

AUDIO FOR BROADCAST, POST, RECORDING AND MULTIMEDIA PRODUCTION

resolution

V8.8 NOVEMBER/DECEMBER 2009

£5



The Keith Grant interview

The John Leckie interview

How going digital impacts on your acoustics

Digital system essentials: interconnection

5-year entertainment and media forecast

Ten rock 'n' roll animals



REVIEWS

RSS M-380

SE 4400a & T2

Mytek Digital 8X192

Marantz PMD661

Cartec EQP-1A

Fostex FM-3

Tascam DR-100

Focal CMS65

Propellerheads Record

ts

ctions and

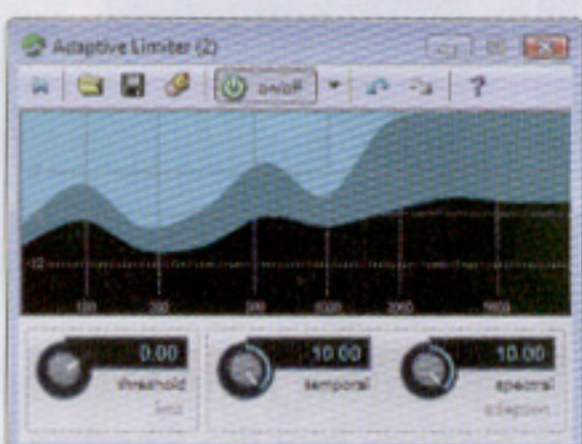
dge V6

Based on the latest CEDAR Cambridge Series III hardware, Version 6 is described as another step forward in offering four new processes and an addition to the system's batch processing capabilities.

Unlike most of CEDAR's processes, the modules added in Version 6 are not aimed specifically at audio restoration in the traditional sense but at audio preparation for all manner of uses. To illustrate this, imagine a dozen disparate recordings, such as a mixture of live and studio recordings, and trying to make them suitable for distribution as a coherent body of work.

These may exhibit different levels, different peak/power ratios, and different tonalities.

a suite of processes that allow



characteristics of the template track and is based on the audio that you are processing. It employs an algorithm that calculates a profile and constrains the amplitude maintaining the integrity of the input signal. It can simultaneously sound louder yet an audio processed using conventional methods. The final elements are provided by Normalisers. Offering five standards (power normaliser) and over-sampling allow you to determine the output

processes in the conventional manner — but CEDAR has also introduced a processing mechanism that allows you to stream with the new track-based system allows you to cascade the actions, such as the Adaptive Limiter, with such as Reshape and the Normalisers.

Spotlight: ATP

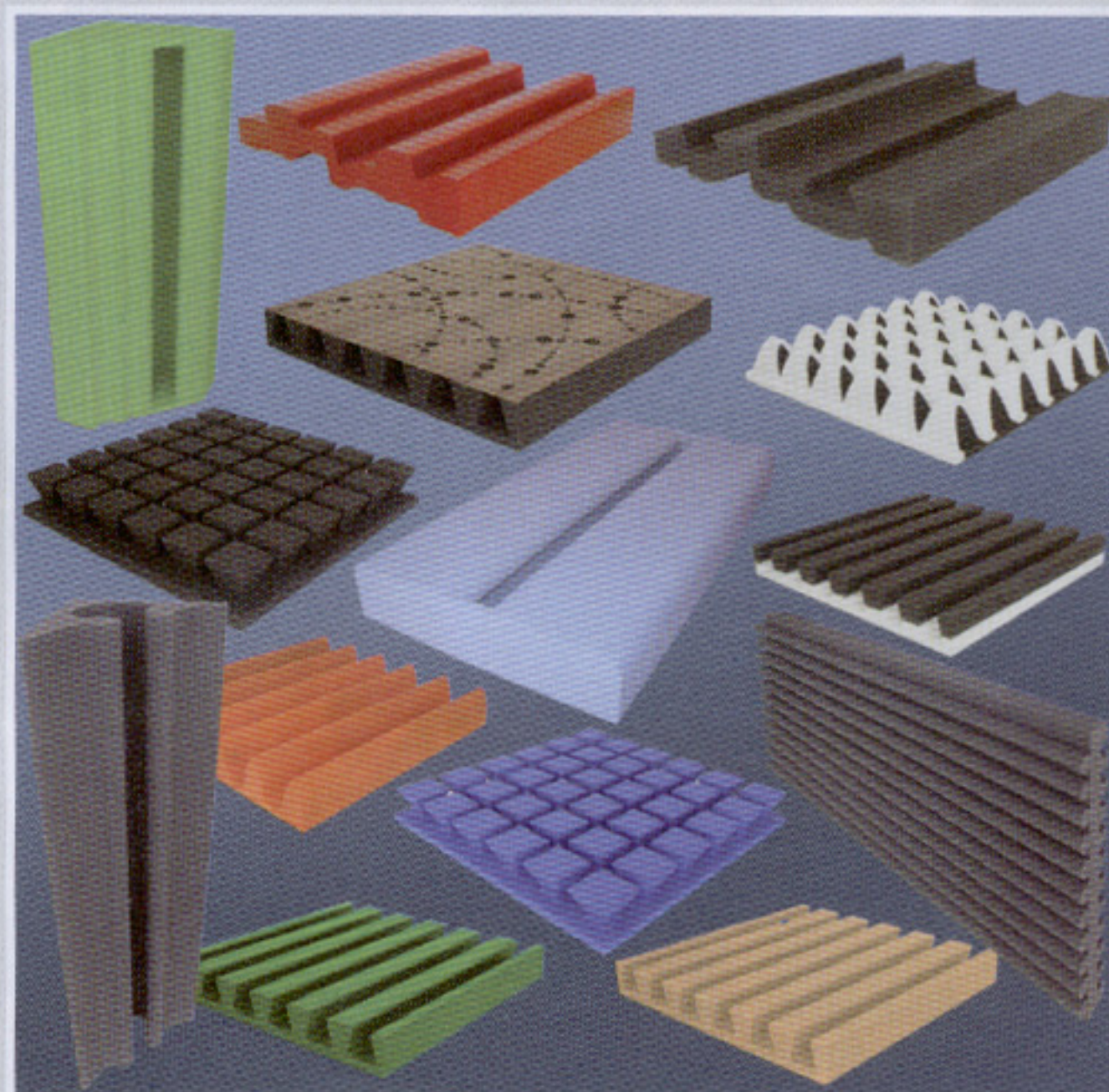
ATP is a new brand of acoustic treatment panel kits from the Jocavi Group. The ATP range provides a variety of kits to suit different sized rooms for studios, home cinemas, and rehearsal spaces. ATP has its own plant, which is totally independent from that of Jocavi Acoustic Panels, with modern machines working in acoustic foam and polyurethane in compliance with European safety legislation for public places.

ATP has created five acoustic panel packs that correspond to five room sizes. At the development stage these 'rooms' were acoustically simulated by the manufacturer and in each case they were also verified with acoustic analysis in the real spaces. ATP packs 01 to 05 cover rooms from 9-13sqm to 30-40sqm and are available in Standard and Excellence versions; the latter offering improved performance through additional panels and a greater choice of colour finish. The ATP packs are easy to assemble and come with glues and instructions.

The packs draw from a pool of diffuser and absorber panels some of which can be mated to each other allowing a diffuser rich space, for example, to be converted into a drier acoustic by sliding similarly shaped absorber panels into place on the diffuser panels.

Of particular note are the varieties of finish being offered and the inclusion of large tuned bass absorbers in corner and wall-mount configurations. The ATP packs amount to highly configurable, effective and affordable acoustic solutions for audio working spaces.

www.atp.jocavi.net



The CEDAR HDA is a 1U rackmount designed to receive an AES-EBU or SPDIF input and convert it to six individually buffered, 1/4-inch stereo headphone outputs, each with its own volume control.



CEDAR has launched two products for live audio surveillance and for speech enhancement of existing audio. The CCS-1500 is a portable solution for covert surveillance. Based on the DNS1500 dialogue noise suppressor, it also contains a CEDAR ADA convertor, a CEDAR HDA 6-channel digital headphone amplifier, and two pairs of closed-back headphones.

The CCS-3000 is identical except that a CEDAR DNS3000 lies at its heart. With scene memories and timecode facilities, this allows users to create preconfigured setups for specific listening environments and, for audio/video installations, its operation can be synchronised with video surveillance.

www.cedaraudio.com

Charter Oak EQ

The PEQ-1 EQ from Charter Oak is a switchable



16-band programme equaliser that is intended for use as a finishing tool on the mix bus or in mastering. The design is intuitive as the switchable centre frequency points and overlapping bands are optimised for music production. The equaliser is said to be 'extremely clean and free of distortion, which allows for large amounts of boost in the upper frequencies without any harshness'.

www.charteroakacoustics.com

Waves plugs



New plug-ins from Waves include the WNS Noise Suppressor and LoAir, the first two entries in the new Waves line of postproduction tools; the WavesLive MultiRack software processing host for live sound; and the Vocal Rider mixing tool.

LoAir is a subharmonic generator that creates LFE content. It consists

of four separate components: Mono, for creating and enhancing subharmonic frequencies on existing LFE tracks; Stereo: for generating LFE content from Stereo signals (Outputs LFE or Stereo + LFE); 5.0 to 5.1, for generating LFE content from a 5.0 signal; and 5.1 to 5.1, for increasing subharmonic frequencies on existing LFE tracks.

With WavesLive MultiRack, armed with a laptop, an I/O, and an iLok, FOH and monitor engineers can replace racks of hardware with Waves plugs. Vocal Rider automatically 'rides' the levels of vocal tracks. The user sets the target range of the vocal level in relation to the rest of the mix and Vocal Rider then compensates for all deviations from the target, intelligently raising or lowering the vocal volume without compression.

www.waves.com

