



### Multiple Paths, One Goal: Total Sonic Realism

- Four distinct inputs can be optimized for any source
- Instruments – Twin Topology® DI channel; dual-triode 12AT7 vacuum tube or discrete FET solid state
- Microphones – discrete solid state HV-3 microphone preamplifier
- DAW or tape outputs – Discrete solid state line level amplifier
- Guitar power amp outputs – Speaker Soak™ technology
- Powerful yet musical tonal shading
- Two bands of mastering-grade NSEQ-2 parametric Eq; 20 Hz to 20 kHz center frequency, 0.4 to 4.0 Q
- Optimized DI input for any instrument with variable 470 k / 2 M / 10 M impedance
- Nine outputs for unlimited functionality
- Patented Re-Amp outputs with custom-designed magnetics emulate Les Paul® and Strat® pickups
- Audiophile headphone output
- Balanced and unbalanced monolithic outputs
- Balanced and unbalanced discrete FET outputs
- Microphone level output with large-geometry DIT-01 transformer: -3 dB 3 Hz – 300 kHz
- Effortlessly musical performance at all dynamic levels
- Input headroom >100 V, output headroom > 30 V
- 100% effective hum removal with numerous ground lifts & isolations
- Built for critical professional applications
- Ultra-clean toroid power supply: internal sub-chassis
- Gold connectors, OFC audio wiring, silver Teflon power wiring

### Not Quite What You Need?

- STT-1 Origin Twin Topology Recording Channel

### Adaptive Authenticity

TD-1 delivers uncompromised accuracy with any conceivable source: anything and everything from a delicate ribbon microphone to the massive voltage swings of a stack-driving guitar amp. The rear panel mic input connects to Millennium's HV-3 solid state mic pre, renowned for its transparency and sonic realism. The Twin Topology DI input lets you switch between true Class A tube or discrete solid state circuitry. Select 470 kOhm, 2 MegOhm or 10 MegOhm DI impedance to musically optimize either topology. Capture the whole amp, from guitar or bass input to speaker output, with the Speaker Soak™ input. With input headroom of over 100 dB, TD-1 reveals the essential character of any source.

### Creative Options

TD-1 is designed for both sonic realism and “shades of clean.” Record dry, then use the two bands of NSEQ-2 mastering-grade equalization to add air or punch to the track or to clean up a muddy signal. The patented Re-Amp™ outputs emulate Les Paul™ or Strat™ pickups, pro-

viding the high impedance output a guitar amp needs. Nail the performance first, then work on the sound until it sits perfectly in your mix.

### Practical Tools

With > 30 dB output headroom, TD-1 will drive any load you put on it. The rear panel offers no less than nine outputs: balanced and unbalanced XLRs, balanced and unbalanced 1/4” phone jacks, an audiophile headphone output, plus two Re-Amp outputs. Polarity reversal and multiple ground lifts make it easy to minimize hum and noise.

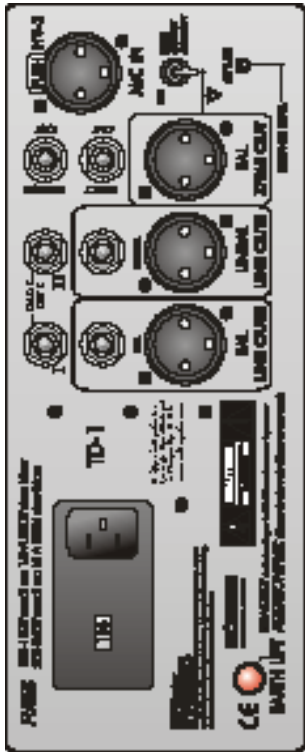
### Digital Needs Warmth, Demands Total Clarity

Input channels magnify the signal by as much as 1000:1. There's no “Undo” after this point. Coloration or distortion become part of the signal. Lost information can never be recovered. Data compression algorithms (MPG, AC3, DTS etc.) are unable to distinguish signal from noise, so preserving absolute signal integrity through the recording and production process is critical to communicating the artist's inten-

tion and individuality. Millennium's unique designs avoid circuit-induced artifacts, giving you total control. Amplify the original sonic information with an absolute minimum of alteration, or apply tonal shading so natural and translucent that it seems to become an integral element of the source itself.

### You Can Pay More, You Can't Spend Less

Initial purchase price is never a design target at Millennium Media. We aim to maximize return on investment and minimize lifetime cost. Developed in a rigorously empirical process whose goal is absolute accuracy and sonic realism, TD-1 is accurate enough for the most critical recordings – the choice of musicians and engineers at the top of the profession. This is a toolbox you can build a career around, one that will remain essential no matter how far your sonic explorations take you. Acquiring a TD-1 is a step off the upgrade treadmill: a step that will ultimately save you much more than your initial investment.



## TD-1 Specifications

Preamplifiers and General:	
Instrument / DI Input Amplifier Twin Topology <sup>®</sup>	TUBE: Selected twin triode vacuum tube amplifier (200V) SOLID STATE: Selected all discrete J-FET amplifier (50 V)
THD + Noise, 20 Hz - 30 kHz (35 dB Gain)	0.0005% typical mic / line, 0.03% typical vacuum tube
Intermodulation Distortion	0.0009% typical mic / line, 0.03% typical vacuum tube
Frequency Response @ -3 dB points	3 Hz to 300 kHz, typical. Varies with routing & topology
Maximum Balanced Line Input Level	+23 dBu (+43 dBu with Pad engaged or >110 Volts rms)
Maximum DI Input Level (Both Tube & SS)	+18 dBu (+26 dBu with Pad engaged or >15 Volts rms)
Maximum Output Level	+32 dBu active balanced outputs, +26 dBu unbal outputs
Maximum System Gain	45 dB standard (65 dB with optional HV-3 mic preamp)
Input Impedance (DI)	Switchable: 470 kilohms / 2 megohms / 10 megohms
Noise (Mic) (60 dB gain)	-128 dB EIN, 150 ohm source, -130 dB EIN common source
Noise (Line) (10 dB gain)	-105 dBu
Noise (DI) (10 dB gain)	-90 dBu (solid state)
Phase Error (EQ out)	Less than +/- 5 degrees 50 Hz to 20 kHz
Parametric Equalizer	
Maximum Boost and Cut	+/- 15 dB (21 step detent)
"Q" Range	Q+ 0.4 to 4.0 sweepable
Low Freq sweep	20 Hz to 220 Hz or 200 Hz to 2.2 kHz 10X Range switch selectable
Hi Freq sweep	250 to 2.5 kHz or 2.5 kHz to 25 kHz 10X Range switch selectable
Power Consumption	35 Watts maximum
Power Requirements	Selectable: 100-120, 200-240 V ac, 50/60 Hz
Dimensions/Shipping Weight	8.5" W x 3.5" H x 13.0" D, 20 lbs.



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I love the TD-1 and have been using it a lot. On the new Knopfler album we are ignoring the bass players' rack and using the TD-1. I've used the TD-1 mic pre and found it to be outstanding, and I've used it to Re-Amp the bass DI on an album I mixed for a new group called Sugarland.

*Chuck Ainlay*

Didn't think I'd be using TD-1 as much as I do. Using it on the way in on bass and then inserted as EQ on mix-down. Used the mic pre for acoustic guitar for the first time today - very nice indeed. Thanks for the superb results.

*Kelly, producer, engineer, bass player*

The TD-1 is amazing: what a swiss army knife.

*Phil Shenale*

I love the TD-1. The studio has Neve and API modules but I can't seem to get the engineer to use anything but the Millennia TD-1. The only thing that could make him happier is a pair.

*Doug Cronin, Harborsound*

The Millennia TD-1 really is as good as the rave reviews have indicated. When it comes to that hard-to-describe concept we call "air," nothing can touch the TD-1 - it sounds as if the world's best EQ was used to boost just the right frequencies to really open up both the source and the room sound. The BIG surprise was that the TD-1 was definitely improving the sound: when I walked into the live room, I was surprised at how much "air" the TD-1 was adding.

*Steve Pogact, Lexington Location Recordings,*  
(GearSlutz Forum, 19 June 2004)

I've gone on record here: I think this little TD-1 is amazing. I use it all the time on bass and clean guitar. I've used it as a mic pre too. I'm a Millennia fan. With the TD-1, I now have 13 glorious channels of HV-3. The EQ is great. It's essentially the same as can be found in their larger NSEQ-2 or on their Origin, but this has only 2 bands. It's kind of the Origin 'mini me' with a lot more pluses, minus the compressor. ReAmp for instance, and nine output configurations.

*Henry Robinett (GearSlutz Forum, 16 June 2004)*

BTW, John Vanderslice was talking up the TD-1 again a few weeks back. He said it makes his Neve 1084 "sound like a toy". Last time I talked to Myles Boisen, his comment on the TD-1 was "That thing sounds so damn good it's almost beyond belief." I concur.

*Ian Swanke, Producer/Engineer*