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M audio fast track ultra manual

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So if you're in the market for a compact, multichannel audio interface with a few bells and whistles thrown in, is ultra fast track worth a serious look? The Lap heating with a footprint isn't much bigger than a Harry Potter novel, the fast-track Ultra packs a lot of features into quite a small space. The bezel is controlled by the four microphone inputs. Two of these (channels 1 and 2) have Combi XLR/TRS connectors that correspond to balanced or unbalanced microphone and pings, while the other two (channels 3 and 4) use standard XLR jacks. A button located on the upper-left side of each input allows the user to switch between the front panel input and the appropriate quarter-inch socket inputs on the back panel. Each input also includes a single LED to use when setting levels, which flashes green for a healthy and red signal level when the signal is getting a little hot - basic in terms of measurement, but no different from the one found on many compact audio interfaces. The pre-amps are based on M-Audio's octet technology, as found in the more prestigious Profire 2626. The Fast Track Ultra back panel is suitable for most unit input connections. The right side of the bezel hosts four space controls for microphone preamps (offering about 60dB of space). The 20dB surface is included, which can be useful for recording particularly strong signals and is engaged by pulling the respective space lever out - it presses firmly into each of the thrusts. The other handles control the main output level and output levels of both standalone headphone ports. While fingers of the short type and the Cetaves may not best suit close-packed handles, overall, M-Audio have done a good job of getting a lot of functionality into what is a small footprint interface. On the back panel, which moves from left to right, the power panel has a power button, input to the included power supply and a phantom power switch. The latter is global: on or off All four channels. Next up are six TRS jack ports, followed by a USB 2.0 port and a pair of standard MIDI I/O jacks. S/PDIF input is provided on coaxial sockets and given to use these channels simultaneously with analog jacks and out, providing eight in and eight ports. In addition to six TRS jack line inputs, the back panel is completed by two insertion sockets (also TRS) that can be used to repair in a hardware processor (such as an analog compressor) between the pre-amp and the A-D conversion. It's great to see such additions included, as they can add considerable flexibility. However, they rarely receive a mention in the documentation provided, and given that the unit is priced at a point that will address the recording beginner, it is a shame. The Fast Track Ultra can be operated via a lake using the USB lake or the supplied AC power adapter. With the USB bus, there's only enough power to power the first analog pair and S/PDIF input. This is, perhaps, understandable, but it means another power adapter to pack if you want to use the device as part of setting up a mobile recording and need more than two analog channels. While on the subject of power, I was a little surprised that the power outlet at the back of the unit doesn't include some kind of cable lock, as the power adapter jack seems to have a little game in it when connected, in the chaos that often occurs in a mobile recording environment, I can easily imagine it becoming disconnected. It's a bit of a shame, but in all other respects ultra-fast track looks solidly constructed. If we put the hardware aside, which is also included in the box, there is a printed Quick Start Guide, a USB cable, an external power adapter, and a CD containing the drivers and control panel software, additional documentation in PDF format, and a version of Ableton Live Lite 6 (see Live In The Fast Track Ultra box). The guide directed me to the M-Audio website to check for updated software, and upon downloading it, the installation continued without a fault in my system. The drivers work with operating system 10.3.9 or higher for Mac and Windows XP SP2 and Vista 32-bit for computers. Playing my test tracks (rock cover, folk, country, dance and classical) through the main outputs gave excellent, subjective results, the unit produced an equal frequency response and good stereo imaging. Monitor windows allow you to create multiple monitor jumbles and Ultra DSP effects. When monitoring both microphone and line inputs at zero gain, in terms of average noise levels, I was able to get very close to the SNR data stated of -103dB, and recording vocals and acoustic guitar produced perfectly acceptable results. The microphone's pre-amps offer reasonable profit and phantom power works as advertised, although it's a shame it's global - even replacing two pairs will offer extra flexibility for those with limited microphone collection. What's perhaps a little surprising is that the four space-input buttons only function with the front panel inputs. As far as I can see, if you use any of the line-level inputs on the back panel the signal level must be controlled at the source, as ultra fast track does not provide any means of control either in hardware or software. Two standalone headphone ports are a big plus, allowing both engineer and performers to monitor whether they record in one room and don't have the luxury of a separate control room and living room. Equally, the bezel controls for headphone ports and main output level are welcome and much better than software-only controls. My only minor complaints here is that the headphone exits seem a little off - a drummer may find it difficult to hear what's going on in their headphones on the sound of appreciation without a little extra jacking. However, the average home studio Ultra fast track is unlikely to be the weakest link in the audio signal chain. In terms of audio quality, I will have no problem using this device in a commercial context for most recording tasks. Ultra control Most Fast Track Ultra features are accessible through the eight tab-mounted windows in Control Panel software. The first four allow the user to define alternate display mixes that must be fed to each of the four output pairs (the last pair is S/PDIF I/O). The mixtures conducted by the Monitor 1/2 and Monitor 3/4 windows go to both the similarly numbered line-out pairs and the two headphone ports respectively. The user has control over the levels from every eight inputs, as well as up to eight audio channels returned to the Fast Track Ultra from the host sequence. It is also worth noting that the software faders for input channels control only the level of monitoring. Adjusting these has no effect on the level sent to the host sequence for recording — this is independently controlled by the front-panel amplification controls (although only, as previously recorded, for channels 1-4). The 1/2 Monitor and 3/4 Monitor windows have send handles (at the bottom of each channel band) that allow you to add the DSP or lag to the display mixture as needed. The bezel is neatly small but loaded with functionality. Onboard DSP processing activates a small selection of reverb and delay algorithms. You can apply the effects to one of the input channels or signals transferred from your computer back to Fast Track Ultra for monitoring. DSP can only be applied to signals controlled by the primary ports (channels 1 and 2) or channels 3 and 4, and are for monitoring purposes only — the wet signal cannot be routed back to the host for recording. The DSP's most prominent application would be to add some plumber or setback to the show mix for a singer - a touch of reverb applied to their voice in their headphone mix can make things sound more natural. With most compact audio interfaces, adding reverb monitoring for this purpose is difficult or requires you to monitor using your host sequencer (which, in turn, requires low-be settings), so the DSP makes this very common practice much easier. The Settings window provides access to the standard rate and exhaustion settings for example, where DSP effects can be configured. Each of the eight different algorithms can be selected - six reverb types (three rooms, two halls and a plate) plus delay and echo. A duration control defines the decay time of the reverb or the time between returns for the suspension and echo. The feedback control is active only on the stay and echo algorithms and controls several repetitions. Testing on the track used, ultra fast track has proven to be very user friendly. The control panel application, if not the most beautiful of user interfaces, is simple in operation, and a short check with a number of different audio applications (Sound Forge, Wavelab and Acid Pro) didn't turn on problems. I did my more detailed tests with Cubase and was able to work with quite complex projects in a respectable 256-sample ASIO repository size, without my processor getting too tight. My overall impression was of very powerful drivers. Given the six analog outputs, Ultra Fast Track also fits 5.1 surround projects, once different output pairs are set, it worked a treat within Cubase. Using DSP to apply some subtle reverb or delay to the screen mix has also proved easy, and as this is such a common requirement when recording vocals or acoustic devices, this feature is a real plus for fast track Ultra. The quality of the reverb is perhaps not the greatest - I don't think I'd really like to use it to mix with, even if the audio routing allowed it - but it's perfectly fine for monitoring purposes, and is a much more elegant solution than monitoring with a reverb added using your host sequencer. Another thing worth noting is that both power up and shrink the unit does create a noticeable clunk. After I scared myself the first time it happened (and checked that my speaker cones were still on!), I made sure my monitoring system turned off before turning the Fast Track Ultra on or off. M-Audio's latest lap of Ultra fast track packs a lot of I/O into a neat package. Small enough for a mobile studio but has enough features and channels to handle most activities at home or a small project studio. The audio quality is very good indeed, the drivers look solid and the control panel software, while not particularly eye-catching, does the job with a minimum of fuss. The DSP effects included are also a bonus and will make the recording process that much more pleasing for singers who like to have a bit of a reverb in their headphones when they sing. This feature alone will make ultra fast track worth auditioning alongside widespread competition in the compact USB/Firewire interface market. I/O ProsPlenty in a very compact box. The audio quality is very good. Included DSP effects are great for adding a touch of reverb or lating to a monitor delivery connector. Can ConsPower be more secure? Watch out for Clank's power off/off! There's no input control over the backline entrances. Inputs.

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