

SONOMA

...make a better sounding record



MYTEK DIGITAL...

...now supports Sonoma's Optical DSD I/O format.

And the Sonoma DSD Multi-track Recorder / Editor has just become more affordable.

With a sonic character like analog tape, the Sonoma is the ideal multi-track recording and editing solution for the analog studio.

The sonic improvement is not subtle.

The Sonoma will make your fine analog studio shine.

DSD
P U R E

"For me, the most satisfying, musical reproduction is analogue. DSD is the closest I've heard digital get to analogue and I feel that SA-CD is probably the best consumer release format we've had so far. Very few people are recording in analogue these days. Hopefully, they will find DSD."

*- James Guthrie,
Grammy award winning producer/engineer, Pink Floyd*

Realize Your Analog Studio's True Sonic Potential with the Sonoma DSD Multi-track Recording and Editing Workstation

Welcome to a new generation in recording technology

Nothing you can do will improve the sonic quality of your analog studio as dramatically as switching to a Sonoma DSD Multitrack Recorder-Editor. The Sonoma is the perfect solution for the artist who needs the power of a contemporary digital audio workstation but desires the sonic character and integrity of analog recording systems. The audio recording technology inside the Sonoma is fundamentally different from standard PCM digital recorders. The Sonoma records audio as a one-bit sigma-delta stream at a sample rate of approximately 2.8 million samples per second. It is the Sonoma's ability to capture extraordinary detail in the time domain that sets it far apart from conventional digital PCM recorders of any sample rate. The Sonoma not only perfectly captures the music, but also captures the emotion within the music. That's because the Sonoma gets the time domain information right. It only takes one DSD recording experience to understand the dramatic difference the Sonoma can make. *It's not subtle.*

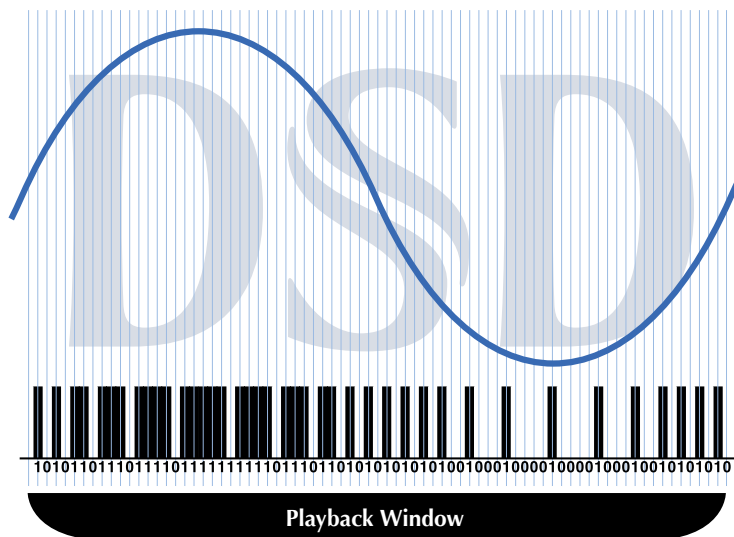
There's only one choice

The Sonoma is the only DSD multi-track recorder on the market today with built-in world-class editing capable of handling large music projects. It has all the editing power of the best digital workstations and the multi-track capability of a 32 track studio recorder. The Sonoma has earned its reputation as a fast and reliable studio workhorse.



"I've recorded to analog tape for well over 30 years and to digital nearly as long. The Sonoma 32 track DSD workstation gives me the quality of analog – without the drawbacks – plus the convenience & speed of a DAW. I've come to rely on the fast & efficient editing capabilities of the Sonoma in my everyday work. I wouldn't track to anything but Sonoma – period!"

- Michael Bishop, Multiple Grammy winning engineer, Telarc International



How DSD works:

The mechanics of the way audio is represented with a one-bit sigma-delta stream closely resembles that of analog recording. You can actually "see" the audio in the density of 1's versus 0's. The more 1's in a row, the more positive the audio signal and vice versa. The stream passes by the playback window at a rate of 2.8 million bits a second and audio is produced.

DSD
PURE

DSD PURE

The Sonoma recorder/editor keeps the audio at the DSD sample rate of 2.8 million samples per second at all times. When used as a recorder, the original DSD one-bit stream recorded is played back through the Mytek converters. When edits are made, the audio is crossfaded in real time using special signal processing at the same DSD sample rate. Real time level manipulation and audio layering inside the Sonoma work the same way. The Sonoma never down-samples to a lower sample rate for signal processing, so the time domain integrity is maintained.

Fast, Powerful, and Intuitive Recording Interface

The Sonoma user interface for recording and playback is modeled from the standard interfaces found on professional studio recorders. While simple to understand and operate, the Sonoma offers powerful and professional recording features thanks to its uncompromised architecture.

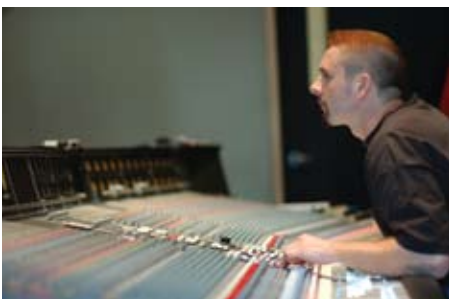
TripleStream Power

Record and Play at the Same Time

A 32 track Sonoma has the power to play 64 DSD streams while recording 32 more. In fact, each track can mix two streams of DSD audio for real-time crossfades and real-time layering. This **TripleStream** architecture brings you some cool features:

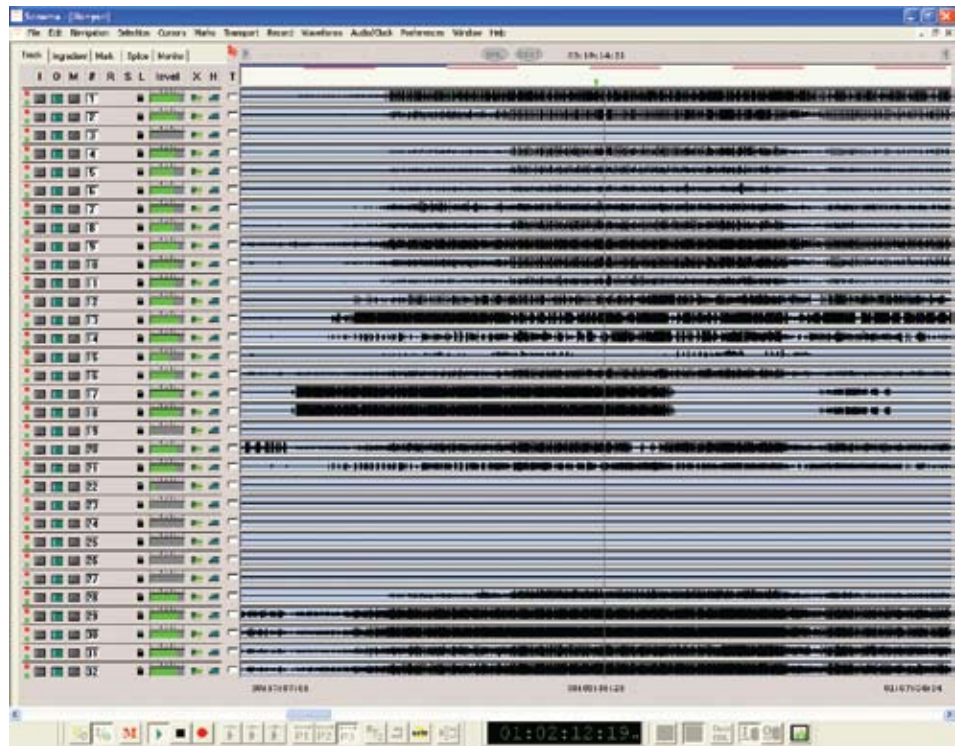
Mix to Destination EDL

With all 32 tracks filled with layers, edits, and crossfades, the Sonoma can play that EDL while recording the mix into a new EDL. Since the EDL's are in sync with each other, adjustments can be made on the mixer, and the changes can be punched into the mix with a crossfade.



“I believe that DSD is the best sounding high resolution format available today. I can’t imagine recording and editing in the DSD format without the Sonoma. This system is a must-have for any really serious audiophile project.”

- Richard King
Grammy award winning engineer,
SonyBMC

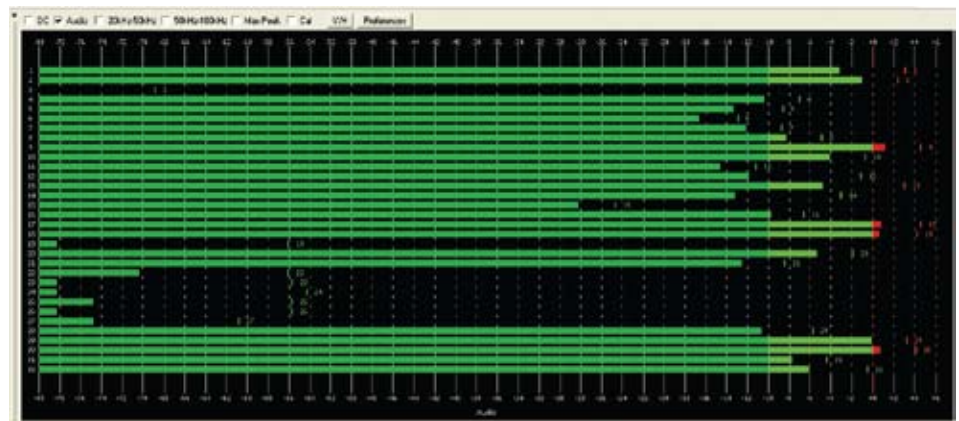


Record Monitoring Flexibility

Auto-input: Smart switching from repro to input occurs when stop is pressed on readied tracks.

Normal: Switching to input occurs only when a track is recording.

Manual: No track switching. Coupled with the ability to set the track input to receive its signal from the track playback, the Sonoma can “capture” a complex EDL with fades and level adjustments to single files in real time without generation loss.



True and Accurate Multiband DSD Metering

Sonoma’s advanced metering unit shows a true picture of the DSD audio signal. Unlike PCM metering systems, the DSD meter can show levels that exceed 0dB-DSD. User adjustable peak hold parameters present multiple options for the way the meters are reset. Metering of DC, audio range, 20-50k, 50-100k, and the SA-CD MaxPeak limit can be displayed together or individually. Meter display options permit vertical or horizontal metering and allow custom setting of the meter range.

Unparalleled Editing Power

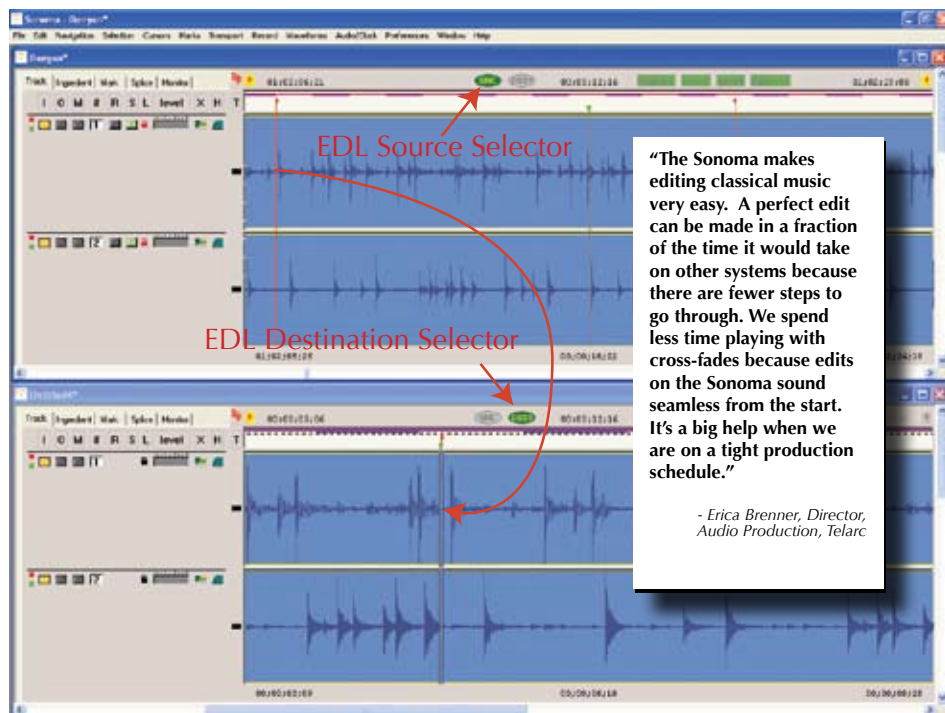
Offering multiple editing paradigms, the Sonoma can easily meet your editing needs, regardless of the type of work you do. The paradigms range from **object based** editing for quick and easy manipulation of audio to a **splice based** editing model where digital splices can be applied to ingredients in a similar way splice tape was used on tape. The latter appeals to classical and jazz music editors as it provides a transition editor to quickly perfect the transition between different takes. Ingredient sync marks are provided for audio post editing for video, and a **'Calculate Offset'** feature in the built in time code synchronizer facilities a quick wild sync-up for post editing. Edits can be made on a single channel or across all 32 channels. Edits can even be made across multiple machines when Sonomas are synced together.

Ingredient Based Editing

Commonly used today for general music production, the Sonoma can manipulate sound as ingredients (or objects). These ingredients can be moved and copied across time and tracks. They can be trimmed, sliced, faded, and level controlled. Level controls are provided at the start and end of the ingredient. If more level points are needed, the ingredients can be sliced and spliced.

Time Based Editing

Edits are specified by start and end flags and by track selection. If no track is selected, all tracks are assumed. Between these flags you can cut, copy clear, insert audio, and insert time. Audio that you cut, copy, and clear can then be placed in the same EDL or another open EDL to the original time, or to the play position – either layering onto or punching into the existing EDL program.



"The Sonoma makes editing classical music very easy. A perfect edit can be made in a fraction of the time it would take on other systems because there are fewer steps to go through. We spend less time playing with cross-fades because edits on the Sonoma sound seamless from the start. It's a big help when we are on a tight production schedule."

- Erica Brenner, Director,
Audio Production, Telarc

Inexpensive Storage

Backup to an optional LTO-3 tape device is recommended for speed, storage size, and storage cost. The LTO-3 tape holds 400GB of data (enough space for a typical album project) and backs up at a rate of 80MB per second. Tapes cost about \$70USD at the time of this writing. The SCSI architecture within this platform can take full advantage of the LTO-3's ultra high performance. Of course, it is also possible to backup to other media such as USB hard drive or other tape formats, but LTO-3 will deliver maximum performance. It takes about 20 minutes to back up 100 Gigabytes of data. That is about 1 hour and 45 minutes of 32 track DSD recording time. An average album project fits on one 400GB tape.

Think about it... What would it cost to produce a record today using 2" analog tape? The Sonoma will give you that wonderful analog character at a fraction of the media cost.



"Since its inception, DSD has been my system of choice for the most natural sounding recordings. The Sonoma takes DSD to the next level by providing the most competent, stable, and robust vehicle for stereo and multi-track recording and post production."

- Steve Epstein,

Multiple Grammy award winning producer
(Yo Yo Ma, Wynton Marsalis)

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www.superaudiocenter.com