
Subject: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Tue, 02 Sep 2008 18:11:28 GMT
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Hi folks,

Does anybody have a recommending on replacing my Mackie 1640vlz for tracking? I only use the 1st 8 channels (direct outs) for tracking instruments and backing vox. My 2nd 8-in takes direct signals from the Roland session kit. So the rest of the board is not in use. I have a single MEC with two 8-ins, two EDS and two C16s.

Can you recommend a clean, tight, non colorizing or minimal coloring pre, with 8 inputs of XLR and 1/4", 8 1/4" balanced outputs and gives me the ability to adjust each channel (some mic and some line levels) as I track bass, keyboards, guitars (acoustic and electric via POD or amp) and backing vox all at once. Don't break the bank but do recommend quality. I will pay up to \$2K but that is a little painful.

I just want to replace my 1604vlz because I can hear the harshness/brittleness and muddyness of the pre's.

Thanks,
Wayne

btw - I'll be away from the newsgroup for a week so I won't be able to reply with thanks immediately.

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Tue, 02 Sep 2008 19:38:27 GMT
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I've got 3 of these and love em

<http://www.presonus.com/products/Detail.aspx?ProductId=13>

digimax fs

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [TCB](#) on Tue, 02 Sep 2008 21:01:49 GMT
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I don't think you'll get much sonic improvement over the Mackies for anything like reasonable amounts of money. Probably the best deal would be Sytek (love mine) but that's over \$200/channel.

TCB

"Wayne Carson" <waynecarson@cox.net> wrote:

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>

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>tracking? I only use the 1st 8 channels (direct outs) for tracking
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>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [kerryg](#) on Wed, 03 Sep 2008 01:13:11 GMT
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I was thinking of giving this complete EI Cheapo a try -

<http://www.smproaudio.com/index.php?option=content&task=view&id=34>

\$169.95

and then sending it to Black Lion Audio for this mod:

http://www.blacklionaudio.com/sm_pro_8_mki_mod.html

\$365

It won't give me a lot of headroom, but it sounds like it will wind up being a very nice extra eight. Total cost, well less than \$100/channel; I've heard Black Lion's work and I'm inclined to take them at their word on this mod.

- Kerry

On 2008-09-02 11:11:28 -0700, "Wayne Carson" <waynecarson@cox.net> said:

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>

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Subject: Re: Decent 8-in/8-out mic/line pre

Posted by [Gantt Kushner](#) on Wed, 03 Sep 2008 02:57:41 GMT

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[http://cgi.ebay.com/Presonus-M80-w-Jensen-Transformers_W0QQi
temZ260282328672QQihZ016QQcategoryZ23790QQssPageNameZWDVWQQr
dZ1QQcmdZViewItem#ht_500wt_0](http://cgi.ebay.com/Presonus-M80-w-Jensen-Transformers_W0QQi
temZ260282328672QQihZ016QQcategoryZ23790QQssPageNameZWDVWQQr
dZ1QQcmdZViewItem#ht_500wt_0)

I have one these. I like it.

Gantt

"Wayne Carson" <waynecarson@cox.net> wrote:

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>tracking? I only use the 1st 8 channels (direct outs) for tracking
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Subject: Re: Decent 8-in/8-out mic/line pre

Posted by [Aaron Allen](#) on Wed, 03 Sep 2008 03:28:59 GMT

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Look into Grace 101's (101's used market ... M101 if you're after the new versions) if you seek clean color free sound without a 2nd home mortgage. Before you go there though, be sure that just getting the 1604 VLZ3 won't get you where you want to go. Compare a new one to your old one at a local music shop on some trusted cans or in a private session in a pro audio room.

AA

"Wayne Carson" <waynecarson@cox.net> wrote in message
news:48bd85c3\$1@linux...

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>

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Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [rick](#) on Wed, 03 Sep 2008 09:13:32 GMT

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true systems.

On Tue, 2 Sep 2008 11:11:28 -0700, "Wayne Carson"
<waynecarson@cox.net> wrote:

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Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Ted Gerber](#) on Wed, 03 Sep 2008 13:03:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

rick <parnell68athotmail.com> wrote:
>>true systems.
>

Yeah these are great, but maybe out of the price range?

Ted

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [tonehouse](#) on Wed, 03 Sep 2008 16:13:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

Has anyone tried the M-Audio box? Are M_Audio mic pres better than the
Presonus ones?

"Wayne Carson" <waynecarson@cox.net> wrote in message
news:48bd85c3\$1@linux...

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Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [kerryg](#) on Wed, 03 Sep 2008 19:13:32 GMT
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A friend who's very into his Nuendo/REAPER system has tried a wide range of budget pres, and he's extremely pleased with the M-Audio (although I've never been an enormous fan of their gear for sound, only for features).

But the thing he's raved most about lately is his Mackie Onyx, and you can get eight of those pres for \$849 or even sixteen for \$1099 as B-stock at zzounds.

<http://www.zzounds.com/item--MACONYX1620>

<http://www.zzounds.com/item--MACONYX1640>

I suppose that doesn't eliminate having the mixer section, thus getting it all neatly into a one-or-two-space rack. Funny that having all that extra mixer attached to the pres is actually starting to be a minus, rather than a plus, in today's tighter workspaces.

Wayne, one more option occurred to me, although it might not suit your needs. Seventh Circle Audio has a modular (sort of MEC-like) preamp, in that you buy a chassis and populate it as needed up to eight units.

They come as kits, and the most basic eight-channel configuration is dirt cheap at under \$1200. From all reports it's definitely seriously high class - a step up from the range of pres we're discussing. But it would be some serious electronic work to assemble, and not for "first-timers". The modules range from \$89 as a kit to a Neve clone fully assembled at \$499 (you can buy them assembled, but that would shoot your budget by a fair margin).

<http://www.seventhcircleaudio.com/>

On 2008-09-03 09:13:11

-0700, "tonehouse" <zmcleod@comcast.net> said:

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Subject: Re: Decent 8-in/8-out mic/line pre

Posted by [Aaron Allen](#) on Thu, 04 Sep 2008 00:15:26 GMT

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heeyyyyy.....

<http://www.seventhcircleaudio.com/cart/cart.htm>

dangit man, you're blowin' my end of year budget :)

AA

"KerryGalloway" <kg@kerrygalloway.com> wrote in message
news:48bee5d3@linux...

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>budget pres, and he's extremely pleased with the M-Audio (although I've
>never been an enormous fan of their gear for sound, only for features).

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>

> <http://www.seventhcircleaudio.com/>

>

> On 2008-09-03 09:13:11

>

> -0700, "tonehouse" <zmcleod@comcast.net> said:

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Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [JeffH](#) on Thu, 04 Sep 2008 00:38:23 GMT
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Ted Gerber wrote:
> rick <parnell68@hotmail.com> wrote:
>
>>true systems.
>>
>
>
> Yeah these are great, but maybe out of the price range?
>

> Ted

Just picked up a Precision 8 for \$1600 used. They do come available relatively frequently on Ebay.

Jeff

Subject: Re: Decent 8-in/8-out mic/line pre

Posted by [Martin Harrington](#) on Thu, 04 Sep 2008 01:17:53 GMT

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I'm using the M-Audio Project Mix board, and I find the preamps very nice, although I mainly use it for voice work, and to control ProTools and Logic/Soundtrack Pro.

Martin H

On 4/09/08 2:13 AM, in article 48beba84\$1@linux, "tonehouse" <zmcleod@comcast.net> wrote:

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Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [kerryg](#) on Thu, 04 Sep 2008 03:35:22 GMT
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Then I hate to do this to you - but I think you gotta go read the raves
on these pres over at GearslutZ if you haven't already :D

http://www.gearslutZ.com/board/search_google.php?cx=000349341433141444103%3Apj2zcpvbzls&cof=FORID%3A11&q=seventh+circle+audio+N72&sa=Go

-

Kerry

On 2008-09-03 17:15:26 -0700, "Aaron Allen" <know-spam@not_here.dude> said:

> heeyyyyy.....
> <http://www.seventhcircleaudio.com/cart/cart.htm>
> dangit man, you're blowin' my end of year budget :)
> AA

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Wed, 10 Sep 2008 07:19:20 GMT
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Thanks all. I just returned. I've looked into all you'all's suggestions.
I'm leaning toward the Presonus DigiMax FS. \$650 @ GC. I contacted tech
support to get a few things answered. They got hit pretty good with Gustav.
I received an automated response so it might be a bit before they get to
answering my questions. PreSonus is in Baton Rouge.

I prefer the front end XLR and 1/4" dual Nuetrrik inputs. It uses PreSonus's
newer XMAX class A pre's with trim and apparently their new JetPLL jitter
reduction technology for sync (which I don't need in my config). I've got a
Big Ben clocking my Paris. The FS can be a master clock or receive master
clock. The direct outs are analog and post mic/line pre amp. Presonus touts
that the A/D and D/A are of good quality, 24 bit, 96K. In order to use the

converters, the signal is routed to the A/D and out the ADAT optical to a DAW or digital mixer. The D/A is only used with the ADAT return signal. I'm not planning on using the A/D or optical out. I'm sticking with Paris's 8-in's. 8 inserts if needed. BTW - I thought I read somewhere that this unit is made in China but I might be mistaken. Ugh!

From web page:

XMAX pre amps

High Voltage - The XMAX preamplifier runs on power rails of 30V. Most off the shelf op amp based designs run on power rails of 10V to 18V. Higher voltage power rails deliver more headroom, deeper lows, smoother highs and an overall fuller sound.

Discrete - No op amps. Only transistors, resistors and capacitors. Op amps add noise, coloration and harshness to a signal. Discrete designs deliver ultra low noise and transparency.

Class A - When a circuit is running in Class A mode the circuit is always in an "on" state operating at its optimal voltage requirements. Class A mode has zero crossover distortion and delivers purer, clearer and more musical sonics than class A/B designs which are found in most op-amp circuits.

From web forum:

Craig Anderton's 3 classes of pres

Cheapo pres - budget gear

Middle- class "designer" pres - Mackie Onyx, 1820m and PreSonus

Big-bucks "designer" pres - PreSonus ADL 600, Manley, Demeter, etc.

I read Craig Anderton's review of it. In short he A/B'd it against his Emu 1820m and Onyx Satellite and a TC K24D and said, "... they (the pre's) sound very honest and balanced across the spectrum. You get eight very fine mic pre's that I would file under "upper middle class designer pre" category." He also supplied spectrum analysis of FS, 1820 and K24D. See attachments. The attachment file name shows which graph is which.

On the 1820 vs FS: "Between 80 and 160Hz, the rolloff on the DigiMAX FS is clearly gentler, accounting for the fuller sound in the bass range. In the midrange, you can see that the 1820 dips a bit more between 640Hz and 1.3kHz, but has more energy between 2.6 and 5.1kHz."

On the K24D vs FS: "Given that both E-Mu and TC really tout their mic preamps as being something special, the DigiMAX FS's eight mic pres certainly hold their own against the K24D -- the similarity between the two curves speaks for itself -- and seem slightly more "accurate" than the 1820m pres. They're about as good as you're going to get for the money."

So, the Seventh circle is beyond what I want to deal with but I do appreciate the input. True systems Precision 8 appears awesome but beyond my needs and so is Sytek. I'm currently using an M-audio Mobile Pre with my

laptop when I'm away from my Paris home studio. I use it purely to record demo tracks and to build midi sequences. It's a two channel mic/line. 2 in 2 out. I can not vouch for the quality of M-Audio pre's. The MobilePre seem to lack clarity or pristine. I use it because it has an USB interface and I can run Cakewalk Home Studio in ASIO mode vice MME. Another thing I noticed was that it had very little headroom before it clip'd. I don't know if their pre's on their other equipment are the same. The Mobil Pre was \$150 bucks for two channels.

So, thanks again.
Wayne
Paris since '97

"Wayne Carson" <waynecarson@cox.net> wrote in message
news:48bd85c3\$1@linux...

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File Attachments

1) [Top is FS vs k24d on bottom.jpg](#), downloaded 217 times



2) [Top is 1820 vs FS on bottom.jpg](#), downloaded 213 times



Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [kerryg](#) on Wed, 10 Sep 2008 17:39:50 GMT
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Thanks for posting your findings, Wayne, I'm sure this thread will help others too. I've got preamp decisions ahead and a limited budget to make it all happen, so it's certainly timely for me that we haul this stuff out and look at it critically and consider the pros/cons.

- Kerry

On 2008-09-10 00:19:20 -0700, "Wayne Carson" <wayne Carson@cox.net> said:

> Thanks all. I just returned. I've looked into all you'all's suggestions.
> I'm leaning toward the Presonus DigiMax FS. \$650 @ GC.

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Wed, 10 Sep 2008 18:31:21 GMT
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You are welcome. Thanks for your suggestions.
Wayne

"KerryGalloway" <kg@kerrygalloway.com> wrote in message
news:48c80a25@linux...

> Thanks for posting your findings, Wayne, I'm sure this thread will help
> others too. I've got preamp decisions ahead and a limited budget to make
> it all happen, so it's certainly timely for me that we haul this stuff out
> and look at it critically and consider the pros/cons.

>

> - Kerry

>

> On 2008-09-10 00:19:20 -0700, "Wayne Carson" <waynecarson@cox.net> said:

>

>> Thanks all. I just returned. I've looked into all you'all's

>> suggestions.

>> I'm leaning toward the Presonus DigiMax FS. \$650 @ GC.

>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [LaMontt](#) on Thu, 11 Sep 2008 23:04:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

hey wayne.. I know I'm late on this but the Behringer AD8000 (* pres, Adat
i/o, with work clock, sounds really good for under \$200 bucks.

Some things Behringer makes sounds like crap, But, some are actually really
nice sounding. Like their Pro Verb 96, and even some of their new stomp pedals
out perform Rolands boss units.

But, you should really give the AD 8000 a listen. You will be surprised at
their wide open, full-bodied sound. After a buddy did a live recording using
these units, I was blown away. I thought he rented some high end pres..

"Wayne Carson" <waynecarson@cox.net> wrote:

>Thanks all. I just returned. I've looked into all you'all's suggestions.

>I'm leaning toward the Presonus DigiMax FS. \$650 @ GC. I contacted tech

>support to get a few things answered. They got hit pretty good with Gustav.

>I received an automated response so it might be a bit before they get to

>answering my questions. PreSonus is in Baton Rouge.
>
>I prefer the front end XLR and 1/4" dual Nuetrrik inputs. It uses PreSonus's

>newer XMAX class A pre's with trim and apparently their new JetPLL jitter

>reduction technology for sync (which I don't need in my config). I've got
a
>Big Ben clocking my Paris. The FS can be a master clock or receive master

>clock. The direct outs are analog and post mic/line pre amp. Presonus touts

>that the A/D and D/A are of good quality, 24 bit, 96K. In order to use
the
>converters, the signal is routed to the A/D and out the ADAT optical to
a
>DAW or digital mixer. The D/A is only used with the ADAT return signal.

>I'm not planning on using the A/D or optical out. I'm sticking with Paris's

>8-in's. 8 inserts if needed. BTW - I thought I read somewhere that this

>unit is made in China but I might be mistaken. Ugh!
>
>From web page:
>XMAX pre amps
>High Voltage - The XMAX preamplifier runs on power rails of 30V. Most off

>the shelf op amp based designs run on power rails of 10V to 18V. Higher

>voltage power rails deliver more headroom, deeper lows, smoother highs and

>an overall fuller sound.
>Discrete - No op amps. Only transistors, resistors and capacitors. Op amps

>add noise, coloration and harshness to a signal. Discrete designs deliver

>ultra low noise and transparency.
>
>Class A - When a circuit is running in Class A mode the circuit is always
in
>an "on" state operating at its optimal voltage requirements. Class A mode

>has zero crossover distortion and delivers purer, clearer and more musical

>sonics than class A/B designs which are found in most op-amp circuits.
>

>From web forum:
>Craig Anderton's 3 classes of pres
>Cheapo pres - budget gear
>Middle- class "designer" pres - Mackie Onyx, 1820m and PreSonus
>Big-bucks "designer" pres - PreSonus ADL 600, Manley, Demeter, etc.
>
>I read Craig Anderton's review of it. In short he A/B'd it against his
Emu
>1820m and Onyx Satellite and a TC K24D and said, "... they (the pre's)

>sound very honest and balanced across the spectrum. You get eight very
fine
>mic pre's that I would file under " upper middle class designer pre"
>category." He also supplied spectrum analysis of FS, 1820 and K24D. See

>attachments. The attachment file name shows which graph is which.
>
>On the 1820 vs FS: "Between 80 and 160Hz, the rolloff on the DigiMAX FS
is
>clearly gentler, accounting for the fuller sound in the bass range. In the

>midrange, you can see that the 1820 dips a bit more between 640Hz and
>1.3kHz, but has more energy between 2.6 and 5.1kHz."
>
>On the K24D vs FS: "Given that both E-Mu and TC really tout their mic
>preamps as being something special, the DigiMAX FS's eight mic pres
>certainly hold their own against the K24D -- the similarity between the
two
>curves speaks for itself -- and seem slightly more "accurate" than the 1820m

>pres. They're about as good as you're going to get for the money."
>
>So, the Seventh circle is beyond what I want to deal with but I do
>appreciate the input. True systems Precision 8 appears awesome but beyond
my
>needs and so is Sytek. I'm currently using an M-audio Mobile Pre with my

>laptop when I'm away from my Paris home studio. I use it purely to record

>demo tracks and to build midi sequences. It's a two channel mic/line. 2
in
>2 out. I can not vouch for the quality of M-Audio pre's. The MobilePre seem

>to lack clarity or pristine. I use it because it has an USB interface and
I
>can run Cakewalk Home Studio in ASIO mode vice MME. Another thing I noticed

>was that it had very little headroom before it clip'd. I don't know if

>their pre's on their other equipment are the same. The Mobil Pre was \$150

>bucks for two channels.

>

>So, thanks again.

>Wayne

>Paris since '97

>

>

>"Wayne Carson" <waynecarson@cox.net> wrote in message

>news:48bd85c3\$1@linux...

>> Hi folks,

>>

>> Does anybody have a recommending on replacing my Mackie 1640vlz for
>> tracking? I only use the 1st 8 channels (direct outs) for tracking
>> instruments and backing vox. My 2nd 8-in takes direct signals from the
>> Roland session kit. So the rest of the board is not in use. I have a
>> single MEC with two 8-ins, two EDS and two C16s.

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>> Can you recommend a clean, tight, non colorizing or minimal coloring pre,
>> with 8 inputs of XLR and 1/4", 8 1/4" balanced outputs and gives me the
>> ability to adjust each channel (some mic and some line levels) as I track
>> bass, keyboards, guitars (acoustic and electric via POD or amp) and
>> backing
>> vox all at once. Don't break the bank but do recommend quality. I will

>> pay

>> up to \$2K but that is a little painful.

>>

>> I just want to replace my 1604vlz because I can hear the
>> harshness/brittleness and muddyness of the pre's.

>>

>> Thanks,

>> Wayne

>>

>> btw - I'll be away from the newsgroup for a week so I won't be able to

>> reply

>> with thanks immediately.

>>

>>

>

>

>

>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Thu, 11 Sep 2008 23:43:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

I love my 3 digimax fs's. The only trick is that since the first two inputs allow instrument level if you want to use them as line level like the other 6 you have to inject into the back as a return. no big deal but had me clipping the crap out of ins 1 and 2 till i called them.

John

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Thu, 11 Sep 2008 23:45:31 GMT
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Yeah, behringers smoke !!!

<http://cityofmarion.org/files/images/fire-setters.jpg>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Fri, 12 Sep 2008 01:01:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hi LaMont,

Thanks for the response. You know, I considered this unit briefly. My band leader uses a lot of Behringer products for our gigs because of the price. I haven't as of yet purchased the mic/line pre.

He uses the Behringer UltraGain T1953 mic pre-amp for his wireless headset, the UB2442fxPro mixer for the band, the CX2310 crossover for the sub out and to feed the FOH powered JBL Eon15s , the FBQ2496 feedback destroyer (on vocals mics only) and the V-Verb REV2496 efx unit. I am only satisfactorily pleased with all of these products. The feedback destroyer is satisfactory and so is the crossover, but the ultra gain sounds cloudy, muddy and overly thick, lacking clarity. The mixer gets hissy just as you get to unity and very noisy above that and loses any warmth it had and the V-verb has been to the shop twice and still very often has a hissy noise that slowly goes away after 7-15 minutes.

fyi - we use QSC amps for the subs and 4 monitors. The monitors are old Peavey 12s w/dual tweeters. Gotta be late 80s or early 90s. Yeah, yeah, yeah . . . I know. That old Peavey sound. Well, hey, I grew up with Peavey columns slightly pointed inwards to act as monitors AND mains. To me, their tone has only improved a tad . . . or just a bit more. So to get a good sounding monitor mix (which is just the headphone out of the main mix) I run it through an EQ and a BBE sonic maximizer.

I've always recommended that anyone using Behringer products NOT to push them. They clip easily and change in character the more you edge them to their limit. The change in character is not polite or pleasant. They become harsher. However, if you play with them well below their limit then they play nice and are fine for budget setups.

So, all this being said, I shy'd away from the ADA8000 for my studio. But I'm not in the position to purchase 8 pre's in the \$2K+ arena, although that Precision 8 from True Systems really seemed to be an awesome unit. Other than my old, but excellent condition 1604vlz, all my other studio equipment is middle to top shelf. I've got a simple system, but I can hear the difference and clarity in quality company transparent equipment. Since my purchase of the clock, DAC and A7s, I can hear the mushy lows and harsh highs of the 1604. I didn't hear it before.

Here was my old set up (last year):

Paris 3.0, 1-MEC w/2 8-ins, 2 EDS and 2 C-16's running on internal clock
Mackie 1604vlz (1996) for all inputs to Paris and playback
Alesis RA-100 monitor amp
Yamaha NS-10s (1996)
DOD SR RTA analyzer - helps me find that offending freq
Windows XP w/2 20" LCDs, 2 hard drives and DVD burner

Here's my new set up:

Same Paris system except using external clock and same computer
Big Ben clock
Benchmark DAC
Adam A7s (pair)
Presonus HP4 headphone amp
Presonus Eureka main mic pre amp/EQ/compressor
DOD SR RTA analyzer
Mackie 1604vlz (1996) - to be replaced with 8-in/8-out mic/line pre

Thanks again for a reply.

Wayne

"LaMont " <jjdpro@gmail.com> wrote in message news:48c9a419\$1@linux...

>

> hey wayne.. I know I'm late on this but the Behringer AD8000 (* pres, Adat
> i/o, with work clock, sounds really good for under \$200 bucks.

>

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> their wide open, full-bodied sound. After a buddy did a live recording
> using
> these units, I was blown away. I thought he rented some high end pres..
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Fri, 12 Sep 2008 01:04:08 GMT
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Thanks John. I assumed that if the trim was all the way down (off) then line levels wouldn't be a problem. Thank you for alerting me. If I get the FS then I'll reserve ch 1-2 for mics only or direct guitar with passive p/u's.
Wayne

"John" <no@no.com> wrote in message news:48c9ad1f\$1@linux...

>
> I love my 3 digimax fs's. The only trick is that since the first two
> inputs
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> the crap out of ins 1 and 2 till i called them.
> John

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Fri, 12 Sep 2008 20:53:46 GMT
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Wayne, that was my assumption too so imagine my surprise when I arrive in style to clip city! I would have designed it as you said with trim all the way down to be line in but hey, I'm loving em warts and all. Keep in mind that they work great but you have to go in the back for those 2 to act like great line ins. So you can have 8 line ins if needed.

John

"Wayne Carson" <waynecarson@cox.net> wrote:

>Thanks John. I assumed that if the trim was all the way down (off) then

>line levels wouldn't be a problem. Thank you for alerting me. If I get the

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>Wayne

>

>"John" <no@no.com> wrote in message news:48c9ad1f\$1@linux...

>>

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>> John

>

>

Subject: Re: Decent 8-in/8-out mic/line pre

Posted by [Aaron Allen](#) on Fri, 12 Sep 2008 23:03:26 GMT

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Build an inline tranny step down for added color and convenience if it really bugs ya.

AA

"John" <no@no.com> wrote in message news:48cad6da\$1@linux...

>

> Wayne, that was my assumption too so imagine my surprise when I arrive in

> style to clip city! I would have designed it as you said with trim all

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>

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>>
>>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Sat, 13 Sep 2008 10:00:01 GMT
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nah, it doesn't bug me, i love my digimax's

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Gantt Kushner](#) on Sun, 14 Sep 2008 01:59:33 GMT
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I suddenly seem to find myself in the market for an 8 channel pre too. Has anyone tried the Mackie Onyx 800R? Or the 1200F?

Gantt

"Wayne Carson" <waynecarson@cox.net> wrote:

>Hi folks,

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>Does anybody have a recommending on replacing my Mackie 1640vlz for
>tracking? I only use the 1st 8 channels (direct outs) for tracking
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>
>Thanks,
>Wayne
>
>btw - I'll be away from the newsgroup for a week so I won't be able to reply

>with thanks immediately.
>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Gantt Kushner](#) on Sun, 14 Sep 2008 02:29:29 GMT
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So, I've been reading a bit about the Presonus Digimax FS since there seems to be a lot of favorable talk about it. I'd like to have something w/ firewire so I could do remote stuff w/ my wife's PC laptop but that seems to be a whole 'nother can of worms.

Does anyone have experience with sending 24 bit ADAT lightpipe signal into Paris' 20 bit ADAT cards' inputs? Does it sound good, bad, indifferent?

I'm also interested in the Mackie Onyx 1200F. 12 Onyx preamps, about a gazillion other ins and outs, ADAT lightpipe, firewire, control room monitor, headphone outs. All for around \$1700.

Anyone want to buy my 1975 Martin D28?

Gantt

Thanks!

Gantt

"Gantt Kushner" <ganttmann@comcast.net> wrote:

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>

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>>

>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Aaron Allen](#) on Sun, 14 Sep 2008 05:14:18 GMT
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> Does anyone have experience with sending 24 bit ADAT lightpipe signal into
> Paris' 20 bit ADAT cards' inputs? Does it sound good, bad, indifferent?

truncates the last 4 bits, because it's 20 bit. Sounds fine. Dunno if I'd do
super critical orchestral or old school jazz that way, but for the
pop/rock/metal/jazz/fusion stuff I've done with the adat inputs the
convertor quality is way more important than losing the last 4 bits. If you
keep a nice hot signal, you'd never know the difference IMO.
AA

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:48cc7709\$1@linux...

>
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> seems
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>
> Anyone want to buy my 1975 Martin D28?
>
> Gantt

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Gantt Kushner](#) on Sun, 14 Sep 2008 13:19:59 GMT
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Hmmm. The projects in question would be old school jazz and 1 mic classical
recording.

"Aaron Allen" <know-spam@not_here.dude> wrote:
>> Does anyone have experience with sending 24 bit ADAT lightpipe signal

into
>> Paris' 20 bit ADAT cards' inputs? Does it sound good, bad, indifferent?
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>>
>> Gantt
>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Gantt Kushner](#) on Sun, 14 Sep 2008 14:22:44 GMT
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I think what I meant was stereo classical recording, not "1 mic". I'm trying to put together a mobile rig for, among other things, recording classical recitals at our local college's performing arts center. The guy who seems most popular with the students and faculty has a Grace preamp/converter and some kind of portable high end HD recorder. I'm trying to create a system for that gig using my wife's HP laptop. The 20 bit limit would only apply if I drag my #2 Paris system out. The Presonus Firepod might be an option too. I'm pretty sure I'd like something w/ decent A-D converters built in.

Gantt

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Hmmm. The projects in question would be old school jazz and 1 mic classical
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>"Aaron Allen" <know-spam@not_here.dude> wrote:
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>>> Gantt
>>
>>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Mike Audet](#) on Sun, 14 Sep 2008 14:26:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hi Gantt,

I use a Behringer ADA800 through my ADAT card, and it sounds really good.
Most preamps only have 20 bit resolution anyways because of the noise floor.
I think the very best preamps can produce 21 real bits. It won't make any
difference going 20 bit.

All the best,

Mike

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
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>

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>

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>>

>>"Wayne Carson" <waynecarson@cox.net> wrote:

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>reply

>>

>>>with thanks immediately.

>>>
>>>
>>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Rich S](#) on Mon, 15 Sep 2008 14:27:48 GMT
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Same here - ada 800 - works great no issues...

"Mike Audet" <mike@...> wrote:

>
>Hi Gantt,
>
>I use a Behringer ADA800 through my ADAT card, and it sounds really good.
> Most preamps only have 20 bit resolution anyways because of the noise floor.
> I think the very best preamps can produce 21 real bits. It won't make
any
>difference going 20 bit.
>
>All the best,
>
>Mike

>"Gantt Kushner" <ganttmann@comcast.net> wrote:

>>
>>So, I've been reading a bit about the Presonus Digimax FS since there seems
>>to be a lot of favorable talk about it. I'd like to have something w/
firewire
>>so I could do remote stuff w/ my wife's PC laptop but that seems to be
a
>>whole 'nother can of worms.
>>
>>Does anyone have experience with sending 24 bit ADAT lightpipe signal into
>>Paris' 20 bit ADAT cards' inputs? Does it sound good, bad, indifferent?
>>
>>I'm also interested in the Mackie Onyx 1200F. 12 Onyx preamps, about a
>gazillion
>>other ins and outs, ADAT lightpipe, firewire, control room monitor, headphone
>>outs. All for around \$1700.
>>
>>Anyone want to buy my 1975 Martin D28?
>>
>>Gantt
>>

>>Thanks!
>>
>>Gantt
>>
>>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>
>>>I suddenly seem to find myself in the market for an 8 channel pre too.
>
>>Has
>>>anyone tried the Mackie Onyx 800R? Or the 1200F?
>>>
>>>Gantt
>>>
>>>"Wayne Carson" <waynecarson@cox.net> wrote:
>>>>Hi folks,
>>>>
>>>>Does anybody have a recommending on replacing my Mackie 1640vlz for
>>>>tracking? I only use the 1st 8 channels (direct outs) for tracking
>>>>instruments and backing vox. My 2nd 8-in takes direct signals from the
>>>>
>>>>Roland session kit. So the rest of the board is not in use. I have
a
>>
>>>>single MEC with two 8-ins, two EDS and two C16s.
>>>>
>>>>Can you recommend a clean, tight, non colorizing or minimal coloring
pre,
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>>>>ability to adjust each channel (some mic and some line levels) as I track
>>>>
>>>>bass, keyboards, guitars (acoustic and electric via POD or amp) and backing
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>>>>vox all at once. Don't break the bank but do recommend quality. I will
>>>pay
>>>>up to \$2K but that is a little painful.
>>>>
>>>>I just want to replace my 1604vlz because I can hear the
>>>>harshness/brittleness and muddyness of the pre's.
>>>>
>>>>Thanks,
>>>>Wayne
>>>>
>>>>btw - I'll be away from the newsgroup for a week so I won't be able to
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>>>>with thanks immediately.
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>>>>
>>>
>>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [EK Sound](#) on Mon, 15 Sep 2008 15:03:45 GMT
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Have a look at Yamabergs latest offering...

<http://www.steinberg.net/en/products/hardware/mr816x.html>

David.

Gantt Kushner wrote:

> I think what I meant was stereo classical recording, not "1 mic". I'm trying
> to put together a mobile rig for, among other things, recording classical
> recitals at our local college's performing arts center. The guy who seems
> most popular with the students and faculty has a Grace preamp/converter and
> some kind of portable high end HD recorder. I'm trying to create a system
> for that gig using my wife's HP laptop. The 20 bit limit would only apply
> if I drag my #2 Paris system out. The Presonus Firepod might be an option
> too. I'm pretty sure I'd like something w/ decent A-D converters built in.

>
> Gantt

>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>> Hmm. The projects in question would be old school jazz and 1 mic classical
>> recording.

>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>>> Does anyone have experience with sending 24 bit ADAT lightpipe signal
>>> into

>>>> Paris' 20 bit ADAT cards' inputs? Does it sound good, bad, indifferent?
>>> truncates the last 4 bits, because it's 20 bit. Sounds fine. Dunno if I'd
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>>> super critical orchestral or old school jazz that way, but for the
>>> pop/rock/metal/jazz/fusion stuff I've done with the adat inputs the
>>> convertor quality is way more important than losing the last 4 bits. If

>> you
>>> keep a nice hot signal, you'd never know the difference IMO.

>>> AA
>>>
>>>

>>> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>> news:48cc7709\$1@linux...
>>>> So, I've been reading a bit about the Presonus Digimax FS since there
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>>>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Aaron Allen](#) on Mon, 15 Sep 2008 17:58:11 GMT
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Got 2 ADA8000's... I think I was one of the first to jump on them here in the NG from the posting dates. Have had zero trouble with them. Only real complaint I've had is that the detent gains are NOT matched channel to channel. That's a QC issue IMO, but a livable one if you're not trying to make it a completely repeatable gain setting across channels, or do a lot of critical stereo input micing. For stereo stuff that's touchy, I don't use the ADA, but I'm not sure those pres are where I'd go for critical input stereo anyway.

I also noted the earlier versions/releases of them had tighter tolerances to my ears.

AA

"Rich S" <studiodog_99remove@yahoo.com> wrote in message

news:48ce70e4\$1@linux...
>
> Same here - ada 800 - works great no issues...
>
> "Mike Audet" <mike@...> wrote:
>>
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>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Gantt Kushner](#) on Mon, 15 Sep 2008 18:19:54 GMT
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Looks great but I'm on a tight, tight, tight budget.

Gantt

EK Sound <ask_me@nospam.net> wrote:

>Have a look at Yamabergs latest offering...

>

><http://www.steinberg.net/en/products/hardware/mr816x.html>

>

>David.

>

>Gantt Kushner wrote:

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>>>>
>>>>
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>>>>> Gantt
>>>>
>>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Mon, 22 Sep 2008 19:53:40 GMT
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Hi John,

I was thinking about your comment to inject channel 1 and 2 in the back as a returns. I've sent PreSonus two emails but apparently they are still not fully back on line since the hurricane so I haven't received a reply to my questions as of yet.

Are you using the FS's AD converter? I just wanted to use the XMAX pre's and the direct outs. I prefer to use the Paris 8-ins on my MEC and not the FS AD converter. My understanding is that the returns are routed to the converter and then the ADAT outs. Is the return directly wired to the direct outs? If so, then I can use line levels on 1 and 2 via the returns as you suggest.

Wayne

"John" <no@no.com> wrote in message news:48c9ad1f\$1@linux...

>
> I love my 3 digimax fs's. The only trick is that since the first two
> inputs
> allow instrument level if you want to use them as line level like the
> other
> 6 you have to inject into the back as a return. no big deal but had me
> clipping
> the crap out of ins 1 and 2 till i called them.
> John

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [Wayne](#) on Mon, 22 Sep 2008 20:02:17 GMT
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John,

I should have asked this too . . . on channel 1 and 2, coming in the rear returns . . .

This will bypass the XMAX pre's and trim . . . correct? If so, . . . damn, I'm down to 6 mic/line pre's.

Wayne

"Wayne Carson" <waynecarson@cox.net> wrote in message news:48d7fb8b@linux...

> Hi John,
>
> I was thinking about your comment to inject channel 1 and 2 in the back as
> a returns. I've sent PreSonus two emails but apparently they are still
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> Wayne
>
>
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>
>

Subject: Re: Decent 8-in/8-out mic/line pre
Posted by [John \[1\]](#) on Mon, 22 Sep 2008 20:47:24 GMT
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You have 8 mic/line inputs. You can also use channels 1 and 2 as instrument level inputs. You can use all 8 as mic / line inputs in any combination but to be able to use 1 and 2 as line ins you have to use the returns which will also pass them to the direct outs if I remember correctly. I'm 99% sure on that. If you use 1 and 2 as instrument level ins then you are down to 6 mic/line ins.

Just give presonus a phone call to tech support to make sure. Killer sound
!
