

NEWS: GENERAL



EIGHT IS ENOUGH

ART has unveiled the TubeOpto 8, an eight-channel mic preamp with ADAT lightpipe output. Features include eight fully pimped-out Class-A tube mic preamps, eight channels of digital 24-bit ADAT audio I/O at 44.1 or 48k, input gain and output level controls on each channel, input pad, phase flip and low-frequency roll-off switches on every channel, two additional front mounted high-impedance instrument line inputs, and eight 1/4-inch TRS balanced outputs. Additionally, ART has the Headamp6 ready for release, featuring six individual headphone channels with three headphone outputs per channel, individual aux inputs per channel as well as front panel master aux in with level control.

► Major Music Wholesale:
(02) 9525 2088 or
info@majormusic.com.au



M-PATCH GOES DEEPER

SM Pro Audio's M-Patch 2 takes a leap forward with the 2.1 model – designed for monitoring with a subwoofer. Featuring a new chassis designed for desktop or rack-mount use, the M-Patch 2.1 performs a variety of volume control, level-matching, mixing, and monitoring functions – all with completely passive circuitry. Features include the ability to return the signal from the subwoofer back into the M-Patch 2.1 and control it – along with the left and right monitors – from the master volume attenuator. There are also dedicated mute switches, making it easy to A/B mixes with and without the sub. Other nifty bits include dual mini-jack TRS stereo inputs and a balanced XLR subwoofer output, with an optionally available variable crossover. Priced at a respectable \$319.

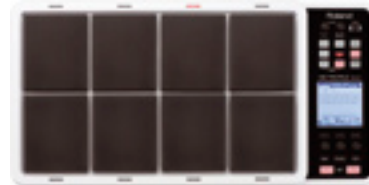
► Sound & Music:
(03) 9555 8081 or
info@sound-music.com



HARD DAY'S NIGHT

TC Electronic recently released PolyTune to the world – the first polyphonic tuner allowing you to strum all strings on your guitar or bass at once! The tuner then informs you about which strings need tuning (but you'll still have to do that part yourself). The pedal provides an instant overview of the pitch of each string; invaluable in live settings where it's essential to tune up quickly. The reference pitch can be set to your preference and ranges from 435Hz to 445Hz and is accurate to plus or minus one cent (in chromatic mode the unit features half-cent accuracy). Display visibility is optimised using an ambient light sensor to automatically adjust the brightness of the LEDs to suit the surroundings, while the 9V DC output can even be used to power extra pedals. PolyTune will be available in March and priced at around \$199.

► Amber Technology:
(02) 9982 8266 or
professional@ambertech.com.au



EIGHT BANGER!

The Octopad SPD-30 continues Roland's long running affair with electronic percussion, and indeed, the Octopad form factor. Combining Roland's drum and percussion sounds with the latest triggering technology, a phrase loop function, USB MIDI, and a whole bunch more, the Octopad SPD-30 is a rugged instrument that's adaptable to a variety of performance and recording applications. Included with the instrument are new percussion sounds from around the world, 30 types of multi-effects, as well as Roland's pad-sensing technology developed for V-Drums providing even and accurate pad triggering and inter-pad isolation. The unit includes four dual-trigger inputs, plus a hi-hat controller for additional pads, or for connecting triggers. Weighing in at \$1,299, the SPD-30 is expected on our shores around April.

► Roland Corporation:
(02) 9982 8266 or
info@rolandcorp.com.au

IN BRIEF

The new **Korg SV-1** Stage Vintage Piano offers a compendium of electro-mechanical, transistorised, tape-driven, analogue, and early digital keyboard emulations. Crafted using Korg's RX (Real eXperience) technology, each sound is a detailed vintage re-creation. The SV-1 also provides access to various modelled effect pedals, amplifiers, and speaker cabinets. Saving your favourite settings is like saving a station on your (vintage) car radio. The cabinet styling (and optional chrome stand) provide a decidedly retro appearance – we're driving one around the office right now – beep beep! Prices start at \$3799. Musiclink: (03) 9765 6530 or atdept@musiclink.com.au

In true **Tascam** tradition, the company has rolled out yet another eight-track portable recorder. The new DR-680 features the ability to record eight individual inputs, or six inputs plus a stereo mixdown at up to 24-bit/96k Broadcast WAV file resolution over eight channels, 24-bit/192k in stereo mode. It also does four-channel MP3 recording, and digital monitor mixing (level and pan) with recordable stereo mixdown. Two units can be cascaded together and a pre-recording feature grabs material you might miss. There's also marking functions available both during recording and on playback. Electric Factory: (03) 9474 1000 or sales@elfa.com.au

Yamaha has released its most powerful, all-in-one percussion pad to date. The DTX-MULTI 12 features 1277 sounds – everything from standard and chromatic percussion to folk and acoustic drum instruments. Alternatively, WAV and AIFF files can be imported via a USB memory device into the unit's 64MB of battery-backed Flash ROM. The DTX-MULTI 12 includes Cubase AI 5 software for composition, and you can even connect a separately available kick pedal to engage the unit as a compact drum set. The unit will also play back and record MIDI patterns. Priced at \$1499.

Yamaha Music Australia:
1800 805 413 or
mpd_support@gmx.yamaha.com

The **MOTU ZBox** matches the output impedance of a guitar with the instrument inputs on audio interfaces. Guitar inputs on audio interfaces, mixers, PAs, wireless transmitters and other devices (often labelled 'instrument') typically have impedance levels that differ significantly from those found on guitar amps. This mismatch can make a guitar sound unnatural when played through software or DSP-driven amp models. The ZBox features matching circuits that emulate the two-jack switching network found on 'proper' amplifiers, along with analogue simulation of the input tube grid – all housed in an aluminium case that's light enough to attach to a guitar strap.

Major Music: (02) 9525 2088 or
info@majormusic.com.au

Yet to find official distribution in Australia, **Evol Audio's** new Fucifer, from a distance, looks like a runner-up from a CWA beading and appliqué competition. The device is, in fact, a distortion synthesiser and sound shaper, designed to give you countless colours with which to create and shape your palette of sounds. Overdrive it, saturate it, overload it or distort it in as many ways as you can think of – it's up to you. Features include: a hand-finished, real wood front panel; audio responsive gain meter knobs that allow you to see at a glance where your various gain stage levels are at; a discrete mic preamp; a balanced line input, and true relay bypass of each effect section.

Evol Audio: www.evolaudio.com

Trevor Harrison at Shoebox



RECORD REVIRGINIZER

An entrepreneurial student from James Cook University in Cairns, Cary Stoddard, has developed a novel cleaning solution that reportedly makes old vinyl records sound like new again. The technology, which won a Student Runner Up prize in UniQuest's 2009 Trailblazer innovative ideas competition, apparently restores previously thought unlistenable vinyl records to their former glory.

'Record Revirginizer' – as it's known – is a liquid that you pour onto a record's surface and massage into the grooves to create a 1mm thick coating. As the liquid dries, it attaches itself to mould, dirt, dust and other matter that has become embedded in the grooves of the vinyl. After leaving the product for around eight hours it's then simply peeled away, taking the ground-in debris with it.

"It's a bit like giving your records a facial!" Mr Stoddard said.

"The viscous, non-toxic liquid causes no damage to the precious vinyl, and the product has been formulated so that it doesn't create static when removed from the record. This is essential, as static is one of the major causes of dust and dirt adhering to vinyl records."

The vinyl restoration technology was featured on Episode Four of *The New Inventors*, shown on ABC television across Australia on the 24th of February. If you haven't seen it, check it out online here: www.abc.net.au/tv/newinventors/

NEWS: GENERAL



LULU THE BEES NEEZ

Introducing the BeesNeez LuLu Fet, a small-diaphragm pencil condenser microphone that boasts a low noise floor and the ability to faithfully reproduce high frequencies without the harsh edges. Designed with both functionality and budget in mind, and a 'flat' response from 20Hz – 20kHz, the LuLu Fet is at home recording just about anything: from drum overheads and ADR to strings. The LuLu Fet comes with a hand-built power supply, Gotham GA7C microphone cable, suspension mount and carry case. Curiously, BeesNeez also offers the LuLu Fet in two formats: it's available as a finished pair or in kit form (for a significant saving) for the budding DIYers out there. Price per pair is \$1999 complete, or \$999 in kit form.

► BeesNeez Microphones: (02) 6633 1463 or www.beesneezmicrophones.com.au



ANOTHER VIRTUALIZER

The new Virtualizer Pro 3D FX2000 uses Behringer's Real Sound Modelling (RSM) technology to give the effects processor's 71 stereo algorithms the power to emulate a range of acoustic environments. Effects options include 12 different reverb programs, modulation, amp simulation, distortion and special effects, as well as dynamic and psychoacoustic processing. Performance is further enhanced through user-addressable high and low EQ and wave-adaptive 'Virtual Room' reverb algorithms. Logical grouping of parameters, along with the combination of encoders, buttons, LEDs and an easily readable LED display, are included for intuitive operation. There are 100 factory presets plus 100 user memory locations, and extensive MIDI implementation, all priced at an amicable \$249..

► Behringer Australia: (03) 9877 7170 or sales@behringer.com.au



CALL KAOS!

Korg has unleashed the Kaossilator Pro upon the unsuspecting world – a turbocharged version of the palm-sized Kaossilator, reborn as a track-making tool and loaded with additional live performance features. The Kaossilator Pro includes 200 sound programs, a new Electribe-inspired gate arpeggiator with a slider to control the gate time or gate speed, allowing complex phrases to be produced. Tempos can be set manually, or on-the-fly using the tap-tempo function, and four loop recording banks can even record external audio sources. Dedicated software lets you manage loop data, MIDI assignments, and user settings from your computer, and the Kaossilator Pro can also control software applications or an external MIDI device. Chaotically priced at \$799.

► Musiclink: (03) 9765 6530 or atdept@musiclink.com.au



THEY PATCH HIM HERE

Solid State Logic has got a few mouths drooling already in 2010 with the release of the X-Patch. The single rack mount X-Patch is designed to deliver the flexibility of plug-in style routing to your racks of boutique analogue processing. Developed from technology at the heart of SSL's Matrix console, X-Patch provides a 16x16 SuperAnalogue routing matrix that can be ethernet controlled remotely from a typical computer. SSL's 'Logictivity Remote Studio Browser' application provides set-up, configuration and preset storage, and makes the X-Patch the go-to tool for incorporating analogue processing into any production studio environment. X-Patch can function as a simple X-Y router or as a matrix-router to create complex processing chains. Priced at \$1799.

► Amber Technology: 1800 251 367 or professional@ambertech.com.au

IN BRIEF

Alesis has a new 24-bit SD field recorder on the market called the PalmTrack. About the same size as a electric razor (and similar looking) this little mite features stereo and four-capsule omni pickup patterns, 44.1 and 48k 16- or 24-bit WAV recording, as well as 64 – 320kbps MP3 recording. The PalmTrack has auto or switchable gain, mini-jack mic and line-level audio inputs, bass compensation, chorus, pitch shift, delay, reverb, MP3 voice cancellation... even a tuner. The unit comes supplied with a 1GB SD card, and cards up to 16GB are happily supported. Two AA batteries should give you about eight hours of use.

Electric Factory: (03) 9474 1000 or sales@elfa.com.au

Dave Smith Instruments has unveiled a keyboard version of the Mopho, the monophonic analogue synthesiser. The keyboard version retains all the features of the original unit but includes a swag of knobs and switches, along with a weighted keyboard that features velocity and aftertouch. On top of that, owners of the Tetr4 synth can connect the Mopho Keys up to it and create a five-voice synth, with the Mopho Keys acting as the controller. This feisty little keyboard version should be shipping by around April.

Audio Chocolate: (03) 9813 5877 or sales@audiochocolate.com.au

Tascam has released a new version of a product almost every studio requires – a headphone amplifier. The MH-8, designed for studio, stage and installation duties, houses eight stereo outputs, pumps out 250mW per side, and offers three switchable sources. Two stereo inputs can be shared to any of the outputs, while individual stereo direct inputs are available for each of the eight channels. A headphone out can select any one of these inputs, or mix several together. A set of foldback outputs also allows you to chain other MH-8s into a larger system.

Electric Factory: (03) 9474 1000 or sales@elfa.com.au

M-Audio has redesigned its range of Oxygen USB MIDI keyboard controllers. Available in 25-, 49- and 61-key models, the new keyboards feature full-size velocity-sensitive actions along with a complement of sliders, knobs and buttons for tweaking and performing with software instruments. With DirectLink, these same controls instantly map to a DAW's mixer, pan, and transport functions, providing real-time control over a variety of DAWs including ProTools, Cubase, Reason, Live, Logic and Garageband.

Avid: 1300 734 454 or www.digidesign.com

SM Pro Audio recently let loose its G1 supercardioid dynamic vocal microphone with a high level output. The G1 offers maximum isolation from other sound sources, and minimum off-axis tone colouration thanks to its supercardioid capsule design. This has the added advantage of limiting feedback in live performances where loud monitors are used. The G1 is tailored for vocals, with the frequency response and microphone construction, shock mount system and steel mesh grille all lending themselves to life on the stage. Already priced at an attractive \$149, for a limited time SM Pro Audio is throwing in an XLR-to-USB microphone cable.

Sound & Music: (03) 9555 8081 or info@sound-music.com

NEWS: SOFTWARE/PC RECORDING



REAL KEYBOARDS

Arturia's Analog Experience Series is a trio of hybrid software synthesisers combined with dedicated control keyboards. Analog Experience 'The Player,' with 25 keys, is the smallest, simplest, and light est of the series. The Player features a compact MIDI keyboard controller and a light version of Arturia's Analog Factory software. Then there's Analog Experience 'The Factory,' which offers a 32-note keyboard allowing sounds to be modified instantaneously. Finally, Analog Experience 'The Laboratory' is the professional grade version that features a 49-note keyboard controller. The Laboratory includes a preset-based collection of Arturia's sounds, selected from the Arturia Classic Synths stable, including Minimoog V, Moog Modular V, CS-80V, ARP 2600 V, Prophet V, Prophet VS and Jupiter-8V.

►► CMI: (03) 9315 2244 or www.cmi.com.au

WHEN I'M 64

Logic Pro 9.1 hit the virtual shelves last month as a free update, with a raft of fixes, features, and farewells. Fixes to Apple's flagship DAW platform include touch-ups to the Euphonix Eucon control and MC Control scrubbing, fixes to automation behaviour, flex mode, markers, and various display issues. Additional features include the long awaited leap to 64-bit functionality. Bear in mind that certain functions will disappear (for the moment) when running in 64-bit mode, such as node-processing, Rewire and REX file processing, Eucon support, and AAF and OMF importing and exporting. The big sayonara was unfortunately the demise of PPC support. Release notes are available at <http://support.apple.com/kb/TS2565>

►► www.apple.com/logicstudio/logicpro/

MIX & MATCH WAVES

Ever wondered why you can't buy the specific **Waves** plug-ins you're hankering for? Maybe you've only ever wanted the L2 Ultramaximizer, the Renaissance De-esser and the Renaissance Vox. Well, now Waves have come to the party with an offer to supply you with as few as three individual plug-ins.

There are several ways you can go about this. Firstly, the 'Artist Choice' offer compiles hand picked plug-in selections by various renowned producers and engineers. Then there's the 'Quick Choice' offer that lets you compile your own selection of five plug-ins from three differently priced collections, and finally the 'Custom Choice' allows as little as three plug-ins to be purchased at a single time. Hats off to Waves for this new perspective on plug-in purchasing. Check out the URL for an idea on pricing. <http://register.waves.com/yourwaves/StoreHome.aspx>

►► Sound & Music:
(03) 9555 8081 or
info@sound-music.com

PIECE OF CAKE

Cakewalk has launched an A-PRO Series of USB MIDI Controllers for Mac and PC. The A-300 Pro, A-500 Pro and A-800 Pro keyboard controllers are all developed in conjunction with bedmates Roland.

The series focuses on real-time performance and ergonomic playability, making it a suitable controller for soft synths in a live or studio setting. The range combines Cakewalk's ease of use and Roland's engineering and keyboard expertise. The respective keyboard sizes are: A-300 with 32 keys, A-500 with 49 keys, and the A-800 sporting 61 keys. All units offer aftertouch, velocity sensing drum pads and over 45 assignable controllers. Priced at \$399, \$499 and \$599 respectively, with an arrival date still to be announced.

►► Intellware Australia:
(02) 9981 8088 or
sales@intellware.com.au

IN BRIEF

Akai Professional has a new keyboard controller for iPhone and iPod Touch called the iPK25. Features of this 25-key MIDI keyboard controller include velocity-sensitive, synth-action keys, pitch and modulation wheels, octave and sound-bank buttons, stereo RCA line outputs and a headphone jack. There's USB/MIDI connection for software or hardware devices, compatibility with the Akai SynthStation Studio application, and a music production studio for iPhone and iPod Touch. The iPK25 should have already hit the streets by now... release was imminent as AT went to press.

Electric Factory: (03) 9474 1000 or sales@elfa.com.au

iConnectMIDI from **iConnectivity** is a MIDI interface for iPhone and iPod touch. iConnectMIDI's USB port allows you to plug a USB-enabled electronic instrument into your iPhone or iPod Touch, put on some headphones, load up an appropriate sequencing app on your phone, and go for it – it's an instant mini-studio for travelling. The USB port also allows you to plug an instrument into a Mac or PC laptop via iConnectMIDI. At about half the size of a paperback novel iConnectMIDI is (ironically) far larger than an iPhone, but then you can always resort to eBooks if travel space is an issue. Available in March.

iConnectivity:
www.iconnectivity.com

Free of charge to registered users is **Arturia's** Prophet V 2.0. The plug-in replicates the famous Prophet V and VS synthesisers, with the update officially supporting Windows 7 and Snow Leopard. The update includes Arturia's 'Sound Map' patch browser, which displays sound presets in groups or 'neighbourhoods' of similar sounds. Other features include better Audio Unit compatibility (Digital Performer most notably), the ability to use NRPN MIDI messages for automation, lower CPU utilisation on Mac OSX, and Syncrosoft copy protection.

CMI: (03) 9315 2244 or
www.cmi.com.au

FXpansion has announced BFD Nano, a streamlined and more affordable software instrument for acoustic drums, based on FXpansion's BFD2 engine. Optimised for power and easier use, BFD Nano provides an extensive built-in library of drum sounds and patterns, and is also compatible with the wide range of FXpansion and third-party add-ons. Features encompass five kicks, six snares, 12 toms, three hi-hats, 11 cymbals and a selection of percussion. 15 built-in effects including EQ, filtering, dynamics, drive, reverb 'and more' also get a Guernsey, and keymaps are editable.

Musiclink: (03) 9765 6565 or
atdept@musiclink.com.au

Novation's Automap v3.3 is out and about, taking advantage of Apple's Logic 9 integration by enabling Novation hardware to control Logic's native plug-ins and software instruments. ProTools native plug-ins are also fully supported along with the new Novation Launchpad controller, featured in this issue's review section.

Innovative Music: (03) 9540 0658 or sales@innovativemusic.com.au



COME TOGETHER

Avid has avidly announced a new ProTools Instrument Expansion Pack, featuring the full gamut of ProTools virtual instruments and new features added to each. Designed and optimised specifically for ProTools, the Expansion Pack includes: Hybrid (high-definition synthesiser), Strike (virtual drummer), Structure (professional sampler workstation), Velvet (vintage electric pianos), and Transfuser (groove creator). All of these instruments incorporate more than 55GB of world-class sounds and samples that cover the breadth of Avid's known musical universe. Structure, for example, now features Giga-Sampler and Kontakt 3 import, and a high-definition grand piano, along with Nashville Signature drum kits recorded at Blackbird Studios. All instruments offer deeper integration with ProTools, supporting audio and MIDI region drag-&-drop functionality directly from ProTools. Priced at \$595.

▶▶ Avid: 1300 734 454 or www.avid.com



BLOCK-SOLID PERFORMANCE

Livid Instruments's Block MIDI control surface is built on the same bi-directional and adaptable platform as the Ohm64 (reviewed this issue). There are 64 backlit LED buttons onboard the instrument that provide the visual feedback via Ableton Live, Max/Msp, Livid's open source sounds apps, or any other software that supports MIDI. The open source blockEditor application lets you reprogram any of the controller's 64 clip buttons, eight knobs, two faders, and seven function buttons. Block is hand crafted from lightweight wood and aluminium for portability. Price is \$599.

▶▶ Kosmic Electronic Industries: 1800 466 157 or online@kosmic.com.au

MOTU has started shipping Digital Performer 7.1 – a completely free update for all DP7 users, and available for download right about now. Version 7.1 adds dozens of new features and enhancements, including a tuner plug-in, new Custom '59 power amp models, improvements to track folders such as editing tracks within folders and an overview of track placed within folders, auto-save, ProTools 8.03 compatibility, an automation trim tool, saving of channel strip setups, stacks of new plug-in presets and a bunch of extra key-commands. Nice.

Major Music Wholesale: 1300 306 670 or info@majormusic.com.au

Steinberg has finally knocked its support for PowerPC systems on the head. Due to Apple's decision not to support PowerPC processors in its latest operating system, Snow Leopard, Steinberg has decided to focus exclusively on Intel CPUs in the development and testing processes for its Mac-compatible products. This means the current versions of Steinberg products will be the last to officially support PowerPC processors.

Yamaha Music Australia: 1800 805 413 or www.steinberg.net



DENON DN-F300



Denon Professional has long set the standard for innovative, versatile and dependable audio designs. The new DN-F300 marks the next generation in audio players, further raising the bar with digital solid-state design that features no moving parts, maintenance-free operation, unparalleled reliability and the best performance available at any price.

Key Features:

- Compact, single rack-space design conserves valuable rack real estate
- Plays uncompressed CD-quality WAV (44.1 kHz) and MP3 files
- Plays back from both SD/SDHC cards and external USB connected media (HDD or Flash drives)
- ±20% pitch control
- Control via front panel or compact, wearable RC-1135 IR remote (included)
- Dual microphone inputs with level control and music ducking for paging functionality
- Front-panel headphone output with level control
- Random, Repeat All and Repeat Directory playback modes
- Easy-to-read front panel navigation

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New Zealand: Call 0800 111 450 or visit www.audioproducts.co.nz

NEWS: SOFTWARE/PC RECORDING



KEYS TICKLES IVORIES

Want your piano tracks to sound like Alicia Keys? Then best get onto Alicia's Keys, Native Instruments' new soft-synth. Designed as a full-blown digital recreation of Alicia Key's own custom Yamaha 'C3 Neo' grand piano, and based on Native Instruments' Kontakt 4 sampler platform, Alicia's Keys aims to provide a 'soulful and intimate' piano sound that's tailor-made for R&B, soul and pop styles. Alicia's Keys packs 17GB of high-res samples with 12 discrete velocity layers per note, and sophisticated emulation of sonic aspects like key release, sustain pedal functionality and sympathetic resonance. (Alicia Keys – the singer – not included). Native Instruments has also released Scarbee Vintage Keys – no, it's not contagious – which provides authentic renditions of the legendary electric pianos, for use in Kontakt 4 and the freebie, Kontakt Player. The instruments use up to 16 velocity layers per key as well as special 'Horizontal Release Technology' to recreate the complex dynamic behavior of each instrument.

►► CMI: (03) 9315 2244 or www.cmi.com.au



ABLETON SCRATCH ITCH

The Bridge is software designed to span the gap between music production and DJ-ing by creating a link between Ableton Live and Serato Scratch Live or ITCH. Data exchange between these programs works in either direction: The Ableton-to-Serato exchange (Ableton Transport Control or ATC) provides turntable-style control of multitrack productions. Simply drag an Ableton Live Set to a deck in Scratch Live or ITCH and use your turntables, CDJ or ITCH controller to control the transport. With Serato-to-Ableton operation, The Bridge provides a snazzy mix-tape creation tool. DJs can perform mixes in Serato Scratch Live or ITCH and save them as an Ableton Live Set. This way, the DJ can still perform the mix, yet still access detailed editing options.

►► Musiclink: (03) 9765 6530 or atdept@musiclink.com.au



TWICE THE FUN

The Focusrite OctoPre MkII Dynamic features eight channels of Focusrite mic preamps, with single-dial, VCA-based compressors – derived from the Focusrite Red 3 – on every channel. The preamp circuits are the same as those found in the Saffire Pro range of audio interfaces. On-board digital converters, with state-of-the-art clocking and jitter-elimination technology, enable the streaming of eight channels of 24-bit/96k digital audio to and from an ADAT-equipped computer workstation or hard disk recorder. Dual TOSlink ports enable SMUX-compliant ADAT transfer, and when running at 44.1 or 48k, the twin outputs are mirrored so you can feed two ADAT-equipped devices with the same signal. Awesome!

►► Electric Factory: (03) 9474 1000 or sales@elfa.com.au



PEDALS OF YORE

TC Electronic has an updated version of its Vintage Guitar Pedal Bundle for PowerCore on offer. PowerCore users can now add five sought-after vintage guitar effects pedals to their plug-in collections. The five plug-ins are software replicas of the first five products ever to roll off the TC production line. The new range includes: Stereo Chorus and Pitch Modulator & Flanger, Booster and Line Driver & Distortion, TC XII Programmable Phaser, Sustain and Parametric Equalizer, and the Dual Parametric Equalizer. The bundle has been created using the original schematics of these somewhat rare, and no doubt collectible, hardware pedals, ensuring the software gives you the same results as TC's original hardware designs.

►► Amber Technology: 1800 251 367 or professional@ambertech.com.au

IN BRIEF

Nord is offering a collection of 60 sounds from the original Chamberlin tape library. The Chamberlin was the original tape replay instrument developed and patented by US inventor, Harry Chamberlin, back in the '50s, and thus was instrumental in the birth of the Mellotron. These 60 sounds complement the previously licensed Mellotron sounds beautifully, and are available free of charge for all the Nord Wave and Nord Electro 3 users. Tasty.

Electric Factory: (03) 9474 1000 or www.nordkeyboards.com

If you have a rack(s) of **Powersoft** amps then look into the Armonia. Armonia Pro Audio Suite sound system management software manages and controls sound systems of any size or scope that rely on Powersoft amps. Armonia is an ethernet-based, auto-addressing software package that offers full control of all amplifier parameters while accommodating AES3 audio on the same cable. Handy.

Production Audio Services: (03) 9264 8000 or www.productionaudio.com.au

Version 5.5 of **UAD Powered Plug-Ins** software packs the new UAD Trident A-Range Classic Console EQ, along with some improvements and bug fixes. For example, there's a new noise parameter that optionally eliminates modelled noise floor in the EMT250; added output decibel labels for controls view and automation in the 1176 plug; the Mellowmuse ATA plug-in and manual are updated to version 1.4, and more. You can buy the Trident EQ plug-in separately.

CMI: (03) 9315 2244 or www.cmi.com.au

Waves' new SoundGrid will allow the running of large numbers of Waves plug-ins using standard PCs via ethernet, reportedly "surpassing the specs of dedicated DSP-based platforms." SoundGrid offers "super low-latency" performance, which means users can run more audio processors and more CPU-intensive processors. SoundGrid looks to be ideal for live sound and touring, as a centralised processing hub for mixing, post and broadcast facilities, and networked audio for sound installations.

Sound & Music: (03) 9555 8081 or www.sound-music.com

Avid has released upgrades to both Auralia 4 and Musition 4 ear-training and music theory education applications. Designed for musicians of all levels, Auralia and Musition offer drill-based, interactive instruction through structured exercises, and provide users instant feedback about their performance. Both programs offer comprehensive Solfège support, and include customisable syllabi from AP Music Theory and Trinity Guildhall. Plus, for the first time, Auralia and Musition are available for both Windows and Mac OS X platforms with the same feature set. Student and multi-seat discounts apply – of course!

Avid: 1300 734 454 or www.avid.com



POCKET PRICED

The ZED-10 and ZED-10FX are the smallest mixers ever from Allen & Heath. Both boards feature two ultra high-impedance discrete Class-A FET inputs, allowing instruments to be plugged directly into the mixer. In addition, the ZED-10 can handle up to four microphones and two stereo sources. Main stereo outs are on XLR and I/O includes a two-track record RCA output. The USB I/O handles both send and return for PC or Mac recording, playback and effects. The ZED-10FX also adds effects derived from Allen & Heath's digital consoles. Priced at \$399 and \$499.

►► Technical Audio Group:
(02) 9519 0900 or info@tag.com.au



NIMBLE E-LITES

Crest Audio debuted its E-Lite series of power amplifiers at NAMM earlier this year. The E-Lite 1800 and E-Lite 1800 DSP combine lightweight, efficient design with high power and stable performance down to 2Ω loads. The amps utilise a high-speed Class-D design and switch-mode power supply, and both models provide 900W per channel and weigh less than 4.5 kilos! In other words, they're light.

The E-Lite 1800 DSP in particular features an onboard processor that provides delays, adjustable crossover, limiter, parametric EQ, HF driver EQ, four user-preset locations, and stereo/mono operation with lockable security settings. The front-panel LCD allows users to identify and assign presets, while the USB port allows users to load presets and adjust setups externally.

►► Audio Products Group:
1300 134 400 or
info@audioproducts.com.au



QSC THINKS BIG

QSC is a company on the move. Not content with being an amp powerhouse, it's diversified into PA design and, what with the likes of the K Series, is making an amazing fist of it all as well. Now QSC has turned its gaze to the installed sound market with Q-Sys. In simple terms Q-Sys is a digital audio signal routing and processing platform with complete system monitoring and control for small multizone venues right up to the largest imaginable. The platform provides a huge amount of integration capability and processing power. A system of almost any size can be designed from input all the way to amplifier or loudspeaker output without requiring any sub-segmentation due to processor constraints. Using premium converters and Gigabit Ethernet, the fundamental Q-Sys architecture produces a total system latency of less than 2.5 milliseconds between any input and output, with up to 10 network switch hops and audiophile quality processing throughout.

►► Technical Audio Group:
(02) 9519 0900 or info@tag.com.au



PASSIVE ART

RCF's new ART 725 is a passive two-way system designed for club installations and live music. Thanks to its top-draw two-inch compression driver and three-inch voice coil placed atop a 15-inch woofer boasting a high-power 3.5-inch voice coil, the ART 725 reportedly delivers "clear high frequencies, punchy bass and full and precise mid frequencies." The new rear panel is made of aluminium and is equipped with Speakon in/out connectors. Other features include: 700W power handling, 133dB max SPL, a 90° x 60° wide dispersion constant directivity horn, and an LICC (Low Impedance Compensated Crossover) with aluminium-housed resistors and integrated heat sink.

►► Group Technologies:
(03) 9354 9133 or
www.grouptechnologies.com.au

IN BRIEF

Waves and **Digico** have agreed to work together to integrate Waves' new SoundGrid technology into DiGiCo's single FPGA Stealth Digital Processing products. Further details about the alliance will be unveiled over the course of the year, and there's more on SoundGrid elsewhere in the Software News section this issue. Waves has also teamed up with **Yamaha** to produce a WSG-Y16 mini-YGDAI SoundGrid I/O card for Yamaha mixing consoles. It's all happening at Waves it would seem.

Waves: www.waves.com

Allen & Heath has released version 1.6 of its iLive firmware and editing software, which includes support for the iLive-R72 Control Surface, Dual-Rack input expansion, and 'SuperStrip' view in the Editor control software. The most significant new feature in V1.6 is the Dual-Rack system expansion, which allows up to 128 input channels to be used simultaneously. The 'SuperStrip' processing view combines important live mixing parameters into a single window, enabling a more comprehensive view of functions when configuring offline or mixing live. Available now from www.ilive-digital.com

Technical Audio Group:
(02) 9519 0900 or
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Just over a year ago, **Audix** introduced the CabGrabber, a nifty little microphone clamping system for keeping mics pointed at guitar cabinets without the need for a mic stand. Audix has now upped the ante with the CabGrabber XL, an extended version that handles larger size cabinets – this time from 35–50cm in depth. The CabGrabber-XL is constructed of steel tubing and is amply proportioned for holding large-diaphragm condenser or dynamic mics. Packed away, the CabGrabber-XL measures a mere 32cm.

Production Audio Services:
(03) 9264 8000 or
info@productionaudio.com.au

Lab.gruppen is now a fully certified member of the Crestron Electronics Integrated Partner Program. This follows the co-development of a Crestron Integrated Partner control module which allows Lab.gruppen amplifiers and Lake products to operate seamlessly with other hardware in an open-platform Crestron systems environment, consisting of audio/video, security, HVAC, lighting and other controlled devices that may be incorporated into commercial systems. The module uses a custom control protocol that's designed for the C-Series and FP+ model ranges. Another module will be available shortly for the PLM Series with integrated Lake Processing. Hills SVL: (02) 9647 1411 or nsw@audiotelex.com.au

Rycote has announced the InVision Universal Studio Mount (or USM), a universal mic suspension for large-diaphragm recording microphones. According to Rycote, the mount offers more isolation (up to 12dB) than that afforded by traditional cradle-mount mic suspensions. The InVision USM has been designed to provide an alternative to elasticised mounts, the design of which has remained essentially unchanged for decades. Based around the 'U-shaped' suspension mount used in Rycote's existing InVision range, the USM will fit any microphone from 18 to 55mm in diameter, including flat-sided and tapered barrels.

Syntec International:
1800 648 628 or
sales@syntec.com.au



A NEW ROLE FOR AN OLD MIC

Gareth 'Gigpiglet' Stuckey discovers a new role for an old mic:

2010 started big for me – production managing an event at the Sydney Opera House and touring with Canadian artist, Patrick Watson.

The tour was pretty much a festival affair: Tasmanian and Melbourne Falls Festivals, two sold out shows at the Northcote Social Club in Melbourne, Sunset Sounds in Brisbane and Southbound in Perth, ending with three nights at the Speigelent for Sydney Fest.

Mathieu Parisien was the touring FOH engineer for Patrick, and he was good... really, *really* good. He's also recorded all of Patrick's records, which means he knows exactly the sound he's going for.

From the moment I saw the input list I was excited to hear how the band would sound. With instrumentation like marimba, pots and pans, harmonium, saw, and a 'megaphone suit', however, it could have gone either way. I was also keen to see what gear Mathieu was carrying with him for the gigs.

Patrick is endorsed by Sennheiser microphones, so of course there were a number of these on stage. Nothing too out of the ordinary... e609s and 604s etc. What did grab my attention were the MD421s on vocals (Patrick had two positioned on stage: one at the piano, one front and centre). The vocals were always smooth and present, and slotted perfectly into the mix – powerful and thick, yet cutting enough to get the voice out there. I was inspired. I've since pulled out my own 421s and tried them on vocals, possibly for the first time ever... can't be sure. There were no feedback issues with monitors (not that it was a loud stage), and overall I was downright surprised!

Other gear Mathieu was carrying included a FOH rack containing some classic gear (see pic). He used a BSS901 following by an ELI Distressor on a subgroup that contained each of the vocal channels. I share his method here – inserting on a group gives you a lot of flexibility. You can 'push' the channel fader into your processing, or pull it back and let it breathe.

The only other processing he carried was an SPL Transient Designer, inserted over four subgroups: kick, snare, floor tom, and bass. Mathieu said this gave him the ability to control the depth and resonance of the bottom end of these instruments, and as such, kept the whole mix under control. Under control it was: controlled and beautiful – a pleasure to listen to.

Gareth Stuckey

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