

As Seen in

Performing Songwriter

Be Heard.



FOLLOW-UP REPORT:

ASC Tube Traps

Following Mitch Malloy's enthusiastic review of **ASC Tube Traps** in our Jan/Feb '04 issue, I knew I just had to try them myself. I first experienced Tube Traps at a Nashville AES meeting, where their creator, Art Noxon, demonstrated them in a configuration he calls the **Quick Sound Field**. For many people, the traditional approach to acoustically treating a room has been to remove as many reflections as possible, and worry about recreating ambience artificially at a later stage, using processing. The Quick Sound Field takes the opposite approach, *flooding* the area within the field with many, many early reflections of exactly the right duration and decay pattern. The result is an incredibly natural-sounding "room" that can be created on the spot, in just about any environment imaginable.

I first knew I was onto something special when the guitarist at a session asked me what processing I had added to make his acoustic guitar sound so good. Truth is, I hadn't touched an EQ, compressor, reverb or anything else; I had merely placed six Tube Traps around the guitar mics in the Quick Sound Field configuration. I have received similar feedback from drummers and singers. After having used the Tube Traps in numerous situations for several months now, I've found that I use far less processing of any kind on most sources that I record, simply because the Quick Sound Field sounds so phenomenal on its own that there's no need for anything else. Tube Traps are definitely not a gimmick; they've made a true believer out of me! —Fett

