Unrestricted Capacity, Uncompromised Clarity

- Control up to 792 channels (99 units) at once via Ethernet: TCP/IP addressing allows control via the Internet
- Plug 'n play Pro Tools interface via MIDI
- Ælogic Windows/OS X software offers total control
- Hi-definition meters, unlimited groups, scene management, voltage/temperature monitoring...
- Gain control via ultra-quiet gold contact relays
- Transformerless design with matched hi-speed discrete transistor octet has 23 dB input headroom: no "pads" needed
- 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
- Gain controls (1 dB per step) are stereo-matched to .08 dB
- Ultra-clean toroid power supply
- Mogami Neglex OFC audio wiring, silver Teflon power wiring
- Aluminium 16 gauge rack chassis

Options

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

Not Quite What You Need?

- HV-3D Four/Eight Channel Mic Preamplifier
- HV-3C Stereo Mic Preamplifier
- HV-3C24 Stereo Mic Pre + 24/192 "POW-R" ADC
- M-2b Stereo Vacuum Tube Mic Preamplifier

The Ultimate Upgrade for Any Multitrack System

The HV-3R integrates advanced computer and network technology with our renowned HV-3 Series analog circuitry, via high performance 4th generation relays rated for 50 million operations. Now you can deliver up to 792 channels to Pro Tools, digital consoles, hard disk, or tape. Each and every input is captured with unrestricted dynamic range and effortless musicality.

The HV-3R has a plug 'n play Pro Tools interface via MIDI. Using Ethernet, and a Remote PC or Mac application, you can manage a complex system from anywhere: around the corner or around the world.

Digital Delivery Demands Total Clarity

Mic 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. Digital plug-ins can't "uncolor" sound or restore lost upper harmonic partials. Data compression algorithms (MPG, AC3, DTS etc.) are unable to distinguish signal from noise, so preserving signal clarity and integrity throughout the recording and production process is critical to communicating the artist's intention and individuality. No matter how subtle or attractive, a colored "signature" sound destroys options at every link in the chain. The HV-3 Series' open, transparent signal path has defined "high definition" since its introduction.

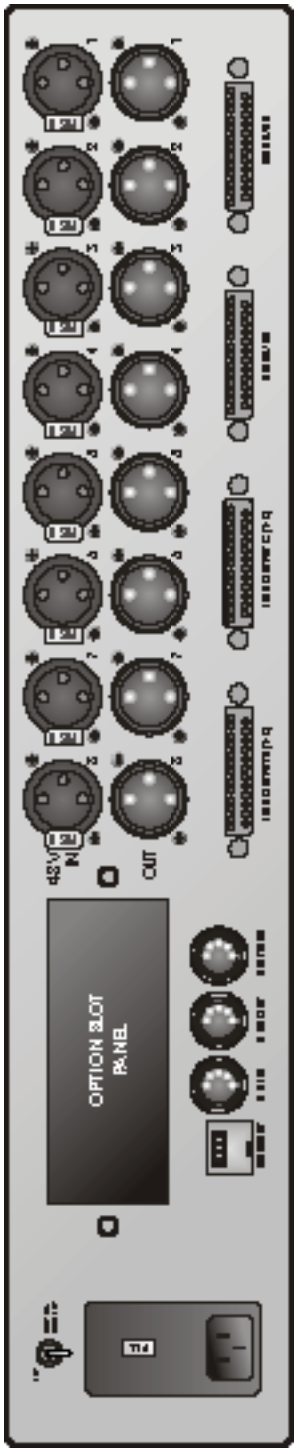
Sound So Open You Can Drive A Truck With It

Location recording is a high-wire act, with only one chance to capture the living moment of performance in its original ambience. The HV-3 Series is designed to transmit microphone signals to recording devices unaltered and has proven its ability to drive extremely long cable runs.

Experiment, Experience, Excellence

The HV-3 Series was developed to be accurate enough for the world's finest acoustic recordings. Textbook 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 satisfied 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-3 Series delivers the authentic sound of vocalists, acoustic instruments, drums, triple guitar stacks... delighting artists, engineers, producers and listeners around the world.



HV-3RSpecifications

Minimum Gain	8.5 dB
Maximum Gain	
(1 dB per step, 65 steps)	65 dB (up to 75 dB on request)
Frequency Response	
+0 / -3 dB	sub 3 Hz to beyond 300 kHz
Noise	
60 dB Gain, 10 Hz - 30 kHz, Inputs common	-133 dB EIN
Total Harmonic Distortion + Noise	
35 dB Gain, 10 Hz - 20 kHz bandwidth, +27 dBu Out	< .001%, Typ. < .0005% (< 5 ppm)
Intermodulation Distortion	
(50 Hz & 7 kHz) 35 dB Gain, +27 dBu Out	< .0009%
Phase Response	
35 dB Gain, 50 Hz - 20 kHz bandwidth, +27 dBu Out	< 2 degrees deviation
Common Mode Rejection Ratio	
35 dB Gain, 10 Hz - 20 kHz bandwidth, 100 mV C.M.	> 65 dB, Typ > 85 dB
Slew Rate	
35 dB Gain, +27 dBu Out	> 25 Volts per microsecond
Maximum Input Level	
20 Hz - 40 kHz	+23 dBu (no attenuator pads required)
Maximum Output Level	
20 Hz - 40 kHz	+32 dBu
Phantom Input Impedance	
1 kHz	6,750 ohms
Output Impedance	24.3 Ohms (x2)
DPA (B&K) Mic Powering	+130 V dc max, (non-phantom)
Phantom Powering	+48 V dc, +/- 2 V dc
Power Consumption	45 watts maximum
Power Requirements	Selectable: 100-120, 200-240 V ac, 50/60 Hz
Dimensions/Shipping Weight	19" W x 3.5" H x 16" D, xx lbs.

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Hand made in the USA.
One year limited warranty.
Specifications and delivery subject to change without notice. Trademarks are property of their respective holders.
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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] Millennia 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

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