

GC PRO PRESENTS AUDIO

LETTER FROM THE EDITOR

Dear readers,

Last month we began our new initiative to use this editorial space to introduce you to some of the members of our team who help support our customers, vision, vendors and the industry in general—the core values of GC Pro and Guitar Center. Last month you met Dinshah Sanjana, Buyer/Category Manager, Software, and this month I will be introducing you to Chris Hansen, Category Manager, Recording/iOS/GC Pro.

Chris has a unique background and skill set that has put him in an ideal position to guide GC Pro and Guitar Center through some recent trends in recording technology. After helping run two radio stations in Seattle, Chris relocated to Boston, where he studied at the Berklee College of Music and graduated in 2005. Shortly after that, he landed in L.A., where he opened a commercial recording studio.

Chris notes, “The GC Pro customer is not easily pigeonholed. We have studio operators, producers, artists, broadcast professionals, system integrators, club owners, front-of-house engineers for touring acts and houses of worship, and more. I suppose my background touches on each of those different market sectors, so I am lucky to understand the needs for nearly every type of individual who seeks out our services. And as someone who is recording and producing artists and using equipment on a regular basis, I have an intimate perspective on the practical application of emerging technologies and how people are making music out there in the real world.”

In his capacity with GC Pro and GC, Chris is tasked with making decisions about what products Guitar Center carries in our retail stores, along with finding the appropriate ways to market those products in GC’s print, web and broadcast vehicles. He gets to work closely with vendors to optimize the products’ feature sets and fully capitalize on their benefits—all with an eye on what our customers need and how they are implementing these solutions. And aside from his background and his time spent in the studio, Chris makes a point of staying ahead of emerging trends by working with manufacturers to keep track of what products are coming out 6–12 months ahead of time. And the yearly NAMM Show and AES Convention help him stay in touch with both vendors and customers.

Chris was instrumental in the rollout of our iOS product category last year. He remarks, “iOS devices—iPads and iPhones—have become a series of essential tools for all manner of music and audio professionals. We are able to offer purpose-built clips, stands, pocket-sized interfaces, Bluetooth footswitches and much more for these devices, and I have been proud to have a hand in how GC has approached serving this trend. Integration of Android devices is not yet as common, but if and when that wave comes, I will be glad to do my part in making sure GC has the right tools for our customers.”

Chris is just one of the hundreds of professionals working together to provide our customers with the best possible experience. He is an expert on these product groups, and that is ultimately put to use in service of our customers. We are proud to have him as a key member of our team, as well as someone out there in the real world, living it every day.

Visit our website at stores.guitarcenter.com/gcpro for access to our staff and exclusive content, and as you browse our product offerings, you can thank Chris for his hard work in offering you exactly what you’re looking for.

Rick Plushner
Vice President, GC Pro



SOLUTIONS

CONCLAVE STUDIOS

GC PRO HELPS A BANKER-TURNED-METAL-MAVEN REALIZE HIS VISION



New York City has lots of recording studios—the Williamsburg district of Brooklyn alone reportedly has 60 or more. But Mitch Cox hadn't found one that catered to heavy metal and hard rock the way the aspiring record producer and entrepreneur wanted to, so he set out to build one.

"When you're designing a studio for maximum flexibility, to try to please everyone, you make design and equipment choices based on that, and those are inevitably compromises," says Cox, whose own musical background as a classically trained jazz trumpeter was put on hold for a successful career as a lawyer in the investment banking sector, until he retired a year and half ago to make a different kind of investment: "In this studio [Conclave Studios], we made design and equipment choices around the classic metal sounds."

Cox, who is driven and was tracking within days after the facility's completion, cites the studio's dbx and Empirical Labs compressors, which he says give metal and hard rock drums and guitars their edge. Conclave Studios offers Cox's interpretation of a metalhead's dream signal chain, starting with a Peavey 6505 amp head through a Mesa Boogie 4x12 cabinet. But he's not dogmatic about it. "We just

want to become the center of metal here," he states. "It's not about making money; it's about the music, so we're here to accommodate whatever these artists need and what best suits their sound."

DESIGNING FOR METAL

Conclave Studios came about around a meeting between Cox and Milo Pullman, a GC Pro Account Manager working out of Guitar Center's Union Square store location. After listening to Cox's vision for his studio and his business, Pullman suggested a meeting with Horacio Malvicino, a noted recording studio designer and a GC Pro Affiliate Program member. Within a matter of weeks, what had been Cox's vision suddenly had a team to build it.

After several months of searching, they found a former recording studio on the far edge of Manhattan's Chelsea neighborhood, in a massive, glass-walled building overlooking the Hudson River that is home to a herd of multimedia companies and photography studios. Construction crews gutted the space to the studs and began building out Conclave Studios' main control room and recording space, as well as a B room for writing and editing.



MUSIC STARTS HERE.

MPC ELEMENT

IMPORT & TRIGGER SAMPLES | SEQUENCE TRACKS | TAKE IT EVERYWHERE | USB-POWERED | \$149.99

ITEM # 109592147

Akai Professional is a trademark of inMusic Brands Inc., registered in the U.S. and other countries.

AKAI
professional

AKAI.PRO.COM

CONCLAVE STUDIOS



Malvicino, whose Malvicino Design Group has done nearly two dozen studio designs as an Affiliate of GC Pro, including Live's new Think Loud residential facility in York, Penn., the newly completed Seven Pillars near Abilene, Texas, and Noisematch Studios in Miami, saw Conclave Studios as a unique task: "It's always a challenge designing a facility in a big city, where isolation and sound control are critical. Especially," he adds, "if you're talking about heavy metal music."

Malvicino says he drew on his own experience with hard rock while working as a technician at legendary New York recording studios in the 1980s, including The Hit Factory, Record Plant and Soundtrack. "We actually used to do a lot of metal at those studios," he recalls. "I remember what the engineers would do to get those sounds, like making the [area around the] amps as dead as possible, to better capture the tone right off the speaker." Malvicino also spent time with Mitch Cox's engineer, Steve Lagudi, who has spent over 15 years mixing metal on the road and in the studio for artists including Testament, Exodus, Ill Niño, God Forbid, Napalm Death, Cannibal Corpse and Sepultura. "Steve knows this stuff intimately," Malvicino says.

The overarching lesson that Malvicino took away from his research comes down to a single word: diffusion. Custom-made diffusors line the wall and ceiling of the 22x14' recording room, which also features acoustical clouds suspended from the ceiling with absorptive inserts, controlling flutter reflections between the floor and ceiling; the room also has reversible panels that have absorptive material on one side and reflective surfaces on the others, providing variable acoustics that let the room's inherent reverb time vary between 0.7 and 0.95 seconds. (Not a huge range, says Malvicino, but enough for the type of music the room is intended for.)

"Diffusion is a way of controlling sound in a small space, and it's also a way to make a small room sound bigger," he explains. "The diffusors we used, along with the absorbent material, are used to scatter the sound evenly. It lets you hear sounds articulated when it's very loud."

THE GEAR

As Malvicino worked on the studio's design, he also consulted with Cox, Lagudi and Pullman on what technologies to include in the studio. While there's gear in there that any recording pro would appreciate—including Focusrite and Midas mic preamps, dbx and Empirical Labs compressors, and a microphone closet filled with names like Sennheiser, AKG, Neumann and Audio-Technica—there's plenty of digital real estate, too, including an Avid Pro Tools HD Native system and plug-ins from Waves, Antares, Sonnox and Metric Halo. And although they looked at vintage consoles, the team decided on something more modern for the 23x18' control room: a 24-channel Neve Genesys desk with 1073 pre-amps, 1084 EQs and Encore automation with Total Recall. Monitoring is handled by two Genelec 1037C Tri-amplified Monitors for mains and Yamaha NS10's for nearfields.

For the studio's goals, Pullman sees the Genesys as the perfect solution for Conclave. "You have the Neve sound, certainly," he notes, "but what you also get that you couldn't in a vintage Neve or other classic console is the level of recall that the Genesys offers. Modern metal sessions are large and complex, so the ability to immediately recall exact EQ settings from one session to the next is a significant advantage. Additionally, the ability to integrate a DAW with the Genesys is a big plus for maintaining an efficient workflow. Lastly, the studio does not have a full-time dedicated tech staff, which is something you need to have on hand with a vintage console, but you just don't need with a Genesys."

Cox appreciates the input he's gotten from Pullman and GC Pro. "They're exceptionally knowledgeable and flexible, but what I especially like is that they stay with you," he says. "They understand that the process of building a studio from the ground up is a long-term relationship and requires patience. If someone's just trying to sell you a product, that's not going to work. So much of this was working through all the details and nuances of the design. That's what Milo and Horacio did."

Conclave Studios is already proving its business model, with bookings lining up through the end of the year. ♦

Capture passion.



Microphones as individual as you are.

www.bluemic.com

AKG C12VR VINTAGE TUBE MIC SYS

The original C12, built from 1953–1960, deservedly earned a reputation as one of the "holy grail" tube mics. Its latest incarnation, the C12 VR, follows in that tradition, with the same meticulously handcrafted quality and 9 remotely selectable polar patterns.

(C12VR) LIST: \$5499.00

\$5149⁹⁹



SONY TUBE MIC C800G PACKAGE

Combining classic tube condenser warmth and response with such modern features as electronically selectable pickup pattern and a Peltier-based cooling system, the Sony C800G was designed for immaculate reproduction of vocal qualities in critical applications.

(C800GPAC)

LIST: \$11308.00

\$8900⁰⁰



MANLEY CORE CHANNEL STRIP

Born of their "greatest hits" from a 25-year legacy of producing renowned studio gear, Manley's CORE provides massive headroom in an incredibly musical and forgiving reference channel strip.

(MCORE) LIST: \$2250.00

\$2000⁹⁹



AVALON V5 CLASS-A DI-PRE-REAMPLIFIER

The successor to the incredibly powerful U5, the Avalon V5 continues the tradition of sonic versatility with a new generation multi-impedance, multi-purpose DI, mic pre/reamplifier that matches to almost any source.

(V5) LIST: \$1320.00

SEE STORE FOR PRICE

NEUMANN KH 310 ACTIVE STUDIO MONITOR

Neumann's KH 310 active studio monitors offer exceptional accuracy over a diverse range of applications and physical locations. Featuring Neumann's MMD (Mathematically Modeled Dispersion) waveguide and powerful Class-AB amplification for improved transient response, the KH 310 brings superior sound to any studio.

(505575) (505576)

\$2249⁹⁵ EACH





MIXING CONSOLE

MGP Series

MGP32X MGP24X MGP16X MGP12X

MGP24X
LIST: \$1699.00

\$1199⁹⁹

SAVE: \$499

MGP32X
LIST: \$1999.00

\$1399⁹⁹

SAVE: \$599

Digital Heart. Analog Soul.



Direct Recording

Record mp3 or .wav files of your performances directly to a USB device.



Discrete Mic Preamps

This is where sound creation begins. Studio-inspired preamps bring out music's character, depth and warmth.



Graphic EQ

Output EQ allows tailoring of the overall sound and helps reduce and control feedback.



X-pressive EQ

Fast, steep filters – via Yamaha Virtual Circuit Modeling – provide the precise response needed to refine the sound.



Multi-Band Master Compressor

Choose a standard full range or a multi-band compressor to control peak sound levels.



1-Knob Compressors

These intelligent compressors help tame a wide variety of input sources, all with the turn of a single knob.

Yamaha MGP Mixing consoles take an innovative approach to utilizing digital technology in an analog mixer. Adding high-resolution effects, iPhone/iPod integration and the functionality of the Stereo Hybrid channel to the warmth and musicality of premium analog sound represents the ultimate balance of heart and soul. Get the full story by visiting www.4wrd.it/mgpfgc or visit your local Guitar Center to experience it for yourself. Your music deserves it.



PRODUCER'S CORNER / ELLIOT SCHEINER



Elliot Scheiner is one of the most successful producer/engineers in history, having produced and/or engineered an eclectic selection of talented artists such as Foo Fighters, Beyoncé, Roy Orbison, Beck, Nine Inch Nails, Faith Hill, Steely Dan, Van Morrison, Queen, Fleetwood Mac, Sting, the Eagles, James Brown, Smokey Robinson, Toto, B.B. King, Aerosmith, Jackson Browne, Eric Clapton, Dan Fogelberg and many others. On the film side, Elliot has worked on such productions as *The Godfather*, *The Godfather Part II*, *Tarzan* and *Meet The Robinsons*. He has been honored to receive 24 GRAMMY® nominations with seven wins, four EMMY® nominations with two wins, and six TEC Award nominations with three wins and more, winning GRAMMY Awards for Best Surround Album for *Morph The Cat* by Donald Fagan and Layla and Assorted Love Songs by Derek and the Dominos and Album of the Year/Best Pop Vocal Album/Best Engineered Album, all for Steely Dan's *Two Against Nature*, as well as two Engineer of the Year GRAMMY Awards for two of the most recognized albums in rock history: *Aja* and *Gaucho* by Steely Dan. Elliot continues to be one of the most sought-after producers and mixers in the industry and his love for his craft hasn't diminished one dB.

What was the last project you released?

Right now I'm currently working on a Trey Anastasio record. Trey is the lead singer from Phish and he's also been working on another solo album—kind of funk, R&B kind of stuff, with some ballads in there. The producer on this is Bryce Goggin from Brooklyn—he's one of the indie kings there. So working with the two of them is a total pleasure. They're just wonderful guys. Good musicians offering good music. It's rare nowadays that you get to do a project as fun as this. That's probably the next thing that's going to come out.

What is the most challenging aspect of the current business climate from your perspective?

Actually, it is two things. Maintaining a consistent level of work for myself, and my personal concern for graduates of the recording schools coming into the market.

Regarding my work, I've been very fortunate and I've maintained a level of work throughout the years, even through the bad times. I mean, for a time, work for everyone including myself was a lot less, but it's almost like a cyclical thing, and I'm back up there right now with plenty of gigs. And so are many of my friends in the business. The industry has changed significantly over the years, and today record companies in general do not play into the entire process as much as they used to. A lot of artists are independent and self-releasing their music, which is a good thing. They can make more money that way, and there [are] a lot of smaller boutique indie labels that are doing okay. I like that aspect of the business. But these changes have forced me, and others, to be a bit more aggressive in finding these opportunities.

Regarding my concern for students graduating from the various recording schools, I think the schools need to get a good grasp on the current climate and offer a realistic picture to the students of what is happening in the market. Then the student can decide the right route to take.

How has your production workflow changed in the past few years?

I can't say that it's actually changed. I'm still doing the same thing. Obviously I do a good deal of my work at home. I've got a studio here, which I've had since 2002, and I love working here. I'm very confident in the quality of the work that comes out of my studio and everybody seems to be very happy

with it. I mixed Beyoncé in surround sound here during the latter part of 2013 into 2014, and it came out great. There have been very few production challenges for me. I just started working with Ben Folds and he's written a concerto with three movements, and recently I was down in Nashville recording the Nashville Symphony with Ben in his studio, which is the old RCA Studio A. That was a challenge because there were 82 players, plus Ben and the 9-foot grand piano. That kind of thing is a challenge to me, because those types of sessions don't happen everyday, but the normal day-to-day stuff is not—I know what I want to do, I know how to get to it, and I've got the tools to do it. I don't change it up that much in terms of equipment. You get into a routine and you become confident with the gear that you have and you stick with it. Ben is a new client for me, a new artist, and Beyoncé was a new project as well, so I'm continuing to get new artists that I've never worked with before. I am very fortunate.

Have you discovered any new gear or software this year? If so, what and why do you like it?

The biggest piece of gear for me this year that was new is the Yamaha Nuage controller. I'm not a controller type guy; I tend to use a console. I have a console here combined with Nuendo, so it's a combination of the console and sometimes what's in the box. The Nuage controller was pretty amazing. When you combine that with Nuendo's massive amount of bussing, it is a great combination. I was mixing in 11.1, in this new DTS format called DTS Headphone:X. I had the opportunity to use Nuage, because it does have a 7.1 bus plus a 4.0 bus that I can use to create the 11.1. I'm so used to Nuendo, it worked really well for me. I loved the combination of the Nuendo and the Nuage. I just found it very intuitive—it's easy to use, which is not something that's always the case.

The other piece of gear I really liked this year is Audio-Technica's AT5040 Studio Vocal Mic, which I found to be really beautiful-sounding. It's a large diaphragm condenser that is really smooth. It's very quiet, and it's got a really nice top end to it. I've used it on vocals and on piano, and I really like this mic. I generally really love A-T's microphones.

As far as software, I always use the Universal Audio (UAD) software. They're always coming up with something new and exciting. Their stuff is amazing to me. ♦



Electro-Voice

The new ETX family builds upon the industry-leading innovation and 85-year heritage of Electro-Voice audio engineering to offer the most advanced professional portable powered loudspeakers available today.



ETX

POWERED

10 • 12 • 15 • 15 3-way
15 sub • 18 sub

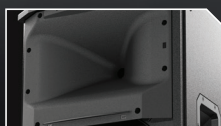
- State-of-the-art components deliver the legendary EV sound quality and reliability the pros trust: 1800 W (subs) & 2000 W (full-range) Class-D power amplifiers with integrated DSP produce high SPLs utilizing high-sensitivity, low-distortion transducers (including DVX & SMX series woofers and precision DH3-B HF titanium compression drivers).
- Lightweight, ergonomic, durable and compact 18-mm, 13-ply birch plywood enclosures finished with EVCoat. Eight mounting points for permanent installations (full-range models). Custom die-cast aluminum pole cups, handles and hardware.



Performance beyond the reach of the competition.

BRAIN POWER

**Intelligent technology,
innovative design.**



- EV's FIR-Drive utilizes the latest Finite Impulse Response (FIR) filter technology to optimize transducer linearity. Advanced limiter algorithms for independent peak and thermal transducer protection.
- Complete full-function DSP control via a single-knob interface. LCD screen for easy system set-up and monitoring: location/application EQ presets (e.g. tripod, mounted, suspended, live, music, speech), limiter status, input level controls/meters and master volume control to ensure optimal gain structure. Parametric EQ allows for more precise configuration. Subs feature a preset for true cardioid performance.
- EV-patented Signal Synchronized Transducers (SST) waveguide design provides precise and consistent coverage across all system configurations. Waveguides are custom-designed and optimized per ETX model.

**Designed, engineered, tested and
assembled for ultimate reliability
by Electro-Voice in the USA.**

www.electrovoice.com/ETX

NEW FOR SPRING 2014!

NEW ELECTRO-VOICE ETX SERIES

The ETX series of powered loudspeakers build on Electro-Voice's 85-year tradition of industry leading innovation to offer a line of advanced professional portable loudspeakers for live entertainment venues, sound installers and audio professionals in all fields of endeavor.

(ETX35P) (ETX18SP) LIST: \$2698.20

YOUR CHOICE

\$1499⁹⁹

AVAILABLE
SELECT STORES &
GUITARCENTER.COM

18" SUBWOOFER



15" 3-WAY
LOUDSPEAKER

MARTIN PROFESSIONAL RUSH MH 3 BEAM MOVING HEAD FIXTURE

RUSH series lights bring Martin Professional's over 25 years of experience designing lighting fixtures for major installations and touring rigs to small- and mid-sized venues. The MH 3 Beam Moving Head's long, tight beam and flexible installation are a perfect example.

(MH 3 BEAM)

\$2495⁰⁰

AVAILABLE
SELECT STORES &
GUITARCENTER.COM



BOSE L1 M1S SYSTEM PACKAGE WITH B2 BASS MODULE

Building on the revolutionary technology developed for the original Bose L1 series, the Model 1S, combined with a B2 bass module, provides bigger sound, deeper bass, and wide, 180° coverage for bigger audiences.

(360020-0010) (353927-0110)

PACKAGE PRICE

\$1998⁰⁰

AVAILABLE
SELECT STORES &
GUITARCENTER.COM



B2 BASS

L1 M1S

JBL PRX SERIES

When you need high power and high performance in an ultra-lightweight package, JBL's PRX-700 series is the logical step. Built to take the rigors of the road, the PRX-700 series delivers in the most challenging environments, providing a lifetime of reliable performance.

(PRX715) (PRX718XLF) LIST: \$1399.00 - \$1999.00

PRX715

\$949⁹⁹

PRX718XLF

\$1399⁹⁹



PRX718XLF

PRX715

SOUNDCRAFT SI EXPRESSION 3

Integrating state-of-the-art DSP with a tradition of great sound and innovative features, the Si Expression mixers offer powerful, cost-effective solutions for live sound mixing.

(5028964) LIST: \$6000.00

\$3499⁹⁹

