



SWEET NOTES



MUSIC TECHNOLOGY DIRECT

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Allen & Heath GS 3000



While 1998 will undoubtedly go down in history as the year of the digital mixer, analog consoles are by no means outdated. Far from it! Here's a historical note: Remember when the pundits proclaimed analog synthesis to have gone the way of the dinosaur? Look what happened there: Analog synths are red hot today, and even digital synths are laying claim to "true analog sound." What's more, you could easily make a pretty compelling argument that today's analog mixer is of a higher quality and packed with more features at a lower cost than ever before.

Case in point: The **Allen & Heath GS3000** 8-Bus Console with patchable valve preamps. Yes, we said valve preamps, but let's not get ahead of ourselves. A bit of background is in order. The Allen & Heath folks have been designing and building professional audio mixing consoles since 1970. The company once consisted of a handful of enthusiasts (some might say zealots) building custom audio equipment. Today, Allen & Heath has advanced design and manufacturing facilities in Cornwall, at the extreme Southwestern tip of the British Isles, where it is producing high quality consoles for sound engineers around the world. But make no mistake, that old passion and enthusiasm is still there!

Every single Allen & Heath console is designed, built and thoroughly tested in Britain, using a combination of the latest automated processes and the skills (and finely-tuned ears) of the factory's highly trained production operators. Of course, many have long felt that the finest audio equipment is produced in Britain, particularly mixing consoles.

Now everyone knows that analog consoles have been used to record countless hit singles and multi-platinum albums for decades. And we'd all have to agree that there's a special warmth to recordings made on analog equipment that is legendary, so it's no wonder there are so many products out today that claim to add that warm analog sound to digital recordings.

But let's get back to the GS3000 and what makes it special. Yes, the 3000 combines innovative design with the best, cutting edge analog technology. Yes, the 3000 offers the convenience of intuitive, instant control plus the reassurance of proven dependability and ease of service. But unlike any other console in its price range, the GS3000 gives you two patchable Symmetrical Valve Technology (SVT) tube preamps — whoops, this is a British console, so make that *valve preamps* — allowing

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INSIDE THIS ISSUE:

Ensoniq's FIZMO Synth

Reviewers have been singing the praises of Ensoniq's Transwave technology for years. It has the power to create amazing new sounds unlike any other synthesizer. Now, Ensoniq has built the "big daddy" of Transwave synths: FIZMO! Hey, even the name sounds like it has to be, well . . . different. And fun. It is! If your old synth has you bored out of your mind, why not try a FIZMO — **SEE PAGE 2**

ART Innovations

The effects processors from ART have always sounded great and delivered astonishing "bang for the buck." But the company's newest products have drawn rave reviews for both their sonic excellence and exceptional value. Need a mic preamp with the unmatched warmth of tubes? Or how about a four-band tube-based precision EQ? Then check out all the amazing new gear from ART inside! — **SEE PAGE 4**

Digidesign Pro Tools|24 Mix

Just when you thought the Digidesign people had created the ultimate computer-based multitrack recording system, they go and build a better one. And with the introduction of their amazing new multi-platform Pro Tools|24 Mix package, they may have built the ultimate digital audio workstation! — **SEE PAGE 6**

State-of-the-Art Sequencers

What would we do without our sequencing software? Of course, everyone has his or her favorite, but you might want to check out the latest offerings from four of the true giants of sequencing. — **SEE PAGE 8**

PLUS: The Lexicon MPX G2 Guitar Processor, the MP9000 Pro Stage Piano from Kawai, our Special AudioMedia II and Macintosh Blowout and more!

Like-new Kurzweil K2000s now available at prices you won't believe — See Page 9



FIZMO from ENSONIQ



Feel the power of the latest in Transwave technology plus Vocoder effects and much more!

Okay, forget about everything that's been happening in the keyboard world for the past few years. Get ready for **FIZMO!** No, this is not — *I repeat not!* — just another virtual-analog-physical-modeling-retro synth. FIZMO (\$1495 list) is a state of the art, realtime interactive performance **Ensoniq** synthesizer. FIZMO will take you for a ride you just won't believe. Pick a preset, turn some knobs, experiment. FIZMO is loaded with features that will add a new dimension to your performance.

True, FIZMO looks cool, but as we all know, beauty is more than skin deep. It's the new 4 MB ROM under the hood where the real action starts! The powerful 48-voice synth engine produces classic as well as modern, previously unheard sounds. Exclusive Ensoniq Transwaves (imported directly from Transylvania... sorry, couldn't resist that one) form the foundation of FIZMO's sound. And what a sound it is!

Each Transwave is a wavetable of sound data with a number of loops, rather than just one. (Ensoniq calls them frames.) Each frame has a slightly different harmonic structure, and they're arranged sequentially so that the timbres progress natu-

rally from one end to the other. FIZMO's voice architecture lets you control which frame is playing. The Ensoniq sound development team programmed the patches so that the sound modulates over time, or with velocity or wheel or pressure, or via any of a number of other controllers. The result? Sounds that actually evolve rather than lay there and go *buzzzzz* endlessly. You know the ones I'm talking about.

But Ensoniq's second-generation digital resynthesis takes the science even further. They've used the latest computer technology to dissect and reconstruct a wide variety of timbres, morphing bell tones, analog favorites and resonance sweeps, as well as physically modeled sounds that never existed — at least until now.

Here's another thing you'll like: FIZMO has lots of knobs. "See Me, Feel Me, Touch Me, Tweak Me." Sure, FIZMO is packed with very exciting presets that will instantly add a new dimension to your sound. But that's only the beginning. A friendly, familiar realtime control interface is coupled to FIZMO's advanced synthesis engine, creating an

— Continued on Page 10

Allen & Heath GS3000 8-Bus Console with Real Tubes

— Continued from Page 1 you to add that unmistakable tube warmth to your mixes.

But tube preamps aside, what does the GS3000 offer? How about up to 32 track recording, an in-line twin fader signal path, four-band equalization on all mono inputs with fully parametric mid bands, two dual stereo channels with automation as standard, six Aux Sends with two automated master mutes, MIDI Machine Control and mute automation and up to 68 inputs to the mix.

The console's twin fader, in-line format gives you total control at every stage of the recording process, while the highly intuitive (you have to see it to appreciate it) panel layout makes creating the perfect mix, well, perfectly easy. Each input strip has two paths: One for the music source and one for the multitrack record returns. What's more, the mix set up for the studio monitor during tracking becomes the main mix for your mastering.

DUAL PATHS—DUAL FADERS. Like most modern large format recording consoles, the GS3000 has in-line architecture, which means that the recording (channel) path and the monitor/mixdown path are both contained in the same channel setup. This increases the number of input channels for any given frame size (24 or 32 inputs), gives more tape track returns and makes the console infinitely easier to use because the monitor fader is in line with the recording channel fader. If you're still not clear on how this makes studio work more streamlined, check with your Sweetwater Sales Engineer for the complete details. One you get it, you'll appreciate exactly why this saves wear and tear on the old gray matter.

BRITISH PARAMETRIC EQ. An integral part of the GS3000 is that much sought-after British EQ. Each channel strip has a four band equalizer with two fully parametric mid sections. The "Q" is continuously variable from 0.6 for subtle changes, up to 2 for radical correction and effect. The frequency range of the mid sections is extended in the low frequencies and the cut and boost increased to give more creative potential. For additional flexibility, the mid sections can be inserted either in the recording channel path or the mixdown/monitor path, as can the high and low frequency EQ sections. The EQ IN switch provides quick in and out comparisons in all setups.

NEW MIC PREAMPS. The GS3000 uses a new microphone preamp which has been

specifically designed to give a wide gain range as well as high linearity and extremely low noise. In fact, noise performance at mid gain is as much as 12dB quieter than most designs from other manufacturers — that's a clearly noticeable difference. Phantom power switches are on every mic input, plus phase switches, low cut filters, EQ splitting capability, individual stereo mix bus routing and automated muting on both channel and monitor paths.

THE VALVE PREAMPS. You were wondering when we were going to get back to this one, weren't you? Here's the scoop: Two double triode ECC83 valve amplifiers can be patched in to add that special tube warmth and color to any inputs or mixes.

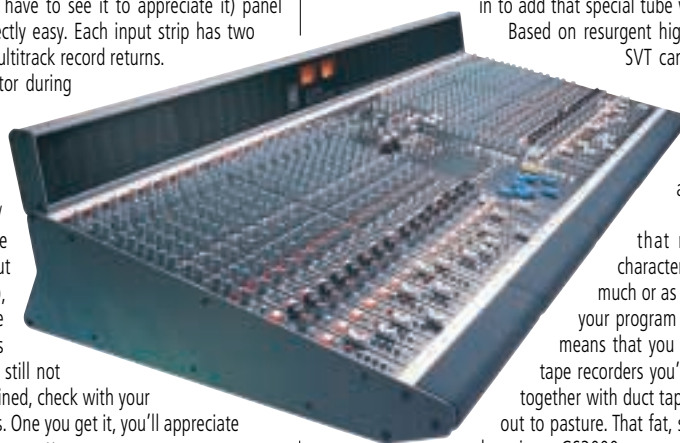
Based on resurgent high fidelity vacuum tubes, Allen & Heath's

SVT can be configured in symmetrical mode for regular mic/line or mix sources, or in single-end cascaded "guitar" mode to give you that pleasing harmonic distortion so characteristic of those astronomically-priced vintage tube amps.

What all this means is that you can have that richly saturated tube sound with its characteristic soft clipping, and you can have as much or as little of this as you'd like, depending upon your program material and personal taste. All of which means that you engineers out there with ancient analog tape recorders you've been loathe to give up (the ones held together with duct tape and chewing gum) can finally put them out to pasture. That fat, saturated sound can now be yours simply by using a GS3000.

IS THERE MORE? Much more! A machine as advanced as this just cannot be covered in such a small space. We haven't even touched upon many of its features like its advanced MIDI functions (including automated mute with up to 128 scenes or mute patches) and full MIDI Machine Control. Clearly, the GS3000 is classic British analog (or analogue, if you prefer) design at its best. If there is a feature or function you need or are looking for in a superior quality console, this could just be the ideal mixer for you. Add in the dual valve preamps and you have to say this is a mixer that legitimately has no equal in the industry.

For more information on the Allen & Heath GS3000 and, of course, your special low Sweetwater price, pick up the phone and call your Sales Engineer right now!



SWEETWATER PRODUCT PROFILE

by Daniel Fisher, Director of Soundware Engineering

Earlier this year, after 30 years as a keyboard player, I decided to give in to my primal instincts and finally treat myself to a guitar. The last straw came when Sweetwater instituted its Custom Select Premium Direct Luthiers program, which offers our customers the finest guitars in the industry with all the benefits and conveniences of our "Sweetwater Difference".

It became impossible to walk past our guitar showroom, packed with Paul Reed Smiths, Gibsons, G & Ls, Jacksons, Godins, Martins, Ovations, Epiphones, Steinbergers, Washburns, Takamines, Tobias and more, without feeling a twinge of envy. The room literally sparkles with flame-tops, flat-tops, amps and assorted hardware — it even smells alluring. Yes, I was hooked!

Now I had to choose which one I wanted. Well, actually, first I had to get an okay from my wife (thanks Joan, I love you). Clearly, I had to pick the exact right guitar for me as I wasn't likely to get an okay for a second guitar.

So I read every ad, every guitar mag, and all of our flyers. I also talked to many of our Sweetwater employees over lunch about their guitars (this *really* is a great place to work) and, after much thought, decided what I wanted from a guitar: I needed a guitar that was truly professional-quality so that I wouldn't need to trade up as I got better. This guitar needed to produce many different styles of sounds (I'm still a synthesist at heart) and it had to sound so beautiful that even my current playing abilities would be worth listening to. And finally, I wanted it to reproduce the shimmering timbres of an acoustic guitar and be able to blend them with the magnetic pickups.

This led me to the most recent addition to our guitar line: **Parker Fly** and **NiteFly** Guitars! These exquisite guitars are made of solid tonewoods chosen for their great response and sustain. The backs of the body and neck are strengthened and unified by a thin layer of carbon/glass/epoxy composite. It's this patented process that enables a Fly to be so thin and lightweight, yet so amazingly strong and responsive. The fingerboard is composed of the same materials, making it ultra-fast, unusually stable and highly wear resistant. The spring-tempered, stainless-steel frets are perfectly bonded to the fretboard, providing superb intonation and effortless fingering. These frets are much longer wearing than nickel frets and the locking Sperzel precision-tuning machines provide accurate, stable tuning, a real plus for live gigs.

From the moment you first pick up a Parker Fly you'll realize that this guitar has evolved to another level

of being. Its feather-like weight and impossibly thin design hugs your body with almost no noticeable weight on the guitar strap. Now strum it. Without even plugging it in, you'll feel undampened vibrations zinging all throughout the neck and body. Now plug it in and experience the two custom-designed DiMarzio humbucking pickups. Throw the chromium switch and you'll hear a beautiful acoustic guitar texture

courtesy of the Fishman active-piezo pickups. Put the switch in the middle and you can either blend the magnetic and the acoustic pickups to a mono guitar cable or use a stereo cable to run the electric and acoustic sounds to different amplifiers for an amazing dual-guitar wall of sound.

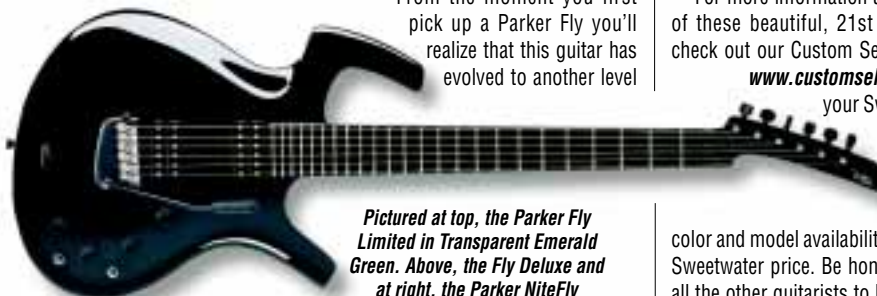
My favorite sound is a blend between the neck pickup and a hint of the piezo-acoustic sound. It makes chorus and flange effects sparkle with the added high-end. And until I started playing with it, I would have never imagined how much the piezos could add to distortion or overdrive. It takes the typical mid-range distorted sound and adds a full-bottom and crystalline-highs for a monstrous power tone.

These Parker guitars come in many different styles including: The **Parker Fly Limited** (list \$3350), one sculpted out of gorgeous Butternut hardwood and hand-signed and numbered by Ken Parker (only 50 made!) and another made from Tulip Wood finished in Transparent Emerald Green (also hand-signed, with only 35 made!); the **Parker Fly Classic** (list \$2850) with a solid Mahogany body; the

Parker Fly Deluxe (\$2575) with a solid Poplar body; and Parker's latest offering, the **NiteFly**, Parker's first bolt-on neck guitars which features a solid, contoured maple body, and shares many of the Fly's advancements. The NiteFly comes in two versions: The **NiteFly V3** (list \$1339) with three custom-designed DiMarzio single coil pickups, and the **NiteFly V4** (pictured at right, list \$1449) with two single coils and a fat-sounding DiMarzio humbucker in the bridge position.

For more information and more pictures of these beautiful, 21st Century guitars check out our Custom Select Web site at www.customselect.com. Or call your Sweetwater Sales Engineer today for complete information, as well as color and model availability and your special low Sweetwater price. Be honest: Isn't it about time for all the other guitarists to be jealous?

Parker
GUITARS



Pictured at top, the Parker Fly Limited in Transparent Emerald Green. Above, the Fly Deluxe and at right, the Parker NiteFly



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About two years ago, *Electronic Musician* sent me a new compressor built by **Applied Research and Technology**, better known to all of us as **ART**. I had owned an ART product previously, in fact it was my first real multi-effects processor, complete with front panel embellished with bright pink and purple "monster truck" style graphics. It was a pretty awesome-sounding unit in sort of a working class way.

But the unit I now had in front of me, the **ART PRO VLA** Two Channel Vactrol Tube Leveling Amplifier, with its nicely designed front panel, looked nothing like my old processor. True, its list price of \$649 was still solidly working class, but its performance, as I was soon to find out, was nothing less than totally upscale. In fact, the editors of *EM* bestowed upon the Pro VLA its prestigious "Editors Choice" award for that year.

That was, of course, two years ago, and the company has built upon that success with more outstanding processors at user friendly prices. Let's take a very brief look at the current lineup.

The PRO VLA is a multi-purpose tool for audio engineering and recording in a 2U rack-mountable chassis with two independent channels of analog leveling/compression designed to work seamlessly with any recording, sound-reinforcement, or electronic instrument setup. Its circuitry is a hybrid design utilizing the latest and most advanced

The **Tube MP** (\$159 list) is unquestionably the world's most popular external tube microphone preamp (and an incredible bargain to boot). Whether you're working with a four-track, hard-disk, or digital multitrack recorder, the Tube MP's TEC award nominated design will allow you to get pro recording studio results at a fraction of the cost of comparable equipment. A 12AX7A tube, phantom power and phase reverse (unheard of at this price) are what have made the Tube MP a staple in thousands of studios worldwide. For a minimal investment, a Tube MP might be just the thing to warm up the sound in your studio.

Need a tube mic preamp, compressor and EQ all in one? Consider ART's **Tube Channel** (\$499 list). It features three independent circuit designs: a mic pre with over 60dB of gain; an optical compressor with selectable release times; and a four-band, tube-based parametric EQ with selectable high and low shelving plus two mid bands. Check this one out if you want maximum bang for your studio buck.

If your budget is tight, but your desire for great sound isn't (sounds like all of us), try a **Tube PAC** (\$279 list), probably the most affordable preamp/compressor on the market today that lets you dial in exactly the amount of rich tube saturation you want.

If you're looking for an outboard equalizer with ART performance (and a great ART

ART: COMBINING VALUE AND AUDIO EXCELLENCE

analog and tube technology.

Using a transformerless design throughout, the PRO VLA maintains exceptional signal integrity and extremely low noise. Its VCA-less design utilizes optical electronics (Vactrol) coupled with a real 12AX7 vacuum tube gain stage for a truly musical sound. It is a soft knee leveling amplifier by design and although it's capable of providing a "squashed" signal, the PRO VLA was designed to excel in areas where transparent, expressively musical dynamics control is desired. In addition to making signal levels more manageable, it is common practice to apply compression or limiting to a signal to make it louder or more "in-your-face".

The **Dual Leveler** (\$349 list) offers both compression and limiting in either dual channel or stereo configurations. In the same fashion as its "big brother," the PRO VLA, the Dual Leveler allows you to apply heavy amounts of compression without hearing it. Due to its very fast attack and release response times, the Dual Leveler provides the classic punchiness and transparent characteristics of "LA"-type compressors that you thought you could never afford.

Need a mic preamp with great sound plus the unmatched warmth of tubes? Developed in partnership with studio and live sound engineers, the tube-equipped **PRO MPA** Microphone Pre-Amplifier (\$649 list) possesses "the sound." The MPA's circuitry is a hybrid design utilizing the latest and most advanced solid state and tube technology. Using a transformerless design throughout, the PRO MPA maintains exceptional signal integrity and extremely low noise. A second stage 12AX7A tube running on regulated DC voltage provides an additional 40 dB of gain and the design causes the tube to overload before the input or output stage. This allows you to manipulate the tube gain to meet your personal sonic requirements.

The **Dual MP** (\$349 list) incorporates two channels of ART's hugely successful Tube MP sound into a single rack space chassis. The unique design of the Dual MP provides a hybrid input gain structure consisting of matched transistor pairs for excellent CMRR and an extremely clean and quiet front end. A 12AX7A tube, run on a separate regulated DC supply, provides a secondary gain stage that can be "worked" with the input control to deliver just the right amount of tube saturation to the input signal.



price) the **Tube EQ** (at just \$279 list) is the world's most affordable tube-based parametric equalizer. The four-band Tube EQ is designed to give you ultimate control over musical instruments and vocals like you've never heard before. When applying "radical" EQ, the Tube EQ's on-board tube actually improves the sound by gently smoothing harsh frequency peaks. The frequency bands of the Tube EQ overlap and the two mid-bands sweep from 20Hz to 20kHz, meaning that any trouble spot may be addressed without leaving a "hole" in the audio spectrum.

If you'd like the same performance in a dual channel design, you might want to choose a **Dual Tube EQ** (\$499 list). Each channel features a four-band precision EQ, perfect for fine tuning that mix

or completely reconstructing that lifeless kick drum, for example. Its unique cascade feature even configures the Dual Tube EQ as a single channel eight-band parametric!

In case you want ART quality in a multi-effects unit, there's the **Quadra/FX** (\$349 list) featuring true twin stereo or full quad effects at an astonishing price. It sports four discrete inputs and four discrete outputs for uncompromised flexibility. As you'd expect from the ART folks, you can arrange effects combinations in any order and with any routing option you choose. Choose from clean, lush reverbs including halls, chambers, plates, gated, reverse and true stereo rooms and plates. Add powerful delays, thick chorus, shimmering flange, vintage tremolo and panning effects, pitch shifting and a lot more. It sounds great and doesn't cost as much as your first car.

The **FX-1** Table-top Stereo Effects Processor is just the thing when you want great stereo effects, super simple operation and a mind-blowing price — just \$149 list.

Trust me people, the quality I've personally heard from ART products is impressive. And tube warmth, richness and saturation is something that will benefit every single studio on the planet. It's a sound that (despite what some manufacturers might claim) can only come from the use of real vacuum tubes.

So pick up that phone now and call your Sweetwater Sales Engineer today for more information and, of course, your special low Sweetwater pricing on all the superb ART products. I'm pretty certain you'll thank me for the tip when you hook an ART unit up and hear exactly what I heard . . . in your own studio. — **Jim Miller**

FACTORY AUTHORIZED! WE FIX YOUR GEAR RIGHT AND ON TIME WITH NO EXCUSES!



Everyone has heard the expression, "Time passes quickly when you're having fun." Well, we must all be having a ball here at Sweetwater, because everyone has been commenting on how fast 1998 has flown by.

Actually, it has been a lot of fun this past year, and a lot has happened. We've added quite a few product lines (like Yamaha, for example) to our already impressive list. We're now stocking and selling all the very best guitars, basses, amps and accessories. We've added a huge new warehouse and a whole floor of new offices. We've increased our sales staff, our creative staff and our technical support and service staff. We've increased the number of issues of *Sweet Notes* we publish each year. And we're now exhibiting at all the major industry shows like NAMM and AES.

But of all the events of the last year, nothing was more visible or had more impact on you, the customer than our **1998 Equipment Directory** and the two subsequent supplements, the Yamaha Directory and the New Gear Update. To say that response to this was overwhelming would be an understatement. Within weeks of the first mailings we actually had to increase the number of phone lines coming into the Sweetwater building.

And now, because music technology does not sit still for anyone, we have just finished printing our brand

new **1999 Equipment Directory**. It's full of new products, updated information and product specs. Last year's Directory was 156 pages, but our creative team knocked themselves out and this year's edition is 212 pages — that's about half an inch thick! It's literally *the* encyclopedia of music technology, and like our last Directory, will doubtlessly serve as the definitive reference for the entire music industry. Plus, as a bonus, it's the ultimate "dream book" for planning your own personal stage or studio setup.

To answer your first question: Yes, everyone on our domestic mailing list (all 150,000+ of you) will automatically receive a copy. In fact, the first mailings went out around Thanksgiving, but we probably won't get all copies mailed until after the first of the year, so you might need to be a little patient. Those of you outside the U.S. should call your Sweetwater Sales Engineer for information on how you can get your own 1999 Directory.

If you just can't wait until your personal copy arrives, you can check our Web site (www.sweetwater.com) where PDF files of the entire directory are already posted, so you can access all the valuable data online.

As we head into 1999, we can tell you that last year was just the beginning. There are a lot more exciting surprises ahead that we just can't tell you about yet (sorry). But the one thing that will *never* change is the quality of service you get from Sweetwater!

From your Sales Engineer all the way to the Shipping Department, everyone is totally committed to not only serving your needs, but taking care of you in a way that will always leave you with a big smile on your face.

We can't possibly say it enough: Everyone knows that the phenomenal success story that is Sweetwater Sound could not possibly have happened without our loyal customers. We're all here to make sure your music-making experience is the best it can possibly be. If there's a way you feel we can serve your needs even better, we want to know about it. If you have a problem or concern, we want to hear from you so we can make it right.

Yes, we have great people, great products and great prices, but we always feel that it's our commitment to making our customers absolutely ecstatic about the way they've been taken care of that makes the difference between Sweetwater and any other music retailer. That will continue to be our goal for 1999 and well into the next century!



Q: I am trying to play back (on my Kurzweil 2500) MIDI files Type 1 and Type 0. To do this, I am using the file GM_NOROM.K25 which I got from the Sweetwater Sound Arsenal CD-ROM. However, when I play these MIDI files, if I go into the Master Mode and transpose them, everything else will be fine except the drums, which still play, but erroneously. Would you please tell me what to do to solve the problem? Also, is the file from the Sound Arsenal CD-ROM the proper file to use for my purpose?

A: You are using the proper utility, however you need to either: (1) Transpose all the tracks *except* the drums or (2) Transpose all the track and *then re-transpose* the drums only back the other direction. When you transpose on a sequencer, you are changing the note values. Example: If you play C3 and then you transpose down 2 steps you will be playing Bb2; the drums play different sounds on different keys so when you transpose you get the wrong drum sounds.

Q: Does Adaptec Jam produce "Red Book Standard" CDs on Rewritable CDs? If it does, then they should be playable on any CD player, right? If this is so, there must be some setting or format I need to write the audio in for rewritables, because so far I can't listen to anything written on a rewritable CD.

A: The answer here is actually two fold. Yes, Jam can write audio to a rewritable CD, however, it will then *only* play back in a rewritable CD recorder! So you don't want to use rewritable CDs. You want to use regular CDRs if you want to listen to the disks in a consumer CD player.

Q: I just purchased a Alesis ADAT-LX20, and I was trying to find out how to reset the machine by holding buttons down when I power up. I tried several combinations of buttons and now the machine is eating tapes!

A: Pressing LOCATE 0 during power on will default the service adjustments for the head and brakes. This will cause tape spilling and very high head errors or Error 7 to occur! Unfortunately, once this happens it must be sent to an authorized service center for recalibration. The correct reset for the LX20 is holding down the RECORD button when powering up.

Q: What do S/PDIF and T/DIF stand for?

A: S/PDIF is for Sony/Phillips Digital Interface. T/DIF is for the Tascam Digital Interface.

Q: Why do I get charged labor to have my digital tape machine cleaned and checked out when it is clearly under warranty?

A: The manufacturer's warranty covers defects in parts and workmanship for the period as described in the warranty information. Cleaning and checking the operation is not considered a defect. This is considered general maintenance just as changing the oil in your car is. These are charges that the customer is responsible

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NO DELAYS! ORDERS PROCESSED SAME DAY! In most cases, orders ship the same day we receive them!



Sweetwater Sound's dedication to bringing you the latest and most exciting music technology available is probably no better represented than by the many, many customers we've turned on to **Digidesign Pro Tools** systems. And by many, we mean thousands!

For over a decade Digidesign has been setting the pace in the digital audio workstation (DAW) field; their years of experience have earned them an exemplary and well-deserved reputation for quality, dependability, expandability and ease of use (and probably a few more

we forgot to mention). Pro Tools systems are held in high regard throughout the audio industry for their stunning sound quality, excellent performance and wide-range of applications. Sophisticated mixing functions, complete automation and advanced signal processing are only a few of the great features available on a Pro Tools system. As already mentioned, all Pro Tools systems are easily expandable, so you're not stuck out in the cold when new versions are released, and it's also the most widely supported DAW in the industry — Digidesign has excellent customer support and dozens of development partners.

The latest versions of Pro Tools systems continue Digidesign's commitment to giving you comprehensive, fully professional recording, mixing and editing in a digital audio workstation. **Pro Tools|24 Mix** truly offers unsurpassed recording, mixing and processing power that is unheard of at this price (the core version carries a list price of \$7995). You still get the ultra high fidelity 24-bit audio and the TDM-based environment of previous versions of Pro Tools, but Pro Tools|24 Mix ups the ante by providing up to 64 tracks on a single card, and up to 3 times more DSP power than Pro Tools|24!

Pro Tools|24 Mix also gives you 8 to 72 channels of Analog and Digital I/O, up to 16 channels with the Mix Core Card and 16 channels per Mix Farm or Mix I/O Card. There's intelligent DSP management for getting the most power from your plugins, and dynamic and graphic mix automation that outperforms many high-end consoles out there. Pro Tools even includes **TC|Work's** famed **MegaReverb** plug-in — for free (but only for a limited time)! Extraordinarily versatile, Pro Tools|24 Mix is completely capable of handling audio for the widest variety of applications imaginable.

And believe it or not, there's actually more! You thought Pro Tools|24 Mix was huge? Wait until you see **Pro Tools|24 Mix Plus!** Pro Tools|24 Mix Plus's two-card system provides more than double the DSP power of Pro Tools|24 Mix. It gives you mixing and processing capabilities that have you building colonies on the moon while other digital workstations are just trying to start a fire by striking two stones together (hey, we're building you an analogy here, folks).

With Pro Tools|24 Mix Plus you can pretty much do everything and anything right there at your workstation: Compose, record, edit, mix the entire album or soundtrack without the need for extra DSP cards or an expansion chassis. Run multiple tracks simultaneously, with all the fixin's (like 4-band EQ, dynamics processing, multiple sends, etc., etc.) on each track! The incredible power of the Pro Tools|24 Mix Plus gives you the latest technology for your DAW and lets you push your workstation into brand new, uncharted territory.

Pro Tools|24 Mix and Pro Tools|24 Mix Plus are the absolute latest in digital audio workstation technology. Whatever your recording needs, Pro Tools Systems give you tons of production options and the ability to work more quickly and efficiently. From song demos to multimedia production, Pro Tools|24 Mix and Pro Tools|24 Mix Plus give you everything you need to turn your DAW into a recording and production powerhouse.

Still, reading about Pro Tools|24 Mix is a lot different than having someone give you a complete rundown on all the features, and that's where your Sweetwater Sales Engineer comes in. All you have to do is pick up the phone and call us to hear more about Pro Tools|24 Mix and Pro Tools|24 Mix Plus! What's that? You say you're already a Pro Tools user? Even more reason for you to give us a call: Upgrades! So what are you waiting for?

— *Michael Summer*



I've asked our kind editor to allow me a little room to write about what I personally (from my admittedly very biased position) consider to be the most important part of what we like to call "The Sweetwater Difference" — our Sales Staff. My goal over the coming issues is to utilize this column to give you an insider's perspective of the many things that make our Sales Engineers truly unique in the entire music retail industry.

"The secret of success is constancy to purpose."

— *Benjamin Disraeli*

I initially watched Sweetwater's phenomenal growth from my perspective as a Regional and National Sales Manager for a well known (and popular) equipment manufacturer for over six years before coming on board just over two years ago. And in the relatively short time I've known about Sweetwater, it has grown from Chuck, Brenda and a handful of employees running the business out of their home, to a staff of over 130 employees (growing almost daily it seems) working together in a totally state of the art retail facility.

As "the factory guy," I've had the opportunity to see Sweetwater's fundamental principles of long term customer service distinguish them from the competition. And from the very first time I met him,

— *Continued on Page 10*

Lexicon MPX G2 Guitar Effects Processor



by Daniel Fisher, Director of Soundware Engineering

It sure is an interesting time to be a guitarist these days. It doesn't even matter if you're the modern hi-tech type or the vintage-gear tube type: Just this year alone the music industry has produced an equally astounding array of both digital technical wonders as well as hand-wired, tube-based works of vintage art. Each camp has its respective supporters. The digital guitarists love their pristine effects and the ability to store every aspect of the sound as a named preset which can be called up with one simple button push. The vintage tube purists will go on all day about the fabulous tone and mystical touch-response of a hand-built, all-tube amplifier. To be fair, each group's viewpoints are perfectly valid.

But now, Lexicon has created the ultimate system which perfectly integrates hi-tech digital technology with the real world of preamps, power amps and speakers. It's called the **MPX G2 Guitar Effects Processor** (list \$1499) and Sweetwater has it in stock right now!

The MPX G2 is for players who consider their amp to be as important to their sound as their guitar. Probably the most exciting aspect is the way the G2 interacts with your amplifier.

Instead of just placing effects between your guitar and your amp, the MPX G2 allows you to place *any* of 76 authentic effects anywhere in the signal chain *without* altering your amp's basic tone. And you can have as many as *seven* effects *at once*. This is accomplished with Lexicon's truly first-of-its-kind routing system which lets you tap into every part of your guitar amp. First you plug your guitar into the MPX G2, then you send a cable to your amp's input. Now, (here comes the exciting part) *you run another cable from your amp's Effects Send back to the MPX G2* (two if your amp has a Stereo Effects Sends). And finally, you send the signal one last time back to your amp's Effects Return which goes directly to the power amp.

I know, it sounds a little crazy the first time you read this, but when you're done you'll have total control over your favorite guitar amp like other guitarists have with their "digital modeling" amplifiers. But the Lexicon MPX G2 is *not* a modeling amp — it's a processing and routing system designed to bring out the best tones from the amp and speakers that you already love whether it's a combo, stack, or rackmount setup. And the signal path between your guitar and your amp's preamp can be bypassed with "straight-wire" relays so that there is absolutely no difference in your tone or feel when you're not using effects.

And what fantastic effects they are: True analog distortion and overdrive as well as extraordinary recreations of stomp-box classics (you can even choose the battery type!) like the Tube Screamer, Uni-Vibe, Dyna-Comp, Vox and Cry Baby wahs, Octavia, Mu-tron III, Phase 90, Dyna Comp, Cordovox, Space Echo, and CS-3 Compressor, as well as Moog-type Filters, Leslie rotary cabinets, plus other classic Lexicon effects like Aerosol, Orbits, Centrifuge, and the extremely fun JamMan Phrase Looper which lets you record up to 20 seconds of music so you can actually jam along with yourself.

Combine those effects with Intelligent Harmonizers, Digital Delays, Chorus, Flanger, Sweep Filters, Detuner, Parametric EQs, Tremolos, Panners, and more, and you've got a show-stopping arsenal of sonic wizardry. You can

even use Tap Tempo control or MIDI Clock to regulate any Delay/Echo times or any other modulation rate in the box. The Tap Tempo can even create a MIDI Clock signal which you can send to other devices! Like the award-winning MPX 1, the G2 uses multiple processors: A proprietary Lexichip for uncompromised Reverb at all times, and a new fast-math DSP processor to run even more 32-bit effects simultaneously. It doesn't matter which Reverb type you choose — Hall, Chamber, Room, Plate, Gate, or Ambience — you'll still have the full power of the other processor left for all your non-Reverb effects.

And how do you take command over so many effects and routings? Easy: With Lexicon's **MPX R1 MIDI Remote Controller** (list \$500) you'll be able to access sounds with the tap of a foot, enhance special effects, turn on or off any individual effect, layer ambiences as you would in a studio. The R1 is housed in a rugged, all-metal case that can really stand up to the rigors of stage use, with military-grade foot switches and a solid foot controller with Toe Switch for Wah, Volume, and other effects. There's even a high-resolution guitar tuner, MIDI Program

— *Continued on Page 10*

KAWAI MP9000 Digital Stage Piano

In a world filled with digital keyboards, one instrument has pulled away from the pack. Not surprisingly, the keyboard is designed and built by Kawai, a company with over 70 years experience in building fine acoustic pianos. But now they've turned their attention to electronic keys, and the result is the **Kawai MP9000 Professional Stage Piano** (\$2195 list). Kawai plainly sees this instrument as special, particularly since they have dubbed it "the finest digital piano available." Part of the reason is the real piano feel. The MP9000 uses real wooden keys that are perfectly weighted and balanced to actually recreate the feeling of playing an acoustic piano. But that's just part of the story, because it doesn't matter how great a keyboard feels if it sounds like, well . . . cheese.

Thanks to Kawai's new trademark Harmonic Imaging Technology, the MP9000 accurately reproduces all of the tonal characteristics and subtle shadings of the company's much-acclaimed Kawai EX Concert Grand. From thunderous *fff* to the most delicate *ppp* — it's all here. To further recreate the grand piano experience, the MP9000 also implements Kawai's Virtual Voicing. In a real grand, skilled technicians can actually voice the instrument to a specific timbre. Virtual Voicing does this digitally, creating an enormously rich sonic palette of piano sounds.



But since this is a stage piano, you also get other vital sounds like Vintage EP, Modern EP, Jazz Organ, Church Organ, Clavinet, String Ensemble, Choir, Acoustic and Electric Bass — all the sounds you need for any gig. What's more, any of the 16 internal sounds can be routed through the onboard reverb and effects or even the integral semi-parametric EQ. Thankfully, Kawai's design team added a bright, backlit LCD panel that will help you keep track of all your current settings.

In addition to all that, the MP9000 pulls double duty as an outstanding MIDI Controller with two Internal Zones and two External MIDI Zones which can be used to create up to 64 Performance Patches. Each Zone actually provides all the resources you need to control a full MIDI rig on stage or in the studio. Of course you get pitch bend and mod wheels and an extensive array of pedal assignments and options, all of which are independent for each Zone. Four front panel knobs can even be assigned to any MIDI Continuous Controller. In addition to the standard 1/4-inch outs, the unit even has balanced XLR outputs for direct connection to a studio console or live sound system.

Alright, let's put it all together. You have a superb weighted keyboard with real piano sound and feel. Add in reverb, effects and a semi-parametric EQ plus an awesome array of MIDI Control functions and you have a monster stage piano. To find out more, and to get your special low Sweetwater pricing, we suggest you call your Sales Engineer right now!

ACCESS OUR 3,000+ PAGE WEB SITE DAY OR NIGHT AT "WWW.SWEETWATER.COM"

What would you do without sequencers? It's one of those questions that could be a premise for an episode of *The Twilight Zone*, where the world is seemingly the same as we know it, but spend a little time there and you'll realize something is horribly, horribly skewed.

Luckily, for us musicians on the real planet Earth, the question is a rhetorical one. Many of the digital sequencers available today give you far more than simply great sequencing. Just one of the latest and greatest is the new **Pro Audio|8** for Windows from **Cakewalk** (\$429 list). Anyone who has used previous versions of Cakewalk's award-winning software can testify to this product's superior performance. The audio professional's choice for applications ranging from pop music to film

STATE OF THE ART SEQUENCERS

an exclusive overview of the latest and greatest!

Vision DSP is practically unrivalled as a tool for creating great music and audio, with first-rate editing features and signal routing capabilities that you won't believe. With its multitrack digital audio recording, MIDI sequencing and real-time effects, Vision DSP makes it easy to conjure up a groove so deep you could feel it in another time zone. Throw in a selection of incredible effects, 4 bands of EQ on every channel (with graphic display of EQ curves) and you have a realtime digital audio recording studio like no other! With Vision DSP you can edit, arrange and create music with a precision you've only dreamed about!



soundtracks to video game sound, this latest version of Pro Audio offers some incredible new features you really need to check out.

Pro Audio|8 can record up to 128 tracks of audio along with MIDI, with up to 256 real-time effects. It also supports 24-bit audio with up to 96 kHz sampling rate — the highest rate available in software. Another exciting new feature of the Pro Audio|8 is that it lets you apply real-time FX plugins like Delay/Echo, Quantize and others to your MIDI tracks in the console view, making it possible for you to non-destructively edit your MIDI tracks and change settings "on the fly." You also get a new vector-based automation feature (so you can

actually draw volume and panning changes directly onto audio events); audio anchor points for easy access; and solid digital video to audio synchronization. And these are just the newest of its many features!

Mark of the Unicorn has another powerful sequencer, **Digital Performer 2.5** for the Mac (\$795 list). This one is just out, and we mean *just out* — it's so new we can still catch the aroma of the Charles River from MOTU's home in Cambridge, MA. This new version has a ton of cool new features, including what might be the most sophisticated, built-in waveform editing software you've ever encountered. You can edit waveforms with a pencil tool — fix clicks and pops, normalize, fade in and out, and more — all with precision you have to see to believe. Digital Performer 2.5 also features what's called a surgical equalizer. Surgical EQ allows you to cut or boost a frequency in specific areas without affecting the rest of your sound. Just slip in there like a brain surgeon and take out that 800Hz peak. MasterWorks Multiband Compressor gives you three adjustable frequency bands for precise control and includes 64-bit processing, while MasterWorks Limiter Plug-in provides great look-ahead limiting and maximum impact.



In addition, Digital Performer 2.5 gives you full support for ProTools|24 MIX and MIX plus; Stud!/O, DSP Factory and Layla; and Digidesign Direct I/O support. There are other fantastic features, and with its excellent mastering capabilities, Digital Performer might be the mythical "full-fledged-studio-in-your-computer" recording pros have been stalking for years.

Next up is the three-times-cool **Vision DSP** from **Opcode** (\$495 list). You may have known it in its previous incarnation as Vision Deluxe,

but the Vision DSP for Macintosh and PC gives you a brand new audio engine, full support for Steinberg's popular VST architecture and full ASIO hardware compliance. This means more tracks (up to 256), realtime plug-ins, and increased hardware compatibility. What else can Vision DSP do for you? What can't it do for you might be the better question! The answer would certainly be shorter.

Logic Audio from **Emagic** gives MIDI users a flawless union of digital audio recording and editing, MIDI sequencing and professional scoring, all in one elegant music composition and production system. With Emagic's Logic Audio series, it's entirely possible for you to design your own interface combination to suit your individual working style. Whether you're a long-time software user, someone looking for an upgrade, or just dipping your foot into the computer workstation pool, the Logic Audio series has something for you.

The first in the series, **Logic Audio Silver** (\$299 list), makes it easy for newcomers to enter into the world of computer-based workstations. But this is no "beginner's package." Features include 24 audio tracks, 4 effects busses, and stereo sample editor with Time Machine and Energizer, allowing for pro-quality music production and plenty of power to realize your musical vision. Need the power and functions of a complete project workstation but still want to keep a little money in the bank? Who doesn't! Check out **Logic Audio Gold** (\$499 list). You get 48 audio tracks and an astounding selection of editing options like Event, Hyper, Score, Matrix, Arrange and Environment. And that's just the beginning of Logic Audio Gold's features. It also includes HyperDraw for all event types, 8 Effect Busses and realtime effects. **Logic Audio Platinum** (\$799 list) is the jewel in the Logic Audio crown. It's Emagic's top-of-the-line, state-of-the-art, whatever-you-need-it's-got-it system. Logic Audio Platinum gives you the entire combined features of the Logic Audio series. It also supports 16- and 24-bit audio, is perfectly compatible with all leading hardware systems and gives you up to 96 audio tracks. Whether you're trying to get your computer-based workstation started or kick it into overdrive, the Logic Audio Series gives you a huge range of options to choose from.



All these sequencers here are the current state-of-the-art and easily your best bet for getting your MIDI gear movin' along smoothly. Call your Sweetwater Sales Engineer for a great deal on the best sequencers around!

With all this red hot software, you might want some hardware to go along with it, you know, to serve as a mixer and a recorder. One terrific option is the new **Yamaha DSP Factory Digital Mixing and Recording Card** (\$999 list). What you get with DSP Factory is the full processing power of Yamaha's much-revered 02R digital mixer and a fully packed 32-bit 16-track recorder. That's 24 channels and 10 buses, 104 bands of parametric EQ, 26 dynamics processors, two 32-bit effects processors with the same quality as the REV500, plus full mix and snapshot automation, digital I/O and more!



And that's just the mixer! Add the 32-bit, 16-track digital recorder and you've got yourself one mighty DAW powerhouse! Because the core of the DSP Factory is the Digital Mixing/Recording Card, you don't have some of the processing problems you might have with other systems; the card is the engine that drives all the different processing of the DSP Factory, so your computer's internal processing suffers absolutely no stress.

Imagine: It's the full power of Yamaha's legendary 02R plus an incredible 32-bit, 16-track recorder, all at a special Sweetwater price that you cannot afford to miss. — **M. S.**

SPECIALS YOU CAN'T PASS UP

STEAL A DEAL ON A LIKE-NEW K2000

You may as well admit it: Ever since the **Kurzweil K2000** was unveiled, you've wanted one. And as the operating software has grown more sophisticated, and as additional options have been released, your desire for one has grown. But maybe you're like a lot of musicians whose budget just won't allow them to own the instrument they've always wanted. If that sounds like you, we have spectacular news! You may recall that two years ago, Sweetwater outfitted Indiana University's all-digital music library with over 100 Kurzweil K2000 workstations (the largest installation of its kind in the world). As part of the extended multi-year



program, we are now replacing all of the existing K2000s at IU with brand new ones.

Okay, so you're wondering what that means to you, right? It means we now have dozens of

K2000s in stock that we've sent through our Service Department to be completely refurbished and brought up to full factory specs. And now — drumroll please — we are offering these refurbished K2000s to you at unbelievable prices. In fact, the prices are so low that we are not allowed to print them. Keep in mind, these are not beat up instruments that were used on stage; these are instruments that got a lot of TLC, and they look it. What's more, they come with a full warranty! Man, how can you lose on a deal like this?

Still, if low prices were the whole story, it just wouldn't be Sweetwater Sound, now would it? So here's the rest of the deal: Buy one of these like-new Kurzweil K2000s and you'll receive **\$1000 worth of sounds absolutely free!** So why wait? Grab the phone and call your Sweetwater Sales Engineer and get the K2000 you've always wanted plus \$1000 of free sounds at a price you are just not going to believe. Do it now before they're all gone. It's as close as you'll ever get to stealing . . . but without any of the guilt!

AudioMedia II and Power Mac Blowout

Intrigued by all the digital audio technology that's turning the recording and audio industry on its ear? DAWs (umm, that's Digital Audio Workstations for the uninitiated) are pretty amazing, and if you've been looking for an affordable means to move your existing setup into the computer-based digital arena, Sweetwater Sound has a very appetizing prospect for you!

For a short time, Sweetwater is offering an incredible deal on **Digidesign's AudioMedia II** system for your NuBus Mac. AudioMedia II, bundled with **Sound Designer II** software, gives your NuBus Mac (Macintosh II w/030 CPU, Centris or Quadra series, and some NuBus PowerPC-based Macintoshes and Mac clones) all the power and features of a true professional recording studio, along with true 16-bit resolution and stereo direct-to-disk digital recording and playback. In addition, you also get 44.1 and 48 kHz sample rates, digital signal processing, and both analog and digital stereo input and output.



Do you need high-fidelity audio? The AudioMedia II system, which includes the award-winning Sound Designer II software, gives you excellent sound for every application. And we're offering AudioMedia II at the lowest price ever. Heck, at this price, it's almost like we're giving them away! Here's the deal: Your new AudioMedia II card with software will cost only \$295.00! That's probably not much more than your monthly utility bill these days. Wow! Anyone thinking of getting into DAWs can't afford to miss this fantastic opportunity, and anyone

who's already into DAWs will find this offer an affordable way to increase efficiency and productivity in an existing project studio. The fine print: Your NuBus Mac must be running System 7.1 or higher in 32-bit mode and have a minimum of 8 megabytes of RAM installed. You also need a SCSI hard drive with 18ms access for stereo or multitrack recording (using digital audio sequencer software which is sold separately).

Besides the great price, your AudioMedia II system gets a thorough check-up by Sweetwater's world-famous Service Department before we send it to you. In the unlikely event that there's still a problem, you get (of course) a full one-year warranty! DAWs are easy to learn, very efficient, and sound great. Now's your chance to check them out! Visit our Web site for further details or call your Sweetwater Sales Engineer; they'll

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This issue not only heralds the fourth anniversary of the Soundware Scene column, it also marks the fourth anniversary of Sweetwater's Soundware Development Facility here in Ft. Wayne. Four years ago, Chuck Surack (our founder and president) had an idea that seemed pretty radical at the time: "Why couldn't a music retail company create their own brand of professional-quality soundware for the keyboards and equipment they sold?"

"And why not build the Soundware Facility right inside the main retail building so that all of the equipment knowledge learned while creating sounds on the various brands could be quickly passed along to our Sales Engineers and Technical Support team?"

Many times, over the past four years, this concept has proven itself as a contributor to the successful history of Sweetwater and its widespread recognition as the industry leader in technical awareness with a sales force who's hands-on equipment experience is unmatched by any other music retailer.

As Sweetwater Sound grew so did our Soundware Development Facility with two in-house offices as well as additional soundware contri-

contributions coming in from all over the world which has resulted in 23 CD-ROMs, five Power Translators, four Audio CDs, and 387 Floppy Disk sets that covers Kurzweil, Akai, Alesis, E-MU, Ensoniq, Roland, Korg and Yamaha. The Soundware Facility also created comprehensive audio test media for Alesis, TASCAM and other recording devices.

Finally, we took the knowledge that we've gained from working with all this equipment and made it accessible to our customers with our unique Value Added program. Our hundreds of value added "Question and Answer" guides are just another part of the "Sweetwater Difference." They contain all of the most commonly asked questions and answers for each of the major pieces of equipment we sell, which will get you up and running quickly.

This issue we are proud to present our latest soundware offering for **Yamaha's A3000 Professional Sampler** (Version 2). Many of our customers use it as a powerful phrase-based sampler with its many DSP processing effects, but we felt that they would also appreciate having our highly-acclaimed **Stereo Triple Strike Grand Piano** available for it as well. So we created a special **A3000 "Mini" CD-ROM** with this file for an unheard of low price of just \$79.95. At this price, you just can't pass on the chance to own one of the best sampled grands ever recorded. For more information on this and our ever expanding library of soundware, call your Sweetwater Sales Engineer today!

Daniel Fisher is the Director of Soundware Engineering.

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

FIZMO from ENSONIQ

— Continued from Page 2 entirely new playing experience. Every programming function has its own dedicated knob or button, inviting you to explore.

What's more, FIZMO is always live. Five "F-Z-M-O" tweak knobs provide realtime performance modulation to FIZMO sounds. Each knob controls all current sounds on the keyboard simultaneously and may address several controllers, allowing you to make dramatic changes to a preset instantly. Grab one and give it a twist. You're in control, adding motion and excitement to your music in realtime. All controls may be recorded in real time to an external sequencer.

Play live? No stage fright here! Splits and Layers are second nature to FIZMO. Working with the default split points allows instant access to up to four sounds at a time spread out over the keyboard. Pop them in and out as you need them. Creating your own custom splits is no problem. You can even assign a zone to only play another MIDI instrument or sampler (like the ASR-X Pro!).

Did I already mention the legendary Ensoniq 24-bit effects? These effects are world-renowned for their quality and versatility. FIZMO's on-board effects are provided by the company's exclusive ESP-2, the very same chip used by their finest processors and their PARIS hard disk recording system. A Global Reverb is always available with 8 models for Plates, Halls, Rooms, and Huge Places. Each preset can contain one of 41 exciting insert effects including Chorus,



Flanger, DDL, Distortion, Tunable Speaker, Chatter Box, Vocal Morph, Auto-Wah, and a new Vocoder algorithm (more on that in a second). There's even a live mix knob for the effects, allowing you to dial in just the right amount for the situation.

Did I mention Vocoder? Hey, why spend big bucks on an old box that'll end up in the shop soon? Plug a microphone into FIZMO's audio input and turn on the internal Vocoder. Yup, the elusive sounds of some of the most coveted vintage Vocoders are yours at no extra charge! And the fun continues with the "Intelligent"

Arpeggiator. What's intelligent about it? Well, Ensoniq's engineers carefully crafted the software and presets so that complex, musically useful patterns are available to you instantly. Choose one of the preset musical patterns and start jamming. Latch a pattern and play along with it. You can even change the patterns while you play, — remember this is a realtime synth. Sync your arpeggios to your sequencer with MIDI Clock and cruise.

Don't let FIZMO's low price fool you. Crank it up and hear the rich clarity of 44.1kHz sounds pumped through the 20-bit converters. And, with a 97db signal-to-noise ratio, FIZMO is ready for any recording situation. So don't wait. Call your Sales Engineer for additional information and your super low pricing on FIZMO.

AUDIOMEDIA II AND POWER MAC BLOWOUT SALE

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be happy to answer all your questions. But hurry! Once these AudioMedia II systems are gone, they're gone!

But our great deal on AudioMedia II systems isn't the only phenomenal bit of savings going on at Sweetwater Sound these days. We also have an earth-shaking blowout on Power Mac 7100s. What happened was that all our Sales Engineers got brand new Power G3 Macs, which means good news for you in two ways. One, our Sales Engineers will be able to provide you with quicker, more efficient service; and two, we have a whole bunch of these Power Mac 7100s around here looking for a home. These computers are absolutely perfect for making music, and these special bundle packages we're offering are a great opportunity to make computer-based digital audio a part of your recording setup.

We've got four different bundle packages to choose from. All feature a fully refurbished (to factory specs) Apple Macintosh 7100 with a new 14" Multiscan monitor. Custom configuration and upgrades are available, and you have the added security of knowing that the Sweetwater Service Department as given you Power Mac 7100 a clean bill of health before sending it out.

Visit our Web site or call your Sweetwater Sales Engineer for complete details on the four package bundles we're offering. But remember: We only have a limited number of Power Mac 7100s available, so don't you dare delay!

LEXICON MPX G2

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select and control, dedicated switches for TAP tempo setting and dual relays for remote switching up to as many as four independent amplifier channels instantly.

Although you can use the MPX G2 with any guitar amp it is particularly well suited for use with the new **Lexicon Signature 284** all tube, Class A, hand-built, stereo recording amplifier and direct source (list \$1099). You can read my report on the Signature 284 in our last Sweet Notes issue or go to "www.sweetwater.com/sweetnotes/sn-earlyfall198/page13.html". Together or separately, the MPX G2, MPX R1, and Signature 284 are powerful tools for the live and recording musician. For direct recording or live sound applications, the G2 can be used without an amplifier as a stand-alone programmable analog preamp with effects. There's even an Analog Speaker Cabinet Simulator with 16 cabinet variations.

With the MPX G2 system you can finally bring your guitar signal into both the digital and analog domains and route it freely through any of 76 guitar effects in any order, both before and after your guitar amp's pre-amp, with an astounding lack of noise thanks to a revolutionary Analog Noise Gate not found in any other digital box. This Noise Gate is unique in that, although its signal sensing is done at the quietest point in the audio path, the actual gating is where it belongs, which is at the noisiest point of the audio path. Now inject this immaculate guitar sound into the world's most celebrated Reverbs. Then, send the signal back to your guitar amp's Effects Returns or mixing board for a sonic sensation that used to be impossible without owning a multi-thousand-dollar Bradshaw Switching System.

Sweetwater works hard to be *the* Lexicon experts, which is one of the reasons we were presented with Lexicon's "Outstanding Dealer of the Year, 1997-1998" award. So call your Sweetwater Sales Engineer for your special Sweetwater deal on these guitar "dream tools" today.

INSIDE THE SWEETWATER DIFFERENCE

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Chuck has always made it clear that he is interested in long term, mutually beneficial relationships with both his manufacturers and his customers rather than *just* making a sale.

Further, I've never met anybody as careful about his credibility and this care is reflected by the quality of the employees Chuck has brought on board since starting the company. It is my humble opinion (and although biased, I'll stand by it) that we are blessed with the most knowledgeable and best trained sales staff in the industry.

Frankly, due to the shortage of quality salespeople in our own industry, we have targeted companies outside music retailing — companies like Xerox and IBM — with which to benchmark our sales staff and training goals. The high bar we've set requires careful hiring and considerable ongoing training.

Starting in the next issue of *Sweet Notes*, I'll begin to discuss a "week in the life" of a member of the Sweetwater sales team. I think you'll find it interesting. See you then!

Jeff Radke is Vice President of Sales.



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for. Also note that many manufacturer's warranties do not cover labor charges on a piece of equipment when there is no problem is found. In such cases, the customer is responsible for all charges incurred.

Q: When I press a button on my Kurzweil K2500 (to load a file, for example), the screen will sometimes jump to an entirely different menu. Another example is when I am trying to play a sequence, the display will sometimes jump to an edit page without me pressing any front panel buttons. Is this something that requires sending the unit back to Sweetwater for service or can I fix it?

A: This sounds like you have a defective button on your Kurzweil. You can check this in the scanner diagnostics (press "4", "5", and "6" at the same time on your keypad and then lift your fingers right up) Your screen should be stuck on the defective button. The front panel is difficult to access — complete disembowment of the machine is required — so we do suggest getting the machine back to us for repair. We'll get it done right and get the unit back to you as fast as possible.

As I was eating breakfast just now (at about noon, like any self-respecting musician), I noticed this little block of text on my Shredded Wheat box. It read: "Look! We're on the Web!"

Okay, let's ask ourselves: Who is so starved for entertainment out there that they have to go and look up their breakfast cereal on the Internet? And does anybody actually have that much extra time on their hands? If I ever get that bored, will someone out there promise to come and just shoot me?

Seems to me that everybody and everything now has a Web site. Well, everyone except me, that is. Actually, let me clarify that: I have one, but there's nothing on it since I haven't had time to figure out HTML. What with my duties for Sweetwater, my sound design business, writing articles for national publications, designing and producing full color ads, working on my novel (I'm up to Chapter 11), doing a bit of freelance photography on the side . . . well, you get the picture.

Anyway, one day I'll have my own Web site. Meanwhile, those of you Web surfing might want to drop in and check out all the new pages in Sweetwater's Web site (now over 3,000 pages total, I believe). Everytime I go there I find tons of stuff I've never seen before. So skip the breakfast cereal site and go directly to www.sweetwater.com. Unless, of course, you have some odd cereal fixation. In that case, I just suggest you seek help . . . fast!

As if I don't have enough to keep me busy, I just got a pre-release copy of **Peak 2.0** from the nice folks over at Berkeley Integrated Audio Software (better known as **BIAS**), and let me tell you, if you've used Peak in the past, this new version will really blow you away! For those who are unfamiliar with Peak (where have you guys been?), it's basically the most full-featured, easy-to-use, two-track digital audio editing program available — according to me anyway.

Wait, you're thinking: "What? Just two tracks?" Yes, there is a need for two-track digital: For your final mix, for CD, video, film and even audio for the Web. With support for AIFF, SDII, .WAV, QuickTime Pro Tools-style dual mono files, RealAudio Internet sound files, multiple compression formats (including QDesign, IMA, μ -Law and others), as well as support for files all the way up to 32-bits, Peak is a real powerhouse. What's more, it's one of the few remaining Mac-based sample editors around, something I can't live without. Need to zap files from your Akai, Kurzweil, Yamaha, etc. over to your Mac for some quick fixes or some sophisticated processing? Peak's your best friend.

Peak already had a very user-friendly interface, but 2.0's re-designed interface is a breeze to navigate with a new customizable tool bar and a floating palette. One feature I'm really excited about is that left and right channels can now be independently processed (it was one of the only features about previous versions that had me gnashing my teeth). For you video guys out there (and I know there's a lot of you), Peak's new QuickTime support lets you import digital video movies and synchronize your audio to video with better-than-single frame accuracy.

Of course Peak 2.0 includes support for up to 24- and 32-bit audio files, Digidesign DAE recording and playback, real-time Adobe Premiere audio plug-ins, plus support for TDM and Audiosuite plug-ins, CD burning directly from the playlist, SMPTE/EBU timecode synchronization, and tons more. We'd be here for a good chunk of the day if I gave you a complete list of everything this program does.

By the time you read this, Peak 2.0 should be shipping and we'll have more information for you (along with some screen shots) in our next issue. Meanwhile,



I suggest (as I always do at this point) that you contact your friendly, incredibly knowledgeable Sweetwater Sales Engineer for availability and your special low pricing on this outstanding software package.

Speaking of software, I have to mention a great product that I've been meaning to tell you about for a couple of issues now: **Retro AS-1** from **BitHeadz**. Now I wasn't at the marketing meeting when they came up with this, but I'm guessing that the "AS" in the product name refers to analog synthesizer, which

is what the Retro AS-1 really is, a software clone of a vintage analog synth. If you 1) love the sound of analog synths and 2) love to tweak sounds, get yourself a copy of this software — it's probably as much fun as you'll ever have on a computer (legally) for \$249. That's list — your Sweetwater price will, of course, be lower.

I just took a test drive on the Retro AS-1 and I can tell you that there are a number of sounds that immediately inspired me and made me want to turn on my ADAT and lay down some tracks. Among these are "Beautiful Cello" (which is nice and cello-like in the lower ranges, but really evocative in the upper octaves, though you'd never say it sounds like a cello up there), "Electric Oboe", "Alaska" and "Soft

Flute" (which is so pure, you might, at first, think it's a sample). Of course, all the fat analog sounds are great ("Keith Brass" is just one example).

I don't know who did the programming on these and many of the other great sounds (I'm guessing it was a committee because there are about 1,000 presets bundled with the AS-1 software), but my hat's off to them. And even when I heard something that just didn't initially impress me,

Creating great sounds is simple with Retro's easy-to-navigate Edit window.

it was easy to go in and make some quick edits and end up with a sound that I really liked (see Edit Window screen shot above).

To give you some idea as to how deep this synth is, there are two programmable filters (one, two or four pole low pass and high pass plus resonant and even state-variable high, low, bandpass and band stop) which can be applied to any program (each of which can have up to three oscillators). In addition, FM (that's frequency modulation, as was so popular in the old DX7) can be applied to any oscillator to give you a tremendous amount of expressiveness beyond what is possible using just analog synthesis.

And, oh yes, as if all that wasn't enough, it has editable effects that actually sound pretty darn good. Plus it has a killer manual in PDF format that is intelligently laid out and very readable. There are a few manufacturers out there who could really take a lesson from these people.

Just as I originally had trouble viewing my computer as a recording setup, I initially had problems viewing the Mac as a synth module. That is changing more and more each time I fire up Retro AS-1 and find some cool new sound. I'm pretty sure that you know the drill by now: Call your Sweetwater Sales Engineer for additional information and your special pricing.

Finally, as another year winds down (gee, wasn't it just January?) I want to say thanks to all my readers for their positive (and yes, sometimes negative) comments and feedback. But most of all I want to say thanks to Chuck and Brenda and my extended Sweetwater family for seven and a half years of great memories. My best to you all. Stay healthy, enjoy the holidays and I look forward to meeting you all back here safe and sound in 1999.





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