THE KORG 168RC MIXER
The world’s most affordable digital mixer

By Clay Stahlka/Sweetwater Sales Engineer

If I told you that you could add a sophisticated, fully-digital mixing console to your studio, complete with automation, internal effects processing and 16 channels of ADAT digital inputs and outputs as standard equipment, for a list price of $3,200, I’d bet you’d ask “What’s the catch?” Well, there’s nothing but value here! And I gotta tell you it blew my socks right off, too!

I recently had the opportunity to spend several wonderful days with the new Korg SoundLink 168RC digital mixing console and here’s what I discovered: This mixer has a lot of power and functionality packed into a really easy-to-use (and understand) package. Because it has a unique modular design, multiple units can be combined to create any size mixer that will meet your needs. Sounds like science fiction, eh?

Let’s take a moment to look at the design and philosophy of this piece. It’s a 16-channel mixer with 24 inputs, 8-bus architecture with four auxiliary buses (two internal and two external). It possesses a 24-bit internal digital signal path for extraordinary signal integrity and bandwidth. Internally, the 168RC boasts two discrete stereo digital effects processors, 12 channels of 3-band EQ with parametric mid-band. It has internal snap-shot automation and full, real-time automation via a MIDI sequencer. Additionally, each and every parameter of the 168RC can be saved to user preset locations and archived or loaded via MIDI. Physically it has 12 ultra-smooth faders, a dual 12-segment LED meter to augment the large 240x64 graphical display and a control room monitor section plus separate headphone control.

I got the very first unit to arrive at Sweetwater and had never seen or touched a 168RC before. Upon my initial inspection, the unit appeared simple and clean with a minimum number of easy to identify knobs, faders and buttons, as well as a rather large LCD display screen. On the back, the unit has a total of 24 inputs — Continued on page 10
E-MU’S NEW SAMPLERS: THE MOST POWERFUL EVER?

Unless you’ve been off vacationing in another galaxy, you know that E-mu Samplers have literally defined “state-of-the-art” since their introduction over a dozen years ago. E-mu’s Emulator 3 was the world’s first true stereo sampler (other machines used phase-locked mono samples back S1000/1100 and Roland S-700 series libraries from CD ROMs. Both the Turbo model and the E4X ship with analog and digital ins and outs.

Exclusive to all E-mu samplers is E-mu’s incredible SoundSprint technology which allows you to play any sound set saved on your internal or external SCSI drive instantly without having to wait for the unit to “load it up.” It’s as if your E-mu sampler were sitting on a huge “virtual ROM bank.” To take this a step further, it’s like owning a synth with one gig (or more) of onboard ROM!

This is particularly important during critical session work when you need to find exactly the right sound without wasting huge amounts of time!

The E4X also continues the long tradition of E-mu’s professional-sounding audio quality thanks to 18-bit DACs and internal 24-bit precision which eliminates aliasing and clock noise by maintaining a constant sample rate. The E4X Turbo even comes standard with an 18-bit dual stereo effects processor built right in, allowing you to add reverb, chorus, flange, delay and other effects without any signal degradation.

The E-mu designers also topped off their creation with a sophisticated feature called Digital Modular Synthesis (DMS) which allows you to patch control sources to synthesis parameters and combine all this with E-mu’s tremendous Z-plane filters, dual LFOs and 32 sample layers.

If you can’t quite come up with the bucks for a full E4X Turbo, you’ll be glad to know that E-mu’s E4X sampler ($3695 list) can be upgraded at any time to full E4X Turbo specifications. In the meantime, you have 64-note polyphony, 4 MB of RAM and a 540 meg hard drive stocked with killer sounds. Hey, that’s more than enough power to start making some serious music folks!

Finally, there’s the E-mu e-6400 ($2795 list) which is very similar to the E4X, but without the digital ins and outs or the onboard effects processors (which you most likely own anyway).

Space prevents us from giving you any more details about these instruments, but all-in-all, these new E-mu machines are impressive tools that will find their way into thousands of studios — maybe even yours. So call your Sweetwater sales engineer for all the details and, of course, your special pricing on the E-mu sampler that best fits your needs and budget!
LEXICON MPX1: NO COMPROMISE REVERB & EFFECTS

Here’s a reasonable benchmark for any multi effects processor: Can it run separate reverb, chorus and delay effects — each in true stereo (that is, with independent left/right processing), in any order and without any compromise in the overall sound quality — all at the same time? Surprisingly, many other multi effects units just can’t meet this basic requirement.

Enter the Lexicon MPX1, an effects processor that not only meets this benchmark, but has power left over to run additional effects. Yeah, you think, but at what price? Be prepared to be amazed, the MPX1 carries a suggested retail price of just $1299. Do we have your interest now?

See, the MPX1 employs dual complementary processing architecture — that is, it has two completely independent DSP processors. And Lexicon's proprietary Lexichip is dedicated to delivering world class stereo reverb and ambiance algorithms. A separate, fast-math DSP processor is used to create all the other studio quality effects. Meaning the very best stereo reverberation and ambiance algorithms are available all the time, and there’s plenty of horsepower left for true, “no compromise” pitch shifting, EQ or modulation effects.

Actually, the basic effects blocks in the MPX1 are accessible at all times via dedicated, back-lit buttons on the front panel. The individual effects in the MPX1 have all of the features you’d expect from a dedicated processor: Each effect block is totally independent with its own mix, level and bypass controls. The audio path through each effect is in lush, true stereo (no summing). The ordering and routing of the six effects blocks is also completely independent within each program.

It seems a little silly to talk about sound quality when you can’t actually hear anything (at least until the interactive version of Sweet Notes goes online), but everyone knows that the product designers at Lexicon aren’t about to let something out the door that doesn’t meet their lofty standards for sonic excellence, and the MPX1 is no exception. What you hear in programs with hip names as “MPX Blue,” “480PrimeFlange,”

— Continued on page 7
When the editor announced that there would be an article in this issue of Sweet Notes on AKG microphones, I immediately volunteered to write it. Why? Because I’ve been using AKG mics for quite a while now, day in, day out, year after year. Yes, you can learn a lot about a product by reading the specs and looking at frequency response graphs or polar pattern graphics, but when it comes right down to it, tiny variations in specs often amount to big differences in sound quality. And in my experience, getting first-hand information has always proven valuable. So I’ll share mine with you.

Let me start at the beginning. Back in the 1970s, when I was composing music onto my four track Teac 3340, I had two mics, a Shure SM58 (left over from my days in my old band) and a Sony electret condenser mic that the dealer threw in along with the Teac recorder. Back then I seemed to have a lot of time and I darn near wore those mics out recording day after day, mostly with fairly acceptable results (I eventually did wear the Teac out and it was retired in the early 1980s).

When I began my career as a sound designer at about the same time, I traded another musician my Sony condenser for an AKG D1200, simply for the reason that I knew AKG was a “premium” mic. That and the SM58 did most of my early work with 12-bit samplers, but when I was ready to move up to 16-bit machines, I knew I needed a higher-quality mic, and considering the ruggedness and performance of the D1200, I decided on another AKG prod-}

...
over the last year or so, we put together this very special
overwhelming demand from thousands of customers
access to our superb technical support department
have access to the very latest breakthrough technology
constantly negotiating with all the major manufactur-
investment to be prepared for all the growth that lies
plenty of future expansion.
According to our Web Site which will actually be
pictures in our next issue, just to
give you an idea as to the scope of
spring — barring any really bad
ready to move into in the early
new multi-level warehouse is well
makes us a bit dizzy. Our brand
happening around here that it
this facility which will actually be
bigger than our entire existing multi-story building as
it now stands. It’s pretty mind-boggling, but it will fi-
nally give us not only the storage space to stock thou-
sands more products today, but it also will allow for
plenty of future expansion.
Since each year Sweetwater is growing at an
unprecedented rate, we felt it was well worth the time
and investment to be prepared for all the growth that lies
ahead. Not only have we already added many new lines
and dozens of new and exciting products, but we are
costantly negotiating with all the major manufactur-
ers to make sure that each and every one of you will
have access to the very latest breakthrough technology
at affordable prices. And there’s the added bonus of hav-
ing access to our superb technical support department
to make sure all the equipment in your studio works
perfectly with every-
thing else.
There’s a lot of
really exciting
news that we look
forward to bring-
ing you in the
months to come,
so be sure to keep
your eyes on these
pages!
By the way, did
you get your copy
of our special Hot Picks Product Guide? Due to the
overwhelming demand from thousands of customers
over the last year or so, we put together this very special
one-of-a-kind full color publication that covers much
of our bestselling hardware and software in one handy
guide. We felt this was particularly useful to new cus-
tomers who just hadn’t had the opportunity to see how
many incredible products we stock. Of course, in this
one 24-page guide, we could only barely scratch the sur-
faced (for every product we included, there were dozens
more that we just didn’t have the room to include), but
we really thought it would be a great way to introduce
people to the products and ser-

If you haven’t received a copy
and want one, or if you know
of someone that might like a copy,
give us a call, write or send e-
mail to “sales@sweetwater.com”
and we’ll send out a copy imme-
diately. What’s more, we’ll be
updating this guide on our Web
Site (www.sweetwater.com/
pgdf.html) on a continuing ba-
sis, so you’ll keep up-to-date on
all our many special product an-

And speaking of our Web Site,
we are now receiving close to one
million hits a month from musicians worldwide. That’s
a staggering number. Other dealers have been quick to
send out press releases announcing that they have had
a total of two million hits so far — heck, we do that in
about three months!
Now there’s a very good reason why we’re so far
ahead of the competition. See, Sweetwater was the very
first music retailer to maintain a full time presence on
the World Wide Web. We’re in the technology business,
and we knew that the Internet was the wave of the fu-
ture, so we dedicated an enormous amount of resources
and manpower to building the biggest, baddest, most
comprehensive music related Web Site on the entire
planet (and maybe elsewhere, for all we know). At
present, we have almost 1500 pages of information
online for musicians to access at “www.sweetwater.com”
and that number is growing daily. If you haven’t checked
it out yet, you’re in for a real treat!
Another extra special Sweetwater service, and the first
of its kind from any retailer, is our “Trading Post,” which
is exactly what the name implies: you can sell or trade
equipment you no longer use with other musicians
worldwide. Hey, that mic you bought three years ago
and put aside when you got your new AKG will be per-
fected for someone just getting started putting together a
home studio, so you might as well get it in his or her
hands instead of just letting it collect dust. The new
owner will be very happy and you just might make a
few bucks off the deal (or you can trade for something
they have that you want). Check out next issue for more
information or access our Trading Post at “www.
sweetwater.com/tradingpost”.

Q: I just purchased a new Pro Tools III System
and I am not quite sure how much memory I should
allocate to Pro Tools and how much to DAE. I have
heard that the amount of allocated memory is not
correctly set it can really affect system performance.
What are your recommendations?
A: Up to a point, more is always better. Digides-
sign recommends that for Pro Tools 3.2 you have a
minimum of 16MB of RAM in your computer (and
you will probably need more than this for real world
situations). Pro Tools 4 will up this requirement to
32MB of RAM total.
As far as the applications are concerned, a good
starting point for the Pro Tools application is between
8 and 10 megs. This would work for commercial
spots and short songs. If you are doing really long
sessions you need to increase it to 12-15 megs. DAE
(Digidesign Audio Engine) is a bit more difficult. The
amount of RAM you need to allocate to DAE is di-
rectly related to the number of plug-ins you have
installed. A core system with no additional plug-ins
should be set between 7 and 9 megs. You should
increase the memory allocation by 1 meg for every
plug-in you have installed. Some complex plug-ins
such as Focusrite’s D2 and TC Electronics’ TC Tools
actually recommend that you increase the DAE by 2
megs per plug-in.
Here is an example of a real world system:
Core Protols Application = 12 megs
Core DAE = 8 megs  TC Tools = 2 megs
Dverb = 1 meg  DPPl = 1 meg  D2 = 2 megs
JVP = 1 meg  L1 = 1 meg
Total DAE allocation = 16 megs. Total RAM used for
Digi = 28 megs, and this doesn’t even count your
system software!
How to change the memory allocation of an
application: 1) Locate the unopened application you
wish to change and click on the application icon one
time only. This will highlight the application (If
the application opens, you have double clicked on it
and you will now need to QUIT the application). 2) Go
to the file menu and select GET INFO (You can also use
the key combination of “Command I” for this as well).
3) Click on the box next to “Preferred size”. 4) Type
in the value you wish to allocate to that application.
5) Close the info box.
It’s that simple. RAM is so much less expensive
these days than it was just a few years ago that it
makes sense to put a large amount in any computer.
Most big applications will run faster if they have more
RAM allocated to them. People who use Photoshop
for a living often have over 300 megs of RAM in their
machines! 64 meg is usually plenty to run all but
the biggest Pro Tools systems.
Q: I just bought a new Kurzweil K2500 from
Sweetwater and I want to know how I determine
what options I have installed in my machine.
A: There are several options available for the
K2500 and more are on the way. Here is a breake-
Continued on page 10
NEW CREATIVE TOOLS FROM SPL

Everyone loves a great “success story,” and we’ve got a terrific one for you. Sound Performance Lab (or SPL for short) was formed about ten years ago as a typical “garage company” with a heck of a lot of enthusiasm, but very little money (sound familiar?). The idea behind the company was that sound and performance should (logically enough) always be the key ingredients, and if the “accepted wisdom” in the industry needed to be questioned when designing a product, then they were prepared to do just that.

The SPL folks were all working in studios themselves at the time and realized that many of the tools they really needed to get the job done were either not available, or were just too darned expensive. So they decided to build equipment themselves that would transcend the limitations of current technology, removing the creative barriers that stood in the way of producing that much sought-after “perfect sound.”

The products they began building weren’t your average “crank-em-out” processors — they were beautifully-designed audio tools that soon began to get noticed by many of the industry’s best known producers and engineers, people who recognized that these new boxes gave them new ways of working with sound.

Obviously, a discussion of all the complex psycho-acoustic principles and audiometry that went into the designing of these amazing processors is way beyond the scope of this brief article, but here are just a few of the exceptional products that SPL produces (and Sweetwater now carries):

- The SPL Tube Vitalizer with 1/4” jacks at $599 list, and the model 9320 Stereo Vitalizer with balanced ins and outs for a hundred bucks more. Both give you the ability to add spatial enhancement and detail that until now were only available using specialized software and a dedicated computer. Trust me, this Vitalizer technology is way beyond description. It is truly something you have to hear to believe. Far from being just hype, this equipment actually delivers the goods! Adding any of SPL’s Vitalizer line to your studio setup will result in an immediate improvement in your sound — it has in mine.

- Other mind-boggling products created by the SPL design team include the aptly named Charisma ($1999 list) an 8-channel true tube processor designed to improve the power, punch and dynamics of your recordings, as well as the subjective loudness of the material being processed. The Optimizer ($1999) features four fully parametric equalizers specially designed for musical creation and corrective shaping of vocals, instruments (it’s great on guitar) and complex stereo material. SPL’s Spectralizer ($3700) is the first digital harmonics processor designed to re-synthesize second and third order harmonics, improving the clarity and transparency of any signal in the digital domain.

As happens so often, we have so much information to give you in each issue of Sweet Notes that it becomes impossible to cram everything into the 12 pages we have available, so we have to resort to such desperate measures as this “In Brief” section. So here’s some important, late-breaking news...

LOWER PRICES ON DIGITAL MULTITRACKS

If you’ve been planning on adding an Alesis ADAT XT or a TASCAM DA-38 to your studio, we have great news. Thanks to special purchases we’ve made (and ‘cause we care about our customers), we are now offering new lower pricing on both these digital marvels. You know the drill by now, we can’t print prices on certain products, but we can tell you that you will not find a lower price on an Alesis ADAT anywhere in the country! If it’s a DA-38 you want (and who could blame you?), we have them in stock for an absolutely incredible factory authorized price of just $2299 until March 31. Call us immediately!

Maybe you already own an ADAT but have been thinking of trading up to an XT. Think no more — act! We have special trade-up plans in place that make it easier than ever to put an ADAT XT in your studio.

SWEETWATER ANNOUNCES EXCLUSIVE

Sweetwater has just arranged to be the exclusive North American (US, Canada and Mexico) Distributor for Oram Products! Now available only from Sweetwater are Oram’s great sounding analog mixing boards. These are serious serious mixers and perfect matches for ADATS and DA38s, DA88s, etc. We have 8-Bus and 24-Bus versions available, as well as Oram’s excellent mic preamp workstations, mastering EQs, and more. Full details with photos in our next issue!

NEW K2000 TRADE-IN PLAN UNVEILED

You own a K2000, but you’ve been looking long and hard at a new K2500 or K2VX, right? to have the best tools to make music, so call now!

ULTIMATE GUITARS BREAKS RECORDS

The new Ultimate Guitars CD ROM for Kurzweil instruments has been selling so quickly that it’s broken all our existing records for CD ROM sales, and for good reason. There’s over 400 megabytes of astounding new and vintage guitars included in this amazing collection. It can be yours now for just $329. See “Soundware Scene” in this issue for more information or call your sales engineer today!

IN BRIEF...

As happens so often, we have so much information to give you in each issue of Sweet Notes that it becomes impossible to cram everything into the 12 pages we have available, so we have to resort to such desperate measures as this “In Brief” section. So here’s some important, late-breaking news...

LOWER PRICES ON DIGITAL MULTITRACKS

If you’ve been planning on adding an Alesis ADAT XT or a TASCAM DA-38 to your studio, we have great news. Thanks to special purchases we’ve made (and ‘cause we care about our customers), we are now offering new lower pricing on both these digital marvels. You know the drill by now, we can’t print prices on certain products, but we can tell you that you will not find a lower price on an Alesis ADAT anywhere in the country! If it’s a DA-38 you want (and who could blame you?), we have them in stock for an absolutely incredible factory authorized price of just $2299 until March 31. Call us immediately!

Maybe you already own an ADAT but have...
KURZWEIL'S PC88 CONTROLLER: THE BEST JUST GOT BETTER

Every serious keyboard player dreams of having a great-feeling 88-note controller at their fingertips (literally). Those extra octaves allow your hands to race up and down the keyboard without ever having to stop and hit a transpose button (we all know what a pain that is). Then there’s the smooth feel of a truly responsive, weighted action keyboard, something you can’t get from a typical synth keyboard. For those players Kurzweil Music Systems designed the PC88 Performance Controller.

But typical of a Kurzweil product, the engineering team wasn’t content to make this another “me-too” MIDI controller, so they decided to build in a set of superb, Kurzweil-quality sounds. Check out the PC88’s Performance section: Its 64 presets include Kurzweil’s latest, critically-acclaimed Grand Piano samples, plus other classic sounds like Rhodes electric pianos, new Clavinet and harpsichord, rock and jazz organs, bass, acoustic guitar, vibes, orchestral strings and more.

That’s 64 super factory preset sounds a working musician really can’t do without (plus room for another 100 of your own).

LEXICON MPX1 EFFECTS PROCESSOR

Continued from page 3

“Vintage Trem” and “AutoWahChorus” is nothing short of fantastic! The reverb is incredibly smooth with absolutely no graininess at the tail-end (a place where inferior verbs really show their true colors). The Chorus effect is fat and literally immerses you in lushness. Delay effects are crisp and detailed. The Flange effects sweep through the soundfield with a mind-blowing “swoosh” that’s nothing short of spectacular. And this is just the start. Also available within the effects blocks are Phaser, Rotary Cabinet, Comb filter, Auto Wah, Overdrive, a seemingly infinite number of EQ options, plus other effects you just have to hear to appreciate (like Looper, Ducker, Orbits, Centrifuge and Aerosol).

Sporting a pair of 1/4” TRS phone jacks plus balanced XLR connectors for inputs and outputs, switchable +4dB balanced/-10dB unbalanced operation, a 20-bit D/A and 18-bit A/D converter, frequency response of 20Hz to 20kHz plus/minus an insignificant 1dB, a dynamic range of 95dB (minimum) and a signal-to-noise ratio of 90dB (minimum), we’re talking serious sonic performance here.

Hey, the bottom line is that it’s from Lexicon, it has the features and specs you’re looking for and it sounds like . . . well, like a Lexicon should! So call your Sweetwater sales engineer immediately to find out your incredibly affordable price and other important information on the MPX1 right now! Or just order one now — you’re gonna love it!

NEED IT RIGHT AWAY? We can ship any product to you overnight! Call for details: (219) 432-8176

Now it’s not only the most powerful MIDI controller, but thanks to a special buy, Sweetwater is offering the PC88 at an unheard-of low price!

But there’s more: the PC88’s MIDI Controller section is designed for fast, intuitive access, with full MIDI functionality. It can transmit on four MIDI channels simultaneously, is 16-part multi-timbral, and offers four completely independent zones which can overlap. Each zone has access to all controllers: pitch and mod wheels, four pedal controllers, two footswitches, four sliders, three switches and keyboard mono pressure. There’s even an arpeggiator that can be synced to MIDI. And we haven’t even mentioned the built-in multi-effects unit yet! We could go on and on . . .

But here’s the part you’re going to really love: Sweetwater has made a special purchase of PC88s from the factory and is offering them to you at spectacularly low prices — in fact, the prices are so low we can’t even print them (that’s not a cop-out folks, we do have to honor all our agreements with manufacturers). We need to mention that all these units have minor (in some cases almost unnoticeable) cosmetic blemishes, but every one comes with a full factory warranty, and once you get to believe how little it will cost you to add a PC88 to your stage or studio setup. And oh yes, you should probably hurry — at these prices, these units won’t last long!

SWEETWATER HAS IT ALL:
• The Biggest Selection of Products IN STOCK!
• The Best Prices!
• The Most Knowledgeable Sales Staff Anywhere!
• The Best Prices!

PLUS OUR FAMOUS
“NO HYPE/NO HASSLES”
BEST VALUE GUARANTEE
See, if you’re not happy, we’re not happy! So if you purchase a product from our huge in-stock inventory and it just doesn’t do the job for you, call your Sweetwater sales engineer immediately! We’ll do whatever it takes to make it right! We can exchange it for another item, give you credit towards a future purchase or just issue you a refund — hey, it’s your choice. What could be simpler? All we ask is that you evaluate equipment in a timely manner (and please don’t put it in your rack or pile other stuff on top of it). If you’re not completely satisfied, return the item in like-new condition with all manuals and blank warranty cards in the original packaging (save all those boxes, people!). Nobody else in the industry takes care of its customers like Sweetwater!

IT’S EASY to do BUSINESS with SWEETWATER SOUND

PICK UP THE PHONE AND CALL US AT (219) 432-8176
NOW WITH SOME OF THE LONGEST HOURS IN THE BUSINESS
9 AM - 9 PM MON-THURS
9 AM - 8 PM FRIDAYS
9 AM - 7 PM SATURDAYS
FAX: (219) 432-1758
E-mail: “sales@sweetwater.com”

We accept VISA, MASTERCARD, AMERICAN EXPRESS and DISCOVER cards, or you can charge your order directly to your SWEETWATER TECHNOLOGY CARD (if you don’t have one, we’ll be happy to mail or fax you an application). We also accept money orders, bank drafts, personal checks (must clear before shipping) and C.O.D. orders. You may even be PRE-APPROVED FOR AN INSTANT LINE OF CREDIT ACCOUNT UP TO $50,000! (Amount may vary depending upon individual credit history — call us for complete details)
If you’re an educator in the field of music, all too often you hear that money is tight and that budgets are shrinking. You hate hearing that, and so do we. Sweetwater’s commitment to supporting music educators and teachers never ends, because we believe strongly that exposure to the arts is critical for today’s young people. That’s why we’ve established our own in-house Education Task Force to make absolutely certain that you have access to valuable resources that can enhance and augment your efforts in music education, and we plan to take an active role wherever we can to help educators implement any and all music programs that involve current technology.

Music is everywhere today, and it’s truly a universal language that transcends most cultural barriers, and more importantly, the newest technology is truly exciting to students, making it more likely that they will want to learn about music and then stick with it. We know from personal experience exactly how this exposure can enrich everyone’s lives.

So what does all this mean to you, a music educator with a mission to teach America’s youth about the pleasures of playing and creating music? Educational instruction involving the use of current high-tech music hardware and software offers unique possibilities for music education. Adoption of this technology, along with a clearly defined curriculum will give faculty members the tools to educate their students in almost all the musical disciplines: keyboard performance, electronic music synthesis, the physics of sound, composition and many more.

Of course, the tools you need to achieve these goals are of utmost importance, so you want to be sure that you not only get the right equipment, but that you have a support staff available to make sure it all runs perfectly together and answer all your questions. With the resources that we have at our disposal here at Sweetwater, we are capable of designing a MIDI studio or keyboard lab from small, single station setups to huge, multi-station station MIDI keyboard and computer lab, as well as a complete digital audio recording studio for use by both high school and junior high school students.

At Indiana University (see photo above), we’ve completed Phase One of what will be a three year project to place 360 (yes, that’s three hundred and sixty!) MIDI stations into the brand new all-digital music library on the main IU campus in Bloomington. Each station consists of a personal computer (either Mac or IBM/PC) with a selection of Mark of the Unicorn and Coda software, as well as a Kurzweil K2000 or K2500 sampling synthesizer. Once completed, this will be the largest installation of its kind in the world and will help to define the direction of similar educational installations in the years to come.

Other institutions we’ve worked with include the University of Colorado, New York University, Seattle Pacific, University of Texas in Austin and the University of Cincinnati to name a few. We believe Sweetwater Sound should be your first choice should you (or your school) plan to add any of the following to your music program: portable electronic keyboards or synthesizers, personal computers for use with music applications, a single station MIDI system for music composition and arranging, a multiple station MIDI lab to teach piano theory and composition, or digital recording workstations and multitrack studios.

Sweetwater will be exhibiting at the following shows (among others) this year: Ohio Music Educators (Toledo, Jan.30-Feb.1), Texas Music Educators Association (San Antonio, Feb.13-15), Eastern Regional MENC Conference (Baltimore, Feb.27-Mar.1), and Southern Regional MENC Conference (Nashville, Mar. 25-28). We hope to see you there (call us for additional information about any of these conferences or access information on our Web Site at “www.sweetwater.com/shows/”). Together we can make sure that music remains a vital part of the country’s educational curriculum. So don’t hesitate to give us a call — we’re here to help.

---

**BEYERDYNAMIC CLASSIC MICS**

The M 88 and M 500 microphones from Beyerdy- namic are considered classics, and in more ways than just their names. Each has retained unrivaled for pure sound quality and accuracy. And now you can be one of the privileged few to own one of these superb mics in their limited edition form. This collection has been limited to 999 pieces each worldwide. Their design, weight and materials have been reproduced exactly to match the originals. Each mic is packaged in a handsome mahogany case lined with black velvet inlay and inlaid with a silver plaque and solid clasp to safeguard your historic investment. Each mic features a chromium plated stainless steel basket with brass barrel specially coated in a combination of nickel and chrome, plus there’s a unique engraved serial number on each with Classic Limited Edition logo. You also get a certificate of authenticity.

The M 88 ($499 list) is a dynamic moving coil mic with performance that clearly defines its classic status with unrivaled off-axis rejection for live sound applications, extended low and high end and high SPL capability. Its frequency response of 30-20,000Hz is perfectly flat and uncolored.

The M 500 ($699 list) is a dynamic ribbon mic with the warmth, depth and clarity only available from a ribbon design. Its crystal clear top end and frequency response curve of 40-18,000 Hz results in a brilliance and definition that provides incredible presence. Both mics feature hypercardioid polar patterns for extremely high gain before feedback in live situations.

These mics may not be for everyone, but there’s no denying their credentials. Call Sweetwater today for your special pricing on these classic mics and be one of the few to own a piece of audio history!

---

**KAT PERCUSSION**

---

**LEASING**

---

**SWEETWATER PROTECTS YOU WITH THE INDUSTRY’S FIRST AND BEST NO HYPE/NO HASSLES 100% BEST VALUE GUARANTEE**

IF YOU’RE NOT HAPPY, WE’RE NOT HAPPY! Call us for complete details: (219) 432-8176
UPS: NOT JUST A SHIPPING METHOD

By Kenny Bergle
Sweetwater Sales Engineer

UPS is an acronym for Uninterruptable Power Supply. This is a unit that provides clean, constant power to your very expensive, very sensitive electronic devices. If you knew how much the power supply fluctuates from your local utility service it would scare you into a possible solar energy generator frenzy! Seriously, ask any qualified electronics person what the single most common cause of electronic failure is. They would most likely reply that it’s inconsistent or “dirty” power. In fact, theoretically, if you had completely clean and constant level power, most of your electronic gear would never fail (at least not in your lifetime!). Computer people have known this for years, so most of the UPS units manufactured are sold in the computer arena.

We musicians and studio owners need to wake up to the fact that most of the instruments we use, from keyboards to multitracks, are either full-fledged or at least mini-computers! We must bear the responsibilities of providing clean and constant power to the tools of our trade. It is a small investment to protect a much larger one! We can no longer just slap a two-prong adapter on a unit and plug it into the wall. This is me telling you that eventually (usually sooner than later) you will find out that the power coming out of your wall is not what the unit really requires to perform and continue performing for a long time. What UPS units do is provide a constant source of clean power.

There are many ways your local power company can play havoc with your gear. Some examples:

1) A Sag, also know as a brownout, is a short term decrease in voltage levels. This is the most common power problem and is typically caused by the startup power demands of many electrical devices in the vicinity. Sags are also the utility companies’ means of coping with extraordinary power demands. In a procedure known as a “rolling brownout,” the utility will systematically lower voltage levels in certain areas for hours or even days at a time. Hot days, when air conditioning usage is at its peak, will often prompt rolling brownouts. The final effect: a sag can “starve” a unit of the power it needs to function, causing unexpected system crashes and reducing the life span of components and electrical motors.

2) A Spike is an instantaneous, dramatic increase in voltage. Akin to the force of a tidal wave, a spike can enter electronic equipment and damage or completely destroy components. Typically spikes are caused by a nearby lightning strike, but can also occur when utility power comes back on line after having been knocked out by a storm. Effect: potentially catastrophic damage to hardware and loss of data!

3) A Surge is a short term increase in voltage, usually lasting no more than 1/120th of a second. The cause: high-powered electrical motors such as air conditioners, and household appliances in the vicinity. When this equipment switches off, the extra voltage is dissipated through the power line. Effect: Stress on delicate components and premature failure.

4) Noise, more technically referred to as Electro-Magnetic Interference (EMI) and Radio Frequency Interference (RFI). Electrical noise disrupts the smooth sine wave your gear expects from utility power. Many factors and phenomena, including lightning, load switching, generators, radio transmitters and industrial equipment can cause noise, either intermittent or chronic. Effect: Introduction of glitches and errors into audio and data paths.

5) Blackouts, a total loss of power. The cause is usually excessive demand on the power grid, lightning storms, ice on power lines, car accidents, backhoes, and on and on. Effect: Just randomly turn all your gear off at the same time while you are trying to record that next hit! You’ll see . .

Okay, I’ll admit I am paranoid, and possibly overly so, but I have learned the hard way that I must protect my studio devices. I have had everything from intermittent distortion to total failure (having to replace a motherboard) because of power problems. When I finally learned of UPSs, I knew that there was a crucial need for them in our industry!

With the goal of being a complete solution for all your studio needs, Sweetwater is proud to announce that we are now stocking the American Power Conversion (APC) line of UPS units. APC has won more awards for performance than all the other UPS manufacturers combined and are the clear leaders in UPS technology and power protection. The great thing is that the APC line protects against all the above problems in one unit. But there’s an added benefit that’s just as important: now you can even finish that motherboard (because of power problems). When I finally learned of UPSs, I knew that there was a crucial need for them in our industry!

Most importantly, these incredibly well-recorded samples are not made from random guitars we just had lying around. Each guitar was selected for its reputation, rarity, tone quality and stylistic uses. These instruments would cost over $60,500 to own, not including the thousands you’d need for all the vintage and hi-tech amps and effects which were used in the sampling process.

The professional quality instruments found on this library are set apart from the many other third party guitar CDs by their playability and musical response, not to mention their superb programming. Some companies’ “big haired” guitarist CDs and CD ROMs allow you to do little more than rearrange “their” guitar solos like a sliding-piece puzzle. Other CDs have nothing but strumming chords that may or may not be in your key and/or tempo.

I personally spent many long nights in the Sweetwater Soundware studio putting the finishing touches on these guitars using the magic of V.A.S.T., adding amazingly play—Continued on page 10

WE STOCK THOUSANDS OF PRODUCTS FROM ALL MAJOR MANUFACTURERS!
SOUNDWARE SCENE
— continued from page 9
able controllers to every file. You’ll find slides, whammy effects, wah-wah, a unique “key bend” technique, brand new custom reverbs and other effects, plus a special “fret slide” which allows you to pitch bend up as if your fingers were actually sliding across several frets, just like a real guitarist would do when sliding up a whole step.

At the last minute, just to make sure we had just about every sound you’ll ever need (and despite the fact we had over 300 megs worth of guitar and bass samples already), I flew down to Florida where Jim and I produced a set of classic, raw blues samples from a B.B. King “Lucille” and my personal favorite, the aptly named “ZZ Lead” on a Les Paul Signature model with four velocity levels of left hand fifths and five levels of right hand lead notes (including three full levels of harmonics!). Wow! Every time I play this one I get chills!

Of course, there’s more to life than guitars (or so I’ve heard), so we’re also excited to announce the release of two very special low priced CD ROMs: Finger Juice and Pocket B-3 for the K2000/K2500. Finger Juice contains over 125 Megas of Hip Hop production tools like Break Beats, Live Loops, 808 and 999 Kits and Loops, many vintage Drum Machines, plus lots of Synth Basses and Woofers. Food along with Breaks, Tape Stops, Hits and Slurs. There’s even a bunch of funky Organs, Electric Pianos and Basses for your mix.

Up until now there’s been a shortage of truly grungy, “grainy” dance music samples for the K2000/K2500, but for only $99 you can now add that missing element to your own productions at a price that just can’t be beat. We also have Finger Juice CDs available for E-mu samplers (ask your sales engineer).

Now if B-3 Organs are your thing, get ready for the grooviest product you can actually fit in your pocket. Our Pocket B-3 CD-ROM for the K2000/K2500 has over 75 files of classic Hammond B-3 Drawbar settings which were recorded direct from the Leslie pre-amp. These files are an amazingly small 600K; yet they contain the straight B-3 sound plus the delicious Chorus/Vibrato sound and can simulate your choice of one or two Leslie Rotors. These tiny sizes mean that you can have many of your own favorite Drawbar settings always loaded during your gig or studio session and still have plenty of RAM for your other samples (like some guitars from our “Ultimate Guitars” — hint, hint). We’ve also included a number of B-3s recorded with a real Leslie that allow you to “morph” between Slow and Fast speeds. And the best part about the Pocket B-3 CD ROM is that with a price of just $99, it won’t take very much out of your pocket to own one.

Finally, I’d like to clue you into what has to be one of the hottest keyboard deals around: Sweetwater is offering an unbelievably low price on demo versions of the Kurzweil PC-88 Performance Controller. Before I started the Soundware Development Facility at Sweetwater, I was a Soundware Engineer at Kurzweil R&D. One of my projects was designing the GM set that ships with the PC-88mx, so I can tell you from an insider’s point-of-view that this is one powerful, awesome-sounding keyboard that really feels great to the touch. Ask your Sweetwater Sales Engineer for your special price on this exceptional instrument or check out page 7 for more information.

That’s it for this issue, but I’ll be back next time with some important news about several very cool new projects that are in the works even as I’m writing this!

Q&A
— Continued from page 5
down of how to determine what options you have:

Software version: simply turn the K2500 on, the software version is displayed on the bootup screen. If your machine is already on, you can do a Soft Reset and the bootup screen will come up and display the software version. You can do this by pressing three buttons in the keypad together: Press +/-, 0, and CLR all at the same time. The current K2500 system is version 2.31 and K2000 owners should have version 3.16 or 3.18.

PRAM: In Disk Mode there is a display of how much memory is left. You will see SAMPLE:xxxxxxxx and MEMORY:xxK at the top of the screen. You should first Hard Reset your machine (note: this will clear all RAM) to clear the memory and if you have greater than 235K listed under MEMORY you have PRAM installed, K2000 owners with PRAM installed will have greater than 100K.

ROM 1 or Orchestral ROM will appear at 900. Simply go to PROGRAM mode and call up sound #900. If you see 900: “Total/Ctr Orch1” you have ROM 1. If you see “NOT FOUND” then you do not have ROM1 and you should call your Sweetwater sales engineer and buy it immediately (note: this is a subliminal message that you will be unable to ignore)! This also applies to K2000 owners.

The same procedure applies to ROM 2 (Contemporary Block), except that programs will appear at #900. Finally, if you have Piano ROM installed, programs will appear at #770 (K2500Ds only). Sorry K2000 owners, the Piano Block is NOT available for your machine.

Sample Memory: In Disk Mode there is a display of how much memory is left. You will see SAMPLE:xxxxxxxK and MEMORY:xxK at the top of the screen. You should first Hard Reset your machine (note: this will clear all RAM) to clear the memory. The amount of sample memory is now displayed beside SAMPLES. For example a 64 meg K2500 will display SAMPLE:65536K. Why does it read 65536K rather that 64000K you ask? Remember 1K = 1024 so if you multiply 1024 by 64 you get 65536 (thank goodness for calculators!)

Options that are not yet available: DMTI — ADAT/DA88 interface and the KDFX Multi-effects processor.

YOU CAN’T BEAT OUR BEST VALUE GUARANTEE! See page 7 for more details or call us at: (219) 432-8176
By Jim Miller

If you’ve been reading this column for any length of time, you know that like many of you, I got my start as a musician by playing guitar. That was back in the 1960s when there was no such thing as a home studio or digital technology or computers or, well, pretty much anything that makes our lives so much better these days. You just bought a guitar you could afford, plugged it into an amp (usually a Fender) and played as loud as you possibly could — mostly to irritate the “old folks,” but also because it was quite a rush!

Today we have all sorts of tools to help us make music: CD quality digital multitracks, incredibly affordable studio quality reverbs, microphones with phenomenally high specs and keyboards that can pretty much sound like any instrument, just to name a few innovations you read about every month in these pages.

But with all this really amazing studio gear, some truly incredible advances in guitar technology may have gotten lost in the shuffle, so I’m devoting this month’s column to reminding all you guitarists out there exactly what Sweetwater has available to make your personal musical adventure even more exciting.

The first guitar that Sweetwater began stocking, the magnificent Multiac, a small Canadian company that was making superb instruments the old fashioned way; one at a time. The first guitar that Sweetwater began stocking was the Multiac, which came in both steel and nylon string configurations. What set these guitars apart (aside from the awesome quality construction) was that these instruments were designed to produce lifelike acoustic tones via sophisticated piezo pick-ups and an on-board active EQ system.

But there was more: they also came with a little 15-pin connector that gave Multiacs access to all the Roland GR-Series synthesizers, meaning that you could now have the best of both worlds: great acoustic tones without having to plug in a single microphone, and synth access via a guitar that was finally able to accurately trigger a synth without the delays and serious tracking inconsistencies of previous “guitar synths.”

Guitarists, being a conservative group (this is not finger pointing — I speak from experience), were slow to warm to these instruments, but once they actually got their hands on one, felt for themselves the quality of the craftsmanship and heard the sound these things produced, well, they knew they had to have one. I know I personally did after playing a nylon-string Multiac while visiting Sweetwater almost two years ago.

On my last visit to Sweetwater this past October, my good buddy George Kabot (who is the resident Sweetwater Web Master and himself the proud owner of a Multiac steel string guitar) guided me into the labyrinthine depths of the huge Sweetwater warehouse to reveal the newest Godin guitars the company is now stocking, the magnificent LGX-SA. I’ll admit that I had seen ads in Guitar Player magazine for these particu- lar instruments and really wasn’t all that impressed, and for good reason: these ads don’t do the guitar justice. When George opened the case to reveal a shockingly beautiful, highly-figured maple top with stunning mahogany finish, I was floored. Holding it in my hands, feeling the tight construction, running my fingers over the ebony fingerboard . . . well, I had to have one! A top like this on a Gibson could run you over $5,000!

Not only does this guitar offer great performance and beautiful woods, but it sounds incredible thanks to an innovative pickup system plus a built-in L.R. Baggs micro transducer in the bridge with active EQ for a truly convincing acoustic tone from a solid body guitar (it’s true). Then there’s a 15-pin connector for hooking this beauty up to my Roland VG-5 (more about that in a minute). I’ve included a photo of my new LGX-SA and I think you’ll agree it’s a great-looking guitar:

---

Sweetwater has more of these wonderful instruments in stock in a variety of finishes (mahogany amber and a truly unique royal blue) with tightly flamed or highly figured curly maple tops. At $1,995 list, I strongly suggest that before you buy any other guitar, you talk to your Sweetwater sales engineer about the LGX-SA.

ROLAND VG-8. From previous “Tech Notes” columns you know how impressed I am with this box. For the last eight months or so I’ve been doing session work on a few albums with some local musicians and the only thing I take with me on these gigs anymore is the VG-8 and an old beat-up Strat copy with a Roland GK-2A pickup mounted on it (but I’ll now be using my new Godin LGX-SA, of course).

This one unit gives me every classic guitar sound. I have yet to have someone suggest a sound at one of these sessions that I haven’t been able to call up within seconds with the VG-8, particularly since I’ve installed the VG8S-1 Upgrade — now you can even create very convincing acoustic tones thanks to this box’s “hollow body” algorithm. Somebody says “I need a Tom Petty vibe” and I call up a Rickenbacker 12-string program. “Allman Brothers” — sure, no problem, Les Paul and a Marshall coming up. In a pinch, I’ve even used the VG-8 to lay down some pretty respectable bass tracks thanks to the unit’s powerful pitch shifter.

Every time I attend a guitar show, the biggest crowds are invariably gathered around the VG-8; often there’s a line of people waiting to try it out for themselves. Hint: there’s no waiting in line at Sweetwater; though — they’ve got a Roland VG-8 right there, waiting to get delivered right to your door!

AMPs. There’s been somewhat of a renaissance of sorts lately in the amp world. Musicians have really begun to understand that the amp has as much to do with their overall tone as their guitar does. Unfortunately, this fascination with amps (particularly tube amps) has led to a huge rise in the price of vintage Fender, Vox and Marshall amps, as well as skyrocketing prices on newer high end amps (go ahead, just try to buy a Trainwreck amp today). Fortunately help is on the way in the form of digital technology.

Now you might think that the word “digital” hardly belongs in the same paragraph with “tube amps;” but thanks to the latest cutting-edge digital technology, you can get incredibly close to the sound of a real tube amp in a modern, reliable amplifier that won’t cost as much as a small condo in Maui.

Case in point: If you’re looking for the vintage look and feel (and sound) of a blonde ‘60s Bassman, but want the versatility of an amp that won’t limit you to just one particular sound, take a look at the new Roland Blues Cube amps with “Tube Logic”. These babies sound great and use much the same breakthrough technology that allowed Roland engineers to develop the VG-8. What’s more, prices start at an incredibly low $479 (list) for the 30-watt BC30 with 12” speaker.

Also new is the AxSys 212 from Line 6 with its proprietary TubeTone Processing. While in Ft. Wayne this past October, George Kabot and I spent a whole evening putting this monster through its paces and both agreed its potential was nearly limitless (oh, George now owns one, by the way — smart move on his part). Aside from its ability to sound like a Marshall stack, Fender Twin, Mesa/Boogie, Soldano and more, this killer amp includes a full set of studio quality 24-bit digital effects. All for a list price just over a grand.

Of course Sweetwater also carries a full complement of awesome guitar effects processors and other cool gear to help make your guitar sound even better. I’ve personally been lobbying for Sweetwater to carry other guitars and amps (like Paul Reed Smith, for example). If you have strong feelings on the subject yourself, send e-mail to “sales@sweetwater.com” and let them know you’d like to be buying your guitar gear from the same dealer where you buy all your other stage, studio and MIDI equipment: Sweetwater Sound!

So until next issue, friends, here’s hoping your 1997 is off to a great start and that we all get signed to record for a major label real soon.
OVER 100 OF THE BEST NAMES IN THE BUSINESS!

Lexicon • Mackenzie Laboratories • Mackie Designs • Marantz Professional • Marion System • Mark of the Unicorn
Middle Atlantic Products • MIDIMan • MIDI Motor • Modern Case Company • Morley • Motion Sound • Neumann • Nord Lead
Novation • Oberheim • Opcode Systems • Onkyo • Oram • OSC • Otari • Oz Audio • Panasonic/Ramsa • Pacific Coast Technologies
Passport Designs • PG Music • PreSonus • ProCo Sound • Quantery • QSound • Q-UP ARTS • Oak-lok • Rane • Raxxess Metallsmiths
ReAn • Roland • RPG Diffusor Systems • RSP Technologies • Sabine • Sennheiser Electronic • Shure • SKB • Sonic Science • Sony
Soundcraft • Sound Ideas • Speck Electronics • Spectrasonics • SPL • Steinberg Jones • Stewart Electronics • Studio Technologies
Summit Audio • Symetrix • Sweetwater Products
TAC/AMEK/LANGLEY • Tannoy • TASCAM
TC Electronic • Tech 21 • Telex • Ultimate Support
Vega • Voce • Waves • Yamaha (Ltd.) • Z-Systems
Ask about the many other brands we stock not listed here!

SWEETWATER SOUND (219) 432-8176

FAX: (219)432-1758 sales@sweetwater.com
Internet Web Site: http://www.sweetwater.com

6335 BASS RD, FT. WAYNE, IN 46808