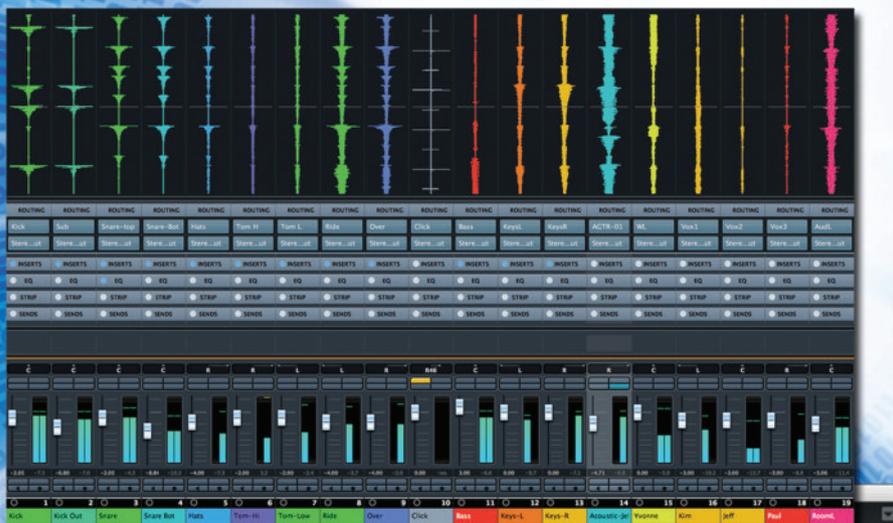


**SXSW 2015: An Insider's Look—Here's What You Missed!**

# RECORDING

The magazine for the recording musician

# DAW Of A New Day



**The Solid State Drive:  
The future is now**

**Drumagog and Trigger:**



Which one's right for you?



**Mic  
Placements  
Done Right  
—And why**



# 19 Products Reviewed:

**Ableton/Max for Cats • Angelbird • Best Service • RTW  
Zoom • Great River Electronics • iConnectivity • iZotope  
CME • One Red Dog Media • Cakewalk • Sonnox • Steinberg**

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## Guest editorial by Brent Heintz

At the past NAMM Show in Anaheim, California, I caught up with Robert Sermeño, the Marketing Director for Steinberg North America. The company was exhibiting at the show, and we talked about their new products, including an update for their Cubase software (reviewed in this issue), a popular DAW among our audience of recording musicians.

We talked about our industry, and how things were going at the show. The traffic at the show was healthy, with business being discussed. There was an optimistic buzz—it was good to see all of us doing better, selling our music creation tools. It's a pretty cool way to make a living: enabling people to realize their muse, helping them to create the best recordings possible.

## People that create musical tools, whether constructed of wood, metal, plastic... or binary data... should be compensated for their efforts.

An organization came up in our talk, one you may not have heard of. It's an alliance with a meaningful purpose: helping to ensure music software creators and publishers can actually make a living doing what they do. The organization, the International Music Software Trade Association ([www.imsta.org](http://www.imsta.org)) is a non-profit organization that represents the interests of music software and soundware publishers. Their main function is advocating the legal use of software in music production. Seems fair to me.

IMSTA's message is one based on moral grounds: People, just do the right thing. They want to change a social climate where, for many, not paying to use software is acceptable. It's commendable to note that the IMSTA's doing this through education, not intimidation. (Ahem—are you familiar with the Business Software Alliance? I hope you never have to be.)

Just how bad is the problem of software piracy? Well, ask yourself, do you know of anyone that uses software they didn't

# Stealing Is Wrong —And That Includes Bits And Bytes

pay for? In this day and age, the answer is all too often “Yes.” That still doesn't represent the crux of the problem. The issue is that too many people just don't believe it is what it is: stealing. Over 70% of online users find nothing wrong downloading something rather significant, for nothing.

Unfortunately, in the convenient digitized world we live in, it's an all-too prevalent mindset. The ease of being able to get songs for free (peer-to-peer sites, your buddy's flash drive, etc.) has certainly turned the world of music publishing sideways, if not upside down. Statistics vary, but one source states that up to 95% of all music downloading is illegal. Another stat has the average iPod user putting over \$800 of illegal music on his or her device. I don't know about you, but I choose to buy my music—I want to compensate the artists that make my world a better place. If an artist wants to give his product away under certain circumstances, that's his or her prerogative, and it's easy to attach a Creative Commons license to that product specifying when and how it can be shared without monetary compensation. Otherwise,

Maybe the problem lies with the fact that music software just isn't, well, physical enough. Walk into a music store, pick a beautiful guitar off the wall, and sit down with it. Hold it, feel the heft of it. Appreciate the craftsmanship and artistry that went into creating it. It's a beautiful instrument, one you want to buy. The thought of simply taking it without paying for it doesn't cross most musicians' minds.

I think we'd all agree that anyone who steals a working musician's instrument is regarded as the lowest of the low. I mean, we've all heard of a touring band's or musician's gear getting ripped off. It's disheartening—and people react strongly. Fans rally behind these musicians, helping them replace their gear, so they can continue to make a living. Confirmed: you are morally bankrupt to steal a gigging musician's livelihood. And it is no different for software, no matter how you may try to spin things.

Piracy touches this magazine as well. We pay editors, writers, photographers, and designers to produce this recording information—it doesn't happen for free. We're very appreciative of the thousands of

if it's out there and you take it without paying for it, it's stealing, but that doesn't seem to stop many folks.

And the “no harm, no foul” mentality of searching for codes to crack music production software is just too prevalent. Maybe people think it doesn't really hurt anybody in the grand scheme of things. And you hear about these pseudo-crusaders who claim that cracking software is practically a noble deed. Music creation tools should be liberated from The Man, a.k.a. Huge Corporations—all of them raking in piles of ill-gotten dough.

The truth is very different. Most music software companies don't have hundreds of employees, but maybe a staff of a dozen or less. And these individuals are usually aligned and driven by passion, not greed. The amount of time and creativity that goes into creating a useful program is pretty staggering. Cracked software directly affects these people's livelihoods. Don't try to fool yourself into thinking that it doesn't.

recording musicians that want our content, appreciate its value, *and* compensate us for it. But there are those who copy our recording information and distribute it through their own channels without acknowledging where it came from, much less compensating us for the work we do. If it's on the Internet, it must be free, right...? Wrong.

Let's make this mindset a reality: People that create musical tools, whether constructed of wood, metal, plastic, or binary data, should be compensated for their efforts. Stealing—whether it's music, photos, movies, articles, guitars, or music software—is not an option. It's tempting to take a copy of digital media and easy to convince yourself that you're not hurting anyone when you do... but don't be that guy. This community is nobler than that. ➔

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