

J C F A U D I O
PEP

ABOUT PEP



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PEP

A statement from the developers of PEP.

-----The Problem-----

Recording digitally promised perfect sound forever. Digital offered excellent data processing and handling capabilities with lowered costs to the industry. Recorded sound could be easily saved "forever" without worrying about damage or loss in the physical world. There seemed to be no drawbacks.

However, the "progress" of digital recording came with unforeseen consequences. Recording **music** is not merely making a copy of sound, it is the art and science of capturing sound to a specific medium. Audio engineers no longer **need** to understand the path sound takes through electronic equipment to achieve a *result*; they now see waveforms on a screen and manipulate musical representation without a tangible understanding their actions (read: playing video games). Analog recording forced the engineer to physically confront the medium and tools that they were recording to and through. Digital recording adds a degree of separation that allows engineers to base their decisions on what makers of hardware and software tell them they need to buy in order to get a desired *sound*. This easily usurps the necessity to use audio equipment effectively and efficiently.

The benefits of recording digitally displaced the science of recording quickly enough that the ramifications of the shift are **still** being unravelled. Some people missed the "sound" of analog tape. This spawned the development of emulators that add the "warmth", "saturation", etc. that tape could impart onto the recording. But still, something was missing from the "feel" of tape and THAT is the problem we have found a solution to.

-----The Solution-----

Josh first became aware of this problem when he listened to digital recordings of himself playing drums after several years of recording to analog tape. On tape, the drums felt like they were in the right place, similar to how he experienced them when he sat behind the kit and played. Via digital multitracking, the drums just felt like they were in the wrong place: It was a musically confusing predicament.

The medium of tape imparts an fortuitous time-based phenomenon onto the recording that gives it a certain "feel" that is not incidental to the listening experience. PEP was developed from our ability to apply mathematics to achieve an even better result without tape.

If this attribute tape imparts on material is so important, then why don't we advocate the resurgence of tape recordings? Computers are powerful tools and can make engineers' workflows easier to handle. Instead of trying to turn back time, we designed a tool that allows an engineer to reinsert this accidental feature back into their material. We are still amazed that a relatively simple solution exists to an enigmatic problem.

We put PEP in the AD8 so that it will be used at the beginning of the recording chain. The effect PEP has on recorded material is *sonically* significant enough that different post recording decisions (editing, EQ, compression, etc.) will be made on PEPed material than would be made on unprocessed material. PEP is not a magic box to make everything sound better - it is a carefully designed solution to a specific problem. As to whether or not it is the solution to your problem, we suggest you experience the difference PEP makes.

Joshua Florian

Nicole Feeder

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