

Sweetwater SWEET NOTES

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Spring 2004 Issue

Korg 24-bit/96-kHz Xtended Definition D32XD

With the introduction of the new **Xtended Definition Series**, Korg takes its popular **D-Series** of digital recorders into new sonic territory at a price that just a few years ago would have seemed impossible. With advanced mixing, editing, and recording capabilities, complemented by a huge internal hard drive, a built-in CD-RW burner and a variety of performance enhancing options, the 32-track, 24-bit / 96-kHz **D32XD Digital Recording Studio** (\$3750 list) is

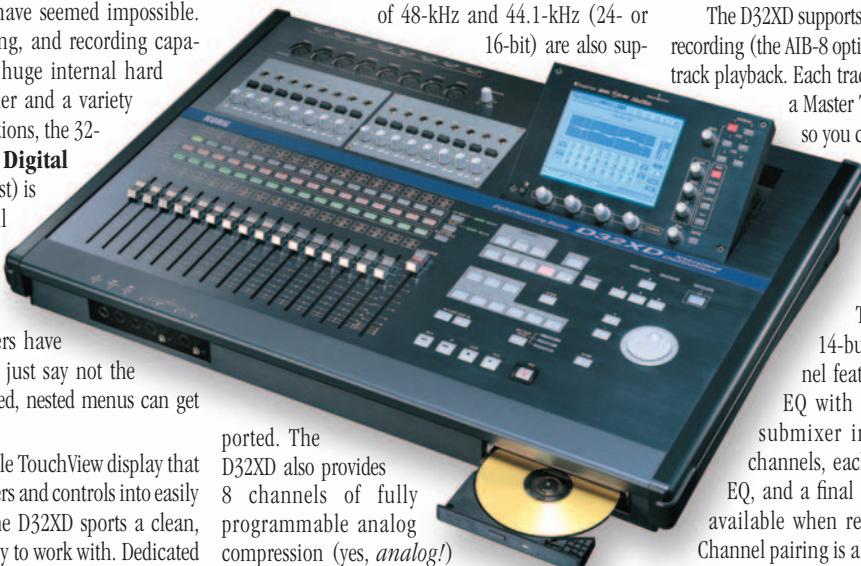
superbly equipped to bring all your creative ideas to life.

I've personally found that many of the other self-contained digital recorders have interfaces that are, well, let's just say not the most user-friendly. Multi-layered, nested menus can get mind-numbing awfully fast.

Thanks to the huge, tiltable TouchView display that organizes a wealth of parameters and controls into easily accessed on-screen menus, the D32XD sports a clean, stylish user interface that's easy to work with. Dedicated knobs provide realtime access to all effects parameters, as well as the individual EQs and sends. Flying faders and full dynamic automation seal the deal: this is one amazing all-in-one digital recorder.

Audio Quality and Modular Design

Xtended Definition means uncompressed 96-kHz / 24-bit audio recording right out of the box. Resolutions of 48-kHz and 44.1-kHz (24- or 16-bit) are also sup-



ported. The D32XD also provides 8 channels of fully programmable analog compression (yes, *analog!*) that can be applied to the inputs.

There are 8 XLR jacks and 8 1/4-inch balanced jacks with phantom power available, plus each input features a variable trim knob and a 24-dB pad to ac-

commodate almost any input source. The front panel also offers a dedicated guitar input.

Tracks Galore

The D32XD supports up to 16 tracks of simultaneous recording (the A1B-8 option is required) and provides 32-track playback. Each track contains 8 virtual tracks plus a Master Track (also with 8 virtual tracks) so you can create multiple mixes of any music) dedicated to creating the final stereo mix. That comes out to 272 total tracks for the D32XD. Wow!

Mixer Madness

The D32XD features a 56-input, 14-bus digital mixer and each channel features a full 4-band parametric EQ with high and low shelving. The submixer inputs can accommodate 24 channels, each with high and low shelving EQ, and a final 8-band fully parametric EQ is available when recording to the Master Track. Channel pairing is also available with multiple pan control algorithms. Stereo master, monitor, solo and cue outputs, plus 2 internal effect busses and 4 aux busses round out the mixer section.

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Focusrite Liquid Channel: A Sonic Chameleon

Not only did the 115th AES convention in New York witness the U.S. launch of four new **Focusrite** products, but also the unveiling of Focusrite's groundbreaking Liquid Technology. The **Liquid Channel** (\$3495 list) transports classic front-end processing into the digital age, removing the need for endless patching, and adding fluidity and reliability to the studio environment. Quite simply, the Liquid Channel is *every mic preamp and compressor combination in history*, all packed inside a single 192-kHz 2U rackmount device!



Wait, is this possible? Every mic pre and compressor? You bet! A few years back, this would have seemed like science fiction, but it's now a reality and it's no surprise that this was one of the hottest products at AES. It's so impressive that it walked off with *Pro Audio Review's* coveted PAR Excellence Award.

Okay, but how does this work? Through a combination of cutting-edge DSP technology and good old-fashioned analog design. In terms of DSP, Focusrite employs a Dynamic Convolution technique, utilizing lightning-fast SHARC chips applying unique level-dependent impulse responses to every sample of audio (just try saying that two times real fast). However, while this is more than sufficient to identically recreate a compressor's sonic behaviour, in order

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Quench Your Thirst With the Focusrite Liquid Channel

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to precisely replicate every subtle nuance, the preamp must physically match the way in which the classic unit interacts with a given mic. The Liquid Channel's solution lies in its analog front-end, which has the ability to actually change its impedance and vary its signal path to either transformer or electronic, perfectly replicating the interaction characteristics of the original preamp it's recreating, while still remaining entirely transparent.

As an example, many vintage high-end preamps from the 1960s tend to sound different with low-level signals than with high-level, not to mention with different mics. Focusrite has been able to accurately recreate those sonic interactions and, through the use of digital front-panel controls, all parameters can be saved in one of 99 User Memories, meaning that entire session setups can all be recalled at the touch of a button. A brand new digital EQ is also available.

A USB connection on the rear panel links to a software application (for both Mac and PC) enabling the archiving of your custom presets, as well as providing remote operation of the unit itself. The Liquid Channel comes complete with 40 classic mic preamps and 40 classic compressors, but it's infinitely expandable since the USB port also facilitates downloads of further replicas from a dedicated website at www.flliquid.com.

To account for variances in amounts of second-, third- and fifth-order harmonic distortion (which we usually perceive as analog warmth) from one preamp to the next,



a "Harmonics" dial is included to control this value. Hard-core vintage enthusiasts will love having total control over every sonic attribute.

Naturally, you might ask how this is different from modeling and other simulations we've seen and heard before. Modeling looks at the way a device works and then relies on the generation of code to try to emulate the way in which a device would respond, usually in a limited set of situations. Convolution, on the other hand, records exact data about the way a device behaves and then replicates that precisely.

But how does the impulse response / convolution process work? A while back, Focusrite set about driving a huge set of impulse responses into the best collection of vintage and modern compressors and EQs ever assembled.

The device they used is dramatically dubbed the "Magic Box." It outputs an impulse (an extremely narrow voltage spike of amplitude which contains an infinite number of frequencies) which are sent to the device to be replicated (i.e., a vintage Fairchild). By measuring the output of the device itself, Focusrite was then able to calculate exactly what the device has done to the spikes, then calculate and exactly reproduce every aspect of the device — frequency response, headroom, distortion, everything!

Welcome to a new world of endless possibilities courtesy of Focusrite! Naturally, your Sales Engineer can answer any questions you may have, as well as provide you with your special Sweetwater pricing on this amazing new product.

www.sweetwater.com/liquidchannel

Korg's Hot New Xtended Definition "All-in-One" D32XD Multitrack

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Automation and Navigation

To accommodate 32 channels of playback using 16 faders, the D32XD employs dynamic automation to record and play back all of your fader moves. The mixer sections of the D32XD can store 100 different mixer "scenes" and recall them automatically during playback. Locate points — six in all — are used to define

and 128 user effects programs. The effects programs are based on Korg's highly acclaimed REMS modeling technology, so you know the quality of the effects is truly top-notch.

Limitless Editing Abilities

You can swap, delete, move, bounce, normalize, copy, reverse — even fade tracks in or out. Expansion and compression tools allow you to shrink or stretch a track

song. By tapping on the beat you can use Tap Tempo to control the tempo manually.

After recording, burn your creation to CD and give it a listen. Arrange multiple songs in order, specify the gap time between songs, and burn your CD all at once using the Album Project feature. Mark points can be used to create track indexes when burning a continuous performance (a live concert for example) to CD.

As good-looking as it is versatile, the Korg D32XD sets a lofty new standard for all-in-one recorders. For additional information or to order a D32XD of your very own, call your Sales Engineer now! — Michael Rief



Superb Connectivity: the Rear Panel of Korg's New 24-bit D32XD Multitrack

edit or loop points. An additional 100 "Marks" can be used to auto-locate back to any point in a song. You can even name each of the Marks to help remind you what part of your song they are pointing to — pretty slick!

Studio-Quality Effects

Up to 27 high-quality digital effects are available simultaneously on the D32XD — 24 Insert Effects, 2 Master Effects (stereo) and 1 Final Effect (stereo). The icon-driven display and dedicated control knobs combine to make effect routing, selection and editing a breeze. A palette of 52 effect types produces 128 factory presets

to fit into a specific time, with either fixed or variable pitch. The huge TouchView display makes it easy to zoom in on the displayed audio data and set your edit points with great accuracy. Change your mind? No problem, as all edits (up to the last 16) can be reversed using the Undo command.

Keeping the Beat

As a metronome reference or to help you build up a track, the D32XD contains a library of over 200 PCM rhythm patterns. Tempo maps allow you to preset any or all tempo (and pattern) changes at any point in the

"I will order from you again. Everything arrived on time. (My Sales Engineer) was very kind and helpful. I will tell all who ask about the excellent and prompt service I received from him. I called at least 20 times and he had the answers for every question."

—Erica Wilhelm

"Super! Professional, kind, courteous, extremely knowledgeable, prompt quick answers to all my questions and needs from Sales and Tech Support."

—Bruce Wolfe

HD Accel Supercharges Any Pro Tools|HD System

Not surprisingly, many of today's top albums have been created using a Pro Tools system! Now, in keeping with the Pro Tools legacy, **Pro Tools|HD Accel** from **Digidesign** offers the most advanced set of tools and resources available for audio production and the fastest means of getting the job done. Replacing the original HD Process cards introduced with Pro Tools|HD (your HD Core card doesn't change), the new **HD Accel** card (\$4995 list) is included with **Pro Tools|HD 2 Accel** and **HD 3 Accel** systems.

HD Accel cards may also be purchased separately and added to any existing Pro Tools|HD system to supercharge its power and expand available options. Pro Tools|HD Accel seamlessly integrates with the entire line of Pro Tools|HD audio interfaces and peripherals, so previous Digidesign hardware investments remain entirely viable.

The Benefits of HD Accel

In practical terms, the use of HD Accel cards results in higher voice counts across all sample rates from 44.1 to 192 kHz. The new HD Accel card affords nearly twice the raw DSP power as the original HD Process cards. Additional Pro Tools 6.2 software optimizations further enhances the overall power of Pro Tools|HD Accel systems. The real-world benefits: bigger and better mixes at any sample rate, support for more complex plug-in algorithms, increased plug-in counts, and

In practical terms, the use of HD Accel cards results in higher voice counts across all sample rates and nearly twice the raw DSP power.

an overall dramatic leap forward in day-to-day operational efficiency.

Keep in mind that the dedicated hardware architecture of Pro Tools TDM always leaves your computer with plenty of CPU power available to accommodate additional host-based plug-ins or applications — providing the ultimate in power and flexibility.

Your Existing Plug-in Library is Supported

Since Pro Tools|HD Accel systems utilize the HD Core card, your existing HD-compatible plug-in library is fully supported. Simultaneously, the presence of HD Accel cards in your system means you immediately have access to new HD Accel-exclusive plug-ins, such as Digidesign's new Impact mix bus compressor, as well as the host of plug-ins already available and compatible with the HD Accel cards, including all Digidesign and Digidesign Development Partner plug-ins.

HD Accel cards also manage and perform the processing tasks related to running the Pro Tools mixer, which can be quite rigorous with large mixes. This leaves the resources of your HD Core card available to run your existing Pro Tools|HD plug-ins.

Pro Tools Software

Pro Tools TDM 6.2 software, which ships with all Pro Tools|HD systems and cards, is the *first release* to support the new HD Accel cards. Pro Tools 6.2 combines the impressive 6.1 feature set with support for the new, 16-input 96i I/O audio interface for Pro Tools|HD, Windows



"(My Sales Engineer) recommended a specific product to fill a niche in my studio. It was perfect and made a substantial contribution to the high-quality sound." — Bob Kilpatrick

Media Audio 9 and Windows Media Audio 9 Pro import and export (with Windows XP systems only), specialized plug-ins, and other features.

Keep in mind that all Digidesign and Digidesign-distributed Development Partner plug-ins have already been updated to fully support the HD Accel cards, and that all plug-in installers are included on the Pro Tools TDM 6.2 CD-ROM, making the upgrade to Pro Tools|HD Accel pretty much a breeze.

Premier Plug-ins Are Included

Along with the included standard DigiRack plug-in bundle, Pro Tools|HD Accel systems include the latest **HDpack plug-in bundle**, providing up to thousands of dollars worth of premier professional plug-ins absolutely free! At the very top of the savings list, **Pro Tools|HD 3 Accel** systems include over \$6,600 in free TDM plug-ins — making this core system the biggest bang for your buck.

If your studio is currently based on a Pro Tools|HD system, you need to call your Sweetwater Sales Engineer and find out just how affordable upgrading can be.

Check out the chart below, which shows the dramatic increases in voice counts, making this upgrade a "must have" for all Pro Tools|HD owners!

www.sweetwater.com/ptcoreHD3ac

Sample Rate	44.1/48 kHz	88.2/96 kHz	176.4/192 kHz
Pro Tools HD	96	48	12
Pro Tools HD Accel	192	96	36
Previous Max	128	64	24

The Portable, Desktop VOX!

If you're old enough to remember the so-called "British Invasion" of the 1960s, you'll vividly remember seeing that row of Vox amps behind many of the supergroups of the day, not the least of which was The Beatles. You'll probably also remember desperately wanting one, but the imports were simply too expensive for most of us back then.

Today, the compact **Vox ToneLab** (\$600 list) faithfully models the famous Vox sound you've always wanted, plus 16 other amp sounds ranging from hard-to-find vintage to high-end modern amps. That's cool, but can't a whole bunch of other amp modelers offer the same sound? No, and here's why: ToneLab doesn't rely on modeling to simulate overdrive. Instead, the Valve Reactor power amp circuit includes *real tubes* — a 12AX7/ECC83 dual triode — to achieve the warm, fat, tube amp sound you're looking for. These are the same tubes you'd find in many vintage amps and some of today's hottest "boutique" amps.

ToneLab and the ToneLab SE (the foot pedal version, \$750 list) both boast advanced features like speaker cabinet modeling for an unmatched spatial sense even when you use the line output. In addition, ToneLab provides an S/PDIF jack for high-quality digital recording and a familiar knob-based interface. Yeah, you're gonna want one.

www.sweetwater.com/tonelab

New "Hard-Core" Hardware and Software from Eventide

I love the new **Eventide** marketing campaign for their new Ultra Harmonizer: "Hard-core Hardware. When compromise isn't in your vocabulary!" Wow, if that doesn't grab you, I'm not sure what will. Unless you're new to music technology, you've heard of the company and its proprietary Ultra-Harmonizer effects processors, though you might not be aware of the fact that Eventide created the very first multi-effects processor in 1980.

Aimed squarely at high-end users, the **Eventide H8000 Ultra Harmonizer** (\$5995 list — hey, I *said* high-end) provides superb audio combined with over *one thousand* of the company's best preset algorithms, culled from over thirty years of developing effects for live sound, broadcast, post-production and music recording. If you can't find the effect you're looking for here, odds are it does not exist.

Sporting a Full-Feature Set

You want features? How about 8 channels of 24-bit AES/EBU, ADAT and stereo S/PDIF digital I/O with over 50 hot new 5.1 presets. Onboard are Eventide's award-winning reverb (talk about smo-o-o-th), lush choruses, FM panners, sample-and-hold filters, vibratos, modulating delays, multiband compression, phase shifting, micro pitch-shifting, vocoding and I'm not even done listing everything. There's even a new search engine at your fingertips for easier

Aimed squarely at high-end users, the H8000 provides superb audio plus over 1,000 of Eventide's best presets!



preset sorting (you'll need it if you're lucky enough to have 1,000+ presets!).

For the H8000, Eventide went back to the drawing board and created Monolithic Tandem! Whew, that sounds like the headliners at WrestleMania, but it's not. This allows one large algorithm to run using two DSP chips, providing users with maximum horsepower for huge, complex algorithms including 5.1 reverbs and effects.

Yet for all its complexity, editing is simplified with "Building-Block Effects Architecture" and "Anything-to-Anything" routing capability.

Naturally, it wouldn't be an Eventide processor without yet another exclusive: UltraShifter, the most natural-sounding, formant-corrected pitch changer, optimized for voice and including automatic pitch correction.

You can lock your effects in time with the beat by way of MIDI, BPM, and Tap Tempo. You also get a 174-second mono sampler (or 87 seconds of phase-locked stereo) with advanced looping, editing, and layering capabilities, all supported by VSIG, Eventide's PC graphic editor / development tool. Stereo XLR and 1/4-inch TRS inputs are standard.

But Wait, There's More . . .

But hardware isn't the only offering from this truly innovative company. For several years now, users have asked (okay, begged and pleaded) for a plug-in that brings their signature effects (namely, pitch-shifting and reverb) to Pro Tools TDM systems. Ask long enough and you get (*ta-dabb!*) the **Eventide Octavox Harmonizer** eight-voice diatonic pitch shifter plug-in for Digidesign's Pro Tools TDM platform (\$595 list).

The Octavox allows users to create anything from stacked harmonies and subtle, wide choirs to musical rhythmic sequences. It's based on the multi-voice pitch shifter from the company's flagship processor, Orville. The ability to have eight voices of diatonic pitch-shifting in a plug-in brings incredible new power to all Pro Tools TDM setups. Add to that significant delays for each voice, and you have established a new benchmark for multi-voice pitch-shifting on any desktop system.

And They're Not Done Yet!

Oh, and while they were busy creating plug-ins, the company thoughtfully introduced the **Eventide Reverb** plug-in for Pro Tools TDM (\$695 list), a multi-effects plug-in that incorporates a pair of delays, pre- and post-stereo three-band parametric EQ, a high-quality compressor, and in keeping with the times, a lo-fi effect.

The look of the Eventide Reverb plug-in is simple, presenting operators with a single graphical user interface that features all of the tools in a single window. A unique snapshot feature provides an intuitive way to capture or recall parameter settings with a single mouse click. And naturally, the sound quality is equally compelling.

For additional information and your special Sweetwater pricing on all the Eventide products, call your Sales Engineer today. — *B. Hoover*

www.sweetwater.com/reverb



World's First Variable Control Microphone

The new **Rode NT2000** (\$899 list) is the latest brainchild from Australian master microphone designer Peter Freedman. At first glance, the NT2000 might not appear to be anything more than your typical large diaphragm condenser mic, but take a closer look: Three knobs right on the front of the mic allow continuously variable control over the polar pattern, the low-frequency filter and the zero-to-10 dB pad. This affords almost infinite control of the three most common (and necessary) parameters that engineers look to for getting the best possible performance from a premium mic.

At the heart of the mic is the Australian-designed and manufactured Type HF1 gold-sputtered dual diaphragm capsule. The frequency and transient response has been custom-voiced to complement today's modern recording techniques, and yet still evoke the silky smooth character of the legendary mics built in the 1950s and '60s.

Space here is limited, so you need to check out my comprehensive review at www.sweetwater.com/feature/technotes, complete with audio demo files that let you hear the NT2000 for yourself. Meanwhile, you can also call your Sweetwater Sales Engineer for additional information and (naturally) your special low pricing. — *J.M.*

www.sweetwater.com/nt2000

- Variable polar pattern control (from cardioid to omni to figure 8) plus variable LF Filter and Pad controls
- 147 dBA maximum SPL (157 w/pad @ max)
- 136 dB Dynamic Range • Shockmount and Case Included



INSIDE SWEETWATER

Chuck Surack



Each time we start working on another issue of *Sweet Notes*, I try to come up with some exciting news about things we have in the works to make your music technology purchases fast, easy and convenient. As an example, thousands of customers have already gotten the **Sweetwater Musician's All Access Platinum Card**. You just fill out the brief application online and within minutes, you'll be approved to get the gear you want and/or need and *always with no payments and no interest for at least 90 days*. This is such a great deal, pretty much everyone on our staff has their own Platinum Card.

But as exciting as that is, I want to take this opportunity to look back at our humble beginnings. The reason? Well, 2004 just happens to be our 25th Anniversary. And those beginnings? They were humble indeed.

In retrospect, I doubt anyone could possibly have guessed how much the technological advances of the last quarter century would change the way we make music today and just how necessary a company like Sweetwater would become. Certainly nobody who walked through our doors back in '79 could have predicted how successful our retail division would ultimately become.

Sweetwater's very first address was on Getz Road, right here in Fort Wayne. Like many of you, I designed a studio to record my own music and then realized that, as the only facility of its type in the city (or even the northern Indiana area), I could make these resources available to other musicians.

Naturally, as newer and better products were introduced and as our business grew, we added more gear. Sound familiar? But here was the catch: each time we upgraded, it was a downright painful experience. Where could we find the right products for our needs at reasonable prices? Where could we get dependable advice from sales people who actually knew what they were talking about? It didn't seem to exist. Certainly not on a local level and not even through the larger music stores in New York, Chicago and so on.

Quite often, we would purchase an item, only to find it didn't do what we needed. And if we wanted to return something, well it was like pulling teeth — only harder. Consequently, although our studio business was growing, it took much longer than necessary and ended up becoming ridiculously expensive as we had to keep returning gear that just wasn't right for us, until finally

— and mostly by luck — we would actually find the equipment that was designed to do the job.

What a headache! I remember at the time thinking, "There *has* to be a better way of doing business!" Eventually, I came to this conclusion: if there was to be a knowledgeable retailer that carried the gear I wanted and actually understood how it worked, I was going

to have to create that company.

Well, that's precisely what happened. Sweetwater Sound, the recording studio, became Sweetwater Sound, the music technology retailer. I hired several key staff members who are still with the company to this day, mainly because they really understood our company's "vision" and had the real-world product



Sweetwater Sound in the early 1990s: Our studio included a Sequential Prophet 10, a Roland D-50 and the original Kurzweil K250 topped off with the "hot new" Macintosh computer.

knowledge that was required.

The product that literally put us on the map was, as most of you know, the original Kurzweil K250. In a surprisingly short period of time, we added staff and new products and grew so fast that we ran out of space. This led to the building of our current facility here at

5335 Bass Road.

When *Inc.* Magazine announced "The Inc. 500," a listing of America's 500 fastest growing companies in its October 1993 issue, we easily made the list with an astounding growth rate of 1,732 percent!

It was the first of three consecutive years for us on that list, and since then, our building has rapidly expanded from its original modest proportions to what it is now — probably the largest facility of its kind anywhere. Our warehouse alone is now many times larger than our original building. And the growth continues. We are dramatically expanding our on-site showroom and demo space as I write this.

Today, Sweetwater offers thousands of products from the best names in the business. We have a staff of over 160 people and are always looking to add key personnel. Certainly, I'm proud of what this company has accomplished and of the men and women who daily put forth the extra effort to guarantee Sweetwater will be a dominant force in the industry for decades to come. Yet, at the heart of our phenomenal success, you'll find our thousands of loyal customers.

We built Sweetwater from the ground up to be a great place to do business with a knowledgeable sales staff, affordable prices and dependable after-the-sale support that's second to none. That's a concept that resonates with our customers, most of whom have literally built their own studio or stage setups from the ground up with products purchased at Sweetwater.

Celebrating a 25th anniversary is pretty great for any business, but for us, we see it as the beginning of an entirely new era of rapid growth and constantly evolving technology. The first 25 years were great, but the next 25 . . . well, those are going to be spectacular!

Grand Pianos VERSION 3.0

With the release of the hot new "software samplers" such as the **MOTU MachFive** (\$395 list), thousands of our customers can now access our entire critically-acclaimed Kurzweil CD-ROM sample libraries, like **Ultimate Guitars** and **Total Stereo Session Drums**. And while **Grand Pianos Version 3.0** is not really "all new," it's jam-packed with almost 200 megs of *brand new multisampled grands* that include a stunning 64-megabyte version of our popular Bosendorfer Imperial Grand, as well as a 64-MB fully-restored 1911 Steinway A3 and a 54-MB nine-foot Seiler Grand. As a bonus, there's a 1923 Guild Cabinet Grand, which is probably the world's biggest "tack piano."

There's a darn good reason that Sweetwater's Kurzweil K-Series sample libraries earned perfect scores and a prestigious "Key Buy" award from *Keyboard* magazine: its attention to detail. Check out our audio demos of these great new pianos online, and then call your Sweetwater Sales Engineer for your special low pricing. Owners of earlier versions of the Grand Piano Collection CD-ROM should call for special upgrade pricing.

www.sweetwater.com/pianodv3



manufacturer's corner

Bringing It All Together: Production Work in SONAR

Today's producers have a huge array of tools at their fingertips, and they are presented with new choices every day: hot new audio plug-ins, hi-resolution audio hardware, control surfaces, must-have soft synths . . .

The challenge lies in integrating all of them together while maintaining your work flow.

SONAR 3.0.1 from **Cakewalk** allows you to take your production to the next level, elegantly combining the latest technologies within one centralized workspace, making it the heart of your studio. Let's look at some of the different ways you can put SONAR to work for you.

High-Res Audio

Getting a great sound out of SONAR's high-resolution audio engine starts by pairing it with a quality audio interface. SONAR is compatible with the latest interfaces from all of the high-end manufacturers, including Digidesign, MOTU, Echo Audio, M-Audio and more.

SONAR 3's 24-bit / 192-khz recording and playback resolution lets you capture every nuance, and because it has an integrated low-latency mixer with effects monitoring, you don't need to worry about additional hardware. You can even combine SONAR with an interface like the Digidesign M-Box to create a mobile production powerhouse. Plus, SONAR doesn't limit the number of inputs by tying it to DSP, so you can expand your system at any time with additional soundcards.

You can take advantage of the thousands of loop libraries on the market today, and its integrated loop-technology allows you to change pitch or tempo on the fly.

Powerful Loop Integration

Using ACID-format loops is one of today's most popular methods for quickly creating backing tracks and textures. SONAR allows you to take advantage of the thousands of professional loop libraries on the market today, and its integrated loop-technology is completely flexible, allowing you to change pitch or tempo on the fly or through markers.

With **Cyclone DXi** you can chop up, rearrange, and tweak individual slices of audio loops, allowing you to get unique sounds from your loop collection while still retaining the groove. You can also use Cyclone dynamically to trigger loops from a keyboard. SONAR also allows you to create new loops from scratch by simply

selecting any audio clip and pressing CTRL-L. This adds a new dimension of control to your project, allowing for flexible pitch and tempo changes. You can take any audio and instantly beat-match with SONAR, allowing it to follow even complex tempo maps.

... and EQ for All

Even the best recordings can use EQ to help different elements sit in the mix. SONAR gives you six bands of parametric EQ per channel with a range from subtle sweetening to full-blown corrective surgery.

Here are some uses for SONAR's per-channel EQ: create dynamic filter effects for contemporary production techniques with full control of resonance in conjunction with the high and low pass EQ. High and low shelf settings can be used to remove rumble or hiss from a track — use the peak and notch filter to dial in the exact frequencies you wish to eliminate or enhance. You can also reveal a graphic EQ plot right on the channel for a visual representation of all of your track EQ settings at a glance.

VST, DirectX and ReWire

With support for all three plug-in standards, you have access to almost all of today's hottest software synthesizers and effects. When you run VST or DirectX plug-ins from within SONAR, you can take advantage of 32-bit float calculations, complete delay compensation throughout your signal path, and vector-based automation.

Here's another application for SONAR 3: use it to extend ReWire apps with audio recording, more flexible mixing and VST and DX plug-in support. That means you can run programs like Project5, Reason, or Ableton Live in perfect sample-accurate sync with SONAR. To insert a program via ReWire, simply open SONAR's Synth Rack, and add the program as you would any other instrument. All of the necessary tracks and routing will automatically be created.

Flexible Automation

In today's dynamic music, you need to be able to adjust your settings throughout a song, which is why flexible automation is so important. For example, you

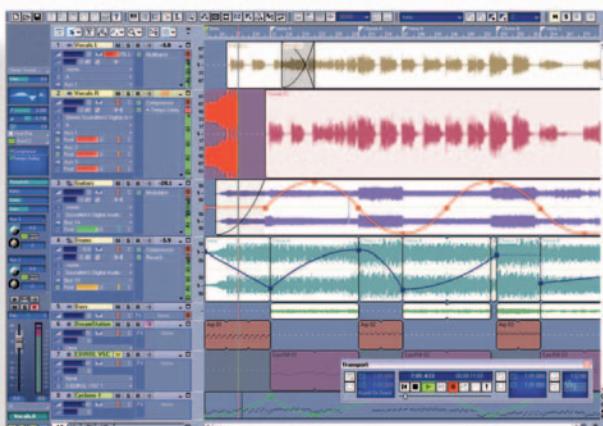
may want to create an EQ filter sweep on the drums as it transitions into the chorus, or you may need to adjust the compression level of a vocal track to make a specific word or verse stand out.

To automate any track parameter, EQ setting or plug-in, simply right click on the appropriate track and choose *create track envelope*. You can then double-click to create dragable "nodes" which will allow you to shape the envelope. You can also right click on *any* parameter and select *arm parameter*. This allows you to record automation in real-time from your mouse or any MIDI-compatible control surface (for example, the Mackie Universal).

To Mac and Back Again

SONAR's support for OMF allows you to collaborate with different studios or different applications. That means you can trade files back and forth from SONAR with Pro Tools, Logic, Nuendo, or Digital Performer on Mac or PC. By swapping files between applications, you can take advantage of the best features that each has to offer, and collaboration with other studios, regardless of the platform, is a breeze.

One example of this advantage is to use SONAR's advanced MIDI sequencing or ACID-loop support to enhance a project started in Pro Tools. Combined with



SONAR 3's support of Digidesign hardware, this means you can bring projects back and forth between SONAR and Pro Tools without switching computers!

Conclusion

These are just a few of the ways that SONAR gives you the power to record and produce music on your own terms, no matter what tools you should choose to use. What's more, with support for all of the major standards, you know that SONAR will keep you well prepared for whatever tomorrow holds. And that's a very comforting concept.

www.sweetwater.com/sonar3pro

Roland MV-8000: The New "All-in-One" Hardware Solution

When Roland isn't busy breaking new ground with products like the mind-boggling V-Synth (see the late summer *Sweet Notes*), they make good use of all the spare time by thinking of ways to improve on existing products. So while there are other "all-in-one" hardware studios on the market, none can match the **Roland MV-8000** (\$2,695 list) when it comes to speed when it comes to turning raw samples into songs.

From Sample to Finished CD

With the onboard CD-RW drive, producers can create entire songs armed with only an MV-8000. The sampler can load libraries ranging from Roland and Akai to .WAV and ACID formats — all with just a few simple commands. Or you can record your own samples directly into the MV-8000 via the standard phono inputs. Then it's just a matter of tapping in some beats, arranging the song and adding effects before burning it all to an audio CD. Yes, it's really that simple.

The MV-8000 can load libraries ranging from Roland and Akai to .WAV and ACID formats — all with a few simple commands!

Sequencing Heaven

The MV-8000 sequencer can handle 128 MIDI tracks (with 32-channel operation) and 8 stereo audio tracks that can be used just like a linear recorder. Program beats on the MIDI tracks and combine them with freestyle vocals or acoustic instruments on the audio tracks, including the ability to "punch in" at any time. Users can even sync audio to the sequencer's BPM.

Multieffects and CD-RW Drive

The dream of a complete studio-in-a-box becomes a reality with four dedicated effects processors and the onboard CD-RW drive. The MV-8000 delivers 24-bit Reverb, separate Chorus and Delay plus a versatile multi-effects processor with COSM effects like guitar amp modeling, microphone and speaker modeling, along with unique tools like Lo-Fi and Slicer. The onboard Mastering Tool Kit offers everything needed to sweeten up mixes before going to CD.

Onboard Storage

While audio and samples are played back using the onboard sample RAM, the MV-8000 can also store its sounds and projects to a robust internal 40GB hard disk. This makes it easy to manage large sound libraries, once they have been converted to MV-8000 format. It's also a great way to load sequences quickly during live performance. When connected via USB, the hard drive can be accessed directly from a computer's desktop.

Options Galore

Add the optional MV8-OP1 expansion card and you gain six additional analog outputs, a digital input, plus an R-BUS

port that can be used to transfer up to eight channels of digital audio to R-BUS equipped V-Studios or to ADAT-compatible devices using the optional DIF-AT Interface Box. And with

"all-in-one" studio is the same except for price. I've pretty much used them all, and the MV-8000 is not only the most powerful, but also has a user interface that can't be . . . er, beat (pun intended — sorry). — *M. Rief*

The MV-8000 At-a-Glance

- Self-contained production studio with sampling, sequencing, effects and onboard CD-RW drive
- 136-track sequencer (128 MIDI + 8 stereo audio tracks) with realtime time stretch
- 16 velocity and aftertouch-sensitive pads, large LCD display and realtime control knobs
- 128MB RAM expandable to 512MB for 101 minutes of total recording time (or 50+ minutes of stereo)
- Sampler compatible with Audio CD, .WAV / AIFF, ACID, Roland S-700 Series and Akai MPC2000 Series
- Independent 24-bit reverb, chorus / delay and multieffects processors plus mastering toolkit onboard
- Convenient 3.5" floppy drive and 40GB internal hard drive, stereo mic/line and phono inputs plus stereo analog and digital master outputs
- VGA monitor and mouse operation available soon

www.sweetwater.com/mv8000



Roland's V-LINK technology inside, the MV-8000 can be used to trigger and manipulate video clips when used with video equipment available from Edirol. Talk about covering the bases!

Don't make the mistake of thinking that every

Yamaha Motif ES: Massive Wave ROM and 128-Note Polyphony

These days, almost every product claims to take things to "the next level," making that the most overused phrase in all of music technology. Still, how else do you describe what **Yamaha** has done with the introduction of the **Motif ES** Music Production Workstations? Like the original Motif, these new entries combine the sonic firepower of a synth, the hands-on immediacy of a digital workstation, the revolutionary concept of an Integrated Sampling Sequencer (ISS) for total integration of audio and MIDI, and a user interface that puts everything conveniently at the user's fingertips. And before we forget, they sound incredible!

The 61-key **Motif ES 6** (\$2,295 list), 76-key **ES 7** and 88-key **ES 8** feature the largest and most musical Wave ROM ever available in a keyboard — a whopping 175 MB in 16-bit linear format! — plus an advanced new tone generator chip that includes a generous 128 notes of polyphony, new filter algorithms and massive DSP power (16 three-band EQ, 8 Insert effects, 2 system effects and 2 master effects in Song and Pattern Mode). Impressed yet?



Yamaha developed the core of the ES series from the ground up with an all-new tone generator and other advanced features. Yamaha's MegaVoice technology reproduces stunningly realistic sounds, complete with physical characteristics, timbres and nuances of sampled acoustic and electric instruments. Phrase Factory delivers 1700 arpeggios and real time loop remix, making it easier than ever to create great tracks.

Improved hands-on control functions include larger knobs, sliders, transport controls, and a new ribbon controller, along with templates that allow the Motif ES to act as a remote control surface for the industry's most popular software sequencers. Other features include support for 512MB of sample RAM, USB storage hosting and second generation mLAN computer connectivity for future expansion. An upgrade program will be available for owners of the original Motif to help them upgrade to the Motif ES. How cool is that?

www.sweetwater.com/motifes

The newest, easiest way to buy gear. Apply online at www.sweetwater.com



MX4 Hybrid Software Synth from MOTU

Hot on the heels of its **Mach Five** sampling software (already a best-seller), **Mark of the Unicorn (MOTU)** has dug deeper into their bag of tricks and developed a unique, hybrid synthesis engine that combines an incredible array of synth architectures, including subtractive, wavetable, frequency modulation (FM), amplitude modulation (AM) and analog emulation. Introducing the **MX4** (\$295 list), cutting-edge software that delivers the intimacy of a vintage synth, the flexibility of a modular synth, and the innovation of a virtual synth!

As a plug-in, MX4 operates efficiently and provides unlimited voices, polyphony and instantiations (subject to the processing resources of the host computer). Playback is sample-accurate with supporting host applications, such as **Digital Performer 4 (MAS)**, **Pro Tools** (RTAS) and other Mac OS X audio hosts (Audio Units). MX4's 32-bit internal resolution provides wide dynamic range, and it supports sample rates all the way

Each of the three oscillators can use a wavetable instead of a standard waveform. Dozens are supplied and users can create their own!

up to 192 kHz. Users can work fast and intuitively in a single, efficiently organized window labeled with real-world values like semitones, decibels, etc. All settings are saved with host software projects for instant recall.

Vintech X73i: Modern Interpretation of a Studio Icon

Quite often, some of the most innovative audio products come from small companies that are building equipment inspired by classic designs of the past. Odds are you've never heard of **Vintech**, or their new **X73i** (\$1595 list), a class-A, all-discrete, transformer balanced microphone preamplifier with equalizer that is based on the popular Neve 1073 module. While it captures all the special sonic characteristics (Neve enthusiasts will truly be hard pressed to tell the difference), the unit is constructed



utilizing modern manufacturing techniques, allowing Vintech to offer this product at an incredible value. Now practically anyone can record with the classic sound of vintage modules without having to deal with inflated vintage prices.

The X73i features the same class-A mic pre as their original X73 with all of the same EQ parameters plus additional mid-range frequencies, selectable input impedance, 1/4-inch DI on the front panel, transformer balanced mic and line inputs, phase reverse and phantom power switches, an EQ-in switch, 70 db of gain, high-quality Grayhill rotary switches and custom-machined aluminum knobs.

If you crave that vintage Neve sound quality, but don't particularly want to take on a second job to buy one, we suggest the Vintech X73i as a sensible alternative. Hey, it's guaranteed to perform up to your expectations or your money back.

www.sweetwater.com/x73i

MX4's basic synthesis architecture provides three oscillators with modulatable waveform symmetry and hard sync, two variable topology multimode filters, four variable waveshape LFOs and four ADSHR envelopes. You get all



the standard analog waveforms, but each has adjustable symmetry. This allows users to create everything from pulse width modulation all the way to waveform "morphing" effects, like smoothly changing from a triangle waveform to a sawtooth.

Each of the three oscillators can also use a wavetable instead of a standard waveform. Dozens of wavetables are supplied, and users can create their own, opening up all sorts of sonic possibilities. Oscillators 1 and 2 can be synced together to create the same hard sync effects found on classics like the Sequential Prophet-5 and Memorymoog. Symmetry and morphing are supported here, as well.

Oscillator 3 serves as a frequency modulation (FM) source for other oscillators. Because it includes all waveforms, as well as the wavetable and symmetry features, it can produce a wide array of modulation effects that extend from LFO rates into the audible range. An independent fundamental-tone oscillator and ring modulator are included to further extend the oscillator section.

Filters are critical to accurately emulate vintage synths and the MX4 has two resonant multimode filters (with modulatable overdrive) that provide low-pass, high-pass, band-pass and notch filters with independent slope from 6-to-24 dB per octave for a total of **16 different filter types**, meaning you can accurately duplicate everything from classic ARP to Moog to Oberheim filters.

In fact, MX4's unique Variable Filter Topology allows users to easily arrange the filters and overdrive in 14 different configurations that produce **over 3,000 different filter topologies**. Users can then further adjust settings, providing a very wide range of filter effects to explore.

All of that sounds pretty impressive, but we've really just scratched the surface here. MX4 has even more sonic firepower up its (virtual) sleeve, so for more information and your special Sweetwater pricing, call your Sales Engineer today!

www.sweetwater.com/mx4

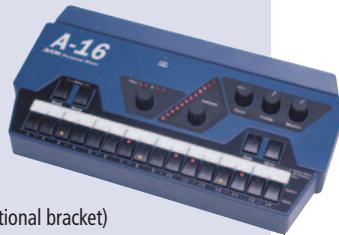
The Aviom Personal Monitor Receiver

With a better monitor mix, you can relax and concentrate on your performance. What's more, you can safely monitor at a lower volume. **Aviom** has developed a revolutionary monitoring system that can transmit 16 channels of audio over a single, inexpensive, readily available cable — the same type of cable used in most computer networks.

Each **A-16 Personal Mixer** (\$439.95 list) in the system can create a unique mix for each performer, and each performer can have 16 instantly recallable preset mixes. You can control channel volume, grouping, pan, stereo spread, master volume and even an onboard global EQ.

By using the **A-16T Transmitter** (\$749.95 list), audio from your main mixing board is routed to the one-space, rack-mountable Transmitter which converts the audio signals into digital data that can be routed to any number of A-16 Personal Mixers in the system. You can have an infinite number of Personal Mixers and each can be up to 500 feet apart.

- 16-channel select buttons with dual LEDs
- Recall, Group, Solo, and Mute buttons
- 16 user preset memory locations
- Pan/Spread control with LED readout
- Channel volume control with LED level readout
- Master Volume, Treble and Bass controls
- Tabletop or mic stand mountable (using optional bracket)



www.sweetwater.com/a16

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Most Winter NAMM shows usually have a couple of "buzz-worthy" products, but **Winter NAMM 2004** was jam-packed full of cool new technology! For a comprehensive recap of the products that excited us the most, check out our full report at www.sweetwater.com/winternamm04. In the meantime, we figured we'd whet your appetite with a brief look at the best of the best.

BOSS BR-1600CD: Packing some serious punch into their portable digital recording line, the BR-1600CD sports 8 XLR inputs, 16-track recording (256 virtual tracks), effects, a 40GB hard drive, CD-R/RW drive and USB port.

Line 6 Variax Acoustic 700: This beauty promises to do for the acoustic guitarist what modeling amps, processors, and the original Variax did for electric players. An astounding array of string materials, body types, microphone placements, and more are offered. We can't wait to get our hands on one!

DigiTech GNX4: The "does-it-all" floor effects box for guitarist/composers! Effects, a mic preamp, built-in drum machine and MP3 playback, 8-track digital recording plus PC software from Lexicon and more!

Emagic Logic Pro 6: Apple and Emagic have consolidated the best Emagic instrument and effects plug-ins and packaged them with the latest OSX-optimized Logic Pro. Now, you can get every virtual instrument and effect that Emagic has developed, along with Logic Audio. It's all here: ES1, ES2, EVOC20, EV83, EVD6—you get the picture. Plus the astonishing EX24 sampler! Add 53 effects, including the new Space Designer convolution reverb and you have an incredible package. Not ready for Logic Pro?

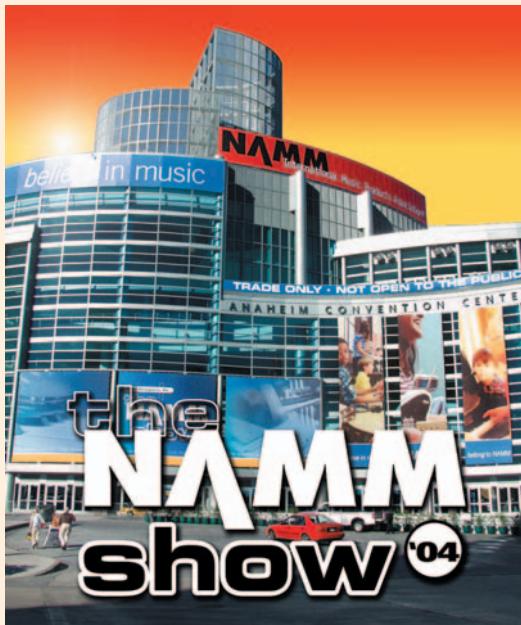
Logic Express 6 gives you 48 stereo audio tracks, unlimited MIDI tracks and 18 effects plug-ins at a great price. Comes with the ES1 and EXSP24 Mk 1 sample player too. Compose, arrange, record and mix to your heart's desire!

Korg TRITON Extreme: This baby offers a treasure trove of sounds. It includes over 1,300 new programs, 50 drum kits and a whopping 1,280 combinations, plus just about everything else that made the Triton such a runaway best-seller.

Korg Legacy Collection: One of the coolest things we've seen in a long time! Software versions of the famed MS-20, Polysix, and WaveStation keyboards with a cool retro-looking hardware USB-MIDI controller. The controller even has patch cables that affect the performance of the soft synth! 32-voice polyphony brings 21st Century performance to these historic synths.

Mackie dXb•200: Perhaps the most intuitive user interface ever implemented in a digital mixing system, the dxb series sports a gorgeous dual touch-screen interface, 96-kHz operation (optional 192-kHz), on-board automation / DSP, 100-mm Penny+Giles faders and FireWire I/O. It runs select VST plug-ins and controls Pro Tools, Logic and other audio software. The optional UAD-1 Powered Plug-ins Card adds instant plug-in access.

And coming soon, the **dXb•400**, with 96 x 96 channel I/O matrix (48 x 48 at 192 kHz) or a minimum 72 channels with DSP at 96 kHz (36 channels at 192 kHz). Advanced surround sound mixing and monitoring will make this a formidable mastering board. Mackie's new **TT24** is a powerful digital live console, offering 24 mic inputs, 56 channels, 24/96 audio. On-board analog and digital I/O, full channel metering, digital recall, EQ, dynamics, and effects all come together to virtually eliminate the need for additional expensive outboard equipment!



PreSonus Central Station: Gathers digital, analog, Hi-Z, 44.1-kHz, 96-kHz, tape/CD, keyboard and other outputs and routes them all to monitors at the same time. No more plugging and unplugging!

Roland Fantom-X: Raises the standard for workstations. The basics include 128-voice polyphony, 61-key, 76-key and 88-key (Progressive Hammer-Action) models with nearly 1GB of wave memory. Includes a gorgeous 88-key split stereo-sampled piano, plus room for 4 SRX expansion cards. A beautiful color LCD screen! Also available in a 1U rack-mount version that can hold 6 SRX expansions.

Roland V-Pro Series TD-20S-BK:

Roland redesigned their V-Drums with better sounds and components. TD-20 module has 500 new sounds, superb sensitivity and in-depth V-Editing. Redesigned mesh pads have improved dynamic range and natural rim shots. New V-Hi-Hat is so real it's scary! A new ergonomic stand hides the cables! Other V-Drum advances:

TD-6S: Kit with a mesh head snare, new gum rubber tom pads and cymbals and a vertical kick. **TD-3S:** Finally a real V-Drums Kit at a *really* low price — it's affordable and fully expandable!

Roland's new **VS8F-3 Plug-In Expansion Board** gives SRX-compatible Roland studios the power of heavy-duty plug-in effects. With Massenburg, Antares, Universal Audio, IK Multimedia and McDSP already available, this card increases your creative options with your V-Studio!

Roland VS-2000CD: A V-Studio at a great price. Twenty tracks, 16- and 24-bit recording, 320 virtual tracks and a 40-channel digital mixer with 8 XLR inputs. Optional support for 3rd party plug-ins via the new VS8F-3 Plug-In Expansion Board. A vocal harmonizer, onboard drum kits, a 40GB hard drive and CD-RW come standard.

TASCAM 2488: The 2488 24-track recording workstation brings you tremendous track count — for under \$1,500! Record audio at 24 bits, with 250 virtual tracks and powerful editing and looping functions. 36 channel mixer inputs handle 24 playback tracks, 8 analog inputs, a 64-voice internal MIDI tone generator and a stereo effects processor. Built-in CD-RW drive.

The **TASCAM US-2400** delivers all the faders you're likely to need in one box for under \$2,000. There's no skimping here — you get touch-sensitive 100mm moving faders plus full control of pan, EQ, and other functions. A transport section provides complete DAW control and a joystick manages surround panning.

Waves IR-1: This incredible sampling reverb offers total control of classic reverb parameters: size, early reflections, decay, damping, and more. It includes 120 samples of acoustic spaces and classic analog verbs.

Yamaha i88X: This is an **mLan A/D/A interface** with 18 simultaneous audio ins and precision 24-bit / 96-kHz A/D converters. The mic pres were designed by the same engineers who developed the DM2000 and 02R96 consoles! It even includes built-in ADAT Light Pipe and SPDIF I/O and more. — *Don DeLong*



Korg Legacy Collection

Variax Acoustic 700

No More "Bad Rooms" with the JBL LSR6300 Series

It takes more than an accurate speaker system to have accurate response at the mix position. The key to accuracy is tackling the effect of boundaries, standing waves and reflections. The **JBL LSR6300 Series** professional monitors supply that accuracy in demanding music, post-audio and broadcast applications. Each model provides ultra-flat response, extraordinary SPL capability and technology to optimize performance in any size production environment. All models are fully shielded, ready for mounting and are THXpm3 compliant.

In developing the LSR6300 series, JBL examined each problem in the listening environment and then created the perfect solution. Even if you work in a small control room, an LSR6300 system will provide ultra-smooth, accurate response at the mixer's chair.

LSR (Linear Spacial Reference) Technology ensures that the LSR6300 Series monitors sound flat at the mix position. The exact geometry of the wave guide, the interaction of the woofer and tweeter and the network are designed to provide a superbly accurate listening window of +/- 30 degrees horizontal and +/- 15 degrees vertical.

In developing the LSR6300 Series, JBL examined each problem in the listening environment and then created the perfect solution...

As a result, reflected sound which reaches the mix position is ultra-smooth and accurate.

The **LSR6328P** (\$1399 each list) is the choice for stereo and multi-channel music and post-audio applications where accuracy and high SPL are critical. With ruler-flat +1-dB/-1.5-dB response from 50 Hz to 20 kHz, low-frequency extension to 36 Hz, boundary compensation and JBL's new **RMC System** (which we'll discuss in a minute), the LSR6328P gives you exceptional low-frequency performance in any room. The system is



bi-amped with a 250-watt LF amplifier and a 120-watt HF amplifier. Wall mounting provisions make the LSR6328P perfect for installation in multi-channel applications.

The LSR6328P and LSR6312SP Subwoofer (see below) are both equipped with JBL's ingenious RMC System for zeroing out bass problems at the mix position caused by room modes. A built-in 1/10th octave parametric equalizer allows you to correct problems below 100 Hz. The RMC Calibration Kit gives you everything you need to identify problems and fine-tune your system.

The **LSR6312SP** (\$1499 list) powered subwoofer is based on a 12-inch woofer with JBL's patented Neodymium Differential Drive NDD and 250 watts of room-shaking power. An integral bass-management system provides all the features you

need for today's multi-format surround production including LCR and Direct LFE inputs, summed output for chaining multiple subwoofers, -4 dB alignment setting and JBL's new RMC system.

If you need a larger monitor with high SPL, for mid-field, soffit or behind-the-screen applications, the **LSR6332** (\$1399 each list) is your choice. This three-way non-powered system can handle 200 watts continuous pink noise / 800 watts peak and will generate 112dB SPL at one meter. It incorporates a 12-inch Neodymium Differential Drive NDD dual coil woofer, 5-inch Kevlar midrange speaker and 1-inch titanium composite tweeter. The RMC System is optional, but if you have the LSR6312 Subwoofer, you can use its RMC system to calibrate your room.

With the advent of multi-channel production, space limitations may demand that the positioning of a speaker in a 5.1 mix (or higher) may be compromised. JBL's LSR Series powered monitors include convenient

boundary compensation switches that can be used to offset the increase in bass response when a speaker is placed near a wall, in a corner or on a work surface. Simply set the Boundary

Compensation switch which corresponds to your condition and — voila! — flat response is restored.

Call your Sales Engineer now for complete information and special low pricing on the JBL LSR Series. Then kiss your "bad room" goodbye.

www.sweetwater.com/lsr6312sp



Strike Gold with the Eureka Channel Strip

The folks at **PreSonus** never cease to amaze us, consistently hitting the bull's-eye with products that provide outstanding performance at phenomenal prices. Their latest, the **Eureka Channel Strip** (\$699.95 list) continues that tradition. Featuring a Class-A transformer-coupled mic preamp with variable impedance as well as a knob for tube saturation emulation, the Eureka also includes an onboard compressor with variable threshold, attack, release and gain controls. It offers a soft knee compression mode, as well as a hi-pass filter on the sidechain for frequency dependent compression, such as de-essing.



The Eureka, complete with an audio transformer on the input stage, offers a fully-parametric three-band EQ with overlapping bands and switchable staging for the EQ and compressor, enabling you to swap the order of the EQ and compression. With instrument, line, and mic inputs (TRS and XLR) and an optional digital output card capable of up to 24-bit / 96-khz output, the Eureka can handle virtually any signal you throw at it. The unit also has 48V Phantom power with an 80-Hz rumble filter, a 20-dB pad, a phase inversion button and balanced send and return jacks for inserting outboard gear. How does it sound? Sweet as can be!

www.sweetwater.com/eureka

Online Product Focus



Chances are, you already access the Sweetwater website on a regular basis, but there's another reason that it should be a regular stop during your web surfing, and that's our **monthly online product focus**.

What's so special about that? It means we've literally plumbed the depths of our experience and resources to provide you with more information than you could find anywhere else on any given topic. Each and every month, we tackle another studio or stage essential, with tons of facts and figures, complete specs and (no surprise) prices that are hard to beat.

So check it out (if you haven't already). With unlimited space, our website just keeps on growing, with page after page of invaluable data and great prices!

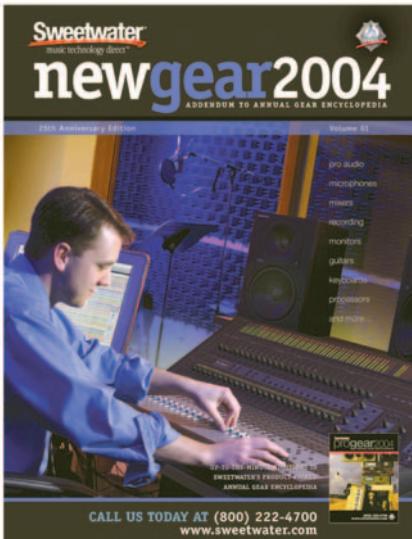
NewGear Directory for 2004 Headed Your Way

Yup, it's that time of year again. There's a definite nip in the air — if not a downright hard freeze — and the Sweetwater Marketing Team finally gets to go home and see their loved ones, secure in the knowledge that all those 24-hour days have been well worth the effort.

Okay, maybe we're exaggerating just a tiny bit, but everyone on our creative staff has truly been putting in a monumental effort lately, and it shows in every single page of the **Sweetwater NewGear 2004** directory.

Each year, we produce a massive **ProGear** directory, and our 308-page 2004 edition happens to be the biggest and (if we may say so ourselves) the very best to date. The striking cover and inside spread were brilliantly conceived and designed by **Hugh Syme**. Syme is not only famous (and rightfully so) for his innovative album designs for a few artists you may have heard of, like Aerosmith, Rush and Celine Dion, to name but a few, but also happens to be a longtime Sweetwater customer.

Our ProGear directory has already started shipping, and the NewGear directory, which is an



up-to-the-minute supplement that covers the very latest equipment from all the top manufacturers, should not be too far behind.

Any time you put together something as com-

prehensive as ProGear, it takes a while to gather and distill all the information, fact check it, do all the production and then get it printed and shipped. There's always some hot new items that are literally released while the directory is on the presses or in the mail. That means we have to scramble our creative team yet again to produce this yearly supplement to ProGear. Luckily, they're up to the challenge!

When you receive your copy, keep in mind that almost all the gear packed into this year's directories is actually *in stock in our gigantic warehouse*. When you see exactly the product you've been looking for, the item is probably right on our shelves, ready to deliver right to your doorstep.

You should be receiving your ProGear directory soon (if it hasn't already arrived) and NewGear is not far behind. Don't have yours? Call (800) 222-4700 and we'll put one in the mail to you. Hey, it's free, so give that copy you've been hanging onto back to your guitar player, okay?

One phone call is all it takes or you can request a copy via e-mail to sales@sweetwater.com. Seriously, what could possibly be simpler?

New Grace Design Monitor Systems

Audio engineer/designer Michael Grace originally began crafting "built-to-order" audio products for a small, devout following. Before long, the word was out: Grace's designs outperformed many commercially available products. This led to the founding of **Grace Design** in 1994. Now the company proudly presents two new products destined to do for control room monitoring what their mic preamp and headphone monitoring systems have done for their respective categories.

For the standard DAW user, the **m904** (\$2995 list) is the essential monitoring nerve center, combining multiple balanced and unbalanced analog and digital inputs with precision level controls for two pairs of studio monitors and dual headphone outputs. For the engineer working in 5.1 surround, the **m906** (\$5995



list) is a powerful tool for managing and monitoring surround audio sources. With balanced and unbalanced analog surround inputs, multiple balanced stereo analog inputs and digital 5.1 and stereo inputs, the m906 is designed to effortlessly control large studio monitoring systems.

FEATURES INCLUDE:

- Ultra-low distortion 24-bit D/A conversion with 44.1-192 kHz sample rates
- Sophisticated system calibration tools allow users to adjust input levels, interchannel balance offsets and control room levels through a range of +/- 10 dB
- Word Clock input/thru provides external system reference clocking
- Grace Design's new s-Lock two stage PLL (Phase Lock Loop) circuitry for low jitter digital signal stability and sonic integrity
- A pair of large, blue 7-segment LEDs show control room and headphone output level values. Two reference headphone outputs are provided
- A balanced talkback microphone input is provided on the rear panel

www.sweetwater.com/m904

The Native Instruments (NI) Complete Instrument Bundle

Founded back in 1996, **Native Instruments** (NI) was one of the very first companies to exploit the possibilities of real-time sound synthesis on Macintosh and Windows platforms. Its early market presence and technological leadership have earned the company a special position in the booming market for audio software.

Now, **NI KOMPLETE** (\$1499 list) has hit our shelves and is ready to dramatically increase the potential of *any* computer-based studio: Nine outstanding, high-performance software synthesizers, samplers and effects are united in one incredible bundle.

The NI KOMPLETE package includes the full versions of REAKTOR SESSION, KONTAKT, BATTERY, ABSYNTH 2, VOKATOR, NI-SPEKTRAL DELAY, FM7, B4 Organ and PRO-53 at a substantial savings over the combined list prices of the individual products.

This incredible bundle is so comprehensive you will be able to explore any creative avenue, whether in the studio or on stage. The total value of all the individual elements would normally be \$2,625.90 if purchased separately, which still isn't a bad deal considering the sonic firepower a bundle like this puts at your disposal. But if you call your Sweetwater Sales Engineer, you'll be surprised at just how much you can save by ordering KOMPLETE right now!

Want to know more? Our own Jim Miller (*Tech Notes*) just got the NI KOMPLETE package and is hard at work writing a full review for his *Tech Notes Online* column. Check it out by going to www.sweetwater.com/feature/technotes.



Native Instruments
KOMPLETE package

www.sweetwater.com/komplete

Sweetwater protects you with the industry's first and only 100% BEST VALUE GUARANTEE!

Tips, Tools and Techniques

Capturing the Wild and Elusive Electric Guitar

Howdy podners. Welcome to the Sweetwater Recording Ranch. In today's episode, we're gonna help you wrangle up a healthy dose of that most wild of beasts, the Electric Guitar. We're going after both the single-coil and humbucker breeds and an acoustic or two, so grab a rope and a brandin' iron and follow me.

Here at the ranch, sitting around the campfire, I'm asked the same question over and over: "I like my guitar sound, but how do I capture that on a digital recording?" Though I seem to answer this one a lot, I can see we have some greenhorns here so gather 'round and have a listen.

Great live sound isn't just the sum total of your guitar, pedals and amp, but also something we call *psychoacoustics*, a fancy word for how we perceive sounds based on our listening environment. If you were to record your guitar from somewhere close to the back of the club or hall or whatever, you'd probably be shocked at how diffuse the sound is. But up on stage, with your guitar sound bouncing all around and mixing with the other instruments, it sounds pretty darn good.

Binaural Microphones

If you really wanted to capture the exact sound of your specific guitar and amp as you hear it from the stage, you could use a set of binaural mics set right about where your head is, then play that audio back on a pair of reference-quality headphones. While binaural microphones are still available, their use has mostly fallen by the wayside because such recordings don't sound all that great when played through speakers. Few people own binaural mics and don't particularly fancy having to only listen to recordings only through headphones, so what are our alternatives?

There's Good News and Bad News...

The good news is that with a combination of some basic miking techniques

Great live sound isn't just the sum total of your guitar, pedals and amp, but also something we call *psychoacoustics* — a fancy word for how we perceive sounds based on our listening environment!

So let's say that in a perfect world, you could record your guitar track in a club or the local VFW, etc. First off, you need to be able to hear all the other parts, so you'll need headphones and a long line and probably a headphone amp in the case of really long cable runs. Both the **C•Que** from **Samson** (\$159.99 list) and the **HP4** from **PreSonus** (\$129.95 list) are inexpensive solutions (and you should own one or the other in any case). Then you would want to set up a mic that you personally like for guitar somewhere about halfway out into your acoustic space. That will capture all the thousands of reflections off the various room surfaces.

Here you'll have to decide what mic to use. The **Shure SM57** (\$246 list) is an industry standard that pretty much every audio engineer owns for electric guitar or bass work (and many own several). It's rugged, dependable and doesn't need phantom power. I personally prefer a condenser mic with an extended high frequency response,

like an **AKG C414B-ULS** (\$2100 list). The reason? You can always EQ out unwanted high frequencies, but it's darn near impossible to create them when they're not on the original recording. For the ultimate in spaciousness, you could even opt for a stereo mic, like my personal favorite, the **Rode NT4** (\$899 list), which is set up in the classic X/Y configuration, taking all the guesswork out of positioning a stereo pair.

A decade ago, few people would have considered ribbon mics for recording guitars, but these days, such modern ribbons as the **Royer R-121** (\$1195 list) and the **SF-1** (\$1395 list) are getting a good workout in studios. What's more, they'll pull double duty for recording acoustics, as we'll see in a few minutes.

Getting Direct

Once you've chosen your "ambience" mic, you'll want to run a direct box from your amp to the recorder. If you think of the logistics, you'll need some awfully long mic cables for all this, and be mindful of the dreaded ground loops. My personal choice for the best electric guitar direct box is the petite, yet powerful, **Tech 21 SansAmp Acoustic DI** (\$225 list). A simpler DI will certainly work, but the SansAmp offers up every control you can possibly think of, like full-range EQ with a sweepable midrange control, gain and even mic emulation on one fully variable control.

I'm not sure if the good old **Hughes & Kettner Red Box MKII Cabinetulator** is still being manufactured. It's a phantom powered little DI box that lets you switch between a 4x12 and combo (2x12) cabinet setting. I've seen them on ebay for about ten bucks — a real bargain and they do get the job done.

Okay, now once you've recorded your tracks in the acoustic space of your choice, you can take everything back into the studio and mix in just the right amount of direct and reflected sound. If your next question is, "Have I actually done this myself?" the answer is "yes" and with terrific results. Yeah, I know it's a lot of hard work, but ultimately worth it.

All That Jazz

Naturally, not every guitarist is into playing speed metal or classic hard rock. Some of you are talented enough to get deep into jazz stylings (I'm envious). In that case, you're probably less interested in getting a big sound than capturing a warm, intimate tonal range. Here again, you might be surprised at just how good a ribbon mic can sound, whether you're milking up your Polytone amp or laying down some acoustic tracks.

We've just scratched the surface here, and there are many other techniques, which include using one of the newest, most sophisticated amp modelers, like the **Line6 POD XT** or the new **VOX ToneLab** (see page 3). You'll definitely want to check out my *Tech Notes Online*

column, where I'll be giving you a lot more information on capturing that elusive electric — or acoustic — guitar tone. We'll even discuss bass guitars and the latest convolution technology for recreating accurate room acoustics, so check it out at www.sweetwater.com/feature/technotes.

— Jim Miller



Multiple Royer ribbon mics on an acoustic

MOTU 896HD 24-Bit /192-kHz FireWire Audio Interface

Okay, let's see if we have this straight: you want an interface that contains everything you need to turn your computer into a powerful 24-bit / 192-kHz digital audio workstation and oh, what's that? You want it to sound incredible, but don't want it to cost like a bazillion bucks?

No problem! **Mark of the Unicorn** (universally known as **MOTU**) has got you covered with their brand spankin' new **896HD FireWire Audio Interface** (\$1295 list).

To keep you smiling ear-to-ear, the 896HD provides 8 high-quality mic preamps, absolutely pristine 192-kHz analog I/O, 8 channels of ADAT digital I/O (guess they figure there might be a few of those out there)

The MOTU 896HD is equally well-suited for both studio and stage applications, with or without a computer!

and stereo AES/EBU. You can also easily expand your system by connecting additional 828 or 896 FireWire audio interfaces as your needs (or, ahem, finances)

permit. The 896HD is equally well-suited for both studio and stage applications, with or without a computer. Huh? No computer? Read on . . .

As a computer interface, the 896HD provides 18 separate

the 896HD's main outs, headphone jack or any other output, with virtually no monitoring latency and best of all, no processor drain on your computer. You can even create separate monitor mixes for the main outs, headphones and other outputs. Control everything from the included CueMix Console software or directly from the 896HD's front-panel.

Need to hit the road? Just program the 896HD in the studio with the CueMix Console software and then take the 896HD on stage for mixing/monitoring without a computer. Bus levels can be adjusted without the computer by using the front-panel Monitor Level knob.

The 896HD provides cross-platform compatibility with Mac OS 9, Mac OS X (version 10.2 or later), Windows Me/2000/XP and all of your favorite audio software (like MOTU's Digital Performer) and host-based effects via WDM/ASIO/Core Audio/Sound Manager drivers. Or you can use the included AudioDesk workstation software for Macintosh, with 24-bit recording/editing and 32-bit mixing/processing/mastering.

www.sweetwater.com/896hd



inputs and 22 outputs, including separate main outs and a convenient headphone out. From there you can add additional send/return loops using the 896HD's new CueMix DSP on-board mixing feature, a flexible DSP-driven 18-input/8-bus mixing and monitoring matrix that eliminates the need for an external mixer or patchbay.

Go ahead and connect all of your studio gear, including mics, guitars, synths, keyboards, drum machines and even effects processors. Then monitor everything via

GigaPulse Convolution Reverb and Modeling VST Plug-in for Windows

There was a time when it seemed like the people with Macs had all the cool software, but oh how times have changed! With an industry giant behind it, Giga technology (best known as the engine behind **GigaStudio**) has taken off in all sorts of new and interesting ways. **TASCAM's GigaPulse** (\$299 list) is an all-new convolution reverb plug-in for Windows.

Running under the VST protocol, GigaPulse generates the most lifelike reverberation you've ever heard by using actual recordings made in real acoustic spaces, plus the tools to sample your own rooms! Breakthrough technology adds microphone modeling, selectable room position and tail extension processing to

the convolution engine for detailed control over the reverb sound. But the real revolution is the reverb quality — so realistic that samples, instruments and vocals come to life.

Many of the recorded impulses were made with orchestral music in mind, so there's an impressive collection of concert halls to choose from. Several Hollywood soundstages were also recorded for film scoring with samplers. But not everyone is conservatory-trained, so there's a collection of great drum rooms, reverb plates and echo chambers. There's also a selection of some of the best signal processors ever made — from digital reverbs to vintage tube EQs — and a great set of modern and vintage microphones from all of the top names in the business. As TASCAM releases more libraries, the list of impulses is sure to grow.

www.sweetwater.com/gigapulse

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Does this sound familiar? You're doing post-production and the client says he's not happy with the glass breaking sound effect you created. Oh great — now production grinds to a halt. But wait! You have a **SoundServe** account, so you log in, find the glass breaking sound that the client likes, download it, lay it in the track and you're right back on schedule.

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Want to give it a test drive? Search and preview samples, sound effects, or multisamples at www.soundserve.com. Don't have a SoundServe account yet? Get it *exclusively* from Sweetwater. For as little as \$199.99, you can open an account and start downloading *exactly* the sounds you need. You also get your own Sound Bay, which is your own personal library of purchased samples, so no matter where you are, you can log on and instantly access the sounds you've purchased.

www.sweetwater.com/soundserve

Search Results: Sampled Multi-Sampled SoundEffects				
Showing Sound Effects matching your search. Currently showing sound effects in 1 to 10 Groups (1).				
Group	Category	Description	File Type	Preview
1	Urban	new york city traffic 01 AS	Acid	Sound
1	Urban	new york city traffic 01 IN	Acid	Sound
1	Urban	new york city traffic 02 AS	Acid	Sound
1	Urban	new york city traffic 02 IN	Acid	Sound
1	Urban	new york city traffic 03 AS	Acid	Sound
1	Urban	new york city traffic 03 IN	Acid	Sound
1	Urban	nyc heavy traffic 01 AS	Acid	Sound
1	Urban	nyc heavy traffic 01 IN	Acid	Sound
1	Urban	nyc heavy traffic 02 AS	Acid	Sound
1	Urban	nyc heavy traffic 02 IN	Acid	Sound
1	Urban	nyc light traffic 01 AS	Acid	Sound
1	Urban	nyc light traffic 01 IN	Acid	Sound



In this issue of *Sweet Notes*, I'm going to take a break from our tour of the company to talk about something near and dear to me and relatively "new" to Sweetwater: guitars! Okay, we've actually been carrying guitars for years and years, but we haven't really come out and screamed: "Hey, if you need a great guitar at a great price, you need to call Sweetwater!" until the last year or so.

I wanted to take this opportunity to give you our inside perspective on how a decidedly hands-on and seemingly low-tech product category like guitars fits in with a company that is so focused on hard-disc recording, high-end electronic keyboards, and all manner of technology-based products. And the only reason I say low-tech is the "modern" guitar has been around for well over half a century. However, there are some compelling reasons to come to Sweetwater when



you need (or really *want* — I know how we musicians often get confused with the "need" vs. "want" thing, especially when communicating with our significant others) a new guitar — acoustic or electric.

We're really not new to this! As I hinted at above, we've sold guitars for quite a while (since the early 1990s, to be precise). The first brand we carried was from a wonderful Canadian company, **Godin**. This was a natural for us because, in addition to all of the great guitars they build, they produced instruments compatible with the synth products we already sold! So the MIDI-ready Multiac was a perfect for us — and our customers. Not long after this came **Paul Reed Smith** (an unbelievable "premium" guitar manufacturer), **Martin**, **Gibson** and many more — most recently the full range of **Fender**® guitars and basses, classic designs that had a huge impact on modern music.

We know our stuff. Sure, we've built a reputation in the industry as being the technology experts, but every Sales Engineer is also a musician and a bunch of us are deep into playing and recording the guitar. Some are downright dangerously good and have a number of prestigious album credits to their names. We even have a few hard-core "collectors" (isn't that ultimately what all guitarists become?) on staff, one of whom actually has one of his guitars on loan to the Smithsonian! We can describe the way a specific guitar plays, sounds and looks in language that guitarists understand!

We have a LOT of choices. Instead of one small room — or even a big room — with guitars on the walls, we have hundreds and hundreds of amazing guitars in stock from **Fender**, **Gibson**, **Paul Reed Smith**, **Adamas**, **Guild**, **Takamine**, **Ovation**, **Rodriguez**, **Brian Moore**, **Parker**, **Martin**, **Line 6**, **Gretsch** and more! A significant percentage of our warehouse is *nothing but* guitars and amps, and it seems to be growing on a daily basis.

You can see what you're buying. Our website is the most complete in the business, and if you go to our guitar section, you'll see that in most cases, there

are actual photos of the specific guitar we have in stock, not a "representation" of the model or color, but the real guitar that's in our warehouse!

You get what you see. Beyond being able to see your guitar on our website, you have the additional peace of mind in knowing that it hasn't been handled by a hundred kids hammering out speed metal riffs and rubbing it against pentagram-shaped belt buckles (and I mean that in the nicest way possible).

Your guitar, following its glamour photo shoot for our website, is most likely resting gently in its case in our temperature and humidity controlled warehouse. If not, it's either on display in our sales department being lovingly admired by our sales crew or carefully placed and cared for in our gorgeous in-house guitar room (also temperature and humidity controlled, of course) where it's being guarded by our fierce, guitar-loving sales staff and a rather large, ill-tempered Rottweiler named "Boomer."

We set you up! Before your guitar is shipped to you, we make sure it is all you expected (and hopefully more) by inspecting it and setting it up before it leaves the shop. This is no simple "once over" — it's a full on inspection and adjustment of every single detail on the instrument!

A 46-point checklist is carefully filled out for every single guitar we sell before it ships off to you. Adjustments to the neck and action are made to ensure it meets its factory specifications. We're also able to adjust the action for personal preferences or put on your preferred brand of strings.

The goal is to allow you to take a great playing instrument out of the case and start making music right away!

So, if you haven't heard the message yet, let me make it official and write it in caps (even though I know it drives our *Sweet Notes* editor crazy): **IF YOU NEED A GREAT GUITAR AT A GREAT PRICE, YOU NEED TO CALL SWEETWATER!**

— *Rock and Roll! Jeff (VP of Sales)*



Sweetwater Captures Second REX Award

Awards are all well and good, and pretty much every music store can claim to have won at least one of some sort. However, when a company is recognized by professionals from within its own industry for its achievements, such recognition is something to truly be proud of. In 2003, Sweetwater received the *Music inc.* magazine REX Award for "Customer Service Excellence" for the second straight year.

This is the kind of award you win two years in a row by having every employee dedicated to emphasizing customer service, from the people who answer the phone to the knowledgeable sales staff and the Tech Support department all the way to the speed and accuracy of our shipping team.

What's more, just as we were going to press with this issue of *Sweet Notes*, we received word that we were recognized by *Music and Sound Retailer* as the "Best Multi-Store Dealer for Keyboards" for 2003.

We're proud of all our employees and thrilled to be honored again by our peers!



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Last issue I told you about our plans to launch an online version of this column called (appropriately enough) **Tech Notes Online**. Well, since then, I've been keeping busy writing the columns and putting together art and, in some instances, audio files that give you a taste of just what the gear I'm discussing sounds like.

This is particularly good timing, as it coincides with Sweetwater's 25th Anniversary (see page 5 for all the details). As the company changes to better serve its customers in this bright new digital age, our website will continue to play a significant role in keeping everyone instantly up-to-date on new products, services and special pricing.



Sweet Notes. What's more, being able to post audio files is a terrific plus. I mean, it's one thing to *write* about how cool a particular piece of equipment might sound, but being able to let you actually hear the gear for yourself, well that is off the charts!

So far, I've written columns on the **Alesis Ion** and **Andromeda** synths, as well as their **ModFX** modules and the **ProLinear 720 DSP** active monitors. I've also covered the **TASCAM Pocketstudio 5**, some **Earthworks** products like the superb **Sigma 6.2** monitors and, by the time you get this issue, I'll have also posted features on **Paul Reed Smith** guitars, the **dbx DriveRack Studio** and a whole lot more.

Besides giving you hands-on reviews of specific gear, I've used the space to discuss a variety of topics that range from home theater systems to high-resolution audio. I even had a bit of fun exploring the rarified world of ultra-high-priced audiophile

equipment — anyone out there in the market for a \$26,000 turntable? Yes, you read that right: twenty-six thousand bucks, and that doesn't include the cartridge!

Naturally, as our studios evolve, more and more of us are recording music that is light years beyond the old 16-bit / 44.1-kHz compact disc standard. Today it's a 24-bit world, with sampling rates of 96 kHz and even higher! And the best news of all is that prices for just about all the gear we might want or need has been dropping steadily, making it easier than ever to put together your personal dream studio.

But I'm certainly not forgetting about those of you who make your music up on the stage night after night. Truth is, I often wish I was up there with you, as it's been an awfully long time since I've felt that amazing rush you get when you plug in and hit the first big chord. There is no other feeling like it, particularly on those special nights when everything is working and everyone in your band is totally in the zone!

The list of upcoming columns and reviews is staggering. Right now, I'm working on reviews of two hot new

mics from **Rode** (the **NT2000** and **K2** tube mic), **BIAS Peak 4.0**, three **GuitarFX** processors from Alesis, the **Sound-Serve** sample archives, a special look at the new Sweetwater **Grand Pianos Version 3.0** CD-ROM (see page 5) and more than a few other surprises. Almost all will include audio demo files. Yeah, it looks like I'm going to be busy.

Naturally, with all the emphasis these days on high-res audio, I have a number of columns planned to help you make the leap to 24-bit / 96-kHz and beyond as painless as possible. I'm also undertaking a huge project: the very first look at all the major video editing software, from iMovie to Final Cut Pro. If you're even thinking about creating your own videos (music or otherwise), you won't want to miss this one!

One final note: as you may or may not know, Sweetwater maintains an open forum on our website where customers (or even non-customers) can go to discuss ideas, insights and issues with the top minds and artists in pro audio. You can also discuss specifics about various manufacturers and the products they make. What an incredible resource at our fingertips!

Recently, a number of people requested a **Tech Notes Forum**, so now we've got one! I spend anywhere from 15 minutes to several hours of each day answering e-mail with specific questions about gear I have reviewed in both my regular Tech Notes feature or my online column. I enjoy answering your questions on a one-to-one basis. But a lot of your questions are darn good ones, and I'm pretty certain that a great many others would find these discussions both informative and entertaining.

So please, wherever possible, it would be terrific if you could post your questions on the Tech Notes Forum. I'm positive that lots of people will appreciate it. You can get there by simply going to the Sweetwater home



The affordable Alesis ProLinear 720 DSP active monitors.

This year actually marks the beginning of my 13th year of working with Sweetwater! Time does indeed fly. My very first Tech Notes column appeared in the Summer 1992 issue of *Sweet Notes*, so that's a lot of columns I've written over the years, as well as contributing lots of feature articles, reviews and working closely with the company in producing the Sweetwater Sample Libraries for the Kurzweil K-Series instruments.

The initial plan was to have a new column posted about every week or so, but as most of you know, plans

It's a 24-bit world with sampling rates of 96 kHz and higher! The best news is that prices have been dropping, making it easier than ever to build your dream studio...

often go awry, despite our best intentions. But I'm happy to announce that by the time you read this, we'll be back on track. Here is the correct URL for the column: www.sweetwater.com/feature/technotes

Having unlimited space on our website is going to be heaven, as I always seem to have a lot more to say than can possibly fit on one page of a typical issue of



Mine, all mine! A flame-top PRS Custom 22 Soapbar.

page and clicking on the "Forums" button under the logo at the top of the page. When you get to the Forum page, scroll down to near the bottom and look for the "Tech Notes Online" Forum. Drop in and give it a try. Meanwhile, I'll see you back here next issue!

Open up a whole new world of purchasing power and shopping convenience!



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- **Korg D32XD Multitrack**
- **Focusrite Liquid Channel**
 - **Digidesign Pro Tools | HD Accel**
 - **Eventide H8000**
- **Winter NAMM Report**
and much more!

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Sweetwater Employee Profile

Name: ALEXANDER JENKINS

Position: Senior Sales Engineer

Start Date: May 1, 2000

Education: BA in Music Theory and Composition / Sound Recording

Where are you from originally? Utah

What was your occupation before coming to Sweetwater? Recording engineer and piano retail store manager

Why did you first apply for a job at Sweetwater? Let's see, a job learning and talking about recording equipment all day — and getting paid for it!

Foreign Languages: Afrikaans and very rough Spanish

Technical Strengths: Recording and mixing, configuring hard disk and MIDI systems

Instruments you play: Violin, piano and guitar

Gear you Own: Flat panel iMacG4, MBox (Pro Tools), Mackiecontrol, Mackie 24/8bus, FantomS88, Oberheim Matrix1000, Kurzweil MK-12, Blueberry mic, AT4033, CM700, AT835b shotgun mic, Mackie HR monitors, VoiceMasterPro, Penta, BlueTube, Avalon U5, Tascam dual DATdeck, Yamaha acoustic guitar . . . and it goes on

Family Info: My beautiful wife Angela and our two boys Mitchell and Adam

Other stuff we should know about you: I can balance a double bass on my chin. I enjoy snow skiing and anything outdoors. Now where are those Indiana mountains?

Personal Motto: If you worry, you die. If you don't worry, you still die. So don't worry.

Favorite Magazine: Anything with nice pictures of recording studios or nature (*Mix*, *National Geographic* and so forth)



What in your life best prepared you for the work you do here at Sweetwater?

Jobs growing up that taught me the value of hard work and several years of experience in the recording industry

What do you enjoy most about being part of the Sweetwater Team? Always having someone around me who knows an answer when I don't

What's the most important thing you've learned at Sweetwater? That the one constant in this industry is change. Also, just because something is in print (or on the Internet) doesn't necessarily mean it's true.

Describe the most dramatic situation in which you provided the "Sweetwater Difference" for a customer or the most unusual/creative solution to a customer problem:

This is seriously a daily occurrence for me so it's tough to isolate just one example. Everything I do is "above and beyond" what they have experienced elsewhere.