

# CHOP SHOP

## PRODUCT OVERVIEW:

Dangerous has been building award-winning, standard-setting converters since 2002 when the Dangerous MONITOR's onboard digital-to-analog converter (DAC) swiftly became the industry reference. We've been asked over the years to build a stand alone DAC, and they're finally here in the CONVERT series. We designed the CONVERT series converters from the ground up, utilizing cutting-edge digital technology coupled to a Chris Muth designed analog circuit that delivers our signature sound: open, articulate and powerful from top to bottom. Loaded with innovative and useful features accessed from an intuitive front panel, the CONVERT-2 tops an elite class of dedicated stereo digital-to-analog converters in both sound and ease of use. The CONVERT-2 goes beyond transparency – you won't just hear everything, you'll hear it beautifully.

## THE DANGEROUS MUSIC LEGACY:

“Sacrifice Nothing” This is the credo upon which Dangerous Music is founded. Conceived and designed by end users—not by engineers in lab coats—the results are products that resurrect dynamic range, punch, intelligibility and emotion. These high-fidelity, uncompromised signal paths are achieved by harnessing over 20 years of Chris Muth's design wizardry; creator of infamous custom black boxes for world class facilities like Hit Factory, Masterdisk, Absolute Audio and Sterling Sound Mastering. Then the critical listening skills of golden-eared luminaries are applied, with the result being musical tools that fulfill the actual needs of today's flexible computer based studio.

DANGEROUS



CONVERT-2



DANGEROUS  
MUSIC

## ANALOG CIRCUITRY

A legend among mixing and mastering engineers for decades, Chris Muth has designed the analog gear used to mix and master an endless list of hit records and classic reissues. Chris's powerful, articulate, hi-fi designs dominated the big studios in New York City since the 80s, and via Dangerous his designs have become essential components in the best modern DAW-based mixing and mastering studios. When we set out to develop a new dedicated stereo DAC, Chris brought his relentless design philosophy and world-renowned sound to the CONVERT's analog technology.

## DIGITAL DESIGN

We brought in digital guru Paul Messick to make sure the digital side of the CONVERT-2 would sing in perfect harmony with its finely tuned analog circuit. Paul rigorously refined the CONVERT's JetPLL ultra-low jitter clocking technology until it surpassed the JET's stated specs, resulting in the virtual elimination of jitter throughout the audio band and beyond.

## MASTERING GRADE COMPONENTS

Components selected for both performance and sound, tested to draconian tolerances, breathe the analog soul back to life for stunning imaging, headroom, punch and detail.

## DC COUPLED

No transformers that color your sound or filter caps that smear stereo. Instead, DC coupling with a custom instrumentation grade power supply for simple, electronic elegance. Bandwidth from DC to light.

## AUDIO TRANSPARENCY

Dangerous Music products are “musical, yet transparent”. With decades of experience building custom mastering consoles for the most selective ears in the business, our “sound” will never interfere- we let you hear everything in order to craft the finest end product.

## HAND ASSEMBLED IN USA

Avoids 6,000 miles of oceanic circuit board rattling, while keeping USA citizens employed.

## WARRANTY:

2 years, because it's built to last a lifetime.



# FACT SNACK



# dangerous MUSIC

## SAMPLE RATE SELECT

**FEATURE:** Select Switch adjusts the Sample Rate.

**BENEFIT:** Cycle through the 6 sample rates and Auto Mode for universal compatibility with other devices.

**TIP:** Auto Mode detects the appropriate rate from an external source and selects it automatically (except for ADAT- see manual).

**TIP:** Lock Light turns green when the Convert-2 has achieved sync from an external source.

## CALIBRATION

**FEATURE:** Choose Calibration Level via the Select Switch.

**BENEFIT:** Cycle through 3 calibration levels for compatibility with other devices. For example, while Avid is generally -18dBFS, Apogee is generally -16dBFS and much of the mastering community prefer -14dBFS.

## INPUT SOURCE

**FEATURE:** 5 selectable Inputs.

**BENEFIT:** Choose between 5 input sources: USB, AES/SPDIF-1, AES/SPDIF-2, ADAT and OPTICAL SPDIF (TOSLINK). Thus allowing toggling between sources (i.e. iTunes via USB vs. your final mix AES/SPDIF-1).

## AES/SPDIF2 USB UPSTREAM RETURN

**FEATURE:** The input source connected to AES/SPDIF-2 can actually be routed back up USB and into the session.

**BENEFIT:** This can be leveraged as a digital through for a final mixdown, thus allowing the engineer to toggle between AES/SPDIF-2 (pre plug-in treatments) & USB (post plug-in treatments).

## WORD CLOCK

**FEATURE:** 3 Modes; Normal, External and Master.  
Normal: Sync to any incoming clock via any of the digital sources.

External: Slave to an external word clock source. For example, if utilizing a master studio clock, this would distribute WC to the CONVERT-2.

Master: Make it the master studio clock: all other digital sources will slave to it. (Try it.)



## ANALOG OUTPUTS

**FEATURE:** Real XLRs  
**BENEFIT:** More contact surface area for happy electrons to migrate through & no offshore look alike connectors that almost fit.

## AES/SPDIF INPUTS 1&2

**FEATURE:** Format agnostic inputs.  
**BENEFIT:** Utilize either AES or SPDIF via XLR. If SPDIF coaxial, purchase a high quality 75 ohm RCA - XLR(M) cable. For AES, 110 ohm. (Mogami and Redco both offer these). The converter will automatically recognize and lock to either format.

## AES/SPDIF THRU INPUTS 1&2

**FEATURE:** AES/SPDIF thru ports.  
**BENEFIT:** Monitor an external A/D while simultaneously utilizing the "thru" for sending to another recorder or route the audio back into the session for more processing. Send the thru to a secondary D/A (i.e. Dangerous Source in the client lounge) or to an external digital meter.

## CUSTOM METERING

**FEATURE:** Premium custom crafted digital meter.  
**BENEFIT:** Simultaneously view "Peak Over Average". This reveals the audio's crest factor by supplying both RMS information and Peak information, aiding the quest to retain dynamics and music's emotive properties.

## MONITOR ST REMOTE I/O

**FEATURE:** Connect the Dangerous Music MONITOR-ST here.  
**BENEFIT:** Control four input selection options on the CONVERT-2 directly from the MONITOR-ST. (Optical SPDIF [Toslink] activated from CONVERT-2 via a manual button press).

## BYPASSABLE VOLUME CONTROL

**FEATURE:** Custom Potentiometer.  
**BENEFIT:** Use it as a volume knob, with the Analog Outputs connected directly to a pair of studio monitors. Or, turned fully clockwise, a small detent will be detected, triggering a relay, thus removing the pot entirely from the signal path and allowing the user to utilize a separate, dedicated monitor controller.

