

By ANDREW ROBERTS

Many of the local and regional SR providers and engineers I run across express a desire to own and/or operate digital consoles. But few among them (myself included) can afford a Yamaha PM5D, DiGiCo D5 or comparable desk and many are reluctant to saddle up a recording-oriented board like a Yamaha DM2000.

I work with some of my regular clients more than 30 times a year and during many a hurried setting up, I've wished my wonderful analog console had a recall button! Numerous too, are the occasions when a surprise transient has irked me because I had no dynamics processor available for that channel - all of my outboard compressor channels were already taken. Enter the Mackie TT24, a digital console that was designed for live sound use and is targeted at those who don't have a lot of decimal places in their bank account balance.

FEATURES

The TT24 is a true digital desk, processing at 24-bit/96 kHz. It has full recall and automation of levels, EQ, effects, routing and more. It also has lots of analog and digital I/O. More importantly, it has been engi-

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when mixing music and will not disappoint the end user. (For more on console sound quality see the Verona review, *PAR* 6/04).

The console also has the Solo Tracking System, a feature that allowed me to link the console solo system with an RS232 control interface to an included Klark Teknik Helix equalizer system. Having used this configuration with a Midas Heritage, it was surprising to see this feature in a mid-priced console.

Packaging the Helix system with this console is highly recommended to get the

Product Points

- **Plus**
- + Extremely quiet
- + Sound quality
- + Solo tracking system

- **Minus**
- Unbalanced inserts

- **The Score**
- Typical Midas quality at a great middling price.

Mackie TT24 Digital Live Console



neered to be powerful yet quickly accessible - essential features for live sound use.

The TT24 has 24 mic/line channels with 100mm faders, eight line inputs, inputs for tape/CD and talkback. As with many digital consoles, mic/line inputs can be increased with the purchase of expansion modules. All 24 mic/line channels have a four-band EQ

section (with high and low selectable as peaking or shelving), compressor/limiter, a gate, 12 aux sends and extensive routing. The eight line inputs have the four-band EQ too.

Other channel control surface controls include input trim, individual phantom power, a bank of rotary encoders called V-Pots (they *continued on page 16* ►

full benefit of the product. The Helix offers graphic, parametric EQs, dynamics and delay on every output and offers the best in system setup available to sound engineers.

Like the Verona, the Siena console is extremely quiet and has all the sonic characteristics you would normally hear in a more expensive console product. The console contains unbalanced inserts on the inputs (single send/return on a single phone jack). Like the Verona, inserts are provided on all outputs which, when using the console to do monitors, enables you to insert your EQs and, when soloing those mixes, hear the effect of the EQ — exactly what is expected and desired when doing monitors.

The metering in the center output section is well designed with a good range, and the lights for the console and location are very good, providing proper illumination when mixing. It always surprises me that certain consoles in a higher price range miss the proper color schemes and lighting configuration to provide adequate light to see the console in the dark.

SUMMARY

The Midas Siena is a well-designed product, and added to the Verona line, fits the need of the mid-priced sound reinforcement market. With an easy and intuitive control surface, both of these products offer an affordable package for FOH and monitor duties that offer a lot of bang for the buck. I fully expect to see this console placed in future fixed installations, houses of worship, regional sound companies and corporate shows. In my opinion, it is the best mid priced analog console available today.

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REVIEW SETUP

Meyer M1D self powered line array; Klark Teknik Helix equalizers; Yamaha Pro R3 reverbs; Summit DCL 200 compressor; assorted Sennheiser and Neumann microphones.