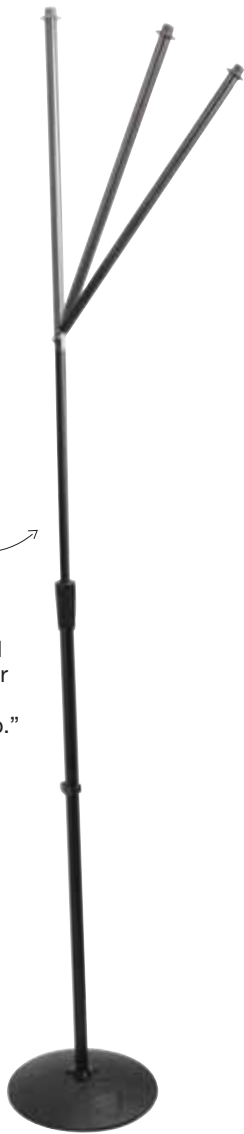
"It's got backpack straps built in [and] lots of storage. The [front] pocket expands and you can almost fit a clarinet case in there, so it's great for doublers. It's available for six different instruments."



TIM PRATT

ON-STAGE UPPER ROCKER LUG MIC STANDS

"This is a great stand. It has a heavy base, and you can put a big mic on [it] and just bend it toward you. You can be Steven Tyler or whoever you think you need to be. You just raise it up and bend it forward."



SHANE KINNEY

PROLOGIX PRACTICE PAD

"They have several different styles of pad, from a hard pad to a soft pad, which really allows you to build your speed and technique. I feel that it's an evolution of practice pads, and I can't wait to get them in the shop."



JOHN GRABOWSKI

NUMARK PRODUCTION HUB

"This is great for any of your customers using smartphones, or anything that needs to be powered by USB like a portable keyboard controller or a recording controller [as well as] any of your customers that have to plug anything in."



SAMMY ASH

SOUNDBRENNER METRONOME

"It has Bluetooth, so you can have several of them and you can control a band. The leader is able to speed everything up and everything down from a main control."



GABRIEL O'BRIEN

DIGITECH TRIO+

"It's an expansion on [the DigiTech Trio]. You teach it a riff, and with this one you can teach it up to five parts of a song. It'll also remember songs. It's got an SD card slot, so inside the [pedal] it will store 12 songs, and the SD card will store another 12 songs. So, you can play gigs with this thing by yourself."



TIM PRATT

D'ADDARIO NYXL BASS STRINGS

"This is an opportunity to give your customer a chance to sound better. I love the tag line on the back of the box — it says, 'Get ready to expand the scope of your sound.' After all, that's what we're supposed to be doing, is getting people to sound better."





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GOTTA STOCK IT

SHANE KINNEY

PRO CYMBAL CLEANING SYSTEMS

"If you [sell] used cymbals, or if you take in trades, this is your opportunity to clean it and make it look almost brand new. It also offers the opportunity to fix up the logos. You can also sell it as a service to customers. I see it as a great opportunity to make some money."



SAMMY ASH

ACCEL AUDIO PEDALBOARDS

"This unit will not only be able to support the customers who have pedals, but possibly you will sell more pedals because you have more surface to add on to."

JOHN GRABOWSKI

KORG MINILOGUE

"It's an incredibly intuitive layout. It has some very powerful, but very simple-to-use and accessible sound-shaping tools. For someone who plays keyboards, it's a no-brainer for them to add to their setup."



LESLIE FALTIN

THE PTRUMPET, DISTRIBUTED BY CONN-SELMER

"It's available in six colors, and you can mix and match tuning slides. They're pretty inexpensive, so as a second instrument for a young child that may not be really committed to looking to buy a real trumpet, this is really fun."



TIM PRATT

ROLAND EC-10 EL CAJON

"They've taken the hybrid instrument of acoustic cajon and they've paired it with electronic sounds. It's all internal, with 30 built-in electronic kits using high-quality Roland sounds. It's battery operated and has speakers on board."



GABRIEL O'BRIEN

TAYLOR GUITARS 500 SERIES

"[The 510e has] completely re-structured bracing with a slightly shorter scale. They've got a soft-carved v-neck that's really nice and comfortable to play. They also have the new 12-fret 12-string. It's so much fun to play if you're smaller in stature."





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THE 2016 NAMM SHOW

COMPANIES TO WATCH



EASTMAN



LESLIE FALTIN

EASTMAN MUSIC

"They own Haynes flutes, so they own a very high-end, hand-made Boston flute company, and they recently bought Shires, another iconic brass company. They're starting to innovate and use the technology that they've taken from those types of companies, and take that information and put that into even their student model instruments or their Chinese-made import instruments."



GABRIEL O'BRIEN

EARTHQUAKER DEVICES

"EarthQuaker has been driving the pedal market into the stratosphere almost single-handedly over the last couple of years. Their new designs and innovations have pushed things in this direction of being able to do anything."



TIM PRATT

MARSHALL AMPLIFICATION

"They've come out with the new Astoria line. They've reissued the Jubilee. And they've made the CODE amp. This is kind of the legacy company meets the future in a big time way. They're really looking at every aspect."



JOHN GRABOWSKI

PEARL DRUMS

"They've completely revamped their high-end program, which will now be assembled in the United States to get their lead times down to a month or less. There's just a lot of really good, worthwhile products and new innovations over there."



SHANE KINNEY

LUDWIG DRUMS

"I've always said about Ludwig, 'There are people out there that want to buy Ludwig drums — Ludwig just needs to give them a reason to buy them.' And they have. Over the past seven or eight years there's been a real resurgence, and there's been real innovation."



SAMMY ASH

D'ANGELICO GUITARS

"They are industry insiders in the sense that they've been around NAMM shows and the music business for at least 30 years. Now people want to know about it. If they could pull this off in a very short period of time, where are they going to go in two or three years?"

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SNARE HEAD - treated

160 play hours

SNARE HEAD - Un-treated

160 play hours

PROcussionCare® WearBarrier PROVEN EFFECTIVE - 160hr test

The above images are of snare drum heads that were used during a 160-hour play test. One head was treated with PROcussionCare®

WearBarrier, while the other head was left untreated.

The images clearly show the ability of WearBarrier to protect and significantly reduce surface wear.

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Tim Spicer

Spicer's Music
Auburn, Alabama

My biggest takeaway was the wealth of knowledge that I learned from people in the industry who have been very successful doing the same thing that I'm doing. Through all of the NAMM U Breakfast Sessions, and then the Idea Center [sessions] going on throughout the day, and even just interacting with different people in the industry, I just soaked up as much as I could. To me, that was worth every penny of that trip.

Donovan Bankhead led a fantastic Idea Center session about staff meetings that was incredibly beneficial. We've already implemented quite a few things that we learned there.

There was also a pretty cool event that we did this year hosted by NAMM YP, where a group of NAMM members under 40 got together Thursday night and went bowling at a local bowling alley in Anaheim. That was an awesome event just to network and meet peers who are younger in the industry that are taking off doing the same thing. I met some good people and started some good relationships that will, I'm sure, benefit both ways in the future. I love doing as much of that stuff as I can do.



Miles DeCastro

Bridgepoint Music
Menlo Park, California

This was my fourth show, but it was the first time I've done the NAMM Retail Boot Camp. It was really cool, and the most different part of the show. It's nice seeing all the new products and stuff, but Boot Camp was great — just with all the formulas for deciding what to stock for your particular store. Those were things that I'd never really seen before, so that was the biggest thing that stuck with me. [Speaker Larry Bailin] covered marketing techniques and sales techniques, and then in the afternoon session [Alan Friedman and Daniel Jobe] gave everyone a little booklet with ways to determine how fast you're moving products, what's a good turnover ratio, what's a bad turnover ratio, and what's a good profit margin.



Jim DeStafney

Blues Angel Music
Pensacola, Florida

What was your biggest takeaway from NAMM 2016?

I'm seeing more and more merchandise that substitutes for the conventional manufacturers. There are a lot of up-and-coming companies that are building better and better product, and the "old guard," if you will, probably needs to up their game a little bit. I belong to the iMSO [Independent Music Store Owners] and, because of the demands of the big companies in terms of buying, they are moving over to these alternative companies that are making some outstanding products.

Tied into that was the fact that all the traditional companies — the "old guard" — their prices are

going up every year. At some point the consumer is just going to say, "I'll wait until I can get a used one." And let's face it, there's so much used gear in the marketplace. So I think, as those prices continue to rise, [the products] will be more and more difficult to sell, and certainly more difficult to make any money on.

The other thing that was interesting to me at this show was the continued growth of the boutique guitar effects pedal market. Everybody is making pedals now, which is interesting to me. [A few] years ago I would have said pedals

will die within 10 years, because everybody was into apps and digital stuff — but it just seems to continue to grow and grow.

I thought it was a great show. [NAMM President and CEO] Joe Lamond does such a great job. It's a struggle sometimes, trying to convince people that they need to go. In the iMSO, we have a lot of guys who aren't even members of NAMM. And in a lot of cases their budgets are very tight — tighter than some of the rest of us. But when they say, "It's not worth it," I say, "Are you kidding me? If you stay home you're falling farther behind." **MI**



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