



### **Authentic Transparency for Unrestricted Creativity**

- Unsurpassed ambience retrieval
- Transformerless design with matched hi-speed discrete transistor octet has 23 dB input headroom: no attenuator “pads” needed
- Uncolored timbral accuracy at all dynamic levels
- Entirely balanced audio path with precision components maintains signal integrity: THD under 5 ppm (.0005%)
- Effortless, vividly realistic, musical performance
- Laser-trimmed FET-based output stage has 32 dB headroom: drives 1000 foot (300m) cable runs with ease
- Standard 36-step gain controls (1.5 dB per step) are stereo-matched to .08 dB
- Ultra-clean toroid power supply
- Gold audio connectors and switches
- Mogami Neglex OFC audio wiring
- Silver Teflon power wiring
- Welded 16 gauge steel rack chassis

### **Options**

- Remote control
- DPA (B&K) +130 V mic inputs
- DC inputs for ideal performance with dynamic and ribbon microphones
- HDOE Output expansion option for three outs per channel

### **Not Quite What You Need?**

- HV-3R Remote Controlled
- HV-3C Stereo Mic Preamplifier
- HV-3C24 Stereo Mic Pre + 24/192 ADC
- M-2b Stereo Vacuum Tube Mic Preamplifier

### **Digital Delivery Demands Total Clarity**

Microphone preamplifiers magnify the input as much as 1000:1. There’s no “Undo” after this point. Coloration or distortion become part of the signal. Lost information can never be recovered. Data compression algorithms (MPG, AC3, DTS etc.) are unable to distinguish signal from noise, so preserving the clarity and integrity of the signal through the recording and production process is critical to communicating the artist’s intention and individuality.

### **Sound So Open You Can Drive A Truck With It**

Location recording is a high-wire act, with only one chance to capture the living moment of performance in its original ambience. Digital plug-ins can’t “uncolor” sound or restore lost upper harmonic partials. The HV-3D is designed to transmit microphone signals to recording devices unaltered and has proven its ability to drive extremely long cable runs. No matter how subtle or at-

tractive, a colored “signature” sound destroys options at every link in the chain. The HV-3D’s open, transparent signal path has defined “high definition” since its introduction.

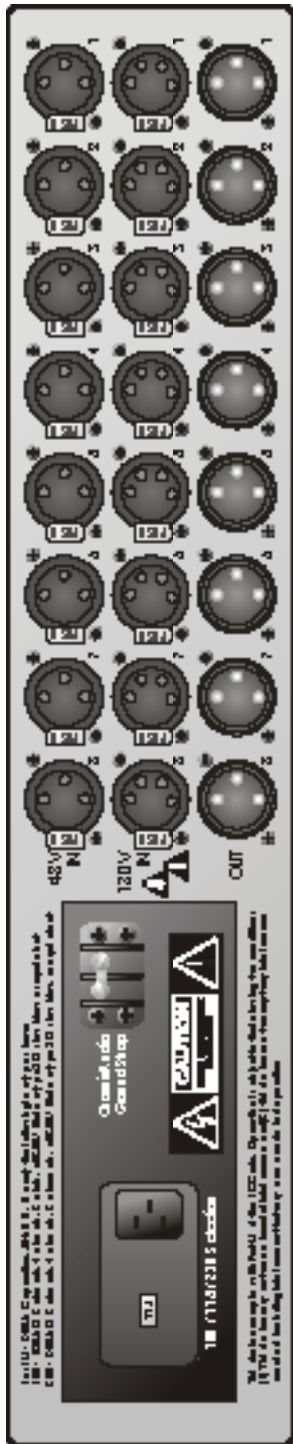
### **Experiment, Experience, Excellence**

The HV-3 Series was developed to be accurate enough for the world’s finest acoustic recordings. Text-book theory is an incomplete guide, and test instrument readings don’t reliably measure the quality of the listening experience. We took a rigorously empirical approach, exploring many design approaches by attempting to perfect each one. Experimental designs were evaluated on the lab bench and in our own production facility, where we could compare recordings directly to live performances. We proved to ourselves that there’s no such thing as a straight wire with gain. But the HV-3 Series’ transformerless input, balanced audio path, minimal amplifier design has brought us closer than any other to our goal of absolute accuracy and uncompromised sonic realism.

Today, over 25,000 channels are performing in symphonic halls, stadium concerts and studios of all sizes and shapes. Whatever the venue or musical style, the HV-3D delivers the authentic sound of vocalists, acoustic instruments, drums, triple guitar stacks... delighting artists, engineers, producers and listeners around the world.

### **You Can Pay More, You Can’t Spend Less**

Initial purchase price is never a design target at Millennium Media: we strive to maximize return on investment and minimize total cost. Our HV-3 Series is the mic pre of choice at the highest levels of the profession: the HV-3D combines multiple channels to minimize redundant mechanical and electrical parts. This is a tool you can build a career around: it will remain valuable and useful no matter how far your sonic explorations take you.. Acquiring an HV-3D is a step off the upgrade treadmill: a step that will ultimately save you much more than your initial investment.



## HV-3DSpecifications

Minimum Gain	8.5 dB
Maximum Gain	(1.5 dB per step, 36 steps)
Frequency Response	+0 / -3 dB
Noise	60 dB Gain, 10 Hz - 30 kHz, Inputs common
Total Harmonic Distortion + Noise	35 dB Gain, 10 Hz - 20 kHz bandwidth, +27 dBu Out
Intermodulation Distortion	(50 Hz & 7 kHz) 35 dB Gain, +27 dBu Out
Phase Response	35 dB Gain, 50 Hz - 20 kHz bandwidth, +27 dBu Out
Common Mode Rejection Ratio	35 dB Gain, 10 Hz - 20 kHz bandwidth, 100 mV C.M.
Slew Rate	35 dB Gain, +27 dBu Out
Maximum Input Level	20 Hz - 40 kHz
Maximum Output Level	20 Hz - 40 kHz
Phantom Input Impedance	1 kHz
Output Impedance	DPA (B&K) Mic Powering
Phantom Powering	Power Consumption
Power Requirements	Power Requirements
Dimensions/Shipping Weight	Dimensions/Shipping Weight



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Hand made in the USA.  
 One year limited warranty.  
 Specifications and delivery subject to  
 change without notice. Trademarks are  
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The sound is great -- sweet, refined, full of dynamics - fabulous on grand piano.  
*Tony Faulkner,*  
*Greenroom Productions, UK*  
 owner of HV-3D and M-2B preamplifiers

The HV-3D is one of the finest pieces of gear with which I have ever had the pleasure to work. I use three of them to record the National Symphony Orchestra at the Kennedy Center, with spectacular results.  
*Charles Lawson, Senior Recording/Production Engineer*  
*WETA Radio, Washington, DC*

This is an outstanding mic preamp. I've never heard our mics sound this clean on piano. We've been using our [46 channels of] Millennium preamps on everything...  
*Jack Renner, President, Telarc Records International*

Our HV-3D is primarily dedicated to making a great drum sound instantly available. It's truly a beautiful thing and it sounds awesome... The HV-3D has added so much more to the feeling of creativity in our studio and I just want to say thanks for making such a great unit. It's a solid piece of work, looks great and it sounds amazing - I'm in love!  
*John Haggins, DigiNote Studio, Miami Beach, FL*

"For the HBO Live Broadcast of The Rolling Stones from Madison Square Garden 1/18/03, we used 82 channels of HV-3s on stage to drive about 800 feet of wire five stories down to the Silver Truck. I am absolutely amazed at how good it sounded with that length of cable! Those HV-3s could drive the Atlantic phone cable to London!"  
*David Hewitt, Chief Engineer, Remote Recording Services*

I like to get on tape (or on hard disc) what I hear in the room. When I was looking for a new mic pre, the main concerns were - no colouration, transparency and the lowest possible noise floor and reliability, because we record 360 days a year. I simply could not find anything better than the HV-3D.  
*Jörg Mayr, Audio Engineer, Music Producer*  
*Vienna Symphonic Library*