

Special Winter NAMM Issue



SWEETNOTES

MUSIC TECHNOLOGY DIRECT

SPRING 1998 ISSUE

YAMAHA



The Yamaha CS1x
XG Control Synthesizer

The Future of Music and Sound

For years, Sweetwater customers asked us, "When are you going to carry Yamaha products?" The answer is simple: Right now! We're very pleased to announce that as of 1998, Sweetwater Sound is an authorized dealer for all the incredible **Yamaha** pro audio, recording and keyboard products, and we couldn't be happier. After all, Yamaha is a world leader in musical instruments and pro audio technology. Hey, if it doesn't sound phenomenal and isn't built to last, it just doesn't get the Yamaha name.

Legendary products like the **DX7** keyboard, **REV7** reverb, **SPX90** effects processor and many others literally

took the music world by storm, mainly because of that distinctive Yamaha Sound: Clean, clear and totally musical.

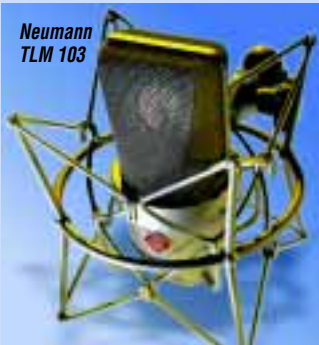
This impressive heritage has led to the development of such exciting new products as the **EX-Series Synthesizers**, **MD8 Digital Workstation**, **SPX1000 Multi-Effects** and of course, the landmark **O2R Digital Mixer**. They take the classic Yamaha sound to a whole new level. Yamaha even beat everyone to the market by about two years with the very first desktop digital mixers.

In this article, we'll be telling you a little about some

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Over 200 Microphones Now in Stock!

Neumann
TLM 103



There are those who might argue that the mixer is the most important part of the audio chain: Noisy mixers equal lousy recordings. True enough, but when you consider that the microphone is essentially your link between the real world and your recordings, well, you'd have to admit that a mediocre mic can ruin a great recording faster than anything else. Using a poor quality mic used to be understandable. Not long ago, few home and project studios could afford a truly great mic. But all that has changed.

Today you can purchase mics from such prestigious manufacturers as **Neumann** and **AKG** at surprisingly affordable prices. And the truth is that even many inexpensive mics are capable of performance far beyond what their price tag may lead you to expect. In this brief article, we'll be discussing just a few of the more than 200 different mics we have in stock, starting with the awesome new **Neumann TLM 103** (\$995 list).

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INSIDE THIS ISSUE:



TASCAM DA-302 Dual DAT

Want a great sounding, versatile DAT for mastering? Of course you do. But what if you could get two DAT recorders for the price of one? Sound impossible? That's essentially what TASCAM is offering with the new DA-302 Dual Well DAT Recorder. — **SEE PAGE 2**

Winter NAMM Show Report

No frequent flyer miles left? Couldn't make it to Los Angeles this January for the music industry's biggest bash? No problem. Our own intrepid reporter will take you on a guided tour of all the highlights (and there were lots of them) in this exclusive *Sweet Notes* special report.

— **SEE PAGE 3**



Think Acoustic-Live Electric

Takamine guitars have been designed and built to play effortlessly and sound fantastic, whether they're played acoustically or plugged-in. — **SEE PAGE 7**

Plus: Pro Tools|24, MOTU Digital Performer ... and much more inside!

Duplication and Playback Wonder: TASCAM DA-302

In today's modern studio, DAT recorders handle some major responsibilities: Creating two track masters, archiving material, and functioning as a transfer medium. DAT is a great format for mastering, but the shortcoming is that you've always needed a second unit in order to back up those valuable tapes . . . at least until now.

Introducing the **TASCAM DA-302 Dual DAT Recorder** (\$1999 list), a machine that provides studios with a fabulous master recorder and duplication machine in one space-saving unit. The DA-302 offers a multitude of advanced features that will have you asking, "Why the heck didn't somebody think of this before?" The DA-302 is an even bigger bargain once you realize you're getting the equivalent of two superb-sounding TASCAM DAT decks at one affordable price.

The DA-302 is a great tool for creating your studio master recordings. As you'd expect, it offers industry standard 44.1kHz and 48kHz sampling rates, so you can record at whichever best suits your needs. And it's a TASCAM, so you know it's rugged and dependable and sounds absolutely terrific! The DA-302 uses 1 bit Delta Sigma A/D and D/A converters, ensuring that your record and playback quality will be as natural sounding and transparent as you need it to be. All controls are logically laid out with independent transport controls for each deck and easy to understand keys and switches for common system parameters. The unit's comprehensive, wide fluorescent display provides the information you need to keep track of the unit's operations and inspect record/playback accuracy.

But since the DA-302 features two fully functional DAT decks, you can now simultaneously record both your studio master and duplication master in one pass! Imagine the time you'll save not having to backup that precious tape in a separate operation (unless, of course, you have extra time on your hands with nothing else to do). With the DA-302, creating master and backup tapes simultaneously is just one of many tasks that this new recorder excels at. Imagine interconnecting two or three DA-302s with the optional WR-7000 synchro cable and having each finished tape be an exact duplicate of the original. Better yet, imagine all these tapes being created with a single keystroke from the master machine.

The DA-302 just also happens to be the best DAT recorder available for recording lectures, presentations and other long-format recording jobs. In addition to simultaneous record capability between decks 1 and 2, the DA-302 also features continuous record capability. With a standard 120 DAT tape in each well, coupled with the unit's Long Play/Record capability (32kHz), you can achieve a whopping 8 hours of uninterrupted stereo record time! With its continuous (relay) record and play capability, the DA-302 can be interconnected with multiple units to provide even longer recording times.

For transferring or archiving data digitally to external devices, the DA-302's digital output format selection supports both the S/PDIF and AES/EBU protocols. This digital output flexibility enables you to communicate with just about every imaginable piece of studio equipment on the market, vastly simplifying the integration of the DA-302 into your studio. You'll also appreciate the DA-302's user-selectable Copy ID functionality. The DA-302 lets you flag tapes for one digital copy allowed, no digital copies allowed or unlimited copies. This way, you remain firmly in control of your tapes. For a quick backup copy within one unit, you'll appreciate the DA-302's high-speed dubbing



With the TASCAM DA-302, you can now make your studio master and duplication master at the same time

capability — another first among DAT recorders. Now you can run off a copy and not have to endure the real-time hassles so typically associated with duplication tasks. With the DA-302's exciting new Append Dubbing function, you can begin dubbing from any position on the master tape, eliminating the necessity of rewinding and starting from the tape's beginning. Append Dubbing is a feature you won't want to be without.

Since each DAT deck within the DA-302 can function either in tandem or independently, you'll need plenty of flexibility with your inputs and outputs if you expect to really benefit, and this machine delivers the goods! The DA-302 incorporates independent S/PDIF digital inputs and outputs for each deck — enabling you to digitally record or transfer different program material at the same time. Deck 1 can be digitally recording while deck 2 is

digitally transferring material to an external unit. This is a tremendous timesaving feature for the busy studio operator. For analog connections, you can integrate the DA-302 into your studio using the recorder's unbalanced RCA inputs and outputs. If you prefer, the optionally available LA-D302 balanced kit provides XLR connectors. The unit's headphone output gives you the ability to monitor deck 1, deck 2 or a mix of both.

Okay, by this time, if we've done our job, you should be saying to yourself "I need this DAT recorder!" Imagine all the ways that this one unit can make your life simpler. Now imagine if you could have all the capabilities of the DA-302 at a super low Sweetwater price . . . done! All you need to do is give your Sweetwater Sales Engineer a call, and in a few days you'll be saving time and making killer recordings with this great TASCAM recorder.

Over 200 Mics Now In Stock!

— *Continued from Page 1* Neumann has been crafting superb condenser mics for about 70 years, and you'd be hard pressed to find a pro studio anywhere that doesn't have its treasured collection of Neumann mics — including a U87, for example, a mic that's unquestionably one of the industry benchmarks for performance. However, at \$3125 (list), a U87 might be out of your price range, so what do you do if you want that classic Neumann sound in your studio? Well, consider a TLM 103. The 103 was conceived as a mic that would use a capsule very similar to that of the U87, but with a single diaphragm and fixed cardioid pattern. Even a casual inspection reveals the precision German-engineering: a solid brass body, brass wire for the capsule basket and hand soldering throughout.

Of course, the bottom line is how does it sound? The 103 provides a flat frequency response to just below 5kHz, then exhibits a wide 4dB presence boost between 6kHz and 16kHz. By achieving this performance characteristic through acoustic means (rather than EQ), the mic has plenty of definition while faithfully reproducing all transient signals in music and speech. In short, this is a mic whose lineage guarantees it will sound great and perform reliably for decades to come. Best bet: Audition one for yourself in your own studio — you won't be sending it back!

Another amazing performer that is priced way below what similar mic designs cost just a few short years ago is the **AKG SolidTube** (\$1500 list). We wrote about this mic last issue, and since then

— *Continued on Page 10*

AKG SolidTube on display at Winter NAMM



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Winter NAMM '98

by **Dave Schmid**, Sweetwater WebMaster

With a rash of unforeseen slowdowns, we were starting to wonder if our group of dedicated Sweetwater NAMM show exhibitors were ever going to make it to Los Angeles. Fort Wayne had been under a thick cloud of fog for several days and the morning of our scheduled departure proved to be the heaviest yet! Our group of NAMM Show crusaders had to find a way to get to Southern California since this year, for the first time ever, Sweetwater was a NAMM exhibitor, and for a while it looked like we might not be there to man the booth! With two cellular phones in constant service, we were finally able to leave the airport the only way possible: Via a chartered jet! Shades of our 1996 Winter NAMM visit!

Finally, after many hours en route, we were in Los Angeles, and following a quick limo drive to our hotel, we were at last into our Sweetwater NAMM mode with product demos, shows, meetings to attend and a booth of our own to run. The next four days proved to be quite the experience in new technology, new products, soon-to-be-arriving gear, and more than a few industry giants! In this report I'm going to take you on a whirlwind trip through as much of the new gear as possible. My apologies up front if I don't get to certain manufacturers' products — space restrictions (and a cruel editor) make it impossible to include every great new item. By now I'm sure you know that prices (where available), model names, release dates, colors, sizes, power ratings, specs, weights, packaging, and just about everything else are subject to change. So let's get going.

Akai. Good news for those of you looking for 12-tracks of uncompressed hard disk recording: the **DPS12HD** (\$1849 list) should be starting to arrive in our warehouse by the time you read this. Several versions were on display including built-in hard drive systems and Jaz drive configurations. Need more than eight tracks? This might be just the thing.

Alesis made a strong showing with a fancy booth and "Scotty" from the original Star Trek helping them out with a video explaining their new 20-bit ADAT Type II recorders, the **ADAT-XT20** (\$2999 list) and the **ADAT-LX20** (\$2249 list). 20-bit A/D and D/A converters, fast tape transport, onboard digital editing, extensive front-panel auto-location capabilities, and numerous other exciting features will make the new Type II ADATs a sure winner in the race for better, higher quality digital tape-based recorders. As a computer addition to the ADAT scene, the **PCR** PCI Interface card (\$499 list) allows any PCI Windows 95/NT machine or Mac to send or receive eight tracks of audio (up to 24-bit) with an ADAT recorder. The bundled software also allows your computer to function as a "Virtual ADAT," receiving or sending commands from an ADAT or other types of controllers. The **Q20** Professional 20-bit Effects Processor (\$999 list) is now the company's top-of-the-line effects processor. With features like ADAT and S/PDIF digital connections, XLR and 1/4" analog connections, 24-bit DSP chip, 20-bit digital converters, and up to eight programmable effects at once, the Q20 is perfect for any no-compromise studio. For the MIDI users out there (and I'm guessing there's more than a few of you), Alesis unveiled their **NanoTracker** 16 Channel MIDI Recorder. If you happen to be interested in terrific drums sounds, you can feast your ears on the **DM Pro** Expandable 20-bit Drum Module (\$899 list) with its 64 voices of polyphony, over 1,000 sounds, open expandability, 16 fast trigger inputs and six audio outputs. And finally, Alesis introduced the **DG8** 64-Voice Digital Grand Piano (\$1999 list). The built-in speakers and amp provides 100 watts per channel and it sounded great!

Audio-Technica was displaying several new microphones for the first time. The 30 series contains three new condenser mics that are remarkable for their versatility and low prices. The **AT3525** (\$399 list), **AT3527** (\$299 list), and **AT3528** (\$299 list) are all perfect for vocal and instrumental applications. New microphones in the 40 series were also on hand with the **AT4054** (w/bass roll-off, \$499 list) and **AT4055** (no bass roll-off, \$499 list) hand held cardioid capacitor microphones.

Berkley Integrated Audio Software (BIAS) showed version 2.0 of **Peak**, their acclaimed digital audio editing software for the Mac (\$499 retail/\$129 upgrade from v.1.5). 2.0 adds high-end features and enhancements to an already impressive package, including the ability to record, edit and process up to 32-bit audio files and support for playback and recording through DAE. Additionally, plug-ins can now be used in real-time, SMPTE sync has been added, plus the ability to burn audio directly to CD from within the Peak Playlist.

Cakewalk was sporting their new logo as well as a pretty nice booth with demos of the soon-to-be-released Cakewalk Series Version 7 which builds upon the features in version 6,

— Continued on next page



1. The L.A. Convention Center, site of the 1998 Winter NAMM Show
 2. Roland's booth was huge and offered up such treats as the new VS-1680 Multitrack 3. A plethora of Alesis M20 Digital Multitracks
 4. Attendees got a demo of the new EX-5 synth at the Yamaha showroom 5. Kurzweil's synths and new percussion get a workout

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— Continued from Page 3 including 32-bit floating-point real-time effects, improved user interface and transport controls, a virtual mixing console (mixing windows now grow, change and disappear depending on your sequence), and enhanced notation. Also showing was their selection of Real-time 32-bit DirectX audio plug-ins including Compressor/Gate, Limiter and Expander/Gate. **In Concert**, a cross-platform MIDI playback program was pretty impressive, as well. Just start playing any General MIDI file, mute the track you want to play yourself, and In Concert follows your playing, speeding up, slowing down, changing dynamics, even skipping to different parts of the sequence based on your performance! Start anywhere in the sequence and the “band” recognizes where you are in the sequence!

Emagic. A new, cleaner packaging and restructuring of the **Logic Audio** line debuted this year. Now in three different software configurations for the Mac OS/

WINTER NAMM 1998



The TASCAM booth was filled with people waiting to see the TM-D8000

Windows: **Platinum** (\$799 list) for the professional studio, **Gold** (\$499 list) for the project studio, and **Silver** (\$299 list) for the home studio. **Micrologic AV** is perfect for start-up studios with lots of great features at an affordable price. Emagic also introduced new Windows 95 and Mac drivers for the **Audiowerk8**. **SoundDiver**, Emagic's terrific editor/librarian software now supports more modules, keyboards and even digital mixers.

E-mu Systems had all of their existing products (like the **E-Synth**) out and ready to demo. As for their new products, the simple fact that their tent was always full should be a good indication of things to come! Jumping into the Windows 95-based hard disk recording world is the **E-mu Audio Production Studio** (\$995 list) with a 64-voice/32 channel MIDI synth, real-time effects and audio processing, sample based voicing (up to 32 MB of RAM), and a new audio connector panel that mounts up front in any empty drive bay in your computer. Also on display was the **Audity 2000** Digital Modular Rhythmic Synthesizer (\$1795 list). With 12th order filters, 24-bit stereo effects, a unique Arpeggiator/Rhythmic Pattern Generator, six audio outs, 32-voice polyphony, and digital outs, this could well be the next red-hot synth module!

Event Electronics. We know all of you are looking for answers about the shipping status of the **Layla** hard disk recording system — everyone wanted to know! We actually saw new working versions, so hopefully it will be on its way to all of our customers very soon. (Event has just implemented a new policy in which it will not advertise products until they are less than 60 days out from shipping.) Event's **20/20p** (\$599 list) Powered Monitors and **Tria** (\$849 list) 3-piece monitors are ready to be shipped and should be arriving any day now. Both of these sounded great!

Fostex. On hand in the Fostex booth were some interesting new directions in hard disk recording: Their **FD-4** 4-track digital recorder ships without any hard disk installed. The unit is based on the premise that users can add any SCSI device for recording, and it's compatible with all of the popular drives out there already: Zip, EZ flyer, Jaz, or SCSI-based. An internal IDE drive can also be installed.

Generalmusic has been making incredible strides in their keyboards — and it shows! They were demonstrating their new **Equinox** 61/76 keyboards: 64 voice polyphony, 16 MB ROM sounds, up to 40 MB of sample RAM, and the ability to read samples from E-mu, Ensoniq, Roland, Kurzweil, Akai, WAV, AIFF, SMP, SND and more! With an optional port for SCSI, the ability to create “Grooves,” an Organ Drawbar simulator and more, great things are just about to arrive! Just as a side note: Keith Emerson performed in concert for Generalmusic and blew all of us away! The Theremin solo with Bob Moog was quite a showstopper!

JBL introduced some new powered studio monitors at NAMM this year. The **LSR28P** (\$995 each list) sounded terrific in the JBL demo room. They contain an 8" woofer based on JBL's patented Differential Drive Technology, a 1" composite diaphragm high frequency driver and an integrated 270-watt amp. XLRs (for balanced signals) and 1/4" connections (or unbalanced signals) are standard. Also new in the LSR lineup is the **LSR12P** Powered Subwoofer (\$1095 list) which houses a 12" woofer with a Neodymium structure plus a 250-watt continuous power amplifier. These

monitors were set up as a 5.1 DVD AC-3 audio demo and the word cool just doesn't do them justice! Also on stage: the **LSR32** Spatial Reference Studio

Monitor System (\$1995 pair list) with composite diaphragm EOS Waveguide devices.

Kurzweil. Big news was the brand new **K2500AES** (\$20000 list), the flagship of Kurzweil's keyboard synth/sampler line. The feature list is long and amazingly complete: K2500XS keyboard with sampling option included, all three ROM Blocks (Piano, Orchestral & Contemporary), PRAM-2, 128 Mb sample RAM, 2 gig internal hard drive, KDFX option, two DMTi digital multitrack interfaces (one with TASCAM card and one with Alesis card), CD-ROM drive, SCSI connector, 40 native Kurzweil CD-ROMs (including two from Sweetwater!) and an extended 3-year “bumper to bumper” warranty. It's also finished in a gorgeous “champagne” color and the end caps are mahogany instead of plastic. Wow! A surprise showing was the **Kurzweil Percussion System**. While still very much in development, this electronic drum system might well have a leg up on the competition in the near future.

Mackie. Like many other exhibitors, digital was the name of the game for Mackie. On display (and working incredibly) was the eagerly-anticipated **Digital 8 Mixer** (\$9995 list). Official word at the show was that the mixer will be shipping very soon — and we know you can't wait! More updates to the superb Mackie line include the new and improved Mackie Amplifiers, the **M1200i** and **M1400i**. For those of you looking forward to receiving your **HUI** (\$3499 list) — Mackie's Human User Interface for Pro Tools — the wait is almost over! Extensive demos were showing off its cool new possibilities. This one's a winner! And as a follow up to our AES show report in October, Mackie's incredible HR824s were in almost every booth at the show!

Mark of the Unicorn. MOTU is still turning up the heat on all of their competitors with Version 2.3 of Digital Performer for the Macintosh with a number of very cool new features. Check out Page 6 for more information.

Opcode. New versions of Opcode's software were on display in their booth this year. **Studio Vision Pro** has upped the digital recording/sequencing ante with many enhanced features in version 4.0 (\$995 list). Now shipping, the **Studio 64XTC** (\$499 list) had lots of people taking notice since sync options are crucial to many of today's studios. Other additions to Opcode's outstanding line of plug-ins (which includes the widely-acclaimed fusion:VOCODE) are **fusion:FILTER** (\$199.99 list DirectX/\$495.00 list TDM) and **fusion:VINYL** (\$99.95 list DirectX).

PreSonus. For all of you using Pro Tools, the PreSonus **M80** (\$1899.95 list) 8-channel mic preamp is sure to warm up your thin, cold digital sound! Its back panel include XLR and TRS line input/outputs via Neutrik combo connectors all in a two rack space, steel blue chassis. The new **MP20** (\$599.95 list) has the same specs, but in a two channel configuration. Also showing was the updated **ACP88** (\$999.95 list) eight-channel compressor/gate with increased dynamic range, a redesigned noise gate and LED indicators on all the buttons.

Roland. One word: Groove. While taking up what seemed like an acre of show space, Roland is taking the groove/dance/hip-hop market head-on! Leading the pack is the **MC-505 Groovebox** (\$1595 list), which is built upon the success of the MC-303. New fat sounds, new dance patterns, a D-Beam light sensing controller and more powerful effects make the MC-505 any DJ, techno or dance artist's next “must have” box! Also on the new groove list is the **SP-808 Groove Sampler** (\$1695 list). It's one half sampling workstation and one half hard disk recorder, and it uses its built in Zip drive to mix and remix all of your samples and grooves with eight tracks of digital audio! Add Roland's famous effects processing and you're set to make the fattest sounding grooves and pro-quality remixes to be heard anywhere. Roland also introduced their new “Groove” based Web site.

A highlight of Roland's new keyboard selection is the **XP-60** (\$1995 list). 61 weighted keys, 64-voice polyphony, General MIDI, 4 expansion slots for SR-JV80

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Lead guitarist's dream come true: A big wall of Marshall amps

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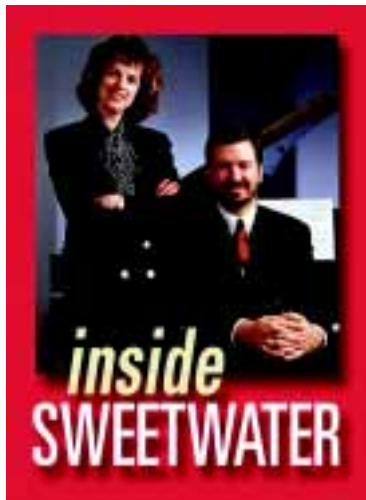
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By Chuck and Brenda Surack Owners, Sweetwater Sound

Choices. Today's musicians have more of them than ever before. Used to be if you wanted a synth, for example, you had to select one from a limited selection from only two or three manufacturers. Or if you wanted a high quality multitrack, open reel tape was your only choice. Obviously, things have changed. Not only can you choose from dozens of different models from many manufacturers, but you also get to pick which formats you want: There are now many synthesis technologies (V.A.S.T., analog modeling, AWM2, and so on), plenty of multitrack formats (tape-based, hard disk, computer-based), etc., etc. This is great, because now your creativity isn't limited by pricing, availability or selection. If there's a down side, it's only that there are now so many choices to be made, you need to get plenty of information to make an intelligent decision.

As you probably know by now, Sweetwater was founded in great part because so few music retailers had the expertise to help musicians make these decisions (a situation that unfortunately still exists today). If you picked the wrong product and it didn't do the job for you, you had to go through a long, painful process to return it, then usually got blindsided by the hidden (and very mysterious) "restocking" fee.

Thank goodness your Sweetwater Sales Engineer has the serious real world knowledge to help you make the right choice in gear, right from the start. And now that we've released our 1998 Sweetwater Equipment Directory, you also have a veritable encyclopedia of informa-



Soundware, Communications Group and so on) will be unified and the site will be even easier to navigate. You'll even be able to access a searchable PDF file of all the Directory pages, with convenient links to major categories (like our Custom-Select guitars, digital multitracks, monitors, keyboards and so forth).

If you're like us, few things are more frustrating than going to a slow, unorganized Web site. That's why *our* Web site is continually evolving to keep up with the times. Our Webmaster and online staff are all working hard to keep our site totally up-to-date, highly organized — and fast! Our new Home Page will allow you to go exactly where you want, to get the information you're looking for, with a minimum of hassle. And isn't that what the World Wide Web was designed for to begin with?

Of course, we're *always* looking for new ways to better serve our thousands of customers, whether it's by improving our Web site or adding brand new products, which brings us to our other important news item this issue. If you even glanced at page 1, you know that Sweetwater is now an authorized dealer for the full line of superb Yamaha products. This is wonderful news for those of you who know and trust the Yamaha name, but want the kind of personalized service and affordable prices you get from us here at Sweetwater. Unlike some other manufacturers, Yamaha does not hand out dealerships like candy — they only want retailers who will adequately support their products and steadfastly maintain the company's outstanding reputation.

We'd venture to guess that not more than a handful of you *haven't* owned Yamaha gear in the past: a DX7, effects processor or studio monitors, for example. Which means you know how great their products sound and how dependable they are, not to mention their innovative design. All of which makes us glad that we can now offer this superb line to all of you.

Hey, 1998 has barely begun and you can already see what an exciting year this is going to be just by reading this issue of Sweet Notes. But there are many more exciting developments in store for you, so be sure to keep your eyes on these pages in the months to come!

mailing out over 200,000 copies tends to take a while. If you haven't gotten yours yet but desperately need access to the valuable information it contains, you can always get it from the special online version that's on our Web site.

As a matter of fact, we're in the process right now of redesigning the Home Page of our Web site. This should be completed by the time you read this, so be sure to check it out. All the Sweetwater divisions (retail sales,



Q: I just purchased a new 10,000 RPM hard drive and I have an old table top enclosure laying around. I was wondering if it is okay to install the new drive in this extra enclosure?

A: We would not recommend it. The new 10,000 RPM drives run quite warm and need extra ventilation to keep them cool. Most older enclosures will not provide the needed ventilation.

Q: I just got a new SCSI CD-ROM drive to use with my **E-mu Emulator IV** sampler and the CD-ROM drive came with a driver disk. I have tried to load this disk into my EIV but the sampler will not load the files from this disk. Do I need a different format driver disk?

A: No, you do not need any driver disk at all when using a CD-ROM with a digital sampler. The driver disk that comes with most CD-ROMs is for use with a Macintosh or Windows-based computer. All current digital samplers (and most older ones) use SCSI drivers that are built right into the firmware and do not need to have new drivers loaded into them. You should be able to plug the CD-ROM into your sampler and have it work right away.

Q: I have been working with **Bias Peak 1.63** (running on an **Audiomedia III** card) for a while now with great results. Suddenly, the last time I opened an audio file, it sounded like it was playing two octaves lower. I trashed the Peak preferences folder, but it's still misbehaving. What should I do? Is the file corrupted?

A: The problem is not with Peak. Go into your Control Panels and open up "Sound," then select "Sound In" from the menu at the top of the screen. Then click on the "Options" button. This opens another screen which shows your hardware configuration. Select "Internal" sync rather than "Digital" and the problem will disappear. You can also change this from within Peak's Record dialog box. Click on Hardware Options, then change to "Internal" sync.

Q: This may seem like a silly question, but my K2500's bright LCD hurts my eyes when the studio lights are dimmed. Is there any way to cut the glare? The contrast control doesn't help at all.

A: Hey, there are no silly questions here. We have actually gotten a number of calls on this one. Here are a few solutions: One, you can get a sheet of colored mylar from an office supply store — these are usually sold as report or binder covers — then cut a piece to size and tape it over the display. Red works best since it increases contrast. You can also get transparent gels from theatrical lighting supply houses in a wide range of colors that can do the job. A slightly more elegant solution is to buy a small piece of smoked (gray) plastic from a plastics supplier (most cities have one). For a few bucks they will cut it to size for you.



tion right at your fingertips to help get you pointed in the right direction. Which means you'll have all the necessary ammo when firing questions at your Sales Engineer. The Directory is crammed with so much useful information that everyone here at Sweetwater keeps a copy on his or her desk as a fast, convenient way to get useful data on thousands of products.

You should have already received your copy of the Directory, but if you haven't, don't panic. All *Sweet Notes* subscribers will get one; it's just that addressing and

WebLink: www.sweetwater.com/equip-dir/

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Digital Performer 2.3: New Features You'll Use Every Day

In our last issue of *Sweet Notes*, we touched very briefly on **Performer 6** and **Digital Performer 2.2**. Astonishingly, **Mark of the Unicorn** has already shipped *yet another upgrade*, taking the Digital Performer to **Version 2.3** (\$795 list/call for update pricing from previous versions). In fact, MOTU has been upgrading Digital Performer at a pace we've never seen before from any music software company. MOTU is on a roll, folks, and they are clearly committed to keeping Digital Performer users on top of the latest technology.

Many of the Digital Performer 2.3 enhancements apply to both MIDI and audio data. Take for instance the new **Search** window and its related set of features. This is the most comprehensive search feature we've ever seen in a sequencer. In a nutshell, you can search for anything — MIDI data or audio data — in any sequence, based on any set of criteria you wish. Need to find all notes with a velocity under 47 and a duration greater than or equal to 257 ticks? No problem. Want to select all of the triplet offbeats on beats 2 and 4 in your entire percussion track? Piece of cake. After you search for data, you can do whatever you want to it. For example, you can browse the Search Results window, or you can simply select the data and then perform any type of editing on it that you wish. You can even print the list in the Search Results window or export it as a text file for importing into other programs, like a spreadsheet. MOTU has taken the search feature even further with "**Find Similar**" capabilities. Let's say that you have a MIDI or audio phrase — or any type of data — that is similar to what you want to search for. As a shortcut, you can simply select the existing data as a sample, and then click a check box in the Search window that tells DP to base its search on the current selection. You can use this feature to quickly locate musical phrases, clusters of controller data, specific events — anything. These features make complex selection tasks effortless and instantaneous.

Window sets are another welcomed feature. They let you save and instantly recall an unlimited number of your favorite window layouts. For example, when you're recording, you probably want to open the Audio Monitor window for input levels and the large counter window so you can see it from your position over by the microphone. But while you're mixing, you want the Mixing Board window and the effects window open. You can even call up window sets instantly with a keystroke. It's almost as if Digital Performer was duplicating your Mac screen!

MOTU has shown us many sequencer innovations in recent updates, and 2.3 is no exception. Perhaps the most interesting is Digital Performer's new **Clipping** windows. What exactly is a "clipping"? Well, as MOTU puts it, it's anything that you'd like to "stash" at your fingertips. Clippings can be bits of MIDI and audio data — phrases, licks, loops — anything you want, from a single note to an entire sequence. They can even consist of more than one track's worth of data.

To help you learn this feature, Digital Performer 2.3 ships with many Clipping windows full of MIDI and audio clippings from the **Twiddly Bits™** and **Universal Sound Bank™** libraries. You can, of course, create as many new clipping windows as you want and stash your own material in them. It's like having clip-art windows for MIDI and audio. You can store a clipping window in a specific DP file, or you can store it globally. What can you do with stuff once it's in a clipping window? You can drag and drop it into any window to place it in the track(s). You can double-click to audition it. MOTU says that you can even store aliases of other documents, folders and applications on your hard drive in a clipping window. For example, you might have a link to a word processing document that holds all the lyrics to the song you are currently working on. Or an alias to Unisyn for instant access.

So far, we've been talking about features that you can use for MIDI sequencing and audio recording, but 2.3 also has several great new audio-related enhancements. In every case, these features will directly impact the quality and efficiency of your recording projects, regardless of what kind of music you make or the types of projects you are involved in.

You can now use Digital Performer as a *full-fledged digital audio workstation* with one of the best implementations we've seen of fades and crossfades, which eliminate clicks and pops at audio region boundaries. Equal-power, equal-gain, or custom crossfade curves

are all available, allowing you to apply them with pin-point precision. When you're in a hurry, you can apply dozens — even hundreds — of short fades in one easy operation. Many useful preset curves are provided, and MOTU has taken full advantage of Digital Performer's constructive processing features (so your original audio is always preserved) and background processing (so you never have to wait for progress bars).

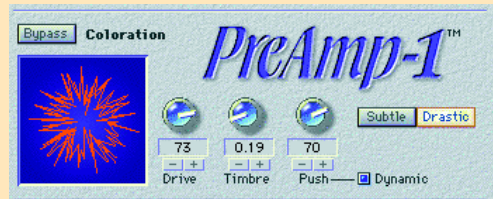
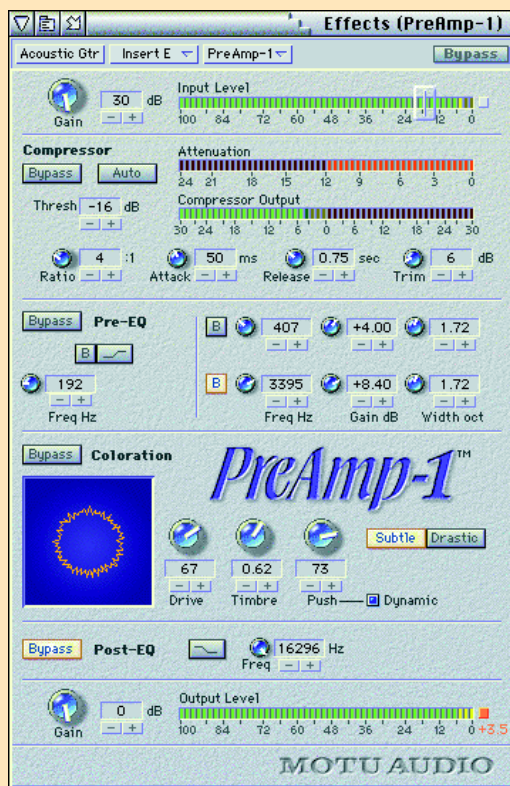
MOTU would be the first to admit that working in stereo in previous versions of Digital Performer was a bit awkward, and they've address this issue — in spades. It's now an absolute breeze to record, edit, crossfade, mix, and automate stereo tracks. Stereo soundbites always remain perfectly sample-locked, no matter how you edit them. When you transpose or time-stretch them, Digital Performer's **PureDSP processing** now faithfully maintains the stereo image and phase coherence. When MOTU visited us recently to show us Version 2.3 (once again, the Sweetwater sales team was the first see MOTU's latest), they applied the stereo time-stretching to Dire Strait's "On Every Street," gradually speeding up and slowing down the stereo mix of Mark Knopfler's guitars. Man oh man, did it sound sweet!

However, the feature that just totally blew us away was the sound of MOTU's new **PreAmp-1**, a tube preamp simulator plug-in. During their presentation, the MOTU people applied a wide range of preamp effects to acoustic and lead electric guitar tracks, creating everything from subtle tube warmth to acid guitar distortion. We couldn't believe the range of effects this plug-in produces with the help of a long list of presets with names like "Nose Ring" and "Hades Gain." Also amazing is the small amount of CPU bandwidth it uses up, which means that you can apply it liberally throughout your mixes to give them as much warmth as you need. And you'll want to, because it enhances just about any material from vocals to acoustic instruments to a full stereo mix. PreAmp-1 is one of the best-sounding plug-ins we've heard on any platform, plus it runs native in the **MOTU Audio System** with absolutely no extra audio hardware.

On the subject of plug-ins, we'd like to make an important point about MOTU. The company has taken the approach of including every MOTU Audio System plug-in they offer with Digital Performer 2.3 — at no extra charge. Talk about adding value to a product! We've listened carefully to MOTU's remarkable eVerb reverb plug-in and the new PreAmp-1. Frankly, these plug-ins sound every bit as good as even the most expensive software reverbs and preamp simulators. You get great reverb, amazing tube warmth, the widest range of distortion effects we've seen so far, plus all of the "bread-and-butter" effects you'll ever need, including up to 40 bands of parametric EQ per track, chorus, echo, flange, tremolo, autopan and dynamics processing. Whew! Practically speaking, you can now do everything you need to produce album or broadcast quality recordings entirely inside your Mac with one program!

We don't have nearly enough space to cover all of the other great new features, such as the world's first **MIDI plug-in format** and over **200 megs of free audio samples** included. Suffice it to say we strongly feel that the Version 2.3 upgrade elevates Digital Performer to a class of its own. The program is now a complete package, giving you an unmatched set of features that transport you from your very first recorded track to your final stereo mix quickly and efficiently. Call your Sweetwater Sales Engineer today for your special low Sweetwater pricing and to find out more about how Digital Performer can serve as the consummate software front-end for your studio.

WebLink: www.sweetwater.com/products/MOTU/



Think Acoustic-Live Electric

Not so long ago, top musicians wouldn't have been caught dead on stage with anything less than one of the "prestige" brands of acoustic guitars. But then an incredible thing happened: Artists the caliber of Pete Townsend showed up both on stage and in their videos sporting acoustics with the name **Takamine** on them. Today, Takamine has become one of the most respected acoustic guitars in the entire industry, with diverse players such as Bruce Springsteen, Garth Brooks, Nils Lofgren, Steve Wariner and Dave Stewart using them both for recording and stage work.

Takamine

Takamine artisans have faithfully combined old-world craftsmanship with modern technology. Nowhere is this more readily visible than in Takamine's precise laser cut ornamentation. Incredibly unique rosette and fingerboard inlay motifs blend premium woods such as maple, paduk, and walnut along with natural stone,

abalone shell, and rich turquoise. Of course, magnificent woods are not only found in the inlay. Solid cedar and solid spruce form the tops, while hand-selected rosewood, mahogany and rare koa form the backs and sides. As for the finishes, all would make any skilled luthier envious: Whether stained or natural, the hand-rubbed gloss or satin finishes are both beautiful and extremely durable.

But you can't talk about Takamine guitars without mentioning their electronics, and the company's acoustic/electrics feature the most responsive palathetic pickups, as well as the exceptional Accuracoustic, Graph EX or 4-Band Exciter preamps. These electronics are at the very heart of the company's "Think Acoustic-Live Electric" philosophy, with natural, transparent acoustic sound at any volume level.

Undoubtedly, the combination of feel, sound, detail, and electronics is the reason why many industry publications consider these Takamines to be among the most exquisitely made, collectible guitars. Let's take a very brief look at some of the various models in the

There are no pick guards and no overly ornate fingerboard inlays; the beauty of these guitars is found in the simplicity and integrity of design. The **N10** (\$1359 list) is of dreadnought design with solid cedar top, mahogany back and sides and a rosewood fingerboard. The **EN40C** (\$1409 list) has a cutaway body style, cedar top, mahogany back and sides, 4-Band/Exciter electronics and an Ivoroid rosette inlay.

The Takamine **G Series** guitars are made with the same precision and care as other Takamine guitars, but are aimed at being more affordable. These guitars do compare favorably with the upper line models of other popular guitar makers. Whether it's the construction, the woods chosen, or the playability, nothing in the G Series has been sacrificed. Fact is, the Takamine G Series even comes with a limited lifetime warranty. The **G-335** (\$758.45 list) is a grand 12-string dreadnought with spruce top and nato back and sides with a lustrous gloss finish. This guitar sings with superb clarity and colorful contrast. The **EG334RC** (\$919.50 list) is a spruce topped cutaway dreadnought in a red stain finish with abalone inlay and versatile Tak Graphic electronics.

Over thirty years ago, Mass Hirade had a concept for the ultimate classical guitar. His thinking was obviously far ahead of his time. Today, that very concept is recognized as one of the most significant advancements in the development of the instrument. The **Hirade Series** of concert classical guitars are the height of refined elegance. Expressed in the finest seasoned spruce, cedar, rosewood, ebony, and mahogany, all woods are hand picked by master luthiers. Three color mosaic wood marquetry surrounds the soundhole; the tuning heads are dressed in fine gold and pearl; the neck is handcrafted to exacting tolerances. A rich cashew color varnish only compares to a prized Stradivarius. The **CP132SC** (\$1369 list) is Takamine's best selling nylon string acoustic/electric with a spruce top on rosewood back and sides. The cutaway body style allows easier upper fret access.

We think these superb guitars deserve — maybe even demand — your serious consideration if you're in the market for a great looking, great sounding acoustic or



Takamine artisans: faithfully combining craftsmanship with new technology

Their quality and durability has made them the guitar of choice for touring bands the world over: David Gilmour used Takamine 6 and 12 strings with Pink Floyd during the "Delicate Sound Of Thunder" and "Pulse" tours!

Now you might think this company is relatively new, but in fact, Takamine was founded over 30 years ago by Mass Hirade, who designed and built the very first Takamine guitars. There are many factors that separate the best guitars in the world from pedestrian instruments. Though famous artists from every musical discipline — from country to jazz to pop to classical — agree that Takamine guitars possess the desired acoustic properties and playability, it's the painstaking detail found in each and every one that truly distinguish these instruments from those offered by other top guitar makers. These stringed instruments can only be described as stunning. The designs of these guitars are rich in history, having evolved from smaller bodied instruments that gained popularity and prominence in the early twentieth century.

Within the walls of Takamine, a small group of master luthiers still lovingly craft these guitars by hand, at their own pace (you just can't hurry a good thing), using Mr. Hirade's original drawings. It's almost amazing that such a tradition continues in a world that forces most manufacturers to adopt assembly-line techniques.

Takamine line — and there are many of them, certainly more than we could include in this one article.

Takamine craftsmen are especially proud of the **Santa Fe** series. Takamine is the first guitar maker to apply Southwestern American Indian designs to an acoustic guitar. These are truly special instruments. Most not only feature laser cut inlays with the aforementioned woods and abalone shell, but choice turquoise styled into majestic eagles, black crows and setting suns. The absolutely gorgeous **PSF65C** (\$1699.50 list) is a solid spruce topped nylon string instrument with Accuracoustic electronics and palathetic pickup. It is a small-bodied guitar with fine rosewood back and sides featuring an intriguing Black Crow rosette. Also in stock is the **LTD-97** (\$1799.50 list), a limited edition Santa Fe model with unique Gecko design rosette, solid spruce top, absolutely gorgeous koa back and sides and those great Accuracoustic electronics.

Owning a Takamine **Natural** guitar is just like having your own custom made guitar built to your dream specifications. These guitars are entirely handmade in the finest tradition of European and North American luthiery.



Only the choicest woods are used in the Natural Series instruments

acoustic/electric guitar. We have many of Takamine's most popular models in stock right now, and we'd like to suggest that you call your Sales Engineer to get detailed information and your special low Sweetwater pricing on any of these marvelous instruments.

ACCESS OUR 2,000+ PAGE WEB SITE DAY OR NIGHT AT "WWW.SWEETWATER.COM"

YAMAHA: Hear Tomorrow

— Continued from Page 1 of the great products in the Yamaha line — and there are lots of them, so please note that not every product is included here. However, future issues of *Sweet Notes* will cover specific products in much greater depth.

DIGITAL MIXERS

Let's begin our tour with what is arguably the world's most popular digital mixer, the **Yamaha 02R** (\$8899 list).



With the release of Version 2 of the unit's operating system, this console provides more value than ever! A major new feature is its true 24-bit recording capabilities — no extra hardware required! While 24-bit

audio takes up two tracks on a standard 16-bit multitrack recorder, the benefits are enormous, including an overwhelmingly wide dynamic range and natural, uncolored sound. Of course, you still get all the powerful functions that have made the 02R the first choice for professional recording and post production projects worldwide: 40-input/8-bus configuration, parametric EQ on every channel, onboard effects, dynamics processors, and full-automation. Worried about compatibility with your current studio setup? No problem! The 02R features an "open system" for compatibility with all major industry-standard digital audio formats.

Based on the technology of the amazing 02R, Yamaha's compact **03D** (\$3699 list) has been designed with its own set of impressive features at an unbelievably low price: 26 inputs, 4 busses plus stereo bus output, 16 direct outputs, six Aux Sends, two effects processors, 4-band parametric EQ and a limiter/compressor/gate on every single channel. The 03D features superb sonics, built-in automation and snapshot capabilities for all mix functions, and it's fully compatible with ADAT, TASCAM, and AES digital formats via optional interface cards.

Next up is the **ProMix 01** (\$1999 list), the world's first affordable digital mixer! Until the ProMix, the only affordable way to store mix settings was with a marker and masking tape. Standard features on this 16-channel classic include mix memory, 3-band parametric EQ, dual effects processors, three dynamics processors, automated motorized faders, 20-bit A/D converters, 24-bit internal processing, S/PDIF digital output, phantom power, full MIDI functions and much more.

Own a computer? Who doesn't? But imagine having all the processing power of the 02R digital mixer on a single computer card. It's true — when you install the new **DS2416** card into your Mac or PC, you've got a 24-channel, 10-bus digital mixer right in your computer, giving you 16 digital tracks with up to 32-bit resolution, all at a list price that's under \$1000!

ELECTRONIC KEYBOARDS

Simple. Sophisticated. Superb. These three words sum up Yamaha's **PSR Portatone Series** of electronic keyboards. These instruments are truly light years away from the cheesy bossa nova and polka keyboards you used to hear at the mall. With a vast array of stunning Yamaha quality voices and truly contemporary accompaniment

styles, along with professional effects processors, multitrack sequencer and full MIDI implementation, these keyboards can really rock! From the affordable **PSR-230** (\$459.95 list) to the GeneralMIDI/XG compliant **PSR-530** (\$699.95 list) and **PSR-630** (\$999.95 list), these are serious machines for serious musicians. The 530 and 630 even come equipped with a "To Host" computer connector.

Now if you're looking for what is unquestionably the ultimate high performance electronic keyboard, you will be completely blown away by the spectacular **PSR-8000** which was unveiled at this year's NAMM Show (to a stunned audience we might add). At a list price of just \$2995, this instrument is going to have people lining up to own one (Note: you won't have to line up — just call us). Included are 64-note polyphony, over 700 AWM2 voices, 13 drum kits, 18 organ flutes (with eight couplers/drawbars!), a full complement of pro quality digital effects, EQ, pitch and mod wheels, 16-track sequencer, sampling Wave RAM plus a microphone input with (dig this) intelligent pitch shifting, allowing you to create perfect vocal harmonies while you play.

MULTITRACKS

If you're looking for a great-sounding, versatile multitrack cassette recorder, check out the **MT8XII** (\$1199 list). Yamaha has achieved remarkable performance with this machine: frequency response from 40Hz to beyond 15kHz, excellent separation and a signal-to-noise ratio in excess of 80dB with internal dbx NR system engaged, plus there's a full-featured 14-track mixer built right in. You also get XLR and 1/4" inputs, 3-band EQ with parametric mid, dual Aux Sends, in-line monitoring, and a supersmooth tape transport.

Want to do your multitracking on a great digital recorder that also offers the convenience of the MiniDisc format? Introducing the **MD8** (\$1399 list), a recorder designed to let you push your music to higher levels of creativity and sonic excellence without getting lost in layer upon layer of complicated technology. Music recorded on the MD8 sounds crystal clear with no wow, flutter, hiss or other nasty side effects. With dynamic sound in the same league as CDs, and a frequency response from 20Hz to 20kHz, your music will sound better than ever. Worried about a steep learning curve? The MD8 is so easy to use, it will literally have you laying down tracks in minutes.

REVERB AND EFFECTS

We're running out of room, but we have to mention Yamaha's world-renowned effects processors like the remarkable **SPX1000** (\$1829 list) with five precision digital effects processors available in series or parallel combinations! If you don't need the flexibility of five simultaneous effects, but don't want to sacrifice quality, check out the 20-bit, true stereo, **SPX990** (\$1179 list). Yamaha's stereo **REV500** Digital Reverberator (\$499 list) not only sounds great, but it's also shockingly affordable. Other pro quality effects include equalizers, compressors and more, but we're out of room and haven't even discussed the company's outstanding power amps, the one-of-a-kind **WX5 Wind Controller** or monitors yet.

As usual, space prevents us from telling you about every product and accessory we have in stock, but you can tell from this overview that Yamaha has something for everyone. As we stated earlier, we're extremely pleased to be able to offer these exceptional products to our customers and we'd like to encourage you to contact your friendly, knowledgeable Sweetwater Sales Engineer right away to find out more about the entire Yamaha line.

SYNTHS AND SAMPLERS

The analog synth sound is back, and it's hotter than ever! The **AN1x Control Synthesizer** (\$1495 list) features Yamaha's new Analog Physical Modeling Synthesis, which faithfully models analog sound digitally, bringing the ultra-fat sounds of classic analog synths together with intuitive realtime control features in one futuristic package. A powerful pattern generator incorporating an arpeggiator and step sequencer lets you create instant bass lines, backdrop phrases and trance-riffs with the press of a key! The unit has 10-note polyphony plus three stereo multi-effects and 3-Band EQ for each program. What's more, every program has two Scene memories which let you store "snapshots" of specific control settings, to effectively give you two distinct sounds, each of which are available at the touch of a switch with realtime morphing between scenes.

The 61-key **CS1x Control Synthesizer** (\$799.95 list) gives you analog-style realtime control plus dynamic digital dimensions that let you create sizzling Rave, Dance and Techno music. Equipped with 480 XG Voices (Yamaha's next-generation version of General MIDI) and 11 Drum Kits, the 16-part multitimbral CS1x offers 128 presets plus 128 user programs.

Designed from scratch for professional breakbeat and phrase sampling, the **A3000 Professional 16-Bit Sampler** (\$1995 list) is equipped with 2 megs of RAM (expandable to 128 megs), 64-voice polyphony, cross-platform sound file compatibility, a 40x2 line LCD and an irresistible low price.



Brand new is the EX-Series: The 76-key **EX5** (\$2695 list), 61-key **EX7** (\$2195 list) and rackmount **EX5R** (\$2195 list). These instruments are designed around a fantastic multi-synthesis engine that offers five tone generation technologies: AWM2, analog physical modeling, Virtual Acoustic physical modeling, Formulated Digital Sound Processing (FDSP) and sampling! You get realtime control and performance from six knobs, ribbon, breath controller and more, plus a 4-track arpeggiator with 17 modes, 16-track sequencer and a pattern generator, great effects plus full expandability via sample RAM, flash ROM, SCSI, sound cards and even digital outs!

The **VL70m Virtual Acoustic Tone Generator** (\$799.95 list) offers unlimited sound creation and solo performance potential via VA Synthesis. This proprietary "physical modeling" technology accurately simulates the complex vibrations, resonances, reflections and other acoustic phenomena that occur in real wind or string instruments allowing you to produce incredibly evocative monophonic voices. A built-in effects section lets you polish your finished sonic masterpiece. A "WX In" jack lets you connect a Yamaha WX-Series Wind MIDI controller. This is a truly "deep" instrument that almost begs you to dig in and create astounding new sounds.

Space prevents us from listing all the synths and sound modules Yamaha offers (like the **MU100R Tone Generator**), so call your Sweetwater Sales Engineer today for complete information and your special pricing!

TAKING PRO TOOLS TO THE PEOPLE

DIGI TOUR '98 HITS THE ROAD

It should come as no surprise, but Sweetwater Sound has officially become one of the largest **Digidesign** dealers in all of North America. Just one of the reasons for this success is that we have been traveling throughout the Midwest helping thousands of customers discover first hand the many advantages of owning Digidesign's Pro Tools family of products.

Sweetwater is proud to present the **1998 Pro Tools Regional Tour** which will be held in upcoming weeks in cities like Cleveland, Cincinnati, Louisville, Indianapolis, Grand Rapids, Detroit, Chicago and Nashville. This year we are proud to be showing **Pro Tools24**. This is a full 24-bit version of the critically acclaimed Pro Tools TDM series of digital audio workstations. It features



Our DigiTours help musicians grasp the true power of Pro Tools24

Version 4 of the Pro Tools software along with a 24-bit input/output interface for incredibly detailed audio. Pro Tools now uses the SCSI bus of the Power Macintosh to allow up to 32 tracks of recording/playback simultaneously and it is expandable to a whopping 72 inputs and outputs! The track count can also be upgraded to 64, and perhaps beyond in the near future. With almost a hundred third-party developers now writing plug-ins and additional software for Pro Tools, this system literally cannot be compared to any other hard-disk recording system or DAW.

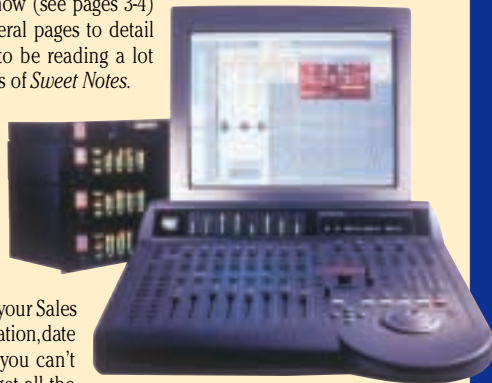
This year, we are being joined at each of our sessions by one of Digidesign's top product specialists. These people have been amazingly helpful in showing off the newest features and answering even the most complex questions. We have been addressing the different levels of Pro Tools users by offering two shows each day, one for those who are just beginning to use Pro Tools (or seriously considering it) and another for the so-called "power user." This is very cool, because it means that experienced Pro Tools customers won't have to sit through lots of questions they already know the answers to, while the novice user won't find themselves overwhelmed with information.

The entry level class and basic overview demonstration in each city is typically held at 4 PM (local time), followed by an advanced demonstration at 7 PM for those who wish to see the latest hardware and software improvements and the newest plug-in products. Each session is about 90 minutes in length and offers an extended Q&A period to make sure everybody understands all the many benefits of the Pro Tools24 Computer-based Recording System.

One of the items that has been creating a lot of additional excitement is the **Mackie HUI** (or Human User Interface, \$3499 list) which gives Pro Tools 4.1 software a hands-on control surface for enhanced tracking and mixing with full automation and touch-updatable motorized faders. The unit was also a hit at the Winter NAMM Show (see pages 3-4) and has a feature list that would take several pages to detail here. Suffice it to say that you are going to be reading a lot more about this beauty in upcoming issues of *Sweet Notes*.

If you already know about Digidesign's Pro Tools family of computer-based workstations, you will definitely want to see the new Pro Tools24 in action. If you are not familiar with Pro Tools, but think that a computer-based workstation might fit into your future plans, you will be stunned by the incredible power and functionality of these products. Please call your Sales Engineer for information on the specific location, date and time we will be in a city near you. If you can't make it to one of our shows, you can still get all the information you need on the full line of Pro Tools products (and even our great low Tour pricing) from your friendly Sales Engineer — it's as simple as picking up the phone and giving us a call!

One last important item: If you own a NuBus Mac and want Pro Tools power and performance without having to buy a new Mac, we still have some **factory refurbished Pro Tools III** 16-bit systems in stock. You can get a superb CD quality, 16-track system right now at a *savings of \$3,000!* This is a killer deal, but it will only be available as long as our limited supplies last, so call now.



By Daniel Fisher, Director of Soundware Engineering

So far, 1998 is proving to be a banner year for Sweetwater for many reasons. My favorite landmark so far is when Sweetwater officially exhibited at NAMM for the very first time (although we've been attending NAMM for 18 years).

Our NAMM booth was centered around a fully loaded K2000 with a CD-ROM drive filled with all of our Soundware products, which I played through a pair of Genelecs and a pair of Mackie monitors. Talk about fidelity and power to spare! It was a pleasure for me to be there, and I can tell you first hand that we sold tons of our critically-acclaimed CD-ROM sample libraries. Since we received a perfect score for our sound quality and programming in both *Keyboard* and *Electronic Musician* last year, many people would stop by, anxious to hear our **Ultimate Guitars** CD-ROM. In most cases, these same people would leave with a copy of this disc, as well as one or two other titles, like our latest, **Stereo Session Drums**. Space prevents me from detailing all the positive responses we received on our sounds. Suffice it to say we almost ran out of discs by the end of the show.

The booth also gave us the opportunity to meet many of the job applicants from the West Coast who were interested in joining the winning Sweetwater team. It was encouraging to meet so many people who were ready to get serious about their careers.



Back on the home front, the Soundware Development Facility is proud to announce our **Digital Audio Reference CD**, which is a part of our Sweetwater exclusive **ProStart** series. This disc was designed to be a veritable "Swiss Army Knife" for digital and analog audio calibration, as well as a troubleshooting tool for your entire audio system. (It's also a fun way to test the upper limits of your ears and equipment.)

These test reference signals were originally created for our ADAT and TASCAM 8-track Digital Reference Tapes, which are also part of our ProStart packages. After a flurry of requests (and more than a few demands), we have now digitally converted all of these reference signals into a 2-track audio CD which we call the Sweetwater Digital Audio Reference CD (\$149 Retail). This CD will be bundled with many of our high-end products like digital mixers, MiniDisc recorders, and monitors as part of a ProStart package designed especially for each product type. Ask your Sales Engineer for more specifics on these valuable ProStart bonuses.

One interesting note: All of the reference signals on the ADAT and TASCAM Reference Tapes, as well as the Reference CD were created entirely on a Kurzweil K2500 Synthesizer and transmitted digitally to DAT. The Kurzweil is unique in that *all* of its parameters are measured in true, accurate scientific units like Hertz, dB, milliseconds, and cents. Many other synthesizer/samplers use arbitrary units like 0-99 or 0-127 which would have made the creation of these test signals tougher and not nearly as accurate.

— Continued on page 10

WE HAVE ALL THE HOTTEST PRODUCTS FROM ALL MAJOR MANUFACTURERS . . . IN STOCK!

Winter NAMM Show Report

— *Continued from page 4* expansion boards, a powerful new arpeggiator and an advanced sequencer with "Realtime Phrase Sequencing" make the XP-60 the most easy to use performance keyboard yet! Saving the biggest news for last, the coolest new piece of recording equipment to hit NAMM has to be the **Roland VS-1680** (from \$3195 list) 24-bit, 16-track Digital Studio Workstation. This 16-track beast has some of the hippest features around: 24-bit MT Pro Mode for massive headroom and dynamic range, custom 320x240 LCD Panel, 20-bit A/D and D/A Convertors, two optional 24-bit effects processors, 10 ins/12 outs, up to 128 GB of storage, 16 tracks (max) simultaneous playback and 8 tracks (max) simultaneous recordings. Easy to see why the next wave of hard disk recording is just around the corner!

Sonic Foundry. From the company that brought you **Sound Forge**, the practically "defacto" standard in computer digital audio editing for Windows, Sonic Foundry unveiled more high level, high quality plug-ins. A new 5.1 Surround Sound Encoder (\$1995 list) is in the works as well as a smaller scaled 2-channel version (\$695 list). Also on hand was a new set of six plug-ins for software based dynamics processing called **XFX 2**.

Sony was making some improvements on some "old" favorites. The **MDM-X4 MKII MiniDisc Recorder** (\$895 list) adds the ability to group multiple units together or chase lock to an external MTC source expanded song/disc name capacity, jog/shuttle, and more! The new multi-effects processor **DPS-V55** (\$550 list) was also on hand featuring 4-channel inputs configurable as four mono or two stereo pairs.

Spirit. Digital is still the name of the game as Spirit brought out their new **Digital 328 Mixer**. Great features abound as the 328 comes ready to interface right out of the box with two TASCAM TDIF and two ADAT optical interfaces. AES/EBU and S/PDIF are standard as well. The mixer also contains two separate studio effects units from **Lexicon**.

t.c. electronic. Another one of the many awesome products at the show was t.c. electronic's **FireworX** (\$2195 list). With 80 MIPS DSP, 24-bit digital and analog inputs and outputs, and effects algorithms that have never been seen before, FireworX is more than just an explosive new multi-effects box — it's an effects dream! Improving on the award winning Finalizer, t.c. electronic introduced the **Finalizer Plus** (\$2895 list). New 24-bit convertors, AES/EBU, S/PDIF, TOS, and ADAT Interfaces, plus the world famous Wizard settings make it a killer addition to your studio. On the software side, TC|Works displayed DirectX-compatible plug-ins for Windows: **TC|Native Reverb** brings the famous TC-quality reverb to the computer domain while **TC|Native EQ Works** was demonstrating some high quality EQ possibilities.

TASCAM. Several new products made their way into the TASCAM booth this year like the one-of-a-kind **DA-302 Dual DAT Recorder** (\$1999 list — see page 2 for more information). Also introduced was the new **MM-RC Remote Control Unit** (\$2599 list) with its ability to control up to 100 MMR-8 or MMP-16 recorders at once. For those of you needing control of up to four DA-98s, 88s, or 38s, TASCAM unveiled the new **RC-828 Remote Control** (\$699 list). Several new MiniDisc recorders were on hand as well: the **MD-301** (\$899 list) and the **MD-501** (\$1299 list). But the big news was the arrival of the **TM-D8000 Digital Mixer** (\$9999 list). We told you about it last issue, but believe me, this thing is a must see (and hear)! With a slew of inputs, both analog and digital, incredible dynamic effects, an easy to read 24-channel meter bridge and a highly ergonomic layout, this is *the* console for today's digital recording artist!

Waves has gone straight to the bottom with their **MaxxBass** plug-in for the Mac (\$300 list), which adds a series of harmonics to any audio signal that stimulate a psychoacoustic effect which enhances bass perception without traditional EQ or bass compression. Waves also unveiled dramatic new pricing: **TDM Bundle** (\$1000 list), **Native Power Pack** (Mac/PC, \$495 list) and **EasyWaves Bundle** (Mac/PC, \$150 list).

Yamaha. After spending a few hours in Yamaha's show room, I can say from personal experience that it's going to be quite an exciting year for both Yamaha and Sweetwater! The new "very super cool" WX5 MIDI Wind Controller (\$749.95 list) made all of us come back at least six times to take a look at it! (Chuck was already trying to find a way to bring a few of them home!) With two types of mouthpieces — sax (with reed) and recorder (no reed), several fingering modes, high resolution breath and lip sensors, and a direct MIDI Out onboard — you *will* want one of these! For the rest of us, Yamaha had several keyboards ready to trigger our "want" reflex, like the EX5 (\$2695 list) and EX7 (\$2195 list) with just about every feature you ever want: six realtime control knobs, three wheels, ribbon and breath control and four types of synthesis (including sampling). Wow! For more on Yamaha products, see our front cover story.

Well, that just about wraps up this personal report from the Winter L.A. NAMM Show. Watch these pages in months to come and stay tuned to our **inSync Internet News Daily** for more updates on these and other products as they become available. Contact your Sweetwater Sales Engineer for more information and availability.

SOUNDWARE SCENE

— *Continued from previous page* And speaking of Kurzweil, have you heard about our exclusive **SW_K2B3**? It's a 9-Drawbar B-3 emulator that works on *any* K2000 or K2500! That's right, you K2000 owners can now experience the thrill of playing realistic B-3 sounds while sliding any or all of the 9 Drawbars just like the K2500 owners. This can be achieved with any MIDI slider box or computer based faders. And the best part is that Sweetwater is giving this amazing "K2B3" Program away free to all of our loyal customers. You can find it and other B-3 related files on our Web site at: "<http://www.sweetwater.com/k2000/sw-k2b3>".

In closing, I would like to invite all Kurzweil fanatics to check out the upcoming May Issue of *Keyboard* magazine. Along with a full NAMM Report, you will find a K2000/K2500 Hot Tips article written by yours truly. There will even be some free giveaway Programs on their Keyboard Central Web site. And, if you happen to have access to a copy of the recent January Electronic Musician, you will definitely want to check out an article called "Too Much FUN" which is based on questions our Technical Support Team receives from our valued customers. After reading these articles, we hope you'll see exactly why Sweetwater is universally considered to be the industry leader in technical product expertise.

Over 200 Mics

— *Continued from Page 2* we've had a tough time keeping enough in stock to keep up with demand. If you missed our last issue, the SolidTube combines all the benefits of both tube and solid state technologies, so you get a mic that has that much sought-after warmth and richness, but with the reliability of modern state-of-the-art circuitry. If you've been longing for that unmistakable tube sound, you have got to check out this mic!

If your budget is tight, but your desire for a superb quality AKG mic isn't, we have great news: AKG has lowered the list prices on two of its bestselling (and most affordable) models. Even better news: *So have we!* The **AKG C3000** (\$438 list) is the only AKG large-diaphragm microphone in its class that provides switchable cardioid/hypercardioid characteristics. There's a gold-vaporized diaphragm in a 27 mm capsule for your typically flawless AKG sound. This mic exhibits an extremely high floor and excellent handling noise suppression due to its integral shock mount. There's even a -10dB pad for recording high SPL material plus a bass cut filter. This mic is excellent on stage or in the studio.

For even less cash, you might consider the **C1000S** (\$274 list), a robust mic that runs on regular phantom power or a convenient 9-volt battery. This is an outstanding vocal microphone that also works perfectly even from greater distances, such as picking up choirs. It's also a rugged performer that sounds great on acoustic and electric instruments. A special converter switches the mic characteristics from cardioid into hypercardioid, giving even better directional performance and rejection of unwanted side noise. At this price you can afford two!

We couldn't possibly cover even a fraction of our microphone inventory in this brief article, so please call your Sweetwater Sales Engineer for additional information on all the great mics we now have in stock from **Shure, Audio Technica, Sennheiser, Beyerdynamic, Crown, Rode** and many others. They'll work with you to help select the perfect mic for your specific applications at a price that won't break the bank.

TECH NOTES

WaveShaping algorithm processing. Essentially what this plug-in does is make your tracks, mixes or samples simply sound better. Suppose you have a guitar solo that's dead-on perfect, but it's just not bright enough. Traditional EQ can introduce unwanted noise, so you can use DUY Shape instead to add a glossy top end *without adding hiss*. Use it to give some additional punch to your drum kit or boom to your bass. Explaining how this works is way beyond the scope of this column, but Shape comes with basic presets you can tweak to get the sound you're after. It's so simple to use and sounds so good, you'll get great results every time.

Another excellent tool is **Wide DUY** which, when used sparingly, adds a nice sense of spaciousness to just about any recording. My old analog recordings benefitted greatly from some judicious use of this plug-in. Then there's **Max DUY** which offers seamless level maximizing without clipping for a hotter mix without distortion and **DaD Valve** which adds some amount of tube saturation to even the harshest digital recordings, allowing us to get back a bit of the warmth that digital seems to be lacking. The amount of saturation is up to you, and some excellent presets let you choose which instrument you're processing (drums, bass, etc.). DUY plug-ins are available in TDM and Premiere formats. Call your Sales Engineer for details on what works with your existing system, plus special low pricing on any of the items I've mentioned here.

That's it for this issue. I'll be back again in two months with more items you cannot possibly live without.

— *Continued from page 11*

Each is designed to do a specific task simply and elegantly with very little effort. My favorite right now is **DUY Shape** which features Frequency Dependent

By Jim Miller

After a turbulent six-hour plane ride across the country, a harrowing drive in the rain through downtown Los Angeles traffic and a headache that threatened to take the top of my head off, I finally arrived at the L.A. Convention Center for the Winter 1998 NAMM Show. Only one word comes to mind to describe this event: Mammoth.

Our own Dave Schmid has put together a comprehensive NAMM report on page 3 of this issue, but I wanted to tell you about my personal highlight of the show: The new **Paul Reed Smith** models! That's right, the PRS people had some gorgeous instruments on display, but none got as much attention as the **McCarty Hollowbody** and **Archtop**. These are brand

spending a few hours playing my own new McCarty!

The other major drool factor item I saw at NAMM is one that's going to have lots of us staying up late at night, trying to figure out a way to add one to our studios. And that's **Roland's** new **VS-1680**, the 16-track version of their monster best-seller, the VS-880! Space prevents me from going into detail here



People actually lined up at one point to get a look at the new PRS McCarty Hollowbodies at this year's NAMM Show

new designs based on the best-selling Ted McCarty model and are they something!

The Hollowbody is 3" deep at the bridge tapering to just under 2" at the rim with a carved spruce top and mahogany back and sides, while a figured maple top and back is standard on the Hollowbody II model. Both sport newly-designed McCarty archtop pickups. Lots of colors are available, including vintage sunburst, tobacco sunburst, amber and natural and the headstock is finished to match the back and neck. Other options include abalone bird inlays, flamed or quilted 10-tops and gold hardware.

The McCarty Archtop is very similar to the Hollowbody, but it is 4" deep at the bridge and just under 3" at the rim. Like the hollowbody, the top is carved spruce with mahogany back and sides. The Archtop II has a carved, figured maple top and back and is available with an astonishing double 10-top and back! Options on the premier Archtop Artist include abalone birds and a Brazilian rosewood fingerboard, as well as beautiful double-stained finishes like black cherry, violin amber and my personal favorite, tigerseye (which, until now, was only available on Private Stock instruments).

If you're already lusting after a hollowbody PRS, my advice is to call Sweetwater right now and get on the list. Building guitars of this quality takes lots of time, so don't expect supply to catch up with demand any time soon. Of course, if you just want a beautiful, versatile, great-sounding PRS guitar, Sweetwater has plenty of Customs, Standards, Artists and even Santanas in stock. As a matter of fact, as soon as I finish this article, I'm planning on

(we'll save that for next issue!), but I can tell you that the demand is going to be enormous for this machine, so it's bound to be on back order for quite a while. Of course, you can bet that Sweetwater will get some of the first units off the assembly line, so call and reserve yours now. At a starting list price of just over \$3,000, I probably don't need to say another word.

As promised last issue, I want to tell you about several new plug-ins I've been using on my Mac system. But let me back up a second. Over the past three or four months I've been concentrating on remastering my old analog recordings, many of which exist only on cassettes. As you might guess, much of this material is plagued by various amounts of hiss and other sonic nastiness, so the first thing I needed was a tool to clean up the excess noise. If I had a **Pro Tools System**, I could have used **Digidesign's DNR** noise reduction plug-in which works wonders. However, I'm using an **Audiomedia III** card with **Bias Peak 1.63**, so I had to find another solution.

After some research, I discovered San Francisco-based **Arboretum Systems** had a noise reduction plug-in available called the **Ionizer**. It's a Power Mac-native application with super fast spectral analysis and 512 bands of gated EQ per channel which can be used for dynamic noise reduction, as well as creative equalization, limiting, compression and expansion, all with 32-bit floating point precision.

This sounded like exactly what I needed.

My first call (of course) was to Sweetwater, and before noon the next day I had a copy of Ionizer 1.2 in my hands. This newest version can process full 24-bit digital files with an Audiomedia III card and a very useful "search and destroy" feature that gives you one-touch automatic noise reduction. Best of all, it works as a plug-in from within Peak (or any other Premier-compatible audio application), so I can continue to use my favorite "do-everything" audio software. I should also mention Ionizer also works as a stand-alone application with Hyperengine, Arboretum's custom host program.

Based on my firsthand experience, I can tell you that Ionizer works beautifully. However, with my problem audio, I wasn't able to use the automatic noise reduction feature; there was simply too much noise in my recordings. As much as I'd like to tell you that there's no painful learning curve here, I can't. Ionizer is a very sophisticated piece of software, and as such requires a lot of trial and error and experimentation. It took me the better part of a week before I felt I was getting the best results. That's not to say you can't clean up some mild hiss from a 15-ips analog tape with very little effort. You can. But for ultra heavy-duty hiss like I was dealing with, well, you have to be prepared to do some work.

It's a fact of life that all sorts of weird aliasing and other digital artifacts (like "chirping" and flanging) can creep into your audio when doing significant amounts of noise reduction. Luckily, Ionizer has the ability to fine tune the noise



Arboretum's Ionizer plug-in zaps hiss and other noise in your recordings

reduction process via Correction, Attack and Release settings, thus virtually eliminating potentially destructive digital artifacts. By the time I was finished, I had some surprisingly clean audio.

Ionizer has many other capabilities and uses that I must admit I have not had time to learn yet, but it's nice to see any software that performs this well, doesn't crash (*not once!*) and has all sorts of sonic tricks up its sleeve just waiting to be explored.

I've also been using four nifty plug-ins recently from European-based **DUY** (pronounced "dewey").

— Continued on page 10

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