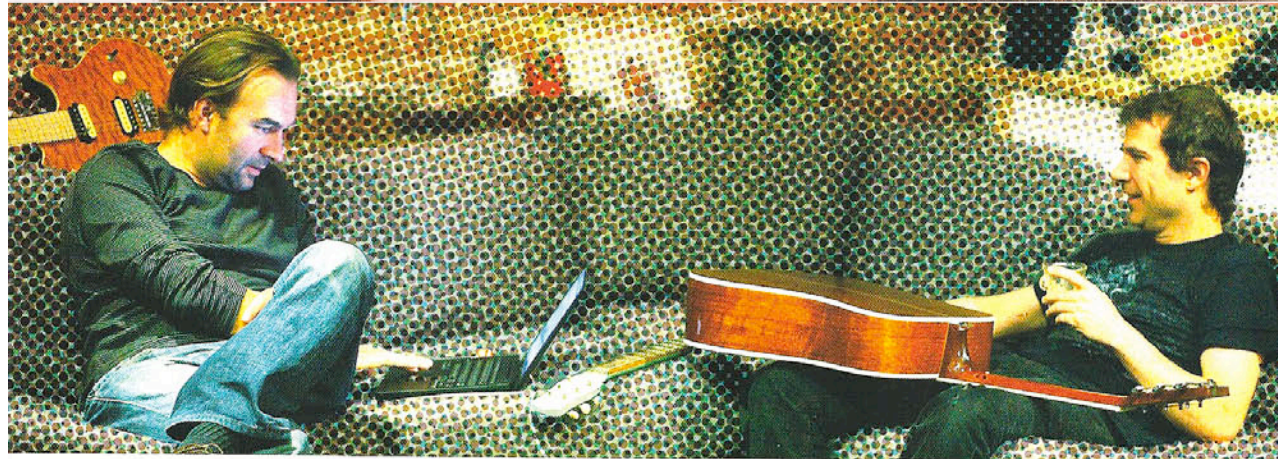


bpm



GUITAR RIG 2 (Native Instruments)

THE KIND OF MUSIC WE make relies heavily on the texture and emotion that a certain riff or melody evokes. We take extra care in sculpting the appropriate sound of the melody and creating a solid palette from which we create our songs.

When we first met—almost five years ago—both of us had an assortment of outboard gear, synths, amps and other musical toys we'd resort to while creating our textural palette. Each year we found ourselves getting rid of old toys and trying to emulate those sounds with the new software plug-ins, but until relatively recently these attempts were a far cry from the originals.

We're not guitar players, but we love to run our soft synths and basses through plug-ins that add warmth and character. When Native Instruments released Guitar Rig a while ago, we were very enthusiastic with the level of detail and realism that we could get out of the most basic sounds. Guitar Rig 2 has brought the experience to a whole new level with the addition of bass amps and effects.

We love to take a solid, punchy, piercing ES2 bass out of Logic Audio and sneak it through Gratifier, a solid bass cabinet and a stomp compressor on top with a good deal of gain and sus-

tain, and end up with a warm, fresh and responsive bass. Or feed our favorite EVP88 Stage Mark I through a twang vibrato verb and rotator base cabinet with a good amount of air and just a hint of Psychedelay reverse delay on top that glues it all together, creating a very evocative, liquid sound.

When we do record guitars we plug them directly into our trusty MOTU 828mkII with Guitar Rig 2 applied as a plug-in inserted on top of the recording channel—this allows us to play with effects and achieve the right sound. The beauty of it is that if at any point we want to change the sound, we still have the dry recording.

It's inspiring to see that Native Instruments is dedicating so much time into recreating dirt and imperfections our old outboard gear and amps used to provide, because it is exactly these defects that make the sound so believable and so useable and so loveable.

Check redcola.com/paulprice. We will do a more in-detail review in the WMC issue and should basically show a listing of all the digital DJ solutions from Final Scratch to Torq to NI's new stuff they have coming out.... Plus an overall update of what came out at NAMM.

Paul and Price Talk Shop

THANKS TO TECHNOLOGY, IT'S getting easier for the average joe to bang out a decent track with little or no studio experience. It's not all about the software, though. Your technique, how you utilize what's in front of you, is what really counts. Being the master of your domain takes time. If you want to get the most out of your software, optimize your system and organize your workflow—listen to other producers who know what they're talking about.

The name Paul and Price might not be flying high on the consumer radar, but these two know a thing or two about streamlining your efforts and performing tough tasks with ease. Tucked away in their studio off Hollywood Blvd, the duo have been quietly mastering the cryptic code of music production composing for companies like Grey Goose, Cadillac and Nike—along with a plethora of other US and European companies. Their new album *Sounds Like Sex 2* is out now via Redcola Records and explores the softer side of downtempo, chilled-out music. Here are a few logical tips to help maximize your creative output...

Photo by rich Kim (blinkofaniproductions.com)

TOP 10 LOGIC SHORTCUTS

TIME-STRETCHING VOCALS OR OTHER AUDIO INTO NEW TEMPO

Cut the original audio track into a specific length (let's say four measures in its original tempo) and select it. Select that exact amount of time in the timeline in the new tempo (four measures), and use Adjust Region Length to Locators.

CLEANING-UP YOUR WORKSPACE A

Select all muted tracks (Select Muted Regions/Events), pack 'em in a folder (Pack Folder) and hide it (Hide Current Track and Select New Track).

BALANCING FEEL AND PRECISION

If we quantize a track, we'll make sure to adjust Quantization Strength under Extended Region Parameters, usually down to about 50–60%, and end up with a tighter track that still doesn't sound sterile.

SPEED AND CONVENIENCE

After spending the time to create a great effects combo, Copy/Paste Channel Strip Setting to a new track is the fastest way of applying it to a new instrument.

ARRANGEMENTS ON THE FLY

For quickly trying out different arrangements, nothing beats packing all tracks in a folder (Pack Folder), slicing them at select points and moving around to taste.

KEEPING IT CLEAN

Create Track with Next Instrument is a great way of keeping your Arrange window uncluttered—our environment consists of many audio and instrument tracks, but they appear in the Arrange window only as needed.

KEEPING IT CLEANER

Delete Unused Tracks is another one we constantly use to keep things uncluttered by removing all the tracks in our template that have not been used in the current session (usually happens about 3/4 of the way into the song).

FINESSING A TAKE

A great way to select and quickly change the velocity of MIDI performance that you might have played too loudly or too softly is to Select Equal Colored Regions/Events in the Matrix Edit window and adjust them with the Velocity Tool.

EDITING CONVENIENCE

When snipping out a measure or two in a track or an arrangement, Select All Following command comes in really handy combined with Pickup Clock (move event to SPL Position).

EXPORTING AUDIO

We often need to export our music to QuickTime movies, and it's a snap using Export Audio to Movie command...however, it would be even quicker if we could save a list of presets that are used often, instead of having to sift through a myriad of encoding options every single time. Logic, are you listening?

*Key commands for all these shortcuts can be created by selecting Logic Pro/Preferences/Key Commands menu