

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 (300 m) 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

- DPA (B&K) +130 V mic inputs
- DC inputs for ideal performance with dynamic and ribbon microphones

Not Quite What You Need?

- HV-3R Remote Controlled
- HV-3D4 & HV-3D8 Four- & Eight-Channel Mic Pre-amps
- MC-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..

Purity Creates Possibilities

Digital workstations offer unlimited tracks, total creative freedom. But even advanced plug-ins can’t “uncolor” sound, can’t restore lost upper harmonic partials or the ambience that contained the living moment of performance. The HV-3C is designed to transmit microphone signals to recording devices unaltered, not to impose a “signature” on basic tracks. Starting with an open, transparent signal

puts you on the path to creative exploration. No matter how subtle or attractive, a colored “tweaked” signal destroys options at every link in the chain.

Experiment, Experience, Excellence

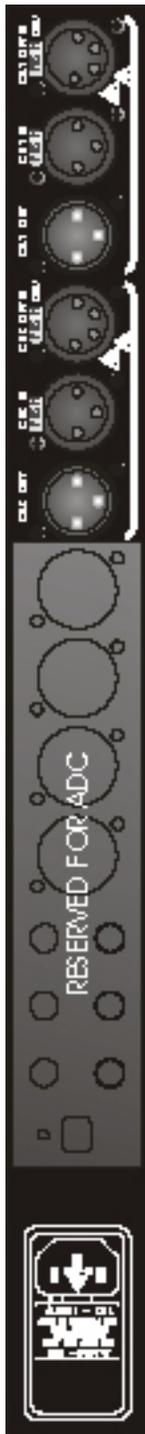
The HV-3C was developed to meet our need for a mic pre accurate enough for the world’s finest classical soloists and ensembles. Textbook theory remains incomplete. Test instrument readings don’t reliably measure the quality of the listening experience. We took a rigorously empirical approach, exploring 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-3C’s 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 20,000 channels are performing in symphonic halls, stadium concerts and studios of all sizes and shapes. Whatever the venue or musical style, the HV-3C 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 of ownership. The HV-3C is the mic pre of choice at the highest levels of the profession: it will remain a valuable and trusted tool no matter how far your sonic explorations take you. This is a tool you can build a career around. Acquiring an HV-3C is a step off the upgrade treadmill: a step that will ultimately save you much more than your initial investment.



HV-3C Specifications

| | |
|-----------------------------------|---|
| Minimum Gain | 8.5 dB |
| Maximum Gain | (1.5 dB per step, 36 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 | 12 watts maximum |
| Power Requirements | Selectable: 100-120, 200-240 V ac, 50/60 Hz |
| Dimensions/Shipping Weight | 19" W x 1.75" H x 12" D, 15 lbs. |



Millennia Music & Media Systems
 Placerville California USA
 T 530-647-0750 F 530-647-9921
<http://www.mil-media.com>
sales@mil-media.com

Hand made in the USA.
 One year limited warranty.
 Specifications and delivery subject to
 change without notice. Trademarks are
 property of their respective holders.
 ©2006 Millennium Media, Inc.

“My jaws fell open when I first switched to the HV-3 Series stereo mic pre. Its presence and clarity were outstanding. A solo voice sounded extremely immediate, and had an almost palpably “real” quality. The low end was very tight, showed good extension and “slam,” while the high end was detailed in the extreme, without the least amount of harshness...”

Pro Audio Review

“Of all the instruments we tested, the Millennium Media HV-3 Series stereo mic pre was the hands down winner in the category of accuracy. On acoustic guitar, the Millennium lent a clear, uncolored, neutral, and detailed sound. Piano sounded the most realistic to our ears through the Millennium. Furthermore, the ride cymbal was more transparent and detailed... the Millennium preamp would be our hands down first choice for recording a classical ensemble straight to two-track. It was the most accurate (i.e., it sounded the least colored) on acoustic guitar, vocal, and piano.”

Recording Magazine [blind listening test of nine professional microphone preamplifiers]

“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

“...The HV-3 Series stereo mic pre provided an absolutely faithful rendition of the microphone’s sound, without imparting any coloration of its own... An excellent value offering impeccable audio specs, first-rate construction, and sonic transparency under any conditions. The Millennium Media HV-3 is... for those who seek absolute purity in reproduction.”

MIX Magazine, George Petersen, Editorial Director

“The Millennium HV-3 stereo mic pre sounds best of the units evaluated. We found the HV-3... to be transparent in the extreme. The security of such a large dynamic range, excellent quality, etc. will be hard to beat...”

Studio Sound UK

“The best-sounding piano recording I’ve ever done. The detail and sense of immediacy was phenomenal... the coolest, quietest vocal chain I’ve ever hooked up in my studio. There was no end to the headroom.”

EQ Magazine

“For sonic accuracy, transparency, and realism (i.e. least amount of coloration), the HV-3 leads the pack. This is the unit I’d choose for live stereo recordings of jazz, classical, or any other style of music for which sonic realism is desirable. The precisely stepped gain controls make it a snap to match stereo levels, and the high headroom allows for dynamic surprises... The last word in clean, accurate, transparent audio.”

Electronic Musician Magazine [in-depth blind listening test of numerous mic preamps]