

Sweetwater® SweetNotes

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Making music happen for over 27 years!

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Sweetwater Welcomes Peavey!

What does Philip Glass, an avant-garde minimalist composer, student of Nadia Boulanger, and graduate of Juilliard, have in common with multi-platinum selling country singer/songwriter Kenny Chesney? (Circle one)

1. Music. (Nah, too obvious)
2. They both write music. (Restating the very obvious)
3. They're both guys. (Far too obvious)
4. They both use Peavey gear. (No way!)

Yes way! At all ends of the musical spectrum from beginner to multi-platinum artist, you'll find Peavey — and now, you'll find Peavey at Sweetwater. Wait a minute... Peavey is known for affordable guitar amps with enough power to have you saying "what" for hours after a gig, and Sweetwater is a bunch of capacitor-sniffing audio freaks — what are you guys doing together? First of all, we're audio super-freaks, and secondly, we have a lot more in common than music, gear, and the fact both companies are owned by guys (who also happen to be musicians).

Peavey's POV

More than anything, it's a philosophy that Peavey and Sweetwater share: The desire to offer musicians the best gear at an affordable price with the kind of service that creates lifelong customers. In Hartley Peavey's own words, "My personal business philosophy is very

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2005: The Year In Gear



DV-RA1000



ProjectMix I/O



AC30CC

While opinions may vary on the legacy of 2005 from a political, social, or financial standpoint, there's no question that from the most important perspective — music and pro audio gear — 2005 was a rousing success! 2005 saw the introduction of myriad new products, each of which raised the standard that future products will have to surpass to be considered "great." We queried a number of Sales Engineers and in-the-know personnel here at Sweetwater, as well as several "Friends Of Sweetwater," in order to find what the big hits were this year, and what we might be looking at for the coming year. — Mitch Gallagher

THE GEAR HITS OF 2005

Ted Hunter — Sales Engineer

TASCAM DV-RA1000 — Since I picked up my DV-RA1000 the workflow in my Pro Tools-based setup has improved significantly. The converters sound great to boot!

Josh Helton — Sales Assistant

M-Audio ProjectMix I/O — Live, Cubase/Nuendo, Logic, Digital Performer, Pro Tools M-Powered, whatever your flavor, the ProjectMix I/O is a great all-in-one box for the project studio.

Charlie Livingston — Sales Engineer

Vox AC30CC — With the introduction of the Custom Classic series, Vox has finally delivered what guitarists have been craving for years: the signature AC30 sound with "boutique"-style flexibility and a price tag that won't break the bank!

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from the editor



Mitch Gallagher
Editorial Director

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Goodbye 2005!

The end of another year... as I'm writing this, we're on the cusp of the holiday season. Soon 2005 will be an ethereal imprint dancing on the ectoplasmic periphery of memory. (Sorry to wax rhapsodic there!) The end of the year is always a great time to take stock of where you're at, to learn from where you've been, to plan for where you'll be going, and to aim for where you want to end up.

For me, 2005 was almost overwhelming. In the last twelve months, in addition to starting this new position at Sweetwater, I've relocated my family to new cities twice, rebuilt my studio twice, written two books for two different publishers, cranked out about a hundred articles for various magazines, and who knows what else.

Looking back on my frenetic pace in 2005, I'm ready for a change. So for me, the New Year represents a great opportunity: A chance to recommit to music (and to catch up on sleep). I've lined up several projects for my studio, and I'm planning to get back to my roots as a guitarist. (The soap bar-equipped Les Paul and Limited Edition Fender Deluxe I recently gave myself as an early Christmas present will help! Yes, working at Sweetwater is a bit like being in a toy store every day. I only hope my wife got the hint that I *need* a Vox AC30 Custom Classic under the tree...) The goals are there before me, it will be interesting to look back from the vantage of the final days of 2006 and see whether I achieved them or not. I'll let you know next December.

What about you? I'm not talking about a half-hearted New Years resolution to get in shape, I'm talking about examining the goals you've established for your art and craft for the next year — will you release an album of your own music? Start piano lessons? Expand your home studio so you can bring in other bands? Acquire that cool vocal mic you've been lusting after? Open your studio as a commercial business? Diversify your existing studio business to offer new services for your clients? Everyone has a different definition of success and how to achieve it, but by putting some attainable goals in place, getting there is much easier.

Here's wishing you and yours a happy holiday season and a successful New Year!

Aardvark Gives Birth to Antelope!

Geneticists Stunned!

Digital recording practitioners mourned the demise of Aardvark Audio. The meticulous maker of clock generators like the AardSync, and audio interfaces such as the Aark 24, had earned their stripes for accuracy and reliability at a time when digital systems often lacked both. But now, the spirit of Aardvark has been reborn in Antelope Audio, founded by Igor Levin, the brains behind the AardSync. Antelope pledges to maintain the heritage of quality and reliability that their predecessor established.

Antelope's first offerings are the Isochrone line, featuring the **OCX Master Clock** and **DA Clock Distributor**. The core of any master clock is the crystal oscillator, and clock performance is impacted greatly by the type of oscillator used. Antelope knew that this wasn't the place to cut corners: their oven-controlled — which maintains the ideal temperature for optimum stability — discrete transistor crystal oscillator provides clocking with jitter levels once thought unreachable.

The OCX promises four times less jitter and much greater stability than other clocks, creating a noticeably more accurate sound field with all connected devices. In fact, according to Antelope, connecting any device to the OCX will improve its output quality. Plus, the OCX can be locked to the most accurate clock on Earth: the Atomic clock, allowing your studio to achieve the closest thing to perfect stability imaginable. A video-optimized version of the OCX will be available soon.

Clock distribution is often the weak link in a digital system. Some clock distributors simply amplify the outgoing clock signal, redistributing unstable, jitter-polluted clock throughout the studio. This process also introduces additional jitter to the signal, making it an overall poor way to address sync distribution.

The Isochrone DA clock distributor approaches distribution in an entirely different way, circumventing the flawed amplification approach used by some devices. Using Antelope's exclusive clock regeneration process, the DA distributes signal that is said to be superior to the source. This low-jitter signal stabilizes your entire studio, and connected gear will experience significant improvements in sound quality.

Both devices employ Antelope's jitter management module, which guarantees there are no weak links, rendering jitter virtually nonexistent. It utilizes adaptive loop filtering, with a sophisticated DSP-based multistage IIR filter, guaranteeing the purest, most stable clock possible.

If your studio setup includes multiple digital devices, upgrading your clock source is one of the most significant ways to improve sound quality. With these Antelope Audio tools, you'll experience new levels of clarity, realism, and stereo imaging. Call your Sweetwater Sales Engineer to find out more.

>> Antelope Audio OCX Master Clock • Sweetwater price \$1295.97 • www.sweetwater.com/ocx
 >> Antelope Audio DA Clock Distributor • Sweetwater price \$945.97 • www.sweetwater.com/da



OCX Master Clock


Antelope

DA Clock Distributor

Plug and Play!

Every once in a while something new comes along that makes you go, “huh?” then, “hmmm,” and finally, “ah-ha!” Taking another step forward in guitar technology, Brian Moore Guitars showed us a preview of things to come last January when at the Winter NAMM show they unveiled the **iGuitar.USB**. It's not often the phrase, “technological advances” and “guitar” come up in the same sentence, but as we see more and more musicians creating their own mobile and home studios, the concept of simple plug and play guitar performance has become extremely appealing to a large number of guitar players.

Plug and play is exactly what Brian Moore has delivered. The iGuitar.USB features a USB port that delivers instant access on both Mac and PC to popular software such as Apple Garageband and Logic, Cakewalk SONAR, and others. It also offers direct connection to guitar processing programs like Native Instruments Guitar Rig, IK Multimedia Amplitude, and a host of other great packages. When run through USB, the iGuitar.USB doesn't require an audio interface or amplification, and it's bus powered so 9V batteries aren't required! We've used the iGuitar.USB with Logic on an Apple iMac and it worked as expected: flawlessly. Of course, an iGuitar.USB also sounds great through your favorite amp and effects!

The current stock of Brian Moore iGuitar.USBs feature an ultra-comfortable contoured body, Seymour Duncan pickups as well as RMC piezo pickup for warm acoustic tones, and Brian Moore's famous 13-pin RMC system for fast-tracking access to Roland guitar processors. They're available in several colors. With the iGuitar.USB from Brian Moore, guitarists can enjoy the same ease of connection with their computer that keyboard players have been enjoying. Whether you play onstage, in your basement, or in a park on your lunch hour, if you own a computer, an iGuitar.USB from Brian Moore is the instrument you've been waiting for!



- >> Brian Moore Guitars iGuitar i91USBCN • Sweetwater price \$679.97
- >> Brian Moore Guitars iGuitar i81USBNat • Sweetwater price \$599.97



2005: The Year In Gear

Continued from page 1

Stacy Borden — Sales Engineer

Boss RT-20 — The Boss RT-20 rotary sound processor is a great sonic addition to any guitarist's collection of pedals. I can't wait to get my own!

David Stewart — Sales Manager

Universal Audio Dimension D plug-in — You haven't really heard chorusing done right until you've used an original Dimension D...until now. UA has done a great job of faithfully reproducing the sound of these ancient boxes as an easy-to-use plug-in.

Chris Roberts — Sales Engineer

Minimoog Voyager Rack — The sounds that shaped the world came from Bob Moog. This rack edition of the Voyager is simply an amazing sounding instrument. That fat, round, HUGE analog sound is hard to mistake anywhere, and you can have that in your arsenal with a truly amazing update to the world of analog synthesizers!

Kenny Bergle — Sales Engineer

East West Symphonic Orchestra — The really cool thing I've discovered about Symphonic Orchestra is that the plug-ins are engineered to sound like a complete orchestra. The EQ, mix, and timbre of the plug-in all mesh completely — it sounds as if they (the orchestral players) have been rehearsing your piece for some time!

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KORG® OASYS OS Adds Plucky New Voice

The “OA” in Korg’s mighty **OASYS** workstation stands for “Open Architecture,” and the release of the version 1.10 operating system software demonstrates exactly what means. Besides a pile of control, performance, and memory enhancements, the new OS delivers the first EXi Expansion Instrument update, the STR-1 Plucked String. Korg’s years of physical modeling experience and their renowned International Voicing Team make this a winner.

The STR-1 allows you to realize acoustic and electric guitars and basses, clavichets, harpsichords, harps, bells, electric pianos, and ethnic instruments, as well as unique timbres. You can pluck, strike, scrape, or otherwise “excite” the virtual string with 16 different “pluck” types. The string model emulates physical materials and playing styles including damping, decay, dispersion, nonlinearity, harmonics, and more. Apply audio input to provide modeled feedback, just like feeding a guitar through an amp. The string timbre can be shaped further using a huge variety of filters, LFOs, envelope generators, and other controls — all in addition to existing OASYS modulation sources.

Korg has included 128 STR-1 programs specifically designed to take advantage of all of OASYS’s power. KARMA programs were designed by inventor Stephen Kay himself.

The new OS also adds support for up to 2GB of memory so you can keep both the EXs1 and EXs2 expansion libraries in memory at the same time, with room for almost 700MB of samples still available. Korg is offering this update at no charge to current and future OASYS owners so don’t put it off! Call your Sweetwater Sales Engineer for more information.

>> Korg OASYS • Sweetwater price CALL • www.sweetwater.com/oasys

Gibson Rolls In

Gibson
USA

While we’re accustomed to multiple guitar, keyboard, and music technology manufacturers visiting Sweetwater on a weekly (sometimes daily) basis, it’s not often they bring their very own 40-foot showroom on wheels with them! Recently the Gibson Custom Shop Traveling Exhibit visited to give us a look at some of the most impressive Gibson guitars ever made. As a guitar junkie’s dream, this impressive display houses over 40 guitars including Gibson Custom Collection and Historic Collection guitars as well as one-of-a-kind and limited edition instruments that you simply can’t find anywhere else. A big thank you to Gibson for making this event possible, and for allowing us to see the Custom Shop handiwork in person.



A Patchbay That Grows With Your Studio

MXL-369

The Hosa family of products falls very neatly into the category of useful and utilitarian — and while their new modular patch bays do fall into that category, they also fit very nicely into the “Why-didn’t-somebody-think-of-that-sooner?” category, and fit even more nicely into your studio.

As a Sweetwater customer, you’re well aware of our mission to find gear that grows with you — allowing for change without requiring you to reinvest in larger versions of units you already have, or having to buy more than you actually need. The Hosa MHB series of modular patch bays are perhaps the most elegant solution we’ve encountered to the age-old problem of adding gear to your setup. The beauty of the Hosa modular system is that you can add patch points as you go. On the other hand, if most of your processing is done virtually (plug-ins, etc.) and you only have a few pieces of outboard equipment, you don’t need to buy a 48-point patch bay while using only a quarter of its capabilities.

Here’s where it gets even better: say you only have two outboard units and limited rack space. Instead of taking up one rack unit, the MHB patch bays can be used as stand-alone units. If you find yourself adding more equipment, you can use the Hosa PPP-001-space frame to rackmount up to four modules.

The MHBs come in a variety of I/O configurations so you can mix and match them to your needs. This is perfect for studios that incorporate pro, “semi-pro,” and consumer gear since you can have one module with unbalanced TS jacks (MHB-340), one with balanced TRS jacks, (MHB-350), one with RCA plugs (MHB-360), and even modules with XLR (MXL-369) or optical Toslink (MFO-363B) connectors.

As you can see, the ability to incorporate all of your gear is now easily within your reach. And isn’t that what patch bays are supposed to be all about? An easy and convenient way to put all of your equipment within easy reach while you focus on the important bits — namely, making music.



MFO-363B

>> Hosa MXL-369 • Sweetwater price \$29.97 • www.sweetwater.com/mxl369
>> Hosa MFO-363B • Sweetwater price \$189.97 • www.sweetwater.com/mfo363b

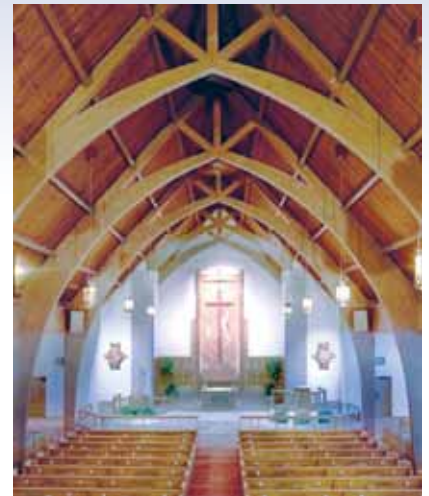
We recently learned of a tragic accident that claimed the life of our friend Kyle Lake. Kyle was electrocuted while performing a baptism in his church. We’re deeply saddened by this news, and wish to extend our condolences to Kyle’s family, friends, and congregation. In his memory, we offer this article, in hope that tragedies such as this will be prevented in the future. If you wish to contribute to the Kyle Lake Memorial Fund, visit www.ubcwaco.org/kyle/donate.htm.

Electrical Safety for Worship Services

By Mike Sokol & Hector La Torre

Whenever you combine traditional worship ceremonies with the modern electronics utilized in present day services, the potential for electrical shock, or even electrocution, exists. We stress safety in all our HOW-TO Church Sound Workshops™. Here’s some ways to stay safe:

- Test all electrical outlets for proper grounding at least once a year. You can get a simple 3-light tester from Radio Shack for \$6.00. If an outlet has no ground prong or is improperly wired, call an electrician immediately.
- Install a GFI breaker (Ground Fault Interrupt) on any electrical outlets near water. This includes baptismal fonts, bathrooms, and outside receptacles. A GFI trips the circuit breaker if any electrical leakage to ground occurs.
- Never stand in water and touch anything connected to the power line. That includes microphones, lights, electric guitars, and most things connected to sound systems.
- Wireless mics are safe. There’s only a 9-volt battery in them, which can’t shock you.
- Protect wireless mics from being dropped in the baptismal font by putting them in a baggie or covering them in Saran Wrap. There will be a slight loss of fidelity, but they’ll survive being dropped into water. To avoid moisture build-up, remove them from the plastic after the service.
- Never operate any gear with the ground lug cut off. Use a smart ground lifter such as an Ebtech Hum X instead of a ground-lift adapter to stop hum.
- Have your PA system tested with a meter for proper grounding by a qualified electrician. This will assure your microphones are properly grounded.



Messrs. Sokol & La Torre conduct the national series of How-To Church Sound Workshops™ for Fits & Starts Productions, LLC. See www.boutosound.com for workshops in your area.

The Sweetwater Difference — Experience it for yourself! Call, fax or email us today!

Yamaha Composes a “Lite” Motif



Yamaha's Motif ES is acknowledged as one of the most powerful synth workstations on the market. Now Yamaha has made much of the Motif's technology available at a significantly lower price with the 61-key **MO6** and 88-key **MO8** synths. If you're a musician or composer with a tight budget, the new MO workstations might be just right.

As with any synth, the proof is in the sounds, and the MO delivers plenty. With 1,859 onboard waveforms (the equivalent of 175MB of ROM), the 512 preset voices cover an expansive range of acoustic and electronic instruments, brass and winds, ethnic sounds, and tons of synth textures. The built-in Mega Voices offer an extra measure of performance techniques to guitars and other instruments. Plus, the MO offers 64 drum kits that include acoustic, analog, and hip hop sounds.

Ever find a sound you liked, only to find it doesn't fit in the mix the way you wanted? The MO workstations have the solution. In addition to being able to create User voices in Voice mode, you can create special “Mixing” voices in Song and Pattern modes. Make the tweaks you need and store them with the song or pattern, and they'll be instantly recalled whenever you select the song.

The MO's versatile Arpeggio feature automatically plays a variety of sequenced phrases in response to the keys you play. This function is especially powerful with drum voices — you can easily call up different rhythm patterns at the touch of a key for instant inspiration. When used with normal voices, arpeggio phrases change harmonically and melodically with the chords you play, giving you intuitive control over the patterns as you compose or perform. Arpeggios can be triggered not only according to the keys you play, but also by velocity.

If you're using the MO6 or MO8 with DAW software, the Remote Control mode can run your software from the front panel without ever touching a mouse. It's easy to mute tracks, control transport actions (Play, Stop, Record, etc.), mix both MIDI and audio tracks (up to 16) with the MO's knobs and sliders, pan tracks, control EQ, and tweak effect sends. The MO also features Yamaha's exclusive Studio Connections software, which means that you can treat it like a VSTi instrument within your favorite application. Yamaha's powerful Voice Editor and Multi-part Editor software provide comprehensive, intuitive editing of all parameters from your computer.

If you've admired the sound of a Motif, then the MO6 and MO8 give you the sound and many of the features of their big brother at an attractive price. These instruments bring Motif quality to a whole new audience. (Score 10 points if you caught the pun in the title of this article.)

➤➤ **Yamaha MO6 • Sweetwater price \$1199.97 • www.sweetwater.com/mo6**
 ➤➤ **Yamaha MO8 • Sweetwater price \$1599.97 • www.sweetwater.com/mo8**

Customer Studio: John Kuser



You can tell by looking at the photos that John Kuser's Action City Records combines a pro recording environment with a relaxed, homey feel. He must be doing something right, since he's been in business more than 22 years! The Napoleon, OH studio (that's 20 minutes west of Toledo) has been the home of a string of technologies, John relates. “We have been through 2” MCI tape machines, ADATs, Mackie HDRs, and now a Roland VS-2480CD loaded with software. My, how times have changed!”

Action City is focused squarely on recording bands: blues, rock, contemporary Christian, and so on. “It's always been about bands,” John explains. “I've done maybe two jingles total.” The studio handles tracking through the VS-2480, employing the workstation's preamps: “With the ability to record 16 tracks at one time [on the VS-2480], I can capture the whole band.” For mastering, he switches to Pro Tools LE running on one of his three Mac computers.



John says that his studio represents “an advertisement for Sweetwater,” adding with a touch of pride, “Almost every piece of equipment in my studio is from Sweetwater Sound.” More than ten years ago, John acquired the Sweetwater studio's Amek console, beginning a friendship with founder Chuck Surack that continues to this day. One of his more recent additions was an Earthworks Drum Kit mic set. He augments the 3-mic set with a Shure Beta 58 on the snare, but that's all. “Less is more,” John maintains.

Audio recording isn't the only thing John offers his clients. He's also a professional photographer, which presents a distinct advantage for artists: His studio offers recording/photography packages that allow clients to leave with both audio and photo materials for their press kits. “Up-and-coming artists not only need a musical product in their hands, but also a promo shot,” he points out.

John also does sound system installations for schools and churches, specifying gear from Sweetwater. Plus, the veteran guitarist manages to play in his own band — and yes, the guitars on the wall also came from Sweetwater!

Check out John's studio at www.actioncityrecords.com. His photography site is located at www.jlkphoto.com.

Want to see your studio in SweetNotes? Email photos to Mitch Gallagher now! (mitch_gallagher@sweetwater.com)

PREDICTIONS FOR 2006

Greg Baum — Sales Engineer

The Brian Moore USB guitars are going to be hot. They're Sweetwater's kind of product — combining music and technology in a new way.

John Grabowski — Director of Purchasing

Limitations based on pure product specifications (like track count and polyphony) will continue to dwindle, freeing musicians and recording artists to use their talents and creativity for inspiration rather than workarounds.

Rob McGaughey — Digidesign Product Specialist

Pro Tools 7 not only added new audio, MIDI, and power-user features but also expanded the power and efficiency of Pro Tools with regard to plug-ins. In the coming year Pro Tools users will see exciting new plug-ins and virtual instruments from 3rd-party developers that take advantage of this.

Nick Batzdorf — Editor/Publisher, Virtual Instruments Magazine

Complicated sample libraries are about to become a lot more playable in real time.

What's really going to make a difference is 64-bit computing, which will probably hit the mainstream next year. As of today, some of the really large sample libraries are ahead of the machines they run on (which is why many professionals use more than one computer). With unlimited memory access, that may no longer be the case.

Dan Hoeye — Marketing Production Manager

I think we'll see more products for the musician on the go. From USB mics and keyboards to "other" controllers not yet on the market.

Robert Williams — Sales Engineer

Hardware and software are becoming more integrated than ever before, resulting in dedicated hardware interfaces and controllers for software such as the Line 6 TonePort, hardware plug-in players like Muse Receptor, and hardware that can also operate as a plug-in like the Lexicon MX-200, Access Virus TI, and others.

John Grabowski — Director of Purchasing

Novation X-Station — I was looking to update my setup with a new keyboard controller for virtual synths, a basic audio interface, and maybe even a VA synth. I picked up a Novation X-Station and got everything I wanted, in one piece of gear that plays and sounds great!

Korg OASYS & Synthogy Ivory

Without a doubt, the OASYS has resurrected the concept of a high-end synth workstation in terms of features, flexibility, and sonic quality, all combined with an elegant and powerful user interface. Similarly, Ivory raised the bar for what a virtual piano could be.

Keith Schreiber — Sales Engineer

Audio-Technica AT892 — The AT892 MicroSet has been a favorite of mine and my customers, delivering comfort and performance. "I'll take two please."

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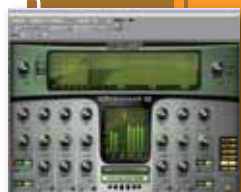


AT892cLM3 Microset



Ivory

OASYS



tech talk

True Bypass

Unlike the Vogons in the *Hitchhiker's Guide to the Galaxy*, most guitar players will never choose to destroy a planet in order to make way for an interstellar bypass. On the other hand, we may be unwittingly choosing to destroy our guitar's tone when we use the bypass switch on our effects pedals. Okay, well not destroy, but we can certainly cut some serious chunks out of our sound. So how did something as seemingly friendly as a bypass switch become likened to an evil race of unpleasant-looking aliens who write the third-worst poetry in the universe?

Let's start by analyzing the circuit that a bypass switch employs. In its simplest form, a true bypass would be a straight wire between input and output. With a true-bypass pedal, the guitar signal is routed directly to the guitar amplifier without any interference, loading, or buffering effects often caused by circuitry in between. The advantage is a more natural tone and better feel.

It follows that true bypass should be the way to go, however, it introduces problems such as switching noise. All effects pedals employ input buffers to make them work. Turning a pedal on or off when the buffer circuit is charged usually introduces a loud popping transient. The solution is simply to never turn the buffer off, which is how most non-true-bypass pedals work.

The downside is that your signal is buffered even when the pedal is switched out, which invariably alters the tone of your guitar. The quality of the buffer now becomes a major issue. Most pedals employ ICs to buffer their signals. These chips are extremely efficient, quiet, and very compact — perfect for stompboxes. Only one problem; they can cause phase and intermodulation distortion resulting in tone changes. The answer is to use a Class A buffering circuit to do the job.

THE TONEBONE'S CONNECTED TO THE AMP-TONE

For a buffer to work transparently, you have to treat the guitar as if it is seeing the world's best guitar amplifier. This is the approach that Radial takes with their Tonebone products. They use a unique Class A circuit that has 100% discreet components. To get even closer to true bypass, Radial invented "Drag Control," which allows you to dial in the perfect load so your guitar feels like it's connected to a 20ft guitar cable. You get the benefit of less noise, and you can drive longer cables and multiple amps without the level dropping. And your tone always remains your tone.



Podcasting 101

By Mitch Gallagher

Podcasting is all the rage today! It's a great, low cost way to get your music or other audio out there for millions of listeners to hear. At its most basic, podcasting is a method for delivering audio (and now video) over the Internet. An MP3 file is linked on the web for listeners to download and listen to on their computer or MP3 player.

So what's the difference between an MP3 and a podcast? At the audio level, nothing. The difference is in the delivery. You can place an MP3 on your site, and say that you have a "podcast" — and many people are doing just that. But to really qualify as a "podcast" requires setting it up so that it can be accessed via an RSS feed.

RSS BASICS

RSS stands for "Really Simple Syndication." You "wrap" the location of your MP3 podcast file in a RSS document (see below), which can then be found and managed by listeners using an "aggregator."

The aggregator "subscribes" to a particular URL where the RSS file is located, and finds any podcasts associated with it. Once you subscribe, the aggregator will check back each time you launch it to see if there are new podcasts available. This allows you to do a daily, weekly, or monthly podcast — or more

often, if you like — and have listeners automatically made aware of it.

CREATING A PODCAST

Creating a podcast is fairly simple.

1. Record your audio file — This is, of course, where Sweetwater comes in, we stock many products that can help you make great-sounding podcasts!
2. Convert your audio file to MP3 format. BIAS Peak or Sony SoundForge are great choices to do this.
3. Create the RSS Feed file. The RSS file is simply a text file formatted with particular XML (eXtensible Markup Language) tags. There are several ways to create this file, including manually typing it in, using blogging software (such as Blogger), use freeware such as Podifier, or use commercial RSS creator software.
4. Upload the RSS file and MP3 to your website. Generally this is done using FTP, but many of the freeware and commercial RSS creators will do this for you automatically.
5. Validate the feed. To do so, just go to <http://feedvalidator.org> and type in the URL of your RSS feed.
6. Publicize your podcast. Sweetwater can help! We've created a special podcasting page on our site where you can upload your podcasts for the world to hear! (www.sweetwater.com/feature/podcasting)

Want to learn more about creating your own podcasts?
Visit www.sweetwater.com/feature/podcasting.





Gift Guide

YOUR HOLIDAY GEAR IS HERE

Free Shipping

With thousands of guitars, keyboards, headphones, cables, mixers, and more qualifying for FREE

SHIPPING at Sweetwater, why would you shop anywhere else?



Musician's All Access Card!

Make your holiday dollars go farther! Apply today for your Musician's All Access card and get the gear you want, and have 90 days to pay it off!



No Cards. No Wait. No Worries.

Bill Me Later is the fast, simple, and secure way to buy online or over the phone! Incredibly convenient, it's the best way to get credit, without the card!



Gift Certificates

Give the gift of choice this season! A Gift Certificate will never get returned, "fits" just right, and won't sit collecting dust in the garage like the Chia Pet from last year!



List \$999.00
\$799.97

Novation X-Station 61

Want a heavy-duty analog synth, an audio interface, a MIDI control surface and interface, and a digital effects processor? Get all five in one box with an X-Station! It's all completely portable, with USB bus or battery power. The semi-weighted keyboard feels great, and the joystick and X-Y controller give you sound-shaping power.



List \$234.99
\$79.97

Samson C01U

The first affordable studio condenser mic with a USB interface, the C01U can plug directly into a Mac or PC with no need for an audio interface or expensive mic preamp. Great for recording direct to laptops! Perfect for podcasting!



List \$3448.00
\$2299.97

Gibson Les Paul Standard

Picking up a Les Paul Standard is like holding a piece of history. The two-piece carved AA maple top has just enough figuring to deliver a totally vintage look. If you're not into the original baseball bat sized '50s necks, you'll really appreciate the slim-taper 1960s profile of this baby.

Sweetwater – Your One-Stop



List \$2399.00
\$1699.97

Alesis Fusion 6HD

This powerhouse workstation offers phenomenal presets, built-in sampling with extensive editing capability, four different synthesis types, built-in hard disk recording, a 32-track MIDI sequencer, and more to give you everything you need to make great music. DSP effects can be applied to audio tracks, MIDI tracks, or both! Velocity- and aftertouch-sensitive keyboard.



List \$349.00
\$199.97

RODE NT-1A

You can use this condenser microphone on just about anything from delicate vocals to electric guitars. Besides great sound, it offers great quality, with precision-assembled components and a satin nickel-plated body. Includes a dedicated shockmount and zip pouch.



List \$259.95
\$189.97



Yamaha PSR-E303

Here's a portable keyboard from Yamaha that features huge, incredibly realistic grand piano sounds, more than 480 additional tones, built-in lessons, and much more! The PSR-E303 will keep you making music for hours on end. Includes a power adapter, headphones, CD-ROM, pedal, and 2-year extended warranty.

Synthogy Ivory

The most amazing piano sample library ever! Over 3,500 samples from three great pianos are combined with a playback engine built from the ground up to bring out the resonance, response, and character of the finest concert grands.



List \$349.00
\$329.97



List \$1299.99
\$1149.99

Neumann TLM 103 Anniversary

A great step-up mic for a project studio! Pros the world over use Neumann microphones, and the TLM 103 features Neumann quality and sound without an out-of-reach price. It's an outstanding vocal mic that also delivers exceptional reproduction of acoustic guitars and other instruments.

Fender G-DEC

A one-of-a-kind practice amp that'll keep you playing for hours and hours because it's so simple and fun! Inside the G-DEC you'll find a fully functional MIDI synthesizer that plays onboard drum loops complete with practice bass lines and even some accompaniment from other instruments.



List \$359.99
\$269.99



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List \$495.00

\$449.97

Digidesign Mbox 2

The Mbox 2 improves on the wildly successful Mbox with better sound, an integrated MIDI interface, more simultaneous I/O, and even more free software. It's the best introduction to Pro Tools!



List \$559.99

\$399.99

Line 6 PODxt Live

PODxt Live is the ultimate multi-effects pedal for live performance or as the world-standard guitar-recording workhorse in the studio.



List \$189.99

\$149.99

Mackie Tracttion 2

Tracttion 2 lets you get right to the business of making music using a single interface for everything — from audio

recording and MIDI production tools to mixing and mastering.

M-Audio ProjectMix I/O

ProjectMix I/O is the universal audio interface/control surface solution that features seamless integration with all major DAW software and the ability to record directly into industry-standard Pro Tools — a new standard in streamlined music production!

List \$1299.95

\$999.97



PreSonus FIREBOX

The FIREBOX is a complete 24-bit/96kHz personal recording studio that fits in the palm of your hand! With FIREBOX, you'll be recording in no time!



List \$499.95

\$299.97



List \$1499.00

\$1299.97

Native Instruments Komplete 3

NI KOMplete 3 is the ultimate bundle for musicians and producers providing unlimited creative freedom for live performance, music production, instrument emulation, and sound design. Komplete 3 features groundbreaking synthesizers, samplers, emulations, effects, and a virtual guitar studio, giving you a truly comprehensive, professional production suite.

Taylor 110

Open the door to a truly rewarding Taylor experience! The 110 dreadnought acoustic guitar features exceptional construction, a solid spruce top, and laminated sapele back and sides. Like all Taylors, it produces a big and lively tone. Comes with a custom-fitted gig bag so you don't need a case.



List \$748.00

\$549.97



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ipod, iPod nano, iPod shuffle

Carry your music, photos, video, contact lists, lyrics, and calendar! The iPod 60GB features a 2.5" screen.

The iPod nano weighs just 1.5 ounces but can carry albums, press kit, and band photos. The iPod shuffle holds up to 240 songs.

AS LOW AS
\$99.00

MOTU Symphonic Instrument

You'll have an orchestra on your desktop with this enormous 8GB library of quality symphonic sounds. From solo instruments and small ensembles to full orchestras and choirs, it's a well-rounded collection of sounds for your compositions and orchestrations. Includes a high-quality convolution reverb.



List \$295.00
\$279.97

Squier Bullet

The perfect starter guitar for the budding rock star in your family, the Squier Bullet is a simple, affordable, and practical guitar designed for beginners and students.

List \$165.99
\$99.97

Paul Gilreath The Guide to MIDI Orchestration

The Guide to MIDI Orchestration is the premiere text on creating realistic emulations of a symphony orchestra using samplers and computer recording techniques. Paul Gilreath shows composers, arrangers, and MIDI musicians of all levels how to produce the most lifelike recordings possible.



\$69.95

www.sweetwater.com/giftguide

Sweetwater's 2005 Holiday Gift Ideas pages are overflowing with this year's hottest and most popular music gear and pro audio equipment! Find the latest and greatest for your own wish list or to send to loved ones — you'll find the season's best gifts here!

- **Holiday Gift Guide** — Just send friends and family to www.sweetwater.com/giftguide. We'll show them dozens of gifts appropriate for every type of musician, in all price ranges.
- **Sweetwater Gift Certificates** — The gift that can't go wrong! Gift Certificates are available in any amount. Call toll-free or order online at www.sweetwater.com/giftcert.
- **Write your own Wish List** — Go to www.sweetwater.com/wishlist and create an interactive e-mail that friends and family can click on to see the gifts your really want, and nobody checks to see if you were naughty or nice!



Find the right gear for the musician in your life!



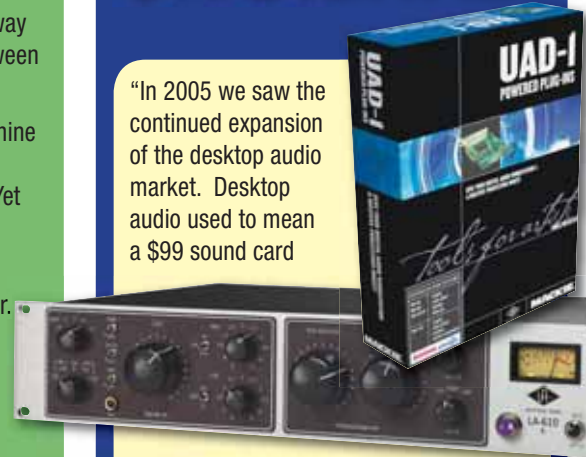
TOP 10

Music Tech Makeovers Of 2005

- 1 USB.** As version 2.0 became established, USB went from “that cheap way to hook up mice and keyboards” to a potent competitor for FireWire. Between high-speed interfaces, drives, and video devices, USB 2.0 has arrived.
 - 2 Ableton Live 5.** Live 4 came into the year as a great groove machine with DAW pretensions, but then morphed into a mind-boggling groove machine that also provided most of the functions people want in a DAW. Yet somehow, it’s still elegant and easy to use.
 - 3 Quantegy.** So everyone was at the funeral, dabbing their eyes with hankies and eulogizing a once-great company. Then the coffin opened, Mr. Quantegy stepped out, and said, “Heard you missed me, I’m back!” and returned to the task of bringing joy to the world of analog tape recording. It’s a miracle!
 - 4 SACD and DVD-A.** Not all makeovers turned ugly ducklings into swans; SACD and DVD-A got the reverse treatment. They’re like the hot young actress who gets so full of herself that she ends up chain-smoking on a bench in the park, telling anyone who listens how she used to be really big.
 - 5 Cakewalk.** First they bought rgc:audio. Then they introduced SONAR 5 — with pitch correction, a 64-bit audio engine, new instruments, and a big MIDI makeover. Then a company no one thought would ever support Apple introduced the AU-compatible Dimension Pro. These people are serious.
 - 6 Digidesign Pro Tools 7.** In the past few years Digi added ReWire, introduced low-cost hardware, gave away a free version, pushed on Mac/PC parity, and this year, they’ve acknowledged that MIDI is pretty cool after all. You *can* teach an old dog new tricks.
 - 7 Sony Minidisc HD.** Everybody’s favorite “I’m not dead yet!” format sprouted computer interfacing, a sleeker look, higher density storage, and full backward compatibility. Yeah, iPods are cool...but try using one for field recording. Hi-MD rocks, even if some people don’t know it yet.
 - 8 Analog Devices.** Hey, isn’t Analog Devices just a chip company, populated by nerds with pocket protectors? Look again: They’ve made themselves over as *the* company to turn to when you want hotter-than-July DSP in your new music industry gizmo. They didn’t jump the SHARC — they *invented* it.
 - 9 The New York AES show.** Once a haven for people engaged in shouting matches over power amp slew rates, the 2005 show was younger, hipper, looser, more fun, and *still* managed to be highly educational and technical. Way to go!
 - 10 Storage media.** CD-ROMs are just *sooo* 20th-century, dahling, it’s all about DVD-ROM now — preferably dual-layer. And you’re still recording to *moving parts*? Tsk, tsk. We all know that RAM recording is the latest craze. Don’t get me started on networked storage solutions....
- Happy 2006, everyone — let’s hope we have a whole bunch of cool new stuff to talk about next year!** —Craig Anderton

WAS 2005 ANALOG OR DIGITAL?

“In 2005 we saw the continued expansion of the desktop audio market. Desktop audio used to mean a \$99 sound card



and a tinny General MIDI soundset. Now world-class producers, engineers, and re-mixers are winning Grammys with computer-based systems located in an extra bedroom in their house. As in other industries, these technological trends have democratized music by putting state-of-the-art tools into the hands of more and more artists. The expansion of the desktop market has not only had an impact on Universal Audio’s digital product line, but our analog product offerings as well. Five years ago, we sold two hardware products; the 1176LN and the LA-2A. The customers for those products were almost exclusively large commercial studios. Over the last several years, we’ve introduced products like the 6176 and LA-610 channel strips, which, like the LA-2A and 1176LN, are handcrafted audio hardware with deep ties to analog’s past, but unlike the classic reissues, the new products often find their way into desktop audio systems. So the irony of the digital revolution is that it has actually *enhanced* the market for analog audio products. Desktop audio wizards who revel in the power and flexibility of their computer-based systems find themselves craving a little old-world tone in the analog domain on the way into their digital wonderland.”

—Matt Ward, President, Universal Audio

— cont. on page 19

Live From Meridian

In this day of cell phones and email, there's something special about meeting someone face to face, and seeing things with your own eyes. That's why a number of us actually hopped on an airplane and made the trip to Meridian, Mississippi, to experience the Peavey story in person.

Deciding what brands we're going to carry at Sweetwater is sometimes difficult. We want to be sure there aren't conflicts with other products we carry, that our customers want that brand, and that we're truly convinced of the value and quality the product offers so we can feel comfortable recommending it to you.

We're happy to say that with Peavey, the decision couldn't have been easier. It started when we saw the awesome factories and production facilities the company uses to manufacture its products. Clearly Peavey's goal is to create the finest possible products, intended to stand up to years and years of hard use on stage and in the studio.

But the big thing was meeting the people behind the Peavey name, including Hartley Peavey himself. The company consists of enthusiastic, loyal employees dedicated to providing musicians with the best tools for creating music, at affordable prices.

There are many parallels between the way Peavey does business and the way we do things at Sweetwater. Our values are the same; customer service, top quality, efficiency, commitment to excellence — these are all things our companies share in common, things we base our success upon. And like Sweetwater, Peavey is family owned and operated.

For 40 years Hartley Peavey and company have been delighting customers with world-class offerings. We're proud to offer you the complete line of fine Peavey products.

— Peavey cont. from page 1



The modern Peavey MI line encompasses all levels of musicians. From flagship products such as CS Series power amplifiers, Triple XXX guitar amplifiers, Cirrus bass guitars, MIPA award-winning JSX amp heads, and HP Signature Series electric guitars to entry-level Guitar and Bass StagePack kits — a truly diverse range of artists relies on Peavey gear.

Peavey has also pioneered new technologies such as Analog Acoustic Modeling, which makes it possible for an electric guitar to mimic the tone and nuances of an acoustic guitar, and revolutionary audio processors such as the KOSMOS, which is used to add bass and dimension to both modern and classic recordings.

Miles and Miles of Hartley

We could go on singing the praises of Peavey and their gear, but one particularly poignant part of Peavey history tells the whole story as far as we're concerned. During economic hard times several years back, instead of the mass layoffs that other corporations were engaged in to keep afloat, Hartley Peavey kept all of his people on salary (even if there was no work for them) until the crisis passed. It's that kind of ethics and unwavering commitment to service and support, along with the company's spirit of innovation and love of education that makes Sweetwater proud to be associated with Peavey.

simple. It is based on the 'Golden Rule.' I treat everyone as I would want to be treated. If you treat people right, deal with customers fairly, they'll stick with you. I'm thankful that our employees, dealers, distributors, and customers have hung in there with us. They know that when they buy a Peavey product, it will last through decades. Our service department often tells me that they see products that I personally made 35 years ago that are still in use. . . . At Sweetwater, we call that approach the "Sweetwater Difference." (A sound idea by any name. . . .)

Good Things Come from Diversity

Founded 40 years ago by Hartley Peavey, Peavey Electronics is one of the largest, most diversified, independently owned suppliers of musical instruments and professional sound equipment in the world. Peavey presently has 33 facilities on three continents (18 in Mississippi) and produces over 2,000 products distributed in over 136 countries worldwide. Even more impressive is the fact that Peavey holds 130 patents in musical instrument designs and audio technology.

World-renowned musicians from every musical genre use Peavey instruments and sound equipment, from rockers 3 Doors

Down and Nickelback to country stars Hank Williams Jr. and Tim McGraw. Peavey can be found behind major concert tours, in venues such as the Sydney Opera House, Hollywood Palace, and New York's Apollo Theater, and in most theme parks.





You probably saw on this issue's front cover that Sweetwater is now carrying Peavey. I can't tell you how excited we are to offer this fine range of equipment to you. I was part of the Sweetwater contingent that made the trip to Meridian, Mississippi recently to check out the Peavey facilities and to meet with some of the Peavey staff, including the owner of the company, Hartley Peavey. To say we all came away very impressed with the facility, the people, the operations, and — most of all — the quality of the more than 2,000 products Peavey manufactures, is a drastic understatement. We're always very pleased to find another company in our industry that shares our philosophy of providing outstanding service and maximum value to our customers. By the way, it's Peavey's 40th anniversary this year. Congratulations and welcome to the Sweetwater family to everyone at Peavey — we'll look forward to celebrating the next 40 with you!

Looking Back On 2005

It's always fascinating to take a look back at the past year — the "2005: Year In Review" cover story of this issue being a great example. In the case of Sweetwater, it's

also very exciting to look back over the year because we see the tremendous growth we're experiencing as a company. In 2005, Sweetwater easily broke every record we've ever set, whether for sales, gear shipped, number of employees (we topped 200 this year), or pretty much anything else.

One thing is clear: All that success comes down to one thing: Our customers. We know that you're the reason for our being here, let alone for any success we might achieve. For that reason, I can't thank you enough for your support through 2005 — and through every year in our 27-year history. We feel incredibly blessed and truly honored that you would choose us as your source for the tools you use for your art and craft.

But sometimes I get the feeling customers hesitate to call us for the "little" things — a cable, a set of strings, a guitar strap, or a sustain pedal — as if a smaller purchase might be a "bother" for us to deal with. That

couldn't be further from the truth. I hope you won't hesitate to contact us no matter what you need... we value your calls and emails, no item or purchase is too small, and we want to be your resource for everything you need for your musical endeavors, whether live onstage or in the studio. We consider each of our customers to be our friends, and we want to take care of our friends and help get them the right items no matter whether the purchase is for \$1 or \$100,000.

2005 has been a great year, and we're anticipating 2006 being even better — there's all kinds of great new gear on the horizon, computers keep getting more and more powerful, and audio and music software makes advances by leaps and bounds — things are going to be fun! We look forward to serving your needs next year and far into the future. On behalf of the entire company, I'd once again like to extend our sincere thanks to you for your support and business.

PreSonus INSPIREs You

We love it when we find items that can simplify your audio life. Here's one that makes computer recording — both solo and with the band — much easier. The PreSonus **INSPIRE 1394** FireWire Recording System features high-quality 24-bit/96kHz A/D conversion, four simultaneous inputs, and a revolutionary software control panel that lets you recall your I/O settings for a track any time you need them! The INSPIRE 1394 also includes audio recording and production software to give you the most compact, most flexible, most affordable, and inspiring computer studio you can imagine.

PreSonus packed the INSPIRE 1394 with the I/O you need for personal recording. The front panel features two custom-designed PreSonus microphone preamps with 48-volt phantom power. They deliver ultra-low noise, high-gain preamplification for all of your microphones and instruments. Two hi-Z inputs make it easy to record electric guitars and basses. The back of the INSPIRE features selectable line or phono (with RIAA filter) inputs, great for connecting keyboards, samplers, drum machines, and turntables.

The INSPIRE 1394 is completely controlled by an easy-to-use control panel software mixer interface. With it you have the ability to store and recall all of your settings. Controls include input gain, phantom power, limiter (off/on), preamp boost (off/on), sample rate, headphone volume, and main output volume.

One of the most powerful features of the INSPIRE 1394 is its expandability, making it a truly collaborative system.

Four INSPIRE 1394s can be daisy-chained for up to 16 simultaneous 24-bit/96kHz recording inputs. It's so affordable, even member of your band can own one for personal recording, and then you can daisy chain four units when everyone gets together for full sessions. And since the INSPIRE 1394 is under digital control you can save all of your settings during your recording session to bring back at a later time.

In keeping with the INSPIRE 1394's value, PreSonus has assembled an impressive bundle of software. The included ProPack features Cubase LE audio recording and sequencing software, Sony ACID XMC for loop creation and music production, and Minnetonka Diskwelder Bronze, providing high-definition CD and DVD-A authoring. The ProPack also includes plug-ins from Cycling '74, Camel Audio, Voxengo, and others. Plus, there are audio samples and MIDI loops from Discrete Drums and Twiddly Bits.

We hope this has inspired you to jump into computer recording with the INSPIRE 1394. It's easy to use, sounds great, and it delivers what it promises.

>> **INSPIRE 1394 • Sweetwater price \$199.97 • www.sweetwater.com/inspire1394**

The Art and Science of Acoustic Treatment



Russ Berger



If you think the topic of acoustic design doesn't exactly resonate with musicians, studio owners, and auditorium managers, think again. Recently Sweetwater hosted a workshop with acoustics guru Russ Berger, and almost 150 such people braved menacing thunderstorms to sit at the master's feet. In fact, registration for the event was so high we had to relocate the workshop from Sweetwater HQ to a nearby church.

Russ has designed acoustic spaces for more than 2,500 clients, including *Late Night with David Letterman*, Sony Music Entertainment, Whitney Houston, and NFL Films. He's also provided solutions for small rooms, project studios, and home theaters, and his discussion focused on issues that relate to both large venue operators and personal studio owners. In a refreshingly math-free presentation, Russ pointed to his ears and said, "The only thing that matters is how it sounds."

Russ began by emphasizing the first step in effective studio design (and real estate): location, location, location. He walked the audience through a "nightmare" studio placement example that sat amidst a pile of noise-pollution sources — a highway with acceleration ramps, a waste management site, airports and a military airbase nearby, hospitals, police stations, and fire departments... the list went on! Recognizing that most of us have little choice in locating our home studios, Russ acknowledged that sometimes we simply must learn to work around outside noise encroachment.

Zeroing in on smaller studio spaces and control rooms, Russ pointed out that they pose unique design challenges. "Small spaces are different from large rooms," he said. "They don't react the same way." He stressed the importance of effective acoustic design, stating, "The room is the last link of the audio chain. It's the interconnect between the monitors and the listener."

In that context, designing to the sweet spot becomes critical. "The smaller the room, the smaller the sweet spot," Russ advised. "That's especially important if you have clients in the control room with you. Rather than resorting to saying, 'Trust me, it sounds better from here,' you need to be sure they can hear the mix as accurately as possible."

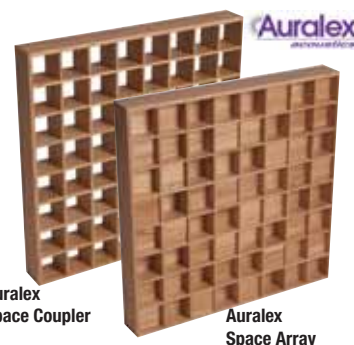
Berger warned of a common practice in project studios that he called, "Trying to control acoustics with the volume knob." Turning things up to defeat noise can cause small monitors to distort and can result in listening fatigue and threshold shift, which lead to making unsound mixing decisions. It's much better to deal with noise problems at their source, such as moving studio computers and other noisy gear out of the room. An additional benefit of this is the reduced heat buildup in the room, which means less need for air conditioning and less noise.

Other control room issues include reflections from locally reactive surfaces (accompanied by the dire warning: get those monitors off of your console!), speaker boundary interference, and rear wall reflections. Berger also bucked conventional wisdom by stating that surround monitors need not be identical (but need to be from the same "family," *i.e.*, Genelec 8040s augmented by 8020s). He warned against centering a subwoofer between two walls, saying that off-center placement promises better performance.

Berger's appearance was co-sponsored by Auralex Acoustics. The two have collaborated to produce some remarkable new acoustic treatment products that anyone can use to improve their spaces. First are the **AudioTile Shockwave** tiles, offering excellent broadband absorption through a unique varying thickness design that allows a number of layout options.

Auralex and Berger have also developed two diffusion products made of instrument-grade wood. The **SpaceCoupler** is ideal for creating a big sound in a small room. It can be used as a screen to re-direct reflections, or installed over a highly absorbent surface to effectively increase its acoustical efficiency. By providing an acoustical boundary interaction between loosely coupled spaces (such as an adjacent room or an attic), the SpaceCoupler generates a low-level reverberant tail to create a full, well-developed sound even when space is limited.

The **SpaceArray** combines excellent hemispherical acoustical diffusion with a top-quality solid wood finish. Based on a quasi-random series that provides superior diffusion performance without visual patterning, the SpaceArray works in control rooms, auditoriums, performance venues, listening rooms, home theaters, and worship spaces.



You, too, can have Berger-designed acoustic treatment with the new Auralex products. Call your Sales Engineer for more information!

The Smartest Move You'll Ever Make... A New Career at Sweetwater!



Turn your passion for music and technology into a rewarding career! Earn the best commissions in the business, plus thousands in incentives. Our intensive training program puts you face to face with pro audio legends. Sweetwater offers exceptional benefits including health insurance and 401(k).

Sweetwater hires only the best:

- Highly motivated, driven to excellence
- Outstanding communication skills
- Commitment to customer service
- Firm understanding of music, recording, and audio technology



Start the New Year right with a major career step! Visit www.sweetwater.com/careers or call Kristine Haas, Director of Human Resources, (800) 222-4700 ext. 1050.



All the numbers aren't in yet, but it's already obvious that 2005 will wind up being an amazing year for Sweetwater. It will truly be remembered as a watershed period in our company's history. We've experienced the kind of growth and success most businesses only dream about. For that, each and every one of us at Sweetwater owes you, our customers, a huge debt of gratitude and thanks for sending your valuable business our way. Words can't express how much it means to us to have your confidence as satisfied and long-term customers. We know you have lots of choices as to where you buy and the opportunity to "vote" with your dollars for whatever business model you prefer. Thanks so much for choosing Sweetwater! I can tell you

from an inside perspective that the employees here have worked very hard over the years to make Sweetwater the kind of company our customers love doing business with. We are very grateful for all of the kind words and great feedback we receive from our customers.

I'm sure you've seen our employment ads and might even think that we have a high rate of "turnover" and are just looking to fill positions with fresh "warm bodies" . . . and that couldn't be further from the truth. We're very careful about who we bring on board and actually have the lowest level of turnover in our industry, with the majority of the staff having been here well over five years. A significant number have been here more than ten years! The hiring we do is really to facilitate growth. While our sales staff continues to grow, the bottom line is that it's hard to find just the right people for the job so I'm always on the lookout for smart, talented, and motivated people with the kind of background that will allow them to relate to our technology-oriented customers.

To that end, I'd like to make a specific request in this column for your ongoing help in making Sweetwater the kind of company you want it to be. The real "Sweetwater Difference" is the people who work here. Since most of the members of our sales team were Sweetwater customers before they became Sweetwater employees, I'd like your assistance in seeking out these very special people. In the last issue of *SweetNotes*, the back-page employee profile featured Delvin Wolf, whose friend actually sent in a resume on his behalf (and without his knowledge)! Now, I'm not encouraging this practice, but I really would like for you to think about people who might be great candidates and either tell them about the opportunity or let us know about them so we can contact them. Please don't forget to consider this opportunity for yourself . . . I'm sure a lot of folks reading this article would be ideal for the position of Sales Engineer!

If you or somebody you know is interested in joining a successful and growing company and working with a simply amazingly talented group of people, we'd love to hear from you. The expectations are high — you have to not only know your stuff technically, you have to be a true business professional at the highest level, and have a deep customer service orientation. You need to be willing to relocate. (I've lived here over nine years and really love Fort Wayne; I consider it "home" for my family and me.) You can't be afraid of hard work; this isn't an easy job by any means, however, it is an extremely rewarding career with many benefits and the ability to make a wonderful living. (Read that as "you can make great money if you're willing to work hard.") You can also work a relatively "normal" week of 45 or so hours, where most other high paying sales/management positions involve lots of travel or 7-day workweeks.

Please call us today at (800) 222-4700 and ask for Kristine, or visit www.sweetwater.com/careers to learn more. Also, feel free to talk with your Sales Engineer about the position so you can hear about it from the "trenches." I hope to be hearing from quite a few of you soon.

Rock and Roll!

Jeff (VP of Sales)



Q: I recently purchased a Pro Tools system and it didn't come with version 7. How do I get the new version?

A: According to Digidesign, if you purchased a new Pro Tools|HD system, Pro Tools LE system, or an upgrade to Pro Tools TDM 6.9.x or Pro Tools LE 6.9.x software on or after September 1, 2005, from an authorized dealer, you're automatically eligible for a free update to the corresponding version of Pro Tools 7 software. Registered Pro Tools M-Powered software users are also eligible for a free update. Registered users will be contacted directly by email with a free update offer. So, be sure to register your new product!

If you purchased a system before September 1, 2005, an upgrade purchase may be necessary. Call your Sweetwater Sales Engineer for more information.

Q: My CD tray in my computer seems awfully loud, but only when I load certain discs. What gives?

A: Did you know that all CDs and DVDs aren't created alike? It's true! Some discs may be slightly thicker than others and some may have labels affixed to their tops. And, as is the case with many of our CD collections, some may simply have scratches or other defects on the playing surface. Any of these things can cause your computer's optical drive to make unexpected noises when you insert the disc.

You might try the following:

1. Make sure that the disc is fully seated in the optical drive tray (this doesn't apply to computer models with slot-loading drives).
2. Eject the disc and examine its surface. If there are any fingerprints, dust, or dirt, wipe the disc with a dry, lint-free cloth and try it again. If the disc has major scratches, do not use it — sorry.
3. If you still hear noise, eject the disc and insert another. If the noise goes away, the disc is the likely culprit (you may want to contact the manufacturer for a replacement). If you still hear noise, try another type of disc (for example, if you inserted an audio CD, try a DVD movie disc or a CD-ROM that contains data files).



I've wanted to write this particular column for some time now. I've worked on and off as a professional photographer since 1971, when I was first employed by *The Miami Herald*. By 1974, I started shooting a 16mm Arriflex motion picture camera, mostly freelance assignments. When video cameras first became affordable, I got one and by 1982, I was working full-time at a Sacramento, California ad agency, not only shooting video for TV commercials, but directing and editing as well.

Compared to the desktop publishing revolution, desktop video production took much longer to get off the ground. Adobe's breakthrough Premiere software was available in the early 1990s, but to get video into your computer, you had to convert analog

tape into a digital format. Once the project was complete, it had to be returned to the analog domain. All this compromised image quality.

However, once digital camcorders appeared, we could use FireWire to keep all our video in the digital domain. And with the emergence of the recordable DVD and newer, faster Macs and PCs, it became much easier to create a professional-looking product, particularly once Apple gave us easy-to-use products like iMovie and iDVD.

Many people never think of Sweetwater in terms of video, but as an Apple dealer, Sweetwater also carries digital video editing products, like the award-winning Final Cut Pro, as well as PC-based software like Sony's Vegas 6.

Of course, to turn out great video, you need a world-class editing system. My personal choice is Apple's **Final Cut Studio**, which includes **Final Cut Pro 5**, along with **DVD Studio Pro 4**, **Motion 2**, **Live Type**, and **Soundtrack Pro**. This suite outperforms anything even the best Hollywood studios had a decade ago. If you want to try your hand at editing and creating a DVD, you can start with Apple's iMovie and iDVD, which are included with every new Mac as part of the iLife '05 package.

Naturally, to make the most of any editing experience, you need a fast computer. I'd suggest at least a dual-processor G4, though a 64-bit G5 with four gigs of memory will make the creative process a whole lot more enjoyable. I'm certain Sweetwater's **Creation Station** PCs will also get the job done nicely. In any case, your Sweetwater Sales Engineer can set you up with exactly the right system to meet both your needs and budget.

Apples with Four Cores

If you follow Apple news the way we do, you've already heard about the new **Power Mac G5 machines**. What you might be wondering is, "Are these upgrades really worth it?" To help you decide for yourself, here are some of the major features of the dual-core and quad-core G5s, with a focus on their impact in music and audio computing.

The new dual-core PowerPC G5 CPU combines two processor cores on a single silicon chip, providing double the computational power in the same space as a single-core processor. With the quad-core G5's four processor cores, applications can take advantage of four 1MB L2 caches, four 128-bit Velocity Engines, and eight double-precision floating-point units for a radical increase in desktop performance. That makes for stutter-free audio throughput, glitch-free multiple effects processing, and the power to stack up impressive numbers of virtual instruments.

The 64-bit architecture combined with the 64-bit OS X operating system allows significantly increased memory addressing — theoretically as much as four terabytes! That's not feasible now, but the dual-core and quad-core G5s can be configured with 16GB of addressable memory. Such large quantities of memory enable the system to contain a massive sample library entirely in RAM, while still handling all the functions of your DAW software.

The PCI Express expansion architecture provides blazing video performance from the NVIDIA dual-head graphics cards. Multiple display capability enables you to spread out your tools and timelines. PCIe also supports the next generation of audio DSP and I/O solutions. What does that mean to you? Your existing PCI-X cards are not compatible with the newest Power Mac G5s. However, there are solutions such as expansion chassis; call your Sales Engineer for information. Digidesign has announced they will produce PCIe versions of their core and Accel cards, with a trade-in allowance. Other manufacturers are planning similar actions. The benefits of PCIe will make next-generation peripherals run faster and smoother.

Both the dual-core and quad-core machines offer built-in optical digital (S/PDIF) and analog audio ports that support both new and legacy hardware. They also feature plenty of FireWire and USB ports to let you connect to virtually any audio and MIDI peripherals and storage devices.

Finally, the new Mac OS X with Core Audio allows you to run several applications simultaneously, while Audio Units provides a plug-in protocol that works seamlessly across your host applications. The MIDI services ensure increased stability and performance, as well as Audio MIDI Setup for managing your MIDI configuration and defining a system-wide MIDI setup that's available to all of your applications.

There's lots more to tell but one thing is clear: for Mac-based music making, the dual-core and quad-core Power Mac G5 computers make a lot of sense, both now and in the future. If you're ready to step up, give us a call. We've configured more Mac music computers than anybody else and we can put together a system that's right for you.



>> Apple G5/2.3DC • Sweetwater price \$2499.00
>> Apple G5/2.5Quad • Sweetwater price \$3299.00

Dan Hoeye — Marketing Production Manager

Make Music Finale — With the addition of the Garritan orchestral instruments, Finale 2006 has once again raised the bar on professional notation!

David Klausner — Sales Engineer

PreSonus ADL 600 — I've been absolutely knocked out by the sonic quality of the ADL 600. Big and warm, but also revealing and detailed, it combines the best of vintage tube preamp sound with modern high headroom design.

John Bamber — Sales Engineer

Blue Snowball — The Blue Snowball is simply brilliant. It's extremely versatile and sounds like it should cost ten times what it does. Blue does it again!

Jeff Radke — Vice President, Sales

Mojave Audio MA-200 — Being a mic guy, one of the most exciting developments was the emergence of Mojave as a mic manufacturer. I know the folks involved pretty well and can't wait to see what they come up with. The MA-200 is just an amazing microphone (I had to add one to my collection) with a sound that rivals that of mics several times the price.



Snowball



MA-200



Finale



ADL600

THE VIRTUAL WORLD

2005 has seen an increasing number of sample libraries that continue to raise the bar. Some of these libraries come in dedicated player plug-ins, others are written for existing platforms, but both the performance and value have been going through the roof.

We've also seen a couple of hugely innovative plug-in instruments: One example is Spectrasonics Stylus RMX, which blows the lid off what you can do with percussive loops (especially the top-flight ones that come with it). It has a lot of potential.

Some of 2005's standout products include Synthogy Ivory Grand; East West Quantum Leap Symphonic Choirs, Colossus, and RA, plus the company is about to add a major upgrade to their symphony orchestra libraries; Sonic Implants Symphonic Collection... those are just a few of the more exciting products.

We've also seen solid introductions like the Submersible DrumCore loop library/librarian, IK Miroslav Philharmonik (new life for an old library), E-MU's new orchestra library...and I've surely left out many other really great products, plus I haven't even touched upon the really affordable FireWire audio interfaces that are starting to appear. — Nick Batzdorf, Editor/Publisher, Virtual Instruments magazine



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Meet Paul Allen

Name: Paul Allen

Position at Sweetwater: Sales Engineer

Start Date: 4/23/01

Education: B.S. in Music Business from Indiana State

Where are you from originally? Born Hartford, Connecticut, grew up in southern Indiana

What was your occupation before coming to Sweetwater? Marketing assistant, full-line music store assistant manager

Why did you first apply for a job at Sweetwater? I loved the philosophy of the company as a Sweetwater customer, and I was getting back into the music business.

Foreign Languages: *Muy poco espanol*

Technical Strengths: FOH live sound, Pro Tools, computer DAW's

Instruments you play: Guitar, bass, clarinet, and a little keyboards and drums

Gear you Own: Godin LGX-SA, Fender Standard Strat, P-Bass, acoustic; Kurzweil KME61, Yamaha Motif ES Rack, Roland XV5050, Digidesign Pro Tools LE and HD, Apogee Rosetta 200, PreSonus Eureka, Mackie HR624/HRS120, Waves plug-ins, and more of an ever-growing list my wife refers to as "and why do you need all that stuff?"

Family Info: Wife Lizzie, 2-year-old son Spencer, and newly arrived son Parker

Other stuff we should know about you: Sports fanatic. My teams (since childhood): L.A. Lakers, Dallas Cowboys, and St. Louis Cardinals

Personal Motto: "Character is what you do when no one is watching"

Favorite Magazine: I don't have a favorite. I read a lot of web-based news; ESPN is my home page

Real Life Hero: My grandfather

Guilty pleasure of choice: Somehow over the years I became a *Scooby Doo* collector, everything from Scooby Band-Aids® to my personal favorite, a Scooby and Shaggy animated phone.

How would your boss describe you? Always focused, extremely self motivated

How would your best friend describe you? Always ready for a challenge

What did you dream about doing for a living when you were growing up? What else — a guitar rock star!

What in your life best prepared you for the work you do here at Sweetwater? Continual building of good work habits

What do you enjoy most about being part of the Sweetwater Team? The dedication to caring about doing the right thing from top to bottom and the ongoing training that makes sure we are the best educated team in the biz.

What is the most important thing you've learned at Sweetwater? It's all about the people and the relationships, whether it's my customer — or my colleague sitting next to me.