by Alistair McGhee for Audio Media Worldwide

DPA Microphones has considerable experience with all things “microphone,” including surround-round recording, providing matched microphone kits as well as setup frames for a full matched set of five microphones or Deca Tree. These surround arrangements give great flexibility, but a simple, quick surround-round arrangement is a real requirement in these days of HD broadcast—which DPA addresses with the DPA 5100 Surround Microphone.

The DPA 5100 ($3,699) is a 5.1, discrete, analog array housed in a compact, sealed, padded enclosure. It is extremely lightweight at 530g (18.7 oz), and includes mounting points for stand or boom, or an optional camera mount. Phantom power is supplied, and signal is received via a 16-foot balanced Mogami multi-core Lemo multi-pin to XLR breakout cable.

The five microphones used in the DPA 5100 were chosen for low sensitivity to general wind and handling noise, no real proximity effect to speak of, and very low levels of distortion/coloration. The front three microphones are arranged using DPA's DIPMic (Directional Pressure Microphone) technology—time-coincident allowing for solid stereo and mono feeds. These microphones have a focused directional quality, and the two surround microphones exhibit an overall wider pickup. The LFE channel is electronically derived from the sum of the front left and right microphones with a roll-off set to 120 Hz and 10 dB of attenuation.

One immediate advantage of the DPA 5100 over other surround arrays is the speed and ease of setup, a real plug-and-play arrangement. The DIPMic configuration with the front three channels achieves a very tight and defined pattern. Moving a sound source around the DPA 5100 illustrated great definition without excessive spacing, and a very smooth, naturally detailed, and crisp sonic response with excellent balance. Outdoors, wind-noise handling is extremely good, and use of the additional weather protection cover did not significantly impact the detailed sonic characteristics of the microphones. The lightweight DPA 5100 was no real problem when boom-mounted, with no handling noise transferring through to microphone. The DPA 5100 is a dream in its simplicity of setup, and produces very natural-sounding, smooth results with great phase coherence and channel definition. For broadcast use, I can see the DPA 5100 finding a lot of fans very quickly. In studio applications, the DPA 5100 may not have the positional flexibility of a separate microphone array, but I did not miss this with an enveloping performance.

DPA Microphones
www.dpamicrophones.com

SADiE 6 Native DAW

by Simon Tillbrook for Audio Media Worldwide

For nigh on 20 years, SADiE has been a custom DSP hardware-only system, now crossing over to the promised land of native processing. What SADiE has done for version 6 is clever: If you have SADiE 5 hardware, you can run your system 6 and get the benefits of converter quality and low latency. SADiE will run also natively on ASIO and WDM capable hardware. You can choose from four versions of the product: Audio Producer ($2,616), Post Suite ($3,141), Mastering Suite ($3,141) and Sound Suite ($3,384), the latter having all features, bells and whistles enabled (existing users can contact SADiE for upgrade pricing).

SADiE’s editing model is hard to beat; I got addicted back in version 2 and have never really seen anything else that scrubs like a SADiE. With a pre-release version of SADiE 6 on a provided MacBook Pro with a Prism Sound Orpheus FireWire interface, and with my RME AIO and Marian Trace Pro card, the system held up beautifully. No clicks, no pops, no stops. SADiE is a real-time edit and mixing system; fade or level change effects are applied instantly. Built-in slip means your projects always stay in sync. If you prefer, there’s region or multi-point editing, and there’s a handy pack of quick edit tools and even an automatic speech cutter. SADiE’s PQ editing is also industrial-strength. Automation is clip-based, and enhanced drawing and display functionality has been included in version 6. The software has built-in EQ, dynamics and some quality. One of the big changes in 6 is compatibility with VST and Direct-X plug-in architecture. CEDAR integration is a big plus, and SADiE offers auto-conforming for post, and Pro Tools file name compatibility. SADiE offers its own hardware controllers in both edit and fader pack versions, and is building wider support for third-party solutions. SADiE 6 will run on your laptop, but the same software will give you access to the LRX location recorder or the H64 and H128 multitrack systems. Windows Vista and Windows 7 are supported.

One of SADiE’s strongest suits is radio play-out system support (it has probably the best current integration with VCS, the system of choice at the BBC), handling addi-

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PSN’s field reports are condensed from longer versions available from sister publications Pro Audio Review (www.proaudioreview.com) and Audio Media Worldwide (www.audiomedia.com).

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