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ISSUE

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(http://www.apiaudio.com/): 7600 Discrete Channel Strip

REVIEWED BY ERIC TISCHLER (/REVIEWS/BY/ERIC-TISCHLER)



I've been wanting a couple channels of API preamps for a while, but put off by the "commitment" API's frame system represents to me, I've never done so. However, Andy Hong steered a pair of API's 7600 input strips in my direction, and I don't know how much longer I can hold out.

I don't have the \$2,995 (about \$2,750 street) to buy one of these channel strips, much less money enough to buy the multitudes it would take to recreate your own sidecar or console (which is the purpose of this product), but if you do, the 7600, which is based on the API Legacy console, seems to leave no stone unturned as far as features go. Aside from offering stereo panning, an insert, four busses, and four effects loops, you also can link compressors for stereo compression, you get a compressor side chain, and, somehow, there's mute automation. Oh, yeah, and a DI and a +4 dBu line input. Of course, you'll also want the 7800 master module to take advantage of some of these features, but

that's between you and your wallet.



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On a strictly "How good does it sound?" basis, I can't say it's the best I've ever heard. The preamp, which is the 212L (available for use with API racks), was wonderful on electric guitars (for which I used a Royer 122 and Neumann U 87 in figure-8). I bought my Chandler TG2 in part based on Mike Caffrey's review of it in these pages, and while I think the Chandler has a slightly bigger sound, the API didn't suffer as greatly in comparison, to my ears; rather, its speed and punch really complemented the Chandler when I doubled parts. On kick, using just an EV RE20 about nine inches in front of the hole, just off to the side, the API was great, to the point where I might stop double mic'ing the kick if I had one of these (I typically put a mic just inside the hole and another mic a couple feet away in another kick). I also loved the preamp with Earthworks SRO's out in front of the kit, where I got great transient response, appropriately aggressive top, and very muscular bottom.

I wouldn't want to use the preamp on everything, as it can be a bit raspy (it seemed particularly ill-suited for vocals) and in-your-face, but if you're recording rock music, I've gotta think you'll find several uses for this. The channel's output fader also makes the preamp a little more flexible.

The 7600's compressor is API's 225L (also available as a rack card), and it's versatile, offering two types of RMS detectors for two different types of compression, two compression knee settings, and two attack settings (as well as controls for threshold, ratio, and release). I could definitely hear the differences in settings, but in every setting, the compressor sounded big. Using several of these could make a mix unwieldy (for me, at least), but I'd love to have two or three for, say, kick and room mics. Also a plus: the compressor can be put in front of or behind the EQ. The EQ is API's reissue 550A, which is an update of the original EQ with two new frequencies per channel, for a total of seven choices. The 550A is a classic and musical EQ which speaks for itself.

I've gotta think that if you can afford several channels of this thing, you're

gonna love the flexibility it offers. (\$2995 MSRP;)



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I first set eyes on the Model One B about three years ago. I was working at Studio G in Brooklyn and a mysterious package arrived. It turned out to be an equalizer designed and built by a member of...



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BY ANDY HONG (/REVIEWS/BY/ANDY-HONG)

I haven't spent any time on a Harrison console, but I do know that many important albums and films were recorded or mixed on Harrison consoles over the decades, and company founder Dave Harrison...

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When F. Reid Shippen reviewed the 500-series Mäag EQ4 [Tape Op #88], he gave the six-band EQ high marks while pondering, "I also have to wonder if the EQ4 might not be a really cool mastering..."

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BY GARRETT HAINES (/REVIEWS/BY/GARRETT-HAINES)

The V610 is an enhanced version of the classic Compressor from Spectra Sonics. Spectra Sonics was founded by William G. Dilley in 1964 to build products for recording and broadcasting studios. Dilley...

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BY ANDY HONG (/REVIEWS/BY/ANDY-HONG)

I've run out of room in my 11-space 500-series chassis to hold all the mic preamps I'd like to put into it. And my rack isn't big enough for a second chassis, so I end up powering down my chassis and...



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Reamping Pack, J48 Mk2 Phantom-powered DI, JDI Passive DI (/Reviews/gear/49/reamping-pack/)

BY ANDY HONG (/REVIEWS/BY/ANDY-HONG)

I'm a big fan of Radial Engineering's products, and Tape Op has published reviews of a number of Radial's products: JDV Mk3 Class-A DI in Tape Op #36; JD7 Injector multi-output guitar re-amping and...

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BY TIM PRATT (/REVIEWS/BY/TIM-PRATT)

Not too long ago, Samson Audio decided to enter the realm of low cost/good performance audio equipment with the introduction of their line of C Class processors. Amongst these stackable, half rack...

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530 Parametric EQ (/Reviews/gear/119)



[/530-parametric-eq/](#)

BY JOHN BACCIGALUPPI ([/FEATURES/BY/JOHN-BACCIGALUPPI](#))

I've been looking for 500-series parametric EQ modules for our API 1608 console [Tape Op #81] for a while now. I love the sound of our API 550 EQs, but sometimes, I want to hit frequencies in between...



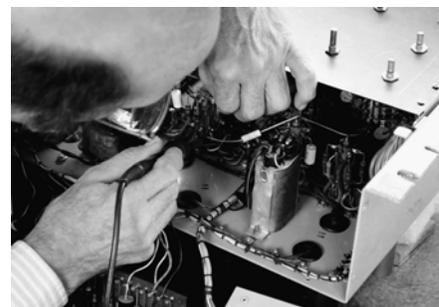
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BY

Vintage King co-founder Michael Nehra shares some of his love, knowledge, and practical advice for diving into the world of vintage audio gear, and then takes us behind the scenes for a walk through...



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BY MIKE JASPER ([/ARTICLES/BY/MIKE-JASPER](#))

Jim Williams has spent much of his 56 years working with some of the biggest names in the music business, including Frank Zappa, John McLaughlin and Stevie Wonder. He's the owner of



Audio Upgrades,...

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BY JOHN BACCIGALUPPI (/ARTICLES/BY/JOHN-BACCIGALUPPI),
LARRY CRANE (/ARTICLES/BY/LARRY-CRANE)

Bill Cheney and Jim Romney are the men responsible for keeping the amazing legacy of Spectra Sonics, a legendary, if criminally unheralded, pro-audio company alive.

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Rich Williams: Behind The Gear With Burl Audio (/Interviews/btg/105/rich- williams/)

BY LARRY CRANE (/ARTICLES/BY/LARRY-CRANE)

Burl Audio, under the direction of owner/designer Rich Williams, has developed some of the best new recording equipment over the last eight years. Their mic preamps, summing amps, and control room...



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