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HP60



By Keith Gemmell

Do you have a studio wish list? Most of us do. So what's your number one item? If we had to hazard a guess, we think it's safe to say that it's unlikely to be a headphone amplifier. After all, they're not the most exciting toys in the box, are they? But it's also safe to say that if you're recording anything larger than a duo, both you and the other artists involved will experience a good deal of frustration without one. In the studio, a properly balanced monitor mix is usually essential for a fine musical performance. With four independent outlets the Presonus HP4 has already proved itself a worthy headphone distribution system for many small studios. I can vouch for its credentials because I use one on a fairly regular basis. So when the new Presonus HP60 was delivered I eyed it with considerable interest. With six independent outlets, two sets of stereo inputs, an external stereo input on each channel plus mix controls and a talkback facility, this unit looked fit for both professional and ambitious project studios alike.

Built to last

In common with all Presonus gear, the HP60 is very well manufactured (steel and aluminium chassis) and obviously built to last. All the inputs are at back of the unit and all the outputs and controls are housed on the front panel, except one; the on/off switch. That's located on the back panel and could prove inconvenient in certain permanent rack mounted installations where access is restricted.

Dual stereo inputs are provided, each with a level control. Setups will vary but typically, these inputs will be accepting a feed from (A) the main outputs of your DAW or mixing console, and (B) their auxiliary outputs (monitor mix/click track). Because both inputs A and B can be separately blended together on each of the six headphone output channels, you can supply each artist with their own separate mix. This is achieved with the use of a single mix control knob, available on each channel; the '12 o'clock' position being equal distribution of mix A and B.

Additional features on all channels include mute and mono buttons and stereo outputs, for sending line level headphone mixes to additional headphone amplifiers or monitor systems. These features alone make for a very flexible studio monitoring solution but the HP60 goes a step further...

The third way

A third, external input is also available on each of the six headphone channels for satisfying the ‘more me’ factor. For example, if a guitar player on headphone channel 6 needs to hear more of himself, all you have to do is take the direct output of their guitar from your DAW or mixing console and connect it to external input channel 6.

Needless to say, with an input gain range of -96 to +10dB and a maximum output level of 150 watts per channel (six individual amps), in practice, the HP60 proved capable of providing loud, clear headphone mixes. It’s also suitable for in-ear stage monitoring use.

Unlike many cheaper systems, the HP60 has a talkback facility, for studio communication. Implementation is slightly cumbersome, though, involving the connection of a dynamic microphone to the back-panel XLR input. A front-panel button is used to mute the track as you speak. A built-in microphone next to the talkback button might have been more convenient for some users. However, if you don’t want to set up a microphone stand and sacrifice one of your studio mics, a cheap desktop mic is really all that’s necessary. For hands-free operation, away from the unit, there’s an external control jack for connecting a footswitch.

With so many connections and mixing possibilities, this must be one of the most flexible headphone distribution systems available. Certainly, six outputs will cover the needs of most small studios and with the extra stereo outs on all channels, expanding the system is easy.

Measuring Up

We’re spoilt for choice where headphone amplification is concerned. The HP60 is a very durable, flexible system but it comes at a price. Cheaper but not necessarily better systems to look at might be the Behringer HA8000 Powerplay Pro-8 (£96), or the Samson S Phone, which only has 4 channels but includes 2-band EQ (£125). Direct competition might be the MTR HPA-6 (£289), which provides basic EQ but lacks talkback.

Details

Product – HP60 – six-channel headphone mixing system

Manufacturer – Presonus

Contact – Source Distribution 0208-962 5080 / email sales@sourcedistribution.co.uk

Web – www.presonus.com

Key features

Six independent headphone amplifiers

Two sets of stereo inputs (A and B)

Stereo external input points (all channels)

Mix control between inputs A and B
Talkback facility with control
Direct stereo line output (all channels)

Why Buy

Flexible connections and mixing
Very well built
Talkback facilities
Loud and clear signals

Walk On By

Rear-panel on/off switch not ideal
Lacks EQ

Verdict

A thoroughly well made, well thought out headphone distribution system with flexible connections and mixing solutions – suitable for project and professional studios alike.