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Bryston is pleased to announce that NFL FILMS has outfitted their new studio's in Mt Laurel, New Jersey with a number of Bryston/PMC monitoring systems.

System one in MIX D consists of a Left/Center/Right of our flagship PMC/Bryston Active BB5/XBD's stacked monitors.

System two and three for MIX A and MIX B utilize PMC/Bryston Active BB5/XBD Stereo arrays.

Each active channel consists of a stacked PMC BB5/XBD speaker, two PMC/Bryston Series 7B amplifiers, one PMC/Bryston Series 4B amplifier and one PMC/Bryston custom 3-way electronic crossover.

MIX E and MIX F have installed stereo pairs of MB2's. The MB2's are being driven by the our new Bryston 14B ST stereo amplifiers.

TEC Award Nominees Put To The 96kHz Test

Dateline: When Greg Lukens of Washington Professional Systems in Washington, D.C., noticed Mix Magazine had nominated several of his favourite pieces of audio equipment for their prestigious TEC Awards, a pattern stood out. Many of the products ride the current crest of technology, using 96kHz sampling rates or an ultrasonic frequency response. He decided to host a demonstration recording session that simultaneously cele-

brated the nominated products and put the whole "96kHz: superfluous or superior?" question to the test.

The event took place at Phase Recording Studios at College



Park, Maryland and employed the TEC-nominated Sennheiser MKH 800 extended frequency microphone, the Tascam MX2424 24-bit, 96kHz hard disk recorder, and the dB Technologies M AD-824 24-bit, 96kHz analog to digital converter tied together by a True Systems Precision 8 extended frequency microphone preamplifier and a dB Technologies M DA-824

digital-to-analog converter.

Lukens left nothing to chance in the monitoring arena, using super-clean Bryston 7B ST amplifiers to power a pair of ultra-flat PMC MB2 loudspeakers.

The idea was to compare an extended frequency analog signal against a 96kHz digitized signal and a 48kHz digitized signal. For input, Lukens asked friend and International Bluegrass Association Male Vocalist of the Year Dudley Connell to perform an extended set in front of the Sennheiser MKH 800's with his Martin guitar as accompaniment. Some thirty-five attendees assembled to hear the difference (if there was one!). Lukens arranged a pair of Sennheiser MKH 800's in coincident fashion on a custom rig. The rig allowed the diaphragms of the side-entry microphones to come very close (on the order of a 50kHz wavelength). The MKH 800's were essential to the success of the whole test, owing to their 50kHz-plus frequency response. If Lukens had used ordinary microphones, any difference between 96kHz and 48kHz would go undetected simply because there would be no ultrasonic information for the 96kHz signal to capture.

The 1.5Hz to 500kHz flat frequency response of the True Systems Precision 8 microphone preamplifier was vital for the same reason. "The whole demonstration stood on the shoulders of the MKH 800's and the Precision 8 because they portrayed a clear, clean image in the 'audible' range and extended information in the 'inaudible' range," noted Lukens. "The quality of

Finally, the 'On Line' rooms 1 and 2 employ Stereo pairs of IB1's and On Line rooms 3 and 4 use Stereo Rosewood IB1's behind perforated video screens. For the IB1's Bryston 4B ST amplifiers are used.

It is outstanding to have a facility of the status of NFL Films choose the Bryston/PMC monitoring systems for their new facilities in New Jersey. There are future plans to add more PMC/Bryston monitoring systems as the new facility comes on line and gets up and running. I look forward to knowing as I watch my favourite NFL highlights that the sound will be courtesy of Bryston and PMC.



both those pieces is simply astounding."

"The monitoring system proved similarly spectacular," he continued. "We gave the PMC's a difficult job. We

took them out of the control room and into a studio room to accommodate all the attendees. Moreover, we sat the attendees in a six-by-six matrix and asked them to listen for subtle changes in timbre and imaging. Despite the less than ideal conditions, the Bryston amplifier and PMC monitors delivered."

ing direct from the Precision 8 sounded best; some folks said it almost sounded live. The 96kHz signal sounded digital, but it was much closer to analog than the 48kHz signal. 96kHz maintained the openness and depth of image of the analog signal, where 48kHz collapsed much of that information. The demonstration was valuable, as 96kHz technology is reaching maturity. With something as simple as a good vocalist on a good guitar in an ambient room, it was easy for everyone to hear the difference between analog, 96kHz, and 48kHz."



The most striking result was that the results were striking. "Everyone expected some subtle difference," Lukens explained. "But the differences were quite clear. Of course the signal com-

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