



# Sweetwater® SweetNotes

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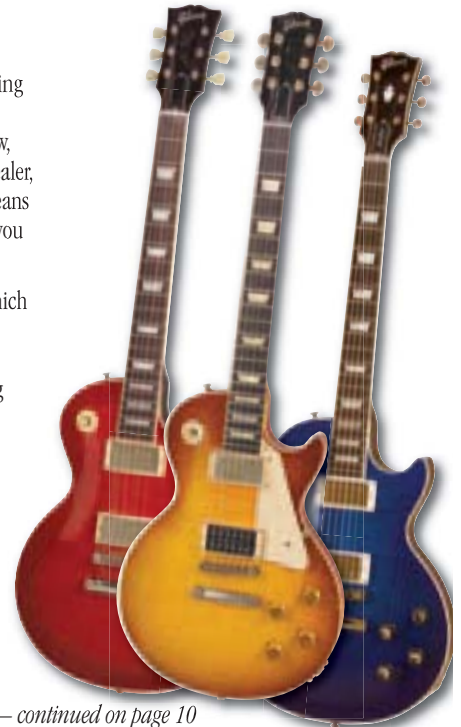
## Sweetwater is now a Preferred Gibson Online Dealer

The fact that Sweetwater is carrying Gibson guitars isn't news. We've been doing that for a quite a while. The big news is that Gibson has named Sweetwater a Preferred Online Dealer. This is a distinction that Gibson confers on a very few, select retailers. You're probably thinking, "Fine, so now you're a Preferred Dealer, but what does this do for me?" (Aha! We knew you were thinking that!) It means that you can get any and all things Gibson with something very special that you can't get anywhere else; The Sweetwater Difference!

For starters, you'll be able to browse the entire Gibson line on our website, which includes Gibson USA, Gibson Custom, Gibson Memphis, Gibson Montana, Epiphone, Valley Arts, and Tobias instruments — in stock and ready to ship! You'll be able to see close-up, hi-res views of the exact Gibson you're ordering in our online Guitar Gallery. Plus, there's our 55-point quality control evaluation, and climate-controlled guitar-storage area, not to mention free shipping.

If you're not already familiar with the different families that fall under the Gibson umbrella, it's time to acquainted.

Gibson Custom Shop — While Gibson USA makes the standard product line, the focus of the Custom Shop is the Historic line, which reproduces many of the landmark models introduced in the '50s and '60s. The Custom Shop also has a line of standard production models (the Custom Collection) and a line of signature models to honor many of the artists that have a long



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## AES Report



By Mitch Gallagher

Where's the best place to go if you're a die-hard pro audio fan looking for a gear extravaganza? The answer is easy: The annual Audio Engineering Society's convention and tradeshow. The AES show takes place each October, rotating its location among various cities. This year the show returned to New York City, where those of us who attended were soaked with both rain and information on the immense list of new products introduced by the manufacturers exhibiting at the show. Hundreds of products were announced; let's take a look at some of those that were generating the most buzz on the show floor. And for the full story on AES, check out [www.sweetwater.com/publications/reports](http://www.sweetwater.com/publications/reports) and our daily *inSync* coverage.

### M-Audio ProjectMix I/O

Combining a control surface with an audio interface, the ProjectMix I/O from M-Audio turns your computer into a complete digital production station. The 18x14 FireWire audio interface includes eight mic/line inputs, 8-channel lightpipe and 2-channel S/PDIF digital I/O, MIDI I/O, and two stereo headphone outputs. Eight touch-sensitive motorized channel faders and one touch-sensitive master fader let you get your hands on the mix, while eight rotary encoder knobs and an LCD status strip provide control over pan, sends, or plug-in parameters. Dedicated transport controls and a jog/shuttle wheel make navigation simple. The ProjectMix I/O offers support for Mackie Control, Logic Control, and HUI protocols.

### Auralex

Auralex launched a new line of products under the "pArtScience" brand, designed by renowned acoustician/architect Russ Berger.

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ProjectMix I/O

# from the editor



**Mitch Gallagher**  
Editorial Director

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## AES and More

I could swear I was just writing about a tradeshow in the last issue of *SweetNotes*... but that was Summer NAMM, and now as I write this, we're just returning from the AES (Audio Engineering Society) show in New York City. If you've never been to an AES show, I highly recommend hauling yourself to one at some point. In addition to all the products being displayed on the tradeshow floor, there's another whole side to the show — the conference part, where research papers are presented and there are panel discussions and other presentations on all aspects of professional audio. Chuck Surack and I sat in on a great panel discussion of small room acoustics by some of the best in the business, for example.

The show was very well attended this year; in large part due to the AES' promotional efforts. The AES conference is one of the only U.S. "tradeshows" that's open to the public, so it was nice to see large crowds swarming the aisles. It makes for a vibrant show, and seems to set the mood for the entire industry in some ways. I know those of us from Sweetwater who attended came home very excited about the new equipment! Check out my report beginning on page one of this issue, visit [Sweetwater.com](http://Sweetwater.com) for a complete report, and check out for the latest on all the new products.

For those who are wondering, the corned beef and cheesecake at the Stage Deli were perfect, as always... yes, yes, I know there are other great delis in Manhattan, but the Stage was right around the corner and it was pouring rain. Besides, I grew attached to it when I lived there (in NYC, not at the Stage Deli).

### Finally!

In the last few issues I've promised that we were going to see "masterclasses" with George Massenburg in these pages, and this time around, we've finally managed to arrange schedules to make it happen (page 11). We're hoping that these masterclasses will become a regular part of *SweetNotes*, so if you have questions for George, send them my way and we'll try to get them answered. For this first installment, George takes on two of the most common questions he receives. His answers, as always, are thoughtful, illuminating, inspiring, and straightforward. I've been putting his advice to work in my studio, and I'm pleased to report that I'm already seeing improvement in the quality of my projects.

### Craig Arrives

My friend Craig Anderton worked with me at both *Keyboard* and *EQ* magazines. Now I'm proud to report that we have a contribution from Craig in this very issue (page 5). His articles are always practical, accurate, and useful, and we're thrilled to have him here. Let's hope we see a lot more from him in the future.

## PreSonus ADL 600: Plugged Into The Sun

What gear would you choose to record the man Eric Clapton has called "the most underestimated musician on the planet, and probably one of the most advanced"? Sweetwater senior Sales Engineer David Klausner was one of the team faced with this dilemma during the recording of slide guitar-phenom Sonny Landreth's *Grant Street* project. Among the gear that made the final cut for tracking Landreth's guitar was the *ADL 600*, an Anthony DeMaria design manufactured by PreSonus.



**PreSonus**  
[audio electronics]

So what makes the new ADL 600 such a great preamp? It starts with Anthony's design philosophy. In order to build a truly musical sounding preamp, components need to be chosen based on the sound that they impart to a signal. For example, an overdriven tube adds content (distortion), which we've come to associate with a "warm" sound. Over-saturated transistors (solid-state) produce third-order harmonics, which can result in a more strident or harsh sound. The ADL 600 uses three military-grade tubes per channel to achieve warmth like no other preamp. Capacitors have perhaps the most significant impact on signal purity. Electrolytic capacitors have poor temperature stability, high dielectric absorption, wide tolerance, and a relatively short life span. By contrast, film capacitors, which you find exclusively in the ADL 600, have dramatically less dielectric absorption than even the best electrolytic capacitors, resulting in improved transient performance, enhanced spatial accuracy, and low-frequency realism. At the heart of any audio device is the power supply. Correct power supply and signal grounding is a prerequisite to high-fidelity audio performance and the one in the ADL 600 is exceptional thanks to its custom-built transformers. With  $\pm 300V$  power rails feeding the input stage, the ADL 600 cranks out maximum tube tone and exceptional headroom.

Tech talk can only take you so far, so we asked Klausner to share his hands-on experience: "The ADL 600 was very rich and 3-dimensional sounding, like the best of vintage tube mic preamps, but with loads more headroom. Sonny's playing is extremely dynamic. We needed a pre for his guitar that could deliver serious transients without folding, and the ADL 600 preamps lived up to the task admirably. They were paired with Royer R121s and provided the warmth and depth of the tone which, blended with a Sennheiser MD421 and Neumann KM83 going through a pair of API pres (to give some up-front aggressiveness), provided a beautiful balance, and probably the best realization yet captured on record of Sonny's live tone."

Regarding the tone on the recording, *Guitar Player's* Jude Gold said "...on each of this live album's tracks, it seems like a glorious, all-engulfing white light pours divinely from Landreth's amps...listening to Landreth's full-spectrum tones, it's almost as if the Louisiana slide superhero has somehow stolen a slice of a star and has brought it on stage with him. It's like his Stratocaster is plugged into the sun."

Hear live recordings of Sonny Landreth and the ADL 600 at [http://www.sweetwater.com/feature/sonny\\_landreth/](http://www.sweetwater.com/feature/sonny_landreth/)

>> PreSonus • Sweetwater price \$1999.97 • [www.sweetwater.com/adl600](http://www.sweetwater.com/adl600)

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# SONAR 5 Blasts Off into 64-bit Audio

Cakewalk's flagship SONAR software just keeps getting better. We recently spent some time previewing the new **SONAR 5 Producer** and **Studio Edition** packages. This is a major upgrade that provides significant workflow and creative improvements for any SONAR user.

The big news is SONAR 5's true 64-bit end-to-end signal path that operates on both native x64 and 32-bit computer systems. SONAR 5's 64-bit double-precision floating-point engine ensures a level of sonic quality that's not possible with 32-bit floating-point applications. It delivers dramatic increases in dynamic range. When you're ready to move up to an Intel EM64T or AMD64 system running Windows XP x64 Edition, SONAR 5 will provide astonishing advances in RAM access and native processing power.

Often we spend a ton of editing and mixing time working on vocals. SONAR 5's V-Vocal is a powerful tool based on Roland's famous VariPhrase technology that helps you create perfect vocal tracks, accomplishing edits you never imagined possible. You can automatically correct pitches, adjust phrasing and dynamics, add vibrato, create harmonies, and more. But you don't have to use V-Vocal solely on vocal tracks. Try it on a solo instrument and see what happens.

If you're using virtual instruments in your tracks, you've probably encountered unpleasant surprises with digital overs. How can you tell when a virtual track is going to clip? SONAR 5's new Bus and Synth Waveform Preview shows you, with a real-time display and per-track markers that identify the location and value of the maximum peak in each track and bus. Overages are indicated in red. This saves both time and frustration!

Efficiently moving from window to window is vital to a productive session. SONAR 5 features new track icons and tabbed edit views for quick access to the screens you need. They're a great workflow enhancement. Plus, you can dock any plug-in and it will be tabbed across the bottom for instant call-up. When you factor in SONAR's track templates, which allow for 1-click recall of all track properties (mix, effects, busses, instruments, and multitrack setups), building and managing a project is faster and easier than ever.

New in the Producer Edition is Cakewalk's Perfect Space convolution reverb, offering astonishing rooms, halls, and other acoustic spaces. The Lexicon Pantheon reverb is also included in the package, so you have a choice of processors to suit your mix. Have a load of VST effects? SONAR 5 offers BitBridge, which enables 32-bit VST effects and instruments in SONAR's 64-bit environment.

SONAR 5 adds tons of other functions that make your life easier. It now offers video output to FireWire devices for high-quality viewing with lower CPU and disk usage. You can seamlessly mix 16-, 24-, and 32-bit files within the same project. SONAR's integrated inline audio and MIDI editing, arranging, and mixing — all in one view — give you control over all aspects of your project. Five new synths, including a Roland GrooveSynth, offer more great sounds you can call up quickly when you need them.

Windows users have relied on SONAR for years, knowing it delivers the goods better than just about any other application. SONAR 5 adds an arsenal of enhancements, instruments, effects, and editing tools to make this comprehensive package as close to perfect as it gets!

>> **Cakewalk SONAR Pro • Sweetwater price \$499.97 • [www.sweetwater.com/sonarpro](http://www.sweetwater.com/sonarpro)**



**cakewalk**



*Beppe Gambetta*

overwhelm us with his technique — which is truly towering. His musical choices and instruction were easily accessible to everyone. I never once had the feeling that Beppe was playing over our heads rather than leading us to discover our own potential."

We'd like to thank Taylor Guitars and Beppe Gambetta for gracing Sweetwater's Blue Diamond Lounge!

## Taylor Clinician Beppe Gambetta Comes to Sweetwater

Italy is known for some of the best imports the world has to offer; cars, clothes, food, and a great flatpicking guitarist, Taylor guitar clinician Beppe Gambetta. Sweetwater recently hosted Beppe, whose engaging personality and understated genius charmed all in attendance. Not only did he treat his audience to inspiring musical performances and delightful stories, he demonstrated his various picking techniques in straightforward how-to fashion, along with examples of how each sounded in musical context. Other highlights included performances in alternate tunings, as well as demonstrations of the unique voice of each Taylor guitar model.

Beppe also thrilled workshop attendees with a demonstration of the sonic possibilities offered by Taylor's groundbreaking T5 electric/acoustic. According to Sweetwater's guitar-playing Marketing Director, Mike Ross, "Perhaps the most appealing thing about Beppe's workshop was the fact that he never tried to



# Sweetwater and MOTU Push the Limits

By Mitch Gallagher

Once upon a time, to get truly professional computer-based recording you had to spring big bucks for a system that included processing cards, specialized interfaces, and software. But today's computers can crank out tons of power using "native" systems; no extra hardware "helpers" required.

At least that's what the ads say. But what's the truth? Can you really get reliable, power-on-demand performance from a native system? How far can you take it? Can you add multiple interfaces? How many inputs can you record at once? How many tracks will play back? To answer these questions, I sequestered myself with MOTU FireWire audio interfaces, multiple computers, and MOTU Digital Performer.

Check out the results below. It's clear that native can provide the performance we want. And there's no more cost-effective way to go: Start with a computer and MOTU interface, then add more interfaces as you need them.

I'm astounded with the power of these MOTU systems. See the white paper at [www.sweetwater.com/feature/motu/](http://www.sweetwater.com/feature/motu/) for the details of my tests. And watch for the next round of tests, which will focus on Sweetwater's Creation Station computers with MOTU interfaces, then MOTU PCI interfaces — expect even better results with them. Prepare to be amazed!



## DESKTOP RECORDING

Want to make music without dropping a bundle? I hooked up a MOTU 828mkII interface to a Mac mini computer. It worked great! The interface provided up to 20 ins and outs, and I could play back up to 87 tracks from the internal hard drive! Using a Glyph GT 050 external FireWire drive, I could get 93 tracks.



What if you need more? Just plug in another interface (MOTU Traveler, 828mkII, or 896HD all worked), and get another 20 inputs or outputs!



To build a really big system, plug in up to two more interfaces, I was able to use up to 80 inputs (four interfaces), recorded to 80 tracks! Absolutely amazing performance!



## PORTABLE POWER

Next I wanted to know if I could go portable or not. You bet I could! I hooked a PowerBook G4 to a MOTU Traveler interface, and started creating massive sessions. We're talking up to 92 tracks of playback from the PowerBook's internal drive.



For live recording, you often need more inputs for tracking lots of mics and direct feeds from the stage. Could the PowerBook handle it? Yes! A second Traveler took my system to 40 inputs.



Looking for even more inputs for huge live sessions? I could connect up to four Travelers at once — and use a total of 64 inputs to 64 tracks! With four 896HD interfaces, I recorded 72 inputs to 72 tracks...and remember, this is all to the internal hard drive!



## LIVING THE DREAM

I wanted to know just how far I could take things. Out came a top-of-the-line Dual 2.7GHz PowerMac G5, loaded with RAM, an extra internal hard drive, and more. Would it provide the performance I routinely get with high-dollar DSP systems?

No question, this rig was over the top. Start with one 896HD interface jacked into the Mac. What do you get? Try this: 18 inputs and outputs with top-of-the-line converters. And check this out — playback of up to 146 audio tracks! Yes, 146 tracks!



If your needs grow beyond 18 inputs, start stacking on more interfaces. A second 896HD will give you a total of 36 holes to plug into.



Need more? Connect two more 896HD interfaces: 72 inputs and outputs.



Still not enough? Stick a PCI FireWire card into a slot in the Mac. Plug another 896HD into that card for 90 total inputs. And if that's not enough holes, use Travelers, which provide a whopping 20 inputs each — with five of them connected, that's 100 inputs — 100 inputs!

Still not impressed? What if I told you I could record all 100 inputs to 100 separate tracks simultaneously? I was astounded; that's the type of performance you expect from a very expensive DSP-based system, not an off-the-shelf Mac with native software and hardware.



# I Want My Mbox 2



The original Digidesign **Mbox** helped thousands of musicians get into Pro Tools LE thanks to its ease of use, integration with Pro Tools software, great sonic characteristics, and affordable price. Now Digidesign has listened to customer feedback and created the new, improved Mbox 2. It sounds better on both input and output, has an integrated MIDI interface, offers more simultaneous audio inputs, and includes more free software and tools. Plus, the Mbox 2 has a cool new industrial design.

## What's your Handle Good Buddy?

Some have commented on the Mbox 2's asymmetrical design: "Is it a handle or a stand?" Actually, it's both. Mbox 2 comes with two faceplates. One features a large handle that makes the unit easily portable. The second allows Mbox 2 to sit flat on a desktop and reduces the space required when the unit is packed for traveling.

## Sound Better

Digidesign rolled up their sleeves and went to work to make sure the Mbox 2 delivers superior sound quality that easily surpasses the sound of almost any other bus-powered USB-audio interface. Newly designed mic preamps and converters offer an impressive dynamic range that translates into much more headroom and a significantly lower noise floor. The result is that you can record ideas more accurately and play them back with greater fidelity.

## We Want More Input

Mbox 2 enables you to use two analog inputs in conjunction with two channels of S/PDIF digital input to record four simultaneous channels of audio. Another new addition is MIDI in/out ports. Now you can integrate MIDI controllers, hardware synthesizers and samplers, and virtual instruments into your setup without an additional MIDI interface.

## If You Love Software, Set it Free...

Mbox 2 offers even more free software including the new Pro Tools Ignition Pack, which includes Propellerhead Reason Adapted 3, Ableton Live Lite 4, FXpansion BFD Lite, IK Multimedia SampleTank 2 SE, Amplitube LE, and TRacks EQ, Celemony Melodyne Uno Essential, REX File CD, Pro Tools Method One Instructional DVD, and a 1-year membership to Broadjam. Of course, the heart of the Mbox 2 is Pro Tools LE software. This industry standard gives you 32 audio tracks (with 128 virtual audio tracks), 256 MIDI tracks, the ability to stream ReWire applications, and the unique Beat Detective LE automatic groove analysis and correction tool. Pro Tools LE also includes 37 DigiRack plug-ins: EQ, dynamics, delays, reverb, and much more, plus seven professional Bomb Factory plug-ins.

If you missed out on the first Mbox, remember it's always easier the second time around. Call your Sweetwater Sales Engineer and get your Mbox 2!

>> Digidesign Mbox 2 • Sweetwater price \$449.97 • [www.sweetwater.com/mbox2](http://www.sweetwater.com/mbox2)

## rewire explained

By Craig Anderton

ReWire is a software protocol developed by Propellerheads that allows two compatible programs to work together synergistically. For example, suppose your DAW does great digital audio recording but lacks cool virtual instruments, and you also have a program like Reason that's packed with cool instruments but doesn't do digital recording. ReWire them together for the best of both worlds!

Of the two programs, one is always a ReWire host, and the other, a ReWire client. ReWire essentially provides "virtual patch cords" that connect the client's outs into the host's virtual mixer. You open the host first, then insert a ReWire-compatible program similarly to how you'd insert a software synthesizer. Usually the client opens automatically; sometimes you need to open it manually.

For example, if a DAW is the host and Reason is the client, Reason's instrument outs would appear (either individually, or as a mixed output of all instruments) in the DAW's mixer channels. Note that some programs can be hosts, some clients, and some either one.

The host takes over all MIDI and audio routing for the client. If you want to play the client instruments from a MIDI keyboard, you send the data into the host, which then passes it on to the client. In a setup with a host audio+MIDI DAW, you can record MIDI data into a DAW track, have it drive the client, and monitor the client output through the DAW's mixer. Furthermore, ReWired applications have synced transports — they start, stop, and (if there are loop points set) loop together.

There's a myth that ReWire demands lots of CPU power. Actually, the ReWire protocol itself consumes very little power — but running two heavy-duty audio programs does require a fairly fast computer with a decent amount of RAM. If your CPU starts red-lining, most DAWs have a "freeze" function that renders software instrument tracks as digital audio. You can then close the client to take some strain off the CPU.

ReWire is a pretty trouble-free protocol that works very well. Try it — you'll find it expands your options in ways that were never before possible.



*This shows Propellerhead Software's Reason ReWired into Ableton Live. Note how Live mixer channels 8 and 9 have their inputs set to monitor Reason (circled in red for clarity).*

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

# Next-generation Creation Stations Pour on the Power

We've been flooded by user calls and emails praising the Sweetwater Creation Station computers practically from the day we shipped the first one. While we appreciate the recognition of our efforts to produce the quietest, most reliable audio PCs in the business, we're not about to rest on our laurels. Our computer wizards have been doing extensive R&D to develop even better audio computers. Now the newest-generation Creation Stations are available, and they represent significant steps ahead in power and performance.

The big kahunas of the group are the new **RackDual 3.2** and **RackDual 2.8** machines, both of which tap the power of new Intel Pentium D dual-core processors. Dual-core CPUs split program threads between two physical processor cores, which means they can perform tons of audio processing instructions in blazing-fast time. You'll achieve massive track counts with piles of plug-ins!

The RackDual 3.2 includes three Glyph SATA hard drives; an 80GB drive for system and applications and two 200GB drives for audio and samples. It's loaded with 2GB RAM. The RackDual 2.8 offers 80GB and 200GB Glyph SATA drives, with 1GB RAM. Both machines feature a Radeon X300 SE PCI-Express dual-head graphics card, which has double the bandwidth of AGP-8X cards, to provide outstanding performance when you're mixing audio while streaming video. These computers also offer onboard Gigabit Ethernet, which makes them ideal for use with Waves' APA hardware accelerators and the new Glyph LAN-enabled backup drives.

We've also introduced an ideal "in-between" PC, the **Creation Station Tower Plus**. With an 80GB system drive, a 120GB SATA audio hard drive, and an Intel Pentium 4/3.0GHz CPU, it fits the needs of many project studios. The entry-level **Creation Station Tower** model has also been beefed up, with an upgraded Pentium 4/3.0GHz CPU and faster-access RAM — yet it still comes in at under \$1,000!

The **Creation Station Rack** and **Pro** computers are fast becoming studio standards. Both feature Pentium 4/3.2GHz processors, 1GB RAM, an 80GB SATA system drive, and a 200GB SATA audio drive. With two FireWire ports, seven USB 2.0 ports, five open PCI slots, and Gigabit Ethernet, they can handle your peripherals with ease.

All PCs feature the whisper-quiet designs that have made hundreds of Creation Station users respond so enthusiastically: Auralex Sheet-Blok-Plus™ case lining, QuietFeet isolation feet, Zalman CPU coolers (all except Tower LE), hand-tied interior cabling to optimize airflow, precision-tuned fans, and more. If you need a rock-solid, reliable, whisper-quiet audio computer, you can't go wrong with any of these Creation Stations!



FOR MORE INFO GO TO [sweetwater.com/creation\\_station](http://sweetwater.com/creation_station)

- >> Sweetwater CreationStation Rack Dual 2.8 • Sweetwater price \$2249.97
- >> Sweetwater CreationStation Rack Dual 3.2 • Sweetwater price \$2999.97

## Sweetwater Employees Devour Gear!

Ahhh, gear. Do we ever get enough of it? For Sweetwater sales and service staffers, the answer is, "Never!" So on top of the hours of intensive training we undergo every week, and in addition to the fact that dozens of us swarm the aisles at several tradeshows a year, we recently put on a gear show all our own. GearFest 2005 packed 19 manufacturers into a tent right next to Sweetwater HQ, providing our Sales Engineers and service pros with hours of knob tweaking, spec checking, and tire kicking time. Oh, yeah... there was lots of food, too. Hence the name.

GearFest focused on real gear that's available now, set up and running for us get our hands on and put through its paces. Among the highlights was the Muse Research Receptor, the hardware VST plug-in player that employs a rock-solid proprietary operating system for crash-free performance. The new UniWire feature makes Receptor just as valuable in the studio, delivering plug-ins to your computer via an Ethernet cable.

Alesis's Fusion has both remarkable capabilities and equally remarkable value. With four synth engines built in — sample playback, FM, virtual analog, and modeling — plus an onboard 24-bit hard disk recorder, this workstation packs a punch!

Crown showed off new I-Tech power amps, with groundbreaking "Class-I" designs that provide lower distortion, higher voltage, higher power, and greater reliability. They're likely to revolutionize touring sound systems!

One special sneak preview item was the new JBL LSR4300 monitor series, which we were able to see before its official AES debut. These monsters feature full networking capability for system control from your mix chair, plus a new automated version of JBL's RMC Room Mode Correction technology.

Representatives from many manufacturers had their hands full answering the in-depth questions only fanatical Sweetwater employees can ask. At the end of the day manufacturers and staffers alike reported satisfaction with both the face time and the eats.



### EXHIBITOR LIST

Pro Co	Aviom	Akai
Muse Research	Crown	Hosa
Groove Box	Alesis	Shure
Ultimate Support	SoundCraft	Trans America
Galaxy	dbx	Creation Station
Gator	Lexicon	Hosa
Casio	DBX	Shure

— AES report cont. from page 1

**SpaceCoupler** — SpaceCouplers redirect sound instead of absorbing or diffusing it. These 2' by 2' panels can be dropped right into a ceiling grid, or can be implemented in a variety of other ways. The idea is to couple together two acoustic spaces. The SpaceCouplers are made from Paulownia wood, which has one of the highest strength-to-weight ratios of any wood.

I'm proud to say I had the first installation of SpaceCouplers in my new home studio (read about it in my upcoming book on home studio acoustics). I installed them in the drop ceiling over the mix position with absorption above to create a combination of broadband absorption and a bit of diffusion. It worked phenomenally well. Russ Berger stopped by to check it out, and even he was impressed with the results.

**SpaceArray** — These diffusers randomly and evenly disperse sound waves. Built in the same fashion as SpaceCouplers, SpaceArrays use Paulownia wood, and can drop right into a 2' by 2' ceiling grid. Unlike other diffusers, the SpaceArray uses a quasi-random array for superior diffusion.

**AudioTile** — Utilizing four different complementary shapes, the acoustic foam AudioTiles feature thicknesses from 1" to 4", for varying degrees of absorption at different frequencies. Because of the four shapes, AudioTile can be installed in an almost-infinite number of layouts, allowing you to create a unique look for your room. I saw a number of example layouts, and I was blown away. Various colors will be available.

#### ADAM Audio System 110

The **System 110** combines the S1A (the smallest of the ADAM S-series monitors) with the highly successful



INSPIRE 1394

Sub-10 subwoofer. Aimed at those creating audio in very small spaces, the System 110 achieves 25Hz to 35kHz frequency response utilizing special bass management built into the sub. The S1A features ADAM's highly regarded ART folded ribbon driver and a 6" Hexacone low-frequency driver. What I heard in the ADAM booth sounded great!

#### PreSonus INSPIRE 1394

The **INSPIRE 1394** FireWire interface is a compact unit that sports four analog inputs and two analog

outputs at up to 24/96 resolution. Available inputs include two XLR mic ins with phantom power and two hi-Z instrument ins, as well as dual line/phono inputs. Outs include RCA unbalanced and mini-TRS, as well as a headphone out. Compatible with Mac or PC, INSPIRE is completely controlled by a software mixer control panel. Up to four INSPIRES can be chained together for up to 16 simultaneous inputs and eight outputs; this makes the INSPIRE one of the most affordable and expandable FireWire recording interface solutions available anywhere.

#### Waves

Waves made a big move into dedicated vocal processing with two new plug-ins and a new bundle.

**Tune** is an advanced pitch-correction ReWire application that offers a new level of sonic transparency. Users can correct individual notes or entire melodies as easily as editing MIDI notes, while formant correction provides natural-sounding results. You can set the reference notes, pitch, root note, key, type of scale (including custom scales), and range of singer. Natural vibrato is identified and can be increased or reduced; synthetic vibrato can also be added. A Line tool makes glissandi and transition effects easy; a Scissors tool separates notes for individual manipulation. All editing is non-destructive, and the final vocal line can be exported as a MIDI file for creating harmonies, counter-melodies, or instrumental doubling.

**DeBreath** detects breath segments and separates them out. This allows their level to be altered without affecting the rest of the signal. DeBreath can also be used to separate breaths and vocal onto different tracks allowing independent processing and special effects.

The new **Vocal Bundle** includes Tune, DeBreath, Renaissance Channel, Renaissance DeEsser, and Doubler — a complete toolkit for producing world-class vocal tracks.

#### Universal Audio Solo Series

UA announced two new mic preamps, the **Solo/610** and the **Solo/110**. The compact units feature the classic Putnam 610 and the innovative Precision 110 designs respectively, drawing from the tube and solid-state sides of the equation. The single-channel units are portable for easy use in the studio, on a desktop, or onstage. Each has an input gain and output level control, as well as DI input/thru. Other controls include mic/DI, low/high impedance, phantom, lo-cut filter, and polarity selectors. These new boxes look to be an affordable way to get into either classic or cutting edge Universal Audio sounds.

#### Native Instruments

Native Instruments went nuts at AES with a pile of new products.

**Guitar Rig 2** — With Guitar Rig 2, NI has taken the platform to an entirely new level. The most visible



Guitar Rig 2

change is the new Rig Kontrol 2 foot controller, which offers six assignable switches and a pedal for controlling parameters. Rig Kontrol 2 also incorporates a DI box for connecting your guitar to a mixer or preamp, and has a USB audio interface. New features in the Guitar Rig 2 software include three new distortions, seven new effects modules, and four new amplifier models, including an Ampeg SVT bass head. Six bass cabinets are included. There are also four microphone models optimized for bass recording.

**Komplete 3** — This is the most complete collection of Native Instruments software ever released, including: Reaktor 5, Absynth 3, Guitar Rig 2 (software only),

— continued on page 9



**No Cards. No Wait.  
No Worries.**

This holiday season look for a new payment option at Sweetwater called Bill Me Later®. Bill Me Later® is the fast, simple, secure way to buy without using your credit card. There's no lengthy application, just select Bill Me Later® at checkout and you'll receive a bill in the mail. You can choose to pay in full or over time! Now your holiday shopping can be even easier at Sweetwater.

\* Subject to credit approval. Bill Me Later® is offered through Chase Bank USA, N.A. and is available to U.S. customers who are at least 18 years of age.

# Sweetwater Hosts the Last Public Viewing of C.F. Martin's 1,000,000th Guitar



Here's an exciting up to the minute report about recent *my*-cool happenings at Sweetwater. C.F. Martin Co, yes that's the C.F. Martin of the world's finest acoustic guitars, chose Sweetwater to host the last-ever public showing of their priceless 1,000,000th Martin! Along with news teams who covered the event for radio and television, hundreds of lucky attendees were treated to an once-in-a-lifetime opportunity to get up close and personal with Martin's Millionth guitar

## Serial # 1,000,000

To mark what is perhaps the most significant milestone in their 173-year history, Martin pulled out all the stops to create the epitome of the luthier's art and craft. Over 150 people contributed to the realization of this instrument, but it was the work of one man that truly put this instrument in a class by itself; master inlay artisan Larry Robinson. Robinson is also responsible for creating the extravagant inlays of other commemorative guitars commissioned by Martin including the Chinese Dragon, Celtic Knot, and Art Nouveau, which were also at Sweetwater for the event. For the millionth Martin, Chris Martin basically gave Robinson license to "go nuts." With over 1,800 hand-cut, hand-inlaid pieces in the borders alone, you can understand why people at the Martin factory were taking bets on how long it would take before he actually would go crazy. The inlays include mother of pearl, abalone, 18-karat gold, white gold, as well as 141 gem stones, 65 of which are diamonds. If you go to [www.Sweetwater.com/feature/martin\\_millionth/martinevent.php](http://www.Sweetwater.com/feature/martin_millionth/martinevent.php) you can see photos of the event.

Other highlights of the event included Martin's Dave Jeffrey giving a presentation on the history of C.F. Martin Co., and some very cool door prizes including a Martin LX1 guitar. During the Q & A, someone asked how the Millionth Martin sounded. Dave graciously allowed one of Sweetwater's own to have the distinction of being the last person ever to play the Millionth Martin. (At least until Chris Martin feels like taking it out of the Martin museum and jamming.) Despite the five pounds of inlays and jewels, it sounded quite good. (It *is* a Martin.) Dave also dished a little insider dirt as well: Apparently, one week prior to the show, Martin's CEO had decided not to let serial number 1,000,000 leave the factory ever again. The reason being one of their sales reps had taken the guitar home in preparation for a similar show and had their house burglarized that night. Fortunately, the priceless instrument was overlooked by the thief, and the show at Sweetwater was allowed to go on as scheduled. (With the guitar hand-delivered by a Martin representative accompanied by an armed security guard!)

We're very honored that Martin placed their trust in Sweetwater to host this historic event. Our profound thanks goes out to Martin's Dave Jeffrey, Sandy Siegfried, and, of course, Chris Martin for allowing Sweetwater to have this privilege.



## Customer Studio: Manny Gutierrez

Arecibo, Puerto Rico resident Manny Gutierrez is a very busy man! He teaches a whopping 22-credit course load in audio and video production at the University of Puerto Rico. His studio is often booked with some of Puerto Rico's burgeoning Latin rock bands. He presents seminars and consults with other studios in the region. Plus, he and his wife just had a baby girl!

Manny's hand-built studio is one high-tech trailer. Actually, the inside rooms are completely isolated from the outside structure — a "room within a room" approach. "The studio floor is a sandbox on springs," he explains. Extensive bass traps help keep both the 19' x 8' recording room and 14' x 8' control room acoustics in check. Manny applied a "non-environment" approach to the control room, making sure it has no acoustic properties of its own.

Manny loaded the new space with an impressive list of gear, much of which he purchased from Sweetwater. His microphone cabinet includes a pair of AKG C 414s plus AT4033, Shure SM54, Audix OM2, and Crown C700 models. His preamps of choice are a Focusrite ISA428 and a Grace 101. Outboard gear includes Alesis compression and EQ, plus a MicroVerb 4.



The digital side is anchored by G4 and G5 Power Mac computers running a variety of software including Pro Tools LE, Cubase SX3, and HALion. A MOTU 2408 and Digidesign Digi 001 provide the interfaces, while TC Electronic PowerCore and Universal Audio UAD-1 cards provide additional processing horsepower. The soffit-mounted monitors are Mackie HR824s, with specially designed ducts to handle the rear passive radiators. Signal routing is handled by a PreSonus Central Station.

For gear guidance, Manny has counted on Sweetwater for more than ten years, currently with Sales Engineer David Hess. David said, "Manny is a great guy. He makes his gear selections very carefully to get the best combination of equipment." Manny puts it a bit differently: "Once a gear junkie, always a gear junkie!" Call your Sales Engineer for the best advice on equipping your own studio.

Want to see your studio in SweetNotes? Email photos to Mitch Gallagher now! ([mitch\\_gallagher@sweetwater.com](mailto:mitch_gallagher@sweetwater.com))



## 10 COOL PICKS FROM AES

**MOTU Symphonic Instrument v1.1** — Disk streaming and individual outputs. Best of all, it's free.

**Royer R-122V** — A ribbon mic with a tube? Who can resist? My order is in...

**Blue OmniMouse** — Mighty Mouse jokes aside, perfect for orchestral, ensemble and other acoustic recording applications.

**Audio-Technica AT2041 Studio Pack** — The side-address AT2020 and brand-new small-diaphragm AT2021 mics, both in one box, at a great price.

**Glyph GPM-216** — Let your musicians make their own monitor mixes on stage or in the studio.

**Glyph LANdisk** — Intelligent file serving and central storage for media.

**Sony PCM-D1** — Is it a portable recorder or a Star Trek prop? Who cares, it rocks!

**Cakewalk Dimension Pro** — Sampled instruments with advanced synthesis. Cakewalk power for PC and Mac!

**Summit Audio FeQ-50** — Four-band EQ with tube and solid-state outs. Now you have a choice.

**TC-Helicon VoiceDoubler** — Don't be lonely, sing with up to four virtual friends!

— AES report cont. from page 7

Kontakt 2, Battery 2, Elektrik Piano, Intakt, Kompakt, B4 II, FM7, Pro-53, Vokator, and Spektral Delay.

**NI Essentials** — Essentials is a pro-level soft synth starter kit covering the basic instrument "food groups": Absynth 3, Pro-53, Kompakt, Battery 2, and Guitar Combos (choice of one combo amp emulation)

**B4 II** — Even more tonewheel organ authenticity and flexibility! New features include: modeled tube amplifier and speaker cabinets, integrated spring and studio reverbs, 120 new presets, 11 alternate tonewheel sets, intuitive MIDI controller integration with MIDI learn and controller templates, and pedal legato and string bass modes.

**Bandstand** — Combining 2GB of samples of 128 instruments and nine drum kits with the Kontakt 2 sample engine, Bandstand establishes a new standard for General MIDI sound modules. Bandstand includes a convolution reverb, chorus, limiter, and 3-band EQ, as well as real-time transposition, scale tuning, quantization, and humanization tools. Bandstand can operate either stand-alone or as a plug-in.

### TASCAM HD-P2

The TASCAM HD-P2 records Broadcast WAV files at up to 192kHz sample rate at 24-bit resolution to CompactFlash media — no moving parts to make noise! Its features include SMPTE timecode sync, video clock sync, a large, angled LCD, and FireWire connectivity for fast transfer of large files to computer. I/O includes dual XLR mic inputs with phantom power, unbalanced RCA ins, as well as S/PDIF digital I/O. A headphone jack is provided, as is a built-in speaker for confidence monitoring. Best

of all, the HD-P2 operates for 5-1/2 hours on standard AA batteries, and weighs less than 2 pounds (with batteries)!

### Glyph PortaGig

Need storage for gigs on the go? The PortaGig drive makes recording and editing on location easy, and serves as a handy way to get large amounts of data from one location another. With FireWire 400 and USB 2.0, PortaGig drives are compatible with Mac, Windows, and Linux systems. The 7,200RPM drives come in capacities up to 100GB, and weigh in at less than 10 ounces. The aluminum case runs quietly with its fanless design.

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## AES Report Special: Digidesign Pro Tools 7

One of the big announcements at the show was Digidesign's Pro Tools 7 for HD and LE. The new version is loaded with a wealth of features and enhancements, including:

- Instrument Tracks
- REX/Acid loop file support
- Grouping of audio and MIDI regions
- Groove quantize on input
- Region looping
- Real-time MIDI processing
- Zoom Toggling for quickly entering an editor view
- Improved RTAS support for up to 150% increase in plug-in counts
- Dual-processor computer support
- RTAS plug-ins on Aux ins and Master Faders
- Streamlined and better-organized menus, and more!

M-Audio interface users weren't left out of the party. Pro Tools M-Powered 7 offers all the new features of Digidesign Pro Tools 7, including Instrument Tracks, real-time MIDI processing, REX and Acid loop file support, improved host processing for RTAS plug-ins and virtual instruments, Tool Tips, and more.





**Inside  
Sweetwater®**  
music technology direct™

**Chuck Surack**

If you read the cover story that opens this issue of SweetNotes, then you're already up to speed on some really big news here at Sweetwater: We're now one of just a few Gibson Preferred Dealers. As many of you know, we've carried Gibson guitars for quite a while now, but being named a Preferred Dealer is a big honor for us. This means that you'll be seeing the comprehensive line of Gibson guitar products — Gibson USA, Gibson Custom, Gibson Memphis, Gibson Montana, Epiphone electrics and acoustics, Tobias basses, and Valley Arts custom guitars, as well as the complete line of Gibson Accessories on Sweetwater.com, in our *SweetNotes*, in our *ProGear Directories*, and everywhere else.

To celebrate this honor, we've brought in truckloads of new Gibson family guitars of every type; our inventory has swelled to where it's an amazing sight to see. While this is fun for us to look at (and for the many guitar players on staff here to drool over), what it means for you is that we've got tons of guitars in stock to choose from... I don't think I'm out of line in saying that we have one of the largest stocks of Gibson products in the world.

— continued from page 1

**Gibson Amplifiers** — Gibson's Hand Built series are among the finest amplifiers available to guitar players. Their line of hand-built amplifiers offers guitarists distinctive looks and design concepts that pay tribute to the golden era of amplification craft. For the more budget conscious, the Epiphone range of guitar amps brings all-tube, boutique amplification within reach of every guitar player. As an added bonus, Gibson Labs has brought back the Echoplex, one of the most powerful delays/loopers ever created.

**Tobias Bass** — Mike Tobias began making custom instruments in his music store in Orlando, Florida, in 1977. His basses featured innovations in every facet of their design, such as combinations of exotic woods for a wide range of natural tonalities. Ergonomic improvements, including the sculpted body and asymmetric neck, enhanced the feeling that each bass was made to fit the individual player. In 1990, Tobias joined the Gibson family.

**Valley Arts** — Valley Arts was founded in North Hollywood in the early 1970s by guitarists Mike McGuire and Al Carness. With clients such as Larry Carlton and Lee Ritenour, Valley Arts graduated to full-blown custom guitar makers. Looking to expand their Custom Shop, Gibson brought McGuire and Carness into the fold, and later acquired Valley Arts. Their guitars are handcrafted to your personal specifications, using only the finest materials available. The result is an instrument of extraordinary beauty and playability.

**Epiphone** — With a history dating back to 1873, Epiphone was the first instrument maker to embrace Jazz and led the industry away from mandolin and banjo production and into making guitars. Epiphone also pioneered innovations such as the extension truss rod design and the first pick-up with individual pole pieces. But perhaps the greatest contribution came while Les Paul was experimenting in the Epiphone factory — experiments that led to the first solid-body electric guitar. The same spirit of innovation is alive and well at Epiphone today.

**Gibson Montana** — In 1990, Gibson moved acoustic production to Bozeman Montana due to the dry climate, which made building conditions ideal. Perhaps the most important thing to know about Gibson acoustic guitars is that they're all hand-built. Gibson believes that a less expensive instrument shouldn't be a lesser instrument. The only difference is in the appointments — the build quality is the same.

This is just a small overview of all the exciting things that Sweetwater, as a Gibson Preferred Dealer, has to offer. To learn more, visit our web site and start browsing for your new guitar, bass, or amp — and check out the complete line of Gibson accessories while you're there.

You can check out all the guitars we're stocking online at Sweetwater.com; search for the brand or model you interested in, and you'll find a great deal of information, and best of all (we're really proud of this), most of our guitars are individually photographed, with the pictures available in our online Guitar Gallery. How cool is that? You can see close up, hi-res, detailed photos of the exact guitar you're considering purchasing — the photos you see match the serial number of the guitar that's displayed, so when you order, specify the serial number you want, and that's the one you'll get!

Of course, every Gibson family guitar, like every guitar here at Sweetwater, goes through two evaluations. We give each instrument an once-over when it arrives to make sure that all is well. Then, when the guitar is ready to be shipped to its anxiously awaiting new owner, we give it a thorough examination using our proprietary 55-point checklist. All this is to ensure that any guitar you purchase from us is in absolutely perfect, ready-to-play condition when you open the case for the first time.

Did you know that Gibson makes amplifiers in addition to guitars? In fact, Gibson Labs has long been known for their toneful line of tube combos and heads and speaker cabinets, and Epiphone Amplifiers makes affordably priced solid-state and tube models. If you're looking for maximum tone from your Gibson or Epiphone guitar, you should definitely check these out; these are as close as you can get to "boutique" designs, with all the style and character you'd expect from a great amplifier.

As you can probably tell, we're very excited about becoming a Gibson Preferred Dealer! We love Gibson guitars. We think the company is making some of the best-sounding, looking, and playing guitars available, and we're proud to have received this honor.

## Hot off the Press

The Winter 2006 edition of our *ProGear Gear Encyclopedia* has hit the streets! The new 350-plus page directory, packed with the latest pro audio and recording gear plus guitars, keyboards, and thousands more audio essentials, has begun shipping.



This new directory is even more interactive than before, with hundreds of references to our website, where you'll find audio and video demos, additional images, and application information. We've expanded the "Specs" sections so you can check vital statistics and compare different models. Plus, there are even more personal gear recommendations from our award-winning Sales Engineers.

Most copies of *ProGear* should arrive in the next few weeks. If you don't receive yours, log on to [www.sweetwater.com/progeardirectory](http://www.sweetwater.com/progeardirectory). We'll get one on its way to you right away. If you just can't wait, you can download the directory in PDF format. Then check out the gear, visit our website, start your wish list, and call us!

# Massenburg Masterclass

By Mitch Gallagher

Want to make better recordings? There are two ways to do it: One, make a lot of recordings. Two, watch over the shoulder of a master engineer. You're on your own for the first (get busy). For the second, we can give you the next best thing, an opportunity to throw questions at one of the greats, George Massenburg. I sat down with the man and asked two common questions.

**MG:** What's the most important skill for a recordist to have? How important do you think gear is for producing a great recording?

**George Massenburg:** My two favorite questions, because the answers are really clear.

The most important discipline is listening, and paying attention. It's by far the hardest job that we have. (Save one: changing our minds.) Actually listening and concentrating is one tough job, and possibly the most important job we have.

The big thing with gear is not so much to know what it can add to what you're doing, as to know how to get it out of your way, musically and artistically speaking. Like we were discussing earlier... I started talking about staying in the right brain for artistic performance, and you said, "Well, just turn on Pro Tools and let it run and forget about it. Then you can concentrate on doing take after take." And our conclusion was that, for whatever benefits analog tape offers, it may be overshadowed by the ability with DAWs to turn on a hard disk and just let it run for a *long* time.

**MG:** How can a musician in his studio get into the right mindset?

**GM:** It starts with identifying what you're trying to do musically — what story are you trying to tell? I ask my students, "What recording have you heard that captures that 'thing' that you're trying to say?" Use that as reference. Not that we're trying to copy it, but you want to know what the range of parameters are. More importantly, what they *aren't* — for instance, don't get wrapped up in a tweak-head drum sound when that's not the priority.

The guy in the project studio, let's say he has a set of drums. The obvious approach is to record them, listen back, compare that to his reference recording. Here's where listening comes in: What's the difference between that snare drum and your snare drum? "Well, mine sounds like @\$%!" Not the right approach. What's the *difference*? Highs versus lows... let's try to EQ it and get it as close as we can. "Well, yeah, but it still sounds brittle." Okay, try a ribbon mic instead of that condenser. Let's get as close as we can. After some work, you'll begin to see whether the general idea will work.

I rely on EQ a lot. Sometimes people are afraid to roll highs off. They don't want to do it. Why? Well, because they *paid* for those extended highs. "I invested all that money, and now you're telling me to throw it away? I love those highs!" They're missing something — maybe it's not right for the timbral balance of the piece. You have to make the balance the priority.

Be honest and objective about what you're doing, and let *nothing* stop you. Al Schmitt said it best. When somebody asked, "How do you get that sound?" He said, "I don't know, I just turn knobs until it sounds right." So I offer this: *Keep turning knobs until it sounds right*. We're not adjusting a mic pre, thinking about red lights; we're turning a knob. It could be any knob on any panel. We're turning it and seeing if it gets us closer. If it doesn't, we go to another knob, and see if *that* gets us closer.

**MG:** How does someone without a lot of experience in the studio know what sounds "right"?

**GM:** Using a reference recording is a shortcut. But what you really want to do is have a sound in your head. When I was doing early Earth, Wind, & Fire, I always had a drum sound in my head, and I went to bed every night trying to think of what I could do to get that drum sound. I would do anything it took. I'd move things... change mics. I'd build things. *Whatever it took* to try to get the sound the way it was in my head.

Now, that's a very abstract thing, and it's really hard to share with the people you're working with. But if you have some kind of reference you can play, you can say, "That drum sound — it's a little closer to that one right there!" What is that? Well that's whatever, in a live room, with this, this, and this. That gear stuff will come as you try to get there.

It's listening... and anybody can listen. You just have to pay attention.



George Massenburg reveals insights to Sweetwater Sales Engineers at a recent training session

Do you have a question for George Massenburg? Send it to [mitch\\_gallagher@sweetwater.com](mailto:mitch_gallagher@sweetwater.com)

**CREATIVE  
COPYWRITER  
WANTED!**

Sweetwater is looking for a Copywriter Extraordinaire to expand our crack Creative Marketing team. Do you know music gear inside and out? Are you an experienced copywriter with chops in music technology? More importantly, do you have the writing skills to sell the sizzle rather than the specs to help readers understand why we love this stuff so much? Visit [www.sweetwater.com/careers](http://www.sweetwater.com/careers)



### A Word about Updating

Before you update software on your DAW, be sure to check recommendations and compatibility information from each company involved. We frequently hear from customers who update their computer's operating system before checking to make sure their music/audio software is compatible. The problems that result may force you to reinstall the old operating system or wait for an update to your music software. Look before you leap by checking for information at manufacturer websites. Be sure to check for compatibility with all products you're using (for example, USB MIDI interfaces, plug-ins, and virtual instruments).

### Digi002/Digi002R and Firmware Updates

After updating Pro Tools LE, several customers have called to report that the software is asking them to "download" new firmware for their Digi 002/Digi 002R. This does NOT require you to go onto the web and download an installer. When you click the "Download" button in the prompt, the Pro Tools software will install new firmware onto the Digi002. You don't need to download anything from the Internet.

### Yamaha Add-On Effects

Q. "How do I put my Yamaha digital mixer into Flash Update mode to install Add-On Effects?"

A. Start with the console off. While powering on the console press and hold one of the following keys:

DM2000: Transport [Rec] key  
 02R96: Machine Control [Rec] key  
 DM1000: Monitor [Clear] key  
 01V96: Solo [Clear] key  
 PM5D: Scene Memory [Recall] key

Hold the key until the screen displays "FLASH UPDATE."

### Blue Snowball Microphone

Q. "Is the Blue Snowball a dynamic mic like the Ball or a condenser like the 8Ball? Does it need batteries?"

A. The Blue Snowball is a condenser mic but its power handling is different from most condensers. The Snowball derives its operating voltage from something called bus voltage, which is always present on your USB port. As long as the red LED is glowing, you know you've got power. The Snowball does not require batteries.



## Benchmark ADC1

When Benchmark came out with the DAC1, the word was that, it was the way to go if you wanted top-quality digital-to-analog converters with a built-in volume control without paying exorbitant prices. Now Benchmark has worked the same magic for the front end of your digital recorder/DAW with the ADC1 analog-to-digital converter.

The **ADC1** is a 2-channel, 24-bit, 192kHz analog-to-digital audio converter whose mission is to transparently preserve the source quality in digital conversions. When that quality is maintained, it makes all the difference in the world and the ADC1 truly delivers. Recordings sound deeper, wider, and more authentic thanks to Benchmark's UltraLock converters, which are 100 percent immune to interface jitter. As we all know, jitter is the bane of digital recording. Even a poor quality clock won't degrade the ADC1's sound. If the external clock signal is lost, the ADC1 automatically reverts to its internal clock with no dropouts or degradation of the sound. One word of caution: Don't listen to the ADC1 unless you have your wallet in hand, ready to buy. Once you hear it, nothing else will sound as good!

>> **Benchmark ADC1 • Sweetwater price \$1775.00 • [www.sweetwater.com/adc1](http://www.sweetwater.com/adc1)**

## More of What You Buy a Mixer For

The new TASCAM **DM-3200** does so much and asks so little that you'll want it to be your new roommate. If you've ever experienced TASCAM's DM-24, you'll find all its flexibility and ease of use built into the DM-3200, plus more inputs, more routing options, and more of just about everything else.

The thing that wowed us about the DM-3200 is its incredible versatility. You can use this board to track your band, create a surround mix, handle live sound gigs, control your DAW software — you name the job! With its increased channel count (32, plus 16 auxiliary returns for 48 total inputs at mixdown) and vastly increased routing flexibility (each channel has access to 16 busses and eight aux sends), the DM-3200 can take on heavy-duty live or studio projects that you thought only large-format consoles could tackle.

Add the optional IF-FW/DM FireWire expansion card and the DM-3200 assumes a whole new identity. It will shoot 32 playback channels from your computer to the DM-3200 and another 16 record channels back to the computer, with no additional audio interface needed. The DM-3200 has a fader layer labeled "Remote," that's dedicated to controlling the mixing facilities in your DAW software, with Mackie Control and HUI emulation so adjustments to your software mixer are just a fader layer away. The solid transport keys can also be mapped to your DAW software in any fader layer.

The DM-3200's 16 mic inputs feature high-quality preamps and phantom power. Each of the 32 channels provides 4-band parametric EQ and dynamics, and all features work at 96kHz — you don't sacrifice track count for high resolution. Two effects processors can run a suite of TASCAM effects or the onboard TC Works reverb. For your peace of mind, you can back-up all mix data to a convenient CompactFlash media slot or via USB to your computer, and reload it at any time. We're out of words but the DM-3200 isn't out of features. Call your Sweetwater Sales Engineer to get hooked up with this awesome console!

>> **Tascam DM3200 • Sweetwater price \$2999.97 • [www.sweetwater.com/dm3200](http://www.sweetwater.com/dm3200)**



**TASCAM**



In the last couple of issues of *SweetNotes*, I've covered a lot of information about our Sales Engineers. Hopefully, you now have a good feel for just how experienced, knowledgeable, professional, and passionate about technology and music these folks truly are. (If you missed those issues, you can download PDF versions

from [www.sweetwater.com/publications](http://www.sweetwater.com/publications).)

The stats, experience, and training, etc., are all fun and important, but the bottom line is still the "people factor." You, the client, must feel comfortable working with the Sales Engineer. There has to be trust and some kind of human connection before there can be any partnership or healthy business relationship. I'm not talking a love connection here, just a solid working relationship.

Let me take a quick step back and briefly tell you the real "secret" to our success as a business and the reason we have such unusually high employee and customer retention. Honestly, it's not all that great of a secret; it's just our desire to work one-on-one with each client until we find the best solution to his or her problem.

If you've worked with us, you understand how much effort we put into learning as much as we can about your system, level of experience, likes/dislikes, goals, and so on. We've found that the most effective way to serve you is to understand as much as we can about you and what you're trying to accomplish. We sincerely want you to be able to establish a long-term working relationship with one Sales Engineer who you know well and who understands your goals. . . a personal "audio consultant" you can trust to take great care of you each and every time you call or e-mail.

This personal touch is the essence of our unique business model and one that has proven to be a very effective method of ensuring exceptional customer service. I know how hard our Sales Engineers work and how much they care about customer satisfaction. Having noted that, I also understand that occasionally people just don't "click" with each other for whatever reasons; personalities, technical strengths, or whatever. It's rare when this happens, but please know that we always appreciate the opportunity to address any such issues promptly. We'll be happy to work with you to get things back on track. If necessary, we'll even help to select another Sales Engineer who might be a better match for you and your needs.

The bottom line is that literally every employee at Sweetwater, from the receptionist who takes your call, to the warehouse staff member who packs your order, is extremely sensitive to pursuing your complete satisfaction. Every single comment card we receive is read not just by our Director of Customer Service, but by Chuck personally, as well as myself, our two Sales Managers, and other Department Managers when applicable. Whether it's a communication issue or any other problem you might have, we want to hear about it so we can fix it and learn from it. Unless you're happy, we just can't be satisfied!

—Rock and Roll!  
Jeff (VP of Sales)

— AES report cont. from page 9

## AES Report Special: JBL LSR4300 Series

**JBL**  
PROFESSIONAL

I'm a fan of JBL's top-of-the-line LSR6300 studio monitors, which feature built-in RMC (Room Mode Correction). In fact, I bought the pair that I reviewed for *EQ* magazine. Now JBL has announced the more economically priced LSR4300 series, which take RMC to the next level with exclusive built-in technology that automatically analyzes your room and optimizes each monitor (in stereo or surround rigs) for the best response at the mix position. The monitors communicate via proprietary network intelligence, and can be connected via USB to a computer for further tweaking or display of setup parameters.



None of this would mean anything if these speakers didn't sound great — and they do! JBL was here at Sweetwater a few weeks ago giving us an ears-on sneak preview in our Studio A, and we were very impressed at what we heard. Two models will be available; the **LSR4326P** powered 6-inch 2-way, and the **LSR4328P** powered 8-inch 2-way. Each model includes analog as well as AES/EBU and S/PDIF inputs at up to 24-bit/96kHz resolution. A remote control provides volume control, and speaker mute and solo functions, as well as input switching — you may not need a monitor control box with the LSR4300 series monitors in your studio!

— continued on page 14





Let me begin by saying that my heart goes out to everyone who suffered during hurricanes Katrina and Rita. I was in the area helping with the relief effort, and saw the devastation. I hope the recovery process runs smoothly and that everyone can return home soon.

Okay, let's talk tech, shall we? For those who wondered what happened to Tech Notes Online, let me assure you it's still on Sweetwater.com. To get to it, just go to the home page and look for the ExpertCenter. This is actually a hot button that will take you to a page of links to many valuable resources, like Sweetwater Video Reviews, feature articles, buyer's guides, tutorials, and yes, Tech Notes Online.

Last issue, I mentioned some interesting sample libraries that were about to be released. Two that many people will be interested in are the MOTU Symphonic Instrument and the IK Multimedia Miroslav Philharmonik. There are bigger and more expensive libraries, but these offer big "bang for the buck" with tremendous sound quality, tons of samples with multiple articulations, and user-friendly interfaces.

— AES report cont. from page 13

**IK Multimedia**

The folks at IK were busy this year, introducing three new products:

**Amplitude 2** — Amplitude 2 is a completely redesigned application that maintains the sound and ease of use of the original combined with a number of greatly enhanced features: a redesigned user interface, improved emulations, 20,000 amp combinations, 80 models of guitar

USB, 10 footswitches, seven knobs, two large displays, up to six external controllers, MIDI I/O, direct guitar in and out, S/PDIF out, headphones out, balanced and unbalanced stereo outs, and rugged metal construction.

**Classik Studio Reverb** — Classik Studio Reverb includes four reverbs modeled after studio-standard hardware units. Algorithms include Hall, Room, Ambience, and Inverse reverbs. Features include a customizable 8x8 modulation matrix, smooth parameter

morphing, two internal LFOs, two envelope generators, full automation, high-quality reverb filtering, and adjustable input and output reverb width.



Onyx1200F

**Mackie Onyx 1200F**

The latest FireWire interface from Mackie is the **Onyx 1200F**, a 30x34, 24-bit/192kHz unit that includes 12 of Mackie's highly regarded Onyx preamps, onboard DSP matrix mixing, and an advanced "control room" section with four assignable headphone outputs, two stereo control outputs, talkback mic input, and remote switching.

The Onyx 1200F has 12 combo mic/line ins, two instrument ins, balanced sends/returns on channels 1 and 2, eight balanced line outputs, word clock I/O, 2x2 MIDI I/O, dual ADAT I/O, stereo S/PDIF and AES/EBU I/O, and two FireWire ports. Monitor switching and talkback can be controlled with footswitches.

**WANT MORE?**  
 For the full story on all things AES, check out our online tradeshow report at [www.sweetwater.com/publications/reports](http://www.sweetwater.com/publications/reports).



Amplitude 2

Stomp IO

gear, 20 effects slots with super-flexible routing, dual guitar processing chains, precision tuner, and integration with the new Amplitude StompIO.

**StompIO** — The StompIO foot controller is a USB-based unit that integrates completely with Amplitude 2. The StompIO comprises both a foot controller for the software, and an audio interface for the computer. Features: Ultra-low latency

# Remembering Bob Moog

It's impossible to adequately describe the impact Bob Moog had on so many of us. Perhaps it's simplest to say that he forever changed the way modern music would be made. Moog passed away in August, but his influence will be felt for decades to come. We asked a number of Sweetwater friends and associates to recall their first experiences with Moog synthesizers and how those experiences shaped their musical and technological lives.

"In 1971, I bought a MiniMoog to play with; synths seemed to be a great combination of my backgrounds in music and engineering. I started making accessories for it for my own use, eventually making an analog sequencer. Since a few others wanted one, I started making and selling them, and in 1974 I started Sequential Circuits. That's how I got into the synth business — a direct result of getting the Mini."

— *Dave Smith, Dave Smith Instruments*

"What really got to me was the soundtrack for *A Clockwork Orange*. The renditions in that soundtrack hooked me forever on electronic music. I used to play that cassette tape (remember those?) for hours on end until I wore it out and had to get a new one. I picked up a TEAC 4-track, along with my ARP Odyssey (I had become an Arp sales representative by then), and I was making music."

— *Jeff Dunmire, Kurzweil Music Systems*

"I learned analog synthesis using a Moog Sonic Six. I remember marveling at the changes in timbre in response to the simple turn of a knob. It immediately convinced me that this was the future of music making. I feel honored to have known Bob Moog, and to have been able to work with him. He was always the consummate gentleman, always a complete pleasure to deal with. The contributions he made to our industry are incalculable."

— *Chuck Surack, Sweetwater*

"Like many people my first introduction to the sound of a Moog was from the 1968 *Switched-On Bach* album. The first time I saw a Moog, Mickey Dolenz of the Monkees was fooling around with a modular synth on TV. I was hooked. On my first day with a MicroMoog, I was able to recreate the eerie, futuristic intro to Rush's '2112 Overture' using white noise, the low-pass filter, and the ribbon to control the rising and falling tones."

— *Daniel Fisher, Associate Professor – Music Synthesis, Berklee College of Music; former Sweetwater Director of Soundware Engineering*

My friends and I used to use an Electrocomp 101 to make our own "switched-on" tracks but they never sounded as good, because we didn't have a Moog! On Emerson, Lake and Palmer's

first album, "Tank" wowed me even more than 'Lucky Man.' The wall of sound that Keith built up on that track just floored me! I was lucky enough to attend the same ELP concert that Bob Moog often recalled being at in September 1971. It changed my life — the sound of the Moog and the image of a macho keyboard man in the lead position on stage were awesome. I finally got a MiniMoog in 1977 — I still play it to this day.

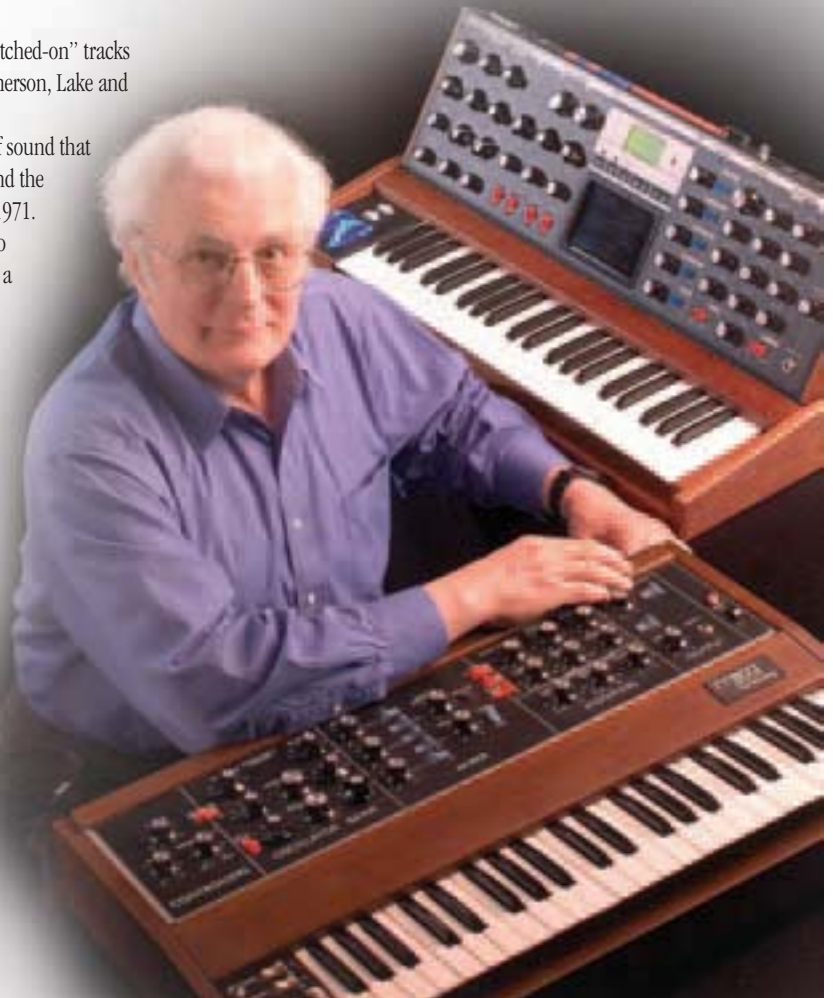
— *Jerry Kovarsky, Korg*

"There it was: An imposing box, filled with modules sprouting a Medusa's head of telephone patch cords, that was both inviting and intimidating. Thanks to a friend who worked in the theater department of Temple University, I had occasional access to their Moog Series III modular synthesizer, even though I wasn't a student there. I'd already built several electronic instruments prior to my Close Encounter of the Moog Kind, but this was the real deal: the audio equivalent of the ultimate Erector set. I was hooked — way hooked — and that's where my ongoing love affair with synthesis began."

— *Craig Anderton, Author/Musician/Lecturer*

"I remember the first time I heard one like it was yesterday. A band at my high school was doing a version of *Fanfare for the Common Man*. My keyboard experience at that time didn't venture beyond the acoustic piano. The sound of the MiniMoog that day touched me in a way that nothing ever had. Just a few days later I purchased my first analog synthesizer and my life was forever changed."

— *Mike Martin, Yamaha*



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## Meet **Delvin** Wolf

**Name:** Delvin Wolf

**Position at Sweetwater:** Senior Sales Engineer

**Start Date:** 9/20/99

**Education:** Recording Workshop, Northwest State

**Other stuff we should know about you:** I enjoy gourmet cooking (and eating), fishing, and watching movies. I'm a huge Lakers fan. (It's not been a good year...)

**Personal Motto:** If you can't laugh at yourself, don't laugh at others.

**Favorite Magazine:** *Bon Appetit*

**Guilty pleasure of choice:** For some odd reason I'm hooked on the TV show *Smallville*.

**How would your boss describe you?** Likes to find the humor in things. Very competitive. Always early.

**How would your best friend describe you?** Can always find the humor in things. If you need a good meal go to his house.

**What did you dream about doing for a living when you were growing up?** I wanted to be a professional drummer. With everything you can do today with software, I'm glad I didn't go that route.

**What in your life best prepared you for the work you do here at Sweetwater?** I worked in a grocery store for about nine years and worked my way up to management. In doing so I really learned the value of customer service.

**What do you enjoy most about being part of the Sweetwater Team?** I love selling gear. I love when a client calls with a problem and I can give him or her a solution. I get a lot of satisfaction when they call me back and let me know that it worked perfectly.

**What is the most important thing you've learned at Sweetwater?** The value of time.

**Where are you from originally?** Bryan, OH

**What was your occupation before coming to Sweetwater?** Various sales and management jobs

**Why did you first apply for a job at Sweetwater?** A friend of mine actually sent in a resume for me without me knowing about it. He said Sweetwater would be a perfect fit for me. After I looked at the company I agreed and put together a resume of my own.

**Technical Strengths:** Pro Tools, microphone and mic preamp selection

**Instruments you play:** Drums, guitar, keyboards

**Gear you Own:** Digidesign Digi 002, Focusrite Voicemaster, Octopre, ISA430; Mackie HR824, HR624, HR626, HRS120; PreSonus Central Station, Kurzweil PC1X, Yamaha P60, Waves Diamond Bundle, Sony Oxford plug-ins, Antares Autotune, Tube; Blue Bluebird, Baby Bottle; AKG D 112, C 1000 S; Crown CM-700MP, Sennheiser HD280Pro, Roland Handsonic

**Family Info:** Married with a daughter and son