PRODUCTION AUDIO
HIGH PERFORMANCE TOOLS FOR PROFESSIONALS
SOUND DEVICES
Sound Devices was founded in 1998 to fulfill a single promise - design and build robust field-production tools, that offer superb audio quality and improve our customers’ work lives. Today, Sound Devices’ family of portable audio mixers, recorders, preamps, and computer interfaces is trusted by professionals worldwide.

Special thanks to our customers’ who shared their thoughts and photos of our audio products in action.
Likewise, Dan Dugan is a name synonymous with automixing. His well-respected auto mixer algorithm is an audio industry standard. Sound Devices is proud to have collaborated with Dan Dugan Sound Design on making the 688 the first ever portable mixer/recorder to offer built-in Dugan automixing. With Dugan auto mixer, multi-mic speech applications are mixed with smooth automatic cross-fades for clear, optimized audio recordings.

Unsurpassed Recording
The 688 offers 16-track, polyphonic or monophonic broadcast WAV file recording to SD and CompactFlash cards. The memory cards can be set independently, recording either identical material for real-time backup, or combinations of WAV and MP3 files. The 688 also generates sound reports and supports extensive metadata entry, via the front panel or USB keyboard.

Routing Flexibility
All inputs are assignable, pre- or post-fade to its eight output buses. The 688 can also send its main left/right mix to three cameras simultaneously via transformer-balanced XLR and Hirose outs.

Remote Control
The 688, along with all 6-Series mixers, supports wireless remote control via iOS or web-based touchscreen interfaces, through integration with third-party providers such as Ambient Recording and Timecode Systems (with Pureblend Software). Some additional third-party hardware/software is necessary for such solutions.

Automixing Capabilities
The 688’s powerful digital processing engine delivers 12-channel automixing capabilities using the most sophisticated algorithms on the market today and give end users the ultimate choice from two powerful options. MixAssist automatically attenuates the level of inputs that are not active and helps maintain consistent background sound levels regardless of the number of open microphones. Comb filtering and phasing artifacts are also reduced when multiple mics pick up the same sound source by intelligently attenuating redundant mics.

688 FIELD PRODUCTION MIXER
12-Input Portable Mixer with Integrated 16-Track Recorder and Automixing
The 688 is a portable audio powerhouse that incorporates multi-channel mixer, auto mixers, recorder plus optional integrated powering and wireless system. Consolidating these functions offers the sound mixer compete control, right in their bag.

688 Key Features
• 12 analog inputs: Six mic/line preamps plus six line inputs all with front-panel faders & PFLs
• 16-track recording to SD & CompactFlash cards. Timecode-stamped WAV & MP3 files
• MixAssist & Dugan 12-input auto mixers
• Eight output busses: L/R mix plus Aux 1-6; transformer-balanced XLR & Hirose outs for freedom from ground loops
• Two AES42/AES3 inputs, eight AES3 outputs
• Direct menu control of SuperSlot-compatible wireless (with the SL-6) See page 9.
• PowerSafe™ protects files with a 10 second power reserve that will, in the event of inadvertent power loss, safely stop recording, end file operations, and properly shut down.
• QuickBoot™ 2-second power on-to-recording
• Flexible digital mixing and routing
• Supports all sample rates up to 192kHz
• Adjustable input and output delay
• Three camera returns & dedicated COM return
• Internal and external slate mic inputs
• Ambient™ TC generator and reader and internal TC backup battery
• Easy to navigate interface, 1000-nit LCD visible in all light conditions, configurable metering
• USB Keyboard for metadata entry
• User-configurable headphone presets
• Light-weight, durable carbon fiber chassis
• Powered by AA battery (x5), external DC or NP5 via SL-6
• Remote Control with 3rd party integration
• Optional Accessories: SL-6, CL-6, and CL-12

“I use the Sound Devices 688 in a standard sound bag, most times together with up to five radios and one boom. It’s perfect for jobs where high-quality sound recording must be done quickly, in a lightweight and non-obtrusive manner.”

Makus Dobler, Filmtonmeister (Munich, Germany)
DEFINING PRODUCTION AUDIO™

664 FIELD PRODUCTION MIXER
12-Input Portable Mixer with Integrated 16-Track Recorder

Building on the foundation of the popular 552 mixer, the intuitive 664 has 12 input channels and four output buses. All inputs and outputs are recordable to both CF and SD cards. With an unprecedented amount of I/O connectivity and recording capability, the 664 is perfect for any production application.

Flexible I/O The 664 has six ultra-low noise, high-dynamic-range analog inputs. These transformer-less preamps accept mic or line-level signals. Inputs 1 and 6 can also be selected to accept AES42 or AES3 digital signals. In complex, multi-camera productions, output flexibility is essential. The 664 can send its main left/right outputs to three cameras simultaneously.

Reliable Multitrack Recorder The 664 can record each of its inputs and its four output buses, for 16 record tracks. Recordings are saved to CompactFlash and SD cards. Recordings are either 16- or 24-bit Broadcast WAV files with extensive metadata. All popular production sampling rates are supported.

664 Key Features
- Six high-bandwidth, low-noise microphone preamplifiers with phantom, limiters, high-pass, pan, and direct outputs per channel. Direct outputs can be switched to operate as additional line inputs 7-12
- Four output buses: Left, Right and Aux 1, Aux 2; transformer-balanced for freedom from ground loops; multiple output connectors, including dual multi-pin
- Built-in recorder; records all inputs and output buses: 16 tracks total
- Broadcast WAV recording to dual memory card slots, CF and SD
- High-precision, Ambient Recording-based timecode generator/reader with auto-recharging of internal TC battery
- Timecode compare tool to measure offset from internal and external timecode
- Quick, intuitive interface via sunlight readable, transflective LCD menu control
- Main controls on dedicated knobs and switches
- Two AES42/AES3 digital inputs (input connectors 1 and 6)
- AES3 output selection, up to eight channels of AES out (XLR, multi-pin)
- Expanded return monitoring capabilities, with three camera returns
- Dedicated communication circuit (PL)
- Built-in slate microphone and external slate microphone input connector
- Powered by AA Battery x5 or isolated (floating) external DC, 10-18V
- Metalized, gasketed carbon-fiber chassis panels are light weight and durable
- Remote Control with 3rd-party integration
- Optional Accessories: CL-6, and CL-12

“The sheer number of outputs on the 664 is also a standout feature for us. We have enough flexibility with this one system to send individual signals to the headphones, hopped camera and one signal to me as the wireless boom operator. I like this general flexibility; it feels more like a cart than a portable mixer.”

Erik and Joseph Duemig - Owners, Twin Sound - (Austin, Texas)
633 FIELD PRODUCTION MIXER
Six-Input Compact Mixer with 10-Track Recorder

The 633 is a compact mixer with integrated recorder and PowerSafe™ technology, designed specifically for audio professionals requiring go-anywhere portability, without compromising recording or mixing capability.

Real-time Redundancy
The 633 offers 10-track 24-bit, 48 kHz uncompressed WAV recording (eight tracks at 96 kHz and six tracks at 192 kHz) to SD and CompactFlash memory cards. The two cards can be set independently, recording either identical material for a real-time backup, or combinations of WAV and MP3 files.

Built-in Timecode Plus Metadata Entry
The 633 integrates a high-accuracy Ambient timecode generator supporting all common rates and modes. In addition to timecode, the 633 supports extensive file metadata entry from either the front panel or from an attached USB keyboard.

Multiple Powering Options
Powered by a unique Quad Power supply with PowerSafe technology, the unit is operational from any of four power sources. Sources can include external DC (12-18 V), two removable 7.2 V L-type lithium ion cells, and six internal AA batteries. The 633 automatically switches from one power supply to the next when power is exhausted or removed.

With its combination of power sources, the 633 can operate for a full production day on batteries alone. When all power sources are removed, the 633 automatically switches from one power supply to the next when power is exhausted or removed.

While all power sources are removed or depleted, PowerSafe circuitry is activated which keeps the 633 operating for up to 10 seconds. This ensures that all file operations are fully closed and the unit properly shuts down.

Key Features
- Six analog inputs (3+3); three full-featured mic/line preamps plus three line-level inputs, each with dedicated front panel faders and PFLs
- 10-track recording, polyphonic or monophonic broadcast WAV files @ 24-bit 48 kHz (eight tracks @ 96 kHz and six tracks @ 192 kHz), timecode stamped MP3
- Simultaneous or independent recording to SD and CompactFlash card
- 6 mixes, left/right main plus Aux 1-4
- PowerSafe circuitry offers complete file protection from power loss. Ten second internal power reserve closes files and shuts down unit.
- Quad Powering offers class-leading powering flexibility from four available power types; easily power the 633 for a full production day
- QuickBoot™ provides second power recording. Never wait on sound!
- AES input, two-channel AES3 or AES42, four channels of AES output
- Accurate Timecode Master Clock generator and reader, 0.5 frame per day accuracy
- Clear, fast, easy to navigate controls and interface; visible in all light conditions, configurable metering and display
- USB Keyboard connection for quick and easy metadata entry
- Input delay selectable on all six inputs plus output bus delay on all six buses
- User-configurable headphone presets plus a headphone favorite mode for quick source selection
- Small, lightweight, compact chassis made from molded, metalized carbon fiber
- Remote Control with 3rd-party integration
- Optional Accessories: CL-12

CS-6 Production case for use with the 633. It has a front pouch, two-section rain cover, and includes a high-quality strap. Built for Sound Devices by PortaBrace.

"With the 633, I can easily adapt from one situation to another. I can change the setting of everything — from tracks, mix, recording, and microphones — in ten seconds.... It’s really quite remarkable."
Matia Strang, Sound Supervisor, Melaverde (Milan, Italy)
SuperSlot

This electro-mechanical connection protocol simplifies the interconnection of wireless audio transmitters and receivers with audio mixers and cameras. It is regarded as the industry’s first non-proprietary, open wireless control and interfacing standard.

SuperSlot is the result of collaboration between Sound Devices and a number of leading wireless manufacturers, including: Audio Ltd, Lectrosonics, Sennheiser and Wisycom. The standard allows for all powering and audio interconnection, plus control and monitoring over a single multi-pin connection between SuperSlot-compatible mixers and receivers.

For more information on SuperSlot, visit superslot.org.

RF Scan

The RF Scan capability scans the RF spectrum using Sound Devices’ SL-6 with SuperSlot-compatible receivers. The scan is displayed (low to high) on the 688’s larger color LCD, giving users a bigger, clearer picture of what frequencies within the block are free of RF noise. Zoom in on the graph for a better visual, and easily navigate the interface to make quick frequency selections. With three slot-in receivers, the RF Scan’s triple-scan capability uses parallel processing to cut the time it takes by one third.

WIRELESS RECEIVERS | Model | SL-6 Compatible (Audio and Powering) | SuperSlot Compatibility (Control and Monitoring from 688 LCD)
---|---|---|---
Audio Ltd | En2 CX2-P | | ✓
Lectrosonics | SRa | | ✓
Lectrosonics | SRb & SRc | | ✓ (SRb requires audio board update from Lectrosonics)
Sennheiser | EK Family | | ✓
Wisycom | MDR42 | | ✓ with SLK42/K55 rear panel adapter

SL-6 6-SERIES ACCESSORY
Powering and Wireless System for the 688 Field Mixer

Enhances Wireless Control I Unifies Power I Simplifies Interconnection

The SL-6 powering and wireless accessory system simplifies interconnection, between the 688 and multiple channels of wireless, by accepting three dual-channel slot-compatible receivers. Using the SuperSlot™ interconnection standard, the SL-6 offers all powering, audio interconnection, and control needed for SuperSlot-compatible receivers, Superslot-compatible receivers, including the ability to scan the RF spectrum for RF signals and apply a selected frequency to the receivers. The SL-6 attaches directly to the 688 and offers built-in NP-1 battery powering for the 688 mixer, and slot receivers, plus four additional DC outputs for external peripherals. The SL-6 also offers built-in antenna distribution.

"The SL-6 has made my setup much more compact and clean; not needing any input cables has completely streamlined my bag. Being able to easily route my receivers to any of the 12 inputs from the 688 menu, and not having to unplug and plug cables, saves a ton of time."
Joshua Baggett, Sound Supervisor/Mixer and President of Mic’d Up Productions (Edgewater, New Jersey)
Together, the CL-12 and 6-Series are a complete mixing and recording system, perfect for controlling multiple audio signals often required in today’s production sound environments.

Quick & Easy Transition An optional accessory, the CL-12 significantly expands the mixing capability of any 6-Series mixer/recorder. It attaches directly to the 688, 664, or 633 with minimal cables, making transitions between cart-based setups and over-the-shoulder workflows quick and easy.

Auto Mixer Control and Metering Numerous dedicated buttons provide quick access to key functionality for fast track arming, naming, and routing. For the 688, the CL-12 also features a 3-band parametric equalizer for all 12 inputs, auto mixer LED indication, and single-button access to SuperSlot wireless receiver control (when an SL-6 is attached).

Beautiful Form & Function The CL-12 comes in two models. The standard CL-12 is designed to be a sleek and durable mixing surface with robust black aluminum side panels. Tactile controls, including illuminated buttons and twelve easy-to-use manual faders, combine with LED metering to improve the whole mixing experience. The CL-12 Alaia™ also features incredibly smooth gliding Penny & Giles faders — the best in the industry. Gorgeously custom hardwood side panels are available in either Blonde Maple or Red Mahogany, handmade by Amish craftsmen.

Penny & Giles faders are available with the CL-12 Alaia. Penny & Giles, a Curtiss-Wright Company, is a manufacturer renowned for engineering the smoothest faders in the industry.

The CL-12 Alaia (pronounced “ah-LIE-ah”) is named after the historic, hand-carved wooden surfboards ridden globally pre-20th century. The finless longboards were renowned for their flawless design, durability, and longevity.

CL-12 6-SERIES ACCESSORY
Linear Fader Controller for 6-Series Mixer/Recorders

**Enhanced Mixing & Routing**
- 12 100 mm linear input faders
- L, R, X1, X2 level controls with press functionality for input routing
- 3-band parametric equalizer per channel: LF, Sweepable MID, HF

**Dedicated Backlit Controls**
- Large transport buttons (REC, STOP)
- PFL and input SEL buttons
- HPF and phase invert buttons
- Return and CDM buttons
- Timecode and notes for metadata entry
- SuperSlot™ shortcut button
- METER and MENU
- 3 User-programmable buttons

**Illuminated Metering**
- 22-segment LED meters for L, R, X1, X2
- 7-segment LED pre- or post-fade meters
- Limiter LEDs
- Indicator LEDs for automixing activity, Arm, Channel On, and Routing status

**CL-12 Key Features**

<table>
<thead>
<tr>
<th>Feature</th>
<th>633</th>
<th>664</th>
<th>688</th>
</tr>
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<tbody>
<tr>
<td>Number of Linear Faders</td>
<td>6</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Micro-USB power to DC Boost</td>
<td>Required</td>
<td>Required</td>
<td>Optional</td>
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<tr>
<td>3-Band Semi-parametric EQ Control</td>
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<tr>
<td>Auto Mixer Control and Metering</td>
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<tr>
<td>SuperSlot Control</td>
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<td>-</td>
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<td>COMs</td>
<td>A, B, C, 1 &amp; 2</td>
<td>A, B, C</td>
<td>A, B, C</td>
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<td>Returns</td>
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<td>B, C</td>
<td>A, B, C</td>
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<td>✓ 7.12 only</td>
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<td></td>
<td>688</td>
<td>664</td>
<td>633</td>
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<tr>
<td><strong>Mixer</strong></td>
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<tr>
<td>Output Mixing, Processing and Routing</td>
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<td>Analog</td>
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<tr>
<td>SuperSlot Wireless Receiver Integration</td>
<td>via optional SL-6</td>
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<td>-</td>
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<tr>
<td>RF Scan &amp; Freq. Assignment</td>
<td>✓ (SL-6 &amp; SuperSlot receivers)</td>
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<td>-</td>
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<tr>
<td>Total Inputs</td>
<td>12</td>
<td>12</td>
<td>6</td>
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<td>Mic Inputs</td>
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<td>6</td>
<td>3</td>
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<td>Line Only Inputs</td>
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<td>0</td>
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<td>AES42 Digital Mic Inputs</td>
<td>2</td>
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<td>AES3 Inputs</td>
<td>2 (4ch)</td>
<td>2 (4ch)</td>
<td>1 (2ch)</td>
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<td>Auto Mixers: MixAssist &amp; Dugan</td>
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<td>✓</td>
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<td>48V Phantom</td>
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<tr>
<td>LPF</td>
<td>80 - 240 Hz</td>
<td>80 - 240 Hz</td>
<td>80 - 240 Hz</td>
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<td>Limiter</td>
<td>Input pre/post fade &amp; Output</td>
<td>Input pre/post fade &amp; Output</td>
<td>Input pre/post fade &amp; Output</td>
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<td>Input Linking (Stereo and M/S)</td>
<td>All input pairs</td>
<td>Pairs 1-2, 3-4, 5-6</td>
<td>Pairs 1-2, 5-6</td>
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<td>Slave Mic</td>
<td>Built-in &amp; External</td>
<td>Built-in &amp; External</td>
<td>Built-in &amp; External</td>
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<td>Tone Disc</td>
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<td>✓</td>
<td>✓</td>
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<td>Bus Outputs</td>
<td>8 (L/R, X1-X6)</td>
<td>4 (L/R, X1-X4)</td>
<td>6 (L/R, X1-X4)</td>
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<tr>
<td>AES3 Digital Outputs</td>
<td>4 (4ch)</td>
<td>4 (4ch)</td>
<td>2 (4ch)</td>
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<tr>
<td>Transformers-balanced XLR/Hirose Outs</td>
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<td>✓</td>
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<td>Headphone Outputs</td>
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<td>2ch Camera Semi/Return, 1/4&quot; Pin-Hosue</td>
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<td>2ch Return, 1/8&quot;</td>
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<td>0 - 30 ms</td>
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<td>Output Delay</td>
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<td>Hardware Faders</td>
<td>Ch 1 - 12</td>
<td>Ch 1 - 6</td>
<td>Ch 1 - 6</td>
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<td>Hardware Trim Controls</td>
<td>Ch 1 - 6</td>
<td>Ch 1 - 6</td>
<td>Ch 1 - 3</td>
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<tr>
<td>Hardware LR Pan Controls</td>
<td>Ch 1 - 6</td>
<td>Ch 1 - 6</td>
<td>Ch 1 - 3</td>
</tr>
<tr>
<td>Hardware PFL Controls</td>
<td>Ch 1 - 12</td>
<td>Ch 1 - 12</td>
<td>Ch 1 - 12</td>
</tr>
<tr>
<td>Hardware Trim Control of Digital Ins</td>
<td>Ch 1 and 6</td>
<td>Ch 1 and 6</td>
<td>Ch 1 and 6</td>
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<td>Metering</td>
<td>3 meter views, customizable</td>
<td>3 meter views, customizable</td>
<td>3 meter views, customizable</td>
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<tr>
<td></td>
<td>✓</td>
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<tr>
<td><strong>Recorder</strong></td>
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<td>Recording Media</td>
<td>CF, SD</td>
<td>CF, SD</td>
<td>CF, SD</td>
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<td>Max Sampling Rate</td>
<td>192kHz</td>
<td>48.048kHz</td>
<td>192kHz</td>
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<td>Max Bit Depth</td>
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<td>24</td>
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<td>Max Pre-Roll Time</td>
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<td>6s</td>
<td>6s</td>
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<td>Audio File Formats</td>
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<td>WAV Poly, WAV Mono, MP3</td>
<td>WAV Poly, WAV Mono, MP3</td>
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<tr>
<td>Real, Scene, Take, Notes, Phrases, Tracks</td>
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<td>✓ (XML, .EXT)</td>
<td>✓ (XML, .EXT)</td>
</tr>
<tr>
<td>Sound Report Creation</td>
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<td>✓</td>
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<tr>
<td><strong>Timecode</strong></td>
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<td></td>
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<tr>
<td>High Precision Ambient Generator/Reader</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>Word Clock Sync Reference</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td><strong>Powering</strong></td>
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</tr>
<tr>
<td>PowerSafe</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>QuickBoot</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Power Source</td>
<td>EXT DC, 6x AA, NPL (from SL-6)</td>
<td>EXT DC, 6x AA, NPL (from SL-6)</td>
<td>EXT DC, 6x AA, NPL (from SL-6)</td>
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<tr>
<td>Integrated Power Distribution</td>
<td>4x DC Outs, USB Charging Port</td>
<td>-</td>
<td>-</td>
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<tr>
<td><strong>Optional Accessories</strong></td>
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<td></td>
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<tr>
<td>CL-12 Linear Fader Controller</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>SL-6 Powering &amp; Wireless System</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
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<td>CL-6 Input Controller</td>
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<tr>
<td>Remote control with 3rd-party integration</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Carry Bag</td>
<td>CS-688</td>
<td>CS-688</td>
<td>CS-633</td>
</tr>
</tbody>
</table>

CS-688 Production Bag (shown here with 688 and SL-6)
970 MULTI-TRACK AUDIO RECORDER
64-Track Dante and MADI Audio Recorder with PIXNET

The 970 simplifies productions that require superb, high-track-count audio recording. This comprehensive half-rack, 2RU audio recorder provides performance, quality, and reliability with PowerSafe™ and FileSafe™ technologies, making it ideal for reality shows and concerts.

970 Key Features

- Up to 64-track WAV mono or WAV poly recording to removable solid-state drives
- Simultaneous recording to four drives, two in internal removable drive caddies and two via eSATA
- 64 channel Dante audio I/O
- 64 channel MADI optical and coaxial I/O (32 channels at 96 kHz SBR)
- 8 line-level analog inputs and outputs
- 8 channel AES/3 digital audio I/O
- Supports up to 32-tracks of 96 kHz
- PowerSafe and FileSafe protection against data loss
- Ambient timecode master clock built in
- Comprehensive metadata editing and sound report creation
- PIXNET - embedded web-server control panel allows machine control through web browsers over Ethernet-based networks
- Format conversion between analog, AES digital, MADI, and Dante
- Fast file transfer over SMB Ethernet
- Large 5-inch screen provides metering and intuitive menu control
- RS-422, GPIO control
- Compact half-rack, 2RU chassis
- Dual DC power connections, 4-pin XLR 10-27 VDC

PIX-CADDY 2 AND PIX-CADDY CF
These caddies provide solid, removable connections for either CompactFlash memory cards or 2.5-inch solid-state drives ($50) for the 970. (Memory cards and drives not included.)

Simplifies Production
The 970 records up to 64-track monophonic or polyphonic 24-bit WAV files from any of its 144 audio inputs. Any input can be assigned to any track. The recorder also supports 32-track recording at 96 kHz.

Simultaneous Redundancy
The 970 records audio on up to four drives and can record simultaneously to multiple drives, creating backups and eliminating time-consuming post-record copying. It can also record directly to removable CompactFlash cards via the optional PIX-CADDY CF.

Smother & Quicker Workflow
The 970 features PIXNET, a built-in web server allowing browser-based machine transport, setup control, and metadata editing over IP. Edits are automatically rippled across all connected drives. Customizable CSV sound reports can be created and stored along with WAV file deliverables with the touch of a button.

Built-In Timecode
With its Ambient timecode technology, the 970 operates as a master clock, accepts jammed timecode from cameras and other sources, plus offers synchronization from external word clock, video sync, MADI, and AES.

“We use Sound Devices products because they’re really well built, they are elegantly designed, they’re reliable, and on top of all that - they’re built right here in the USA.”
Devendra Cleary, CAS, Production Sound Mixer

RACK-MOUNT
The portable 788T-SSD recording system provides expansive mixing capabilities, superior audio quality, and extensive customization that satisfies multiple workflows.

Expansive Mixing Capabilities

- Extensive routing flexibility allows each input to be routed to any track for recording iso-tracks, mixed tracks, or both iso and mix simultaneously.
- Either inputs or track assignments can be sent to its analog and digital outputs.

Multiple Storage Options

- The 788T-SSD has three options for recording storage: internal solid-state drive (SSD), CompactFlash cards with UDMA support, or an external FireWire hard drive or DVD-RAM (with bus powering). Any or all of these can be used simultaneously.
- When connected to Mac OS or Windows over USB or FireWire 400/800, the 788T functions as a high-speed mass storage device.

Customizable Metadata Shortcuts

- To simplify metadata entry the 788T directly accepts USB keyboards. Keyboard shortcuts can be programmed to control menu items and machine transport.
- The power of the 788T accommodates nearly any production sound setup.

788T-SSD Key Features

- Eight mic/line inputs, each controlled with front panel, pop-out gain controls
- 12-track recording, polyphonic or mono-phonic broadcast WAV files @ 24-bit 48 kHz (8 tracks @ 96 kHz, 4 tracks@ 192 kHz)
- Each input has solo monitoring, 48 V phantom, limiter, polarity reverse, high-pass, adjustable delay, selectable pan
- Eight-input to two bus mixing, plus MixAssist eight-channel auto mixer
- Backlit LCD display viewable in any environment
- 8 x 13-segment Peak/VU meters with arm LED
- Clock from video sync, word clock, or AES
- Sample rate conversion on digital inputs
- Full +24 dB analog line-level outputs
- Timecode generator supports all frame rates; internal Li-ion battery holds timecode for six hours with no attached power
- CompactFlash slot with ultra-high-speed UDMA support
- Powered by removable Li-ion rechargeable battery
- FireWire 400/800 and USB 2.0 for ultra-fast connection of CF and HDD to computer
- External DC power input operates unit and charges Li-ion battery
- USB keyboard input for control
- Optional Accessories: CL-1, CL-2, CL-8, CL-9

788T-SSD MULTI-CHANNEL RECORDING SYSTEM

Eight-Input, 12 Track, High-Resolution Digital Recorder with MixAssist

“The use of multiple 788Ts became necessary when the challenge was to record multiple tracks under extreme conditions. The 788Ts were very versatile. I was lucky that I had all 788T-SSDs, so even though most of the filming was off road, they performed exceptionally well under extreme vibration. They never skipped a beat.”

Ben Osmo - Oscar winner for Best Sound Mixing Mad Max Fury Road
CL-2 The CL-2 Remote Fader Controller adds a remote level control to any 788T input with its 30mm linear fader. Additionally, its two, two-position programmable toggle switches can be assigned device control or activate menu selections.

CL-9 Linear Fader Controller With the addition of a CL-9, the already powerful 788T becomes a complete mixer/recording system, perfect for audio capture in sound-for-picture and music-oriented productions.

CL-8 Controller for the 788T The CL-8’s large rotary faders and push buttons bring extensive mixer-type control to 788T inputs when working out of a bag. The lightweight CL-8 can be used either mounted or remote from the 788T.

The CL-8 features eight large, rotary faders to adjust levels of input-to-master-track (L/R) and input-to-aux-track levels (post-fade). It has tactile buttons, control over each input’s high-pass filter, limiter, polarity, mute status, and its routing is quick with visual indication on the CL-8 front panel. The CL-8 provides shortcuts to route inputs to the left/right mix tracks and Aux1 and Aux2 tracks.

CL-1 A flexible accessory used to interface external keyboards to Sound Devices 7-series audio recorders. Type scene and take names directly on the keyboard for maximum speed and convenience. All control and setup of the CL-1 is performed in the 7-Series recorder setup menu.

"Sound Devices products have been great; they are solid, hard-working machines. I have used them in extreme heat and sub-freezing temperatures with consistently great results.”

Darryl L. Frank, CAS, Sound Mixer, Breaking Bad
THE 7 SERIES

DEFINING PRODUCTION AUDIO™

702T PORTABLE RECORDER
Two-Channel, High-Resolution Audio Recorder with Timecode
This super compact device makes field recording simple and fast by recording and playing back to convenient, removable CompactFlash cards. Timecode makes the 702T ready for any double-system recording environment.

Recording Reliability with Timecode Accuracy The two-track 702T on-board timecode reader and generator allow for great flexibility in timecode-based workflows. With the diverse timecode setups encountered in production, the 702T can accommodate all of them: rec run, free run, with/without smart slate, or multiple camera with “lockits.”

Files captured on this recorder are available for immediate import to broadcast WAV-aware editing applications, such as Avid and Final Cut Pro.

744T PORTABLE RECORDER
Four-Channel, High-Resolution Audio Recorder with Timecode
Unmatched Sound The 744T is a four-track, file-based, digital audio recorder that is known for superb sounding microphone preamps, and credited with frequency response linearity while maintaining very low distortion and noise. With intuitive controls and onboard timecode generator, the compact recorder is ready for any recording job.

722 PORTABLE RECORDER
Two-Channel, High-Resolution Audio Recorder
Rugged Portability The 722 is a two-track digital audio recorder, designed for applications where mobility and durability is as essential as capturing high-quality audio. With Sound Devices’ signature mic preamps, it records to an internal drive or removable CompactFlash cards.

702 PORTABLE RECORDER
Two-Channel, High-Resolution Audio Recorder
Powerful Recording The 702 is a two-track digital audio recorder, designed to make field recording simple and fast. It supports recording – to convenient CompactFlash cards – audio files in uncompressed PCM, compressed MP3, and lossless FLAC formats.
7-SERIES COMPARISON CHART

<table>
<thead>
<tr>
<th>702</th>
<th>702T</th>
<th>722</th>
<th>744T</th>
<th>788T</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/O</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balanced analog inputs</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Microphone preamplifiers with 48V phantom power, high-pass filter, limiters</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Headphone output with selectable source (connector)</td>
<td>3.5 mm</td>
<td>3.5 mm</td>
<td>3.5 mm</td>
<td>3.5 mm</td>
</tr>
<tr>
<td>Balanced line-level analog outputs (channels)</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Digital Inputs (channels)</td>
<td>2 - AES3</td>
<td>2 - AES3</td>
<td>2 - AES3</td>
<td>4 - AES3</td>
</tr>
<tr>
<td>Digital Outputs (channels)</td>
<td>2 - AES3</td>
<td>2 - AES3</td>
<td>2 - AES3</td>
<td>4 - AES3</td>
</tr>
<tr>
<td>Display/Metering/Control</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extended temperature, back-lit LCD viewable in all lighting conditions</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Sunlight viewable LED PPM, VU, or combination PPM/VU level metering</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>LED peak/limiting indication per channel</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Audio File Storage</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Internal HD, 2.5-inch hard drive, FAT32 volume</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Compact Flash card slot (type I, II, and microdrive compatible)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>For removable recording medium</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>External FireWire drive support, FAT32 hard drive or DVD-RAM</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>
| Record/mirror to all available storage mediums simultaneously | ✓ | ✓ | ✓ | ✓ | ✓ plus track-to-me-
dia assignment |
| File Formats |       |       |       |       |       |
| Broadcast/Wave format (.WAV extension), mono or poly files, uncompressed PCM audio with 96 kHz, metadata written to header, 16, or 24-bit | 2 track 102 kHz max | 2 back 192 kHz max | 2 back 192 kHz max | 2 back 192 kHz max | 4 track 192 kHz max |
| MP2, MP3, FLAC recording | ✓ | ✓ | ✓ | ✓ | ✓ |
| MP2, MP3 file playback at 44.1, 48, 88.2, 96, or 192 kHz/s, stereo file | ✓ | ✓ | ✓ | ✓ | ✓ plus PMW800 and USB 2.0 |
| External Data Interface / Transfer / Control |       |       |       |       |       |
| FireWire 400 (IEEE 1394a) port for high-speed data access to CF card and internal drives (for units with internal drives), Mac and Windows support | ✓ | ✓ | ✓ | ✓ | ✓ plus PMW800 and USB 2.0 |
| Wave Agent Control Mode and CL-WiFi wireless control | - | - | - | - | - |
| Time Code / Word Clock |       |       |       |       |       |
| Ultra-stable, temperature compensated (-1 ppm) crystal clock generator | ✓ | ✓ | ✓ | ✓ | ✓ plus video sync |
| TC rates of 23.976, 24, 25, 29.97DF, 29.97, 30, 30DF | ✓ | ✓ | ✓ | ✓ | ✓ |
| Word clock input and output | ✓ | ✓ | ✓ | ✓ | ✓ plus video sync |
| Powering |       |       |       |       |       |
| Rechargeable, rechargeable power using Li-ion battery, built-in charger | ✓ | ✓ | ✓ | ✓ | ✓ |
| 10-16 VDC external input powers unit and charges battery | ✓ | ✓ | ✓ | ✓ | ✓ |

Wave Agent can play and edit the metadata of WAV files generated from any Sound Devices recorder, as well as generate PDF or CSV sound reports.

Wave Agent is an essential, time-saving tool for anyone working in Production Sound. Designed for production sound mixers and post production editors, it provides a comprehensive range of tools that prepare audio files for problem-free passage through complex production workflows.

Wave Agent Control Mode provides additional flexibility for 788T users. Controls such as record start/stop, metadata editing, and level meter di available when running Wave Agent.

Wave Agent is available as a free download at www.wavagent.com.
Sound Devices’ family of powerful, light-weight field mixers are built to perform well beyond your ability to abuse them. These mixers excel in a wide range of applications from simple, single mic stand-ups to complex, multi-camera productions.

Expandability When more inputs are needed, cables, such as the XL-TA55 and XL-TA35, may be used to link together multiple mixers such as the 302, 552, or even the 664 field production mixer. Linking mixers together adds input channels with master buses and linked headphone circuits. All inputs appear at the master mixer’s outputs.

Audio Quality A fundamental component in all Sound Devices mixers is a superb microphone preamplifier. Mixers like the 552 accommodate a wide range of input types with huge headroom reserves. Precision sealed-conductive-plastic gain controllers provide smooth, accurate, level control. High output, low-noise headphone amplifiers are designed for critical listening.

Power Efficiency All Sound Devices field mixers are power efficient tools. Mixers like the 302 can run for a full production day on internal AA batteries or for days when powered from external DC battery supplies.

Audio Quality

The five-input 552 field mixer provides professionals with a superb sounding, compact, lightweight, and power-efficient mixer that is as equally at home in simple, run-and-gun applications as it is in complex, multiple I/O production setups.

Portable Studio Quality The 552 contains five precision, high-dynamic-range, transformer-balanced microphone inputs with expanded gain and headroom. The studio-grade inputs have their own limiter, sweepable high-pass filter, and pre-or-post-fade direct output. The recorder is ideal for applications where a high-quality, 24-bit local recording is required. Either the outputs or combinations of inputs and outputs can be assigned as record sources.

Rugged Durability The 552, like all Sound Devices products, is built to withstand the physical and environmental extremes of field production. Top and bottom chassis panels are made from molded, metalized carbon fiber for superior durability and weight reduction. The front panel is gasketed for water resistance.

Audio Quality

Expandability

Power Efficiency

552 FIELD MIXER

Five-Channel Portable Production Mixer with Built-In Recorder

The five-input 552 field mixer provides professionals with a superb sounding, compact, lightweight, and power-efficient mixer that is as equally at home in simple, run-and-gun applications as it is in complex, multiple I/O production setups.

Portable Studio Quality

The 552 contains five precision, high-dynamic-range, transformer-balanced microphone inputs with expanded gain and headroom. The studio-grade inputs have their own limiter, sweepable high-pass filter, and pre-or-post-fade direct output.

Rugged Durability

The 552, like all Sound Devices products, is built to withstand the physical and environmental extremes of field production. Top and bottom chassis panels are made from molded, metalized carbon fiber for superior durability and weight reduction. The front panel is gasketed for water resistance.

Expandability

Power Efficiency

Audio Quality

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality

Expandability

Power Efficiency

Audio Quality
MixPre-D FIELD MIXER
Two-Channel Portable Mixer

The MixPre-D sets a new standard for compact, high-performance, portable audio mixers. Designed specifically for audio professionals needing the most flexible connectivity, the MixPre-D is ideal for any production application where capturing great sound is important, but size and weight are a concern.

At the heart of the MixPre-D are two studio-grade mic/line inputs with limiters, high-pass filters and available phantom power. Inputs can be linked in standard or MS mode for stereo recording applications. All input functions are configured with front panel controls.

Output Flexibility To accommodate the increasing variety of cameras and devices used in production, the MixPre-D has incredible output flexibility. Outputs include balanced mic/line XLR, digital AES (XLR), dedicated consumer mic-level on a locking TA3 connector (designed specifically for DSLR-type inputs) and an aux-level output on a 3.5 mm connection.

Easily Works with Your Device The “D” in MixPre-D indicates the infusion of extensive digital technology. In addition to 24-bit AES digital outputs, USB audio streaming is provided for Mac OS, Windows or Linux computers. When the MixPre-D is connected to a computer with a USB cable, the operating system recognizes it as a USB Audio Class-compliant device. No driver installation is required.

Complements Larger Production Mixers A wide range of additional features in the MixPre-D make it a great complement to larger mixers, such as Sound Devices 302 Compact Production Field Mixer or 552 Portable Production Mixer. These features include: MS stereo matrix, tone oscillator, internal slate microphone, return monitoring of both analog and USB audio, high-gain headphone output and powering via two AA batteries or external 10-18 VDC source.

MixPre-D Key Features
- Transformer-balanced mic/line selectable inputs
- 48-volt or 12-volt phantom power
- “Unclippable” input peak limiters, dual-mono or stereo linked operation
- Input panning to Left, Center or Right outputs
- Mid-Side Stereo (MS) matrix with width control and front-panel channel flip
- Return can be used as ch3/ch4 aux-level inputs, selectable pan and level control
- High-pass filters, 80 Hz or 160 Hz
- Slate microphone and tone oscillator
- Mic/Line/AES digital selectable outputs, digital SR of 44.1, 48k, 96k
- USB streaming audio output for interconnection with Mac OS, Windows, Linux and iOS devices
- Dedicated mic-level output on locking TA3 connector for unbalanced camera inputs
- Headphone monitoring of program audio or external return audio
- Sunlight-viewable, 16-segment GaN LED output meter with adjustable brightness
- Internal battery-power from two AA
- External power input, 10-17 VDC
- High-strength, extruded aluminum chassis with metal connectors

The Sound Devices MixPre-D is now my go-to for audio for my camera rig. I am always looking for quality as well as a small footprint on my setup, and the MixPre-D provides both.

Barbara Green, Documentary Filmmaker (Burbank, California)

Explore the MixPre-D's versatility and features with the XL-CAM Accessory Mount for the MixPre-D.
302 FIELD MIXER
Three-Channel Portable Production Mixer

The Sound Devices 302 is the most compact and cost-effective, battery-powered, professional audio mixer in its class. This no-nonsense, rugged little mixer features three exceptionally quiet mic preamps and balanced transformers to perfectly handle very low frequencies.

Superb Audio with Flexible Control Developed specifically for audio-for-picture applications, the 302 is the perfect tool for production companies and camera operators wanting to take control of their audio. The 302 is stunning for its small size, flexibility, control, and superb performance.

Reliable and Consistent Performance With a complete feature-set like super-bright LED displays, excellent internal limiters and high-pass filter, the 302 can accommodate nearly any over-the-shoulder production and perform reliably regardless of field conditions. It effortlessly interfaces with wireless transmitters and receivers, camera audio inputs of all kinds, and external audio recorders. With high-efficiency power circuitry that runs the mixer from either three internal AA batteries or external 5-18 VDC.

FIELD MIXER COMPARISON CHART

<table>
<thead>
<tr>
<th>Feature</th>
<th>MixPre-D</th>
<th>302</th>
<th>552</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inputs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transformer-balanced analog inputs, mic/line switchable</td>
<td>2</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>Dual-stage gain control with trim and fader</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Maximum gain, input to output</td>
<td>66 dB</td>
<td>75 dB</td>
<td>93 dB</td>
</tr>
<tr>
<td>12.3 V Input</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>High-pass filters</td>
<td>two position</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Input limiters</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Stereo linking and M/S matrix</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Mix in for multiseum linking</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Output</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct Outputs</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Transformer-balanced XLR outputs</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Active balanced XLR outputs</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Output limiters, programmable</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Mutlipin “camera link” outputs, transformer-balanced</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Unbalanced “aux level” outputs</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>AES3 balanced digital outputs (channels)</td>
<td>1x2</td>
<td>2x2</td>
<td>-</td>
</tr>
<tr>
<td>USB output, class-compliant for Mac OS, Windows, Linux and iOS</td>
<td>✓</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Display / Metering / Control</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sunlight-viewable LED metering</td>
<td>16-segment</td>
<td>20-segment</td>
<td>21-segment</td>
</tr>
<tr>
<td>LED peak/limiting indication per channel</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Tone oscillator and slate microphone</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Monitoring</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return input for external source monitoring</td>
<td>✓ plus USB playback</td>
<td>✓</td>
<td>2 sources</td>
</tr>
<tr>
<td>Solo monitoring per input</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Voice-navigated menu and status reports</td>
<td>-</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Mechanical Construction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All-aluminum construction</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Aluminum all-around with carbon fiber top/bottom panels</td>
<td>✓</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Recording Features</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Built-in recorder</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Powering</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AA (LR6) batteries</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>DC input for external power</td>
<td>11.17 VDC</td>
<td>5.18 VDC</td>
<td>10.18 VDC</td>
</tr>
</tbody>
</table>

Find out more by visiting www.sounddevices.com
USBPre 2 is a high-resolution, portable, hardware interface for Mac- and Windows-based digital audio. The USBPre 2 is the industry’s highest performing and most flexible portable interface. It connects professional microphones, line-level sources, consumer audio electronics, and S/PDIF digital sources, with Mac OS and Windows-based computers via USB.

Superior Audio Performance
Peak limiters, high-pass filters, and a 15 dB pad add overload protection. All analog-to-digital and digital-to-analog conversion is performed by the USBPre 2 for superior audio performance.

Easy Plug and Play
USBPre 2 is a class-compliant audio device. This allows for simple plug-and-play connection to computers running Mac OS, Windows, and Linux. There are no drivers to install and there are no software-only features. All additional controls and settings are available on back panel DIP switches. The USB port also provides power to the unit, both when connected as an audio interface and when used in Stand-Alone operation.

Multiple Output Connection Types
To interconnect with sound systems big and small, the USBPre 2 includes numerous output connection types, including balanced mic- or line-level on XLR, unbalanced consumer line-level on RCA, S/PDIF coaxial (RCA) and optical (Toslink). The outputs even have their own, dedicated front-panel level control. Use the balanced line-level signals to connect to powered loudspeakers. Use the optical S/PDIF to connect to hi-fi systems. Use the coaxial S/PDIF output in Stand-Alone mode for a portable microphone preamplifier with digital output for any production application.

Works as a Converter or Preamp
The USBPre 2 can be used in Stand-Alone mode where it operates as a high-quality, portable microphone preamplifier and analog-to-digital converter. Digital signals connected to the USBPre 2 are converted to analog and available at the headphone, XLR, and RCA outputs. Stand-Alone operation requires the unit to be connected to a USB power source, such as those found on notebooks, laptops, and desktop computers. Stand-Alone mode is a great option when an additional microphone preamplifier, A/D converter, or D/A converter is required.

USBPre 2 Key Features
- Extended bandwidth, low-noise microphone preamplifiers with 48 V phantom, limiters, high-pass filters and 15 dB pad
- Dynamic range greater than 114 dB (in 24-bit operation)
- Flat 50 Hz to 22 kHz audio bandwidth with ultra-low distortion characteristics
- Each input individually selectable between microphone, line, and aux level signals (both channels selected simultaneously for S/PDIF connections)
- Precision, 23-segment, multicolor LED peak/VU meter, selectable between input and output sources
- Balanced outputs on XLR connectors with dedicated level control can be used to drive
- Mix control enables zero-delay monitoring of source audio, computer audio, or a mix of both source and computer audio for multitrack recording or computer telephony
- Phone (RCA) jacks connect Aux Output to external loudspeakers of preamplifiers
- Bus powering via USB for convenient, single-cable connection to the computer
- In Stand-Alone mode the USBPre 2 operates as a microphone preamplifier and analog-to-digital converter
- Hardware loop-through for test and measurement to sent computer audio directly back to an input
- High-strength extruded aluminum chassis
- Mac OS®, Windows®, and Linux, class-compliant audio device
- Additional features controlled by hardware DIP switches on the back panel; no software-only features and no control panel

USBPre 2 includes two discrete-transistor microphone preamps with 24-bit converters and sampling rates up to 192 kHz. These preamplifiers provide the highest performance in any portable interface. Their topology is shared with Sound Devices’ award-winning 7-Series recorders.

Superior Audio Performance
Peak limiters, high-pass filters, and a 15 dB pad add overload protection. All analog-to-digital and digital-to-analog conversion is performed by the USBPre 2 for superior audio performance.

Easy Plug and Play
USBPre 2 is a class-compliant audio device. This allows for simple plug-and-play connection to computers running Mac OS, Windows, and Linux. There are no drivers to install and there are no software-only features. All additional controls and settings are available on back panel DIP switches. The USB port also provides power to the unit, both when connected as an audio interface and when used in Stand-Alone operation.

Multiple Output Connection Types
To interconnect with sound systems big and small, the USBPre 2 includes numerous output connection types, including balanced mic- or line-level on XLR, unbalanced consumer line-level on RCA, S/PDIF coaxial (RCA) and optical (Toslink). The outputs even have their own, dedicated front-panel level control. Use the balanced line-level signals to connect to powered loudspeakers. Use the optical S/PDIF to connect to hi-fi systems. Use the coaxial S/PDIF output in Stand-Alone mode for a portable microphone preamplifier with digital output for any production application.

Works as a Converter or Preamp
The USBPre 2 can be used in Stand-Alone mode where it operates as a high-quality, portable microphone preamplifier and analog-to-digital converter. Digital signals connected to the USBPre 2 are converted to analog and available at the headphone, XLR, and RCA outputs. Stand-Alone operation requires the unit to be connected to a USB power source, such as those found on notebooks, laptops, and desktop computers. Stand-Alone mode is a great option when an additional microphone preamplifier, A/D converter, or D/A converter is required.

USBPre 2 Key Features
- Extended bandwidth, low-noise microphone preamplifiers with 48 V phantom, limiters, high-pass filters and 15 dB pad
- Dynamic range greater than 114 dB (in 24-bit operation)
- Flat 50 Hz to 22 kHz audio bandwidth with ultra-low distortion characteristics
- Each input individually selectable between microphone, line, and aux level signals (both channels selected simultaneously for S/PDIF connections)
- Precision, 23-segment, multicolor LED peak/VU meter, selectable between input and output sources
- Balanced outputs on XLR connectors with dedicated level control can be used to drive
- Mix control enables zero-delay monitoring of source audio, computer audio, or a mix of both source and computer audio for multitrack recording or computer telephony
- Phone (RCA) jacks connect Aux Output to external loudspeakers of preamplifiers
- Bus powering via USB for convenient, single-cable connection to the computer
- In Stand-Alone mode the USBPre 2 operates as a microphone preamplifier and analog-to-digital converter
- Hardware loop-through for test and measurement to sent computer audio directly back to an input
- High-strength extruded aluminum chassis
- Mac OS®, Windows®, and Linux, class-compliant audio device
- Additional features controlled by hardware DIP switches on the back panel; no software-only features and no control panel

USBPre 2 includes two discrete-transistor microphone preamps with 24-bit converters and sampling rates up to 192 kHz. These preamplifiers provide the highest performance in any portable interface. Their topology is shared with Sound Devices’ award-winning 7-Series recorders.
The compact HX-3 Headphone Distribution Amplifier is the perfect accessory to quickly provide three high-quality stereo headphone feeds, with individual level controls from line-level sources. The HX-3 can produce very high headphone levels with extremely low noise and distortion.

Great for Radio, TV, Film, and Music Productions The battery-powered HX-3 accepts balanced XLR line-level inputs or unbalanced 1/4-inch and 1/8-inch stereo inputs. Its 1/4-inch loop-out can connect multiple HX-3’s for additional headphone outputs. Headphones are connected to panel-mounted 1/4-inch stereo connectors.

The HX-3 has a durable aluminum chassis to withstand the punishment of field and studio environments and is powered by two AA batteries or external 5-18 VDC. The HX-3 can add headphone outputs when used in combination with the 552, 302, MixPre-D, MM-1, or the USBPre-2.