



Sonic Studios™

Making History With DSM™ Stereo-Surround Mics

HRTF* Baffled / Headworn

(*Head Related Transfer Function)

Ambient Stereo-Surround Microphones & Recording Accessories

For Studio, Stage, & Field-Portable Audio & Video Recording

Specializing in Natural Live Sound Recording Systems

Dimensional Stereo/Surround
Microphones is DSM™

Click to find us on [YouTube!!!](#)

[DOWNLOAD](#) HOME page as Acrobat PDF file

DSM™ HRTF Baffled Omni Surround Microphone Systems

[See Dimensional Stereo/Surround Mic \(DSM™\) US.Pat. No 4,819,270](#)

General DSM Recording Mic Introduction

DSM™* Headworn or HRTF Baffle Mounted Microphones fully utilize natural psycho-acoustical cues involved in normal spatial hearing of ambient surround sound. DSM™ is NOT a traditional Binaural *in-ear* recording method. As such, DSM™ mics DO NOT have the headphones only playback limitations typical of Binaural "in-or-very-near-ear" microphone methods. DSM mics faithfully allow consistent recordings with precise virtual reality (VR) surround imaging for both headphone and multi-channel stereo/surround speaker playback with 'you-are-there' live realism. Also, unlike binaural sound, works well when presented in lowest denominator monophonic as is common with radio productions.

DSM™ recording's result in stereo/surround multi-channel sound perceived as 3-Dimensional, virtually realistic & very convincing; retaining the full emotional effect of the live sound experience.

The DSM™ method of ambient sound recording has proven extremely effective in capturing the total sound spectrum of: voice, vocals, musical instruments large & small, natural background ambient, staged music & theater performances, ENG and news interviews, sound effects (EFX), music & sound samples, point-of-view (POV) film &

Don't just take our word for it... Listen to the voice of experience. "... you will come away with an amazing-sounding, tape that will stun and spoil you for most of what you consider to be excellent commercial recordings... fabulous sound from these little mics... huge, wide, brilliant punch stereo with a crystal-clear high end. It's just uncanny how great this system sounds and how ridiculously easy it is to make reference-quality recordings that kill most of what you hear on the audiophile labels." *Carry Greenberg, AUDIO MAGAZINE August 1997*

"... recordings made with the DSM system do indeed throw a (remarkably) believable stereo soundfield when played back through a pair of loudspeakers... The results were astounding. Shockingly real sounding and as musically involving as any recording on any source I've ever had in my home." *Ari Dudley, LISTENER MAGAZINE Autumn, 1996*

"Project studios in search of creating new dimensions with ambient recordings are prime for DSM mics." *Jo Ford, RADIO WORLD November 27, 1996*

"These microphones record a very accurate three-dimensional sound field. It's very natural, and holds up well on television or in the theater." *Russell Prunty, Sound Engineer FTM & FIDEL, August, 1992*

"... an essential professional tool!" *Bill Koznick, Sound Designer FILM & VIDEO August, 1993*

DSM — Dimensional Stereo Microphones
"Be there again with DSM"™

CLICK IMAGE FOR MAGAZINE REVIEWS

A micro-sized, head-worn stereo microphone with astounding sonic imaging!

SONIC STUDIOS™
1311 Sunny Court, Sutherlin, Oregon 97479
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Free. 888.875.4976 ■ <http://www.sonicstudios.com>

video location sound, and sound for virtual reality (VR) media program & game projects.

[See Customer Profile/Links Listing](#)

[Download & Hear DSM Recorded MP3 Sound Clips](#)

[Visit Video Camcorder External DSM Stereo Mic Page](#)

TESTIMONIALS

Basic DSM Mic Pickups Description: (2) Very small, tip of finger sized mic pickups with full-service eyeglasses type cord/leash molded construction with rubber loops for versatile 'stealthy' head mounting.

This allows easy and secure mounting to many types of headworn apparel such as "eyeglasses mic", sweatband, hat or cap, mounted on the [WHB](#) windscreen headband or DSM-GUY or [LiteGUY](#) 'dummy' head HRTF baffles for extraordinary stereo recordings.

DSM recording method uses ONLY the head's HRTF effect (*NOT the ears as in Binaural!*) to naturally record full spectrum multi-channel surround & mix-to-mono media capability 3-D ambient sound.

When personally worn, DSM mics will not interfere with normal hearing, vision, and are very resistant to generating any noise from mechanical movements.



Also See: [DSM Specifications / Use Chart Page](#)

[Download & Hear DSM Recorded MP3 Sound Clips](#)

[Customer Comments & Testimonials](#)



DSM Mics are a unique (*patented*) type of 'Spaced-Omni' HRTF BAFFLED Mic that produces recordings with UNIVERSAL playback compatibility; this is NOT a Binaural HRTF array mic, but a different kind of HRTF Stereo-surround ambient mic / method.

In addition, DSM recordings have automatic NATURAL-sounding 2-channel DTS/Dolby® ProLogic® encoding for full Theater/MUSIC 5.1 - to - 7.1 channel Surround-Sound speaker playback realism!!!

Exceptionally versatile for Professional & Amateur sound recording

Dolby® & Dolby ProLogic® are ®registered trademarks of Dolby Laboratories

Record IT in

PA-24XP VELCRO ATTACHED TO BACK OF MICROTRACK



Stereo



Exactly Like you Hear it...

Nothing Less

No Limits..... NO Excuses . . .

NO Problems

Headworn or HRTF Baffle mounted, DSM makes it easy to get it right the first time, AND is the only totally commercially compatible stereo MIC that consistently records everything you hear exactly like you hear it at the MIC position.

NO MIC coloration distortions or frequency bandwidth limitations; NO nasty surprises later in post edit.

Radio Broadcast or Recording of Audience Ambient & [Performance Perspective of Various Live Events](#).



Tape Traders & Audio Enthusiasts for Live Music, Lecture, Studio, Theatrics, & [Nature Ambient Recording](#)

[Musician./Composers](#) to Demo or Release projects, and Sampling Keyboard Stereo Sound

Talking Book Vocal Narration Enhancement for Real-time or Post Multi-tracked Ambient Effects Realism

[Film/Video Ambient/EFX](#) Stereo Sound and for Video Camera 3-D Surround-Sound External Stereo Mic Use

[Sound Design](#), Cataloged Ambient Sound & EFX Library, Foley Effects, [Musicology Studies](#), [Naturalist Sound](#)

[Radio & TV Journalism, Documentary Ambient, Interview](#), Linguistic Study, Spoken History Study

3-D VR (Virtual Reality) Sound Research & Sound(s) for Interactive Game Projects, Museum Exhibits, and Sonic Healing

Usual 2006-2007 2-Channel Stereo-Surround Configured Portable System: Compact 24bit Flash Recorder + Low Noise DSM MIC Preamplifier + DSM mic model most appropriate to sound subject interest.

Extend remote location limited recording time with *long* runtime external deck [power systems](#).

Minimum System: Portable Audio Deck + [Headworn DSM](#) or [LiteGUY](#) baffled Mic

Solid State [Compact Flash/Hard Disk](#) recorders like: Olympus [LS-10/LS-11](#), [KORG MR-1](#), [MicroTrack 24/96](#), [Edirol/Roland R-09/R-09HR](#), and [R-4\(PRO\)](#); [Sound Devices](#) 702T, 722, and 744T; [Fostex FR-2 FR-2LE](#); Marrantz PMD-660/670/671 (flash/HD/flash card) digital audio decks require at least DSM mic [powering](#) and often only [external preamp solves](#) digital deck's too noisy mic input issues. Solution for deck input noise is LINE level audio from external [PA-3SX\(-U\)](#) or PA-24(series) preamp models.

[Downloadable .gif Images of Mic Models/Powering/Order Info](#)

[Click for Customer Profile Listing](#)

Effortlessly RECORD the full rich sounds of: [Guitar](#), [Piano](#), [Cello](#), [Drum Kit](#), Vocal Groups of all styles, Live Performances of any kind, 2-Channel studio mix tracks, and collect Keyboard samples of anything anywhere with any recording deck, laptop external soundcard, or camcorder with line/mic inputs. It just can't get any easier than this.

DSM Headworn/HRTF Baffled Microphones Features:

DSM Features Include:

- Mini Deck Safe/Secure Molded Right-Angle OR miniXLR-3M Output Plug
- NO HYPE Natural Sound, Absolute Lowest Mic Diffraction/Coloration
- Very Smooth /Detailed <5-23,000+ Hz 3 dB Bandwidth; 40,000+ Cycle Response
- Records Naturally Encoded 2 & 4 Channel Stereo-Surround; No Processor Required.
- Exclusive "Star Quad" Mic Wiring for Maximum Noise Immunity & Signal

Purity
True Pressure Omni Back-Electret Condenser Capsule Construction = Lowest Distortion
Super -Precision Channel Match; *Gain Stabilized* 2 & 4 Channel Pickups = Ultra-Precise Imaging
Extremely Low Handling Noise; Best over *All Other Small Mics* by Proprietary Design
Psycho-Acoustic HRTF (*Head Related Transfer Function*) Mechanism Omni-Directional Pattern.
Sealed & Rugged All-One-Piece-Molded Design.

Benefit Features:

DSM Recordings have Natural Playback with Stereo/Surround Speaker, Headphones & Mono Systems; No Unpleasant 'Binaural Type' Tonal Shifts! No *required* Pre-Post Processor or Processing for any Direct-to-Recording Media Application

Application Specific Features:

DSMs are Application Specific with 6+ Models. DSM-6S Series = Extra-Low (EL) to Extra-High (EH) DSM-6S Models range in Sensitivity-79/-55dBm @ 84dB SPL.

DSM Models Are Designed for Specific Recording Application Range, Will NOT Overload, Cause Deck Input or Preamp Overloads, and be Acceptably Quiet When Custom Configured as a System for a Specific Purpose and Recorder Model.

Exceptional 2 Year Limited Warranty + 60 Day Customer Requirement Satisfaction or Full Paid Price Exchange/Refund Policy

AVAILABLE DSM Models Are Specified for Quality Recording of Nature, Vocal, Ambient, EFX, Music Sound Recording & Acoustic Lab Measurement

***NOTE: DSM-6(S) available in (5) Five Sensitivity (Gain) Ranges & DSM-1(S) in (2) Two Ranges Best Suited (Not Limited) to Specific Requirements**



NOTE: Click Image for Samples of Piano Recordings Session



Click Image for Air Force Band of the West Performance

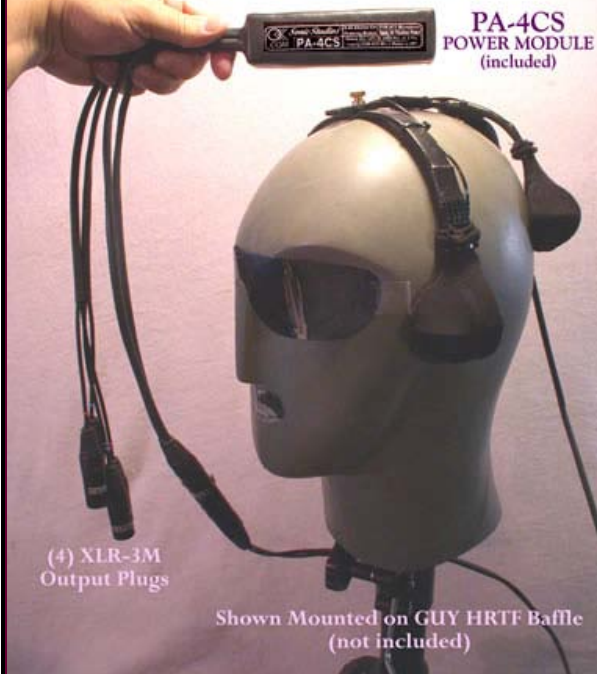
[DSM Mic Models Page](#)

DSM™ HRTF 4+
CHANNEL
SURROUND-SOUND
RECORDING
SYSTEMS



Dolby 5.1+ Compatible Recording
Multi-channel Application Specific Models ~\$3500-\$8500+

Sonic Studios Model DSM-4CS FOUR CHANNEL Surround Sound HRTF Microphone



Battery Powered 4-Channel XLR Balanced or Hi-Power Video Cable Driving DC-Servo [Preamplifier](#)
Call for specifics on custom 4 and 5.1 channel systems

DSM Mic Page

Sound Ideas' engineer David Lukesic recording impact sound effects using 'Harry,' a built-to-order Sonic Studios surround-sound 4-channel [DSM](#) + [LiteGUY HRTF](#) baffled mic array mounted on a fishpole boom.

David also personally headwears this same 4-channel mic array (sans LiteGUY baffle) in less hazardous, more socially demanding projects where keeping lowest mic recording 'visual impact' within a crowd of people is desired.

[More about sound designers using DSM microphones on the FILM CREDITS PAGE](#)

DSM *In-Series* External Power & Bass Cut Filter Adapters

>With 3.5mm molded Right/Angle mini-Stereo, or upgrade to miniXLR plug output

[CLICK Here For DSM Mic Powering Adapters Page](#)

PA-6 (f/DSM-1S/6S) External In-Series, 2000 Hr.(1)AA Cell DSM Powering \$125.-USD

PA-6PFC (As Above, But) Dual AA Cell Pwr.+ Precision Film Coupling \$225.-

PA-6LC3 (PA-6) + Bass 45/85/180Hz LoCut Switch+Precision Film Coupling \$225.-

PA-6LC3B(As PA-6LC3, But) 85/180/250 Cycle LoCut For Mega Boom Bass \$225.-

PA-6LC2 (As 6LC3, But) Bass 85 Hz LoCut with ON/OFF Filter Switch \$225.-

PA-6LC (As 6LC2, But) Fixed at most used 85 Hz Rolloff...No ON/OFF Switch \$125

PA-10PFC (f/DSM-1/6) Like PA-6PFC, Pro-Studio type with Dual XLR-3 Out Connectors \$250-\$280.



DSM Stereo Microphone Recording Accessories



[DSM-GUY](#) 1st Acoustically Correct 'Dummy Head'

The Original DSM Virtual Reality HRTF Recording Baffle \$1800.-

[LiteGUY](#) 2-3 Lb. HRTF Mic Baffle

5/8" Std. Mic Stand/Boom mounting \$1000.-

[WHB/N](#) Windscreen Headband AccessoryNOW with molded hardcase

Mounts DSM Mic & Protects from interfering Wind, Water Spray, Sun \$250.-

(Available: DSM Mic WHB Premounted)

ALSO: [DSM Mic Powering/Bass Cut Filters](#), [Extension Patch Cables](#), and [other Adapters](#)



PA-24NJ DC-140KHz SERVO PREAMP \$1000-\$1350

Advanced DSM Mic Powering: 3-IC Low Noise Current Source
 6-IC 2-Stage AMP Design; Fullest Fidelity at ALL Gain Settings
 True DC Servo Design: NO Capacitors in the Signal Path
 < .01% Low Distortion: DC-to-140,000 cycle (-3 dB bandwidth)
 2-AA Cell 200+ Hour Powering (L91 Eveready Photo Lithium)
 ON/OFF High Pass Filter: 45-OFF-90 cycles LoCUT; DC Coupled!
 Very Small Pager-Like Size: Protected Switches, Gold R/A Plug

Portable mic preamplifier (3 MODELS) designed specially for [DSM-1S/6S](#) mics. Ideal for remote location ambient recording using MD, DAT, Compact Flash, Hard Disk, or most deck's analog LINE input for up to 24bit/192kbps digital recording requirement. THE most precision/practical extreme wide-bandwidth battery powered stereo mic preamplifiers available today.

PA-3SX (-U)

Smaller size, single stage DSM powering preamp with a bit less bandwidth / gain / features of the most versatile 2-stage servo PA-24 preamp series.



\$450 - \$510 USD

UNIQUE CUSTOM DESIGN & BUILD



SHOWN ABOVE: PA-24NJ

PA-24 (SERIES) PORTABLE DSM MIC PREAMPS

EASY LONG RUNNING BATTERY POWERING

(2) AA cell true bi-polar supply lasts +200 hours using Energizer L91 photo-lithium type cells, or +50 hours on low cost regular alkaline cells.

Bezel 'Jewel' protects switches & LED side views

ULTRA COMPACT SIZE

1.0H x 2.5W x 2.7L
1.0H x 5.0W x 2.7L

DESIGN AND CONSTRUCTION FEATURES

Aero-space quality glass epoxy 4-layer SMC PCB wiring. 0.5% super-temp-stable very low noise precision metal film resistors. 3-IC true current-mirror DSM mic powering. Very low noise, wide DC-to-150,000Hz bandwidth 3-IC per-channel gain stage servo design. Power ON green LED, and precision near-clip/low battery red LED indicators.

\$480 USD As configured above with miniXLR input jack fitting R-09 digital recorder LINE level input.

CONNECTOR OPTION: PRO/Universal I/O

Switchcraft mini-XLR-3F preamp mic input jack / universal preamp output configuration to fit newer digital deck input(s). *(Requires \$50 upgrade of DSM mic to mini-XLR-3M plug and output ADAPTER patch fitting specific deck model being used.)*

PA-3SX Portable Preamplifier \$450.00 USD

Upgrades Edirol/Roland R-09 / R-09HR flash deck to world-class low-noise/distortion performance for external microphone connected field recording

(\$480 USD version shown with optional miniXLR mic input jack)

PA-3SX MIC PRE 1.9 x 2.7 x 0.75 inches



FEATURES:

- Low cost, highest precision
- Exceptional build quality
- Very compact 'pager' size
- Exceptional low input noise
- Low-med-high gain switch
- 600-800+ hrs (2)L91 AA cells
- 7-to-55,000Hz -3 dB Bandwidth
- Power ON/Low-battery/ near clip LED
- Powers low-voltage DSM electret mics
- Useful with other types of condenser/dynamic self powered mics



[CLICK HERE](#) for OWNERS MANUAL

By Lombardo™ MONO Lapel Microphone

For Interview, Narration, and Lecture
Wireless/PA Mic & Recording Use



\$175.- USD



Very Quiet Design; NO Handling or Cord Noise !!!

Best Voice Quality of ANY Lapel Mic in the World, a Great Value

Portable CF/HD Deck Extended Time Powering Solutions

BD-8 Ruggedized Power Sled
Long Running Power

Edirol-Roland R-1/R-4, Fostex FR2 (CF) / (HD), and other models too often exclude full featured, fail-safe external battery connection to the AC adapter jack.

Instead requiring internal 'dummy AA cell' power connection with small cord leading outside the hatch. NOT an issue with decks featuring LOCKING power plugs.

Battery compartment connection retains low battery warning feature, also is most secure connected method. Helps avoid recording data loss, or CF damage if power is interrupted.

Power for
Fostex FR2
Edirol R-4/PRO
Marantz 670/671

Portable Deck Power Sleds

BC/BD-**SERIES** 15 - to - 55+ hour external power sleds



for remote field operated decks

Ideal for M-Audio's MT1/MT2 USB, KORG MR-1, Edirol R-44, and for more power hungry models.

See [PAGE HERE](#)

(Alkaline cells not included)

\$125 -to - \$275 USD

BATTERY SIZING 101:

EXAMPLE: BC-MR4 for KORG MR-1 deck

If looking for a battery pack for running so many hours, and know the external pack internal battery size, do the math with:

Battery Voltage x Ampere Capacity = Watts
(pack capacity)

Sometimes the selling retailer does not list the pack's internal battery voltage and ampere capacity, but try to find this going to the pack maker's web page technical description for best chance of finding this. Most of these external rechargeable packs use just ONE 3.7 volt lithium battery at some ampere capacity.

Actual available watts at 5 volts pack output will be (10%-25%) less than that, but you'll know at least ideal run time by dividing external pack watts by 2.5 deck watts. So be conservative in estimated running time from any pack until fully 'rundown' tested.

TIP: New packs need 2-3 use to ~60% remaining, recharges to fully wake up to maximum capacity, and then will last up to 2 years before losing 20% or more capacity/runtime ability. So SUGGEST best to BUY NEW having 50% MORE capacity than expected to actually need.

shown at right. This external pack has over 35 watt capacity using 4 C alkaline cells that when divided by 2.5 watts needed by MR-1 = ~16 hours runtime.

This type of battery pack 'recharges' in seconds *anywhere* with fresh cells inserted.

16 hours runtime is far more than most recordists need for doing an evening concert or session, and then returning home to recharge.

Having much *longer* battery runtime is exactly what's very needed for those doing days of recording in remote locations, where recharging external packs is not so practical, or those just wanting maximum recording runtime capacity, and extra reliability of alkaline cells so remote location powering on batteries is 'never a problem.'

However convenient, reliable, and powerful, alkaline flashlight cell type packs are, they *seem* not environmentally kind because they're using up non-rechargeable cells that end up in a landfill!

This is less an issue with packs using much larger capacity D cells having 35-50 Hr deck runtime, needing 'refreshing' ONLY every year or two(!) if used every month for recording one or two events.

What's interesting is most lithium rechargeable pack batteries fully work *same* 1-2 Yr. length of time, and have lost enough reliability/capacity for owners *to be disposed* for cheaply getting another!

So in many use situations, about the *same* burden on the environment using *either* type battery.



KORG MR-1 requires ~2.5 WATTS power

Recording Accessories

ADAPTERS-PATCH

Portable Deck External Power Systems Use Disposable C & D Alkaline Cells

+ Battery Use/Maintenance Tips

WHAT'S OLD AND NEW IN QUALITY HEADPHONES

Suggesting headphone models is like asking people opinions on the best available shoe to purchase. Everyone walks a bit differently and over ever-changing terrain suited to personal interests and comfort fit requirements.



[READ MORE](#)

(Partial) **Sonic Studios** Customer Profile (Over A 22 Year Span) Includes:

[Film Sound Credits](#)

[DANETRACKS](#) ([Andrew Lackey](#), Location/Post film Sound/EFX/Ambient/Foley), [Pacific Multimedia/RadioCamp](#) ([Gregg McVicar](#), public radio production & sound design), [Proctor & Gamble](#) (Interview/Documentary), [Boeing](#) (In-Flight Aircraft Acoustic Testing), [San Francisco City College](#) (Instruction/Performance Music Recording), [Briggs & Stratton](#) (Engine Acoustic Testing), [UC@Santa Barbara](#) ([John Debois](#), [Linguistics Studies](#) for Longman Encyclopedia Project), [Skywalker Sound](#) ([John Mardesich](#), [Gary Rydstrom](#) & Independent Contract Sound Designers like Oscar'd [David Farmer](#); Film Sound/Ambients/Design/EFX/Music), [SOUNDELUX/SEG/Liberty Livewire Audio Division/Todd-AO/Four Media](#) ([Wylie Stateman](#) & Contracted Designers/Ambients-EFX-Sound Design), Keltner Drum Co ([Jim Keltner](#); Performance/Studio), [SOUND DOGS Inc.](#) ([Yann Delpuech](#), [Rob Nokes](#), [Greg King](#), [Bob Grieve+](#), [ON-LINE](#) Film Sound Library/Design/EFX/Ambients), [SOUND IDEAS](#) (Canada; [Dave Lukezic](#) +Many Contracted Independent Field Recordists; Sound Cataloging Projects/Library), [ADVANTAGE Audio](#) ([Bill Koepnick](#), Film/Video Animation Post, Sound Design, EFX sampled library, Dialog, Foley), [Nike Film/Video](#) (Interview/Documentary For Marketing), Saturday News Inc (Ed Jennings; Interview/Ambients), [Machine Head](#) ([Stephen Dewey](#), Ambients/EFX/Design), [Sound One Corp](#) (Film Sound Design), [Acme Soundworks](#) ([Thom Brennan](#), Sound Design/EFX), [SOUNDSTORM](#)/Carl Ware, (Ambient/EFX for Film), [Creative Sound Design](#) ([Frank Bry](#), Game/Film/Contract Sound Design), [Continuum Productions](#) (Sound Design/Ambient), [Helffrich Recording Labs](#) (Live Performance), [Homelands Productions](#) ([Sandy Tolan](#), PBS Radio/Documentary Programs), [Jack Straw Productions](#) (Doug Haire+, Independent Recording Studio/Sound & Radio Program Design/Ambients), [KUNM Radio](#) (News Dept./Interview), [Perceptive Sound](#) ([Nick Peck](#), Location Sound/Ambients), [Rose Films](#) (Videography with 3-D Stereo Sound), [Sonic Arts Digital](#) (Film Sound Design/EFX/Ambients), [Spin Cycle Post](#) (Film Sound Projects), [SoundStorm](#) (Documentary/Film Ambients/EFX/Design), [Titanic Records](#) (Location Acoustic Music Recording Label), [The Sound Tracker](#) ([Gordon Hempton](#); Worldwide Nature Ambients), Territory Titles (Tom Vorce, Talking Books), [Univ. Michigan](#) (School of Information Studies), [WUNC Radio](#) (News Reporting), [Sync Sound, Inc](#) (Film Sound Project Design), [Dallas Symphony Orchestra](#) (Tour & Location Live Performance Recording), [BOSE Corporation](#) (Virtual Audio Acoustics Research Lab.), [MHZ Sound Design, Inc.](#) (Paula Fairfield, film ambients/EFX/sound design), [General Motors](#) (PowerTrane Div Vehicle .Acoustic Tests), [Location Sound](#)



Sonic Studios™
Making Audio History With
DSM™ Microphones

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This list needs update after ~10 years unchanged!!!

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What's on **Sonic Studios** Web Site? (Click underlined text, and navigation photos)

[Home Page](#)

DSM™ Patented Stereo-Surround Microphone Technology



DSM Stereo Mic
Eyegear/Headband/HRTF Baffle mountable matched omni mics



DSM MIC+WHB/N FOR INSIDE/OUTSIDE SOUND RECORDING
Stops wind blast noise; transparent acoustic design; records real wind sounds

4 Channel Surround DSM™ Microphone System Headworn or HRTF LiteGUY Baffle Mounted



Passive DSM™ Mic Powering/Bass Filters



for MD, DAT, CF, HD, and Video Field/Event/Studio Recording

Battery Powered-Portable Mic Preamplifiers

High-definition, low noise, very wide bandwidth preamp designs to fit any field/event/studio application using DSM™ stereo-surround mics.



HRTF RECORDING

Stereo-Surround Omni Mic Baffle for Stand, Fishpole, Studio Boom, and Ceiling



MONO ONLY 'Lombardo' Lapel Mic for interview, Narration, Lecture, and clip-on acoustic instrument Recording



RECORDING ACCESSORIES



Patch/Adapter Cables



Field/Studio Monitoring Headphones, Reviews



Portable Deck Power Solutions

DSM™ Magazine Reviews



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Telephone #: 541-459-8839

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E-mail: GuySonic@aol.com

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