

Daking Fet Iii Manual

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Book Descriptions:

Daking Fet Iii Manual



This may happen as a result of the following Javascript is disabled or blocked by an extension ad blockers for example Your browser does not support cookies Please make sure that Javascript and cookies are enabled on your browser and that you are not blocking them from loading. Most audio engineers would assert that a microphone preamplifier also affects the sound quality of an audio mix. A preamplifier might load the microphone with low impedance, forcing the microphone to work harder and so change its tone quality. A preamplifier might add coloration by the nature of its electronic circuitry. Different combinations of microphones and preamplifiers can achieve a wide range of tone, character and mood. Microphone preamplifiers come in many shapes and sizes, and vary greatly in price from a few dollars to many thousands of dollars. Most audio mixers have microphone preamplifiers built in. External preamplifiers are available for adding a different characteristic than the audio mixers builtin preamplifiers. As of late, the Varimu compressors are very in favor and sought after. There really is something about the way a good varimu compressor makes a vocal just sit perfectly in the mix. Each type has two subtypes so to speak. A true passive EQ has no make up gain stage and will introduce a significant overall gain reduction. Most passive EQs have a gain make up stage to counteract this. Active EQs also have two types RC and LC. Dont ask why its LC instead of IC, because Ive forgotten, but we know that the LC EQs sound much better than RC EQs. Both our Neve and Daking consoles have LC EQ circuits. Besides vocals, youll see them used as drum overheads and room mics, acoustic guitars and guitar and bass amps. These mics excell on acoustic guitars, especially close up, and especially when the guitar is part of a dense rock mix. They are also great as drum overheads. Unfortunately, they dont make them anymore and have replaced them with KM184s.http://ahreco.com/uploads/news_file/canopus-edius-manual.xml

- **daking fet iii manual, daking fet ii manual, 1.0, daking fet iii manual, daking fet ii manual.**



Ive talked to lots of people whove used both, and while they say the 184 sounds fine, it just doesnt

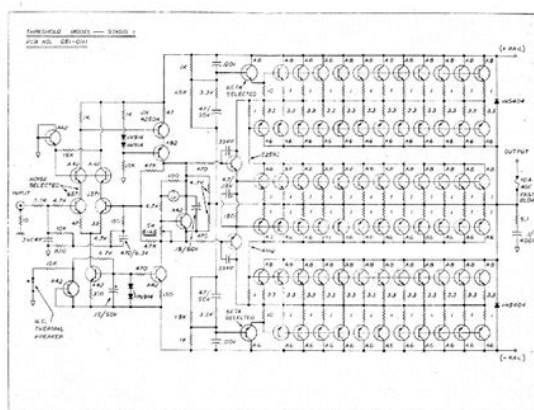
have the magic of the 84s. The 84s are now completely overpriced because of their vintage status. I've bought, listened to, and returned a lot of small diaphragm mics in an attempt to find something that sounds like a KM84. They were some of the first quality mics ever made and have become very popular and trendy in recent years for a good reason. They sound great. They are very different from condensers and even other dynamics. They have a slower transient response than condensers and other dynamics. Why, you might ask, would you want a mic that is LESS accurate. Well, especially in the age of digital recording, perfectly accurate recordings with great transient response can sound kind of harsh and brittle. Back in the day when all your favorite rock and jazz records were recorded, they were recorded to tape. Something we can, and still, do here at The Hangar. Tape also does not reproduce transients perfectly and tends to soften and limit them. People like the way this sounds. People like the sound of tape. People like the sound of Ribbon mics when they record onto digital systems. Recently ribbons have become popular again as drum overheads. Steve Albini popularized their use on guitar amps. Lots of engineers like them as vocal mics. In all instances, the above uses tone down transient information like scratchy strings for instance and results in a warmer, richer sound. You might prefer a ribbon mic for a string section for instance while you might want a condenser for a solo violin line. George Massenburg has been quoted saying that he'll use Ribbons on vocals for the softer top end but then boost the real high end above 12k or so with a good EQ for a really natural, airy sound. Indestructible and can handle anything thrown at them. <http://farmaciasacoor.com/site/upload/canopy-software-manual.xml>



Not as cool, trendy or historic as condensers and ribbons, dynamics are indispensable and the mic of preference for most drums and guitar amps as well as tight vocal situations. Cookie Policy Please setup an appointment to pick up your order. Learn more To inquire if this item is available in one of our stores, please call 888.653.1184 or chat with us. The FET III compressor circuitry and gain stages are all discrete and fully Class "A" with sound quality that will be at the very top of the scale. The single channel FET II was known for its speed, high performance and its unique ability to sound great on an extraordinary variety of sources. The FET III will equal this benchmark plus add several unique features to improve user control. The HPF's tell the limiter NOT to trigger limiting based on content below the set HPF frequency. This is extremely helpful on bass heavy material. This greatly widens the units potential application set and the ability of the user to set this new behavior on the fly. The Stereo Link is continuously variable from 0 to . The new variable pots add the ability to fine tune behaviors in the studio. Mastering engineers may prefer the repeatability of switches, such as those on the FET II, which will continue in the Daking product line. Because the FET III is two independent units in one box, it uses audio summing, which is much more accurate. The FET II has transformers in and out but they are 1:1 input to output so they do not "color" the sound. A mic input transformer at 1:10 ratio in a mic pre would color the sound significantly. The common mode rejection in FET III is equal to that of FET II. Be the first! That's where you come in. Let the pro audio

world hear your voice with a review of the Daking FET IIIB Stereo FET Compressor. Once you submit your review, please check your email and verify your address to have it posted. Vintage King can help answer any and every question to help you make the right decisions for your sound.

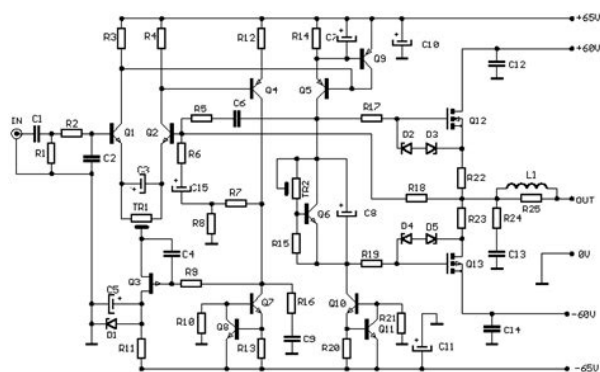
Fill out the form below and well be in contact with you shortly. Were willing to work on it!Please fill out the form below with your contact information.Once the form is submitted, a Vintage King Audio Consultant will contact you as soon as possible with our best price on this product. This was my first purchase with you and it wont be my last. I only wish Id discovered you years ago!Works flawlessly. The whole process has been so smooth. I will never hesitate to do business with you guys in the future and will recommend you to everyone I know.I was VERY pleased that my shipment arrived in time for a scheduled vocal tracking session. The packing insured that my order arrived safely. And the sales staff responded quickly to questions regarding the product.I cant thank you enough. It feels good to trust such a hefty purchase to folks who are so helpful and knowledgeable. Vintage King is a sound designers dream store.Ive been in the studio business for forty plus years. The salesman I worked with at Vintage King was the best of the best. You all rock!The order was here fast considering it was out of stock. The sales person had SKB send it to me directly and I couldnt have been more pleased.Even though I was buying a comparatively modest piece of gear, your attention to detail made me feel like I was purchasing a sixfigure mixing desk.You guys provided me the absolute best deals in ordering all the equipment to power my brand new recording studio. Your customer service is amazing and i will always deal with you from here on out.You guys really are the Kings!Truly impeccable service. Your team was professional, knowledgeable, provided speedy delivery above and beyond standard. Vintage King Audio is definitely my go to for all of my audio and information needs.



<http://dev.pb-adcon.de/node/15413>

The FET III compressor circuitry and gain stages are allThe FET III will equal this benchmark plusThe HPFs tellThis greatlyThe new variable pots add theMastering engineers may preferBecause the FETThe HPFs tellThis greatlyThe new variable pots add theMastering engineers may preferBecause the FET. And in 1993 as if he weren't busy enough, Daking started manufacturing his own line of recording equipment. This was followed a year later by a FET compressor. The channels' 20segment greenyellowred LED meters incorporate a PPM Peak Program Meter, displaying the absolute value of the highest voltage in the signal, alongside a true dBu meter with 300ms averaging ballistics. The channels each feature a quarterinch TS instrument DI input, which bypasses the microphone input's transformer and 20dB pad. This input is activated by an illuminatedwhenactive button that sits alongside those for phase polarity, 20dB pad and 48V phantom power. The actual switching is carried out by internal relays. The Mic Pre II's rear panel carries only the XLR connectors for the transformerbalanced microphone inputs and electronically balanced line outputs,

parallel quarterinch TRS jack line outputs and the sixpin DIN connector for the unit's external power supply. Component and construction quality is of a very high standard, with each channel's individual internal power supplies, switching relays and JT110KHPC 18 stepup microphone input transformers being the most notable features. These Jensen transformers are reassuringly expensive items, offering a bandwidth with 3dB points at 1Hz and 100kHz, a high commonmode rejection 115dB at 60Hz and 18dB of voltage gain. At switchon, the multicolour meter LEDs sweep across their full ranges several times in their own little light show to indicate that all is well.



But as well as helping to eliminate traffic rumbles, footsteps and the like, this filter can also be used to tailor the lowend response of sources that either don't possess extended low frequencies, or whose bass response needs more precise filtering than that delivered by a simple switchable one or twofrequency HPF. The continuously variable HPF is my favourite feature, as I routinely highpass every input in both recording and livesound environments; to me, a physical hardware knob is a much quicker and more intuitive facility than an onscreen icon in a DAW or digital mixer. With the Mic Pre II's excellent transient response and its available headroom, you may well need to take care to avoid clipping the inputs of the next stage in your recording chain, particularly if you're pushing the gain levels. As I've said before, I have a very soft spot for audio gear that has come about as the result of a developer's genuine passion, and the Daking Mic Pre II very definitely ticks that box — and it offers a high level of performance for a very reasonable asking price too. Focusrite's ISA 2 offers another transformerbalanced alternative. A pair of Phaedrus Audio's Hydra would also be well worth considering — theyd offer the Trident sound among others for a broadly similar price, though you might also want to budget for the rack adaptor and the mains PSU to replace the bundled wallwarts. If you have a somewhat higher budget in mind, you might also want to consider something like the DACS Clarity MicAmp 2 or Miktek's MPA201, or even the Trident ARange dual channelstrip, comprising two channels of mic preamplification and EQ though this was listed by the manufacturer as out of stock at the time of writing. August 2020 Retro Jungle Production With Pete Cannon 1 month 3 weeks ago. Everything You Wanted To Know About Studio Headphones. 2 months 4 weeks ago.



The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. Our team is fulfilling orders, shipping, and offering noncontact local deliveries every day. Call us 855.632.1032. Stereo Daking FET Compressor with Variable control set, built in variable HP filter in the Sidechain, variable stereo linking, back lit VU meters, Auto release modes, and outboard power supply. Daking FET III is a dual channel limiter from Geoff Daking, built in the US with the same audio path and detector circuits as the highly successful single channel Daking FET II limiter. The FET III compressor circuitry and gain stages are all discrete and fully Class "A" with sound quality that will be at the very top of the scale. The previous single channel FET II was known for its speed, high performance and its unique ability to sound great on an extraordinary variety of sources. The FET III will equal this benchmark plus add several unique features to improve user control. The HPF's tell the limiter NOT to trigger limiting based on content below the set HPF frequency. This greatly widens the units potential application set and the ability of the user to set this new behavior "on the fly". Variable linking between channels is envisioned for use when compressing two different tracks, such as bass and kick, to tie limiter action together to greater or lesser degrees. The Stereo Link is continuously variable from 0 to . All controls except "Ratio" are pots. The new variable pots add the ability to fine tune behaviors in the studio.

Mastering engineers may prefer the repeatability of switches, such as those on the FET II, which will continue in the Daking product line. The FET II's relied on control voltage summing for the stereo linking. Because the FET III is two independent units in one box, it uses audio summing, which is much more accurate. The Daking FET III uses THAT CORP differential amps in and out electronically balanced. The FET II has transformers in and out but they are 1:1 input to output so they do not "color" the sound. A mic input transformer at 1:10 ratio in a mic pre would color the sound significantly. The common mode rejection in FET III is equal to that of FET II. Daking FET III Features Since the '70s, Daking has built over 20 studios, including facilities for Cyndi Lauper, Joan Osborne, and most recently, a multimilliondollar facility for Big3 Entertainment. Back in 1993, audio engineers quickly realized that the new recording equipment didn't sound nearly as good as the older gear. Geoff Daking decided to do something about it. In turn, Wagner suggested that Daking do it, since Trident had no interest in producing such units. Proving his perceptions correct, Geoff Daking bought the original Trident schematics, borrowed a racked Trident preamp from Lenny Kravitz for reference, and the rest is history. Using only the finest, bestsounding components, Geoff

Daking's design philosophy is based on the concept of "get home early." That is to say, Daking products are not loaded down with unnecessary, complex features—just what you need to get the job done right and quickly. Daking Audio makes very musical, solid, highquality equipment that is very easy to use and cost effective. It's equally important to recognize that there's nothing like recording equipment built by someone who not only understands how the electronics work to make the most musical sound, but also has used it to record some of the greatest artists the world has known—and that defines Daking Audio.

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Learn more Seasoned engineers working on tight deadlines will appreciate this new compressor's reliably awesome results with a minimum of tweaks, and selfrecording musicians will love those same awesome results without having to delve into the minutia of esoteric compression theory. The compressor offers dual mono or stereo linked operation and is basically plugandplay, with just a few controls to cover a million recording and mixing scenarios. The circuitry itself is set up to work its magic without a lot of oversight from the engineer. There really aren't any bad parameter combinations, just ones that are more appropriate for different recording and mixing tasks. Each channel's parameters include an overall continuouslyadjustable threshold and a continuouslyadjustable makeup gain. Beyond that, the parameters are simply switches for attack fast or slow, ratio compression or limiting, release fast or auto, and operation stereo or dual mono. Unique among VCA compressor designs, the Daking Comp II uses feedback gain reduction, a peak detector, and an alldiscrete classA follower. Its outboard power supply is quiet and ready to travel the world.Seasoned engineers working on tight deadlines will appreciate this new compressor's reliably awesome results with a minimum of tweaks, and selfrecording musicians will love those same awesome results without having to delve into the minutia of esoteric compression theory. Its outboard power supply is quiet and ready to travel the world.They took a vca and bypassed the crappy opamp that is usually built in for the current makeup and provide a class a amplifier. That makes such a difference in sound quality and vibe. You can't make this thing sound bad. No matter how hard you try it will still sound good. I love gear like this! CheersThey took a vca and bypassed the crappy opamp that is usually built in for the current makeup and provide a class a amplifier. I love gear like this!

Cheers Really musical and works well on a large verity of sources. Price is amazing. Tough to go wrong with this one, IMVHO.I'm actually interested in this for tracking. I think it'd be the ultimate set and forget tool. Great for singer songwriters or any two mic recordings. Love that it's two channels in a 1u space and that the VU meters aren't the generic ones we tend to see these days. They look killer!I really like the control set.Are there Jensen transformers in this or noneIts kinda in between API and Neve, very solid midrange detail but with a cleaner top end and tight bottom. Ive been getting into Daking over the past year, they hold up to SSL, API, and Neve exceptionally well. If Daking ever make an API Box style mini console Ill be one of the first in line.Really musical and works well on a large verity of sources. Price is amazing. Tough to go wrong with this one, IMVHO. The comp 2 is new design that's almost identical to the built in compressors in the Daking MKII Console. Imagine a console with this quality compressor on every single channel. Ridiculous!! Congrats!!! Stay happy and healthy all. GIIts kinda in between API and Neve, very solid midrange detail but with a cleaner top end and tight bottom. If Daking ever make an API Box style mini console Ill be one of the first in line. What are the ratios. I hope everything is very usable. A ton of expensive compressors have some pretty useless setting. Hopefully this is straight to the point. I love the price.It seems to be the same. Is there a difference because of the purposebuilt power supply vs 500 series. Headroom, input and output levels, etc.It seems to be the same. Headroom, input and output levels, etc. I have a Fet III and its its own thing from the normal 1176 Fet camp, so my guess

is this VCA acting like a Fet comp will also be its own thing sound wise as all Daking gear has its own sound. At least thats what you have listed on your website.

How do you like the compressor with these tubes in comparison to the stock variety. Were you able to properly recalibrate the unit. Have you looked at Revive Audio for a VCA comp. I have an MSLMk2 coming in here soon. Im hoping it will replace one of my other VCA comp thats a total pain in the arss with recalls. Revive also has a more revamped VCA with transformers as well that looks promising. At least thats what you have listed on your website. Revive also has a more revamped VCA with transformers as well that looks promising. Noticeable improvement. you can push them harder before the signal starts to break up, the lows are deeper, and there sound more open less boxy in the mids and highs. Recalibrating the meters was easy just adjust the screws on the back. The Tubecore is a beast. and the carnhill and sowter transformers under the hood give you tone for days. The VCA comps Im considering at the moment are the Neve MBP, WesAudio ngBusComp, TKAudio BC2ME, and maybe the SafeSound Dynamic Toolbox they pop up used every now and then. Im also considering a few diode bridge comps, e.g. Buzz Audio DBC20 and the AudioScape Dcomp. but less likely cuz I like my comps to have a mix knob. Havent used any Revive Audio stuff yet, but I wouldnt go with the MSLMk2 cuz I prefer comps with dual meters for mastering. The MSLTx looks interesting but I dont know anybody who has one yet. so resale might be an issue. Distortion was reduced a lot in COMP II vs the COMP 500. Memorials, RIPs and Obituaries Grove Park, Maidenhead, Berkshire SL6 3LW. Hosted by Nimbus Hosting. Learn more Its personally my favorite pre Ive used and Ive used a ton of pres. I feel like this company and pre are under the radar for some reason but they deserve a lot of love. Its personally my favorite pre Ive used and Ive used a ton of pres.

I feel like this company and pre are under the radar for some reason but they deserve a lot of love. I love Daking Pres. I have many great pres and the Daking stack up with the best of them. I've used them on most every recording I've ever done. I also love the Daking FET II Comp. Geoff makes such great gear. These pres sound fantastic and have excellent headroom. Super fab! I love Daking Pres. I have many great pres and the Daking stack up with the best of them. I also love the Daking FET II Comp. I also own a FET III compressor and am very happy with that as well. Geoff makes great gear, absolutely no doubt. Still work perfectly and sound great. Always a fav with Coles on overheads. Never a single issue. Back in the 70s, we wanted to eliminate as many transformers as we could and studio shops often modified the gear to accomplish it. I ran a mix out of my Hilo through the Mic Pre One and was happy with how it breathed some life and added a sense of punch to the mix. Good to have as many flavours as possible but nothing quite ticks as many boxes for me as my Dakings. Whenever I get a new pre first thing I do is put it up against the Daking to see just how good it is. The Daking sets the bar IMHO. Ribbon Mics and Daking are a match made in heaven too. Glad to see the MP2 is out now because I've been wanting a couple more. Thumbs up! I have a pair of Neve 5012s, a couple APIs in a lunchbox 500 series and when I want it articulate, sensitive on the right vocalist my Neumann M149 goes into the Micpre One. Its a low cost piece of gear with a huge wow factor. Daking definitely needs a lot of love. Glad this thread popped up because I wasn't aware of the new 2ch. unit. I was intending to get the MPIV but really didn't need an extra four mic pres. Lol, I dont really need another two pres but what the heck. these things are just that good. Thumbs up! Glad this thread popped up because I wasn't aware of the new 2ch. unit.

I was intending to get the MPIV but really didn't need an extra four mic pres. Lol, I dont really need another two pres but what the heck. these things are just that good. Thumbs up! Same parts, same circuit, same pots, same control set. Brad Same parts, same circuit, same pots, same control set. Brad I could be happy with just Dakings. A great choice if you need some top quality preamps and never want to think about them again. Routing and features of an ssl. Amazing When I heard this

console and saw how complete the center section was, along with the insanely flexible routing I thought it would be on everyone's mind. Everyone should want this baby. It's very reasonably priced as well. When I heard this console and saw how complete the center section was, along with the insanely flexible routing I thought it would be on everyone's mind. It's very reasonably priced as well. The architecture and structure is exemplary. The console looks wonderful, too. And I'm sure, btw the most important thing, the sound is brilliant. But what's crucial, you need a good distribution with a great customer service and repair service. Especially for a console like this. R. The architecture and structure is exemplary. Especially for a console like this. R. I will say that Geoff has the best service anywhere. I believe this is perhaps the most forward thinking product in the console sphere. Just trying to figure why it doesn't get more noise and respect. I've heard this thing and it's really amazing. You can't really make anything sound bad. Even if you try. That's the mark of an incredible design. The channel comps are really cool. Always does what you need em too and the EQ, well it's a Daking! Memorials, RIPs and Obituaries Grove Park, Maidenhead, Berkshire SL6 3LW. Hosted by Nimbus Hosting. Many pros have this and the original VLA in the rack for a reason it works and has a very decent sound to it.

The new version II also has a stepped pot for gain and other settings, so recall ability just got a little easier also. You now get full control over attack and release settings too. Optical compression tends to be a smoother sound when dealing with dynamic range control. It does not darken the source too much, which some opto units are known for. The noise floor is also quite low on these units, although you gotta admit the whole tube output section is really more of a marketing thing. It can do gentle pretty well, 21 isn't a bad place to start with 2 buss mixing compressors and the VLA II is the most buss compressor you'll find in this price range. It does a decent job of providing obvious or fairly clean compression, all with the opto sound which is a bit slower than VCA designs. ART nicely improved from the original version as well, the VLA II is worth every penny. A lot of time was spent designing this box. The NAIL features a THRESHOLD which also increases the ratio when hit deeper, a HARD THRESHOLD which is a separate peak limiter for extra stopping power, ATTACK and RELEASE both of which I find to be exceedingly fast OR slow depending on your need, an on board MIX control an internal mixer which allows dry and wet parallel compression, a sidechain FILTER which keeps bass heavy material from pumping, a true hard BYPASS, stereo linking, and a pair of very cool LED meters. The unit is transformerless with a tube output section outfitted with JAN Philips 12AT7WC steel tubes. To keep things from getting too pumpky what we have is the ability to affect the low end response of the compressor less by engaging the FILTER and removing the ability of the compressor to react to heavy bass. The HARD THRESHOLD can be a nice quick stop for snares and kick. The cool thing is being able to find that happy place, that variance between both threshold settings they interact to a degree.

On drums I am really liking THRESHOLD maxed out with HARD THRESHOLD at about the 1200 position AM.. I am talking about a drum buss, gluing and smacking and fuzzing them into a nice controlled envelope. I tend to hit drums fairly hard but I ease off the attack a bit to let initial snare and other transients crack. First of all, having only a single THRESHOLD and not an additional ratio control are kind of nice. Who wants to have to dial in all this crazy stuff during a tracking session. The somewhat more automatic nature of the NAIL is welcomed in my book, and it's what makes a lot of cool classic compressors so sought after. The threshold is very easy to find on voice, and essentially were affecting not only the threshold level but as we go deeper it's raising the ratio at the same time. It's not tricky or hard to find though, it just sort of works. On voice I am able to take up to 20dB of reduction according to the snazzy meters and still hear space and air around the voice. In fact, the NAIL is one of the few compressors I've heard that not only seems to retain space and airy top, but brings it more to the surface. I found on 2 buss the NAIL has an easy way of dialing in the rhythm of things while varying the threshold moves from subtle presence to a noticeable pumping and anywhere in between. You can just sort of use it to pop certain elements out hotter vocals,

guitars while reigning in drums, or you can go deeper and really get the whole mix moving. I never ended up past around the 1100 or 1200 position on the THRESHOLD on any 2 buss mix of course this is dependent on the mix level, and HARD THRESHOLD I liked set in a similar range with around 80hZ as the corner frequency on the filter. It can be tweaky in this regard, but worth the time. This is my main area of interest when using MIX features on a compressor, I found the 2.5 setting on the comp side to work a lot.

<http://fscl.ru/content/carrier-19dg-manual>