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Summer 2002 Issue

FENDER GUITARS AND AMPS

The sounds that invented rock and roll!

A famous guitarist once stated (and I'm paraphrasing here) that if it weren't for **Fender** guitars, there would never have been any such thing as rock and roll. You can debate the point all you want, but one thing is for certain — rock music sure would have sounded different without the legendary axes built in those early Fullerton, California workshops. Just as an example: Imagine Jimi Hendrix up there on stage at Woodstock playing the *Star Spangled Banner* on an archtop electric with f-holes!

It would be impossible to adequately document the impact **Fender** guitars and amps have had on music over the last half century. Indeed, upon his induction into the Rock and Roll Hall of Fame, the Rolling Stones' Keith Richards said, "Thank God for Leo Fender, who makes these instruments for us to play." Leo's contribution to music is unquestionably on a par with Henry Ford's impact on the modern automobile.

FENDER: THE EARLY YEARS

Let's take a few minutes, hop into our time machine and visit Fullerton, California, circa 1949. Here at the **Fender Electric Instruments Company** building, after several years of building some basic amplifiers and electric "lap steels" (better known as Hawaiian guitars), Leo Fender designed and built what we now know as the **Fender Telecaster** — unquestionably the world's first commercially successful solidbody guitar.

This particular guitar, originally dubbed the **Fender Esquire**™ (the single pickup version) and **Broadcaster**™ (the dual pickup version which eventually became the **Telecaster**) officially went into production in 1950. It was a simple single cutaway slab of ash for the body and a screwed-on, fretted maple neck, both designed for easy mass production. It had a slanted pickup mounted in a steel bridge plate with three adjustable string saddles. Nobody knew it at the time, but a legend was born. Today, more than 50 years later, the Telecaster has such a perfect design that it still seems as fresh and innovative as it did in 1950.

Still, amazing as it seems to us today, this breakthrough instrument initially proved to be a hard sell, and **Fender** Electric Instruments almost ceased to exist on several occasions. But within a few years, the word had spread: Someone had indeed "built a better mousetrap." Guitarists, who for years struggled to be heard over other, louder instruments, finally realized that plugging a Telecaster into an amp allowed them to achieve the same volume levels as, say, a tenor sax. Even more amazing, these guitars were surprisingly affordable!

By 1954, with Esquire guitars and Telecaster guitars finally selling in significant numbers, Leo Fender was ready to create another legend — a guitar that would eventually become perhaps the most recognizable of all time: The **Stratocaster**! Borrowing heavily from the elements of contemporary automobile design (notice the resemblance to

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INSIDE THIS ISSUE:

MACKIE 24-TRACK RECORDERS: WHICH ONE IS RIGHT FOR YOU?

Mackie stunned the music world by introducing not one, but *three* powerful 24-bit, 24-track hard disk recorders: the **MDR24/96**, **HDR24/96** and their new-est release, the **SDR24/96**. All of them sound phenomenal and are loaded with advanced features, so which one is right for your studio? We tackle that tough question inside! — **SEE PAGE 4**

MANUFACTURER'S CORNER

Our exclusive series continues! It's like having a product specialist drop by your personal studio with tips and techniques for getting the most out of your gear. This issue, owners of the incredibly powerful **Roland XV-5080** learn how to get even more music-making capabilities from this amazing synth! — **SEE PAGE 6**

RECORDING GUITARS

Here's another new *Sweet Notes* feature! While many of our customers are pros with many years experience in the studio or on stage, others are just getting started. In response to requests from these customers, we're going back to basics with a column devoted this issue to recording acoustic and electric guitars. — **SEE PAGE 8**

APPLE'S RED HOT iMACS

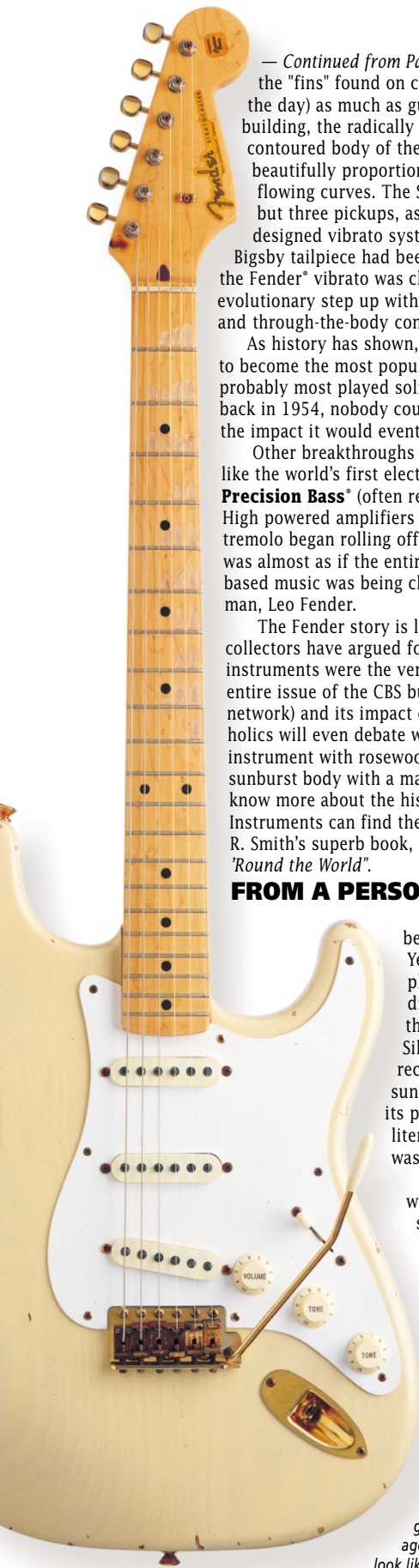
Not even the folks at Apple could have predicted just how popular their new G4-equipped iMacs would be. At prices that a few years ago would have seemed nearly impossible, the new iMacs make the perfect digital hub for today's all-digital studio. — **SEE PAGE 13**

Plus: Brian Moore Guitars, Emagic Logic Platinum 5.1 and Logic Control, Manley SLAM!, E-mu Sound Special, AdrenaLinn, Sweetwater iPod Tools, TC Electronic M300 and more!

Korg Triton Studio: Fuel your creative fire!



The original Korg Triton, which we reviewed here in *Sweet Notes* back in 2001, was about as close to being the perfect digital music workstation as we had ever come across. We shipped them as fast as they arrived in our warehouse. But now there's an all new Triton: The **KORG TRITON STUDIO**, and it's literally burning up with power, advanced capabilities and extraordinary new sounds. The Triton Studio is everything you could possibly need to start any project, and with its optional CD burner, all you need to finish it! Based on a wish list put together by owners of the original Triton, the extraordinary Triton Studio includes features like sampling directly into the sequencer, full resampling capabilities, up to 120 notes of polyphony, more expansion banks (with easier access), a digital I/O, an internal hard drive, new sophisticated software improvements and Korg's fastest, most user-friendly interface ever. Clearly, this is the most advanced Triton ever. Check out our complete report inside. — **SEE PAGE 9**



— Continued from Page 1
the "fins" found on cars of the day) as much as guitar building, the radically sleek contoured body of the Stratocaster* was beautifully proportioned with smooth, flowing curves. The Strat* offered not two, but three pickups, as well as a newly designed vibrato system. Though the Bigsby tailpiece had been unveiled earlier, the Fender* vibrato was clearly the next evolutionary step up with its built-in adjustable bridge and through-the-body construction.

As history has shown, the Stratocaster has gone on to become the most popular, most copied, and probably most played solidbody guitar ever built. Yet back in 1954, nobody could have possibly imagined the impact it would eventually have.

Other breakthroughs and innovations followed, like the world's first electric bass: the Fender **Precision Bass*** (often referred to as the "P Bass*"). High powered amplifiers with built-in reverb and tremolo began rolling off the Fender assembly lines. It was almost as if the entire future of electric guitar-based music was being channeled through this one man, Leo Fender.

The Fender story is long and complex. Serious collectors have argued for years over which specific instruments were the very best, not to mention the entire issue of the CBS buyout (yes, CBS, the TV network) and its impact on quality. Diehard Strat-oholics will even debate whether a white body instrument with rosewood neck sounds better than a sunburst body with a maple neck. Those who want to know more about the history of Fender Electric Instruments can find the complete story in Richard R. Smith's superb book, *"Fender: The Sound Heard 'Round the World"*.

FROM A PERSONAL PERSPECTIVE

I feel fortunate to have been there for Fender's "Golden Years." When I first started playing guitar, it was my dream to own a Telecaster* (at the time, I owned a Sears Silvertone). And I still vividly recall seeing my very first sunburst Stratocaster sitting in its plush orange case; I was literally mesmerized. Surely this was the holy grail of guitars.

Think about all the greats who have either played — or still play — a Fender guitar: Eric Clapton, Jeff Beck, Stevie Ray Vaughn, Jimi Hendrix, Albert Collins, Danny Gatton, James Burton, Buddy Guy, Robben Ford, Robert Cray, Bonnie Raitt, Muddy Waters and Jimmy Page. And that's just a tiny fraction!

(Left) Vintage voodoo: A blonde '56 Stratocaster from the Time Machine Series. This guitar is called a "Relic" Strat*" with aged body and hardware that actually look like they have been played since 1956*

Fender®

LEGENDARY TONE AND VIBE AT AFFORDABLE PRICES

Considering all the guitars I have owned throughout my life (including many Fender guitars), I cannot imagine any serious guitar collection without a Fender guitar. To me, the Strat is a "must have" sound, regardless of the style of music I choose to play (I currently own two). If I had the cash, I'd also own a Tele* and maybe a reissue **Jaguar*** or **Jazzmaster*** (both of which were originally introduced by Fender in the 1960s). I also own a bass guitar for those times when I need to lay down my own bass tracks and, naturally, it's a Fender.

To bring us up to the present: In 1985, CBS lost interest in building instruments and sold the company to its current owners, an investor group led by William Schultz, then president of Fender Musical Instruments. By the 1990s, the company had literally reinvented itself and once again began building guitars that Leo Fender would have been



proud of. In this writer's humble opinion, a Fender guitar or amp made today at the company's Corona, California plant has all the magic of the guitars and amps produced during the early years.

TODAY AND INTO THE FUTURE

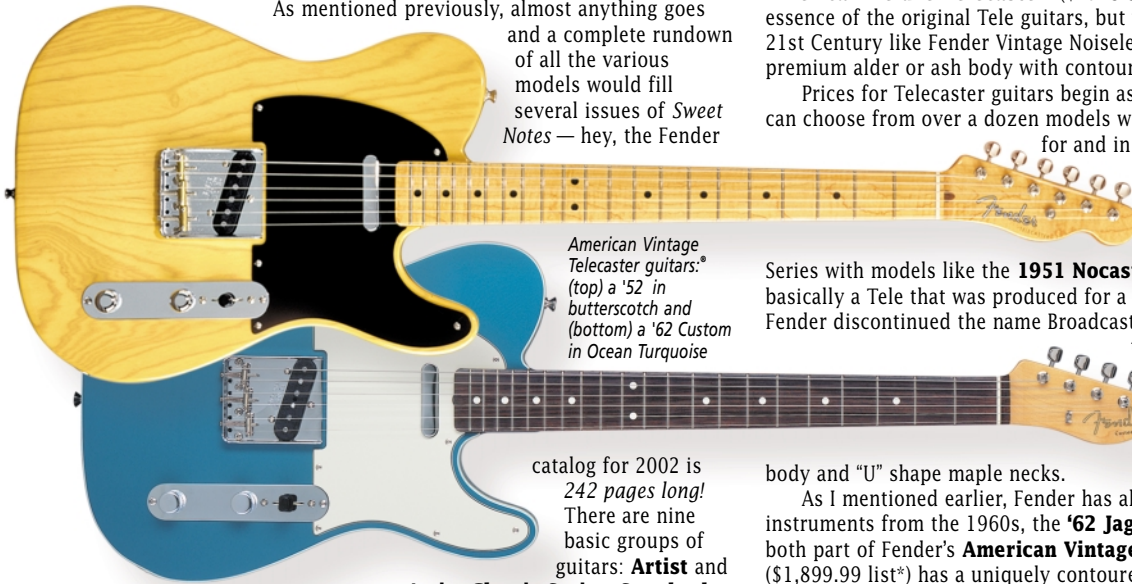
Ever since Sweetwater began stocking guitars, people have been asking: "When will you start selling Fender guitars?" The answer is right now! And we didn't just order in a smattering of instruments, we ordered truckloads, as well as plenty of superb Fender amplifiers (the company is justifiably as famous for its amps as it is for its guitars).

When Strat guitars and Tele guitars were first introduced, you had very few choices other than the color of the body and later an optional rosewood fingerboard. Today, you can own the instrument of your dreams in any color, with vintage pickups or the new noiseless single coils — you can even get a Telecaster with three pickups! As far as amps go, Fender always had a mind-boggling assortment of models to choose from. Today, you can own anything from a '59 **Bassman*** reissue to the latest digital modeling technology available in the **Fender Cyber-Twin***.

WE ACCEPT EVERY MAJOR CREDIT CARD! We make it easy to get the gear you need! Call us at **(800) 222-4700**

FENDER® ELECTRIC GUITARS

As mentioned previously, almost anything goes and a complete rundown of all the various models would fill several issues of *Sweet Notes* — hey, the Fender



American Vintage Telecaster guitars:® (top) a '52 in butterscotch and (bottom) a '62 Custom in Ocean Turquoise

catalog for 2002 is 242 pages long! There are nine basic groups of guitars: **Artist** and

Artist Classic Series, Standard

Series, American Series, Deluxe Series, American Special, Hot Rodded American, American Deluxe Series, Classic Series and finally **American Vintage Series**. At the very top of the line is the **Time Machine Series** (more on that in a bit). From within each of these groups, you can choose the guitar you want in any number of colors, pickup configurations and (naturally) price range.

Okay, let's say you want a **Strat**®. You might select one from the Artist Series, which include models like the Eric Clapton, Jeff Beck, Stevie Ray and Richie Sambora signature Strats, each of which sports the individual player's favorite features. For example, the **Clapton Strat**® (\$1,849.99 list*) comes in five colors, has an alder body, maple neck and fingerboard, noiseless pickups with active midrange boost and a blocked vintage trem. I own this guitar and it's probably the most versatile axe in my collection.

You might decide on a '57 **Strat** or '62 **Strat** from the **American Vintage Series**, each of which recreates in precise detail all the tiny (yet meaningful) cosmetics which knowledgeable players will immediately recognize. As an example, the '57 sports a single ply pickguard, 3-way pickup switching (a 5-way switch is included, but isn't historically accurate), beveled pickup magnets, "ashtray" bridge cover and a maple fingerboard. The '62 comes with a capped rosewood fingerboard and aged 3-ply white pickguard. Both are equipped with the unique '57/'62 Fender pickups.

Starting to get the picture? You can get a **Strat** with a humbucker in the bridge position or even one with dual Seymour Duncan humbuckers. Prices for Stratocaster guitars start at just \$499.99. From there, the sky's the limit, up to the fabulous **Custom Shop Time Machine™ Series**, where you can get a **Strat** that actually looks and feels like it was built in the '50s or '60s. These are so meticulously crafted that at first glance, they might fool even a serious collector. If I were in the market for a **Strat**, I would head straight for one of these.

Naturally, the same goes for Telecaster guitars®. You might want a straight-ahead '50s (single-ply white pickguard, chrome knobs, maple neck and fingerboard and dual single coil Alnico pickups) or '60s (which substitutes a rosewood fingerboard over the maple neck) Tele. There are Artist Series instruments, like the **Muddy Waters Tele**® (\$899.99 list*) with an ash

(Right) Part of the American Vintage Series, this sunburst '62 Jazz Bass set the standard for dual pickup bass instruments

*list prices may vary depending on options and sales. Call Sweetwater for the best prices on gear!

body, Candy Apple Red finish, and rosewood fingerboard or the **American Deluxe Telecaster**® (\$1749.99 list*) which captures the essence of the original Tele guitars, but with subtle refinements for the 21st Century like Fender Vintage Noiseless pickups and a bound top premium alder or ash body with contoured back.

Prices for Telecaster guitars begin as low as \$899.99 list, but you can choose from over a dozen models with the features you're looking for and in exactly the price range that's perfect for your wallet. As with the Strat guitars, you can also select from the prestigious Time Machine Series with models like the **1951 Nocaster™** (\$2,889.99 list*). This is basically a Tele that was produced for a very short period of time after Fender discontinued the name Broadcaster™ and before it began calling the guitars Telecaster. Nocaster guitars are distinguished by their original single-ply black pickguards, ash

body and "U" shape maple necks.

As I mentioned earlier, Fender has also reissued two superb instruments from the 1960s, the '62 **Jaguar**® and '62 **Jazzmaster**®, both part of Fender's **American Vintage Series**. The Jazzmaster (\$1,899.99 list*) has a uniquely contoured body that's quite distinctive, along with a 25 1/2-inch scale with warm-sounding pickups and Fender's floating trem with "Tremolo Lock." The Jaguar (\$1899.99 list*) has the same contoured body and trem, but pairs brighter-sounding pickups with a shorter 24-inch scale. For historical accuracy, the Jaguar features the wacky built-in "Fender Mute" string damper (but don't worry, it's removable).

If you're a left-handed player, I should mention here that Fender has thoughtfully included lefty versions of their most popular Strat® and Tele® models.

FENDER BASS GUITARS

If you thought Fender's selection of guitars was comprehensive, you'd be right...and we haven't even started on the basses! As you might expect, everything starts off with Fender's original groundbreaking electric bass designs, the single pickup **Precision Bass**® and the dual pickup **Jazz Bass**®. If you want a historically accurate instrument, you might opt for a '57 **Precision** (\$1749.99 list*) or a '62 **Jazz** (\$1899.99 list*). If you want that Fender vibe and superb quality in a more modern bass design, you might look at the **American Deluxe Jazz Bass**® **FMT** (\$1899.99 list*) with its figured maple top, dual noiseless pickups and sophisticated electronics package with active bass, treble and wide-band midrange EQ.

If you're just getting started on the bass guitar, Fender offers the **Standard Jazz Bass**® at just \$389.97 list. Hey, if you're going to play electric bass, you might as well play an instrument designed and built by the company who invented it, right?

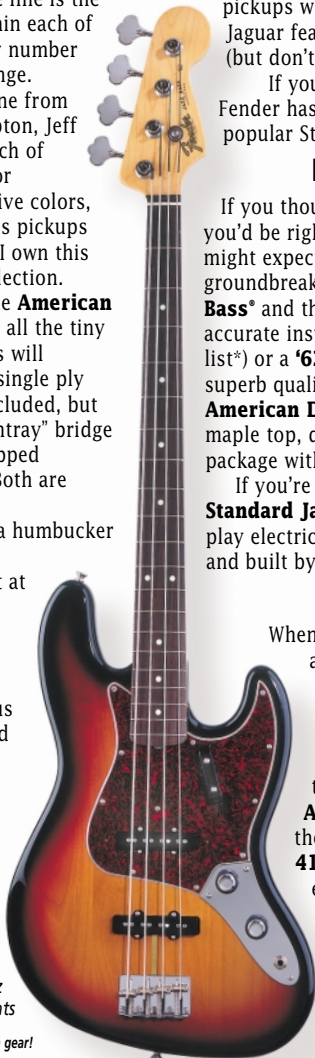
FENDER AMPLIFIERS

When it comes to amps, Fender has always had one for every application and every price range. Whether you're a beginner or are playing the big venues in front of thousands of screaming fans.

If you're just getting started, want that distinctive Fender tube amp sound but don't need to bring down the house, you might start with one of the amps in the **American Tube Series** which includes everything from the **Pro Junior™** (\$419.99 list) to the **Hot Rod DeVille™ 410** (\$1099.99). If you're looking to amplify a piezo-equipped acoustic, the **Acoustasonic™ 30** is available for just \$449.99 list. Bass players might want to start out with the **Bassman® 25**, which delivers Fender quality sound without breaking the bank at \$389.99 list.

Naturally, the amplifiers that interest most serious players are the vintage reissues, like the '65 **Deluxe**

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MACKIE SDR24/96: Is it the right 24-track for you?

While other manufacturers are scrambling to ship their first 24-bit, 24-track recorders, **Mackie Designs** has just recently shipped its *third* hard disk multitrack — can you imagine how much coffee these people must drink! With a list price of just \$2499, the **SDR24/96** offers true professional calibre features at a remarkably affordable price. But the question we seem to be getting asked most is just how the SDR24/96 compares to Mackie's other hard disk multitracks, the **HDR24/96** and **MDR24/96**.

Mackie itself states that the SDR24/96 is "the most cost effective, roadworthy 24-track recorder" in their line. But let's take a look at the similarities between the three models:

All three offer 24 tracks of non-linear, non-destructive 24-bit audio at 48kHz (or 12 tracks at 96kHz). All three feature inter-swappable media via **Mackie Media 90** (\$199 list) and **Media Project** (\$299 list) drives, as well as an analog-friendly front panel design and layout. Each offers support for the **Mackie Remote 24** (\$299 list) and eight virtual takes per track for overdubs and composite editing. A multi-layer Undo list for drive space efficiency and flexible editing control round out the similarities. The SDR24/96 also offers Copy/Cut/Paste editing capabilities right from the front panel, just the same as the MDR24/96.

There are actually a number of features that are exclusive to the SDR24/96: Compatibility with the new **MicroRemote** (\$99 list), 24

channels of analog and ADAT Optical ins and outs built right into the back panel (no additional I/O cards required); Sony 9-Pin Device Protocol for post-production applications; a smaller, lightweight (3U) design for easy portability; and a USB port for backing up files to a Mac or PC and for software upgrades.

What about the other Mackie 24-bit multitracks? Well, aside from price (\$3499 for the MDR24/96 and \$4999 for the HDR24/96), the other two machines are expandable via the MDS Network up to 48 tracks and will work with the **Mackie Remote 48**. Both units offer 999 levels of undo (the SDR24/96 offers a maximum of 99) and the HDR24/96 allows many features to be accessed via



its built-in GUI (Graphical User Interface).

There are a number of other differences between each of the units. The best way to sum it all up is to say that the SDR24/96 is a remarkably sophisticated unit with almost all the features most users need at a surprisingly affordable price. Moving up the recorder "food chain," the HDR24/96 is unquestionably Mackie's flagship 24-bit/24-track recorder and the obvious choice for the majority of pro studios.

Still not certain which is the right Mackie multitrack for you? No problem: Simply call your Sweetwater Sales Engineer for a feature-by-feature comparison (not to mention your super low Sweetwater price). sweetwater.com/SDR2496

SWEETWATER SOUNDWARE SALE

Okay, all of you Kurzweil owners: You've been waiting patiently for our critically-acclaimed **K2000/K2500 Sample Library** to go on sale. Well, today is your lucky day, because we've just lowered the price on all our \$399 Stratus/RSI CD-ROMs to a mere \$199! That includes the **Ultimate Guitars** and **Total Stereo Session Drums** CD-ROMs which both received perfect scores from *Keyboard* and *Electronic Musician* for sound quality and programming, as well as all the Stratus Sounds samples which *EM* originally called "the best samples money can buy."



If you're as bad at math as the rest of us, we figured it out and \$199 comes within a fraction of being half price.

That's the kind of deal you don't stumble across every day. What's more, our \$99 **Virtual Grand, Pocket B-3** and **Finger Juice** CD-ROMs also come down in price to just \$79.

Just how good are these disks? About our **Ultimate Guitars**, *Keyboard*'s Marvin Sanders wrote: "I don't have the space to explain everything I'd like to about (this disc), but suffice it to say it's well worth the price tag . . .

This disc is round, firm, fully packed and fun as hell" (that was written when the disc's cost \$399!). Our **Total Stereo Session Drums** disc was awarded *Keyboard*'s Key Buy Award. *Greg Rule* wrote: "These samples are gorgeous, lush and exquisitely recorded." Later, *Jim Aiken* concluded: "Overall, I'm knocked out by the sound of the samples. I'd recommend this CD in a heartbeat to anyone who is trying to sequence realistic drum tracks."

Electronic Musician was just as effusive in their praise, but we simply don't have room to include any additional quotes. For complete information on all the Sweetwater Soundware Library, please check out our Web site at sweetwater.com/soundware or call your Sweetwater Sales Engineer immediately!

FENDER® GUITARS and AMPS

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Reverb® (\$1139.99 list) and **'65 Twin Reverb**® (\$1499.99 list). These classic tube amps really deliver the tone most guitarists are looking for. The '65 Deluxe is especially well-suited for studio work and smaller venues, while the higher powered Twin, with its dual 12-inch speakers is perfect for larger clubs and even big halls. At the top of the Fender amp hierarchy is the **Vibro-King® Custom Shop** (\$2899.99). With 140 watts of sweet tube-driven power, a blonde vinyl cabinet and oxblood grille clothe, it combines the best of both worlds: Buttery smooth vintage tone and modern reliability!

Of course, if you've been paying attention to all the guitar magazines, you know that Fender recently introduced the 130-watt, 2x12 **Cyber-Twin**® (\$1749.99 list). The Cyber-Twin is a veritable treasure trove of the most sought-after amp tones. The cool thing is that the electronic architecture literally reconfigures itself to become the amp selected, so when you choose, say, a '59 4x10 Bassman®, the Cyber-Twin doesn't just give you a snapshot of that amp, it maintains the Bassman amp's sonic personality throughout its full range of volumes and tones. This is the amp I am personally lusting after!

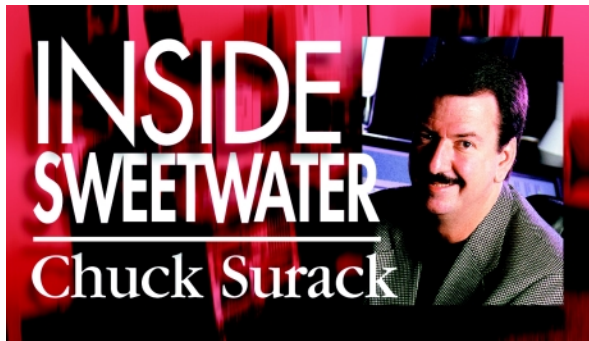
But enough from me. It's time to give your Sweetwater Sales Engineer a call for additional information, special pricing and help in choosing exactly the right Fender guitar, bass or amp for your needs. You can also check out our in stock selection by following the link below. — *Jim Miller*

sweetwater.com/fender

I'm not a guitar player — the saxophone is my instrument, along with other winds and keyboards — but a surprising number of Sweetwater customers do happen to play (and love) guitars. In fact, many of our Sales Engineers play both guitar and keyboards!

In any case, unless you read your publications from the inside out, you already know that our lead story this issue is on **Fender®** guitars and amplifiers. As always, before we decide to sell any product, we make sure we can get the best possible deals before we dot the "i"s and cross the "t"s on a contract with the manufacturer. But I don't think the ink was even dry on the documents before "the buzz" hit the sales floor: We were now officially a dealer for Fender Musical Instruments!

Though I don't play the instrument, I have been in the music business as a musician and retailer long enough to appreciate the contribution Fender guitars have made to modern pop, rock and numerous other genres over the last fifty years or so. But it was still a pleasant surprise to see so many of our sales team walking around with huge smiles on their



California assembly line over a half century ago.

I have been told many, many times over the last few weeks that becoming a Fender dealer is the biggest news in years for our company. I couldn't possibly be more excited that this move has made so many people happy!

So check out Jim Miller's excellent cover story in this issue (if you haven't already) or call your Sweetwater Sales Engineer for pricing on the availability of the Fender guitar, electric bass or amp you've been dreaming of owning for years. We have a huge inventory already on hand of the most popular models in all the best colors and plenty more are on the way.

In other news, I'm also very happy to announce that our **2002 New Gear Directory** is off the presses and either on its way to you or already tucked snugly into your mail box. Inside you'll find all the hottest new gear that has been released since our 2002 Pro Gear Directory shipped late last year — and that's a lot!

A number of recent nationwide surveys have shown that home and project studio ownership and interest in making music is one of the top five leisure activities in the US. With that in mind, manufacturers are increasing production and dedicating more dollars to research and development of new products. None of which surprises any of us here at Sweetwater, since we all know from personal experience just how addictive it is to set up and operate a personal studio, particularly now that both quality and affordability is at an all time high.

I think our marketing and design team did a superb job on the 2002 New Gear Directory, as always producing a top notch product on a remarkably tight schedule. And I know you're going to enjoy having this valuable resource close at hand when planning your next studio (or instrument) upgrade. Enjoy!

Please note that our Indiana area code has changed: Our phone number is now (260) 432-8176.



Q: Why does a locking tremolo system keep a guitar in tune better?

A: The places a guitar string is most susceptible to stretching and slipping is around the tuning peg, nut, and at the ball end. A locking tremolo system clamps down on the strings at the nut position, eliminating the constant stress on the string windings at the tuning pegs. Most locking tremolos also have a clamp-like mechanism at the bridge, that holds down the string to keep it in place, eliminating the need for the ball end of the string altogether. The result is the constant stretching that occurs in these areas with the use of a standard tremolo is now greatly reduced, allowing the guitar to stay in tune regardless of how hard you work that whammy bar!

Q: I put my Korg Karma in External Sync Mode. Now, nothing works anymore! HELP!

A: The Karma will only work in External Sync Mode when something is sending it MIDI Clock. That is the purpose of the Sync Mode. When the Karma is in INTERNAL Sync, it runs on its own clock, and you can send that clock to external devices for them to "slave" to the Karma. When the Karma is in EXTERNAL Sync Mode, it expects to receive MIDI Clock from an external device, and then it will "slave" to that device. If the KARMA Function and/or sequencer does not work when you are set to EXTERNAL Sync Mode, then you are *not* sending it any sync, even if you think you are. Check your MIDI setups, routing, manuals for the other device that is supposed to be sending the sync, MIDI Interface Clock filtering settings, etc.

Q: How do I deal with the "Missing Sound Files" dialog box in Digital Performer 3 when I move or copy a project to a different location?

A: Locate the first missing file in the list by highlighting the name of the file (just one file name) in the dialog box, clicking locate, and double clicking an exact match of the same file name in the provided dialog box. You'll notice that when you return to the "missing sound files" list, that file you just located is no longer in italics, but the other files are.

If those other "missing" files are located in the same folder (as they should be), you should be able to click one file name at a time, and simply click "locate" without having to go through the dialog box again... what you should see as you do this is that file names in the list are no longer italicized, and their locations are listed next to their names.

Once *all* files in the "missing sound files" dialog box are no longer italicized, you can proceed by clicking OK. It is important that you make sure that *all* listed files in the dialog box are located before proceeding.



faces: Finally they could call their customers and offer them great deals on the instruments they have always wanted.

Best of all, since CBS sold Fender to a group of investors which included people who worked at the factory, the company has worked hard to make sure that there is a guitar, bass or amp in the line to fit everyone's budget. What's more, quality is at an all-time high, with instruments and electronics that are every bit as good — or even better — than the originals that came off the Fullerton,

Manufacturer's Corner

Roland XV-5080 Tips and Tricks

By Douglas Hanson, Roland Corporation U.S.

The XV-5080 Synthesizer Module is one of Roland's most powerful instruments ever. It packs a huge sonic punch into its 2U rack space, including a world-class synth with 1,200 sounds, eight expansion slots, 90 multi-effects algorithms with up to 17 effects at a time, RAM slots for loading Roland and Akai sample libraries as well as .WAV and AIFF files, 8-track 24-bit digital output, plus SCSI, S/PDIF, and word clock all standard — this is one heavyweight module! If you're looking to add some new sounds to your studio, or if you're a lucky XV-5080 owner, read on for a few tips and tricks to getting the most out of your XV-5080. On paper, some of this will seem complicated, but with an XV-5080 in front of you, it's a breeze

Patch Structures. If you're looking for some instant patch variations, try changing the Patch Structure. Structures control how the tones within a patch interact with each other, as diagrammed on the XV-5080's Patch Structure display. Depending on the waves selected, their filter and amplifier settings, each structure type will generate different harmonic content for the patch, from subtle timbre shifts to more radical noise or distortion.

Example 1:

1) Select patch *PR-G:108 Cross Fire*. 2) Press F1

Common, then F3 Structure. From the factory, *Cross Fire* uses Structure 5 that includes a ring modulator and serial filters. 3) Use the value dial to try different Structure Type for Tone 1 & 2.

Example 2: To take it a step further, use Utility Copy to copy Tone 1 to Tone 4, then Tone 2 to Tone 3, reversing the position of the tones within the structure. 1) Press SYSTEM/UTILITY twice, then F2 Copy. 2) Set Type = Tone. 3) Set Source = *PR-G:108 Crosse Fire* Tone 1. 4) Set Destination = Temporary Patch Tone 4. 5) Repeat steps 3-4 with Tone 2 to Tone 3. 6) Using the Tone Switches, mute Tones 1 and 2 then enable Tones 3 and 4. 7) Exit twice. 8) Use the value dial to change the structure type for Tones 3 & 4, as in Example 1 above. Listen how reversing the tones creates even more variations.

TMT Your Loops. Here's another cool synth trick to help generate new loops from existing samples. Select patch *PR-E:043 Morph Pad*. You'll hear different waveforms cycling in and out as you hold a note. This is done by setting velocity ranges for each tone, then instead of using velocity to control the Tone Mix Table (TMT), letting an LFO modulate the TMT turning the velocity ranges into time segments that the tones sound — a kind of wave sequencing. Press F1 Common, then F5 V.Range to view these velocity turned time ranges. Note that TMT Velocity Control is off, while TMT Matrix Control is on.

To get a bit funkier, replace the synth waves in *Morph Pad* with beatloops from your expansion boards — HipHop, Techno, House, or Supreme Dance — and tempo sync them. You can use any sampled beatloop, but you'll need to sync those manually using the pitch controls: 1) Press F2 WG, F1 WG Prm and select a loop wave from an XP board or from SMPL RAM. 2) If you use an expansion board loop, set Tempo Sync = On to lock them to the current Patch tempo (or your sequencer). 3) Repeat for other Tones. The Patch Clock is under F1 Common, then F1 Common #2. Set the Tempo as desired, or set the Clock Source to System to follow your sequencer (You'll also need to set the System Clock to MIDI). Exit out, and then go wild with different samples, LFO waveforms and rates (remember you can sync the LFOs to the clock, as well), add filters, effects, etc., to get

some extremely funky fresh loops.

SmartMedia Max. If you do a lot of tweaking to customize your patches, or if you're loading sample libraries, you'll definitely want to invest in a SmartMedia card for your XV-5080. Here's why: Even a small SmartMedia card will let you store thousands of User patches, and with a 128MB card, you can store the XV-5080's entire sample RAM onto a single card for simple and portable storage — great for live performance or when moving from studio to studio since you don't need to lug SCSI drives along. But in addition to just storing thousands of patches and/or samples, a SmartMedia card will expand your User patch memory, giving you 1,024 additional Card patches, each with their own bank select and program change, ready to use in your projects.

Here's how it works: With no samples in memory, insert a formatted SmartMedia card. Go to DISK, name the file, then save your user memory to the card. This creates an .SVD file on the card, which contains your 128 User Patches, 64 User Performances, and 4 User Rhythm Kits, and assigns it to Card Bank A. Your next seven files are assigned to Bank B-H. That gives you 1,024 (8x128) write-able patch locations, all live online and ready to use.

Any decent sized SmartMedia card will actually let you store not just eight, but dozens of files.

For example, a 8MB card can contain up to 37 .SVD files containing 4,736 custom patches! You can easily assign any eight of those files to Card Banks A-H using Card Registration: 1) Press DISK, F5 Tool, and then F5 Registry. 2) Cursor to any card bank A-H, then press F1 List. 3) Select the desired .SVD file and press OK. 4) Repeat for other card banks as needed. 5) Press F6 to finalize.

Rejuvenate Your Samples. A great thing about loading Roland and Akai libraries into the XV-5080 is the great effect processing onboard. Since virtually all CD-ROM libraries are dry sounds, you can use the XV-5080's effects to rejuvenate your existing sample libraries with 24-bit reverbs, COSM guitar and speaker models, lo-fi and groove effects, RSS 3-D effects, and more. Once you've added effects you like, save the newly effected sounds to disk so you can recall them with effects already set next time you load.

For example, load a Rhodes electric piano patch from your favorite Roland sample library. Assigning effects and outputs is easy from the XV-5080's graphic display: 1) Press F6 Effects, then F1 General. 2) Cursor to Patch Output Assign (lower left in the display) and select MFX. 3) Press F2 MFX Prm. 4) Dial up Type = 74 *Rhodes Multi*, which has an Enhancer, Phaser, Chorus/Flange, and Tremolo/Pan all in one algorithm, each fully programmable. Add a touch of reverb on the MFX Reverb Send Level and you're ready to record. Of course, that leaves the XV-5080's other two processors free for effects on other sounds if you're working in multitimbral Performance.

— Continued on Page 14

"I'm writing to commend (my Sales Engineers). I've done three transactions with them recently and every time they've just knocked me out with their professionalism. A couple of weeks ago I asked (one of them) a question about a mic and his response was 'What are you planning to do with it?' That told me that he was thinking about my needs and taking the long term view rather than going only for the quick sale. Pretty cool, I thought." — Mike Davis

Manley SLAM! Stereo Limiter and Mic Preamp

While it sounds like the title for one of those "big time wrestling" TV shows, **SLAM!** actually stands for "Stereo Limiter And Mic preamp" and the acronym pretty much describes what it will do to most VU meters. The product designers at **Manley** actually had to put a switch on this limiter to drop its internal VU meters down 3 and 6dB to keep the poor little needles from bending — it'll get LOUD fast (hence the exclamation mark).

And on top of being an amazing pair of (well, actually four) Limiters, and Class A tube mic preamps, it's also no slouch when it comes to DI, A-to-D and D-to-A conversion and VU functionality, but for some reason SLAMDIADDAVU doesn't quite roll off the tongue . . .

The FET-based limiter has characteristics that both optimize the signal for digital recording, due to the brick-wall capability, and let you dial in how clean, crunchy, or punchy you want it, and the FET Release control allows you to even further tailor the sound to your taste. What is especially nifty is the ability to use the ELOP and FET limiters together at the same time, dialing in whatever amounts of each effect you like.

Metering on the SLAM! is exceptional. The two full size classic VU meters show you the raw input levels, the final output levels, and the ELOP Limiter gain reduction in the traditionally preferred format for visually displaying apparent loudness. There are also very fast and super



The SLAM! (\$3,500 list) starts with tube mic preamps on both channels with switchable phantom power and phase reverse. There's plenty of gain for you in this new tube circuit, up to 60dB with 20dB more in the limiter— plenty for soft singers using low output ribbon mics. The input attenuator is right up front, like a variable pad so your loud rock 'n' rollers won't cause a problem either. Track with the Direct Instrument input or bring your line level inputs into the SLAM! for processing. No problem!

Manley's beloved Electro-Optical (ELOP) Levelling Amplifier circuit, still the favorite for vocal tracking, shows up here with its new switchable side-chain high pass filter making it much more useful for mixes and other tracks as well.

When we think of classic gear, especially classic limiters, we can all agree that model names like LA2, 1176, 2264, and others come to mind. What if all those sounds were to be found in one stereo tube unit? Interested? Manley combined all our favorite Electro-Optical circuits with a blazing fast FET based brick-wall limiter reminiscent of some cool

accurate multi-color LED ladder peak meters that display the input and output levels and the FET gain reduction, and some combinations. The back panel should also keep everybody happy. All the usual XLR's for transformer balanced I/O and 1/4" phone jacks for direct unbalanced I/O are available. There are four TRS jacks for inserting external EQ into the sidechains and another connector for linking multiple units for surround.

The SLAM! also seems a natural as a mastering tool. The FET limiter works great on mixes, and the ELOP now has a high pass filter switch that is spot-on for mastering. In fact, Manley offers a mastering version which eliminates the mic preamps, adds detented controls for repeatability (replacing the standard pots), and provides extra metering options. Manley compressors and EQs are among the most popular pieces of gear ever when it comes to mastering, and the SLAM! is certain to be no exception.

Call your Sweetwater Sales Engineer today to find out how to put some SLAM! into your recordings (action figures sold separately)!

sweetwater.com/slam

E-MU MP-7 and XL-7 COMMAND STATION SPECIAL OFFER!

Last issue, in our Manufacturer's Corner column, you learned some tricks and techniques for getting the most out of your **E-mu MP-7** and **XL-7 Command Stations**. What? You don't own one of these house-rockin', beat-bustin' power modules? Well, we're about to make owning either one even more irresistible!

The **MP-7** (\$1,329 list). You haven't had anything this explosive on your table since your high-school science project. Imagine the power of the incredible **Proteus 2000** joined with the house-quakin' grooves of the **MoPhatt** dance synth. Add that to a kicking multi-track sequencer and put it all in a hands-on, table-top package. What do you have? The MP-7, bursting with fresh sounds for hip-hop, rap, R&B and more. You get realtime, intuitive control including a one octave velocity sensitive key pad, touch strip and a massive amount of control knobs, buttons, and switches. Hook it up to your external MIDI gear for incredible sound possibilities. Expand your library of sounds via any of the Proteus 2000 library of ROMs. The MP-7 provides you with 512 presets, 128-voice polyphony, 128 factory sequences with hundreds



of user locations, dual effects and three extra sound expansion slots!

The **XL-7** (\$1,329 list). Become a power-mad dictator of the dance floor! The synth engine of the immensely powerful Proteus 2000 sound module + the sounds of the BPM-pumpin' XL-1 dance synth + a multi-track sequencer = a new generation dance groove machine. The XL-7 puts you in immediate and total control of an arsenal of the greatest dance and electronica sounds on the planet! Boasting a one octave, velocity sensitive key pad, a touch strip and an army of

control knobs, buttons, and switches, the XL-7 also offers you the ability to work with external MIDI devices for even greater power. The XL-7 provides you with 512 presets, 128 voice polyphony, 128 Factory Sequences with hundreds of user locations, dual effects processors and three extra expansion slots that can be fitted with any of the awesome Proteus 2000 library of ROMs.

Okay, let's all agree that E-mu's feature-rich Command Stations offer the fantastic sounds and capabilities of two of their best sound modules in two compact control modules. The result? Total, hands-on domination of the dance floor! We have both units in stock at amazingly low prices, but just to sweeten the deal (no pun intended), Sweetwater and E-mu will give you a **your choice of the Siedlaczek Orchestral, World Expedition, or Pure Phatt ROM absolutely free (a \$349 value)** with the purchase of either the MP-7 or the XL-7 between now and August 30th, 2002! That's a deal you can't beat with a drumstick, so call and order yours today!

sweetwater.com/mp7 sweetwater.com/xl7

Access our 5,000+ page Web site day or night at **"www.sweetwater.com"**

Recording Acoustic and Electric Guitars

Let's admit right up front that there are almost as many ways to record guitars as there are guitar players — and that's a lot! However, since I have been miking up acoustic guitars and amplifiers since about 1971, I thought I might pass on some tips to help those of you who are just getting started laying down guitar tracks. This isn't meant to be a definitive guide, just some starting points that will let you begin to get a feeling for what sounds good to you.

Let's start with the subject of stereo vs. mono tracks. When I began recording, all I had available were four tracks, so everything I recorded was strictly monophonic. Thanks to today's affordable 16- and 24-track recorders, we're no longer so limited. Since we hear in stereo, I always try to record the most important parts onto two tracks. For example, your main acoustic (or even electric) rhythm guitar track will sound much more spacious and envelope the listener a lot more when recorded in stereo. Backup guitar tracks can usually be done mono without compromising quality, but you want your sonic foundation to sound clear, wide and natural.

Since I've mentioned stereo acoustic guitar, let's talk about ways to get the best sound. First of all, unless you're using a stereo microphone, always set up your mics, then briefly pan everything to center while the guitarist plays just to make sure you don't have any phase cancellation when the signal is summed to mono (which is more common than you might think). A good rule of thumb is to place the mics far enough away to get at least a little room sound, but not so far away that ambient noise starts to creep in. Considering air conditioning/heating systems, traffic noise, a cycling refrigerator and even jet flyovers, the average room in your house can have an ambient noise level of 45dB or more. Consider that normal conversational speech is about 60db and you can see that ambient noise can be a real problem. Knowing this, I usually try to use a noise gate on most guitar tracks if possible. By the way, your average pro or broadcast studio will have an top ambient noise level of just 15-20dB.

A great place to get started when setting up to record a guitar in stereo is to use a stereo mic (like the Rode NT4 featured last issue or the Crown SASS-P PZM array) or set up your stereo pair in a classic 90-degree X/Y configuration, with one mic pointed towards the bridge and another towards the fingerboard. I'd start with the mics about two feet away and adjust as required to minimize noise. The farther away the mics, the more ambient and wide the sound. Close-up miking will produce a tighter, edgier, more percussive sound. I personally never use compression on an acoustic, as I love the wide dynamics, but you might try inserting a compressor just to see if you like the effect. Guitarists with poor dynamics control may also benefit from small amounts of compression just to keep them from overdriving the mic preamps.

While it can sometimes be tempting to use a bit of EQ to add some "zing" to the top end of an acoustic, I personally prefer to record flat and EQ at the mixing stage. However, if you are forced to record with the mics close in, you might want to either engage the bass roll-off switch (usually centered around 75Hz) to prevent the guitar from sounding "boomy." If your mics don't have rolloffs, adjust the EQ to smoothly roll back the lows starting around 100 or even 150Hz if you want a particularly crisp guitar sound. Naturally, as with everything we discuss in this article, these are simply places to start and some amount of tweaking will generally pay off for each individual situation.

One technique I have used when forced to close mic an acoustic is to

set a third mic (preferably an omnidirectional) about six feet away and mix in a bit of that to give the feeling of an acoustic space around the instrument. This also works for electrics as we'll discuss in a minute.

One thing we haven't mentioned yet is piezo-equipped acoustics. Personally, I prefer to think of these as a separate type of instrument since it's not truly acoustic, nor is it electric. The beauty of these guitars is that you can record them direct without worrying about room noise. The bad news is that they never sound quite as warm or sweet as a real acoustic. One technique to try might be to run the piezo signal to one track and a miked signal to another for a blending of the two, panning each slightly left and right.

Okay, considering our limited space, let's get into electrics. Here our options are even greater, particularly since the introduction of physical modeling and cabinet simulators. A few years back, I would never have considered this, but with the introduction of devices like the Line 6 POD and quite a few others, I wouldn't have any problem recording all my electrics through these amazing boxes. For one thing, you don't need to crank them up to ear shattering levels to produce a smooth, warm overdrive (for which your neighbors will thank you). You also don't need to worry about mic placement, which is the single trickiest part of recording a real guitar amp.

Once again, I prefer to have my lead guitar track in stereo, though I would also dedicate the extra track if my main rhythm guitar part is an electric, particularly since there are so many ways to electronically spread the signal across the stereo field. In any case, there's not much to know about recording using modern amp simulators: It's literally plug in and play.

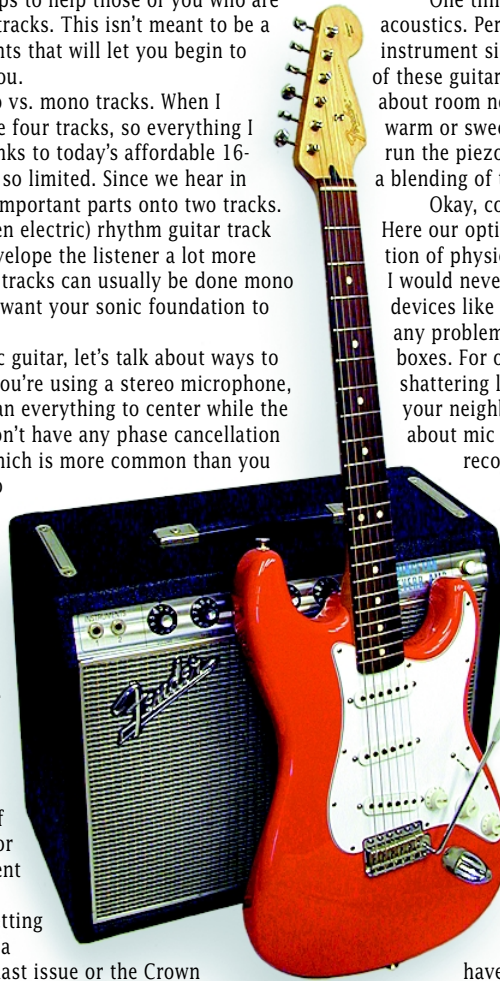
But let's say you own a vintage amp that you count on to produce your "signature sound." In that case, you have to mic it up, and here's where you'll find the most options for recording your rig. The simplest setup is to stick a dynamic mic (like a Shure SM57) right up against the grille cloth. While monitoring your signal through headphones, have the engineer (unless that's you, in which case ask a friend or supportive family member to help) move the mic around until you find the sweet spot. The closer your mic, the more effect moving the mic will have. Even a few inches in one direction or another can have a big impact on your sound.

Sometimes angling the mic a bit can make a big difference, as well — it's all a matter of trial and error at this point. Naturally, if your amp has more than one speaker, you might try miking each of the speakers to see if one just happens to sound better than the others. Personally, I don't generally use this technique, though it certainly has its proponents: If you're lucky enough to find just the right spot to place your mic, it can be a very punchy, aggressive sound.

As a variation on this theme, you can try placing one mic right up against the grille cloth and another out in the room, maybe five or six feet away to add some room sound. You could even take the close mic sound, place it center stage, then add a stereo mic (or stereo pair) and pan those left and right for a wide soundstage that doesn't compromise your main signal (the close mic).

I prefer to record with a stereo mic out about three feet away from the amp. To my ears, it sounds more like a live performance and mic position isn't nearly as critical, though you'll still have to position the mic(s) correctly for an accurate reproduction of your sound. I'm fortunate in that my amp always sits in the same place and after several years of recording it, I know where to place my mics for the best sound.

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SWEETWATER PRODUCT PROFILE

KORG TRITON STUDIO

From sound design to performance to finished CD, this superb workstation sets a lofty new standard

Last year, I took an in-depth look at the best-selling **Korg Triton** here in *Sweet Notes*. If you'll forgive the cliché, it "knocked my socks off." With a lineage that traces back to the best selling keyboard synthesizer in history, the Korg M1, the Triton proved it had the right stuff to impress me with its combination of style, sound quality and versatility. So it's no wonder that this workstation has stood at the top of the keyboard "gotta have it" list for quite some time. Still, while the original Triton won over legions of fans, diehard owners began to keep a wish list of features they'd like to see implemented in the future.

Well, I'm here to tell them Korg was listening — and they won't be disappointed.

It's clear from the moment you take **Triton Studio** out of the box that this is a classy, high end instrument. The champagne finish, the elegant TouchView bezel, the contoured body all hint at the prestige and power hidden within this keyboard. But there is even more here than meets the eye. Purring away below the surface is a new ultra-fast processor, as well as a monster five gigabyte internal hard drive, providing tons of storage for your sequences, samples, programs, etc.

Before we go further, I should tell you that Triton Studio comes in three flavors: 61-key (\$3,400 list), 76-key (\$3,800 list) and 88-key versions. The 88-note model (\$4,200 list) features Korg's top of the line, real weighted hammer action, offering varying degrees of weighting and resistance as you move up the keyboard, just like on a real piano. For my money, there isn't a better-feeling weighted keyboard anywhere, though synth fans may find the action in the non-weighted keyboard models to be just a tiny bit more supple for those blazingly fast solos.

At first glance, things look familiar to the Korg user. The left end block houses the joystick, ribbon controller, assignable switches and the floppy drive, plus a bay for installing the optional CD-RW. In the center of the panel is the huge interactive TouchView display that's a real pleasure to use. This display offers up graphical representations of everything from envelope shapes to sample loop points, and allows for fast, intuitive access to every parameter, thus bypassing dozens of menus and sub pages. Best of all, the Triton Studio boasts a high-speed processor (six times faster than the original Triton) which further enhances the usability of the touchscreen. Thanks to the new processor speed, the response time on the display is truly instantaneous.

The TouchView screen is flanked on the left by the value slider, mode select buttons and the four real-time control knobs. To the right are the data dial and the numeric keypad. Further over to the right are the sequencer / arpeggiator controls and 14 Bank select buttons — twice as many as on the Classic Triton.

The first thing out of the ordinary that you notice is the "secret panel" above the left-hand controllers. The slots beneath this panel can accommodate *all seven* of Korg's current EXB-PCM expansions, as well as

up to 96MB of sample memory (16MB comes standard). Fully loaded, Triton Studio can house a whopping 256MB of waveform data — all installable without tools, all without even taking it off the stand.

To make use of all this expansion potential, the Triton Studio is equipped with a massive 120-note polyphony, half of which is allocated to the internal ROM or sample RAM, while the other half is dedicated to either the new 16MB Internal Piano or any of the EXB-PCM boards. Triton Studio also adds a dedicated bank and button for each PCM expansion slot, providing a staggering 1,536 Program locations (512 are preloaded) and 1,536 Combi locations (512 are preloaded); and of course all memory locations are user re-writable.

Soundwise, Triton Studio uses the tried and true Hyper Integrated (HI) Synth engine of its Classic Triton and Karma siblings. However, Triton Studio has been extensively re-voiced by Korg's worldwide crew of programmers, resulting in a remarkable palette of fresh, new sounds. As with the original Triton, the sound quality is excellent, as are the new sounds themselves. First and foremost, Korg has added an all-new 16MB velocity switched piano ROM to the Triton Studio (originally available to Classic Triton users as the EXB-PCM08 expansion board).

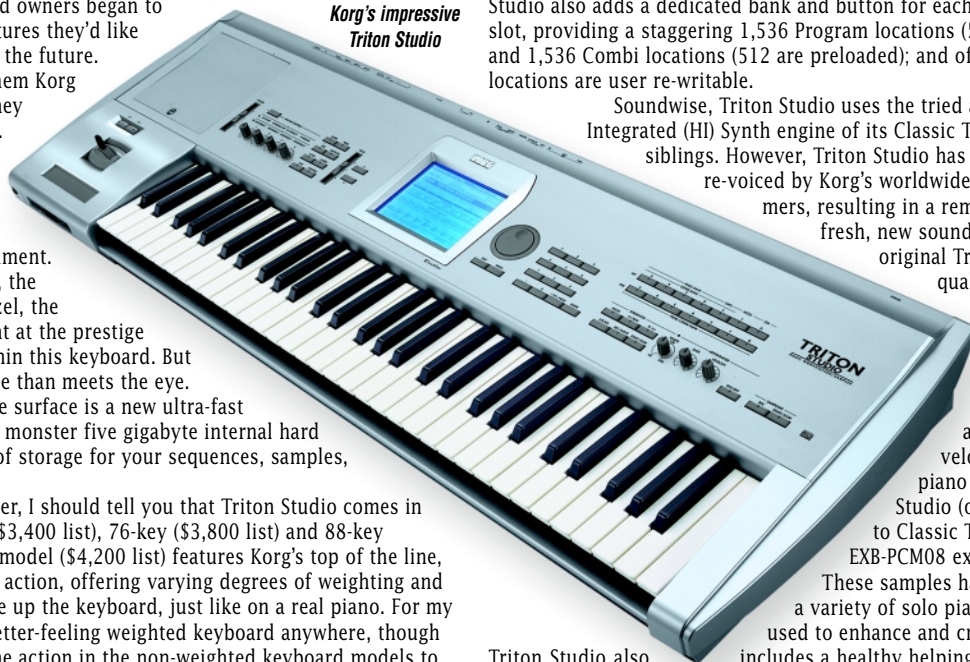
These samples have been voiced as a variety of solo pianos, as well as used to enhance and create new Combis. Triton Studio also includes a healthy helping of dance-oriented sounds from the Triton LE. But don't worry: Many of the signature Triton sounds have been included as well. The "G" banks provide a full GM2 compatible General MIDI sound set.

To enhance the sound even further, Triton Studio offers a wide range of studio quality effects. Personally, I've always felt that Korg's built-in effects were just about the best anywhere, and the compliment of effects the Triton Studio offers reaffirms that belief. Five stereo insert effects are available simultaneously, along with two master effects and a three-band master EQ. Over one hundred (okay, 102) different effect types are on board, including vocoder, rotary, amp simulations and more. Many effects can be synced to either the internal arpeggiator, the sequencer or to an external MIDI clock for great tempo based effects.

Of course, no Triton would be complete without a pair of polyphonic arpeggiators. This time around, you get five preset patterns along with 507 user arpeggio pattern locations. To get you started, 366 terrific user arpeggio patterns come preloaded.

Next up is the 16-track, 200 song, 200,000 note sequencer. Inside the sequencer are powerful editing tools for getting the most out of your performance. Entire sections and multiple tracks can be copied and pasted or you can go down to the high resolution mode to do things like change the amount of pitch bend on an individual note. In addition to Real-time and Step-time recording, Triton Studio also offers overdub and looped recording. Each track can be set to loop a specific measure range individually. This is extremely useful for generating modern "groove" based sequences.

— Continued on next page



Korg's impressive Triton Studio

We have all the hottest products from all major manufacturers — IN STOCK!

SWEETWATER PRODUCT PROFILE

KORG'S TRITON STUDIO

Next generation workstation/sampler

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Triton Studio includes a number of features that really make putting a song together quick and easy. First of all, the sequencer contains an assortment of song templates — each one geared towards a particular style of music. A song template presents an assortment of programs and effects pre-routed to the first eight tracks. This allows you to start sequencing right away, without setting up all the parameters for each track first. Korg has pre-programmed 16 of the song templates, and you can program 16 more of your own.

There are 150 rhythm patterns built in (plus room for 100 more of your own) which can be easily placed into your song. Patterns can also be assigned to playback manually from individual keys. This is a big help in capturing your ideas to the sequencer. And you can always go back in later on and change anything to tighten up the song.

Another great part of the Triton Studio sequencer is the cue list. Here you can assemble finished songs from smaller sequences — verse, chorus, bridge, solo, etc. And with multiple cue lists (there are 20) you can audition different versions of your song before you finalize your performance — or you can create the radio version and the extended album version from the same sequence data!

That brings us up to sampling! This is where the Triton Studio really takes an evolutionary leap forward. With Korg's "Open Sampling System" (OSS), sampling is now an integral part of the Triton Studio architecture and is available in the Program, Combi and Sequence modes, as well as the dedicated Sampling mode. The Sampling mode continues to provide a detailed area where you can edit and loop individual samples, build multisample sets and convert them to Programs. Sampling tools include a BPM grid for making accurate loops, plus time slice / time stretch features for adjusting the tempo of sampled loops without changing their pitch. The TouchView display provides accurate graphic representation of all sampled data with various levels of zoom, so

the editing of the samples themselves is easy.

This Open System Sampling opens the door for powerful re-sampling techniques. Any performance played on Triton Studio in any



mode — Program, Combi, Sequencer, Arpeggiator — can be captured via resampling. This frees up both polyphony and effects for creating more sounds and enhanced performances. External sounds can be processed through Triton Studio's effects (and even mixed with the on-board sounds) as they are sampled.

But one of the most powerful aspects of this new sampling architecture is Korg's new

seamlessly play the sample back as the sequencer plays! These sampled parts are now an integral part of the sequence. You can also use this technique to fly in vocal cues, etc.

The icing on the cake is now you can resample the whole song down to the internal drive and create an audio CD using the optional CD burner and *presto!* — you've got a finished CD of your latest masterpiece. Even better, it works both ways: Triton Studio can also directly sample (or "rip") digital data from an audio CD. Not only that, Triton Studio will import and export samples in AIFF, .WAV, Akai and Korg formats.

On the back panel, Triton Studio sports the usual pair of Left/Right audio outputs plus 4 more individually assignable outputs. Two audio inputs are accompanied by a mic/line switch and a variable level knob allowing access to the internal effects as well as acting as audio inputs for sampling. Digital inputs and outputs (S/PDIF) are also standard, as is a SCSI port for using an external removable media drive. The Damper pedal jack accepts either a standard pedal or Korg's DS-1H half damping pedal. Various other functions can be controlled from the assignable foot pedal and assignable footswitch jacks.

The back panel can accommodate various options, such as an mLAN interface (EXB-MLAN) and an ADAT style optical output (EXB-DI). The EXB-DI also provides a Word Clock input for accurate synchronization. Other options include a DSP modeling synthesizer (EXB-MOSS) that offers synthesis based on the popular Korg Z-1. As I mentioned in my previous look at the



"In-Track Sampling" — the ability to sample directly into the sequencer. Let's say you've finished sequencing a song and now it's time to lay down a guitar solo to hold it all together. Plug your guitar into the Triton Studio and use the onboard effects to get the sound you want, arm the sampler, start your sequencer and just play along. Triton Studio will automatically assign a sample number to the guitar solo and create a trigger note in the sequencer to

Triton, these were some of my favorite sounds!

Like the original, this is a killer synth. The TouchView display provides an effortless way to navigate a complex instrument. The smooth melding of sampling, synthesis and sequencing puts Triton Studio pretty much in a class of its own and all but redefines the entire concept of the workstation keyboard.

— J.M. (with many thanks to the fine Korg product specialists, in particular Malcolm Doak).

sweetwater.com/tritonst

New Brian Moore iSeries Guitars

For several years now, guitarists have started taking notice of the exceptional instruments being built by **Brian Moore**. While being a relative newcomer to the industry, the company builds innovative guitars that not only play superbly, but have all the cutting edge features to produce virtually any kind of sound today's player might want, thanks to their combination of RMC piezos and Roland-compatible 13-pin interfaces.

What's more, their **USA Custom Shop** does remarkably detailed inlay work using abalone, paua, mother of pearl and other materials. But the cost of a Brian Moore Custom Shop instrument has put them out of reach for many guitar players. That is, until now . . .



The **i1.13** is the new flagship of the highly regarded **i2000** Series from Brian Moore. The i1.13 embraces all of the company's latest technology offering the guitarist new and creative musical possibilities. The i1.13 features built in RMC piezo pickups for warm acoustic timbres and lightning fast tracking 13-pin access to explore all the incredible sounds available from the latest 13-pin compatible systems from Roland.

The i1.13 is the only 3 pickup model in the i2000 line to offer a neck thru body design, a vibrato, and 13-pin access. It comes standard with Seymour Duncan pickups, Gold Hardware, Sperzel locking tuners, and a Kalantas Mahogany body topped with a gorgeous, highly figured maple top and matching headstock. The i1.13 is available in

Vintage Yellow (my personal favorite), Charcoal Gray, and Cherry Sunburst.

The i1.13 is very similar to the **Brian Moore USA Custom Shop C90P.13**. The biggest differences are in the neck thru body design on the i1.13 (which adds structural integrity and increased sustain) and the amazingly affordable price, just \$1895 list for the i1.13 vs. \$4,195 list for the C90P.13.

There's also the new **i9.13**, which draws its inspiration from the popular C90.13 (okay, where do they come up with these model numbers?). They both have bolt on necks, Seymour Duncan pickups, gold hardware, RMC piezo, and 13-pin access. The \$4195 Custom Shop C90.13 offers natural wood binding and matching figured maple on the headstock, but if you can live without those minor upgrades, the i9.13 is list priced at a mere \$1595. The i9.13 offers the guitarist the same flexibility and features found in the more expensive USA Custom Shop instrument, but at a much more attainable price.

Drawing from the heritage of the highly acclaimed C55P.13, the **i8.13** is Brian Moore's newest two pickup model. Like the standard i8, the 18.13 features a Kalantas Mahogany body with a highly figured Maple top. The guitar sports a bolt on neck, chrome hardware, Sperzel Locking Tuners, and a fixed bridge. Listing at \$1495, the i8.13 is a step up from the **i88.13** (\$1,204 list) which does not include a figured maple top.

The addition of these three new models to the i2000 Series underscores the Brian Moore concept of offering what the company calls "affordable dreams." By blending art with technology and producing the instruments off shore (though under very tight quality control), Brian Moore has made its most popular Custom Shop models accessible to many more guitar players. — *B. Hoover*

sweetwater.com/brian-moore



How to inject some AdrenaLinn into your music

Introducing **AdrenaLinn** (\$399 list), a radically new guitar effects processor from **Roger Linn**, creator of the original digital drum machine and a host of other innovative products that revolutionized both music and music making. And, as it turns out, he's also a guitar player! So what could make more sense than combining a drum machine with an amp simulator and then tossing in a huge selection of cutting edge effects?

AdrenaLinn delivers a new class of guitar processing called **Groove Filter Effects** — essentially a whole new palette of sounds that alter your tone rhythmically in sync to AdrenaLinn's internal drum machine or to MIDI data. **Filter Sequences**: How about dynamic looping patterns of filtered tones? You'll be amazed at how this transforms even simple chords into an exciting foundation for a new song idea. Select one of the preset sequences or create your own — it's easy. **Beat-Synced Modulation**: This produces effects such as tremolo, filter sweeps, flanging, sample & hold filter, auto-pan, and more. **Beat-Synced Delay**: Here you simply select a note duration and the delay follows your tempo. **Processed Drumbeats**: By routing the programmable drum machine through the filter processing, you'll create amazing filtered grooves.



Classic Filter Sounds: AdrenaLinn provides a variety of classic filter effects — both two and four-pole — including envelope filter and note-triggered envelope swells. And with the ability to route any modulation source to any filter type, you'll get entirely new sounds. How about an envelope flanger? Or use the 32-step sequencer to control modulation depth . . . or maybe a random LFO triggering your flanger! This is where you get to dive deep into your own creativity!

Amp Modeling: This is essential in today's music. Fortunately, AdrenaLinn includes a superb amp modeler, providing an assortment of amps from clean twangs to boutique amps to super-overdriven stacks. You'll love how they sound on their own, but they truly shine when used together with the filter effects.

Don't make the mistake of thinking this is just another amp simulator / effects box. AdrenaLinn is as innovative today as the original Linn Drum was when it was first released. What's more, unlike many cutting edge products, this one doesn't carry an astronomical price tag. Call now for additional information or to order an AdrenaLinn of your own.

sweetwater.com/adrenalinn

Emagic Logic Platinum 5.1 and Logic Control

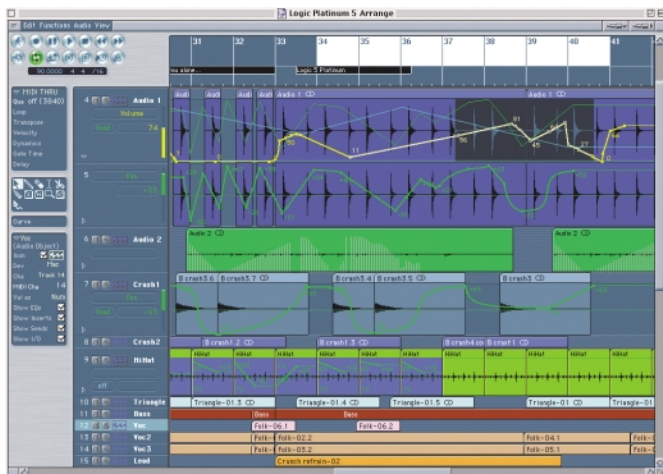
The amount of software available right now for audio production is staggering. Seems like every week another company releases their own "do-it-all" program. Well, when the chips are down and your project has to be done on time and done right, who are you going to trust? May we suggest you go with a company that has a long history of producing software that actually works — one that's going to be around for the long haul. That company is **Emagic** and the software is **Logic Platinum**, a proven performer in studios just like yours for nearly a decade.

new standard in state-of-the-art software control. When Emagic wanted to create the ultimate hardware remote control system for their software, they got a little help from some pretty knowledgeable people: The people at **Mackie Designs**. Logic Control represents a new level of compatibility and operability in hardware/software control systems. Emagic developed Logic Audio 5 in conjunction with the Logic Control console. Parts of Logic Audio 5 were actually written expressly for Logic Control, so operation is fast, smooth, and flawless.

The expandable Logic Control system is the ultimate partner for your Logic Audio 5 software system — and well into the future. This 8-channel unit, with its transport and global controls, can access up to 128 Logic Audio channels via bank switching. Faders, knobs and switches can be freely assigned to any Logic function accessible as a Key Command. Simply connect Logic Control and get hands-on control over hundreds of MIDI and audio functions, including the all-new automation system in Logic Audio 5. The response time of the premium 100mm Penny & Giles motorized, touch-sensitive digital/optical faders is lightning fast! What's more, the Logic Control system can be expanded to incorporate up to 24 physical fader channels with multiple 8-channel Logic Control XT expansion modules.

Make the right move and tap into a new standard of power, control, and creativity today with Logic Platinum 5.1 and Logic Control.

sweetwater.com/emagic-logic



Logic Platinum 5.1 (\$949 list) includes a host of new features: In addition to the exceptional new 32-Bit Automation system, Version 5 contains support for Logic Control, Control XT and the new Phat Channel. This expandable range of hardware can control virtually every function in Logic, as well as providing hands-on access to, for example, software instrument parameters, for even more creative options.

Turbo-charged CPU Performance. Using DSP Optimization Technology (DOT), Logic Platinum 5.1 provides exceptional performance with Pentium III, IV and AthlonXP processors, as well as the Velocity Engine for Macintosh G4. All areas of the audio mixer benefit from this cutting edge DSP optimization. Dependent on the plug-ins used, a gain of up to 400% in processing power can realistically be expected.

Song files with a history. The new multiple undo/redo functionality allows users to undo or redo any editing step in Logic. While working, a log of all editing activities is automatically created. This "history" of all editing steps is shown as a list in a dedicated window. The list is saved with the song and is available when opening the song the next time, so all working steps can be retraced at any time in this way.

ProToolsHD-Support. Another issue is compatibility and support for ProTools HD will be available this summer in the form of a reasonably-priced optional extension for Logic Platinum which

allows sampling rates up to 192 kHz, offers increased track count and I/O capacity, as well as support for the new high-resolution audio interfaces and peripheral devices. The new TDM II architecture will also be supported by the PTHD Extension, providing far more efficient use of the TDM time slots. The current TDM support will remain available as a cost-free component of Logic for the Mac.

Next, strike the right chord with **Logic Control** (\$1,299 list), the

TC Electronic M300 Effects Processor

I still remember the day I bought my first digital reverb. Suddenly, my audio sounded significantly better, so I felt it was well worth the thousand bucks I had paid for the unit. Of course, all it did was reverb. How things have changed! The reverbs a decade ago were good, but the reverb available from even the most inexpensive units today is light years ahead in quality. Plus, for less money, you can actually get a reverb processor and a multieffects unit all in one.

Case in point: The **TC Electronic M300** Dual Engine Processor (\$299 list) covers virtually any effects application, from touring and live sound to recording studio installations by combining a dedicated premium quality, true Stereo Reverb engine and a Multi-purpose Effects engine. The true Dual Engine design thus combines 15 stereo Reverbs with 15 legendary TC Effects. Reverbs include everything from Classic TC Hall to Large Cathedral, plus Ambience and assorted Plates and Springs. Each of these Reverb types are created and fine



tuned by the highly experienced staff at TC Electronic and utilizes the vast experience they have accumulated over the past years of producing high quality Reverbs.

The M300 has 256 ROM Factory presets as well as 99 User RAM presets, in total, 355 presets are provided. Multieffects include Dynamic Delay, Tape Delay, Studio Delay, PingPong, Slapback, Phasers, Chorus, Flanger, Compressor and De-Esser. High density 24-bit processing and AD/DA conversion delivers the coveted TC Reverbs and Effects.

The auto-sensing Digital In at 24-bit S/PDIF ensures bullet-proof Input connection in any setup. If Digital In fails, the M300 automatically switches to Analog! The M300 also comes with an easy-to-read Preset Display, and provides MIDI In/Out, MIDI Clock Tempo Sync, Pedal Control of Tap Tempo, and Global Bypass. It is compatible with the G-Minor Triple Footswitch and provides five Direct Access Parameters for quick and easy handling of parameter changes. The adaptive built-in power supply, secures seamless operation at any main voltage. No need for clumsy wall-warts!

For a third of what my first serious reverb cost me, you can now get a versatile TC Electronic's unit with everything you need to produce great audio. Ahh, the marvels of modern technology! — B.H.

sweetwater.com/m300



Logic Control in travel case

New iMacs: Apple's hottest product ever!

I'm sure there are a lot of you out there just like me: You've been using Macintoshes ever since that first beige Mac Plus arrived on the scene, with its tiny black and white screen and — if I'm recalling correctly — 512k of RAM. I bought my "system" with a top-of-the-line 40 megabyte hard drive. I often joke that I'm still paying for this dinosaur on one of my credit cards. Still, at the time, it was pretty radical.

Well, times change and radical is now redefined: Introducing the *fastest, easiest, and most convenient Macs yet*, the new **Apple iMacs**! They also just happen to be the hottest computer Apple has ever introduced, with initial orders far surpassing even the company's wildest expectations.

These new iMacs offer far more than just another pretty interface. Today, the dream of utilizing an affordable, convenient desktop computer for pro quality audio has become a reality. With the new generation of Firewire equipped computer audio peripherals, there's never been a better time to put an iMac at the heart of your digital audio workstation. The iMac now offers enough computing power and connectivity to truly function as a complete professional audio tool!

Inside the iMac's ultra-compact, space-efficient 10.6-inch base is the fastest iMac ever, a PowerPC G4 processor that lets you blaze through computer-based audio applications at speeds you could only dream about a few years ago. The Velocity Engine processes data in huge 128-bit chunks, performing complex calculations two to four times faster than run-of-the-mill processors.

Now that I've used one, I can tell you from experience that the stunning 15-inch LCD flat screen is brighter, sharper and easier on the eyes than old-fashioned CRT displays. Plus the display is easily adjustable. Instead of requiring your neck, shoulders and back to do the adjusting, you can effortlessly position its height or angle with a touch of your finger.

Memory? Storage space? Both are enormous. And as I mentioned above, there's plenty of connectivity, to the tune

of two FireWire ports and three USB ports. A 40GB Ultra ATA drive and CD-RW Combo drive is included on the 700MHz G4 iMac, along with Apple's Pro Mouse, Keyboard and Pro Speakers.

Plus, there's a host of other goodies included with your new iMac, like pre-installed **OS X**, as well as a top-of-the-line software collection that includes **iTunes 2**, **iMovie 2**, **iPhoto**, **AppleWorks 6**, **Microsoft Internet Explorer**, and so much more.

What's that? Your favorite music app isn't OS X compatible yet? Odds are it soon will be, but for now, it's no problem — the iMac also comes with System 9 installed for those of us who are not quite ready for that big jump or have software that's not yet OS X compatible, and the Sweetwater support team can install, configure and test whichever Mac music applications suit your needs. And there are plenty to choose from, since there are hundreds of audio software applications, plug-ins and hardware available, with more options appearing almost daily.

With the Flat Screen G4 iMacs, the next generation of fast, affordable processing power in a personal computer has indeed arrived. If you use your computer to produce audio, not only do these iMacs make an excellent choice, but Sweetwater is the perfect place to buy your brand new "digital hub" — we've already configured hundreds of complete digital audio systems around these incredible new iMacs. And, as you might guess, we have all the latest audio software in stock in our giant warehouse.

Forget about all the hype you've seen on TV lately. C'mon, who are you going to believe, me or a talking cow? These new iMacs blow away everything with their user friendly interface, power, speed and affordability. You can literally get a cutting edge iMac for a couple of bucks more than I paid for my Mac Plus back in 1986. Ain't modern technology a thing of beauty? — *M. Rief*

sweetwater.com/imacflat



Sweetwater Software Lab introduces Musician's iPod Tools

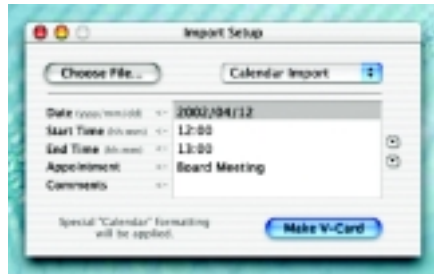
Hi, my name is Joe Lester, software designer for Sweetwater. I'd like to bring you up to speed on a new portion of our web site dubbed the **Sweetwater Software Lab**. The Software Lab was created as a place where our customers can go to download free software programs we've developed specifically for musicians like you.

As many of you know, earlier this year, Sweetwater released **SetMaker** (and more recently **SetMaker 2.0**), an application which helps musician's create and print set lists in record time. People responded well to SetMaker and were asking for more. In response, I'd like to introduce you to our latest offering, **Musician's iPod Tools**.

What is it? Well, Musician's iPod Tools is a suite of programs for Mac OS X (and will also work with OS 9) that enable you to store and look up data in your iPod. Whether it's a list of upcoming gigs, an inventory of music equipment, a list of song titles, a set list, or even a

list of your favorite recipes, Musician's iPod Tools can squeeze this information into your iPod in a number of ways.

There are two programs that make up Musician's iPod Tools: the **ContactsTool** and



the **MP3Tool**. Both use different approaches to accomplish the same basic goal, which is to allow you to store and view any and all data in the iPod. The ContactsTools stores your data as

a V-Card file in the Contacts folder on the iPod, while the MP3Tool stores data as actual MP3 files so you can browse through your data as you would a list of songs.

The actual impetus for Musician's iPod Tools actually came from Chuck Surack, the President and founder of Sweetwater. Chuck was looking for an easy way to be able to carry around a list of upcoming gigs in his iPod. He wanted it to be really simple and easy to use. I looked at a few different commercial products and shareware but they were either overpriced or too complex.

Musician's iPod Tools was then developed to meet Chuck's needs, and we believe it is the easiest and least expensive way of getting data into the iPod.

Please log on and check it out on our Web site at: sweetwater.com/softwarelab. You can also find out more information on the iPod at: sweetwater.com/apple-ipod.

ROLAND XV-5080

— Continued from Page 6

Working with Audio. In addition to sample libraries, it's also easy to load computer audio tracks in from any .WAV or AIFF files. Since the XV-5080 uses a DOS disk format, simply burn a DOS-format CD from your computer containing audio files, or copy your files onto a DOS-formatted removable drive, such as a Zip or Orb, then load your audio in via SCSI. For example, you can bring your custom loops into the XV-5080 to play live, or to use the XV-5080's powerful multieffects in place of plug-ins to reduce the load on your computer's CPU.

Once loaded up, all you have is the raw audio — there are no key assignments, filters, envelopes, effects, etc. To play these sounds you need to create Patches using the Create Patch to assign samples to keys on the keyboard. 1) In Patch mode, press SYSTEM/UTILITY twice, then F6 Menu, then F4 Create. 2) Press F5 Mark to mark files you want included in this patch. 3) Press F6 Create, then F6 OK. 4) EXIT twice to play the new patch.

You can edit the key assignments using the Patch Split page if you need to, but for audio phrases or loops you'll automatically get one phrase per key. Add effects, filters, or any of the XV-5080's synth controls, or combine it with any ROM or expansion board tones to complete your custom patch. For example, for guitar phrases, try the COSM Guitar Amp Simulator. This effect incorporates models of various guitar amps, cabinet configurations, and even mic settings, everything from a Roland JC-120, a Fender Twin, Mesa Boogies, and more. Or try Guitar Multi C, which includes OD/Dist, Wah, an Amp Simulator, Delay, and Chorus/Flanger — five effects on just one processor. You'll have some rockin' guitar tone in no time!

sweetwater.com/xv5080

Recording Guitars

— Continued from Page 8

Another trick is to place an additional mic in back of an open-backed amp or cabinet. A lot has to do with how live your room is: In a live room with lots of reflective surfaces, using too many mics can make your guitar sound muddled. Ideally, you want to have some feeling of space, but still leaving the guitar front and center and nicely focused.

One final technique is to use an amp's direct outs (if it has them) or to use a direct box. I have used this technique many times in combination with a room mic and it can be very effective since you are getting the sound of both the amp and the speakers on separate tracks, which you can then adjust to taste. This is absolutely my favorite for recording bass guitars.

As I stated right at the start, there are lots of ways to record a guitar. Each has its pros and cons. There's no "right" technique for every occasion. You might record your guitar one way for a clean tone and another for your overdrive/distortion tracks. Back in the '70s, we had to use mics on everything, and often it was luck as much as anything else when we captured a great sound to tape. Thankfully, there are plenty of tools available today to assure almost every guitar player will end up with a high quality recording. Naturally, for help in selecting the right tools for your needs, I suggest contacting your Sales Engineer. — Jim Miller

The goal of this column from its inception was to provide you with some additional insight on what we like to call "The Sweetwater Difference." The things that make up this difference certainly include the systems we have in place to make customer service happen more effectively (like our Service Department, Tech Support, *insync*, *Sweet Notes*, the Web site etc.).

But in reality, the most important difference begins and ends with the people who work here and make Sweetwater the kind of company it is. The folks you are in touch with most frequently are our Sales Engineers; arguably the most knowledgeable and professional group of its kind in the world.

However, these "differences" don't mean a thing if they aren't meaningful to you, our customers. Without your faith in Sweetwater and the investment you make in the product we sell, we couldn't put food on our tables and shoes on our kids. You, our valued Customer, are the reason we exist and continue to grow as rapidly as we have.

I've been fortunate in that I've had the opportunity to work for some truly great companies during my years in the music industry. Noting this, when I joined the Sweetwater team almost six years ago I was knocked out by the amount of positive customer feedback we receive.

Sure, I expect and hope to hear from dissatisfied customers but it is much more rare to have customers make a point of contacting a company to pass on compliments. To me, it was a clear indication that we have employees who really care about customer service and are willing to go above and beyond to ensure customer satisfaction. It was clear that they weren't interested in just "moving boxes" and "closing the sale," but were instead doing what it took to build trust and develop mutually beneficial long-term relationships with customers. It was clear that they were in it for the long haul and wanted to run their business the right way, allowing their integrity and quality of service to set them apart from the competition.

Probably the biggest reason that Sweetwater has grown so rapidly over the years and remained healthy during trying times is due to the quality and loyalty of our customers. *You* understand what we do and all of the extras we work so hard to bring to the table. *You* appreciate the quality of service we provide to our customers. *You* have experienced the benefits of being a member in a relatively exclusive "club" that includes the most technically savvy musicians, studios and hobbyists in the world.

I wanted to take this opportunity to thank *you* for choosing Sweetwater for your musical equipment needs. *You* have the ability to "vote" with your dollars for any retailer you'd like. Thank you for choosing us. *You* know the competition and you know the reasons you chose Sweetwater. We appreciate that. Our families appreciate that!

I'd contend that we have the greatest customers in the world; the movers and shakers of the industry; the artistic forces who are producing and recording the hit songs of today and tomorrow — a select group who are using the latest technologies to free their creativity and express themselves in ways previously impossible.

I'd like to ask a favor of you as a valued customer and friend of Sweetwater. We need and want more customers *just like you*. Each of you has a circle of fellow musicians and engineers that you associate with regularly. We'd appreciate your help in introducing us to these folks. *You* already know us so you know the level of care we'll show your friends.

If you are truly pleased with the service you've received, the best compliment you can pay your Sales Engineer is by trusting him or her to take care of your friends. *You* have our word that we will do all we can to make sure they are nothing short of delighted with their Sweetwater experience. *You* know we're going to treat them with the same level of respect and integrity you've come to expect. We will do what it takes to make sure your friends thank you for the introduction! *You're* welcome to give them the name of your Sales Engineer or, even better, tell us so we can send out some information (like our *New Gear Directory*) and contact them.

We sincerely appreciate your business and we sincerely appreciate the fact that you are helping us tremendously by spreading the word to your friends. No matter how much advertising we do, nothing is as meaningful as hearing about us from a trusted friend.

Thanks again for your business and the important role you play in the ongoing development of Sweetwater and the services we offer.

Rock and roll! — J.R., VP of Sales



This issue's *Tech Notes* column marks a milestone for me: It was exactly ten years ago that I wrote my very first column for Sweetwater. It's hard to believe, since it feels like it was only yesterday, yet this issue marks my tenth anniversary with the company!

I'd like to take just a couple paragraphs to say thank you to some very special people, but it would end up sounding like one of those boring speeches people give after winning an Oscar (yawn). However, my deepest thanks go to Chuck Surack, not just for allowing me to contribute to *Sweet Notes*, but also for his vision in creating an innovative company like Sweetwater to start with (after all, I was a customer for several years before I started my professional association with the company).



most manuals, both for hardware and software. So when a company goes that extra step and creates a product that you can work with immediately without wading through a boring (and usually poorly-written) user's manual, well, it gets bonus points in my book.

Check it out on our Web site at sweetwater.com/tracksrta

Another item I had the great fortune to be able to work with for a while is the **Antares AVP-1 Vocal Processor** which we featured a couple issues ago here in *Sweet Notes*. I've been high on every product

Antares has released, going all the way back to their original **Infinity** looping software. But the company really hit the big time when they introduced their **Auto-Tune** pitch correction and **Microphone Modeling** plug-in software, both of which eventually made it into hardware form (and are available from Sweetwater, of course).

The AVP-1 takes the next step by combining these two technologies, then adding equalization, tube emulation, dynamics processing, vocal doubling and a very effective de-esser, all packaged into a single rack space unit with a list price of just \$599 (your Sweetwater price will naturally be much lower). If your studio is based around your computer, you can probably stick with the Antares plug-ins, but if you work mostly in live situations or have analog inputs into your system, you just might want to take a close look at the AVP-1.

When I first took the unit out of the box, I was surprised to see no XLR inputs. Hmm . . . But once I dug deeper, I saw that the unit is meant to be used as a channel insert or between a mic preamp and recorder. This way you can process your vocals "on the fly" either live or from prerecorded tracks. It's actually pretty nifty, since it allowed me to use my favorite high end mic preamp up front (and adding a quality mic pre to the AVP-1 would have significantly added to the list price).

Okay, you're thinking, but how does it sound? Well, I won't keep you in suspense: It's terrific and a "must have" for every stage or studio setup! While it doesn't offer all the mic models of the original plug-in, you can really get some excellent tonal variations that can significantly change the timbre of your original mic sound, plus you also have two parametric EQ sections to further manipulate the final sound to taste.

The Auto-Tune feature works just as well as the original (lock in the right scale, speed and sensitivity and even I can sing in tune — and I use the word "sing" quite loosely here). On top of that you get the bonus of an excellent de-esser, a versatile compressor, plus a special "double track" feature that can really fatten up a vocal or even expand it across the stereo field. Again, bonus points for a clear, concise (and very readable) user's manual.

Last issue I promised to tell you about some terrific software I have been using from **IK Multimedia** called **T-Racks 24** (\$299 list).

Basically, this is physically modeled mastering software that is designed from the ground up to perform analog style equalization, tube compression and multi-band limiting with 32-bit floating point resolution.

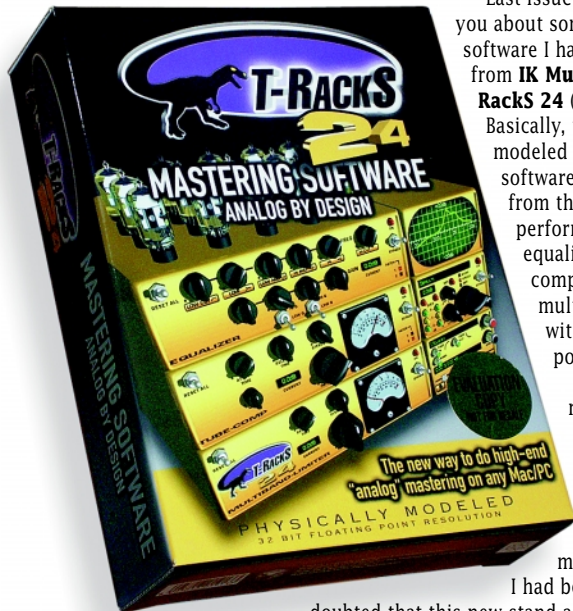
When I first received my evaluation copy, I'll admit I was a bit skeptical. I was quite happy with the mastering software I had been using and

doubted that this new stand-alone program would make me change the way I worked on my finished audio. Okay, I'm not afraid to admit that I was wrong.

Sure, it seems like everything these days claims to be able to somehow put the analog warmth back into your digital audio, and here was yet another product making this claim. But once I installed it onto my Mac (a PC version is also included on the CD), checked out the 50 plus ready-to-use presets and then did some tweaking of my own, I was quickly convinced that this was indeed the real thing! In A/B comparisons with my existing software, I had to admit there was a clearly audible analog warmth to the sound of T-Racks 24.

Not only does this program produce some terrific audio, but it's also a blast to use. The on-screen interface pretty much looks like a rack of expensive analog processors. It even has five "virtual" vacuum tubes perched atop the rack that glow just like the real thing when in use. Talk about adding that extra touch of realism. While it's true that these tubes don't really *do* anything, it's a nice visual touch that makes working with the software just a tiny bit more fun. As you would expect, T-Racks supports both 16- and 24-bit AIFF, WAV and SDII files for importing and exporting.

The thing that really sold me on the whole T-RackS package is the fact that I never had to open *any* documentation. This software is so amazingly well designed to duplicate analog gear that you can install it and start processing within minutes via its tremendously intuitive interface. Anyone who really knows me knows I'm extremely critical of



There are 35 presets that cover everything from pop vocals to drum tracks, and they are all well-crafted and extremely useful. I am a compulsive tweeker and found that in most cases, I actually couldn't significantly improve on the presets. Even better, the front panel layout is first rate: Each section has its own dedicated buttons and controls. No multi-layered menus to scroll through.

All-in-all the AVP-1 is a winner! A superb product at a surprisingly affordable price that's a real pleasure to use. In fact, it's actually so darn good that it may take a couple of not-so-subtle reminders from the company to get me to send the unit back. I wish I had more space to get into the features in greater depth, but get your hands on one (Sweetwater has plenty in stock) and you'll see exactly what I mean. Check it out at sweetwater.com/avp

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- FENDER® GUITARS and AMPS
- KORG TRITON STUDIO
- MANUFACTURER'S CORNER: ROLAND
- EMAGIC LOGIC PLATINUM 5 and LOGIC CONTROL
- MANLEY SLAM
- and much more!



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EMPLOYEE PROFILE

Name: David Klausner **Position at SSI:** Senior Sales Engineer

Start Date: 6/22/98 **Hired as:** Fast Track SE

Education: B.S. in Biology from Cornell University

What was your occupation before coming to Sweetwater? Music sales at Sam Ash. Previous to that, studio owner and musician for 20+ years.

Foreign Languages: French

Technical Strengths: Most anything having to do with recording or guitars.

Instruments you play: Guitar, bass, all manner of stringed instruments, percussion, etc.

Gear you Own: Too much to list. Mac G4; ProToolsLE; 24x8 Mackie; ADATs; Tannoy and Roland monitors; Neumann, AKG, Rode and Shure mics; over a dozen guitars and basses; various amps; Kurzweil K2VX, World music instruments; drum kit; and the list goes on . . .

Family Info: Loving wife Denise, delinquent cats Chester and Spooky
Other stuff we should know about you: (hobbies, interests, etc.) I cook Thai food, love fishing and travel.

Personal Motto: "Deeds can't dream what dreams can do" — Shakespeare.

Favorite Magazine: *EQ*, *Saltwater Sportsman*

Real Life Hero: There are a number of people I admire and draw inspiration from including Stephen Hawking, Miles Davis, Robert Anton Wilson, and John Zorn.

Guilty pleasure of choice: Watching *The Iron Chef* television show from Japan.

How would your boss describe you? Intelligent, responsive, trustworthy, al-

ways looking for the next challenge.

How would your best friend describe you? Smart, funny, talented, a real stand up guy.

What did you dream about doing for a living when you were growing up? As a kid I thought I'd be a marine biologist. Somewhere around puberty, how-

ever, the idea of becoming a rock star seemed attractive.

What in life best prepared you for the work you do here at Sweetwater? My time working in sales was very important, but my 20+ years as a musician, engineer, studio owner, etc. truly gave me the most preparation. I've been the kid with the 4-track, the live and studio musician, the project studio guy, the small business owner and the engineer at a major studio sitting behind a Neve or an SSL console, so I can really relate to my customer's issues.

What do you enjoy most about being part of the Sweetwater Team? First off, the people: An incredibly talented group of individuals, and my interactions with them are always stimulating, challeng-

ing, and educational. Also, the fact that the Sweetwater Difference extends through all levels of the company empowers me to be able to do my job and serve my customers the way I see fit. It is also refreshing to work in a company which, despite its size, is willing to adapt its policies, both internal and external, to the changing business landscape.

What's the most important thing you've learned at Sweetwater? Price is just one component of value; service and tech support are just as significant!

