

REVERB 6000 INCLUDES:

REVERBS:

VSS-3

One Source Stereo Reverb

VSS-4

Two Source Stereo Reverb

VSS-Surround

One Source 4:2:4 Reverb

VSS-6.1 Reverb

Six Channel Surround Reverb

VSS-5.1 Source

Four Source 5.1 Reverb

VSS-M4

Four Mono Reverbs

NonLin-2

One Source Stereo FX Reverb

DVR-2

Classic four Channel Reverb

Reverb-2

Stereo Reverb

Reverb-3

Stereo Reverb

RevCORE-2

Stereo Reverb

EFFECTS:

Reflector-LCR

24-tap Delay to LCR

Reflector-6.0

24-tap Delay to 6.0 Format

Delay-1

Stereo Delay

Delay-2

Dual Mono Delay

SpacePan-5.1

8 Source to 5.1 Panner

VariPitch-2

Stereo Pitch Change

Chorus

Stereo Chorus

Phaser

Stereo Phaser

SYSTEM 6000 LICENSE OPTIONS:

MD-3

Stereo 3-band Mastering

BrickWall

Stereo Precision Limiter

MD-5.1

5.1 ch 3-band Mastering

EQ-5.1

5.1 ch Parametric EQ

Toolbox-5.1

5.1 ch Monitor and Downmix

MDW-HiRes EQ

George Massenburg Stereo EQ

MDW-HiRes EQ-5.1

George Massenburg 6 channel EQ

BackDrop

Stereo Noise Reduction

UnWrap

Stereo to 5.1 Conversion

Engage

5.1 to Headphone Conversion

VariPitch-8

Eight ch Pitch change

De-Esser

Stereo/dual-mono De-esser



GET ALL THE DETAILS AT:

www.tcelectronic.com

SYSTEM 6000
Ultimate Multichannel Processing Platform

REVERB 6000



ADD GOLD

For Film or Music, used with large scale consoles or workstation editors, Reverb 6000 and System 6000 have been designed to add unquestionable processing quality to your existing possibilities. Read on to learn more about this Dynamic Duo - capable of adding real Gold to any ambitious audio production.

CUT TIME

If you have more audio formats to cover but no extra time, these processors get the job done, easily, confidently and in realtime. No batch processing or extra quality check needed, and all functions can be automated via timecode or from a sequencer/workstation.

REVERB 6000

Containing all of TC's famous Reverb algorithms, Reverb 6000 is a four-engine Reverb monster controlled from a TC ICON remote, or a Mac or PC. Automate it against timecode, or use the automation built into a workstation: Effortless integration of the Gold.

Reverb 6000 features all TC's hi-end stereo Reverbs plus new ones with source position rendering. On top of award-winning VSS, M3000 and M5000 algorithms, Reverb 6000 also contains several new effect Reverbs, including sought after flavors from the past. For amazing Delay and boundary effects, another new algorithm has been added: Reflector.

Reverb, Delay and boundary effects are also catered for in 5.1 and 6.1 formats. Reverb 6000 even runs 16 mono Reverbs in real-time, your insurance of complete flexibility.

None of the processing is available as workstation plug-ins - their requirements by far exceed the capabilities of any DAW. Because demands change so quickly, you need a platform like Reverb 6000 that can handle all audio formats. The Reverb 6000 is free to update and easy to upgrade.

Analog I/O cards are available as an option. Mastering grade and rivaling the quality of the best stand-alone converters, Reverb 6000 analog I/O is in a completely different league than converters on other reverbs or effect devices.

SYSTEM 6000

Ultimate Multichannel Processing Platform

System 6000 is an industry milestone. It is a proof that processors of today have made a genuine leap forward from the past 10 years. System 6000 got the prestigious TEC award of year 2000, but its software and processing capabilities have developed immensely since then. A development path offering System users a wealth of free additions and new license possibilities.

When you find yourself getting addicted to Gold, Reverb 6000 can be expanded to become a full System 6000.

System 6000 does everything that Reverb 6000 does, but also goes beyond Reverb and spatial effects. Advanced Dynamics and headphone processing, Format Conversion, Noise Reduction and high quality 3rd party algorithms are among the offerings in a license-based structure that lets the user custom tailor a System's specific needs.

Many System 6000 and Reverb 6000 units can be connected on a network, creating a huge pool of processing power - all available at one place or shared between rooms. How the lines are drawn can be changed at the push of a button, allowing resources to always reflect the needs of the moment.

Algorithms in Reverb 6000 and System 6000 use double precision processing for a clean 24 bit signalpath to the outside world.



HALLS OF FAME

Reverb6000 contains great new algorithms and presets from the best in our industry.

www.tcelectronic.com

FILM & POST PRODUCTION

With more than 300 built-in Film-and Post production presets, Reverb 6000 offers the most extensive reverb and room simulation collection in the business.

Thanks to the processing and memory access capabilities of Reverb 6000, presets with distinct characteristics are offered alongside easy to use, generic sustain reverb effects. Therefore, credible and quickly adjustable simulations are a part of the package, covering anything from claustrophobic boxes to gigantic outdoor environments. To further spark the creativity of its user, Reverb 6000 also comes with new algorithms going beyond simulations to the land of twisted and funky effects.

Reverb 6000 includes award-winning VSS and Reflector algorithms at their highest resolution and density for just about any format: Mono, mono to stereo, stereo to stereo, matrixed surround, and 5.1 or 6.1. Delay and boundary effects can also be put in a 3-channel mode (LCR). One Reverb 6000 can simultaneously run 16 mono Reverbs, four times stereo, two times 6.1 or combinations of those and other formats.

Reverb 6000 in Film & Post Production

6.1 REVERB

Provide the ultimate spatial engagement of a cinema audience using the 6.1 reverb with 3 front plus 3 surround channels. Reverb 6000 is an industry first.

CREDIBLE ENVIRONMENTS

Extravagant reflection rendering delivers the most convincing and controllable spaces available. From claustrophobic boxes to big outdoor scenarios.

16 MONO REVERBS

16 independent mono Reverbs to cover arbitrary surround formats, and situations where bleed between Reverb return channels has to be prevented.

WILD REFLECTIONS

Advanced Delays and boundary effects for mono, stereo, LCR, 5.1 and 6.1 formats. Reflector will forever change the way you look at Delay and Diffusion.

MUSIC PRODUCTION

Reverb 6000 comes with more than 300 built-in presets for music production. It further refines TC's idea of Reverb being more than a pleasing sustain effect; which is why you are not only offered stereo-in to stereo-out or 5.1-in to 5.1-out, but also Source based implementations of the algorithms. The Source based versions, instead take in e.g. 2 or 4 discrete mono sources and deliver a stereo or 5.1 rendering.

Source based simulation makes it possible for a listener to identify and differentiate between sources in a mix based upon subtle reflection cues, like a good microphone pick-up of a live performance, instead of adding the same Reverb soup to many elements of a mix. The Source concept is true stereo, or whatever format you have chosen to work in.

Adding to the award-winning VSS algorithms, Reverb 6000 also contains several new effect reverbs, some of which provide desirable and still sought after flavors from the past. Early generations of digital reverbs became famous as effects rather than for room simulations. Interesting combinations of dense, chorused Reverb or highly unnatural envelope responses spring to mind. The algorithms in Reverb 6000 can do it the way the ancestors did, including resolution, noise and texture, and can even be put in a hi-res mode. New functions have also been added to enable more wacky effects, should plain vanilla oldies not be what the user is after.

Reverb 6000 in Music Production

SOURCE REVERB

Use Source based Reverb to create spatial sensation. Subtle position cues support localization and enables easy discrimination between instruments.

TRUE STEREO

Covering all formats from mono to 6.1, true stereo Reverbs are available in several flavors: From naturalistic source types to traditional sustain versions.

MASSIVE DELAY

High resolution Delays: 2290 users prepare yourself for the next step. More control, more time, more formats, more wacky.

OLD CLASSICS

Now also available: Sought after flavors from the past like sweet, chorused Reverb and highly unnatural envelope responses.

QUOTES

"The 6000 allows me to move my sound effects from small caves to exterior wide expanses with startling realism"

CHRISTOPHER BOYES
Recording Mixer, Sound Designer

"Having experimented with the latest algorithms, I feel the 6000 has what it takes to become the industry standard for 5.1 reverberation"

JOHN KURLANDER
Scoring Mixer

"These days I don't go anywhere without it!. I just used it on records for Barbra Streisand, Diana Krall and Patti Austin, there's no doubt about it: the System 6000 simply has the best reverbs around"

AL SCHMITT
Producer/Engineer

"Since I've integrated the 6000 into my studio, I find I use other reverbs/processors less and less. Not only does it emulate other reverbs convincingly, on it's own it opens up a world of new possibilities. The reverbs are more detailed and subtle. The 5.1 reverbs are dramatic and are already completely indispensable"

GEORGE MASSENBURG
Engineer, Producer

MASTERING

For mastering of Film and Music, competent tools allowing judgement, adjustment and quality check real-time with one-pass is needed. System 6000 fits that description.

With optional analog I/O cards it constitutes a jitter-immune, integrated monitoring solution rivaling the best stand-alone DA converters available. On the input side, extremely hot analog levels can be converted at pristine resolution, and custom filtered to optimize impulse response and minimize alias distortion. In and out of the analog domain as good as it gets.

Regardless if the aim is to remove artifacts on a data-reduced delivery media, CD production or bit transparent 24 bit masters, System 6000 offers the tools. These are some of the license options available:

MD3

Multi-band Compressor/Expander and Limiter. Use on entire stereo-mix to optimize Spectral Balance and Level. MS processing mode to individually EQ and compress M and S components of a stereo signal.

MD5.1

Multi-band Expander/Compressor and Limiter for 5.1 signals with flexible linking and external Sidechain access. More instances can be configured to process a 6.1, 7.1 or 10.2 stem or master.

BRICKWALL LIMITER

Digital limiters often lead to distortion in CD-players and data-reduction codecs. Using upsampling to 500 kHz this limiter avoids such bad surprises, and is even bit transparent below its threshold.

MDW HiRes Eq

The pristine George Massenburg EQ in a pristine environment. 5-band EQ using double rate processing to combat alias distortion and mimic analog EQ behavior.

UnWrap

High resolution conversion of stereo to 5.1. Processing options allow the user to respectfully bring out the intentions of an original mix.

TOOLBOX 5.1

Essential Monitoring, Downmix, Bass Management, Reference Level, Calibration, Time Align, Mute and Solo functions for mono, stereo and surround formats.

THE PRO FOR YOUR TOOLS

Your workstation is perfect for editing, mixing and synchronizing audio, video and MIDI. It might even come with a dozen funky effects. But what about the final touch, the real Gold, because you have grown tired of imposters?

The latest hard- and software upgrade for your DAW does not lead to the end of the rainbow either. Under the hood you will still find processing designed for generic purpose rather than the ultimate. Among the plug-ins you will surely find no Reverbs requiring 30 man-years of development time, plus specialized hardware with exotic DSP infrastructure and extravagant memory bandwidth to run.

The same goes for Mastering: System 6000 is your guarantee for substantial research and development employed to deliver what matters most: The highest audio quality and the lowest production time.

QUOTES

"The instant I heard about the System 6000 I begged for one of the very first units and it has been used on every single PCM surround project I have done since! The 5.1 monitor matrix is indispensable for muting and soloing channels. Bass Management is a major consideration in all 5.1 projects and the System 6000 offers many tools for this. The System 6000 is one of the few Reverb systems that reverberates all five channels instead of four at 96kHz. The 6-channel compression continues in the TC Electronic tradition of the Finalizer by offering that same kind of sound for sur-

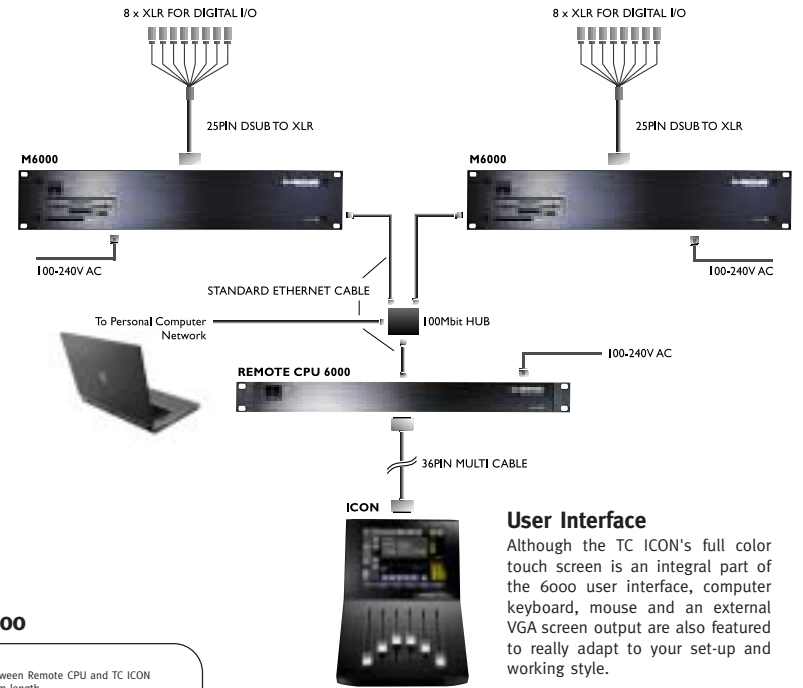
round projects with the Sidechains nicely managed. The EQ is very flexible. The possibilities for noise reduction, and 5.1 to stereo reductions or stereo to 5.1 expansions, binaural matrixes...the list goes on and on. I couldn't imagine being without my System 6000. I'm sure I'll be getting more of them as it continues to become more and more indispensable!"

BOB LUDWIG - MASTERING ENGINEER
(8 time TEC Award Winner for Mastering Engineer Gateway Mastering - Portland, Maine)

TECHNICAL SPECIFICATIONS

Networking facilities

With the 6000 family you can connect multiple Mainframes with up to ten TC ICONs and Mac/PC editors. For instance, keep your Mainframe in the machine room and have a number of TC ICONs in different locations, or have one TC ICON or ICON-editor to control a number of Mainframes. The communication between Mainframes and ICON's/computers are running standard TCP/IP-protocol, and therefore integrates into existing standard networks.



User Interface

Although the TC ICON's full color touch screen is an integral part of the 6000 user interface, computer keyboard, mouse and an external VGA screen output are also featured to really adapt to your set-up and working style.

Mac and PC Editors with similar functionality as TC ICON are available as alternative control interfaces.

TC ICON & Remote CPU 6000

TC ICON	
Connection:	Proprietary TC cable between Remote CPU and TC ICON 7,5 m / 22 feet maximum length
Display Type:	6,5" TFT active matrix color LCD display, 640 x 480 pixels resolution. High luminance (300 cd/m2, typ.)
Touch Screen:	Resistive, 20 gram activation force
Faders:	Six (6), 90 mm motorized with touch sensitivity
Dimensions:	D: 279 mm W: 198 mm Hfront: 33 mm Hback: 100 mm
Weight:	5,56 lb (2,51 kg)
REMOTE CPU	
Operating System:	Windows NT embedded version 1.0
Ethernet Interface:	10/100 Mbits/s, Base-T, IEEE 802.3 pico protocol compatible. RJ-45 type connector
USB Interface:	Two Universal Serial Bus ports, USB 1.0 compliant
Keyboard/Mouse:	Mini-DIN connector supports standard PC/AT keyboard and a PS/2 mouse.
Dimensions:	1,75" x 19" x 8,2" inches (483 x 44 x 195 mm)
Weight:	4,7 lb. (2,13 kg)
Mains Voltage:	100 to 240 VAC, 50 to 60 Hz (auto-select)
Power Consumption:	50 watts

ADA 24/96 Analog I/O

Analog Input	
Selectable Full Scale Input level:	6, 12, 18, 24, 30 dBu
Dynamic Range:	> 113 dB (unweighted), BW: 20-20 kHz
THD+N:	< -105 dB @ 1 kHz, -3 dBFS
Crosstalk:	< -120 dB, 20 Hz to 20 kHz
CMRR (A-In: 24 dBu, R: 2 x 20 ohm):	> 80 dB @ 50/60 Hz & > 90 dB @ 1 kHz
A to D Conversion:	24 bit (Dual bit delta sigma sampling at 4,1/5,6/6,1/6,1 MHz)
Analog Output	
Selectable Full Scale Output level:	6/0, 12/6, 18/12, 24/18 dBu (Balanced/unbalanced)
Dynamic Range (A-Out: 18, 24 dBu):	> 113 dB (unweighted), BW: 20-20 kHz
THD+N:	< -95 dB @ 1 kHz, -3 dBFS
Crosstalk:	< -110 dB, 20 Hz to 20 kHz
D to A Conversion:	24 bit (Multi-bit delta sigma sampling at 4,1/5,6/6,1/6,1 MHz)
Selectable Sample Conversion Filters	
In/Out Sample Rate 32/96 kHz:	Fixed filter
In/Out Sample Rate 44,1/48 kHz:	Filter choices: Linear, Natural, Vintage, Bright & Standard

Mainframe 6000

Digital Inputs and Outputs	
Connectors:	D-SUB, 25 pole (8 channels AES/EBU in/out)
Formats:	AES/EBU (24 bit)
Word Clock Input:	BNC, 75 Ohm or Hi-Z, 0.6 to 10 Vpp
Internal Sample Rate:	96 kHz, 88.2 kHz, 48.0 kHz, 44.1 kHz
Internal Clock Precision:	+/- 30 ppm
Jitter/rejection at External Sample Rates:	30 to 34 kHz, 42.5 to 45.5 kHz, 46.5 to 48.5 kHz, 85 to 91 kHz and 93 to 97 kHz.
Rejection Filter (4 th order):	< -3 dB @ 50 Hz < -65 dB @ 500 Hz < -100 dB @ 1.4 kHz < 1 dB @ 2 Hz
Rejection Filter Peak (jitter gain):	< 1 ns peak, BW : 700 Hz to 100 kHz
Intrinsic Interface Jitter:	< 3 % of sample period
Digital Output Phase:	< 27 % / -73 % of sample period
Input variation before Sample Slip:	HPF/PDF dither 8-24 bit, mono, stereo, inverted
Output Dither:	0.15 ms + 0.21 ms per engine @ 48 kHz, 0.07 ms + 0.1 ms per engine @ 96 kHz
Processing Delay:	DC to 23.9 kHz +/- 0.01 dB @ 48 kHz, DC to 47.9 kHz +/- 0.01 dB @ 96 kHz
Frequency Response DIO:	
PCMCIA Interface	
Connector:	PC Card, 68 pin type 1 cards
Standards:	PCMCIA 2.0, JEIDA 4.0
Floppy Drive:	DOS compatible, 3 1/2", 1.44 Mb
Control Interface	
MIDI:	In/Out/Thru: 5 Pin DIN
GPIO, Pedal, Fader:	Phone jack, 0 ohm to 50 kohm
Remote:	Custom MIDI In & Out
SMPTE:	Input for CueList Management
Ethernet:	10/100 Mbits/s, Base-T
General	
Dimensions:	3 1/2 x 19 x 12 inches
Weight:	19 lbs. (8.6 kg)
Mains Voltage:	100 to 240 VAC, 50 to 60 Hz (auto-select)
Power Consumption:	45 watts
Warranty	
Parts and Labor:	1 year