

SUMMER NAMM PLANNER

FOR SUCCESSFUL MUSIC RETAILERS

JUNE 2016
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PERSPECTIVE

PERSPECTIVE | BY KATIE KAILUS

SMALL BUSINESSES' TIME TO SHINE

We are about one month out from the 2016 Summer NAMM Show, held June 23–25 in Nashville, Tennessee. And if you are still on the fence about attending, our Summer NAMM coverage in this month's issue provides you with plenty of educational bait, from Retail Boot Camp to Idea Center sessions and TEC Tracks to the Top 100 Dealer Awards. (Check out the planner beginning on page 58.)

Education aside, Summer NAMM offers a platform that has proved to be especially useful for discovering new brands and services.



Nine times out of 10 attendees have told us three things draw them to Summer NAMM: the slower pace, the ability to network and hold relaxed conversations, and the discovery of new manufacturers and products.

And at this summer's show you'll have plenty of new products to check out. As of press time, 131 first-time exhibitors have registered for Summer NAMM.

Billy Cuthrell, whose column this month, "Summer NAMM Like a Pro" (starting on page 29) focuses on making the most of your show experience, said that he and his team always leave time in their schedule to check out new and emerging manufacturers during Summer

NAMM.

"There's lots of up-and-comers located all over the show with products that are mind-blowing, but maybe not a brand name yet," Cuthrell writes. "Some of my best sellers and greatest hits were found off the beaten path."

Over the years, *Music Inc.* has discovered countless new manufacturers and products — and even retailers — to share with all of you in the pages of this magazine, just from attending Summer NAMM.

"I come [to Summer NAMM] because I'm hoping to find that next guy, that next Gibson, that next Fender, that next JBL or Electrovoice — somebody who's got a 10x10 booth but with a great idea," Sammy Ash, COO of Sam Ash Music told NAMM. "I always want to find that little niche guy who may one day be something, and I'll be able to say, 'I found him.'"

So, if you are in search of your store's next greatest hit to ensure a strong fourth quarter, Summer NAMM is your show. Carve some time out of your schedule to attend, and who knows, you might just find your next best seller. **MI**

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LETTERS

A Great Time for Music Retail

Thanks so much for the cover story about our store, Santa Barbara Guitar Bar in the May 2016 issue. We make a big effort to give our clients a higher-end experience no matter how big or small their business.

I'd like to thank my staff, and especially the store manager, Dylan Hale for making The Guitar Bar great! Having a crew that shares your vision makes all the difference.

We are all lucky in this industry to be able to work with products we're passionate about and people who share our interests. It's a great time to be in music retail.

*Jamie Faletti
Owner
Santa Barbara Guitar Bar
Santa Barbara, California*

Another 'Wild Ride'

NASMD can't thank *Music Inc.* enough for the promotional coverage in *UpBeat Daily*, *Music Inc.*, and onsite reporting during this year's annual conference in Orlando, Florida, from March 30–April 2. We had over 400 attendees from the U.S. and Canada, dealers and manufacturer representatives alike, coming together for professional development to help every member become more successful in the school music market. We are all part of a remarkable industry, where everyone from the CEO to the road reps come together to share their best ideas and learn from each other. In addition to our partnership with the music industry press, we are grateful to our generous sponsors who always help us take our event to the next level, year after year.

Mark it on your calendar for a "Wild Ride" next year in Phoenix, April 5–8, 2017 at



the Sheraton Wild Horse Pass Resort and Spa!

*Rosi Johnson
President
NASMD
Hattiesburg, Mississippi*

Customer-Centric Solutions

Thank you for featuring our in-depth conversation in [*Music Inc.*'s March/April] issue. As we discussed, the HARMAN Professional Solutions Division restructured six months ago in order to be more customer-centric and harness the collective power of our leading brands to offer complete system solutions. It was great to share the details of our mission and new structure with the readers of *Music Inc.*, especially as we are hitting our stride and seeing positive results from this significant undertaking.

As our industry looks forward to Prolight + Sound in Frankfurt, the innovative solutions enabled by our new approach and outlined in your piece will become more apparent to our customers and the industry at large. High on the list of our most exciting new products is the JBL EON ONE. It has been more than 20 years since JBL introduced the first EON and created a new portable P.A. category. We have sold nearly two million units to date, and the EON ONE is sure to take that number to new heights.

I am grateful to our team for continually coming up with such innovative new products. I am grateful to our customers for inspiring these new products. And I am grateful to the retail community for making this

the dynamic, rewarding and culturally important industry it is today.

Finally, I want to give my sincere thanks to Frank, Katie, Michael and David at *Music Inc.* for all your hard work on this past issue and every issue of *Music Inc.*

*Blake Augsburger
President
HARMAN Professional
Solutions Division
Stamford, Connecticut*

The Magic Moments

Thank you for the spotlight on [Westone's] latest universal-fit earpiece design [in the March/April issue]. For musicians, whether on stage or at rehearsal, the magic moments happen when you connect with the audience and with other musicians. Our new AM Series of earpieces are designed to help make that happen.

Whether it is hearing that obnoxious friend at the back of the club who still thinks requesting Burl Ives during your show is funny, or discussing the changes to a song during rehearsal, Westone's new line of Ambient Monitors were designed to allow the interaction all musicians desire. The ambient filters help reduce the volume of the stage but still allow the outside in. Now you can hear the stage, the venue, other musicians, and still get the type of sound quality people have come to expect from Westone.

*Karl Cartwright
New Product Development
Westone Laboratories
Colorado Springs, Colorado*

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»» ■ ■ ■ ■ ■ RETAIL

GEAR COLLECTOR | BY KATIE KAILUS

THE BOUTIQUE SPACE

Rich Abronson and Marc Reiser were two MI professionals with serious addictions — to gear. With both having experience in the boutique market, they saw a need for a space that showcased and supported the small builder.

“Boutique builders are the best of the best when it comes to their craft and the understanding of wood, electronics and putting all that stuff together,” Abronson said. “These guys live and breathe in their workshops and that doesn’t leave much time to market. And for that reason a lot of boutique builders kind of maintain a comfortable volume, but they don’t really break out of that level.”

Enter Gear Collector, a full-service e-commerce site and marketing platform, which Abronson and Reiser launched in January 2016 to showcase small builders and their goods and to create a community for those who collect and play boutique gear.

“We saw that there was an opportunity to do something to help some of these builders develop their brands, build them out and start to develop some volume and expand but do that in a comfortable way,” Reiser said. “And it is also an opportunity to engage the customer and really



Gear Collector is more than just an online marketplace for small builders — it’s a full-service marketing platform

create a conversation between the builder and the customer and pull in some exciting professionals — like touring musicians and studio folks who also collect and play boutique.”

MORE THAN E-COMMERCE

For some small builders who don’t have the capability, the e-commerce platform Gear Col-

lector provides its builder base is essential. However, the boutique retailer is taking it one step further by offering its builders marketing services — something small manufacturers don’t always have the time or capacity for. In addition to assistance with branding and marketing, Gear Collector promotes its brands through its social media chan-

nels, including Facebook, Instagram and YouTube.

“On the social side, it’s a great co-marketing campaign with our partners,” Abronson said. “We help get the message out about the brands that we are supporting and vice versa.”

For additional fees, Gear Collector will produce video and put together a more involved campaign.

“Beyond our shared model, we offer additional value-added services that are tailored to what folks may need,” Reiser said. “So, we are not a typical dealer. We are a hybrid of a dealer and a virtual marketing department. We are a centralized resource that these different builders can leverage.”

For builders who are looking to test-market a product, Gear Collector has the capability to conduct focus groups.

“Market research groups are something that we plan to build out over time,” Reiser said. “We have identified certain individuals — which we call power customers — that are really spending good money on a regular basis to fine-tune their collection. They really know their stuff and are users we can call on.

“For example, if an amp builder is thinking about a couple of new designs or wants to hear in-

put on a new line, we can put a bunch of power customers in a room and run a focus group and talk about some new gear in an environment that can help the builder to come up with some new concepts without burning a lot of cash on mistakes. What's cool is the customers are the influencers in our model. They can actually steer where some of this product development goes. Growing this [aspect] of the business is one of the next steps for us."

Additionally, Gear Collector offers an ideal platform for one-offs and exclusives.

"One of the really exciting things that we are focusing on are limited runs that the builders produce specifically for Gear Collector," Reiser said. "One example of that is West Coast Pedalboard which we recently

put up. They produced a set of the dyed pedalboards. They are really cool, purple and pink and blue. They had a teaser and they gave away a few of those at NAMM. That is an example of something that we are going to run exclusively through us.

"What's cool is while we carry most of the standard line that all these builders produce, they are also doing some special things that will be Gear Collector only. And we are excited about offering that to our customer base."

JOINING GEAR COLLECTOR

To maintain the boutique "vibe" of the site, builders who want to join must produce a unique offering and are required to fill out an inquiry form on the website.

"We have a very streamlined process to bring a builder up with us, once we've agreed to the terms of the relationship," Abronson said. "It really makes it painless for the builder. More of the work rests on our shoulders. We are definitely interested in speaking with those interested in joining Gear Collector. This is a growing model, and we will continue to grow it from here."

While the site focuses solely on guitars, amps, accessories and recording equipment, Abronson said expanding to drums — and maybe even keyboards — is not out of the question down the road.

"Drums would be really cool, but we have a lot on our hands right now, so I think that will be some time from now."

So, where do Abronson and

Reiser hope to see Gear Collector in the next few years?

"I see us being the central destination for this segment of the market," Abronson said.

Reiser added that they would also like Gear Collector to be the go-to organization as far as strategic and tactical marketing for boutique manufacturers.

"I think some of our builders see the benefits of leveraging us as the central marketing department," he said. "The beauty of that and this model is that the more builders we bring in and the more volume we bring, the more we are able to do and do it in a very central and efficient way. There are some opportunities we haven't even unlocked yet. I'd like to be the go-to in terms of marketing in the boutique space." **MI**

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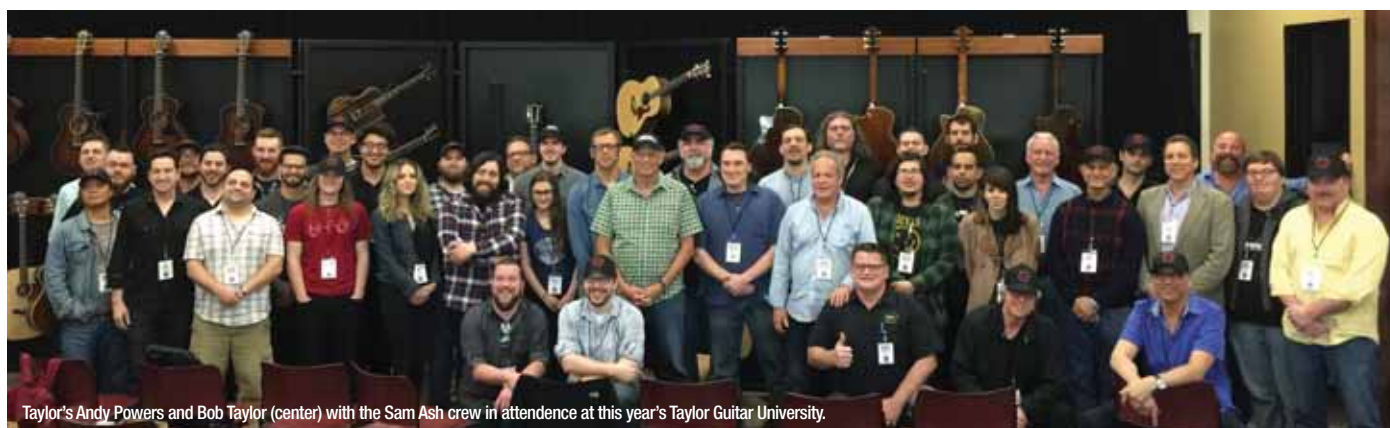


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Taylor's Andy Powers and Bob Taylor (center) with the Sam Ash crew in attendance at this year's Taylor Guitar University.

SAM ASH | EVENT

Sam Ash Attends Taylor Guitar University

Sam Ash Music completed its biggest Taylor Guitar University in March, when 40 members of the Sam Ash team attended, including eight regional managers, Executive Vice President Howie Mendelson, National Sales Manager John Pereksta, COO Sammy Ash and 30 chosen sales associates.

During the first evening, the whole group and select members of the Taylor staff were treated to dinner, followed by a hangout in which group members discussed all things guitar and music. The next day featured an extensive tour of the factory and classes

titled "Find Your Fit" regarding woods and body shapes, the importance of humidification and what makes "Your Taylor Sound." The evening ended with a Q&A with Bob Taylor and Andy Powers.

"The camaraderie between my regional managers and my guitar team made me so proud," said Sammy Ash. "To see them interact with the Taylor group ensured that this was money well spent on both sides. We know that this will have a positive effect for increased sales, now and well into the future. The increased general knowledge of

acoustic instruments will help the whole category increase and expand."

"It's a real treat for us to gather with a group of fellow guitar enthusiasts," said Andy Powers, master guitar builder at Taylor. "The final step in the guitar making process is when an instrument is placed into the hands of the musician, and we are privileged to share this last step with our retail partners from Sam Ash. Their interest, enthusiasm, and knowledge of the instruments we make are vital in the effort to serve musicians well, and we are grateful for their help."

GUITAR CENTER, WYLDE AUDIO | PARTNERSHIP

GUITAR CENTER PARTNERS WITH ZAKK WYLDE

Guitar Center has announced its partnership with guitarist Zakk Wylde, which encompasses a private master class program for unsigned artists and a new line of Zakk Wylde guitars under the brand name Wylde Audio.

"I'm very excited for the launch of Wylde Audio," Wylde said. "For me, it's the next logical step. You start as a player, manager, VP of team operations, then team owner. I've surrounded myself with super talented people to make this vision become a reality. It only makes sense to join forces with Guitar Center for a retail partnership, with their history of encouraging talent and supporting musicians."

The guitarist's new line of guitars are available in three models — Odin, Viking and Warhammer. All three models feature

a solid mahogany body with a set 3-piece maple neck with ebony fretboard and a pair of Wylde's signature EMG 85/81 active pickups.

As part of the new partnership, unsigned guitar players can compete to be part of a private Master Class with Wylde. To be considered, fans can upload videos of themselves playing Wylde's latest single, "Sleeping Dogs," and submit it through the official contest platform: guitarcenter.com/masterclass. Wylde himself will hand-select the top five guitarist to win the grand prize.

"Zakk rarely participates in these programs," said Jake Cheung, GC manager of music marketing and artist relations, "so we're excited to bring this exclusive opportunity to our customers to receive a private master class from one of the world's greatest guitarists."



SWEETWATER | LEGAL

SWEETWATER FILES SUIT AGAINST HELLO MUSIC

Sweetwater Sound Inc. has filed suit in the U.S. Federal District Court against Hello Music for allegedly copying verbatim a large number of images and copy blocks from Sweetwater's online pages. The company alleges that even the Sweetwater name appears, and the words "Call your Sweetwater Sales Engineer" are present on some of Hello Music's pages.

This suit follows Sweetwater's December 2014 allegations claiming 70 music retail websites had lifted anywhere from one to two images to hundreds of pages from Sweetwater.com.

"It's understandable that mistakes can be made and that there can be an unintentional use of copyrighted words and phrases, as well as the depiction of products that may or may not be 'fair use,'" Sweetwater said in a statement released

to the press. "In the case of Hello Music, as with many others, copy and images have been deliberately cut and pasted from Sweetwater's website.

"Involving lawyers and legal action is always Sweetwater's last resort. In most cases, upon being informed of the infringement, offending websites quickly remove the material. In the case of Hello Music, this is not the first time that they have misappropriated Sweetwater materials, thus forcing Sweetwater to take legal action."

"Sweetwater truly regrets having to go as far as to file suit," said Chuck Surack, Sweetwater founder and president, "but we do so to defend our rights, but also in support of all online retailers who invest in unique, proprietary content. This is really about the integrity of the music retail business as a whole."

ROPER MUSIC | MOVING

Roper Music Moves Storefront in Grand Junction, Colorado

Grand Junction, Colorado-based Roper Music has moved its storefront from the original location at 136 N. Fifth Ave. — the company's base of operations for the past 60 years — to 912 North Ave., across the street from Colorado Mesa University in Grand Junction.

Owner John Handley made the move on May 1, when Cendera Real Estate Investments, a privately held company based in Fort Worth, Texas, took possession of the historic red stone building originally constructed in 1906 for the local chapter of the International Order of Odd Fellows.

"I've come here every day for 31 years, so there's a lot of memories from just opening the door every morning," Handley told *The Daily Sentinel*. "I met [Gil] Roper and Joe Grantham in this office. There's a lot of stories about what that was like and the transition from Mr. Roper, to Joe, to me."

In March, Cendera purchased the

building from Three Half Notes, a company founded by Handley in 2007. The 9,000-square-foot space included two large showrooms, a ballroom, a large store room, a repair shop and offices.

With a strong school presence in the band and orchestra market, Roper Music will continue to service school music programs in the Grand Junction area from the new location.

"For 60 years we've been in business supporting school music, and we look forward to doing it for the next 60 years," Handley said. "Same quality and getting better."

"The biggest change people might notice is we're going to narrow things down to truly just school band and orchestra. We're going to have a larger repair shop. Repair is busy all the time. We're going to give them more space and that will mean better service for our customers," he said.



Participants at Island Music Co.'s free drum clinic.

ISLAND MUSIC COMPANY | EVENT

Island Music Company Hosts Free Clinic

Island Music Company held a beginner's drum clinic in March, hosted by local professional drummers Scott Creelman of the Franklin Square Band and Cecil Freeman, formerly of the Sara Gray band.

The free four-hour clinic was available to any students age 10 and over and was held at the store's La Plata, Maryland, location. Twelve participants, both kids and adults, received a free set of ProMark drumsticks for attending the clinic and were able to play on full acoustic drum sets.

Creelman and Freeman covered the basics of percussion techniques, including drum anatomy, basic sight reading, rhythm and tempo, sound and volume control, and stick technique.

"We wanted to pair up successful local musicians with anyone interested in getting a jump start into the world of percussion," said Jack McNutt, percussion specialist at Island Music Company (and also a working percussionist in his spare time).

"Using local professionals makes the clinic much less intimidating for newcomers and also gives them a glimpse of the career side of music," McNutt continued. "We limited the number of participants so that each student would get individualized attention and the instructors could cover a broad range of topics in just four hours."

Island Music Company owner, Keith Grasso, said he hopes to expand this clinic into a series where local musicians will be asked to host introductory classes for a variety of instruments.



Owners Geoff Metts, Jeremie Murfin and Johnpaul Simonet (front row, left to right) with the Five Star Guitars staff.

FIVE STAR GUITARS | AWARD

FIVE STAR GUITARS WINS SMALL BUSINESS AWARD

Five Star Guitars — which has stores in Hillsboro, Oregon, as well as Tanasbourne — has won the Small Business Administrations's 2016 "Oregon Small Business Person of the Year" Award. This award is presented once a year to the nation's top small businesses; one from each of the 50 states, the District of Columbia, Puerto Rico, Guam and the U.S. Virgin Islands.

In making the announcement of the winning businesses, SBA Administrator Maria

Contreras-Sweet said: "These small business owners represent the best of the best and showcase daily their entrepreneurial spirit and what it takes to be successful in today's evolving and competitive business environment."

Owners Jeremie Murfin, Geoff Metts and Johnpaul Simonet were formally recognized in Washington, D.C. on May 1-2, where they were awarded their individual honors.

K&M MUSIC | CLOSING

Poppler's Purchases K&M Music

K&M Music, a 40-year-old full-line MI dealer located in Sioux Falls, South Dakota, has been sold to North Dakota-based Poppler's Music.

Owners Donna and David Krueger started K&M Music in 1976. "When you do the same thing for 40 years, you have your good days and your bad days," David Krueger told Sioux Falls' *KDLT News*. "But I can honestly say that the good days far outweigh the bad days."

K&M Music's main focus was its relationship with local school music programs, with band and orchestra instrument rentals and sales driving the business. The store also sells guitars and drums, as well as accessories.

Krueger said representatives from Poppler's Music contacted him a couple of years ago expressing interest in purchasing the

business if he ever decided to sell it. Having an interested buyer helped with the decision to sell the business, with the Kruegers' nearing retirement age and wanting to spend more time with family.

Poppler's Music began transitioning into K&M Music's 41st Street location on April 1. Krueger still plans to work at the shop part-time, repairing instruments.

"People just don't walk up to you and say, 'Oh you're doing a wonderful job,' or 'We're glad that you're here,' but now that we are leaving, we've gotten many, many comments, and it really makes you feel great."

New owner Don Langlie, president of Poppler's Music, told the *Argus Leader* that he plans to keep the store the same, with a focus on sheet music and educational items, and the same staff.

LESTER'S ROCK N ROLL SHOP | OPENING

Music Shop Opens in Middletown, Ohio

In April, lifelong Middletonian Chris Lester opened Lester's Rock N Roll Shop, located at 1123 Central Ave., Middletown, Ohio. The store sells guitars, amplifiers, drums and accessories, as well as rock t-shirts and vinyl records.

"There's always been a music store in Middletown and all of sudden there's not now and there's a lot of musicians," Lester told the *Butler County Journal-News*. "We definitely need a place to buy strings and picks and guitars and amps."

Lester's Rock N Roll Shop carries new and vintage instruments and amplifiers. "I'm trying to cover all spectrums as far as that goes: bass, acoustic, a little bit of everything," Lester said.

The store will offer lessons in guitar, bass, drums and piano, as well as guitar repairs and setups, plus amplifier repairs.

Adding to the store's eclectic mix of products, Lester's Rock N Roll Shop stocks vinyl albums, with everything from Classic Rock to a large selection of punk and metal albums, which Lester said are seeing a resurgence in sales.

The shop also carries both vintage and new skateboards, long-boards and skating equipment.

"There always was a skate shop in Middletown when I was a kid, so I wanted to open a little skateboard shop down here and have that, as well, because there is a skate park in town," Lester said.

"Downtown Middletown is looking better than it ever has since I [have been] alive, so it's really cool to be part of that," he continued. "This end of Central [Avenue] is looking really good."



ehx loopers

The 45000 is a 4-track powerhouse SUPER LOOPER with a console-style layout for intuitive control. Each loop features four tracks and it delivers unlimited standard, reverse and variable speed overdubbing, speed control, stereo loop recording and much more.

This looping tour de force also syncs to MIDI clock and saves directly to SD Cards.

Optional external Foot Controller.



The 22500 Dual Stereo Looper's loops can be locked to each other or run independently in free form. It lets you do verse/chorus switching in Sequential mode, or two-loop simultaneous playback in Parallel mode. A phantom-powered mic input adds convenience. The compact 22500 also includes 16 Drum/Rhythm tracks, or import your own!

Optional external Foot Controller.

With 12 minutes of stereo loop recording on 10 banks that remain in memory until you erase them, plus unlimited Standard, Reverse and 1/2 Speed overdubbing and an adjustable Fade Out mode, the 720 Stereo Looper packs plenty of power in a compact pedalboard friendly design.



Boasting 6 minutes of looping time, the super-affordable 360 lets you record, store and recall 11 loops. Single footswitch control of record, erase, undo-redo and unlimited overdubbing, plus a compact size and easy-to-use functionality, complete the picture.



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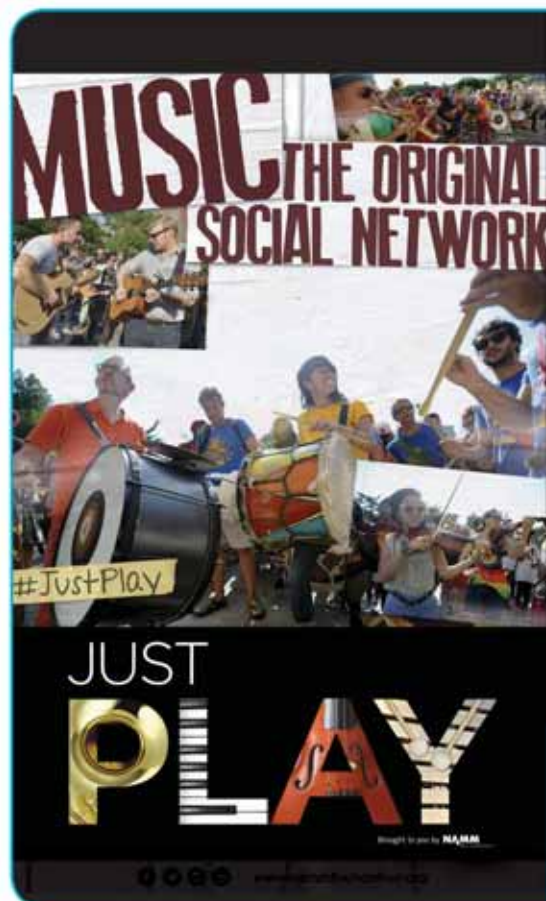


Note From Mary

Creating a World of More Music Makers

ADVERTORIAL • JUNE 2016 • NAMM.ORG

As we head into summer, The NAMM Foundation is spearheading a variety of initiatives to inspire more people to make music, more often. We also offer a number of programs to help you engage with your own community, to not only strengthen your business but also help us create a more musical world.



Just PLAY PSA

One major way we encourage more people to make music, and fewer to quit, is through The NAMM Foundation's successful PSA campaign, Just PLAY, which has earned more than \$40 million in free airtime, played hundreds of thousands of times on TV and radio stations, and appeared on billboards nationwide.

Last year, Found Sound Nation and The NAMM Foundation connected with hundreds of people by setting up 12 street recording studios across New York's five boroughs and offering an impromptu opportunity to make music. Then, using the sounds that people across the city made that day, producers Lorna Dune and Keith Sweaty created an original track for The NAMM Foundation's 2016 PSA. The unscripted words and authentic reactions of the people in this piece convey the message that truly anyone can experience the power of making music if they...Just PLAY.

NAMM offers a variety of ways to utilize our PSA to promote music making in your community, as well as on your social media platforms.

HOW YOU CAN GET INVOLVED: Use the PSA to help entice more people in your community to try a musical instrument and become a customer of your store. To download the PSA and get step-by-step ideas for using it as a marketing tool in your business, visit namm.org/just-play.

Make Music Day

The NAMM Foundation's 2016 PSA was filmed on music's big day—Make Music Day—which uses music to spread joy to their communities.

Make Music Day seeks to encourage all people, young and old, amateur or professional, to experience the pleasure of making music. Held annually on June 21 to coincide with the summer solstice, this celebration is part of the international Fête de la Musique, taking place in 700 cities across 120 countries. The daylong, musical free-for-all commemorates music in all its forms, encouraging people to band together and play. This year, 35 U.S. cities, and the entire state of Vermont, are organizing Make Music events, resulting in thousands of music-making opportunities nationwide.

With the support of The NAMM Foundation, the Make Music Alliance has developed as a strong city-to-city, nonprofit network of organizers for music-making events. More than 1,000 unique music-making activities are planned for New York City alone. The Make Music Alliance is also working with many NAMM member companies who are supporting regional and/or instrument-specific events.

HOW YOU CAN GET INVOLVED: Attract more customers into your store by creating a Make Music Day celebration of your own or offering to help with your city's events. View a list of planned Make Music Day activities at makemusicday.org or download the free marketing kit at makemusicday.org/participate.



**MAKE
MUSIC**
JUNE 21

**Summer
NAMM**



2016 Summer NAMM

Shortly after Make Music Day, 2016 Summer NAMM will convene the industry for our midyear gathering in Nashville, Tennessee, June 23–25. Summer NAMM offers business strategies for music dealers across four educational tracks: the daylong Retail Boot Camp; the high-level NAMM U Breakfast Sessions; the business-building ideas offered in the NAMM Idea Center, and the sessions available for sound, studio and stage pros at TEC Tracks.

The NAMM Foundation will also host activities such as the SupportMusic Coalition on Coalitions, designed to help NAMM members develop their state and local advocacy skills, as well as recreational music-making events, from drums to ukulele. In addition, during Saturday's Music Industry Day, the American Eagle Awards, presented by the National Music Council, will present a musical salute to Emmylou Harris, Vince Gill and the Grand Ole Opry. Anyone with a NAMM badge may attend.

Thanks for all you do every day to realize our shared vision of a world filled with music makers.

HOW YOU CAN GET INVOLVED: Join us at Summer NAMM in Nashville to take advantage of all the great gear, free education and networking opportunities available to members at the industry's popular midyear gathering. Register and book your hotel now at namm.org/summer/2016.

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Hires senior director of education
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SUPPLY

EASTMAN MUSIC COMPANY | BY DAVID BALL

BOLSTERING ALL BRANDS

What do you get when you cross a Chinese stringed-instrument manufacturer with a historic American flute shop and a high-end brass producer? Distribution into new markets, a wider range of available price points and better quality across the board. Which is to say: Eastman Music Company.

AN AMERICAN DREAM

Founded in 1992, Eastman Music Company had an international scope from the very beginning. The company's founder Qian Ni, a flutist who had studied at the Central Conservatory of Beijing, came to the United States with a scholarship to Boston University in the late '80s.

Having arrived in the United States with almost no money, Ni worked odd jobs outside of school just to make ends meet. That is, until he met a distributor selling Chinese-made imports to violin shops around Boston and thought that might be something he'd like to try. Over time, Ni and his father (who still lived overseas) established a team of luthiers in China and began exporting the instruments to United States, and Eastman



Eastman Founder Qian Ni

Strings was born.

MUTUAL BENEFITS

Established in 1888, Wm. S. Haynes Co. has been considered a premier American flute manufacturer for well over a century. But by the early 2000s, the owner of the company — which had been passed down within the Haynes family for generations — passed away, and the company fell on hard times, according to Saul Friedgood, president of Eastman.

A flute player himself, Ni had used a Haynes headjoint on his own flutes while playing in Boston and had developed a personal affinity for the brand. Running on the continued suc-

cess of Eastman Strings, Ni decided to purchase Haynes in 2004 with hopes of restoring the historic brand's reputation.

"As a flute player it was pretty devastating to watch," said Aiven O'Leary, general manager and headjoint department manager at Haynes. "If it wasn't for Eastman, I don't really know what would've happened."

Not only did Ni revive Haynes' custom-shop operation in Boston over the 10 years that followed, but within two years the company had established its own flute shop in China using the expertise brought by the Haynes staff to produce the Amadeus line of flutes.

"One of the things that gets

me really happy about working with Amadeus Flutes, and the Q series as well [is that] I can make it so that a student can get a flute that has the trademark Haynes sound, but not have to go all in for the custom model," O'Leary said.

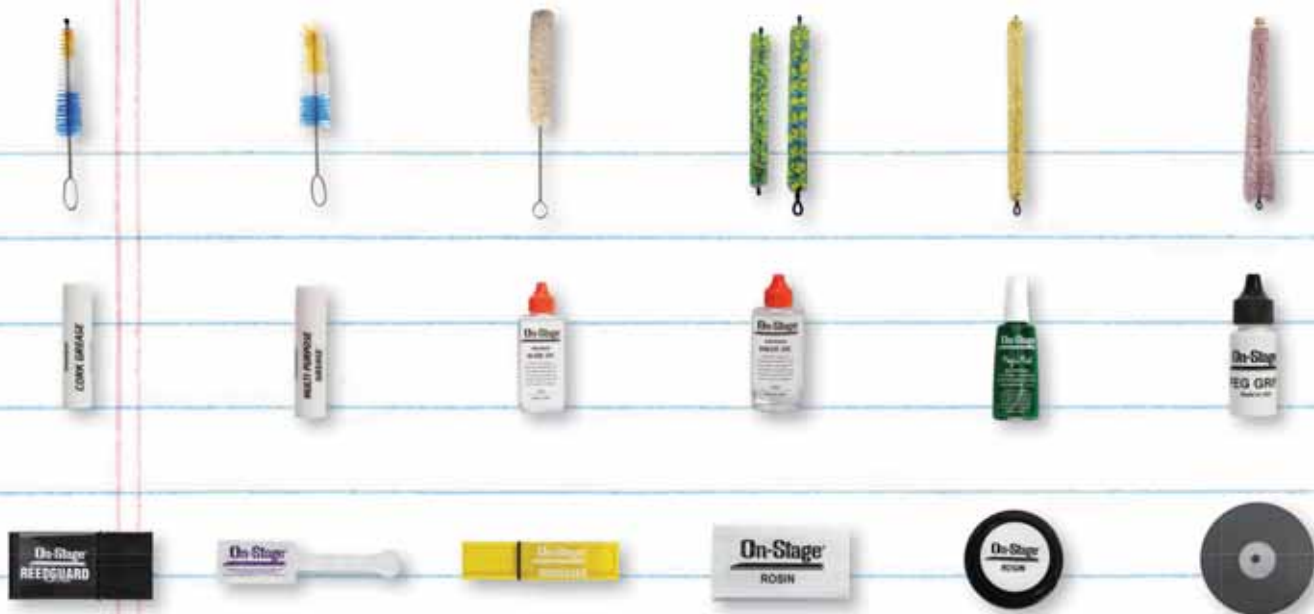
A NEW ADDITION

Building on its portfolio, Eastman more recently partnered with S.E. Shires, a brass manufacturer producing pro-level instruments, also stationed in Boston. Now, the company has begun producing the Q series of Shires instruments, which is a collaboration between the Eastman's brass facility in China and the Shires shop in Boston.

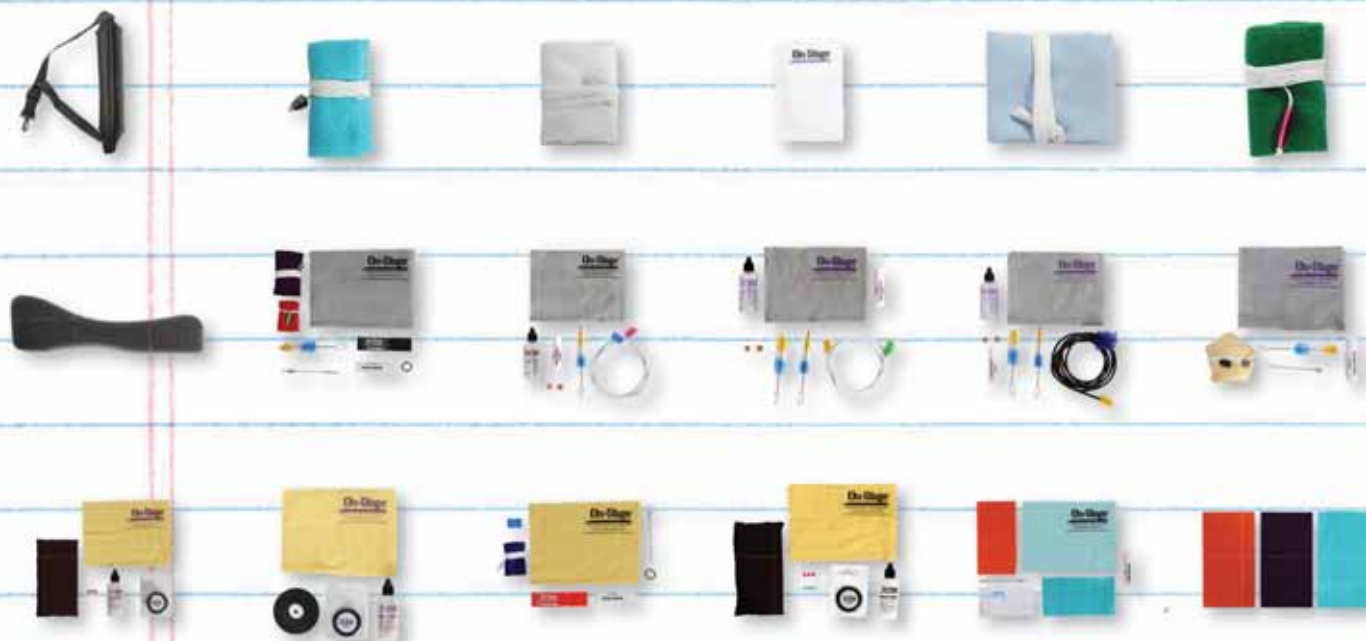
The partnership has brought along added benefits not only for Shires, but for retailers and students, too.

"Eastman has regional sales managers that they employ in each territory," said Samantha Glazier, sales and marketing manager for Shires. "It gives us a much larger scope.

"Before Eastman came on board we didn't have that close relationship with the dealers where we were actively in it with them," she continued. "Now, dealers know that they can call us, and if they need something, we find a way to make it work." **MI**



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BARI | BY FRANK ALKYER

BARI'S NEXT STRATEGY

When Ron Van Ostenbridge and Gary Spears bought Bari Woodwind Supplies back in January, their first order of business was simple — work, and work fast.

After purchasing Bari from The Cavanaugh Company, a small team that even included friends and family worked in overdrive to move in and set up Bari's new 5,000-square-foot manufacturing facility in Palmetto, Florida. They were up and running within 10 days, but worked 40 days straight to ensure the transition was smooth.

"We purchased all the assets of the business, but being in a shared space, there was a lot of ancillary equipment that had to stay there," Van Ostenbridge said. "So, we started totally from scratch, painting, putting orders together. We had to get the computers, phones and all the systems set up."

But now, Van Ostenbridge said, Bari has what he believes is one of the most modernized factories in the world for saxophone mouthpieces and synthetic reeds.

"Gary is amazing," he said. "He has built most of our equipment here. He designed and built it specifically for our industry. The biggest thing that we went out and bought was a CNC machine.

"We know we have the only facing machine to face the mouthpieces because we built that in-house. We have a

proprietary process on how we make our synthetic reeds. And that machine was probably a \$70,000 investment years ago. Then, we have two machines that Gary automated to process the rubber blanks that come in. It took a minimum of 70 percent of the labor out of that process. He's currently designing a cork machine to automatically put cork on our mouthpieces. We're hoping to have that online in six to eight months.

"We're doing everything we can to eliminate labor. We are sincere to our customers, and we do everything within our means to contain the pricing to our customers."

That said, Bari did have a price increase that went into effect in May due to increased material costs.

"We faced some heavy-duty price increases on our end that we could no longer absorb," Van Ostenbridge said. "For example, our cork has gone from \$180 per pound to \$400 in one year."

But, Van Ostenbridge said, Bari is still well-positioned to sell for retailers.

"We want them to know that we're making an American-made product, and we're in a position to fulfill all the orders they can possibly give us," Van Ostenbridge said. "We're ready to take on private-label customers, too, that have their own designs they want to produce.

"We have an open door policy and invite everyone to come down any time. We want folks to see our facility and what we can do." **MI**



Bari's Gary Spears and Ron Van Ostenbridge



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KORG | EVENT

KORG FEATURED AT SYNTH MEET

Patchwerks, a Seattle-based retailer specializing in all things synths with a strong focus on community outreach and education, recently hosted its second annual Seattle Synth Meet and Petting Zoo at the Melrose Market Studios in Seattle. With over 500 synth enthusiasts in attendance, the Korg display allowed attendees to get hands-on with several of the company's most popular synths, including Arp Odyssey, minilogue, the new volca FM and other volcas, littleBits synth kits, as well as SQ1 and monotrons.

Korg Product Specialist David Barker and Korg USA District Sales Manager for the Northwest Territory Kyle Taylor, were both on hand to demo products and answer questions, while musicians hooked up headphones and explored the features and sounds. Barker held a 45-minute interactive and in-depth demonstration with Korg's line of synths. korgusa.com



David Barker (far right) speaks to synth enthusiasts at the Seattle Synth Meet.

TRIBUTE

REMEMBERING REMO BELLI

Remo Belli, founder of Remo, Inc., passed away on April 25. He was 88.

Remo first started his drum-head company in 1957 when he invented the first synthetic Mylar drumhead. He opened a store in Los Angeles, and eventually moved to Valencia, California, where Remo, Inc. is headquartered today.

By the early 1990s, Remo began to take note of the growing studies connecting music to improving health and education. In October 2014, Remo spoke with *Music Inc.* about how his company continues to support research between the use of music and the life-enhancement business.

"[We are focusing on] using musical instruments in ways other than learning how to play — like the entire field of caregiving, for example," Remo said. "We believe the use of music in these areas is going to grow substantially."

Since word of his passing spread, the MI industry has responded with its reflections on the industry legend. The following are a few:

"I went to visit Remo last month and little did anyone know that it would be our last meeting. Touring the factory floor and seeing the depth of Remo's connection to his hundreds of staffers, calling most by their first name, was a lesson in what true leadership

was all about. And, surprising for someone nearing their 89th birthday, we spent the day with his team talking not about the past, but rather about the future and celebrating the progress that had been made in bringing recreational music making and drumming to the classroom, to the medical community, and all the way to Capitol Hill and the White House."

— Joe Lamond, president & CEO, NAMM

"Remo was dedicated to his drum-head business, the contributions drumming could, and did make, to an individual's health, and was always looking for a better way to improve what was already being used. He was always ready to help with his contagious smile and a mind full of ideas. I always considered Remo and Ami [Belli] one of my life's treasures."

— Larry Linkin, former NAMM CEO

"[My father Robert Zildjian and Remo] were friends, and I'm happy to say that I was lucky enough to participate in that friendship. While on a trip to visit our mutual Mexican distributor, Remo, Ami, Freddy Shen and I enjoyed an afternoon amongst the ruins of Teotihuacan talking about history, philosophy, humanity and, of course, health and well being. Remo was a reserved man, but he was also a very



Remo Belli

wise, friendly and warm person. He was someone that my father respected, and I very much agree with that opinion."

— Andy Zildjian, president & CEO, SABIAN

"Remo Belli was a music visionary, realizing early on that music education through drumming improves wellness. He was also a cherished life long friend and mentor to me. Remo's contributions have made the world a much better and more musical place to live. He will never be forgotten."

— Jay Wanamaker, president & CEO, Roland Corp. U.S.

VIC FIRTH | PHILANTHROPY

Vic Firth Employees to Ride 163 Miles for Cancer

A team of former and current Vic Firth employees, organized by company founder Vic Firth's daughter, Tracy Firth, have committed to the 2016 Pan-Mass Challenge charity bike-a-thon.

The employees will ride in the 2016 Pan-Mass Challenge and raise \$50,000 for life-saving cancer research and treatment at Dana-Farber Cancer Institute in Boston to honor Firth, who passed away last year at the age 85 from pancreatic cancer.

Established in 1980, the Pan-Mass Challenge raises more money than any other athletic fundraising event in the country. One hundred percent of every donor-raised

dollar goes to the Dana Farber Cancer Institute.

"We are inspired to ride because Vic touched our lives in profound ways," the team said in a statement. "He was persistent above all else and expected nothing less of those around him. He challenged us, believed in us and always wished us 'great success.' We are honored to ride as Team Vic Firth in the 2016 Pan-Mass Challenge."

The two-day, 163-mile ride from Wellesley, Massachusetts to Provincetown, Massachusetts will take place on Aug. 6-7.

The team will set up an Instagram account so viewers can track their



Vic Firth

progress. Donations are gratefully accepted on the Team's official webpage. profile.pmc.org/TV0030

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Gianni Savino

GOLD TONE | PERSONNEL, BRAND

GOLD TONE MAKES BIG MOVES

Gold Tone Music Group has added Gianni Savino as the new brand sales manager. In this role, Savino will receive orders, answer inquiries regarding the brand, and help promote these instruments.

“[Savino] joins our team with great knowledge and enthusiasm,” the Gold Tone team said in a release.

Gold Tone’s new marketing plan consists of a comprehensive program for its dealers to get substantial benefits with the Jose Ramirez brand. The company said it has come up with a “well-developed group of nuclear ideas that will enable dealers to sell better and more.”

The plan will include a significant price discount and an updated Jose Ramirez website with videos, music and information. As for the instruments themselves, the players will have the advantage of an artisan setup on each instrument, and the installation of an optional Zero Glide and “Tone Rite”-ing for four hours that will initially come standard, plus the support of the revised warranty.

“These are exciting times for Jose Ramirez in the U.S.,” Savino said. “We invite you all to stay tuned and to participate actively in this new phase.” goldtone.com

MUSIKMESSE | EVENT

Musikmesse Reports High Attendance for New Format

Musikmesse and Prolight + Sound was held April 7–10 in Frankfurt, Germany, and saw nearly 110,000 visitors — up from 108,409 in 2015 — from around 130 countries. Held at the Frankfurt Fair and Exhibition Centre, 2,043 exhibitors from 60 countries made presentations at the restructured shows, which included a hall exclusively reserved for trade professionals, a Business Academy where trade visitors and manufacturers took part in professional development programs and themed music halls that were open to consumers all four days.

“For us, the new concept has been an outstanding success,” said Michael Kunz, senior product manager for Kawai Europa GmbH. “Our aim was to reach both retailers and consumers, and we achieved this very well at Musikmesse where the level of internationality is much higher than at any other comparable event.”

Additionally, more than 20,000 music fans attended the 50-plus concerts at the Musikmesse Festival, which was held for the first time at over 30 locations in conjunction with Musikmesse.

“We are delighted that the first Musikmesse Festival was able to inspire so many people,” said Musikmesse Festival Director Wolfgang Weyand. “The concept of taking music to the city is a success.”

musikmesse.com; prolight-sound.com

APPOINTMENTS

YAMAHA NAMES NEEL SENIOR DIRECTOR OF EDUCATION

Yamaha Corp. of America has appointed Marcia Neel as its senior director of education. Neel, a 30-year music industry veteran, will work with Director of Artist Relations and Education John



Marcia Neel

Wittmann and the company’s existing education department on initiatives targeted at music educators in both private and institutional settings.

“Music educators are a top priority for Yamaha, and the addition of a world-class educator like Marcia to our team is a natural — and critical — evolution of our education initiatives,” said Garth Gilman, vice president and general manager of the Yamaha Band & Orchestral division. “Her unwavering dedication to making music education accessible to all students echoes our own values and mission. We are thrilled to call her part of our team.”

Neel brings a wealth of knowledge built on pioneering programs for diverse student bodies and communities, and has a similar depth of experience in advocating for changes at the legislative level. For 36 years, she served in public school music education in Connecticut, Ohio and Massachusetts as well as in Clark County School District in Nevada, the fifth largest district in the country with more than 300,000 students.

In addition to her creative approach to music curriculum and music program development, Neel is known for advocating for legislative reform for music education. With the passage of the Every Student Succeeds Act (ESSA) in December 2015, the need to provide all students with access to a well-rounded education is critical. Music programs play a crucial role in student success and Yamaha is dedicated to supporting music educators in this effort.

“The Yamaha commitment to music education is second to none and it is much appreciated by educators, administrators, parents and music students — people I have worked with, down in the trenches, for over three decades,” Neel said. “The future is bright for music education, but we need to carefully navigate the waters to ensure that music programs are sustainable.” usa.yamaha.com

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THE TECH BEAT | BY JAMES HARDING

THE TABLET GAME

It's no secret that the explosion of mobile devices over the past few years has changed the way retail works in just about every sector of our economy. Instead of ignoring this trend or dreading the necessity of learning yet another new piece of technology, we should warmly embrace the mobile movement. Here are five ways iPads are already changing the music business:

Customization. It's impossible to carry everything. No retailer can afford to stock every model and every color of a given SKU. Now, with an iPad, your associates can not only show customers every option available, they can also work with savvy manufacturers to build a "create your own" experience. Imagine how exciting it would be for your customers to purchase their own, customized items from you! In the meantime, why not use an iPad to show your customers every option and every option-enhancing app available? Your sales will rise along with your customers' opinion of your retail authority.

Corporate Training Materials. One of the trickiest things our industry deals with is information distribution. Having the most current, most accurate version of a



How iPads help us cut costs and simplify the work load

flyer, promotional offer or product availability report is critical — yet we all struggle getting the most up-to-date information from our vendors or company leaders. Using an iPad simplifies this process greatly. Now, vendors, company leaders and financing institutions can email us or send us info via a cloud service — giving us the most current and most accurate information without the delays or expenses associated with printed materials. Thanks to iPads, we can all afford to be "on the same page."

Off-Site Data Capture. If

you've ever done a sale or promotional activity outside of your store, you know how much work it is to enter all the paperwork you generate from prospect data and off-site sales. With an iPad, I can have clients enter their data into my Constant Contact app and when I get back to the office, that data is automatically uploaded to my email marketing program. It saves me hours of work and prevents "human error" from creeping into the process. It's also great if I'm evaluating a used instrument for purchase or repair. I can fill out a digital form and even take photos or video of the ailing instrument. I get better data — and more data — with less time and expense.

Point of Sale. Thanks to apps like Square, I no longer have to flood my store with expensive, space-consuming registers. My entire service team uses Square as their sole payment collecting resource in the field. I get an instant notice when the money is applied to my account. Also, when the network goes down in my store or the register is on the fritz, we can use Square as our backup. No more writing paper receipts. That's why so many companies, such as Starbucks, are switching to Square.

You get better feedback, provide faster customer service and your staff isn't chained to a register.

Customer Service. Every retailer's goal should be to constantly improve their customers' experience. With an iPad, providing after-the-sale service is easier than ever. Take my Roland digital pianos, for example. Thanks to my iPad, I can go to a customer's home and have every training or troubleshooting resource I need at my fingertips. I can even email instructions or links to YouTube video training while I sit with my client. I can share documents easily, including photographs or videos and even integrate materials from my mobile-friendly website. I never have to make two trips anymore. Everything I need is in my iPad.

As mobile use continues to grow, so too will the number of resources we have to meet our customers' needs. Let's embrace this trend warmly and watch as the iPad helps us cut costs, simplify our work load and delight our customers with the thing they want most: better, more personal service. **MI**

James Harding is a 15-year piano industry veteran, social media expert and swing pianist. Email him atjharding@gistpianocenter.com.

THE RETAIL DOCTOR | BY BILLY CUTHRELL

Summer NAMM Like a Pro

Howdy buckaroos. It's just about time to head out to the country music capital for this year's Summer NAMM. Now, before you go grabbin' yer next pair of fancy boots down yonder on Broadway and puttin' on yer 10 gallon Stetsons, let's look at how you can make the most out of yer time at Summer NAMM, so y'all don't go off gettin' all saddle sore.



HAVE A PLAN

Hard to believe, but I'm now a 20-plus year veteran of NAMM shows. I like to make sure my time is spent doing the most productive things possible, so I start by calling and emailing my sales reps weeks before the show to confirm they will be on site and set up meetings with them. I consistently look at the NAMM website for any updates and news so I can make sure those events are added to my list of "to-do's." However, I always make sure my sales rep meetings are scheduled first and everything else falls

around those. Remember, this is the show where you set your priorities going into the holiday season. Make sure your sales reps meetings are the most productive.

Speaking of productive meetings, Summer NAMM has always allowed me the opportunity to actually have a conversation with sales

reps. The pace of this show is a little more relaxed and the volume allows for me to actually hear what is being said, so my meetings at Summer NAMM

tend to be both buying opportunities and good "getting to know you" bonding opportunities. I still talk to several folks in this industry that I met over 20 years ago at one of my first Summer NAMM Shows, and it was all because we had time to just chat. Take full advantage of the laid back atmosphere of Summer NAMM.

LEARN SOMETHING EVERYDAY

You want to be the go-to source in your community for all things music related. Of course the show is all about playing new gear and seeing the latest and greatest in music products, but it's also about going home with fresh ideas and being totally energized for the next six months ahead.

To accomplish this you should plan to start your day at the NAMM U Breakfast Sessions where NAMM serves up a hot breakfast along with even hotter ideas for your business.

The learning doesn't stop there. Make sure you decide what Idea Center sessions will make the most impact on your business and then attend them. You can sit back and take a load off while learning new strategies for your business just in time for the busy fall and holiday selling season. I pick at least two Idea Center sessions to attend each day of the show and ask my staff that attends NAMM with me to sit in on at least two sessions as well.

If you're more into recording and gear trends then check out NAMM's TEC Tracks sessions. It's three full days of free master classes, live interviews and panel discussions on the biggest topics for recording and live sound professionals. TEC Tracks is my staff's favorite, and I see the topics they listen to and sessions they attend find their ways into conversations with customers on my sales floor.

BUTT OUT

At the risk of sounding uppity, and those that really know me know I ain't uppity, I'll say it. I see etiquette errors all the time.

From making a plan to having your reps' cell numbers on hand — there's a few details all attendees should keep in mind

To start, keep in mind the appropriate times to stop and chat. While Summer NAMM is more laid back, people are still busy and deals are still being made. I repeat, deals are being made, so there is nothing more aggravating than trying to close a deal and having someone hovering around trying to get a rep's attention to just say "hello" or give them a fist bump. The worst offense besides stealin' a man's horse? Butting in on a conversation.

Stay out too late at The Wildhorse Saloon last night and miss your scheduled meeting with your rep? Use your best business acumen and do not assume your rep still has time to meet with you if you just "pop by" the booth.

Along those same lines if you are walking down the aisle and see your sales rep and they are talking to someone else outside of their booth, don't assume it's OK to just walk up and interject yourself. With that said, in 20-plus years I too am guilty of missing an appointment (or two). In those rare instances I am the offender, I always send a text message

to the offended apologizing for my erroneous ways. You did get your rep's cell phone number, right?

THERE'S A TIME & A PLACE

Surviving NAMM means many things and for my exhibitor brethren that means surviving the hours and hours standing on your feet. I can testify that NAMM ain't the place to break in a new pair of boots. I saw this scenario first hand years ago when a cymbal company I was associated with brought over their master craftsmen to attend the summer show. It was their first time in the U.S. and the guys got a little carried away with the Nashville scene. When I first met them at a company dinner the night before they were wearing their company shirts and slacks, but the next day when I saw them on the show floor they had transformed into Roy Rogers and the Lone Ranger sans the mask. The guys had topped off their looks with brand new cowboy boots and, to make it as real as

possible, they were using chewing tobacco. They smoked anyway, but I noticed they were swallowing the tobacco juice, something I'm not even sure the roughest and toughest cowboy can handle.

When I stopped in on the guys at the close of the day they were all sitting down but seemed to be doing OK. I didn't realize until later that they were sitting because their feet were blistered from the boots. The next day they were back in their cowboy shirts and pants, but they finished off the look this time with their normal shoes. It's a long show so dress accordingly. Buyers don't want to buy from those that look uncomfortable and unconfident.

Above all, make time to check out exhibitor booths you may not otherwise stop by. There are lots of new, up-and-comers at Summer NAMM with products that are mind blowing but maybe not a brand name, yet. Some of my best sellers and greatest hits were found off the beaten path. **MI**

Billy Cuthrell owns and operates Progressive Music Center. He's a customer service, management and lessons expert.



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INDEPENDENT RETAIL | BY TED ESCHLIMAN

Combating Old Sins

A grocery van driver cut my neighbor off in traffic, and he curses the name of the company, swearing he will never buy his food there again. A local cement company stencils a website under the logo on its trucks' doors in 1995 (the verge of the Wide Wide Web) and my wife proclaims at the time, she'd never use a concrete company that wastes time on the Internet instead of being out in the streets working. An oboist brings back a reed she claims split after only five minutes of playing and the music store won't give her any kind of replacement or credit her \$8. She vows never to walk through their doors again.

We have funny ways of alienating customers, albeit in manners to which we might be oblivious. Often not our fault, it's these benign actions, or more likely, inactions that haunt us in ways unimaginable. Humans are funny in that we hold different levels of grudges based on our relationships, especially those that are more intense, and that can be somewhat of a double-edged sword of expectation for the independent retailer.

THE PERCEPTION OF ADVOCACY

Our customers expect much more of us than competitive big box retail. When something breaks down they don't dream of marching to a sterile, oxymoronic

customer service counter with unrealistic demands of reparation, but they do with smaller businesses where they benefit from a high level of "advocacy" and assumed satisfaction.

In failure, however, they are slow to forget, and

don't easily forgive. As the old Irish proverb states, "Old sins cast long shadows."

We sell a profoundly personal product. Music making is not only something we are invested in financially, but share with patrons emotionally and spiritually as well. If we run our business right, we offer a visceral experience in the store and promote a continuous and permanent lifestyle.

SUCCESS CHECKLIST

Stock the things our customers expect us to. We assume pressure to stock the latest and greatest. This means tidy displays, a tight replenish organism that plugs holes, and an unrelenting attention and urgency on special orders.

Back up products. A customer comes in with a headstock tuner that broke off after two weeks of playing. Why not eat a \$9 net item to prevent a customer from writing you off for the next several hundred dollars in purchases? Proportionally rare is the customer that scams.

Connect customers with peripheral or "next level" musical experiences. When someone asks about lessons on an instrument you don't offer instruction, do you help them find a teacher? Do you employ resources hooking up musicians with each other or promoting their gigs?

Fully listen to the customer. The customer is always "righter." Sometimes we jump to conclusions not hearing the full message. They have a problem with a purchase, but we don't take the time to empathize their perspective. One verbalizes "used drums," and we hear "used drums." What they really mean are "less expensive drums."

The perception of advocacy is the greatest weapon we have in our arsenal. It rewards us with return business and spreads good will for those who have yet to meet us. In this, our stores can shine. **MI**

Ted Eschliman is a music industry veteran and a co-owner of Dietze Music, based in Lincoln, Nebraska.



'In failure, customers are slow to forget and don't easily forgive.'



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THE LESSON ROOM || BY PETE GAMBER

Boost Summer Sign-ups

Summer is right around the corner, but it's not too late to boost those summer lesson programs and attract new students at the same time. So, pull out your calendar and let's put some ideas together! Once we've done that let's talk about how we'll promote these!

SHORT TWO-WEEK CLASSES

Let's start by putting together some one- or two-week summer performance event classes. These should be designed with fun in mind and have a performance at the end. Get your current students to participate and market this to your community to attract new students.

A mini program for beginning concert band students held the last two weeks in June will give all of your elementary band instrument students the opportunity to perform a mini band concert on the last day. Don't make the class anything crazy or overly demanding, focus on a curriculum that includes songs the kids will know. Fun music that students can identify with will help attract more students. Don't forget to offer something for orchestral students that is similar in format to beginner band, but is string friendly.

Other two-week classes could include a jazz combo that focuses on fun jazz classics and teaches students improvisation, or a ukulele jam class. Stack up some ukes with a sale price and package deal on a jam class.

Offer a Rock Band Class. Come up with some great four chord songs and teach them to rock. Help them write an original song. This really amps up your music lesson vibe. Short two-week classes will help prevent the summer drop in your music lessons.

WHO TO TARGET?

Your existing students are your main target for your lesson marketing efforts. They are already taking music lessons at your store, and they will be interested in these events. Don't assume they know you

have these different class options going on. Talk to them, give them a flier, and send them an email. Make sure your teachers are interacting with their students so you know what they are really interested in accomplishing and if they are interested in learning another instrument.

Make sure your rental customers know you offer music lessons. Let them know the benefits of continuing to play, and keep those rentals out over the summer.

Print out a list of your rental accounts and give them a call. Ask them how Billy is doing on the clarinet. Talk about how much fun they'll have playing over the summer. Don't forget to mention the non-band instrument lessons you offer, such as piano and guitar.

Target rental return customers. Just because they didn't like the violin doesn't mean they won't like guitar. Just because a student is returning an instrument doesn't mean the student doesn't want to play music. It just means they didn't like that instrument or they bought an instrument from another source. There's a good chance they still want to learn.

Try out some of these fun, two-week classes to make sure your students come through your doors all summer long. **MI**

Pete Gamber is a 35-year veteran of music retailing and music lessons. He specializes in music lesson programs and music retail consulting. He can be reached at petegambermusic@gmail.com.



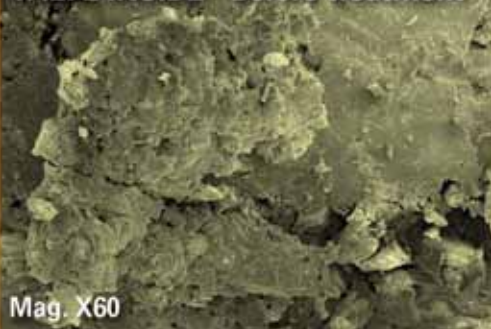
'Let your rental students know the benefits of continuing to play their instrument, and keep those rentals out over the summer.'

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FROM THE TRENCHES | BY MYRNA SISLEN

Those Darn Kids

From the first day we opened 13 years ago, we have had a place in the front of the store for younger kids to play instruments. The idea was to have an instrument near the entrance that would be sturdy enough for kids to play and not destroy. Initially we set up a digital drum set. When kids of any age entered the store we would direct them to the drums where they could play to their hearts' content. No one could hear them, and they couldn't hurt anything.

Over the years we added a Schoenhut toy piano and a Woodstock Chimalong. But still, they would often stray and get into the ukuleles and the guitars and everything else. Unfortunately, we all know that we can't rely on parents to control their kids, so that leaves it to us to manage in a respectful way, while trying to protect our inventory.

Even with that, virtually every package containing an instrument in that area would eventually get opened and trashed. Even constant vigilance was not enough to protect the area.

And that is how it has been until about a month ago, when I was talking to a dear friend of mine. She's a doctor, and she was telling me that her office had been having a terrible time with kids in the waiting room getting into everything, including the medical waste buckets. She said she had recently solved

the problem by making one of the exam rooms a kids' room with toys and books that they could play with, with or without supervision, and that it worked beautifully. I thought, "Wow, I need to do that, too."

As I said before, my staff and I are continually telling kids, "Don't touch the guitars." "Don't touch the saxophones." "Let us show them to you."

Of course, we already have instruments for kids to play on, like the digital drums.

But when my friend told me about the kids' room, a light bulb went on. Why not make the kids' area we already have into a free zone for kids? We already had the space, bordered by the front window and several rounder displays and

the Hohner Green Tone display. (If you don't have this display, check it out. It is beautiful and really well done. I love ours.)

In any case, we removed all the instruments and child items that were in new packages, which the kids had been destroying anyway, and replaced them with instruments they could play with freely. I put in a ukulele, a quarter-size guitar, Yamaha silent drum set, steel drum, large Chimalong, Schoenhut toy piano, and all the little rhythm instruments I am willing to sacrifice for the cause. Now when kids start to wander dangerously close to the valuable guitars or anything else, instead of having to be the bad guy and say, "Don't touch that!" I say, "Come this way sweetheart, right over here and you can play anything you like." I take them over to the section and turn them loose.

It's working so well we can hardly believe it. We are happy, the parents are happy and the kids are really happy.

For years, every time a shopper with a younger child came into the store I would think, "What are they going to get into now?" Not any more. Thanks to Dr. Lisa Kaufman, I am no longer the bad guy. **MI**

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



Creating a kid-friendly space in your store is great for both children and your inventory

Whatever The Venue... Whatever The Occasion



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The new Kawai ES8 Portable Digital Piano is the ultimate portable digital piano. Whether you're playing on stage, accompanying the church choir, studying in the classroom or practicing at home, the ES8 is portable piano perfection.

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From left: Jeremy Payne, Wes Edwards, Mark Despotakis, Ellen Brown, C.J. Averwater, Ryan West, Stephen Olsen and Jeremy McQueary.

NEXT GEN RETAILING | BY THE NAMM YP BOARD

Must Do's for YP's

With the 2016 Summer NAMM show upon us, we, the NAMM Young Professionals (NAMMYP) board of directors, have put together a calendar of must-attend events to help you maximize the educational, networking and leisurely activities as young MI professionals attending the show. Perhaps we're a little biased, but we feel especially inclined to point out our NAMM YP sponsored events which occur on the same days and times during every Winter and Summer NAMM Show. On Thursday, June 23, put on your bowling shoes and mingle with fellow professionals during our social event at The Pinewood Social at 9 p.m. On Friday, from 4–6 p.m. in the Member Center at the Music City Center we will host an educational event featuring keynote

speaker Larry Morton, president of Hal Leonard. Morton will speak on the critical role mentors played in his professional life, along with why he places high importance on connecting and mentoring the next generation of MI professionals. A networking cocktail hour will immediately follow Morton's presentation. If you'd like to learn more about any of these events, please reach

out to us on facebook.com/nammyoungprofessionals.

There are plenty of educational sessions to catch while attending this summer's show in the Idea Center, booth 463. But, we

narrowed down the list a bit to include some can't-misses.

NAMM's Retail Boot Camp takes place the day before the show starts and features two tracks: one for sales and marketing and one for financial management.

Thursday morning's Breakfast Session (held at 8 a.m. in the Davidson Ballroom) is a must-attend as NAMM President and CEO Joe Lamond sits down with some MI retailers who have owned the Internet in their space. They will talk e-commerce, third party platforms and online marketing.

After the Breakfast Session, be sure to check out these Thursday sessions:

10:30 a.m.

How to Get Found on Google: SEO Tips in Plain English

Amro Music's C.J. Averwater talks practical, easy-to-implement tips to increase your page rank, along with SEO trends to watch for in the future.

12:30 p.m.

Innovative Store Design Ideas You Can Use

The Upper Bout's Ricky Bright and All County Music's Fred Schiff will encourage

The NAMM YP board shares a few can't-miss sessions and hang spots for the next generation to check out while at Summer NAMM

you to spruce up your showroom.

1:00 p.m.

The 4 Fundamentals of a Successful Website

Mason Music's Will Mason will share his best tips for building a website that will become your biggest sales and marketing asset.

4:30 p.m.

5 Strategies for Competing When You're Small

Plum Grove Music's Rick Thacker will explain how he uses his size as a single-store retailer to adapt quickly to the marketplace and create an experience for his customers.

At Friday's Breakfast Session, Jeffrey Hayzlett, marketing and business guru and best-selling author, will discuss the necessary components to create an effective social media strategy and then guide them through implementation. Other Friday sessions that you don't want to miss include:

10:30 a.m.

Instagram and Facebook: What Works for Me
Sarah Jones of Gruhn Guitars, Tim Spicer

of Spicer's Music and John Mlynczak of Noteflight share their best practices and proven tips on the social media platforms and break down how you can enact them in your campaign.

3:30 p.m.

Secrets to Retail Longevity

Sam Ash Music's Sammy and Ben Ash give listeners an inside look at how the 90-year-old company has maintained its longevity in the MI industry.

Saturday starts out with Best in Show, the semi-annual Breakfast Session that rounds up all the hottest gear from Summer NAMM. And, before you leave the show, make sure you check out The Pedal Summit at 2 p.m. in the Ideas Center. Presented by Vintage King, this session features a panel of gearheads discussing their effects pedal design strategies, philosophies and secrets.

Each day, after the show closes, it's time to hit the town and unwind. We've scoured

the area to bring you a list of some cool places to visit, grab some food and let loose.

The John Seigenthaler Pedestrian Bridge is one of the longest pedestrian bridges in the world and a sight to behold. Be sure to check it out. When you are done walking the bridge, head over to The Beer Cellar. Still downtown, this beloved dive bar is just far enough from Broadway to be a quiet spot for lovers of craft brew. If you are foodie, you'll want to stop by Husk for a solid cocktail and a modern approach to southern cooking.

If you are looking for a great spot to grab lunch, check out Arnold's on 8th Avenue or Rotier's for a taste of old Nashville. Just south of Vanderbilt University is Brown's Diner which has been cooking up the best cheeseburgers in town since 1927. And, if you find yourself in Germantown, be sure to stop by Monnell's Family Dining for some skillet fried chicken! **MI**

NAMM YP consists of young professionals in the music industry focusing on the betterment of future leaders by providing opportunities to connect, learn and grow from one another. Get involved by visiting nammyyp.com

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BOOTH #2017

"INSTANT" ANGUS

Guitar Player EDITORS' PICK

—Michael Molendy, *Guitar Power Magazine*

Introduced in 1976, Ken Schaffer's SVDS changed the sound of the industry; both on top-selling recordings & at electrifying live shows throughout the 70's & 80's. Replicated by Fil "SoloDallas" Olivieri, the new 2016 models integrate this legendary analog tone and Schaffer's redesigned companding technology.

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FROM THE TOP

INTERVIEWED BY MICHAEL GALLANT

RANDAL TUCKER | SFM

HOW DO YOU START YOUR DAY?

I have a five-year-old son and seven-year-old daughter at home, and since I tend to arrive home late most evenings, I make it a point every morning to not check my e-mail or otherwise engage my work brain until I've made them breakfast, gotten my daughter in the car for her mom to drive her to school, and taken my son to daycare. I want to be able to devote my full attention to work once I get going, but the flip side is devoting my full attention to my family first. It's an important routine for me and helps keep what I do every day in perspective.

HOW WOULD YOU DESCRIBE YOUR MANAGEMENT STYLE?

I see my job as providing context and establishing expectations. I also like having people around me who are always asking "what if we did this?" or "what if we tried that?" My nature has always been a bit control-freakish, to be honest, but I've had to learn to leave that part of me at home when I go to work every morning. What I really try to do is hire good people who are full of new ideas and energy, and let them operate with freedom within the context that I've tried to establish. If everyone is sitting around waiting for me to tell them what to do, I've pretty much failed as a leader, as I see it.

WHAT'S YOUR FAVORITE PART OF YOUR JOB?

The thing I like most is that I can never, ever imagine being bored again. I've been in stressful jobs that I found boring, and there's nothing worse than that.

AND LEAST FAVORITE?

Having to let go of people who aren't working out. I think that anyone who actually likes this part of the job is a sociopath, but I see part of the bigger mission of our business as providing an opportunity for people to make a living and provide for their families. It bothers me a lot when I have to give up on that mission with individual employees, even if I know it's for the greater good.

CAN YOU TALK ABOUT THE RECENT JOINING OF MUSIQUIP AND SFM?

I haven't met too many people in the music industry in North America who aren't familiar with SFM. Even

though we're Canadian, we've been around long enough, and worked with enough high-profile brands based in the United States, that we're a known quantity to most people. When Sol Fleising, our owner, decided to take our MI business to the United States in the early 2000s, the original thinking was to keep our Canadian and American corporate brands separate. I started with SFM in 2008 and, as I grew to understand more and more that our SFM corporate brand had real value and recognition in the States, it started to make less sense to keep SFM and Musiquip separate.

HOW SO?

Running two companies duplicated work internally and caused confusion for everyone, including new suppliers. So, it made sense to drop the Musiquip brand and treat our MI business as a single unit, with a North American scope, under the SFM banner. In terms of my role and the roles of everyone internally, nothing really changes, but the amount of time and energy put into administering two companies can now be put into just one, which makes us a lot more efficient and effective. Plus, I always felt stupid carrying two business cards, since it made me feel like I was moonlighting when I handed them out. [Laughs.]

THE ANNOUNCEMENT REGARDING THE CHANGE DESCRIBED SFM AS A "SINGLE, COHESIVE DISTRIBUTION SOLUTION FOR ACCESSING THE NORTH AMERICAN MARKET IN ITS ENTIRETY." CAN YOU ELABORATE?

We've created an interesting niche for ourselves over the past few years with boutique European brands that need focused attention from a professional and established distribution company — but who aren't yet big enough to get the attention of the big distributors on either side of the border. We're obviously very well-established on the Canadian side where we can easily drop a product line into a broader catalog of established lines. This helps give these boutique-y kinds of lines some instant pull power in Canada.

AND IN THE UNITED STATES?

We're also small and hungry enough in the U.S. that those brands get very special attention from us in estab-



THE DETAILS

RANDAL TUCKER, PRESIDENT, SFM

HQ: Dorval, Quebec, Canada

Founded: 1978

Employees: 125

Best-selling product: Shure SM-58 vocal microphone

Fun Fact: Though he runs religiously, Tucker considers his true passion classical music. "Most evenings you'll find me on our couch with my headphones on, listening to my 35th recording of Mahler's 'Second Symphony' for the 311th time," he said.

lishing a foothold on that side of the border. I think it would be very difficult for them to get this kind of attention from one of the big, U.S.-based distributors. So, I'd like to think we offer the best of both worlds for up-and-coming brands who seriously want to establish themselves in North America. We're a "big" distributor in Canada and a "boutique" distributor in the U.S., but we're both things under one roof. I think that's pretty unique.

AMONGST THE BRANDS THAT YOU WORK WITH, DO YOU HAVE A FAVORITE?

Like my children, I have no favorites. But if we're talking about the types of brands we like working with, they're the ones who see us as an extension of themselves into the market, not as just a customer or a master dealer. We like dealing with companies whose culture is a good match with ours, which means dealing with companies who have a long-term vision, and who measure success in periods of time longer than months or quarters. We try to be very careful with who we choose to get into bed with. We don't always get it right but, of course, we learn from every mistake, and we get better all the time at identifying the right partners.

'I SEE DISTRIBUTION, AS IT'S TRADITIONALLY BEEN DONE IN OUR INDUSTRY, AS A DYING BUSINESS MODEL ... DISTRIBUTORS WHO ARE ABLE TO TAKE AN HONEST LOOK AT THEIR PLACE IN THE SUPPLY CHAIN WILL BE FINE.'

HOW DO YOU APPROACH SUPPORTING THE BRANDS YOU WORK WITH?

We take the idea of brand management really seriously. For us, it isn't just about having a product specialist, but having someone actually running the business from the inside, working at a business-to-business level with our supplier. Brand management is about taking the brand's global message and setting it loose in our markets, with all the marketing and supply-chain activities managed so that we make good on whatever the global marketing promise of the brand is. The way I present this to prospective suppliers is by explaining that we don't represent their brand. We are their brand. In a way, our SFM identity disappears beneath their brand if we're doing things right.

The less sexy part of making good on that promise has to do with finance and service. For us, finance is an offensive weapon, and we act as much as a trade bank for

our dealer network as we do a distributor. I often joke that no bank in their right mind would provide the financial products that we do to our customer base, but the fact is that we know our customer base and their businesses really well, and so we're comfortable doing it.

WHAT ABOUT SERVICE?

I call our service department our secret weapon, since we can turn around repairs within 72 hours, even down to the component level on a circuit board. We have six bench techs, a separate customer service department for warranty and out-of-warranty issues, and a parts warehouse with \$500,000 worth of parts inventory on hand so we can hit that 72-hour turnaround time consistently. Not a lot of distributors invest in this the way we do. But again, it's all about delivering on the brand promise.

LOOKING AHEAD, WHAT ARE YOUR FUTURE PLANS FOR THE BUSINESS?

I see distribution, as it's traditionally been done in our industry, as a dying business model. There, I said it. [Laughs.]

Distributors who are able to take an honest look at their place in the supply chain — and figure out how to remain relevant and valuable to manufacturers, dealers, and end users — will be fine. We've been thinking a lot about this at SFM, and have a lot of ideas up our sleeve as to how to do this, so it'll just be a matter of executing. But of course executing is the hard part! I find the whole challenge of figuring out how to re-invent the idea of distribution exciting. It's one of the things that gets me out of bed in the morning.

IF NOT MUSIC, WHAT WOULD YOU BE DOING?

It took me longer than most people to decide what I wanted to be when I grew up, so I've gotten to do a lot of different things over the course of my career. I worked the circulation department at the Indiana University music library for a year after I finished graduate school, and as unusual as it sounds, libraries really excite me. So, if I could do anything, I'd be in charge of acquisitions for a big university music library. You heard that right — I'd be a librarian!



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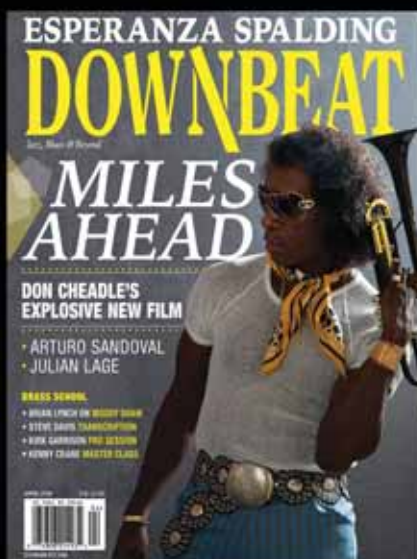
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DeDe and Todd Heid



BY DAVID BALL | PHOTOS BY GRAHAM WASHATKA

FAMILY MATTERS

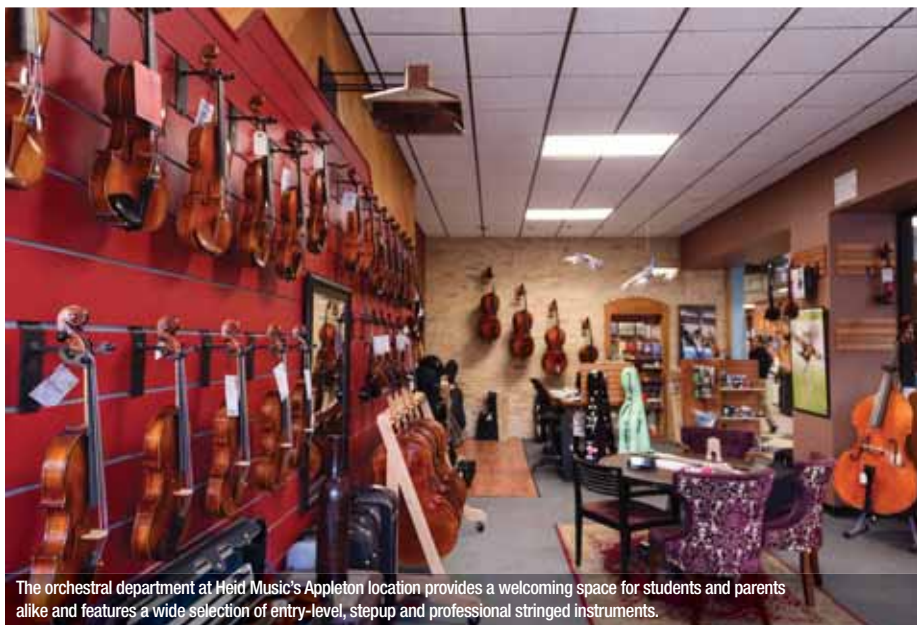
TODD AND DEDE HEID HAVE EXPANDED THE FAMILY BUSINESS BY FOCUSING ON ITS MOST IMPORTANT ASSETS: PERSONNEL AND THE PEOPLE THEY SERVE

When Todd Heid became president of Heid Music in 2008, he had a bit of a bumpy road ahead of him. Not only did he take over the family business during the height of the economic recession, but as the 3rd generation owner, he quickly inherited the financial obligation to buy out the 2nd generation — his father, Paul, and uncle, Bob — as well as his sister, Kim Heid-Mantey, over a long-term succession plan.

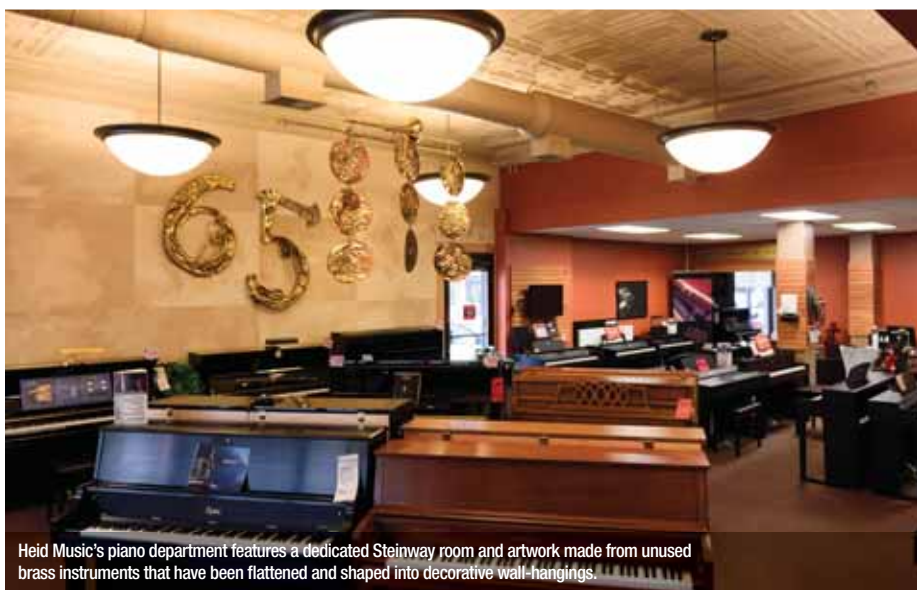
And yet, despite these financial strains, Todd was ready to put his foot on the gas, expanding the Appleton, Wisconsin-based retailer into two new markets within a two-year span.

How did he do it? Well, he had a little help. Three years after taking the reins, Todd's wife, DeDe, took on an official role in the company.

"We work very well together, like yin and yang," DeDe said. "This is our life. We've put all our eggs in one basket, and we're in it to win it to support our family — but not just our small family. It's about the 95 other mouths we have to feed that are part of our team. When we're having a down month, I don't just get heartburn about what that means to us. It's about: How are we going to make sure that all of our families are taken care of?"



The orchestral department at Heid Music's Appleton location provides a welcoming space for students and parents alike and features a wide selection of entry-level, stepup and professional stringed instruments.



Heid Music's piano department features a dedicated Steinway room and artwork made from unused brass instruments that have been flattened and shaped into decorative wall-hangings.

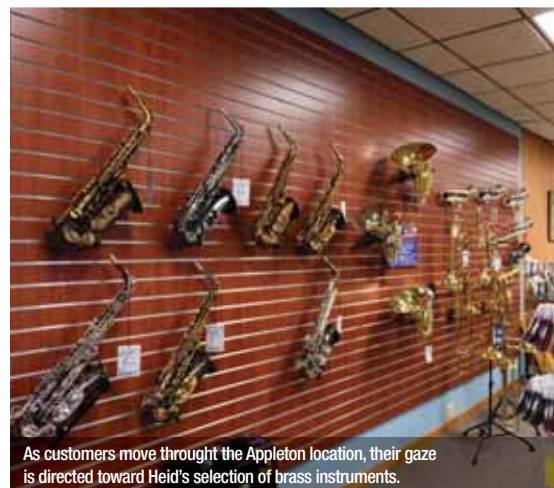
Together, the husband and wife team have navigated the highs and lows of the MI industry over the past five years by retooling the company's marketing efforts, building a stronger lineup of dependable employees, bolstering its internal communication structure, and doing what Heid Music does best — going above and beyond to serve area schools and community organizations, providing the kinds of services that have made Heid Music a Wisconsin institution for nearly 70 years.

A FAMILY AFFAIR

It's fitting that DeDe Heid eventually

joined the family business, since it was Heid Music that brought Todd and DeDe together.

In September of 1998, after graduating from the University of Wisconsin in Green Bay, DeDe took a job at *The Press Gazette*. "I sold newspaper advertising," DeDe recounted, "and one of my accounts became Heid Music. So, I went into Heid Music Green Bay — where Todd was then piano sales and store manager — to sell them their newspaper advertising." Her usual contact, Todd's sister Kim, wasn't in yet. "And Todd was like, 'Kim's not here. How can I help you?'"



As customers move through the Appleton location, their gaze is directed toward Heid's selection of brass instruments.

"We bought a lot of newspaper advertising that year," Todd joked.

DeDe continued to sell advertising (then later, pharmaceuticals) while Todd moved up in the family business. As Bob and Paul Heid looked toward retirement, Todd stepped into the role of company president in 2008.

"We were in tough times," Todd said. "It was the height of the recession, which we were feeling in some areas. We were budgeting for 10 percent losses on a lot of different departments.

"We knew that inventory was a big part of it, and we had a lot of money tied up there. So, we had to be smart. But we also had a lot of salaries, and we had [employees] that we needed to take a hard look at."

The solution: "We cut a lot. \$400,000 out of salary and \$1 million out of inventory. That allowed us to breathe a little bit and to start coming back a little quicker. And it allowed us to have a little bit of firepower when our competitor didn't weather the storm."

Heid Music's competitor had had stores in both Appleton and Oshkosh. "They were really going after the combo business and advertising to that," Todd explained. "We knew that the sexy part of the business was really band and orchestral, and we were working on school relationships because that was our foundation."

Todd said that B&O rentals supplied Heid Music with the steady income it needed throughout the recession, so that, by 2009, he was ready to expand into new markets.

“The Madison conversation started coming up when a competitor decided not to sell pianos anymore and changed the format of their business,” Todd said. “We used to call in to some schools that were really close to that area, so we were really curious.”

But when Heid Music’s competitor in Appleton went out of business and left a second location in Oshkosh for sale, Todd jumped at that opportunity, too.

“Oshkosh wasn’t even really on our radar, and then that one just kind of happened,” Todd said. “It went pretty well, and we thought, ‘That wasn’t all that bad.’”

“Then a combo dealer went out of business [in Madison] that was doing \$2 million a year, and they just vacated the market.

“I talked to some of their employees and thought, ‘If I can find out what they were doing right, we can inherit that customer, and some of those piano customers.’ And there was a little transient bunch of students that didn’t have a place to be taught. I was thinking: if we could bring that all together, even without having the school component that we’re so used to in our territories, I think we can survive on very low-budgeted retail sales.”

Todd was right. Within two years, Heid Music went from having three locations to five. And with the expansion, he was then faced with the task of staffing two new stores with the right personnel. Lucky for him, he had some help.

BUILDING A BENCH

With her background in sales, DeDe came on board in 2011, initially in a marketing capacity. Her first new hire was Tracey Ellenberg, a graphic designer who’d done custom logo work throughout the country.

With the new acquisitions in Madison and Oshkosh, DeDe’s role soon grew to encompass building both the administrative and sales teams to help make all aspects of the business run smoothly. So, they hired a full-time marketing manager and a full-time coordinator to take over some of the marketing tasks, as well as a human resources specialist to help with the hiring.

“What we weren’t doing was really paying attention to the hiring process and our training processes, and putting really solid policies and procedures in place,” Todd

explained.

“One key part of that is having a dedicated, high-level professional in human resources,” DeDe said. “I don’t know how so many companies right now still exist without them.”

Todd continued: “Robin [Walenta] from West Music has always told us that you’ve got to have a bench. You’ve got to build within and get certain people out, because you can’t just hire someone off the street to go do certain positions in our industry. They

have to have some depth of knowledge.”

As the Heids began staffing two new stores, they found that communication between locations was lacking, and the stores were “running as independent silos,” as Todd put it.

After touring the facility for Zappos, the popular online shoe and clothing retailer with a reputation for employee satisfaction and retention, the Heids were inspired by Zappos’ guiding principles and took some ideas back to their own business.

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“We read the book,” DeDe said. “Then we gave out *Delivering Happiness* to our employees, and we asked all of them to read it and tell us what was their ‘Aha’ moment, and what did they believe the company they would want to work for would have as its core values and guiding principles.”

“Communication was one of the ones that kept rising to the top,” Todd said.

So, to improve communication and morale, Todd and DeDe established a monthly meeting with each store, which they dubbed “Heid Huddles.”

“Todd and I try to rotate between the five different stores,” DeDe said. “Everybody can dial in, and we take about 50 minutes to give them a transparent look at the numbers and what’s happening.”

Each “Heid Huddle” begins with a celebration of employee anniversaries, an announcement of the “School of the Month” being honored each month (from September

to May), and a “Meet the Team” component in which one department head per month explains the different roles and functions within their own department and introduces members of their team. The “Huddles” also give a rundown of monthly sales figures, as well as policy changes and important internal communications. Each meeting includes a PowerPoint visual component that employees can access via the Web.

“Now a repair person from our Wisconsin Rapids store who never makes it over to our Appleton store can hear what’s going on with someone that works in our [Appleton] office, or someone from the Oshkosh location,” Todd said. “It really has made us a much smaller company [because] we can celebrate a lot more together.”

On top of “Heid Huddles,” the Heids have recently rolled out a program called “GATHER.”

“Todd and I decided that instead of host-

ing a big company party, we’re going to sit down with every employee at a minimum of once per year, have lunch, and do it in a small group fashion, bringing people from across departments and across stores,” DeDe said. “We’ll sit and gather together, and we’ll talk about where Heid Music is today. What are the things that are on the top of their brains? What questions do they have? And they get a safe environment for sharing.”

EARNING A SEAT AT THE TABLE

Even while they’ve focused their efforts on improving the company’s internal communication, Todd and DeDe Heid have continued the Heid Music legacy by doing what the company does best: partnering with local schools and organizations to put more musical instruments into the hands of students and growing their brand as a staple in the Wisconsin-area musical community.

Currently with over 8,000 instruments

rented amongst 250 schools, the B&O rentals sector has continued to be Heid Music's bread and butter. But Todd and DeDe are always striving to expand into more schools to make Heid Music an even bigger presence in the Wisconsin market.

"Our goal is to grow, but we want to earn it," DeDe said. "There are good competitors out there that are doing the right things consistently. Then there's a handful of competitors that really don't deserve a seat at the table in some regards, because they aren't truly doing the things that educators think matter."

With Todd's years of experience as an ambassador of the Heid Music brand, as well as DeDe's sales experience and a dedicated marketing staff, the company has worked on a number of initiatives to increase brand awareness.

One program is a collaboration with the Madison Symphony Orchestra called Link Up, which brings together educators from throughout the state to teach third grade students how to play the recorder. "The kids all have the opportunity to learn the same curriculum throughout the whole year," DeDe explained. "And then in May it culminates when they all get on their school buses and come to the Overture Center in Madison," to play on stage with the symphony. "Those people that are a part of that program see [Heid Music] as a valid partner and someone that's pretty serious about music education."

"We could have gone into Madison and just bought a big billboard and put it on the belt line," DeDe continued. "But those Billboards also run more than \$10,000 a month. Now we can take that \$10,000 and give it to the Madison Symphony Orchestra, and they have really important missions that truly are things that we can believe in. And we believe that if you do the right collaborations consistently, it will come full circle. And it's happening."

As a result of Link Up, Heid Music also began to take part in the MSO's "Meet the Musician" program, which occurs once a month at the Madison Children's Museum. "We tag along and set up an 'instrument petting zoo' so the kids can get their hands on the instruments," DeDe said. "We can talk to the parents about how to get [the kids] started, and answer questions about lessons."

Heid Music continues look for avenues to expand into new markets by bolstering existing school partnerships with programs like the "Big 10" contest, for example, which celebrates school music and the students that play an instrument. Schools can win one of 10 prizes (donated by vendor partners), by going on Facebook and posting why music in their schools is so important to them and what's so special about their school music program. The schools with the most 'likes' and 'shares' wins.

"With the 'Big 10' contest this year, we started to get more media picking up on it in the different markets," DeDe said. As of March 15, Heid Music had 4,000 page views and over 550 votes, with 286 new 'likes' to Heid Music's Facebook page within the first two weeks of the contest.

"Now we're getting emails and calls from people who didn't even want to let us in the front door because they didn't know us. [They say,] 'Oh, you really *do* care about music.' We're not just there to sell them something and run away. We want to be the long-term answer." **MI**

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BY FRANK ALKYER

School Music DEALERS RIDE HIGH



This year's NASMD convention covered hot topics including SEO and the passing of the ESSA Act

The future looks bright for school music, which was the reason for plenty of smiles at the 54th annual National Association of School Music Dealers Convention in Orlando, Florida. The four-day program featured sessions on everything from becoming a music advocate, creating better citizens through arts education and search engine optimization to how the new "Every Student Succeeds Act" will positively impact the school music business.

With 34 sessions geared for owners, managers and road representatives, this year's educational offerings had something for anyone looking to improve their business. *Music Inc.* was there and brought back a few choice sessions in the following pages.

The 2017 NASMD Convention will be held April 5-8 at the Sheraton Wild Horse Pass Resort & Spa in Phoenix. Go to nasmd.com for more information.





1. From left: Yamaha's Ed Boyer, David Suter, Jonathan Breen, Lisa Steele-McDonald, John Wittman, Garth Gilman, Tom Sumner and Roger Eaton.
2. The NASMD board, front row, from left: Ted Brown Music's Whitney Grisafi, Heid Music's DeDe Heid and NASMD's first woman president Rosi Johnson from Mississippi Music. Back row, from left: Mike Guntren from Ray's Midbell Music, Summerhays Music's Cris Behrens, Meyer Music's Mike Meyers and Jim Provost, Gerry's Music.
3. J.W. Pepper's Michelle Weber and Eckroth Music's Jeff Eckroth.
4. From left: *Music Inc.*'s Kevin Maher, Menchey Music's Joel Menchey, Summerhays Music's Scott Summerhays and Hal Leonard's Doug Lady.
5. Elefante Music's Michelle Stivalo and Bandland's Evan Jones.
6. Grigg's Music's Billy Heller comments during a breakout session.
7. NAMM YP invades NASMD. From left: Paige's Music's Jeremy McQueary, Amro Music's C.J. Averwater, Cavanaugh Company's Jim Cavanaugh, The Music People's Jeremy Payne and West Music's Ryan West.
8. From left: Eastman Music's Joe Cupka, Casio's Mark Amentt and Eastman's Sarah Merkelbach.
9. From left: Jody Jazz's Colin Schofield, Scott Abrahamson from Rick's Musical Instruments, Lynda and Tim Elvy from Legere Reeds, Rick's Karen Abrahamson, and Jody Jazz's Jody Espina.
10. St. Louis Music's Gail Rose and Mark Ragin.
11. Whooping it up Luau-style, from left, Alfred's Pam Hendricks, Quinlan & Fabish's George and Cindy Quinlan, and West Music's Robin Walenta and Tracy Stuhr.
12. All County Music's Fred Schiff leads the Sandy Feldstein Memorial Big Band, comprised entirely of retailers and suppliers attending NASMD.
13. From left: Kidder Music's Toby Thomas, Beth Houlihan, Greg King, Jim Kidder and Ede Kidder.
14. NASMD President Rosi Johnson from Mississippi Music and NAMM Chairman Mark Goff from Paige's Music.
15. Gemeinhardt's Dave Pirtle and Amro Music's Nick Averwater ask the simple question: "Who wore this color best?"
16. Award winners, the NASMD Bocci Tournament sponsored by Cannonball Musical Instruments was a big hit, and so was the 1st place team represented here by Eastman Music's John Fulton, second from left. Also, pictured here are, from left, Ted Brown Music's Whitney Grisaffi, Cannonball's Sheryl and Tevis Laukat and Summerhays Music's Cris Behrens.
17. From left: Conn-Selmer's John Stoner, Karl and Markus Theinert, Judy and Mark Minik and Mike Kamphuis.
18. Drummer Russ Beacock, Beacock's Music, and bassist George Quinlan, Quinlan & Fabish Music, dig into the groove (even with those pink strings) as members of the Sandy Feldstein Memorial Big Band.
19. From left: KHS's Andy Strayer, D'Addario & Company's John D'Addario III and Phil Carnivale and Meyer Music's Mike Meyer.
20. From left: Bertrand's Music Barbara, John, Jeff and John Bertrand.

THE AFFILIATE OPTION FOR EXPANSION

The art of getting more rental instruments into the market with less risk through affiliate stores



Menchey Music's Joel Menchey

For retailers looking to expand their school music business without opening new locations, working with affiliate stores could be a good option, according to Joel Menchey, president of Menchey Music, a seven-store chain in Pennsylvania and Maryland.

While the concept is simple, Menchey said it is not always easy to execute successfully. Menchey Music works with affiliate stores in a territory it's not currently servicing, providing them with an inventory of school music rental instruments. Then, that store rents the instruments out under Menchey's rental contract and takes an agreed upon percentage of the rental income.

"The way that the relationship works, typically, is that you as the supporting re-

tailer, will consign the instruments," he said. "You provide the marketing. People aren't just deciding to play saxophone or clarinet on their own. So, it's very important to put their name on the school fliers or any other marketing that you do directly for the affiliate.

"The affiliate will do what your employees would normally do, [such as] assist customers with the contracts. Then you as the supporting dealer handle all of the follow-up paperwork, record keeping and collections in most cases. The affiliate is paid a commission to be that storefront to initiate the rental."

Menchey has worked with affiliates since 1996 and currently has as many as 15 affiliates in a band season. Through trial and error, Menchey's team has learned a great deal about the benefits and pitfalls of affiliating.

"For most of us, opening a store is an investment and it's a headache and it's a risk, particularly in school music you don't know what the payoff's going to be or when that payoff's going to come," he said. "Affiliating is a great way of hitting a new market where you need a storefront, but you don't necessarily want to make the investment of opening a new store."

Menchey said the benefits of affiliating include getting more rental instruments into the market while the affiliate gets to bring new types of customers into their stores.

The pitfalls include affiliates who don't know the band and orchestral market and affiliates with high employee turnover rates.

Also, "an affiliate can go out of business, then you're stuck in that market," Menchey said. "We had a really unfortunate situation a couple years ago."

Beyond that, some affiliates don't take the B&O business as seriously as the home store. Also, there is a chance of culture clash.

"We are in a relationship business," Menchey said. "It really is all about the relationships with the directors and how their influence can direct students to our stores and, therefore, rent our instruments. When the affiliates don't share the same corporate culture, guess who finds out about that? The band and orchestra directors. So, you want to make sure that when you select affiliates that they at least have an appreciation for your company's culture."

CHOOSING AN AFFILIATE

When seeking out companies to affiliate with, Menchey suggested carefully vetting potential partners. If a retailer seems a little too anxious to get your information, it's a red flag, he said. Maybe they're looking to go into competition. Also, affiliates can be stolen by competitors. And be sure that the affiliate's store looks nice enough for families to visit.

When opening a new affiliate, Menchey Music tends to have a one-year contract. That way both companies can make sure it's a fit. After that, they offer three-year contracts. Training with constant refresher courses are a must.

Menchey Music provides the rental contracts and approves credit. Menchey added that inventory management can be a challenge, and suggested being conservative initially, but prepared to quickly replenish. He said the goal is to end the season with no more than 15 percent of the total units rented. **MI**



Yamaha's Jeff Hawley

SEO MEANS MORE WEB TRAFFIC

Clearly labeling images on your site and making your address consistent on all pages are just two strategies to help improve SEO

As the director of the Customer Experience Group at Yamaha Corp. of America, Jeff Hawley has taken a keen interest over the years in not only Yamaha's Web experience, but also the experience music retailers are providing.

During his session, "Got SEO," Hawley urged retailers to begin digging deep into search engine optimization as a way to improve a store's organic Google rankings, which drives Web traffic.

"We're not talking about paid ads, [the ones that] have the word 'Ad' really, really, really small there," Hawley said. "We're talking about the free stuff."

Hawley said most retailers don't do a great job when it comes to SEO, but he suggests they start, as it's essential to driving business online. "That No. 1 spot in organic? The Click Through Rate rate or CTR is 42 percent on the top spot," he said. "The next one, pretty close down below, 12 percent. So, the difference between those two is pretty huge. It's a 3.5 times less click-through rate from the top spot. If you go down to the No. 9 spot, it's 14–15 times less. And I'm not even going to put page 2 results because pretty much no one goes there. About 90–95 percent of all organic search results are on the first page. If you're on the second page, you don't exist."

Using the site similarweb.com, Hawley showed how music retailers get 50 percent or more of their Web traffic as a result of organic searches through Google or other search engines, such as Bing or Yahoo.

SEO 101

So, how does a retailer begin to climb the rankings in organic search?

Hawley suggested to start by making sure your site clearly labels instrument images so that Google's software spiders, or bots, can find them and refer searches to those sites. On images, Hawley said many companies make the mistake of giving each photo a number instead of simply calling it something like "trumpet.jpg."

Also, make sure your URL is actually the name of your store. "As you look into this, make sure you look into any URL variable that people might think is your store, and either buy that domain and redirect it or you can do what's called a canonical URL," he said. "Basically, you're now telling that robot that thing that's called bobsmusic.com is really where I am."

To start improving SEO, Hawley suggested connecting to Google and getting Google Analytics and Google Console.

"You have to tell Google you are the real deal," he said. "This account, which I have

access to, is the official spokesperson for your site. Once you do this and make that connection, it will give you extra bonus analytics. It will tell you what keywords people are using to get to your site. And it will do it in a much higher resolution. Once you connect it with webmaster/search console, it will give you some pretty cool detail. If you do any e-commerce, which some of you do, it will tell you how many dollars a certain keyword generated for you.

"Secondly, Bing has the same thing. There's a pretty small share that are using Bing as their primary search engine. So, why would I think that's so important?

"Because that's what [you] actually [do] when [you] ask Siri. If you're asking Siri, she's asking Bing. And I know from my checks that many of the people in this room have not touched base and made that connection with Bing to say that you're verified.

Lastly, Hawley suggested checking Moz.com for all things SEO.

"Local is the one I mentioned before. It will go through and tell you if don't have a verified Yelp listing or if your Bing address is missing the dot on Ave in your address. If your addresses don't match, you're penalized. The bot is dumb. It doesn't know. If you make them consistent, you will see better local results." **MI**

EVERY STUDENT SUCCEEDS

What the passing of ESSA means for your store



When President Barack Obama signed the Every Student Succeeds Act into law on Dec. 10, 2015, the future for music education immediately became brighter.

The new education law, which reauthorizes the 50-year-old Elementary and Secondary Education Act, gives special mention of music as a core subject to a well-rounded education. For the first time, music has been designated as a stand-alone subject.

"Beyond the moral high ground that that is, it's important because Title I can be used by schools to provide a well-rounded education," said Joe Lamond, president and CEO of NAMM. "Second, the law includes a requirement that states incorporate measures that go beyond the traditional, such as test scores and their accountability systems. These could present a broader vision of school success. States are required to use one such indicator, school climate, culture,

and if successfully measured and tracked, it could provide a reliable view of student success and equity. Music programs related to student retention and graduation rates are a great example of how schools are perceived and provide a valuable educational experiences to their students."

During a breakfast presentation, Lamond said another potential measure could be parental engagement, and music is a subject where parents and students are very engaged. He said ESSA combines a number of programs into a new block grant called the Student Support and Academic Enrichment Grants, which will be distributed by formula to each state.

"States must distribute not less than 95 percent of these funds to school districts also by formula," Lamond noted. "Schools must spend not less than 20 percent of the funds to support well-rounded education programs, including music or other well-defined subject areas. We will be in competition for these resources."

Lamond said the next important step in this process is ensuring that the implementation of ESSA maintains that commitment to music education.

"This process will be ongoing in the coming months and be focused on the most complicated parts of the new law, assessments and accountability. Congress began hearings this month to ensure the new law is implemented as Congress intended, and provides states and districts with flexibility."

The new law will return a great deal of the control and oversight for education to the

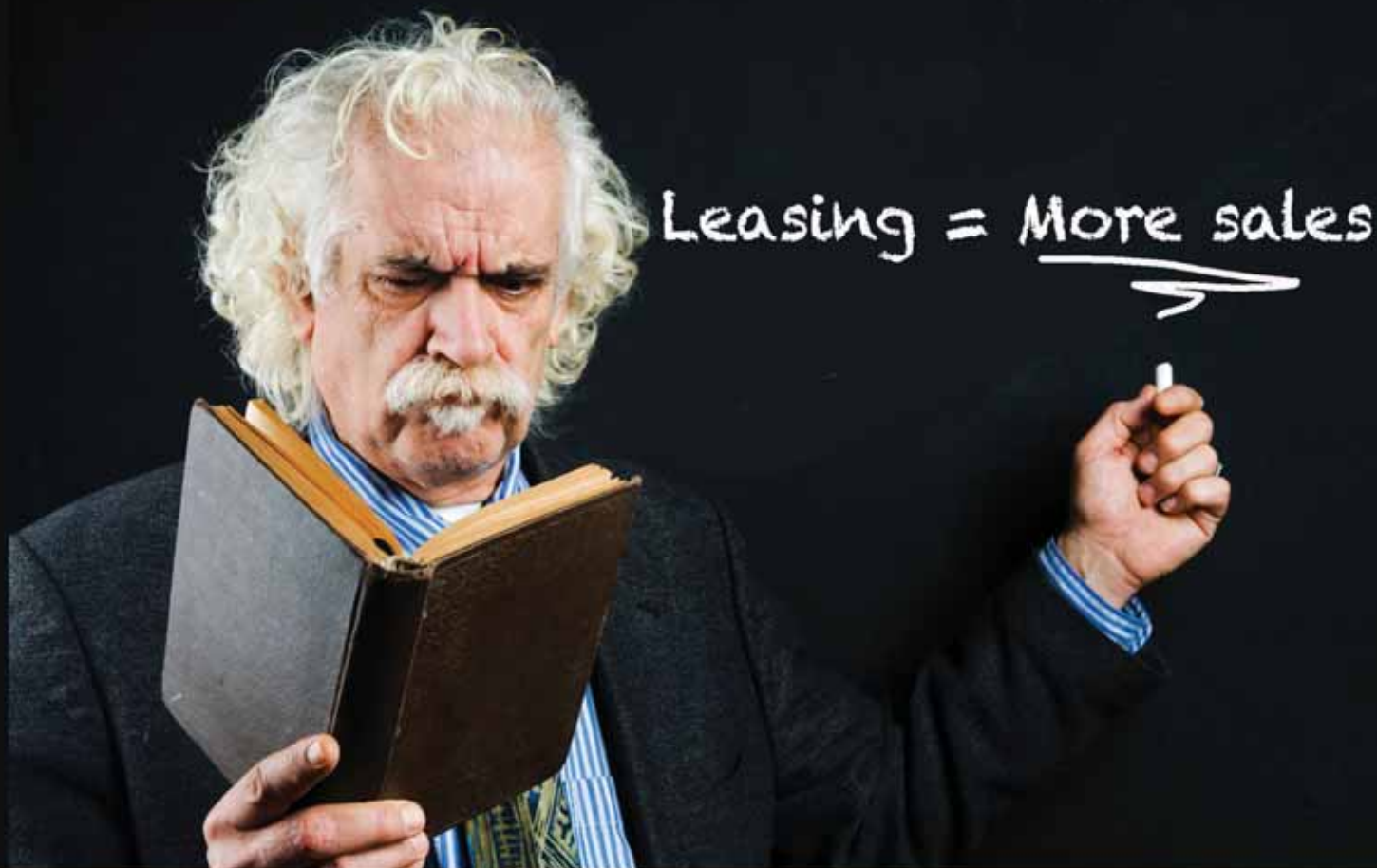
state level, which means new opportunities for the music education community to work as advocates on the state and local levels.

"The *Wall Street Journal* called ESSA the largest demolition of federal power to the states in a quarter century," Lamond said. "So, this is the time for us to be educated about how music education fits appropriately with the new law. It's a time to establish expanded relationships with state legislators, school board members and school leaders. Plans will vary from state to state, district to district. This is the important part: no two districts are going to be the same. And that's the beauty of this. They won't try to make them the same."

"This is the time to determine how you will participate," he added. "This is a process. You will have influence on your school district's needs as they develop their plans for a well-rounded education that includes music."

"The shift to state and local control creates new opportunities for states and districts to innovate, looking for quality music programs, promoting and sustaining the culture of the school and the culture of the district as a demonstration of how school success is achieved as defined as part of the new accountability system. Districts will have to build evidence-based systems to support the lowest performing schools. The history of ESEA was that it was really a civil rights bill, and in the '60s, it was deemed one of the most important things to level out the civil rights issue. So, it has a deep history in equity and that will continue." **MI**

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DON'T CLERK IT, SELL IT

Learn the difference between
selling and clerking

During a sales role-playing session, Gary Winder, executive vice president for Dansr, coached participants on ways to improve as sales professionals by simply asking questions.

"You always have to be aware of the fact that when a customer walks into the store, everything else goes to the side," Winder said.

For Winder, when a customer comes in that knows what they want, gets it and walks out, that's clerking ... and a lost opportunity.



Dansr's Gary Winder

After Musical Innovations' Tracy Leenman and Summerhays Music's Cris Behrens played out that exact scenario, Winder asked attendees, "So, was that a sale? What could Cris have done better in this situation?"

The answers came rapidly.

"Greet her, and ask her if she'd been in the store before." "Ask her if she was buying the reeds for a student." "Ask where the student goes to school."

For Winder, many of these questions help establish credibility with customers.

"Why do people shop on Amazon?" he asked. "Anybody read the book, *The Everything Store*? It's the story of Amazon. I just finished reading it. One thing I found out is that the majority of people who go to Amazon don't buy anything from Amazon. So, why do they go? It's the greatest resource for reviews. We at Dansr read the reviews all the time on our products. If anyone has a problem with our products, we want to know right away. And we have actually picked up some great tag lines from reading those reviews.

"I would say to you, use Amazon to see what the reviews are and build those reviews into your repertoire. When you're talking to a customer, you can say, 'By the way I know of other customers who have purchased this product who have really liked it.' You can find something in there." **MI**



Robert Vijay Gupta

HELPING CITIZENS THROUGH MUSIC

Robert Vijay Gupta, a violinist for the Los Angeles Philharmonic and a music activist, has been taking classical music to the people of Los Angeles' Skid Row in an effort to bring something positive to the challenged area.

"At the end of our performances, the audience would erupt and folks would raise their hands," he said. "I felt

a little alarmed about this because we weren't initiating some sort of Q&A. We weren't expecting our audiences to talk back to us.

"But these folks, these people who were experiencing homelessness, chronic mental illness and possibly even substance abuse issues in Skid Row, they wouldn't ask questions. They would tell us how they felt." **MI**

UNDERSTANDING CULTURAL DIFFERENCES

In an increasingly diverse world, "Crossing the Cultural Divide" focused on understanding cultural differences.

Mike Robinson, vice president of marketing for KHS America, noted that one of the key things his company has learned since purchasing Hohner, which has deep roots in the Latin music market, is the sheer diversity in that market.

"Even within the Mexican community itself, there are significant differences between their origin within Mexico and their culture — Western versus Northern versus Southern — completely different."

Understanding cultural differences and learning specific customs is essential to success in retailing to an increas-

ingly diverse customer base, according to keynote speaker Michael Soon Lee, a marketing expert specializing in selling to diverse cultures.

"Most untrained music staffs will unintentionally insult a multi-cultural customer at least three times in the first 30 seconds," Soon Lee said.

He added that the first step toward not insulting customers is to learn various hand-shaking cultures.

"Instead of putting your hand out, just welcome them into your store," he said. "If they're comfortable shaking hands, they will put their hand out." **MI**



Mike Robinson

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SUMMER NAMM 2016 EDUCATIONAL

AT THIS MONTH'S SUMMER NAMM SHOW, EDUCATIONAL SESSIONS ABOUND. FROM THE RETAIL BOOT CAMP TO THE IDEA CENTER TO TEC TRACKS, THERE IS SOMETHING FOR EVERYONE IN THE MI INDUSTRY

For a few days this month, the MI industry will lace up its boots and head to Music City USA for the 2016 Summer NAMM Show — to be held June 23-25.

Due to the earlier-than-usual dates, all exhibits and programming will be held in Halls C-D of the Music City Center in Nashville, Tennessee, which is opposite of last year's location. But, other than the small locale change, Summer NAMM promises to pack an educational punch that is second to none.

"There will be a wide array of professional development opportunities provided by NAMM U, which commence the Wednesday before the show with Retail Boot Camp," said Joe Lamond, NAMM's president and CEO.

This year, the one-day training session will include two tracks: sales and marketing, which will feature sales expert Doug Fleener and marketing guru Mike Coleman, and financial management, which will be put on by Alan

Friedman and Daniel Jobe of Friedman, Kannenberg & Co.

For those who can't make it out to the show early, the Idea Center promises to be chock-full of educational tips and tricks all three days.

"The daily sessions that take place inside the Idea Center will be sure to provide small businesses with tangible ideas to improve their store and keep customers coming through their doors," Lamond said.

Highlights include Thursday's opening Breakfast Session when Lamond will sit down with MI retailers who have owned the Internet as they share their strategies for harnessing e-commerce, third-party platforms and online marketing. On Friday at 3:30 p.m., Sammy Ash and Ben Ash of Sam Ash Music will share their insights to retail longevity, and on Saturday at 2:00 p.m. Vintage King will present its Pedal Summit, where a group of experts will discuss pedal design strategies and secrets.

TEC Tracks will be back for its second Summer NAMM and will feature sessions on easy live recording and the future of instrument and amplifier modeling.

Each night after the show closes, there are plenty of events for attendees to check out from "Nashville

PUNCH

BY KATIE KAILUS

Photo courtesy of Nashville Convention & Visitors Corporation

Nights,” which invites showgoers to network while listening to live music to the annual Top 100 Dealer Awards, which honors this year’s MI retailing leaders.

“The Top 100 Dealer Awards is more than an awards show; it’s an evening to celebrate all retail stores and to honor those who are stand out leaders in their community,” Lamond said. “As a result, it’s also a peer-to-peer learning opportunity for important retail strategies including marketing, community relations, in-store design, customer service and brand building. It’s truly an evening of camaraderie that leaves all attendees feeling inspired.”

WHY ATTEND?

For those on the fence about making the trip to Nashville this summer, Lamond said this summer’s show is an investment retailers will be happy they made.

“Summer NAMM provides the right mix of opportunities to meet with buyers and vendors, learn new business ideas and strategies at the Idea Center and to network with industry friends,” he said. “There’s a social pace to the show, so there’s more opportunity for attendees to engage with our members’ products. For buyers attending, it’s all about creating the right product mix, and with many new exhibitors at this year’s Summer NAMM, it’s a great opportunity to build a strong fourth quarter product inventory.” **MI**

»»» WHAT TO SEE «««



SOLID SPALTS

Prestige Guitars will showcase its Prestige Premier Spalt models. The Spalt rounds out the Premier Line, which features three solid body models with naturally finished, highly figured “AAA” maple tops. The Heritage Premier series is the evolution in the Heritage Series of solid body electrics and the top of the Prestige line. **{prestigeguitars.com}**



FAB FIVE

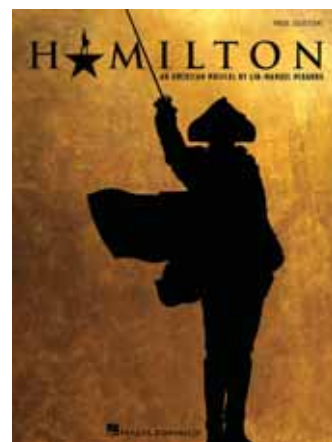
On-Stage will highlight its new line of Direct Boxes. The five new models include both passive and direct models, suitable for any application. The lineup includes the DB500 Passive DI Box, the DB1000 and DB1100 Active DI Boxes, the DB1050 Passive Multi-Media DI Box, and the DB2050 Active Multi-Media DI Box. **{on-stage.com}**

BROADWAY HIT

Hal Leonard has debuted *Vocal Selections* for the Broadway hit “Hamilton.”

The book features 17 songs arranged for voice with piano accompaniment, including “Alexander Hamilton,” “Burn,” “Dear Theodosia,” “Helpless,” “History Has Its Eyes On You,” “It’s Quiet Uptown,” “The Schuyler Sisters,” “Washington On Your Side,” and more.

{halleonard.com}



ALL-IN-ONE TUNER

The Kyser Quick-Clip features an easy-to-use and accurate chromatic tuner which seamlessly attaches to existing full-size Kyser Quick-Change capos via a magnetic boot. This combo eliminates the need to have multiple items clamped on your guitar. An all-in-one device, the Kyser Quick-Clip will keep you in tune if you are using the capo on a fret or if the capo is parked on your headstock. Resting on the capo’s rear boot, the tuner sits behind the guitar neck when the capo is in use or behind the guitar’s headstock when the capo is not in use. **{kysermusical.com}**

SCHEDULE OF EVENTS

All sessions are held at the NAMM Idea Center, booth 463, unless otherwise noted.

WEDNESDAY, JUNE 22

8:30 A.M.–4:00 P.M.

Retail Boot Camp Music City Center, Rooms 202 and 205

For the first time, Retail Boot Camp will feature two different tracks, offering the best intensive one-day training for everyone in a music retail business. Registration and refreshments will be from 8:30–9 a.m. Retail Boot Camp will run from 9 a.m.–4 p.m. and is free to all NAMM members, but you must sign up. Go to namm.org to register. (Lunch will be served at noon.)

THURSDAY, JUNE 23

BREAKFAST SESSION

8:30 A.M.–9:30 A.M.

NAMM Retail Summit

Joe Lamond, NAMM President and CEO, and Guests

Music City Center, Davidson Ballroom

Joe Lamond will sit down with a group of music retailers who've made the Internet their own. Listen to their strategies for successfully harnessing e-commerce, third-party platforms and online marketing, and find out what it means for your business. Free breakfast is served on a first come, first served basis from 8–8:30 a.m.

10:30 A.M.

How to Get Found on Google: SEO Tips in Plain English

CJ Averwater, Amro Music

In this session, Averwater will share practical, easy-to-implement tips to increase your page rank, along with search engine optimization trends to watch for in the future. He'll also look at when and how to find SEO companies that can help you.

11:00 A.M.

Essential Tips for Successful YouTube Videos

Christie and Walter Carter, Carter Vintage Guitars

In just three years, Carter Vintage Guitars has grown into a \$6 million Nashville retail powerhouse, and its YouTube videos have helped put it on the map. Here, owners Christie and Walter Carter will share how they did it and discuss their best practices for harnessing YouTube, touching on everything from gear and product demo videos to making the most of artist visits to your store.

11:30 A.M.

The Top 5 Website Mistakes by Music Retailers

Sean Roylance, Rain

Sean Roylance, founder of Rain, will walk you through problems with website content and design, while explaining how to better market your site, increase conversion rates and make more sales.

12:00 P.M.

Turn Your Lesson Program Into a Profit Center

Donovan Bankhead and Misty Kristek, Springfield Music

Springfield Music's Donovan Bankhead and Misty Kristek are back with new ideas and timeless tips for taking your music lesson program from break-even to breakthrough. Bankhead and Kristek will show you how to run a lesson program with sustainable profits — that customers are willing to pay real money for.

12:30 P.M.

Innovative Store Design Ideas You Can Use

Ricky Bright, The Upper Bout; Fred Schiff, All County Music; and Jen Lowe (Moderator)

Join this panel and walk away with ideas to add new excitement to your showroom, whether your store needs an all-out facelift or just a tweak.

1:00 P.M.

The 4 Fundamentals of



Tracy Leenman of Musical Innovations accepts her 2015 'Dealer of the Year' Award during last year's Summer NAMM show.

a Successful Website

Will Mason, Mason Music

Join Will Mason of Mason Music for a powerful half-hour session on indie website strategy. Last year, Mason Music's website generated more than 1,000 new leads for the company's lesson program. Here, he'll share best practices for building a website that will become your brand's biggest sales and marketing asset.

1:30 P.M.

How to Improve the Customer Experience Right Away

Tracy Leenman, Musical Innovations

Tracy Leenman of Musical Innovations, NAMM's 2015 Dealer of the Year and the Top 100 winner for Best Customer Service, will walk you through strategies for making every customer's experience one that exceeds expectations.

2:00 P.M.

5 Essentials for Maximizing Sales on Reverb.com

Brian Reardon, Monster Music

In one year, Monster Music did \$100,000 in new business on Reverb.com, an online marketplace for selling gear.

In this session, owner Brian Reardon will reveal his proven recipe for success on Reverb.com, including best practices for everything from product photos and listings to customer inquiries and shipping.

2:30 P.M.

Proven Promotions That Drive Sales and Profits

Leslie Faltin, Instrumental Music Center

Join Faltin for a super-charged half-hour on proven promotions that have bolstered her store's sales and traffic in the past year. Faltin will share her simple yet effective process for creating profitable promotions. She'll also dive into examples of tried-and-true promotions that have worked for her and can work for you. Leave inspired and ready to add some sizzle to your fourth quarter, and beyond.

3:00 P.M.

The Dumbest Things Music Retailers Do (Double Session)

Alan Friedman and Daniel Jobe, Friedman, Kannenberg & Co.

Like any business owners, music retailers make inadvertent but grave financial mistakes in running their



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operations. The irony is they're all making the same mistakes, and some of these mistakes will eventually lead to business failure — whether they're small independents or national chains. Join music retailing accountants Alan Friedman and Daniel Jobe of Friedman, Kannenberg & Co. for critical advice to un-dumb yourself.

4:00 P.M. **How to Fill Your Lessons With Adult Students**

Mike Risko, Mike Risko Music School

In this session, Risko reveals his strategy for getting new and returning adult students involved in music lessons — and what it could mean for your business.

4:30 P.M. **5 Strategies for Competing When You're Small**

Rick Thacker, Plum Grove Music

Being a small, independent retailer could be your most overlooked competitive advantage. Here, Rick Thacker of Plum Grove Music will show you why. Using practical,

real-world tips and ideas, he'll reveal how he uses his size as a single-store retailer to adapt quickly to the marketplace and create a remarkable experience for customers as well as a networking tool for new business.

FRIDAY, JUNE 24 **BREAKFAST SESSION**

8:30 A.M.–9:30 A.M. **Adapt, Change or Die: No-Holds-Barred Marketing**

Jeffrey Hayzlett, marketing and business guru, television host and best-selling author

Music City Center, Davidson Ballroom

Strap in and hold on as marketing guru Jeffrey Hayzlett delivers a bold, no-nonsense approach to driving change. Hayzlett, a best-selling author and the primetime television host, will look at how to get results with online and social marketing. He'll lead you through the necessary components to create an effective social media strategy, then guide you through implementation.

10:30 A.M. **Instagram and Facebook: What Works for Me**

Sarah Jones, Gruhn Guitars; Tim Spicer, Spicer's Music; and John Mlynyczak, Noteflight (Moderator)

Find out as these savvy social marketers reveal their best practices and proven tips. See real-world examples of what's working for them on Instagram and Facebook, and discover what it means for you.

11:00 A.M. **Websites: Your Big Questions Answered**

Joerg Hermesen, Schmitt Music; Whitney Cash, A & G Central Music; David Hall, Hartland Music; and Gordon O'Hara, Retail Up (Moderator)

Gordon O'Hara of Retail Up leads an expert panel of independent music retailers that will weigh in on everything from mobile to search, product data to promotions, boutique stores to online merchandising, databases to hosting.

11:30 A.M. **Strategies for Keeping Your Lesson Program Relevant**

Menzie Pittman, Contemporary Music Center

Here, Pittman will walk you through how he's updated (and continues to update) his program for the next decade — and delivers a complete experience that differentiates him from the competition.

12:00 P.M. **Mindful Marketing: From Google to Branding Strategy (Double Session)**

Mike Ross, Sweetwater Sound

In this special double session, Mike Ross, senior vice president of marketing for Sweetwater, will dive into the essentials of mindful marketing. He'll discuss proven branding tips and pointers for better establishing your position in the marketplace. He will also look at effective advertising platforms, ranging from Google to print ads. Discover marketing tactics that you should never ignore, and take your business to the next level.

1:00 P.M. **Creative Holiday**

Promotions That Bring in More Ca\$h

Lauren Haas Amanfoh, Royalton Music Center; Tom Follenta, Website Wizard; Todd and Dede Heid, Heid Music; and Bob Popyk (moderator)

Find out how to put your holiday promotions on steroids and create more customers, more sales and more cash — in the fourth quarter and beyond.

1:30 p.m. **Store Design Tips to Improve the Customer Experience**

Ellen McDonald, Hartland Music

Hartland Music's store design has been tailored to deliver the ultimate customer experience. Take a virtual tour of the company's showroom with Ellen McDonald, Hartland's president, and walk away with new ideas to upgrade your own store design.

2:00 P.M. **The 5 Habits of Highly Profitable Repair Shops**

Scott Mandeville, Tim's Music

Mandeville will show you how to turn your repair shop into the profit center it can be. Summer repair craziness is in full swing, so now is the time to implement these ideas.

2:30 P.M. **Finding the Hidden Profits in Your Business**

Lori Supinie, Senseney Music

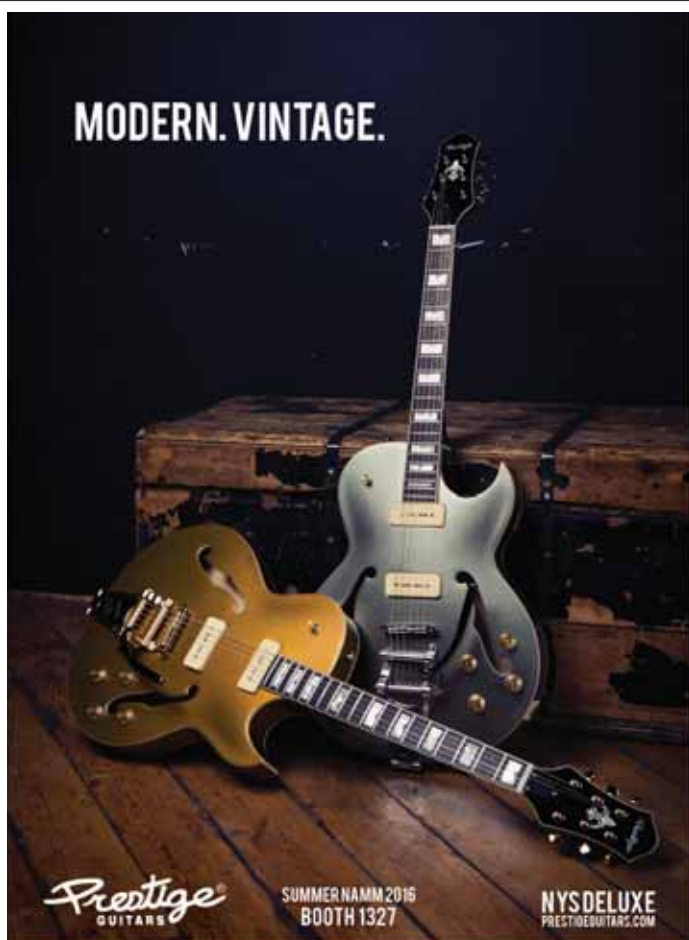
Join Supinie and discover the hidden profits within your music store. She'll give you ideas for drilling down into your POS system to determine what inventory is profitable and unprofitable, how to identify niches that your competition is overlooking and best practices for bundling products.

3:00 P.M. **Boost Back-to-School (and End-of-Year) Lesson Sign-ups**

Pete Gamber, Columnist

for Music Inc. Magazine
Gamber will share an easy-to-implement roadmap for getting more sign-ups in your lesson program.

3:30 P.M. **Secrets to Retail Longevity**



Sammy and Ben Ash,
Sam Ash Music

Sam Ash Music remains one of the longest-running family music retail operations, with 92 years in business and 45 locations. Join father-and-son team Sammy and Ben Ash for their insight on longevity in music retail and family business.

4:00 P.M.

NAMM YP Presents Larry Morton of Hal Leonard

Join NAMM Young Professionals (NAMM YP) for a keynote address by Larry Morton, president of Hal Leonard and former NAMM chairman. Morton will discuss the critical role mentors have played in his professional life, along with why he places high importance on connecting and mentoring the next generation of MI professionals. This special double session will also include a Q&A and social hour to follow for networking and building connections.

6:00 P.M.

Top 100 Dealer Awards Music City Center, Davidson Ballroom

The Top 100 Dealer Awards will spotlight the industry's best music product retailers, share their strategies for success and crown the 2016 "Dealer of the Year," while handing out various other awards in different categories.

SATURDAY, JUNE 25 BREAKFAST SESSION 8:30-9:30 A.M.

Best in Show

Frank Alkyer, Music Inc. and UpBeat Daily Magazines, and Guests

Music City Center, Davidson Ballroom

Join Alkyer and a panel of music retail insiders as they reveal their top picks from this year's Summer NAMM in less than 60 minutes.

These are the products and services you'll want to see before you leave the show. Get a jumpstart on the holiday selling season, starting now.

10:30 A.M.

Social Media Strategies for Your Music Career

Mark Wilder, Wilder2

Join Wilder for proven strategies and tactics that you can implement easily to your Facebook, Instagram, YouTube and Twitter to improve your odds.

11:00 A.M.

DIY Marketing for Musicians (Double Session)

Presented by Guitar World Magazine

Laura B. Whitmore, owner of Mad Sun Marketing, will share insight and tips on getting the most out of your marketing and PR efforts — and how you can achieve success on your own.

12:00 P.M.

Into the Sound Hole: Insights From Top Guitar Builders (Double Session)

Presented by Guitar Aficionado Magazine

This panel will discuss what to look for when you purchase a guitar, including trends, pitfalls, insider anecdotes and more.

1:00 P.M.

The Targeted Hit Songwriter: Increasing Your Odds of Getting Cuts (Double Session)

Thornton Cline, award-winning singer-songwriter, and panel
Join Thornton Cline and his panel of hit Nashville songwriters as they give you tips for writing efficiently and upping your odds of getting cuts.

2:00 P.M.

The Pedal Summit (Double Session)

Presented by Vintage King Audio

"The Pedal Summit" returns to Summer NAMM for an encore presentation. Vintage King Audio has found an eclectic group of the most creative minds in the music industry, and they'll share their effects pedal design strategies, philosophies and secrets.

3:00 P.M.

Songwriting Tips From Nashville Pros (Double Session)

Presented by Guitar World Magazine

This panel of experts will explore songwriting techniques, tips and more.



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»»» WHAT TO SEE



STATE-OF-THE-ART SYSTEM

CE Distribution has released Apex Tube Matching, a new proprietary state-of-the-art power tube matching system. Apex Tube Matching is performed entirely in-house on CE Distribution's new custom-built tube matching system using custom-designed software testing and matching methodology. The systems are highly robust and accurate, measuring current and voltage to provide the best possible matching for the tubes. **{apexmatching.com}**

DISTINCTIVE SOUNDS

EHX's new MEL9 Tape Replay Machine emulates classic Mellotron sounds. Nine distinctive sounds are included: Orchestra, Cello, Strings, Flute, Clarinet, Saxophone, Brass, Low Choir and High Choir. The MEL9 was designed to work on guitar without any modifications, special pickups or MIDI implementation and tracks bends, slides, and even whammy dive bombs. **{ehx.com}**



PROBLEM SOLVER

Line 6's Firehawk 1500 is a stage amp that solves the problems that have challenged performing guitarists for decades. The unique full-range stereo speaker configuration delivers consistent tone at any volume so players can get great live sound on any stage. Guitarists can also access the largest collection of Line 6 HD/XT amps, cabs, and effects, sculpt tones using a streamlined and modern graphic editing workflow, and perform with unmatched flexibility thanks to a full collection of ins and outs. Featuring 1500 watts of power, the Firehawk 1500 delivers enough volume to be heard on the loudest stages, while also providing the flexibility to use high-gain sounds in smaller venues. MSRP: \$1,399.99. **{line6.com}**




EXHIBITOR LISTING

108 Rock Star Guitars.....1741	BOSS 923
1964 Ears.....236	Boulder Creek Musical Instr.....1625
323 Effects.....961	Bourbon Barrel Guitar Co.1360
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A.r.Products110	Breedlove Stringed Instr.....1213
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»»» WHAT TO SEE



HYBRID GEAR

Ernie Ball has introduced its new Expression Series effects pedals. The Expression Overdrive and Ambient Delay hybrid pedals for guitar and bass allow on-the-fly, dynamic foot-control, giving players more sonic expression than traditional stomp pedals in a road-worthy metal construction. Ernie Ball's Expression Overdrive and Ambient Delay pedals also come equipped with Ernie Ball's newly engineered ultra-durable PVC-coated Kevlar cord and spring linkage for dependable performance under the most punishing conditions of professional use. This design replaces the traditional Vectran string in the Ernie Ball VP and VPJR series. **{ernieball.com}**

RICH SOUNDS

Recording King will showcase its EZ Tone PLUS all-solid guitars which offer players the rich sound of solid tonewoods combined with an ultra-thin finish and unparalleled playability. EZ Tone PLUS guitars start with a solid spruce top combined with solid mahogany back and sides for great solid wood tone.

The thin profile, matte finish mahogany neck has been specially shaped for easy playability and to reduce finger fatigue.

{recordingking.com}



POWERFUL EFFECTS

StompLight will display its expandable stage lighting effect pedal system that offers professional durability, quick set up and break down and powerful lighting effects. Social media artists continue to grow their following using video and imagery. StompLight offers the fastest, simplest and most affordable solution to looking great on stage — all with the ease of a traditional effect pedal. StompLight Professional and the newly expanded product line offers an easy and portable way to improve stage presentation and lighting for musicians, DJs and performing artists. MAP: \$249. **{stomplight.com}**



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DUNLOP**MXR REVERB**

Dunlop's MXR Reverb delivers six distinct high-end reverbs, including: Plate, Spring, Epic, Mod, Room and Pad. All come in a Phase 90-sized housing with a simple three-knob setup and a hi-fi analog try path. Each reverb style can be accessed by pushing the pedal's tone knob. The MXR Reverb also features an EXP output so players can blend between two different setting configurations.

(jimdunlop.com)

SUPRO**1695T BLACK MAGICK**

Supro's 1695T Black Magick is an all-tube, high-gain blues amp that harkens back to the dimensions, cosmetics and circuitry of the Supro amps from 1959. In tribute to the extensively modified Supro combo loaned by Jimmy Page to the Rock and Roll Hall of Fame Museum, the Black Magick features the dimensions from a '59 Supro 2 by 10-inch cabinet with a 1 by 12-inch baffle and a custom British voiced 12-inch speaker.

(suprousa.com)

**ERNIE BALL MUSIC MAN
STINGRAY GUITAR**

Ernie Ball Music Man has released the StingRay guitar, which has been re-imagined from the classic Music Man design first introduced in the 1970s. The Ernie Ball Music Man StingRay guitar features two custom vintage-output humbucking pickups with plain enamel wire and Alnico 5 magnets, plus redesigned electronics that provide tonal consistency at all volume levels.

(music-man.com)





FRET-KING JOHN JORGENSEN 'JJ'

Fret-King's Black Label John Jorgensen "JJ" artist guitar features a chambered body with faux F-holes made from American Alder, a Canadian Maple neck, an Indian Rosewood fingerboard and a Wilkinson WTB fixed bridge. The John Jorgensen "JJ" includes a Wilkinson/JJ WVOBT bridge pickup matched to a WTN/JJ neck pickup, which are coupled with two auxiliary ghost coils under the pickguard. (fretking-vintage.com)



THE MUSIC LINK SAN LEANDRO STRAPS

The Music Link has rolled out a line of artisan guitar straps from the San Leandro Strap Company. San Leandro straps are available in three different design lines to fit the style of any player: Leather — straps that evoke luxurious style and capture a weathered vibe; Vintage — old school style for new school players; and Classic — utilitarian straps with hip designs. (themusiclink.com)



SEYMOUR DUNCAN PALLADIUM GAIN STAGE

Seymour Duncan's Palladium Gain Stage pedal replicates the sound of a high-gain tube amp. Palladium features three gain stages: one to control the overall saturation, a resonance control for low frequency gain shaping and a boost control that adds overdrive to the beginning of the signal path. The pedal also offers a comprehensive EQ, with bass, treble, presence and sweepable midrange-frequency control. (seymourduncan.com)

YAMAHA**CVP-700**

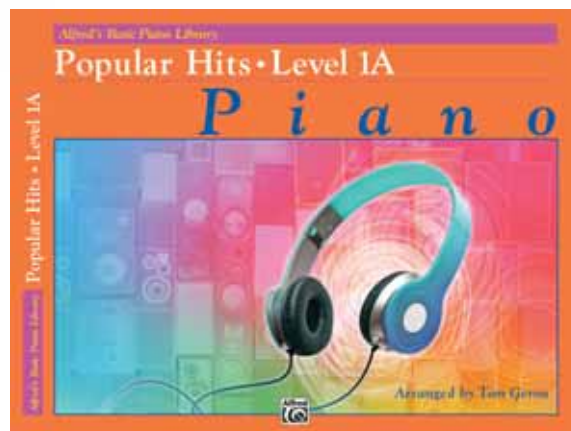
Yamaha's Clavinova CVP-700 series features Yamaha's Real Grand Expression sound engine, which harmonizes the three key elements of sound, touch and pedals to provide the definitive, immersive experience of playing a real grand piano. Plus, the expanded Yamaha CVP Series features the sampled sounds of two world class concert grand pianos — the Yamaha CFX and the Bösendorfer Imperial — increasing the piano's expressive capabilities and dynamic range. (yamaha.com)

**ROLAND****HP605**

Roland has unveiled the HP605 digital piano, which lets players wirelessly connect to iOS/Android apps or online practice videos, then route the audio through speakers/headphones. The HP605 features Roland's Acoustic Projection System, designed with six speakers in three positions, with cabinet speakers creating the immersive "main" sound, top-mounted spatial speakers reproducing the resonance of the piano's frame, and near field speakers projecting the more dramatic tones. (rolandus.com)

**ALFRED****POPULAR HITS SERIES**

Alfred has expanded its *Basic Piano Library* with the addition of *Popular Hits, Level 1A, Level 1B* and *Level 2*. *Level 1A* correlates page-by-page with *Lesson Book Level 1A* of Alfred's *Basic Piano Library*, and includes early elementary arrangements of the best-known contemporary music of today. *Level 1B* is designed to allow students to play versions of current songs that young pianists learn after beginning study, while *Level 2* includes such titles as "Over The Rainbow" and "Don't Stop Believin'." (alfred.com)



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SYNTAX

RME BABYFACE PRO

Syntax has unveiled the RME Babyface Pro 24-Channel 192 kHz bus-powered USB audio interface, ideal for mobile recording, as well as project and home studio applications. The Babyface Pro features four analog inputs, including two XLR connectors and two 1/4-inch connectors. There are also four analog outputs, encompassing two XLR connectors as well as two headphone outputs. Digital connectivity includes one 8-channel ADAT TOSLINK input and one ADAT TOSLINK output.

(syntax.com)



SWITCHCRAFT

WATERPROOF MINI XLR CONNECTORS

Switchcraft has introduced a Mini XLR connector that is waterproof to IP66. Mini XLR connectors were invented by Switchcraft in an effort to help wireless microphone manufacturers shrink down their bodypacks. Switchcraft's sealed Mini XLRs are also intermateable with unsealed "TA style" Mini XLRs, and the panel connector is sealed when unmated as well.

(switchcraft.com)

ALESIS

ELEVATE MONITORS

Alesis has released the Elevate 4 and Elevate 5S powered studio monitors, which give users the ability to listen to and mix down recording studio sessions as well as edit multimedia content by accurately delivering deep bass and ultra-smooth high frequency response. The Elevate 5S is a premium active 2-way studio monitor, while the Elevate 4 is a 4-inch 2-way speaker, packaged and sold as a pair.

(alesis.com)





VOCOPRO SILENTSYMPHONY

For clubs and event planners wanting to host “silent” disco or rave parties, VocoPro has debuted SilentSymphony. The SilentSymphony transmitter can broadcast audio to wireless headphones within a 300-foot radius. VocoPro’s SilentSymphony can be applied to any situation where a performer or speaker needs to be heard by their audience without the typical amplifier and speaker setup.

(vocopro.com)

HOSA PDX SERIES

Hosa has introduced the PDX series power distribution cord line. Designed to simplify power cable runs, each distribution cord consists of evenly spaced NEMA 5-15R outlets to facilitate power to various devices. Hosa’s power distribution cords enable one to run multiple components on stage without resorting to extension cables and electrical strips

(hosatech.com)



MOJAVE MA-1000

Mojave Audio’s MA-1000 large-diaphragm multi-pattern tube condenser microphone is the first model in the company’s new Signature Series line of products. The MA-1000 features an original new old-stock 5840 tube, a 251-style capsule and a custom-designed transformer built by Coast Magnetics. The MA-1000 also includes a remotely controlled, continuously variable polar pattern selector that is located on the microphone’s power supply.

(mojaveaudio.com)

ALTINEX TNP358

Altinex's TNP358 Tilt 'N Plug Interconnect Box is designed for mounting into tables, podiums, or other furniture as part of a presentation system. The TNP358 is a connectivity/power solution that makes it easy to enter a meeting or presentation space and patch one's laptop computer or audio source into the room's AV presentation equipment while simultaneously supplying power to smartphones, tablets and other commonly used productivity tools.

(altinex.com)



BLACK LION AUDIO B12A MKII

Black Lion Audio's B12A MKII 500 is an API-style single-channel microphone preamp, similar to BLA's B12A MKII one-half-rack unit, but in the convenient and flexible 500 series format. The MKII version features an upgraded input transformer from CineMag, higher gain, and lower noise than the original B12A. It also features an output transformer, a Hi-Z input, phantom power, pad, polarity reverse and 70 dB of available gain.

(blacklionaudio.com)



BAE 1066DL

BAE Audio has added the 1066DL to its line of 500 series equalizers. The 1066DL takes the vintage sound and feature sets of the 1066D preamplifier and makes them available to fans of the "lunchbox" format, while maintaining the same hand-wired circuitry and premium components of its 19-inch cousin.

(baeaudio.com)



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JUPITER JAS700, JTS700

Jupiter has released the JAS700 student alto and JTS700 student tenor saxophones. While retaining design elements intended to accommodate the playability and durability requirements of beginning band, these instruments feature the professional look of lacquered body and keys. This updated look, combined with a rich timbre and the Jupiter patented adjustable palm key system result in an instrument that is designed to maximize the enjoyment of the beginning player.

(jupitermusic.com)



JI STRINGS VT-35

Ji Strings' VT-35 violin outfit is the latest addition to the Exquisitus solo series, made from fine solid tone woods and designed for beginning to advanced violinists. The VT-35 has a tightly grained solid spruce top, flamed maple back and sides, ebony fingerboard and pegs, and a carbon fiber tailpiece with built-in fine tuners. Each violin is shop adjusted and comes with a Brazil wood bow or carbon fiber bow and case. MSRP: \$399.

(jistrings.com)



JODYJAZZ JET BARITONE

JodyJazz has introduced a baritone model to the JET range of saxophone mouthpieces. The JET Baritone saxophone mouthpiece has a clean, focused sound with strong projection, cut and "bark" and yet can be played with a warm versatile feel. The JET Baritone is a free-blowing, easy-to-use mouthpiece that captures the full range of tonal qualities of the instrument.

(jodyjazz.com)



GEAR >

DJ & LIGHTING

AMERICAN DJ VIZI BEAM RXONE

American DJ has added the Vizi Beam RXONE to its Vizi range of professional moving heads. Using a powerful 1R discharge long life lamp that boasts a visibility up to 100 meters, independent color and GOGO wheels, plus a tight 3-degree beam angle, this high-output moving head creates crisp beams of light in a series of colors and GOGO patterns. The Vizi Beam RXONE also includes a frost filter to give the beam a wash effect making this fixture useful for a variety of applications.

(adj.com)



CHAUVET DJ FREEDOM STICK

Chauvet DJ's Freedom Stick is a versatile free-standing LED array featuring tri-colored LEDs (RGB). Each LED can be pixel-mapped for show and programming creativity. The Freedom Stick is battery-powered with a built-in D-Fi receiver that lets the stick be placed anywhere. Use multiple Freedom Sticks as tabletop centerpieces, for outlining aisles, room separators or inside sticks of truss for truss warmers.

(chauvetdj.com)



NUMARK DASHBOARD

Numark has introduced the Dashboard three-screen display, adding the visual benefits of three 4.3-inch full-color LCD screens to virtually any Serato DJ authorized mixer, DVS solution or controller, regardless of brand. Two of Dashboard's screens provide moving waveforms, play-head, deck, and FX status, while a third, central screen gives the DJ a dedicated view of their track library.

(numark.com)



GEAR >

DRUMS & PERCUSSION

ALESIS FORGE KIT

Alesis has rolled out the Forge electronic drum kit. The Forge Kit is a complete eight-piece kit that features an 11-inch dual zone snare, three 8-inch tom pads, and a kick drum pad with pedal, plus three cymbals — a ride, crash with choke function and high-hat. The setup also includes the powerful Advanced Drum Module that features 70 drum kits with over 600 sounds, 60 play-along tracks and a built-in metronome.

(alesis.com)



DIXON JETSET PLUS

Dixon has unveiled the Jetset Plus, a compact five-piece drum set with multifunction properties. Each drum can be flipped over to reveal an underside of nylon mesh drum-head, essentially transforming into a practice, low-volume set. The Jetset Plus can also be configured to play standing up, featuring adjustable heights on both the toms and snare.

(playdixon.com)



PROMARK CONCERT ONE SNARE STICK

Promark's Concert One is an all-purpose concert snare stick, featuring an increased diameter to encourage relaxed playing, a longer taper to help introduce students to rebound and a barrel-shaped bead that encourages proper playing angle. The Concert One offers a premium boutique design that fits the needs of a professional, a size that feels great in younger hands, and a price point that is lower than the SD1.

(promark.com)





AUDIO-TECHNICA ATM230

Audio-Technica has added the ATM230 hypercardioid dynamic instrument microphone to its Artist series line. With a proprietary capsule designed to excel in high SPL applications, delivering full, well-rounded audio with an exceptional low-end, the AT230 is ideal for capturing drums and percussion. MSRP: \$139

{audio-technica.com}

GROVER PRO ITAP SYSTEM

Designed with the input from and crafted for demanding percussionists, Grover Pro has released ITaP (Independent Tension and Pressure) technology, developed by drummer and author Libor Hadrava. The ITaP system allows players to easily adjust the distance of the snare cables from the snare head. This means that the snare pressure (or sound quality) can be adjusted independent of the snare tension (or sensitivity).

{groverpro.com}



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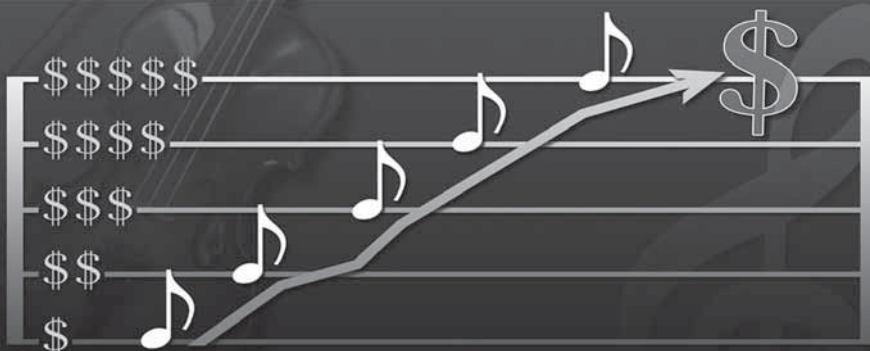


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Summer lesson retention is leaky. It almost seems like, no matter what you do, it doesn't help; but, you can bring in a new crowd sometimes.

Last year, our flute teacher gave a Master Class. I opened the store early for her. We marketed it through the schools. It was targeted towards middle and high school kids, but we brought in mostly high school kids, and we were able to retain some of those kids for lessons [during the school year].

A camp wouldn't work here for us — not with our property. But group classes, which we don't normally hold, is what we're going to do this year. And then if they sign up for lessons after that, the first lesson is free. Group lessons create traffic in [the store], because you don't know who's going to drop the kids off and pick them up.

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Vanessa Maly

Rieman Music
Urbandale, Iowa

We have TVs in our store advertising summer music lessons.

Our teachers are contracted through us, so the students pay them directly; but the more lessons they get, the more we get, so [in-store advertising] works for everybody.

We do a Facebook sponsored ad to boost [our exposure] to reach out to not just people on our page, but people in the surrounding area. We also do an email blast to [remind parents to] sign up for lessons. We've absolutely seen some positive results. We have 800-900 students, so a lot of it is about keeping the students we have, and being known for our lessons program. So, it works, but a lot of people know us for that already.

Sometimes we even deliver stuff to schools about our lessons program. But we really try to just encourage the ones that we already have to keep taking lessons through the summer, and all our teachers are on staff for the summer. A lot of students really do take lessons throughout the whole year. In terms of students who want to keep playing over summer, we really push the fun books to keep them playing and taking lessons all summer long.



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Danny Moffitt
Poppler's Music
Grand Forks, North Dakota

How do you **boost** **your summer music** **lessons program?**

It's kind of strange, because I have an easy time keeping students for some reason. I think it's because we keep the instructors on board all summer and have them contact the students and the parents, basically just to keep them excited — rather than letting them think that summertime is a time when you change your whole life around. (That's really not the way we want to go about it.)

Playing an instrument is a learning process, and it's a hobby. We teach our students year round that it's something to do that continues throughout the summertime. We hire the instructors knowing their credentials and what they

stand for, as far as music education goes. We trust them with what they're going to do. We've had instructors in the past that stopped for the summertime, but that's not what we really want to have in our store. It's a very individualized approach, but we have noticed that students who stay in lessons throughout the summer are more excited throughout the school year as well.

If instructors aren't keeping students, we usually talk to [students] about purchasing an instrument that they can take with them, if they're going to the lake for the weekend, or whatever they're doing, to keep up on their skills. Rather than having to play the same

exact thing all summer long, maybe sell them a ukulele to play while they're away. It's exciting, because it's different for them, and then they'll still be active in music, and keeping their brain going. And then when they come back in the fall they're ready to go on guitar again. They tend to miss taking guitar lessons if they're taken away from it.

Another thing we do is, instead of holding once-a-week lessons, we do lessons every other week for an hour, rather than every single week for a half hour. They can even do once every three weeks for an hour — something to stick with it more than once a month or twice a summer. **MI**



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