



SWEET NOTES

AMERICA'S FASTEST-GROWING MUSIC RETAILER

LATE SUMMER 1997

DARWIN: MORE POWER AT AN INCREDIBLE NEW PRICE



Enhanced features and a significantly lower street price: E-mu's Darwin is a sensational bargain.

In late 1995, **E-mu Systems** introduced their new **Darwin 8-Track Digital Hard Disk Recorder**. At the time, the unit carried a list price of \$3795 (with internal one gig hard disk installed). A true, stand-alone random access recorder with screen-based recording and editing capabilities, Darwin received much acclaim for its design, ease of use, and exemplary audio quality.

In what may be an unprecedented event in the music business, E-mu Systems announced in June that it would be selling Darwin only through two major national music retailers in the United States, one of which is Sweetwater Sound. This announcement coincided with the release of a groundbreaking DSP option for Darwin, and the much-anticipated new 2.01 operating system. In addition, Darwin now includes a 2 gigabyte internal hard drive and a significantly lower suggested retail price

which makes it more competitive with the lower-priced, lesser-featured systems on the market. Anticipated street prices, according to E-mu, should be under \$2000.

"E-mu has lowered the distributor price of Darwin to further increase interest in E-mu Systems as a provider of digital audio solutions," comments Dave Bristow, VP of marketing for E-mu. "The lower anticipated street price together with the new features afforded by Version 2.01 software will improve our market share, and make Darwin the most compelling digital recorder for the widest variety of users."

The availability of Darwin is expected to improve dramatically as a result of the new distribution partnerships. In fact, a major shipment of Darwin recorders has already arrived here at Sweetwater, making the frustrating
— Continued on page 4

INSIDE THIS ISSUE:

THE FUTURE OF PERCUSSION

Always on the cutting edge of technology, **Roland** has just begun shipping their new COSM-based **V-Drums System**. With unsurpassed sound generation and unmatched trigger response, drummers now have a percussion environment beyond comparison. — SEE PAGE 2

OCTASONIC ARRIVES

Want to plug your mic collection into eight channels of absolutely stunning audio quality without having to take another job? The new **Octasonic** from **Oram** may be exactly what the studio doctor ordered for you. — SEE PAGE 2

SUMMER NAMM REPORT

Yes, summer's officially here, and it can mean only one thing: Tons of hot new gear on display at the 1997 Summer NAMM Show in Nashville. Didn't go? Want to know what's new? An exclusive firsthand report is inside. — SEE PAGE 3



TASCAM DA-98 MULTITRACK

Building upon the unparalleled success of their best-selling DA-88 Digital Multitrack, **TASCAM** announced that its next generation **DA-98** will be shipping with an enhanced feature set which includes built-in sync and confidence monitoring. — SEE PAGE 6

EVENTIDE: THE NEXT STEP

Their processors are legendary. Now from the same design team that brought you the original **Ultra-Harmonizer** comes the **DSP4000**. — SEE PAGE 8

PLUS: New keyboards and modules from Generalmusic, MOTU'S Digital Performer 2.1, KRK Expose Monitors, Steinberg Rebirth, Ensoniq ASR-X, Johnson Millennium amp, Tech Notes, Soundware Scene... **AND MUCH MORE!**

EXCLUSIVE REPORT



SWEETWATER UNVEILS NATION'S LOWEST PRICES ON PRO TOOLS SYSTEMS

If you've ever dreamed of installing what is without question the most versatile, most expandable computer-based hard disk recording system in your studio, but thought you couldn't afford it — well, think again. **The exciting details are on page 7!**

V-DRUMS: Roland's COSM Breakthrough

You might think that the people at **Roland** would get tired of always being the first to introduce new breakthrough technologies. Case in point: The hot new **Roland V-Drums System!** Using its awesome proprietary Composite Object Sound Modeling (COSM), the company has built a percussion system that is incredibly lifelike and tremendously expressive, yet it does not use a single PCM-based sample!

The heart of this percussion beast resides in the **TD-10 V-Drums Percussion Module** (\$1895 list) containing over 600 drum and percussion sounds, plus 50 melody instruments, all of which are the sonic "building blocks" for the company's Variable Drum Modeling. There are 50 drum kits with four assignable percussion groups, all of which can be accessed through 12 dual-trigger inputs which are fully compatible with Roland's current TD-5, TD-7 and TD-9 pads. The trigger inputs deliver unmatched sensitivity, positional sensing and lightning-fast response, making sure your playing style and sticking is faithfully transferred to this awe-inspiring module.

Where the V-Drums really shine is in the TD-10's sonic flexibility. Because it uses the COSM technology — the same technology used in Roland's critically-acclaimed VG-8 V-Guitar System — you get total control over your sound. For the very first time,



Roland's complete V-Pro Kit: All you need to "beat it!"

drum type, drum head type, drum shell material, drum depth and drum tuning are all modeled via the TD-10's icon-based, user-friendly interface. Taking this concept a step further, you can even control drum microphone type (dynamic or condenser), mic placement on your virtual drum (close-up to distant) and even the type of room ambience you desire with results that are nothing less than amazing.

Complementing the TD-10 are the 10-inch single trigger **PD-100** (\$395 list) and 12-inch dual trigger **PD-120** (\$445 list) **V-Pads**, both of which were designed through a partnership between Roland and **Remo, Inc.**, giving V-Drum users the perfect electronic percussion pad/trigger. Employing a fine mesh drum head and rubber-coated rim, the V-Pads boast silent, extremely accurate triggering with the feel and sensitivity of a real acoustic drum — *you can even play with brushes! It's mind-boggling!*

For those of you who like to think big, the V-Pro Kit (\$4995 list) offers a comprehensive electronic percussion system which includes a TD-10 module, three 12-inch PD-120s, two 10-inch PD-100s, three 10-inch PD-9 dual trigger pads, a 7-inch PD-7 dual trigger pad, a KD-7 Kick drum trigger, an FD-7 hi-hat con-

trol pedal and the new MDS-10 V-Stand. Also available is the V-Basic Kit (\$3995 list), a scaled-down version of the V-Pro Kit. You can configure these amazing systems as you like for maximum flexibility — just bring your favorite bass drum pedal, seat and snare stand and you're ready to start laying down some killer drum parts.

If you've never experienced Roland's COSM technology, you might actually be wondering what all the fuss is about. Essentially, COSM is a process that allows virtual instruments to be built without any samples being involved. Highly complex mathematical formulas (and some top secret Roland magic) produce sounds that are so real, you'll be totally blown away.

What this means is that you can "model" your ultimate kit from the ground up: Choose a vintage maple shell snare, toms of any size and depth, the airiest ride cymbals and the fattest crashes. You can even choose whether each drum is muffled or not, then select the tension on your snare's strainer. Then choose which mic you want placed on each drum, the distance from your drum and the virtual room in which you'll be playing, along with the relative ambience from bright to dark. Essentially you can create drum kits from vintage Gretsches through the

latest Tamas and Drum Workshop models, all without doing more than dialing in the appropriate parameters in the TD-10's cool LCD window.

Of course your Sweetwater Sales Engineer will



The TD-10 Percussion Module uses COSM technology to create virtual drums.

be only too glad to tell you more about this startling system, as well as giving you a special low Sweetwater price that we're sure you're going to like. So call us. You could be laying down tracks with your own V-Drum kit in only a few days!

Check out the V-Drums and over two hours of other great CD quality audio demos at: www.sweetwater.com/audio-demos

ORAM'S STUNNING NEW MIC PREAMP

You can never have too many quality mic preamps in your system, especially with all the new high quality digital multitrack machines on the market today. John Oram and his company, **Oram Professional Audio**, knows this only too well, and they've designed their new **Octasonic** (\$1795 list) eight-channel mic preamp specifically for discriminating audio workstation and digital multitrack users.

Perfect for project studios, MIDI, desktop audio or direct to hard disk applications, Octasonic offers the same legendary quality preamps found in Oram's MWS (Microphone Work Station), Series 8 consoles, and the top-of-the-line Series 24 desks. With a preamp of such a high level, sound quality is what really matters, and the Octasonic is one of the finest sounding mic preamps we've ever encountered, regardless of price. Superb specs, exceptional transparency, warmth and detail, along with that special audio-enhancing Oram sound, combine to make this the premium choice for all multiple mic applications.

Each of the eight channels features switchable +48V phantom power and a balanced output. When used together with soon-to-be-released **Octamix**, the

unit becomes a stereo output, 8-channel mixer, ideal for live sound reinforcement, broadcast and theater applications. The unit was recently reviewed in the respected British magazine, *Studio Sound*, which concluded: "... this is a very desirable preamp, with a full, open, clean sound. It is superbly quiet and, to all intents and purposes, transparent."

All Oram mic preamps handle levels up to +22 dBu, but sometimes you get things like keyboard mixers driving the main board, so it's great to be able to



Oram's Octasonic: the same exceptional sound quality as the company's top-end Series 24!

attenuate your signal further, which is why channels 7 and 8 are designated the "hot channels" with an additional 12 dB of attenuation. This gives you a max input headroom of +34 dBu — sizzling hot!

But don't just take our word for it, try an Octasonic for yourself. Call your Sweetwater Sales Engineer right now for special pricing and additional information on the Octasonic, or check out our Web Site (www.sweetwater.com/products/oram/octasonic.html).

WE ACCEPT ALL MAJOR CREDIT CARDS! Or charge it to your Sweetwater Technology Card! Call for details: (219) 432-8176

SUMMER NAMM 1997

Special Report by Mitch Gallagher

NAMM, NAMM, NAMM — the very thought of that acronym sends pains through the soles of our still-tired feet. This summer's National Association of Music Merchants show was in many ways like its predecessors: Long, loud, tiring . . . and full of cool new gear!

Was it worth getting up at 6 A.M. to attend? Well, in our minds, the debate rages over whether *anything* is worth getting out of bed at 6 in the morning! No question about it though: The chance to see the latest hottest items, mingle with industry luminaries, and schmooze and be schmoozed is just too cool to pass up! Plus, there's the added benefit of experiencing some awesome musical performances both by demonstrators at show booths, and at after-show concerts.

Despite constant gloom and doom predictions, Summer NAMM seems to continue to grow and thrive. Sweetwater sent a contingent of seven fast-moving representatives to Nashville for the show this year, and we know we didn't come close to covering every new item

manufacturing and distributing entities.

This year's Summer NAMM Word For The Show (every good show has to have one): Most definitely "Gui-

tar". If you were a picker, the show was definitely a treat. From assembly line imports to one-off mega-buck custom designs, the Summer NAMM was packed with guitars, basses, amps, strings, speakers, picks and cables of virtually every description!



tar". If you were a picker, the show was definitely a treat. From assembly line imports to one-off mega-buck custom designs, the Summer NAMM was packed with guitars, basses, amps, strings, speakers, picks and cables of virtually every description!

But fear not, as always, NAMM had something for everybody. As always, be certain to keep your eye on future issues of *Sweet Notes* for more in-depth information about these great new products.

Alesis was showing their new **Point Source** monitors, which feature dual woofers and single tweeters in each cabinet. Also on display was the recently renamed **M20** (formerly known as Meridian), a 20-bit, upgraded version of their venerable ADAT, along with **CADI**, its new remote. Speaking of ADATS, Alesis says they have shipped their 100,000th unit — congratulations! To celebrate, they were showing off a very cool custom chrome plated ADAT at their booth.

In addition to their full line of recorders, mixers and processors, Alesis had their diminutive Nano-Series modules on display, including the new **NanoTracker** sequencer. Compact and self-contained, every MIDI user needs at least one!

Apogee is close to shipping their very exciting **AD-8000** 8-channel A-D converter for Pro Tools, ADATS and DA-88s. It looks to be the ultimate multichannel converter! Also newly released by Apogee: Bob Clearmountain's **Session Tools** (\$349, with a special intro price of \$289), a program designed to ease the logistics and record keeping tasks faced by a commercial studio.

BBE has released two new direct boxes, the **DI10** active box, and the **DI100** which adds BBE's powerful Sonic Maximizer circuitry.

Cakewalk Software now owns and is distributing **Metro**, a popular Mac sequencer from a few years back. The company says they will be upgrading the program based on customer and dealer suggestions, as well as developing other Mac products.

In addition to their great new **Millennium** amps (see page 6 for more), **Digitech** had a new talkbox pro-

cessor, dubbed the **Guitar Talker**, at the show. An electronic recreation of older, mechanical talkboxes, the Guitar Talker was pretty darn convincing to our ears!

E-mu Systems had a variety of new items on display: An expanded version of the ESi-32 called the **ESi-4000** (\$1449), the **8710 PC Synth-On-A-Card**, the **E-Synth** rack (\$3595) and keyboard, the new **Buchla Percussion Controller**, and more!

Event says they are very close to shipping their exciting new **Darla**, **Gina** and **Layla** recording systems. Working systems were on display, as were Event's full line of superb studio monitors, mics, preamps, and speaker switchers.

Fatar was showing their new line of **StudioLogic** controllers. Available in 61, 76, and 88 note versions, these keyboards offer great action, easy learning curves, and comprehensive MIDI control over just about any size rig.

Godin was showing their cool new line of solidbody "acoustic" nylon string guitars, as well as a variety of more traditional electrics, most with absolutely beautiful flamed and quilted tops. Their **LGX-SA** (the SA stands for "synth access") is probably the ultimate guitar controller for MIDI systems or for use with the Roland VG-8.

Gore had their new **Elixir** line of guitar strings on display. Available for steel string acoustics or electrics, these strings feature a super thin polymer coating that seals the string windings. This extends the string's life up to three times and allows for much more consistent tone. We were impressed (plus they gave us free dental floss — ah the perks of the job!).

Korg's Z1 (\$2600) and **SGProX** (\$2600) were generating lots of interest. The SGProX is an authentic sounding digital piano for live applications, while the Z1 is a



Coming soon to a rack near you: the Alesis M20 20-bit digital multitrack. On top, the very cool new CADI remote controller.

on exhibit! While we can't necessarily say that any "earth-shattering" products or technologies were exhibited, there were a significant number of important new items presented, some of which we will just briefly mention in this show overview. (For our complete, exclusive NAMM Slide Show, access www.sweetwater.com/reports/summer-namm97/.)

If you've read my NAMM reports in the past, you'll know that this being the '90s, some anti-litigation caveats must apply: Prices (where available), model names, release dates, colors, sizes, power ratings, specs, weights, specific gravities, molecular compositions, and densities are all subject to change at the whim of any number of



Sporting a high drool factor: Mackie's cutting edge Digital 8-Bus and HR824 Monitors

more flexible, polyphonic, expandable version of the company's very successful Prophecy technology. The Z1 seems capable of generating just about any natural or synthetic sound, all without using a single PCM sample.

New from **KRK** are the **RoKit** reference monitors (\$329), little brothers to the company's **K-Rok** speak-

— continued on page 10

MOTU'S DIGITAL PERFORMER STRIKES AGAIN!

The Mark of the Unicorn people recently blew our socks off when they dropped by to give us a first look at their latest update of **Digital Performer Version 2.1**. Wow! These guys have been busy. The best part of MOTU's demo was that a huge shipment of Digital Performer 2.1 software arrived at our warehouse the very same morning, ready for us to ship to you on a moment's notice! We're not talking about vaporware here: Digital Performer 2.1 (\$795 list/\$295 list upgrade) is shipping right now!

MOTU representatives showed us awesome new capabilities in 2.1, including some we've never seen before. We've all been very impressed with the amazing strides the software has made in recent years, with its ground-breaking PureDSP pitch-shifting and time stretching, 100% PowerPC native speed, background audio file processing and many other innovations. But their demo of Version 2.1 just put it right over the top.

For starters, Digital Performer can now record and play back digital audio tracks on a Power Mac without any extra audio hardware. That's right. If you've been dreaming of having the power and flexibility of hard disk recording at your fingertips, you can now do it without purchasing expensive audio cards. All you need is Digital Performer 2.1. MOTU reports that a fast Power Mac (200 MHz or better) with a fast hard drive can play up to 40+ tracks of audio! The MOTU reps did their entire demo for us using only a PowerBook 3400c which was cranking out over 20 tracks of 16-bit, CD-quality digital audio — along with *real time, 32-bit effects processing on all the tracks!*

Effects include reverb, parametric EQ (up to 40 bands per track!), dynamics (compressor, expander, limiter, gate), chorus, echo, flanger, phase shifter and more. MOTU soloed a female vocal track in their mix and demoted the effects one at a time so we could really listen to the quality of each effect. We were impressed! MOTU explained that the effects processing is done by the native PowerPC chip with 32-bit floating point calculations. That's 8 bits better than the 24-bit processing found in some hardware-based hard disk recorders.

MOTU also showed us a new Performance Monitor window in the program that tells you, by percent, how

much of the computer's processing power you are using at any given time. You can clearly see how much bandwidth you have available so that you can make intelligent decisions about applying effects and managing your CPU

resources. Version 2.1 was running with 32 voices on the 3400c with 48 busses! Each audio track has 4 sends (pre and post fader), and any bus can be routed to any audio track, including automatable aux tracks and master faders. In addition to support for Digidesign's entire line of hardware up to Pro Tools III/TDM, MOTU reports that by the time you read this, Digital Performer will also support Korg's new 1212 I/O card and Audiomeia II and III cards under the new MOTU Audio System engine. Very slick!

Next, MOTU had a Kurzweil K2500 sampler connected to the PowerBook via SCSI. They opened the new *Samplers* window and voila: there were all the samples currently loaded in the 2500's RAM listed right on the Mac's screen! They dragged a sample from the Samplers window into the *Soundbites* window and Digital Performer converted the sample into SDII format, then played the sample (now in the form of hard disk audio) directly from the Mac hard drive. After applying some DSP processing to the sample, they dragged the sample back into the Samplers window, which transferred it back to the K2500. Finally, they triggered the newly processed sample from MIDI notes in a MIDI track. Wow! The worlds of samplers and multi-track hard disk recording are now united.



MOTU wrapped up their demo by showing us a host of other cool new features, like support for Adobe Premiere plug-ins and the new Bounce to Disk command, but you'll have to get further information from your Sweetwater Sales Engineer or on our Web Site (at www.sweetwater.com/products/motu/digital_performer.html). We are genuinely impressed with Digital Performer 2.1. MOTU is putting a lot of effort into this software and the effort is paying off in a big way. We strongly suggest that you call us right away to get your special low price on Digital Performer. If you have another sequencer, we have competitively priced upgrades in stock now that can be on your doorstep tomorrow.

resources. Unlike other programs, Digital Performer is meticulous about notifying you when your computer can't keep up with all the tracks and processing you are asking it to do. If your computer can't play as much as *one sample*, 2.1 produces an alert dialog notifying you, along with suggestions for reallocating your computer's resources.

Digital Performer's new native audio capabilities also include an impressive virtual mixing environment that is identical to the one you see in Digital Performer when running on a \$10,000 Pro Tools III/TDM system. In the audio track assignment menus, you see inputs, outputs, audio voices, and a configurable number of "virtual" bus-

REBIRTH SCORES A PERFECT 10!

The Roland TB-303 and TR-808, two of the most sought-after tools for making house, rap, trance, and techno music, have been reincarnated as the **RB-338 "Rebirth"** by **Propellerhead Software** (\$199 list) and distributed by those Cubase guys, **Steinberg US**. Rebirth is a very unique tool; it's not a hardware box — it's a software program that runs on the Power Mac or Pentium machine that's already sitting in your studio! No MIDI, no external modules, no samples or cards required. Just load the program off the CD-ROM and start making music!

Rebirth uses an advanced physical modeling process to duplicate all the quirks and subtle qualities of these classic machines. All components (oscillators, filters, etc.) are mathematical models of their real counterparts! Rebirth gives you two bass models (TB-303) with cutoff, resonance, envelope modulation, decay, and accent controls. The rhythm model (TR-808) features level controls for each drum plus controls like tone, tune, and decay on several of the sounds. A built-in mixer offers you level, pan, distortion on/off, and a delay send per channel. There is a fully integrated pattern-based sequencer built in with full automation of all parameters. Patterns and songs can be copied, pasted, transposed, shifted and randomized. The digital delay is locked to the metronome so your delays are automatically in sync. Distortion is also there for that nasty techno sound. Rebirth syncs right up to MIDI clock so you can instantly lock to your favorite sequencer or you can export the patterns/songs as AIFF or .WAV files for uses with your digital audio recorder! Of course audio quality is 16 bit at 44.1kHz.

I initially loaded up Rebirth a few weeks ago and within 5 minutes I was creating some of the most *killer* techno tracks I have ever done! What's more, I never even had to open the manual. This program *scores a perfect 10* on the instant gratification scale. Contact your Sweetwater Sales rep for price and availability. You will dig it! — Bruce Hendrix

E-MU'S DARWIN

— continued from page 1

backorder situation that once existed a thing of the past.

"This is an exciting breakthrough for anyone interested in a professional quality hard disk recorder at an extremely affordable price" says Scott Emmerman, E-mu Director of Sales. "A new low street price and comprehensive, professional features will focus the market's attention on Darwin as the best value available in a recording system."

Darwin also offers a variety of options like an ADAT sync card, an ADAT optical card and the new DSP card, with a super-fast, state-of-the-art 32-bit floating-point processor. Of course all the Darwin options will be in stock here at Sweetwater by the time you read this.

This is truly exciting news for anyone who has ever given serious thought to a quality hard disk multitrack system. We suggest that you call us here at Sweetwater immediately for additional information on Darwin, as well as your special low price on the unit and all the cool in-stock options. More details are also available exclusively on our Web Site at www.sweetwater.com/products/e-mu/darwin.html.

IF IT'S BROKEN AND YOU NEED IT FIXED... Our Service Department is Factory Authorized! (219) 432-8176



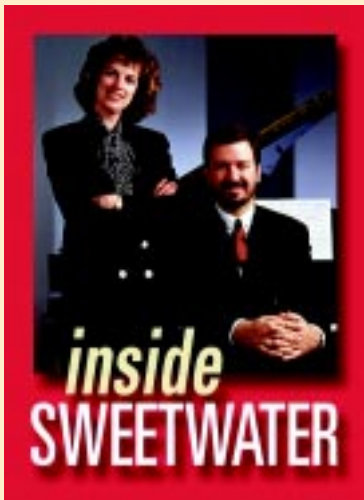
**By Chuck and Brenda Surack
Owners, Sweetwater Sound**

Good grief! There's so much going on around here these days that it's hard to know where to start. Probably the most exciting event, at least in terms of how it will affect both customers and Sweetwater staff alike, is the opening of our gigantic new warehouse.

What it means to you as a customer is simple: We now have many times the room to stock all the great products you want and need. In fact, deliveries from manufacturers have been virtually non-stop over the last 30 days or so, and we expect that to continue through the end of summer. Take a look at the photo below. This was actually taken several weeks before the facility went on-line — you can see it was already beginning to fill up rapidly. The best news is that we not only have room for all our existing inventory, but plenty of room to grow in the future.

Of course everyone here on the Sweetwater staff was happy to get the new warehouse completed because it now gives everybody a little bit more breathing space. Heck, sardines would have gotten claustrophobic in a few of our departments. We've even added a whole new division, the **Sweetwater Sound Communications Group** which will be handling the design and installation of everything from sound systems to intercoms to security systems! Talk about running out of room . . .

But all that is a thing of the past now and we're once again doing a massive search for qualified individuals to



As a matter of fact, the magazine is actually doing a feature story on us which will appear in October. As you might imagine, it's quite an honor to be recognized, but we certainly couldn't have done it without two important groups: First our loyal customers, and second our fabulous staff, all of whom are the very finest you'll find anywhere in (or out of) the music business. Thanks to all!



If you're planning to attend the annual Audio Engineering Society (AES) Show in New York City at the Jacob K. Javits Convention Center this September 26th through 29th, be sure to stop by and say hello. That's right, Sweetwater will be an AES exhibitor for the first time this year. We'll be in Booth 780 on the main floor of the exhibit hall showing the full line of Oram products, as well as all the hottest new breakthrough technology, and we're really looking forward to this event. It will be very interesting to view the show from the other side of the table. We'll have a full report next issue. Hope to see you there!

savings on to you! It's not all that complicated, really.

Obviously we've been doing something right, since we've been selected by *Music Inc.* magazine for the second straight year to receive a REX Award. What the heck is that? Well, REX stands for Retail Excellence, and we are honored that the people at *Music Inc.* have again chosen to recognize us for our efforts, particularly in the area of customer service, since it's something we take very, very seriously.



Q: I have a K2500 and I would like to sync the internal arpeggiator to Logic Audio. I can't seem to get the K2500 to see the clock from Logic. What could be wrong?

A: There are a couple of settings that must be changed in both the K2500 and Logic (or any other sequencer or drum machine) in order to get the Kurzweil to sync up. One: Your sequencer (in this case Logic) needs to be set up to send MIDI Clock. Be sure you are sending MIDI Clock and not MIDI Time Code (MTC). Two: You need to change the clock in the Kurzweil from *internal* to *external*. You need to go into SONG mode and then go to the MISC page to change the Clock parameter to EXT.

Now your Kurzweil should sync up just fine!

Q: Why can't the CD recorder I just installed on my PC read standard audio or multimedia CDs like the internal CD-ROM that came with my computer?

A: Simple: It's because CD recorders are not the same as CD-ROM devices, and Windows doesn't include the necessary drivers to support them directly. In order to see a CD inside a CDR device, it's necessary to install and configure CD burning software that includes drivers for your specific CDR.

In some cases, a basic version of CD recording software may come bundled with your SCSI host adaptor card, but unless the bundled software has the correct drivers for your particular CDR, you won't be able to use it.

Q: When dealing with SMPTE synchronization what is *pull up* and *pull down*?

A: *Pull up* and *pull down* functions are used when working with film that has been transferred to video for audio post-production. These two functions deliberately "miscalibrate" the sample rate clock of your audio, allowing you to compensate for the speed change that occurs when transferring film to video.

The issue here is that film runs at a rate of 24 frames per second (fps), while video runs at a rate of 29.97 fps. Film is usually transferred to video using a process called "telecining" in which every 24

— Continued on page 10



Our new warehouse wasn't even open yet and already it was filling up with a huge selection of the latest, coolest gear — imagine what it looks like now!

fill positions in all our departments, from sales to service to shipping. If you're interested, contact our personnel department or check out our Web Site for additional information on careers with Sweetwater.

In any event, getting the increased elbowroom and additional inventory didn't happen a minute too soon, because July was our biggest month ever! Maybe it's a sign of our growing economy and renewed enthusiasm on the part of thousands of our customers around the world, but we sold and shipped more products in the last month than most dealers ship in an entire year. Longtime customers know our history: We always reinvest any profits with the goal of making our facilities and services the absolute best in the business. We also buy more from manufacturers, meaning we get better prices and can then pass those

SURACKS WIN ENTREPRENEUR OF THE YEAR HONORS

What has been called "the nation's most prestigious acknowledgment for business owners," the Ernst and Young 1997 Northern Indiana Entrepreneur of the Year Award, was presented in June in Fort Wayne. The winners were Chuck and Brenda Surack, who will need a display case soon for the collection of awards they and Sweetwater Sound have garnered over the last few years.

In accepting the award, the Suracks stated they were "exceptionally fortunate to have a staff that consists of a driven group of overachievers who don't complain about goals, but help meet them every day."

Great work everyone, and congratulations to Chuck and Brenda, whose vision and tireless dedication inspire all of us. — *The Editor*
Additional information at: www.ey.com/entrepreneur/eoy/default.html



ORDERS PROCESSED SAME DAY! In most cases, orders ship the same day we receive them! **(219) 432-8176**

ULTRA-COOL & AFFORDABLE: ASR-X

Few products fly out of the gate like the cool new **Ensoniq ASR-X**. From the day these handsome little tabletop modules arrived in our warehouse the sales staff began selling the heck out of them. The reason is simple: This unit combines an ASR sampler (with 44.1 kHz sampling rate) with an MR Synthesizer, then adds 24-bit effects processing and an on-board se-

of real drum beats performed by a real drummer using a KAT controller, plus four new drum kits.

Now it's super easy to sample, resample, loop and fly any sample in to one of the pads — you can even sample in whole musical phrases and trigger them using the pads. Use the built-in MR Synth to create a complete orchestration or access your own sounds. Add some superb digital effects, then save it all to the integral sequencer. Sound awesome? You bet, and just imagine how much fun it would be to have all this sonic power at *your* fingertips.

Of course, since it's from Ensoniq, it's designed to be fully expandable up to a whopping 34 megs of RAM and 26 megs of ROM, plus there's an optional SCSI interface available so you can hook it up to just about any SCSI storage medium like hard disks, Jaz or ZIP drives, etc., all in stock here at Sweetwater.

There was one little problem, though: Because the ASR-X was selling like, well, hotcakes, we were having problems keeping enough of them on our shelves. But now that our gigantic new warehouse is open, we ordered tons of additional units, which means there will be an ASR-X here waiting for you. All you have to do is pick up the phone right now and call one of our friendly Sales Engineers. They'll fill you in on all the details about this exciting new module, as well as giving you your special low (and we mean *low*) Sweetwater pricing on this phenomenal best-seller!



Groove on this: The full-featured ASR-X synth/sampler/sequencer from Ensoniq.

quencer, all at the affordable price of just \$1595 (that's list, and you know we'd *never* let you pay list). That's impressive, but when you add in the 14 touch-sensitive pads, it becomes a killer beat box that you can load up with your own sounds. Doesn't hurt that we're bundling it for limited time only with our exclusive **Bonus Beats** floppy (\$49.95 separately) developed by our own Soundware Facility. It comes with tons

TASCAM UNVEILS NEXT GENERATION DA-98

By the time you read this, the first shipments of the all-new **TASCAM DA-98 Modular Digital Multitrack** should be arriving at the Sweetwater warehouse. A huge hit at this summer's NAMM Show, the DA-98 builds

production professional alike. We're talking about switchable reference levels, a comprehensive LCD, integrated electronic patchbay, digital track copy capability, a built-in synchronizer, D-sub connector for parallel interface control and much more.

Unfortunately, we don't have room here to give you the full scoop on the DA-98 (that'll have to wait for next issue), but we *can* tell you this is the first and only digital multitrack to offer confidence monitoring capability, so you can verify the integrity of the material you print to tape during the mastering and playback process. This virtually eliminates the possibility of encountering costly mistakes after-the-fact, something every studio pro will appreciate.

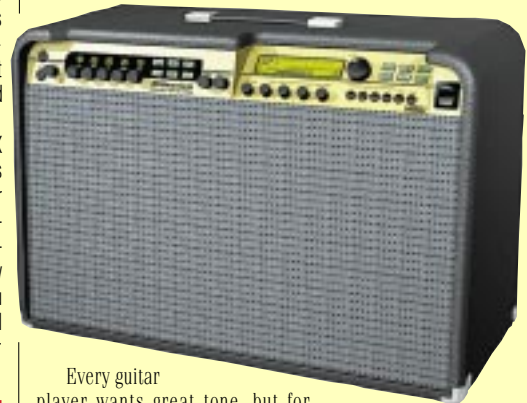
The DA-98 carries a list price of \$5999, but call us right now for additional information and your special pricing on this and other great TASCAM recorders.



upon the enormous success of the company's DA-88 by adding significant new features and enhancements that will appeal to both the audio production and post-

WHAT'S HOT!

JOHNSON MILLENNIUM AMP: FEAST YOUR EARS



Every guitar player wants great tone, but for many, the search ended in disappointment. To get the sound they wanted required enormous amounts of cash to purchase ridiculously-priced vintage amps. No more!

Introducing the **Johnson Millennium** (\$1599 list), the world's first true Integrated Modeling Amplifier. "Feast your ears" on the tone that lives in every guitar player's heart. Integrated Modeling technology combines the warmth and ultra-smooth sound of tubes with the control and sophistication that only digital modeling can offer. The Millennium will easily emulate the most sought-after guitar amps in the world, and it's as easy as pressing one of six buttons: American Stack, British Stack, American Combo, British Combo, Custom or Johnson.

Need a little reverb? Some chorus? No problem. The Millennium's full function signal processing section lets you simply turn a knob to add whatever effects you need. Tweak any of the front panel controls to dial in that perfect sound. 150 watts of power through two Celestion Vintage 30 speakers really delivers the goods.

Want to know more? Want your special price on this ultra-versatile amp? Call us here at Sweetwater today.

EXCITING NEW PROGRAM FOR QUALIFIED ORAM PURCHASERS



The Oram Series 24 Professional Mixing Console with British EQ

You've been reading a lot about Oram products lately, both in Sweet Notes and on our Web Site. Over and over again we hammer home the message: If you have been thinking about a new high end console for your studio, you simply must consider an **Oram Series 8** or **Series 24**. For sheer sound quality and exceptional EQ versatility, no other consoles in this price range can compete!

Skeptical? Hey, anyone can *claim* to have a great-sounding desk, but we aim to prove it to you. Right now, if you're seriously considering one of Oram's phenomenal consoles, you can actually hear for yourself just how stunning these products sound, because we will ship you a "loaner" **Oram MWS** Microphone Work Station to convince you. The MWS preamps and British EQ are exactly the same as those offered on Oram's high end consoles. Plug in your best mic and then compare it to any mic preamp in any mixer on the planet. Check out the sound before you buy! After auditioning an MWS, you'll be totally convinced that your purchase of a new Oram board will deliver the stunning sonic quality you are looking for. As you might expect however, this is a limited time offer.

Want to know more? Give your Sweetwater Sales Engineer a call for complete details or access www.sweetwater.com/products/oram. Get ready to experience what audio perfection is all about.

NEED MORE INFORMATION? ACCESS OUR WEB SITE: "WWW.SWEETWATER.COM"

PRO TOOLS PRICE BREAKTHROUGH

If you've been dreaming about a **Digidesign Pro Tools System** for your NuBus Mac (well, who hasn't?), but thought you just couldn't afford one, we have some very exciting news for you. You know all about the superior quality, flexibility and expandability of this phenomenal computer-based hard disk multitrack system from



Digidesign's Pro Tools: It's the industry standard in hard disk recording.

past issues of *Sweet Notes* and on our Web Site. And now, thanks to a special purchase Sweetwater has just made, we can get you into a Pro Tools system for less than you ever imagined!

Hey, forget about paying \$7,000! And while we could impress you with a price of just \$5,500, we're going to do even better than that! Right now, for **less than \$4,000**, you can outfit your NuBus Mac with Pro Tools software and hardware! Sounds too cool to be true, right? *But this is no misprint.*

See, a very limited number of fully-refurbished Pro Tools III NuBus Systems have made their way into our warehouses, all brought up to full factory specifications. Here's what you get: Incredible new **Pro Tools 4.0 Software** (just released!), **Pro Tools 3.0 Hardware** (for NuBus Macs), plus a **full factory warranty!*** And, of course, every system comes with our own "Best Value" Guarantee! As you can imagine, with deals that are this unbelievable, we won't be able to hold onto these Pro Tools systems for long!

Many Sweetwater Sales Engineers are using Pro Tools right now in their own studios, and we even have a Pro Tools System up and running in our demo room, so we know exactly how to configure these systems to match the equipment you already have! Or maybe you're just getting started. If so, we'll make sure you get everything you need to start doing pro quality hard disk computer multitrack recording — even if you don't already own a Mac. Yes, we can build you a full "turnkey" system from the ground up at an incredible price. But you'd better hurry — when these systems are gone, they're gone for good! *No other dealer in the nation can offer you these prices!*

*The fine print: Price reflects a Pro Tools Core System only; additional digital I/O interfaces *may* be required depending on your current computer configuration. Don't waste another minute. Call your Sales Engineer immediately for complete information.



KORG LOWERS PRICES ON DIGITAL MIXER:

If you've been waiting for the perfect time to buy a Korg 168RC Digital Mixer, this is it! Korg has just lowered prices dramatically on this exceptional unit. Call us now for a price you just won't believe! **KLARK TEKNIK:** We have just added this prestigious line of processors, analyzers and direct boxes, all of which have had studio pros buzzing recently. Included are the 300 Series Graphic Equalizers,

the 400 Series Parametric Equalizers, and the 500 Series Dynamics Processors, as well as the DN5001 Real Time Analyzer and more. We'll have a full report next issue, but you can call your Sweetwater Sales Engineer for information and special pricing now! **OPCODE STUDIO 64 XTC:** Need to sync up your studio without a lot of hassle or huge expense? Opcode has begun shipping the powerful new Studio 64 XTC, and it's a winner. Call us immediately for details and pricing. **KURZWEIL HOME KEYBOARDS:** If you've been considering the purchase of a traditional spinet piano (or even a baby grand), we suggest you take a serious look at some of the amazing new Kurzweil Home Keyboards, all of which we now carry. Why limit yourself to the sound of *just* a piano, when you can have a great pro quality *digital piano* sound plus strings, organs, brass, guitars, drums and much more? How about fully-programmed auto-accompaniment (the real thing, not some cheesy department store sound) plus effects, a sequencer and more. Call us right now for complete information and special pricing.

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"

KRK EXPOSE SERIES: DYNAMIC EXPRESSION

From **KRK Systems**, the company who brought us the best-selling KRk monitors, comes a brand new line of professional level bi-powered monitors, the **Expose Reference Monitor Series**. As you know from reading *Sweet Notes* and visiting our Web Site, powered speakers are certainly the hot ticket item right now. A perfect match for any speaker system is an amplifier specifically designed to power exactly that set of drivers.

KRK designers focused on creating a speaker system whose response was incredibly linear, as well as one capable of handling high volume levels, even in the lowest frequencies. Expose Series speakers are exactly that; they are also characterized by very low distortion, spontaneous transient response and unrivalled phase coherency.

Attendees at this year's Summer NAMM Show can tell you from first-

hand experience that Expose speakers sound absolutely fantastic. The unusual, patent-pending, six-sided polygon-shaped speakers virtually eliminate internal standing wave reflections, meaning the final sound will be as close to the original signal as is possible with modern technology.



KRK'S Expose speakers and new budget RoKit monitor.

The Exposures do carry a somewhat hefty price tag (starting at \$3495 list), making them a "not-for-everyone" monitor, but for those that need superb accuracy and ultra low distortion, it's really a small price to pay. Of course, here at Sweetwater we carry the complete line of KRK monitors, and there is a speaker for everyone in every price range. So call us right now for special introductory pricing on the KRK Expose Series, as well as all the other great KRK speakers.

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

Ever since the digital effects revolution began, Eventide engineering has provided the power to inspire creativity and break new ground. Take a look in just about every major studio on the planet and you'll almost certainly see an Eventide product. In fact, the now-generic term "harmonizer" got its start with one of the company's earlier products. Considering the impact that Eventide's effects processors have had on the industry, it's no wonder that studio professionals keep a sharp eye on (and lust after) all the latest Eventide gear.

Take for example the new Eventide **DSP4000 Ultra-Harmonizer** which, at \$4995 (list) is quite an investment, but consider that this amazing effects unit represents a quantum leap in sheer processing power. Eventide has rethought the entire process of how effects are created within a processor, and designed a whole new kind of architecture that's light years ahead of any other system. Not only can you create new sounds using the widest range of factory programs, but with the



DSP4000's algorithm "building blocks" approach, you can design unique, completely customized effects that literally have never been heard before.

Virtually every other effects processor on the market contains a limited number of fixed digital processing algorithms, and all programs and user presets are simply variations of these fixed algorithms. The DSP4000 sweeps away this old notion. The unit's object-oriented Algorithm Construction

Kit function lets users (and third-party developers) build totally new effects algorithms by linking modular effects "building blocks" which are presented on the large, graphics-based LCD screen. You can choose from over 90 effects modules and connect up to 40 (yes, 40!) of them in one preset, in whatever combination and configuration you choose, much the way you'd use patch cables when working with a modular synth. Put pitch shift after a reverb, or string together effects and put EQ on only the ones you want; you decide which blocks "talk" to which.

Did we mention there's a Pitch Shifter that stands in a class by itself? The new DSP4000 features the first and only fully digital real-time pitch transposer, and it's the only one that will generate up to eight simultaneous voices of pitch shifting, or four pitch shifted voices plus stereo reverb. It features the world's first and only user-programmable multi-diatonic pitch transposer and the world's best multi-voice reverse shifter with delay. The DSP4000's pitch change capabilities include a previously unheard *eight-octave pitch shift range*.

Of course Eventide has other spectacular processors, but space prevents us from telling you about all of them. But we think you've gotten the idea, right? If you've always dreamed of owning an Eventide Ultra-Harmonizer, contact your Sweetwater Sales Engineer for complete information and your very special price on the Eventide effects unit that's perfect for your specific needs.

Daily news and tips from Sweetwater and the music industry!



by Mitch Gallagher,
Editor/Sweetwater's inSync

inSync (adj.) operating or taking place at the same time; in phase; slang to be of the same opinion; to be up to date.

Does anyone doubt that we're living in the information age? We're constantly bombarded with more information than anyone could possibly absorb, let alone sort through, prioritize or digest. In the music and audio industry, as in any technological field, this problem is even worse — the technology we deal with is literally changing daily (if not faster!).

Here at Sweetwater, we know it's an absolute necessity that we (and our customers) stay on top of the latest industry news and information. The need was obvious, but the question remained: How to effectively gather, sort and distribute that information? You're holding one of the answers in your hand. Our Web Site is another method, the videos produced by our in-house video department are yet another, and our newest solution is (drum roll please...) Sweetwater's **inSync!**

In publication since early February, inSync is the fastest, most efficient method available for distributing up-to-the-minute industry information to our broad client base. It consists of two things: First of all, inSync is a daily column posted on our Internet Web Site and it features industry news and happenings, information on new products, announcements of the arrival of new gear in our warehouses, trade show reports (posted the day of the show, not three months later like conventional magazines) and many other topics. It also offers two other very popular features: **Word For The Day**, a daily definition and discussion of an audio, MIDI or computer term (in easy to understand, jargon-free language, and with practical applications) and inSync's **Technical Tip Of The Day**. Tech Tips consist of answers to reader questions, tech information from manufacturers on their products, and hints and suggestions from readers and Sweetwater's staff on ways to get the most out of your equipment. In fact, the Word For The Day and the Technical Tip Of The Day have proven so valuable to readers, that by popular demand, we've created online archives of these features, each with its own dedicated search engine. This is an fantastic resource, available free of charge to our customers! Each day's inSync column is posted around midday at www.sweetwater.com/inSync/, so check it out.

Don't have the time to log on to our Web Site and read a column every day? So how can you keep up on all that information? The answer is the second part of the inSync story: A weekly mailing composed of the previous week's columns is e-mailed to subscribers, free of charge, each Friday night. To sign up to receive these mailings, point your web browser to www.sweetwater.com/inSync/inSync-mailinglist.html or send an e-mail message with the word "subscribe" (without the quotes) in the subject field to inSync@liststar.sweetwater.com.

Imagine, the very same day a product is announced or becomes available, inSync readers know it! Need a question answered? Send inSync e-mail, and your answer could be posted in as little as one day! Until we can beam the information directly into your head, inSync is an easy way to stay up on the latest news; enjoy it, and stay inSync! Late breaking addendum: For those of you without Internet access, we'll also be offering a summarized inSync in each issue of Sweet Notes. Information makes the modern world go 'round, and we are your source for all the music and audio industry news!

HOT KORG SYNTH AT A COOL PRICE!

You've been giving serious thought to a new synth, right? Ah, but you thought you just might have to settle for an instrument that's, shall we say, not exactly first class. Not to worry. As always, Sweetwater to the rescue! We don't want you wasting your chops (or your money) on anything but the best. And when you say "best" it's usually a Korg that comes



to mind, particularly when you consider their track record of designing best-selling machines like the phenomenally successful M1, T-Series, 01/W and the Trinity.

Right now your Sweetwater sales Engineer has a super low price for you on either the 61-note **Korg N-364** or the 76-note **N-264**. Both feature the critically-acclaimed A² synthesis, tons of incredible sounds, a full-featured sequencer, effects and more. Call now. You won't believe how affordable Korg quality can be.

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**

GENERALMUSIC: A WHOLE NEW WORLD OF SONIC POSSIBILITIES

Longtime Sweetwater customers know we're always on the lookout for products we feel will be just right for a certain group of musicians and studio owners. So when we saw and heard the new offerings from **Generalmusic**, we were sure that many of our customers would find the unique design and extraordinary capabilities of these keyboards to be exactly what they're looking for.

The **PRO2** (\$2395 list) is an 88-note weighted, hammer action professional digital piano. According to the Generalmusic people, the instrument offers the highest level of dedicated technology ever implemented to faithfully reproduce all the nuances of grand piano performance including FFT (fast fourier transfer) Merge Sampling and physical modeling. The

powerful effects section, and no sequencer or EQ. There's also the **PRO Expander Module** (\$795) with the same features as the PRO1, but in a convenient half-space rack at a super price.

The **SK-76** (\$2795 list) is a 76-key professional synth workstation which also incorporates an interactive Style Section. It occupies a unique category in the marketplace, offering the "one-man band" musician or songwriter/composer the power of a true synth workstation without sacrificing the "instant gratification factor" of interactive accompaniment styles. Features include a beautiful graphic display, 64 voices of polyphony and over 600 PCM-based sounds. There's a powerful synth engine with 24dB filters and easy-to-use graphic control of time variant filter, pitch,



The Generalmusic SK-76 takes a unique approach to the professional digital music workstation

PRO2 offers 48 sounds including simulations of all the classic keyboard instruments (like piano, electric pianos and clav), in addition to some superb organs, strings and pads. The unit also has a two track, high resolution (192 ppq) sequencer and an integral 8-band digital graphic EQ, plus full 128 voice polyphony!

The all-important piano sound on the PRO-Series instruments is actually based on samples of Steinway, Bosendorfer, Fazioli and Yamaha acoustic pianos whose individual characteristics were fused together using Generalmusic's unique "FFT Merge" system, where the strengths of these great pianos are brought together to form one unique, "perfect" piano sample.

The PRO2 incorporates Generalmusic's new patented "Natural String Resonance" physical modeling technology (which simulates the resonance of any undamped strings that are free to resonate in sympathy with the notes that are being played), as well as their "Damper Physical Model" technology (which works in conjunction with the optional continuous damper pedal to give 16 different levels of damping). Finally, their "Advanced Release Technology" provides the natural decay of different harmonics over time when a key is released. Sounds impressive, eh?

Different EQ settings can be stored into the 64 performance memories and there are 32 digital effects with independent editing and send level for each of two zones. Three different velocity curves are available, plus a user definable curve (64 levels) can be programmed. The PRO2 is currently being used by Keith Emerson, George Duke, Herbie Hancock, Don Grusin, Bruce Hornsby and many others.

Also available is the **PRO1** (\$1999 list) which has many of the same great sounds as the PRO2, except it has 64-voice polyphony (still quite impressive), a less

pan and amp envelopes, plus you can split, layer or velocity switch up to 32 sounds in real time. Want to use your own sounds? No problem. Sample RAM is expandable to 32 megs via SIMMS and there's also an optional 2 meg DRAM (non-volatile) sample RAM chip. The SK-76 can even read Kurzweil K2000, Akai S1000, WAV, AIFF, SMP, and SND formats from disk. You also get 96 preset accompaniment styles, 32 user programmable styles, and each style offers 4 intros, 4 endings, 4 fills and 4 variations. A 32 track sequencer lets you record 250,000 events (at 192 ppq resolution).

Want the versatility and great sounds of an SK-76, but with a set of built-in speakers? Boogie over to a Generalmusic **WK4** (\$2995 list). Up to 32 megs of RAM can be added to the 8 megs of internal ROM (which delivers over 600 sounds), giving you a virtually limitless palette of timbres to choose from. With its 4 digital effects processors, WK4 will carry you through an enormous range of acoustic environments. 96 ROM styles and 32 programmable styles, enriched with 4 variations each, lets your creativity kick into overdrive. What's more, the WK4 has the biggest and most powerful sequencer in its class with 32 tracks capable of recording up to 250,000 events (that's 16 songs), plus background loading and a microscope editing function. Rhythms, sounds and songs from all around the world and from every possible style of music will help you travel quickly and effortlessly from rock to ethnic, from jazz to dance. A comprehensive set of connectors even links you to the audio-video universe.

Want more information on these innovative new Generalmusic products? Who could blame you? Just pick up the phone and call us here at Sweetwater for the inside story, as well as your super low pricing on any of these superb, ground-breaking instruments.

SOUNDWARE SCENE

By Daniel Fisher, Chief Soundware Engineer

This summer has been exceptionally exciting at Sweetwater. Everything is expanding in all departments. Besides opening our new warehouse/service center (which is almost as big as our entire existing building!), we are also swelling our ranks with top personnel from all over the United States. This in turn has boosted our sales to record levels (as I'm writing this, on the last day of July, we are about to break our all-time monthly sales record).

In light of these major expansions, all of us here in Soundware have been looking at ways to expand our roles, as well. One result of this thinking is our new **ADAT ProStart Package**. This Sweetwater exclusive features our newly-created **ADAT Digital Multitrack Test Tape** which contains alignment tones, phase tests, track assignment tests, white and pink noise, plus many more tests designed to get your studio calibrated and tuned for optimum performance.

The ProStart Package also includes a Getting Started guide that's jammed with useful tips that were contributed by seasoned members of our Sales Engineer staff, Service Department, Soundware Facility and Tech Support team. This will get you up and running while avoiding the most common mishaps. We are also hard at work creating a similar ProStart Package for the popular Tascam DA-Series machines, as well as Pro Tools!

But don't worry, Soundware is still committed to creating the best keyboard/sampler support in the industry as well. For example, Sweetwater is proud to offer our exclu-



sive **\$1,000 Soundware Giveaway** with every single Kurzweil purchase. This special **limited time offer** includes our **RSI Sample Collection** CD-ROM filled with professional quality instruments and sound effects. We've also thrown in Kurzweil's great **Power Tools** CD-ROM which gathers up just about every Program, Sequence and public domain Sample set they've ever made. And finally, you get our latest CD-ROM called the Sweetwater **Sound Arsenal**. This CD-ROM is jam packed with over a thousand files (!) from our Soundware Facility, as well as our very popular Web Site. It also features our Greatest Hits of the K250 which contains many of the instruments that made this legendary keyboard famous. If you're in a dancin' mood, there's our entire Sweetwater Dance Collection featuring a wide assortment of loops, drums and basses.

As if that weren't enough, we even squeezed in our exclusive Sweetwater **SW-B3** file which turns your K2500

— Continued on page 10

WE STOCK THOUSANDS OF PRODUCTS FROM ALL MAJOR MANUFACTURERS!

If you don't see it here, CALL US!

SUMMER NAMM 1997

— Continued from page 3

ers. The company was also showing off their hot new **Expose** monitors (starting at \$3495 per pair).

Lexicon was showing their **MPX-R1**, a MIDI floor remote for use with their MPX-1 processor. The unit includes preset switching, and a control pedal set up to physically duplicate an old Vox wah's action. Lexicon also put

of their incredible **Drum Module**, and with the booming **Super BassStation**. Both of these products sound great and are sure to be extremely popular for creating throbbing techno or dance hits.

PreSonus has re-introduced their **ACP22** analog compressor/limiter/gate. The unit features a brand new improved appearance, as well as both XLR and 1/4" connectors.

RePlay Technologies has released **CDLooper**, which is Windows-based software that can loop sections of audio CDs, as well as slow down audio without changing pitch. Perfect for transcribing those hyper-speed metal guitar riffs for your weekly gamelan gatherings...

Not surprising, **Roland** pulled out the stops again with a pile of new items! In the keyboard category were the **A70** expandable 76-note controller (\$1,495), **G600** keyboard (\$2,195), **SP202** sampler (very hip, and only \$395!), and **SRJV8011** Techno card (\$475). Roland was also showing their incredible **V-Drums** — you must check these out when you get a chance (basic kits start at \$3,995 — see page 2 for more details). In keyboard amps, Roland had their compact and efficient **KC100** amp on display (\$449). Roland has also expanded their live sound offerings with a new line of PA cabinets, including the **SST-151** (\$399), **SST-251** (\$599), and the **SSW-351** (\$599). In addition to showing stomp boxes and the awesome **VG-8** to guitar players, Roland had the new **ME30** (\$299) floormounted guitar multi-effects processors on display. The new super stompbox offers a ton of hip options at a very economical price point.

TASCAM had their complete selection of digital recorders on display, including their brand new **DA-98** 8-track, **DA-20mkII** DAT machine (\$1099), and **DA-302** dual DAT recorder. Speaking of digital, Tascam's eagerly awaited digital console was up and running, and looked impressive. The pressure is really on in the realm of digital mixers, and with the DM-8000, Tascam's not making it easy on any of their competitors!

T.C. Electronics was making a lot of good noise with their new **G-Force** guitar effects (\$1,795) which allows you to route eight simultaneous, full-blown stereo effects in any combination or order without compromising sound quality. This one is going to be big!

SOUNDWARE SCENE

— Continued from page 9

into a virtual Hammond B-3 complete with realtime drawbars and percussion. How do you get this \$1,000.00 Soundware Giveaway? Easy. Just purchase any Kurzweil keyboard or rack module from your Sweetwater Sales Engineer and ask for it. You'll be glad you did.

Finally, in the spirit of our continued expansion, we'd also like to mention that we're now carrying Ensoniq's fine line of keyboards, samplers and effects (see last issue and page 6 of this issue for more information). Our Soundware Facility has already created a super product for Ensoniq's hot new ASR-X Sampler/Resampler called the **ASR-X Bonus Beats** floppy. It is bursting with superbly useful MIDI drum patterns which were played in real-time on a Kat controller by Gary Phillips, who also created four new **ASR-X Drum Kits** on this floppy. It's a great tool for inspiring your next creative project and it comes absolutely free (for a limited time) with your ASR-X purchase. It's also available to existing ASR-X owners at just \$49.95

That's all for right now. It's truly an exciting time to be at Sweetwater! See you next issue!

Q&A

— continued from page 5

frames of video are mapped to 30 frames of video. Because video is actually playing back at 29.97 rather than 30 fps, the picture is running 0.1% slower than it does on film. The result is that when the video mix is transferred back to film it will slip one frame for every 1000 that go by. To solve this problem, post production engineers use the pull-down function to match the sample rate to the speed of the video (i.e. 47952 Hz instead of 48 kHz). After all of the production work is finished and the audio is ready to be transferred back to film, the engineers pull the sample rate back up to 48000 to insure that it will remain in perfect sync with the picture.

In summary: If working with film that has been transferred to video, you will need to *pull down* the sample rate in order to be in sync when recording, editing and mixing to video. By doing this you ensure everything will remain in sync. If you are going to create a final mix that needs to be transferred back to film from video, you would at this time *pull up* to the true sample rate. Remember, if you do not pull the sample rate back up when transferring back to film, you will be out of sync one frame for every thousand that go by.



The Korg Z1 combines the physical modeling of the Korg Prophecy with increased polyphony.

on a very impressive demo of their new Studio processing system, along with its accompanying interface boxes and says that several major sequencer manufacturers will be announcing support for the system by the AES show.

Line 6 demonstrated several new modeling guitar amplifiers including the **Ax150s** head-only version of their successful AxSys amp (\$1099), 2x12s speaker cabinets (\$499), and a scaled down combo version called the **"FlexTone"** (starting at \$799) which is available with a variety of speaker configurations.

Mackie was making big noise with a working version of their anxiously awaited digital mixing boards. The console looked very cool, and includes every feature you can think of. Our guess is that Mackie might sell just a FEW of these! Elsewhere in their booth, Mackie was also showing their **SR40** (\$9,995) and **SR56** (\$12,595) large format sound reinforcement desks, as well as a fully functional version of their **HUI**, a mixer-like control interface for Pro Tools users. Mackie says the HUI will ship as soon as Digidesign releases version 4.1 of Pro Tools.

The **DiO** is a new digital input/output board for PCs from **MIDIMAN**. Also new is the Dman 2044, a 20-bit version of their Dman card, and the aptly named **Flying Cow** external A/D and D/A converter.

Nord's Modular System was also stirring up show attendees. A combination of computer-based graphic editing software and advanced Nord electronics allows creation of tons of new sounds using a wide variety of synthesis techniques.

Novation resonated the room with the latest version

KURZWEIL INTRODUCES NEW LOWER PRICED K2000VP

We probably don't have to tell you how successful the K2000 has been. Few instruments have had such a long production run and sold so many units. Now **Kurzweil** has introduced the newest in the award-winning K2000 series, the **K2000VP**!

Like its predecessor, the VP is a 24-voice, 61-note, 16-channel multitimbral, 3-zone MIDI controller, V.A.S.T. synth workstation with built-in 32-track sequencer. But now the company has actually lowered the list price from the K2K's \$2995 to an astounding \$1995! Then they added an improved operating system with Advanced Hierarchical File Management and two megs of RAM expandable to 64 megs. Plus the VP comes bundled with 30 floppy disks worth of vintage analog synth samples and programs (a \$299 value) that emulate all the best classic synths from Arp, Moog, Oberheim and Sequential. Of course, like all Kurzweil machines, the VP reads sample libraries from Akai, Roland and Ensoniq, as well as reading and writing to AIFF and WAVE formats. Wow!

The K2000VP will accept all the great K2K options like P-RAM (used for sequencer and program data) and both the **Orchestral** and **Contemporary ROM**



Explore V.A.S.T. possibilities when you plug in a Kurzweil K2000VP with a new incredibly low price!

blocks which expands onboard samples from 8 megs to a whopping 24 megs.

If you've been lusting after a K2000 but were just a bit short on cash (or plastic), the K2000VP is for you. Call us for your very special low pricing on this hot new synth, plus your special **\$1,000 Soundware Giveaway!** This three CD-ROM bonus set is available for a limited time only, so call right now! Additional info: www.sweetwater.com/products/kurzweil/k2000vp.html.

YOU CAN'T BEAT OUR BEST VALUE GUARANTEE! Call us today for the complete details at **(219) 432-8176**

By Jim Miller

Just in case you didn't already know this, I'd like to mention that the big record companies are ripping you off. Sure, when compact discs were a brand new technology in the early 1980s, manufacturing a disc was rather expensive. But I certainly didn't mind paying \$18 then for a disc that would last for decades. I also understood that building CD factories cost money. Bottom line is I expected these things to be pricey . . . for a while.

But consider this: You can now take your own music on DAT and have a custom set of 1,000 audio CDs made for under two bucks each! And that includes full color printing of the insert, tray card and two colors on your disc. There are many companies offering these services today (including Sweetwater, as a matter of fact). So how on earth do the big companies expect us to continue paying an average of \$16 for an album?

Okay, in fairness, each company has overhead: Office space, staff salaries, utility bills, etc. But that's a lot of overhead per disc if we're talking about a CD that probably wholesales for \$8 and actually costs only about a dollar to manufacture in the kind of quantities you'd expect from the "big boys." And I know from my personal contacts in the music industry that very few artists get royalties of more than \$1.50 per album, and most get less than that. Folks, **somebody's** getting rich selling these little silver discs, and it's typically not the person who created the album, either. For what it's worth, it's my opinion that we need to stop shelling out our hard-earned cash until the industry re-evaluates its grossly inflated pricing policies (this is my view, of course, not that of Sweetwater).

The record industry has had a very nice ride for many years on our money. Okay, good for them. But I'm personally not going to throw my money away any longer on overpriced CDs. Instead, I'm going to do what I should have been doing for many years now, which is seriously working on an album of my own. For not much more than I spent last year on buying discs, I could have had my own CD manufactured. Or made a big dent in the cost of a brand new CD recorder.

Make no mistake, I love putting on a new album. But thirty or forty minutes later it's over. What is that in comparison to the hundreds of hours of enjoyment I get from composing and recording my own music? I've said it before in this column: I believe there's more great music being written right now than at any point in history. The unfortunate thing is that most of us never get to hear it. The record companies essentially dictate what gets released and, more importantly, what gets promoted.

Maybe the next step in the evolution of the music business is right around the corner. As the cost of producing CDs has dropped, more musicians will be able to independently get their music released. Then, as people start to hear this music and word gets around, it will hopefully create a whole new market (and profits) for the artist.

A few years ago I would have said I was being naive. However, with the phenomenal growth of the Internet, such a scenario is not out of the question. I regularly communicate now with people all over the

TECH NOTES

world. Who knows what changes this new global community may bring about? I'm guessing it will be pretty interesting as we head into the next millennium.

While I seriously doubt that anyone's going to discover *my* music and create some huge worldwide demand for it, I definitely think there are huge opportunities for many musicians. It will certainly require a lot of determination and significant expenditures of energy (a six-pack of Jolt Cola will probably help).

If you personally have toyed with the idea of releasing your own album, now might be the perfect time to do it. However, let me pass along a couple words of advice, based on my own experiences, as well as feedback from other musicians.

One: Get your album professionally mastered.

services are available from Sweetwater Sound Productions, a whole separate division from Sweetwater's retail sales operation. You can call my buddy Dave Hazen there for more information at (219) 432-8176. He's a really nice guy and he'll be glad to give you all the help you need to get your album project successfully completed. While there are plenty of companies who offer such services (including some run by Sweetwater customers), I do know from firsthand experience that the people at Sweetwater really do provide personalized attention to every detail and guarantee a first-rate finished product.

Regardless of who you choose to do this work for you, I hope you'll forward me a copy of your finished album. If it's really cool, I'll be sure share it with everyone here in **Tech Notes**.



The stunning Oram Series 24 Mixing Desk: It's big in size, big in sound!

Sure, you could just burn a CD right from your DAT, but it will never ever sound as good (or be as loud) as a commercially-released album without all the sonic tricks of the trade available to a qualified mastering engineer like leveling, limiting, compression and equalization. Honest, you won't believe how much better your material will sound after a professional mastering session. What's more, mastering creates all the correct indexing for your songs. The cost varies depending on who does it and where you have it done. At Sweetwater, mastering is available for about \$600 per album. Some places charge more, others less. In general, you get what you pay for.

Two: Get someone to do the CD artwork who absolutely knows what they're doing. Just because a friend has a Mac and Pagemaker software doesn't mean they know how to correctly prepare press-ready art. Cool design is one thing, but incorrectly prepared art will end up costing you more time, money and frustration than it's worth. If your artist friend doesn't know that film for CDs should be POS/RR/ED (or doesn't even know what those terms mean), they are not the right person for the job. Most companies who produce CDs can prepare your artwork at a surprisingly low cost, and some even include it as part of their package price along with jewel cases.

While I apologize in advance for the shameful plug, I will nonetheless mention that both of these

Speaking of Sweetwater, I just returned from a brief visit to Fort Wayne. It's always great to see my friends and hit my favorite area restaurants (and there are tons of them there), but I also get to see, hear and play with some of the latest equipment in the demo rooms.

I mentioned last issue that I was looking forward to checking out the new **Oram** consoles after using the **Oramsonics MWS** Microphone Workstation a few months back. Well, I knew this thing was going to be amazing, but I wasn't prepared for exactly how *huge* the **Series 24** is. Tucked into Sweetwater's Studio B, it looked like a small battleship! Being in the same room with this console made me understand for the very first time exactly what the difference is between a mixer and a mixing desk. I mean, there's tons of quality mixers out there, but when you install a piece of equipment this imposing in any studio, your clients are going to know *you are serious!* Oh, and did I mention that it sounds awesome, too?

I also spent some time at the appropriately-named Sweetwater University getting a first-hand introduction to the new **Sony MDM-X4**. Up until that point, I saw no reason to pay much attention to this particular machine, but once the Sony product specialist was done, I began to appreciate the thought that went into creating it. The MDM-X4 uses the 2.5" MiniDisc technology and offers 4-track recording, but that's only part of the story. See, you can take your four basic tracks, then mix them onto two tracks, add two more tracks and bounce those four down to two tracks and . . . well, you get the idea. Because everything essentially takes place in the digital domain, there is very little deterioration of the sound quality (unlike cassette decks), plus there's no audible wow and flutter. Seriously look at this machine if one of the bigger 8-track machines is out of your reach. It's a very useful and superb-sounding recorder and Sweetwater has them at sensational prices right now!

Well, I gotta run. Meet you again here next issue. And don't forget to send those albums, folks.

GOT A QUESTION? NEED HELP? Our Technical Support Team is just a phone call away: **(219) 432-8176**