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LIVE STUDIO BROADCAST

Interfaces
Preamps
Converters
MADI Solutions
AVB / Dante Solutions
Engineered by RME Audio



RME



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Innovative, User-friendly and High-Quality Digital Audio Solutions

RME offers a comprehensive range of audio interfaces, converters and mic preamps, all based around its unique and innovative core technologies. Multi-platform connectivity across Windows and Mac OS via PCI, PCIe, Thunderbolt technology, FireWire, USB 2 and 3, as well as iOS Class Compliance has earned RME a global reputation for providing support to all users on all platforms.

This is particularly apparent with the inclusion of multiple interface formats on products such as the Fireface UFX, Fireface UFX II, Fireface UFX+, Fireface UCX, Fireface 802 and MADiface XT.

RME's reputation is further enhanced by its rock-solid drivers, which provide unrivalled stability and low-latency performance on both Windows and Mac OS.

And because the company develops its own interface core, it's not dependent on 3rd parties for upgrades, modifications or bug fixes.

From the very beginning, unsurpassed performance has been one of the cornerstones of RME's product design, and this is even more evident today. RME were the first to deliver professional performance over USB 2.0 and have recently paved the way for multichannel audio on USB 3.0 and Thunderbolt technology for Windows. RME's refusal to compromise on any aspect of product design or manufacture has resulted an unrivalled reputation for quality, performance and reliability.

Our Audio Core and Steady Clock technologies are just two examples of our dedication to superior design. We place a high level of attention on the development of reliable, stable, and regularly updated drivers for our products and an unwavering focus on audio quality.

All RME devices are designed to preserve music as it was originally intended and audio signals are passed in their entirety, with nothing added or taken away.



M-1610 Pro

16 channel A/D, 10 channel D/A converter with ADAT, AVB, MADI

Versatile Analog Format Conversion across all Digital Formats

Integrating 16 analog inputs with a switchable sensitivity of up to +24 dBu per channel; 8 corresponding analog outputs; and an additional headphone output, the M-1610 Pro brings plenty of analog I/O to any studio setup. With its coaxial and (optional) optical MADI, redundant AVB, four ADAT optical outputs, and redundant DC coupled outputs, the device represents one of the most versatile and highest-performing converters on the market.



Add Analog and AVB I/O to any existing MADI devices

At the request of recording engineers using a variety of analog effects and instruments in their sessions, RME have combined the outstanding performance of the M-32 Pro AD and DA converters into a single device, and at an unbeatable price-point.

When compared with the M-32 Pro series, which were designed primarily for fixed installations, the M-1610 Pro adds a selection of additional user-friendly features, for seamless operation in studio, live and broadcast. Input and output TRS jacks provide alternative connections for the D-Sub inputs (inputs 11-16) and D-Sub outputs (outputs 1-2), alongside redundant network ports, a headphone output for monitoring and trouble-shooting, and quick access buttons for source selection and volume.

The internal routing matrix provides visual control over all channels side by side - up to eight AVB streams (with a total of 128 channels); the coaxial and (optional) optical MADI ports (with each up to 64 channels); all analog I/O; and the ADAT outputs, for flexible routing between the 272 inputs and 298 outputs.

Lowest converter latencies and deterministic AVB networking with configurable network delay down to 0.3 ms allow the M-1610 Pro to deliver samples, even from multiple devices, at incredible speeds - time-aligned with nanosecond accuracy across an entire network.

The AD and DA filters have been carefully optimized for different sampling rates, with a focus on accuracy and RME's signature 'transparency' (nothing added, nothing removed). Together with SteadyClock FS, RME's ultra-low jitter digital clock technology, the conversion to and from analog is state-of-the-art, at any level and across all digital formats. As a notable difference to similar devices, the three analog line levels per channel each offer the full dynamic range of the converters.

Connectivity



- 16 x Analog In (25-pin D-sub, up to +24 dBu, 6x TRS, fully symmetrical design)
- 8 x Analog Out (25-pin D-sub, up to +24 dBu, fully symmetrical design)
- 1 x Stereo Phones // 4 x ADAT Outputs
- 2 x MADI I/O (separate optical SFP Modul and coaxial BNC, up to 128 Ch.)
- 2 x RJ45 1 GigE AVB, four streams with 4/8/12/16 Ch. each
- Word Clock I/O (BNC) // USB 2.0 (for remote control and firmware updates)

Highlighted Features

- I/O
- SteadyClock FS
- Redundant power supply
- Intuitive user interface
- MADI <-> AVB conversion



12Mic

12-channel digitally controlled microphone preamplifier with AVB & MADI

RME's first preamp for audio networks

The RME 12Mic features twelve microphone and line level inputs with digital, no-compromise, studio-quality conversion; remote controllable gains; integrated MADI and AVB connectivity; plus a multitude of additional functionality, designed to make it the perfect companion for any professional recording setup.



MADI & ADAT for maximum flexibility

Both coaxial and optical (via an SFP module) MADI I/O is available for independent or redundant operation, and can be used for daisy chaining, merging and converting MADI signals at incredibly low latency.

Three optical ADAT outputs provide up to 24 channels of audio at single speed (for example, a combination of microphone inputs, MADI signals and AVB signals), or 12 output channels at 96 kHz sampling rate, ensuring compatibility with a wide range of audio interfaces. Additionally, the ADAT ports can also be used to send monitor mixes from the AVB or MADI inputs to existing DACs/ headphone amps.

Twelve transparent mic preamps for exceptional conversion performance

The PAD-free microphone input stages have a 75 dB gain range and accept signals of up to +18 dBu. On the converter side, the 12Mic shines with an outstanding signal-to-noise ratio on all channels. All twelve front-facing XLR connections accept microphone and line level signals, whilst the first four connections also accept TRS connectors, with switchable high impedance (Hi-Z) for instruments.

Two fully redundant network ports

For the first time, RME offers an AVB device with two fully redundant network ports, based on the recommendations of MILAN. The RME AVB Core has meticulously implemented the IEEE standards for audio-streaming, discovery and control, allowing RME devices to be both discovered and fully controlled by any AVB controller, and making vendor-specific control protocols a thing of the past.

Any signal reaching the 12Mic can be routed and streamed over a network with fixed latency and guaranteed bandwidth - no switch configuration is required!

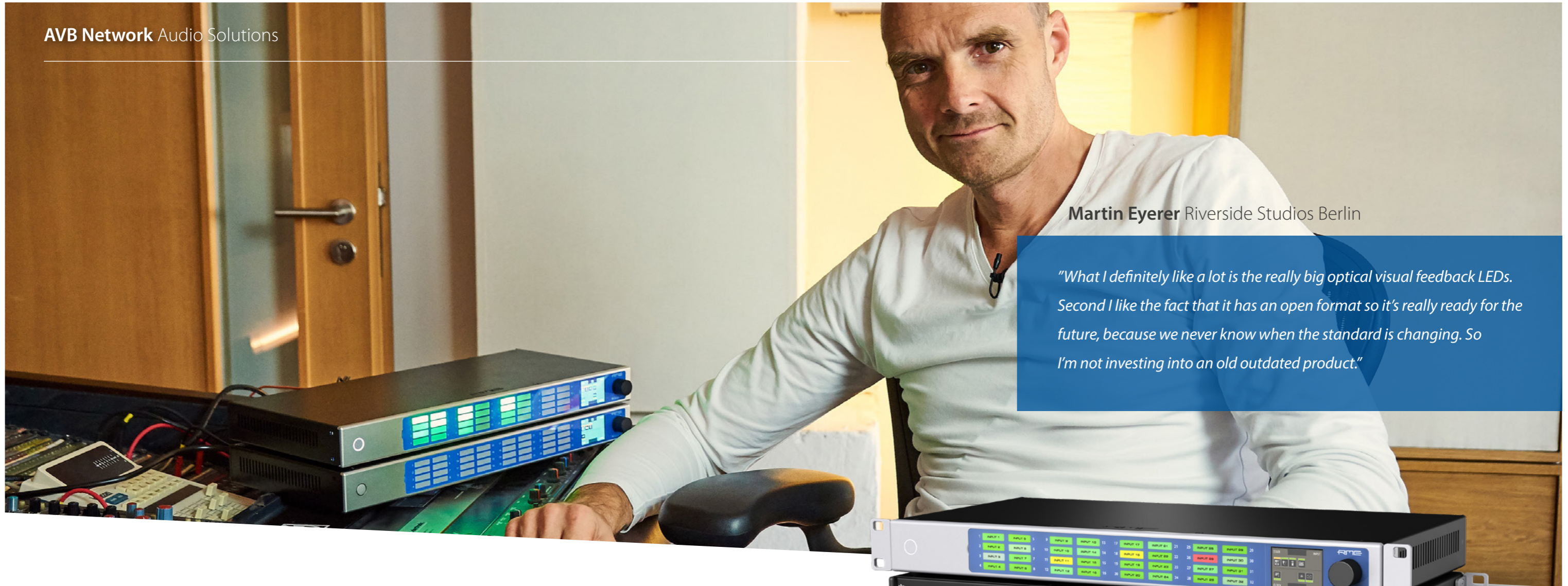
Connectivity



- 4x XLR-TRS combo inputs (switchable P48 on XLR / Hi-Z on TRS)
- 8x XLR microphone inputs (switchable P48)
- 1x Stereo Phones // 3x ADAT Outputs
- 2 x MADI I/O (separate optical SFP Modul and coaxial BNC, up to 128 Ch.)
- 2 x RJ45 1 GigE AVB, four streams with 4/8/12/16 Ch. each
- Word Clock I/O (BNC) // USB 2.0 (for remote control and firmware updates)

Highlighted Features

- I/O
- SteadyClock FS
- Redundant power supply
- Intuitive user interface
- MADI <-> AVB conversion



Martin Eyerer Riverside Studios Berlin

"What I definitely like a lot is the really big optical visual feedback LEDs. Second I like the fact that it has an open format so it's really ready for the future, because we never know when the standard is changing. So I'm not investing into an old outdated product."

M-32 Pro Series

High-end 32-Channel 192 kHz AD or DA Converter

Redundant power supplies, compact housing, network functionality - these and other wishes were brought to us by our customers for a revised 32-channel converter series. With the new M-32 DA Pro and M-32 AD Pro, RME meets the diverse requirements of current mobile and fixed installations.

Based on state-of-the-art, high-resolution converter components and a fully balanced analog circuit design, the new M series offers a signal-to-noise ratio of 120 dB(A) with extremely low THD values, which places the converters in the reference class.

Each of the 32 channels enables AD/DA conversion with up to 192 kHz sampling frequency.

The internal filters are based on the recently introduced ADI-2 Pro reference converter and allow a completely linear frequency response (up to 0 Hz at the output).

The open AVDECC 1722.1 control protocol as part of AVB allows users to use external controllers from different manufacturers to control almost all device functions. In addition, a web interface and a JSON API are available - both via the network connection and the integrated USB port.

For maximum compatibility with a variety of analog hardware, the individual channels of the M-32 AD Pro and M-32 DA Pro can be operated with different line levels - each with full resolution of the converters.

Besides +19 dBu and +13 dBu, the new M-Series is one of the few solutions available on the market that also allows working with the SMPTE® recommendation of +24 dBu at 0 dBFS.



AVB - The future of network signal transmission

In addition to the two fully equipped MADI I/Os including separate signal routing, the new M-32 DA Pro and M-32 AD Pro feature an AVB interface based on the open network standards IEEE 802.1 and 1722.1, enabling transmission of the 32 analog channels at a maximum 192 kHz sampling rate via a single Ethernet cable.

Combined with external AVB switches, the new M-Series converters can be quickly, easily and reliably integrated into more complex network structures thanks to the comprehensive time-synchronous signal processing of the AVB protocol.

Connectivity



- 32 x Analog In/Out (25-pin D-sub, up to +24 dBu)
- 2 x MADI I/O (separate optical SC and coaxial BNC, up to 128 Ch.)
- 1 x RJ45 1 GigE AVB, four streams with 4/8/12/16 Ch. each (optional) MIDI I/O for legacy MIDI Remote
- Word Clock I/O (BNC) // USB 2.0 (for remote control)

Highlighted Features

- I/O
- SteadyClock FS
- Redundant power supply
- Intuitive user interface
- MADI <-> AVB conversion

AVB Tool

Router, mic preamp, MADI « »AVB converter and more

The RME AVB Tool combines MADI and deterministic AVB networked audio with four high-precision microphone, instrument and line level inputs, plus headphone and separate line level outputs. Following RME's concept of maximum versatility and connectivity, 128 channels of MADI I/O have been also added to this half rack 19" device.

High-grade quality analog inputs

The AVB Tool is a pristine analog converter featuring the most commonly-found analog signals in a control room, recording studio or on stage: four XLR-TRS combo inputs, with remote controllable 75 dB gain in 1 dB steps; an input line level sensitivity of +18 dBu, with switchable high impedance on every channel; a stereo headphone output; and two analog line level outputs, with switchable +4/+19 dBu reference levels.

Power is provided by an external power supply (with locking connector), and a K-slot lock port adds an additional level of security against theft. Seamless redundancy is available for all MADI signals, whenever the secondary MADI port is mirrored with the same signal as the coaxial MADI input. If redundancy is not required, the (optional) optical single- or multimode MADI module is treated as an individual MADI I/O with full bandwidth.



8-Stream Gigabit AVB

On the AVB side, the number of streams available in the RME AVB core have been doubled to eight streams. Up to 128 audio channels can be sent and received over AVB in total across all streams.

The AVB Tool has the same input stages as the first four channels of the 12Mic – successfully combining the components found in the Fireface UFX II and UFX+ into a new AD converter, extended with switchable High Impedance, balanced line level on the TRS, and two balanced line level outputs at the rear for monitoring.

Connectivity



- 4x XLR-TRS combo inputs (+18 dBu, 75 dB gain)
- 2 x TRS balanced Line Out (+4/+19 dBu, DC coupled)
- 1x Stereo headphone output for monitoring of all signals
- 2 x MADI I/O (separate optical SFP Modul and coaxial BNC, up to 128 Ch.)
- 1 x RJ45 1 GigE AVB, four streams with 4/8/12/16 Ch. each
- Word Clock I/O (BNC) // USB 2.0 (for remote control and firmware updates)

Highlighted Features



Digiface AVB

256-Channel 192 kHz USB Audio Interface



Digiface Dante

256-Channel 192 kHz USB Audio Interface



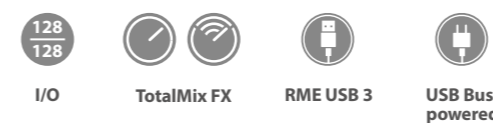
Transfer up to 256 channels of audio between PC and audio network. An additional headphone output allows high quality monitoring. Equipped with USB 3, it allows you to stream up to 128 channels of audio with sampling rates up to 192 kHz into the AVB network and another 128 channels back. The accompanying software package comprises an AVDECC controller, which provides essential functions to discover all AVB devices in a network and manage connections of incoming and outgoing streams.

Connectivity



- 16 Input Streams/16 Output Streams // Headphone Output
- Gigabit Ethernet (802.3 compliant) // Wordclock I/O
- IEEE 802.1 BA compliant AVB Stack
- IEEE 1722 AVTP / 1722.1 AVDECC compliant

Highlighted Features



Optional

Advanced Remote Control USB (connected via Computer)



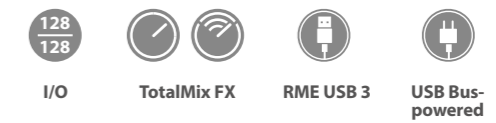
A lightweight, portable audio interface, combining Dante network connectivity. Equipped with two banks of redundant network ports, the Digiface Dante is more than just an audio interface. It also offers the functionality of a switch, connecting up to 4 network lines. Used without USB the Digiface Dante automatically turns into a 64-channel Dante / MADI converter. Two BNC sockets for word clock I/O are switchable to MADI I/O, with up to 64 channels.

Connectivity



- 64 Channels Dante / 64 Channels MADI // Headphone Output
- 2 x Gigabit Ethernet (802.3 compliant) // 1 x MADI I/O coaxial I/O
- Wordclock I/O

Highlighted Features



Optional

Advanced Remote Control USB (connected via Computer)





Smooth signal flow
at the 2018 Winter Olympics

One of the world's biggest sporting events

For the 2018 Winter Olympics in Pyeongchang, Gearlounge – RME's official distributor in South Korea – worked closely with Sound One Music Audio Post Production, a full-service audio provider based in Seoul, South Korea. While Sound One was responsible for controlling the entire playback system and the final audio signal for the OBS (Open Broadcaster Software) during the opening and closing ceremony at the PyeongChang Olympic Stadium.

At a global event such as the Olympic Games, organizers and spectators expect nothing less than perfection – both in terms of content quality and signal stability. The MADI format, which was used both on the main console and for the OBS, dominated the signal flow. Based on these requirements, Gearlounge advised Sound One on the optimal choice of equipment. Together they finally decided on the RME Fireface UFX+ interface with comprehensive MADI I/O connectivity.

To avoid errors and failures on the broadcast side, a total of four Mac Pros were planned (1 for Main, 3 for Backup). For this reason, the Fireface UFX+ had to be integrated via the Thunderbolt connection of the Apple computers and provided mirrorable MADI outputs, various MIDI inputs, headphone monitoring as well as analog inputs and outputs for data backup. For programming and controlling the playback, Sound One used the cue-based QLab software from Figure53.

Cascaded mode in order to control the Playback

To synchronize the four identical Mac Pros (software and hardware settings), a custom transport remote control was used. The remote control signals were converted to MIDI and sent to the MIDI input of the respective Fireface UFX+. Three of the four interfaces were operated in cascaded mode in order to control the playback functions of all four QLab software units in parallel.

All QLab units were used in multi-channel mode and played back the playback signals via RME's TotalMix FX software and the MADI ports of the Fireface UFX+. In addition, all coaxial and optical MADI outputs were mirrored.



Fireface UFX+
188-Channel, 24-Bit/192kHz high-end
USB & Thunderbolt Audio Interface

The Fireface UFX+ becomes the center of any multitrack studio because it is able to handle up to 94 channels I/O with ease. With unprecedented flexibility, compatibility, the inclusion of DUREC (Direct USB Recording) and RME's famous low latency hardware and driver designs, the Fireface UFX+ raises the bar to new heights.

Packed with features not found on its older sibling, including MADI I/O (188 channels of I/O, 128 channels more than the Fireface UFX), a more powerful DSP, USB 3.0, Thunderbolt™ technology and a new optional remote control firmly places the RME Fireface UFX+ as the new reference in multitrack recording, mixing and monitoring.

To ensure maximum versatility, the Fireface UFX+ can of course also be connected via USB 2.0 (the number of audio channels is then limited to 60 by the computer).

Connectivity

MADI

- 12x Analog // 4x Mic/Instrument Preamp // 2x Phones
- 2x MIDI I/O // 2x Line/Instrument Input // 1x AES/EBU I/O
- 1x SPDIF I/O Coaxial // 1x ADAT I/O // 1x Word Clock I/O
- 1 x MADI optical I/O // 1 x Thunderbolt™ connectivity

Highlighted Features

- 94 / 94 I/O
- TotalMix FX
- RME USB 3
- CC MODE
- DUREC

Optional

Advanced Remote Control





From recording a Band to multitracking a Philharmonic Orchestra

Recording with RME's Fireface UFX II at The Night of the Proms Tour 2018



Fireface UFX II

60-Channel 192 kHz high-end USB Audio Interface

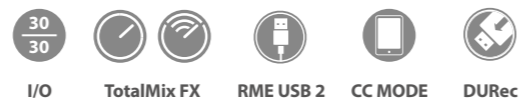
The Fireface UFX II is the center of any multitrack studio, handling up to 60 channels I/O with ease. Its unprecedented flexibility, compatibility, the inclusion of DURec (Direct USB Recording) and RME's famous low latency hardware and driver designs guarantee flawless operation in any mode and application.

Packed with professional features, including a powerful DSP, TotalMix FX, Direct USB Recording and support for the Advanced Remote Control USB (available separately), the Fireface UFX II is the professional's preferred tool for multitrack recording, mixing and mastering.

Connectivity

12x Analog // 4x Mic/Instrument Preamp // 1x Phones
2x MIDI I/O // 2x Line/Instrument Input // 1x AES/EBU I/O
2x ADAT I/O or 1x ADAT I/O plus 1x SPDIF I/O optical // 1x Word Clock I/O

Highlighted Features



Optional

Advanced Remote Control



Fireface 802

60-Channel USB & FireWire Audio Interface

An interface designed for users who don't want to make compromises in sound, stability and ultra-low latency operation and who long for an unrivaled professional feature set.

With the latest TotalMix FX the Fireface 802 not only enters the full mixing, monitoring and effects processing world of RME's UCX and UFX, but also adds Class Compliant mode, allowing the Fireface 802 to be fully controlled from an iPad™ with RME's TotalMix FX App.

Once again a milestone audio interface from RME, including the best of the best and even a bit more.

Connectivity

12x Analog // 4x Mic/Instrument Preamp // 2x Phones
1x MIDI I/O // 2x Line/Instrument Input // 1x AES/EBU I/O
2x ADAT I/O or 1x ADAT I/O plus 1x SPDIF I/O optical
1x Word Clock I/O // FireWire or USB operation

Highlighted Features



Optional

Advanced Remote Control USB (connected via Computer)



Producer & Live Performance Favorites



NEW

Fireface UCX II

40-Channel 192 kHz, advanced USB Audio Interface

The Fireface UCX II is a highly integrated pro audio solution in an ultra-compact format for studio and live recordings. It continues RME's long tradition of designing compact advanced interfaces, packing into a half-rack size unit what usually would be spread out over two or three 19 inch panels.

With up to 20 channels record and 20 channels playback, SteadyClock FS, high performance microphone inputs, Parametric EQ, Dynamics processing, Echo, Reverb, (DU-Rec) Direct USB Recording, MIDI I/O, a powerful headphone output and full stand-alone operation the Fireface UCX II excels with the highest feature to space ratio ever.

Connectivity

8x Analog // 2x Mic/Instrument Preamp // 1x Phones
 1x MIDI I/O // 2x Line/Instrument Input
 1x SPDIF I/O Coaxial // 1x ADAT I/O // AES/EBU and SPDIF I/O
 Word clock in or out (switchable)

Highlighted Features

- I/O
- TotalMix FX
- RME USB 2
- CC MODE
- DURec
- SteadyClock FS

Optional

Advanced Remote Control USB (connected via Computer)
 19" Rackmount Kit (RM19-II)
 19" Rackmount (Unirack)



Fireface UC

36-Channel high-speed USB 2.0 Audio Interface

The "USB Compact" not only makes the leading-edge of RME Fireface technology available for every USB-featured PC and Mac computer, it also provides a unique low latency concept and a high grade of performance and compatibility, making the dream of the perfect mobile pro audio recording solution come true.

The Fireface UC features all of the proven RME analog and digital circuitry. It is the only device in its class with active jitter suppression, enhanced stand-alone functionality and complete controllability from the front panel, highly flexible I/Os in professional quality, and an unsurpassed matrix router -at sample rates of up to 192 kHz.

Connectivity

8x Analog I/O // 2x Mic/Instrument Preamp // 1x Phones
 2x MIDI I/O // 2x Line/Instrument Input // 1x AES/EBU I/O
 1x SPDIF I/O Coaxial // 1x ADAT I/O or 1x SPDIF I/O optical
 1x Word Clock I/O

Highlighted Features

- I/O
- TotalMix FX
- RME USB 2

Optional

Advanced Remote Control USB (connected via Computer)
 19" Rackmount Kit (RM19-II)
 19" Rackmount (Unirack)



USB Audio Interface



Babyface Pro FS

24-Channel 192 kHz bus-powered professional USB 2.0 Audio Interface

Created with the highest precision from a block of aluminum, this high-end yet portable interface incorporates newly designed analog and digital circuits. Its innovative energy saving technologies provide supreme fidelity with no compromises in level, noise or distortion.

For the main I/O RME have designed a completely new XLR socket which integrates seamlessly into the housing and saves space. The two headphone outputs, offering TRS and mini-jack sockets in parallel, have completely separate driver stages to perfectly match low and high impedance headphones, guaranteeing pristine sonic results no matter what type of headphone is used.

The clever user interface is informative and clearly laid out. It makes access to every feature and configuration mode of the Babyface Pro intuitive and easy to use. Even in stand-alone mode, routing and mixing of inputs to outputs directly on the device opens a whole world of possible applications.

Connectivity

4x Analog Inputs // 4 x Analog Inputs (Mic, Line, Instrument)
4 x Analog Outputs (2 x XLR, 2 x Phones) // 1 x ADAT I/O or
1 x SPDIF I/O optical // 1 x MIDI I/O

Highlighted Features

- I/O
- TotalMix FX
- RME USB 2
- CC MODE
- SteadyClock FS

The most flexible, durable and respected portable RME Audio Interface



Application Examples



Recording Studios

Connect your Babyface Pro to a multichannel mic pre like the OctaMic XTC and get 8 additional analog inputs

Use the Babyface Pro in your studio as a desktop remote control

DJ / Live Performance

Strong /Portable/Lightweight – throw it in your laptop bag and head off to the gig

Take advantage of the ADAT digital out and send 8 channels out of your DAW to the digital console at Front of House

Producers

Built in MIDI I/O – use MIDI keyboards / controllers for fast access to all your virtual synths and much more

Room Calibrations

The high quality converters and built in mic pre's are great for calibration mics

Mobile Solution

Compact USB Audio Interface with flexible standalone mode operations perfect for mobile recording



TotalMix FX and TotalMix Remote

Mixing/Routing with superior features for Studio and Live Work

Since 2001 TotalMix added unlimited routing and mixing to RME's audio interfaces. Its unique capability to create as many independent submixes as output channels available turned it into the most flexible and powerful mixer of its kind.

Additionally RME's latest software, TotalMix Remote, enhances the power of RME interfaces by enabling remote control via iOS, PC or Mac. With a straightforward set up process - simply enter the IP address of the computer you would like to control with TotalMix Remote and get going - users can quickly adjust any aspect of TotalMix FX on a host system while walking around the studio with their tablet, or from a control room located elsewhere in the facility.

TotalMix FX for iPad™ App

TotalMix FX for iPad adds full control over hardware mixer and DSP effects for Fireface UCX, UFX, 802, Babyface / Babyface Pro, UFX II, UFX +, MADiface Pro when in Class Compliant Mode and lets users create, store and load complete mixes directly from the iPad.

RME's Hardware Mixer Features:

- Configurable Mono and Stereo Channels
- Improved Graphics including Zoom States and Brightness Control
- Remote Control with OSC or Mackie Control
- Multiple Client Remote Support
- Separate Control Room Section
- Cue, flexible Talkback for all Outputs
- Mute, Solo and Fader Groups
- Volume recall
- External Input
- Local and global TrimGains/Post support with Exclusion
- Hide channels in Mixer GUI, Mackie control and/or OSC
- 2 Row mode
- Assignable F-key Commands
- Mixer snapshot and workspace files compatible with Mac and PC
- Matrix with Mono/Stereo mode
- PFL mode



ARC USB

Advanced Remote Control

The ARC USB connects to your computer via USB and talks to TotalMix FX directly. It has 15 freely assignable and illuminated buttons, one encoder wheel, and a TS jack to connect a foot switch.

The ARC USB is a USB 1.1 MIDI remote control for any RME audio interface that runs TotalMix FX.* Thanks to operating as a UAC 1 class device, it is natively compatible to Windows and Mac OS X. As soon as it is present in the operating system, TotalMix FX will automatically detect the ARC USB, and communicate with it via simple MIDI remote.



Programmable TotalMix FX functions (examples) Talkback, Mono, Mute (Main Out, Global), Phones 1/2 ..., Dim, Recall, Speaker B, External Input, Mic Gain 1/2/3/4 or 1+2 / 3+4 Recall Snapshots, Cue Phones 1/2/3/4, Fader groups, Solo groups, Mute groups and many more...

*NOT compatible with: DIGI32 series, DIGI96 series, DIGI9632/9652

Connectivity / Features

- 15 freely assignable and illuminated buttons
- TS jack Footswitch connector
- USB 1.1 MIDI remote control



MADiface USB

128-Channel mobile MADI USB 2.0 Audio Interface

This small, bus-powered device provides one MADI I/O via USB 2.0 with the format's full 64 channels, in and out. Its overall design makes it easy to use and reliable in operation.

Advanced features include full dual port operation with 128 channels in and out, mixed and controlled by TotalMix FX, single port operation with RME's Seamless Redundancy input switching, and stand-alone operation with another two modes: either single port to two port distribution or bidirectional format conversion optical/coaxial.

RME's MIDI over MADI technology may be used to remote-control other attached MADI devices.

DIGICheck, a complete audio analyzing suite for Mac OS X and Windows can be downloaded separately from RME's Website.

Connectivity

MADI

1 x MADI I/O (optical and coaxial) // 1 x MIDI I/O over MADI Word Clock or AES Sync (instead MADI coaxial Input)

Highlighted Features

- 64/64 I/O
- TotalMix FX
- RME USB 2
- USB Bus-powered

Optional

Advanced Remote Control USB (connected via Computer)



Digiface USB

66-Channel 192 kHz USB Audio Interface

The Digiface USB is an extremely compact & portable digital audio interface with 4 optical ADAT / SPDIF I/Os, and an analog high-quality line/phones output via TRS. The Digiface USB simplifies connection with USB 2 does not need an external power supply and even adds another optical I/O, resulting in 32 channels input and output when using ADAT.

The analog output hosts channels 33/34, and can be used freely thanks to TotalMix FX, RME's routing and monitoring solution that knows nearly no limits in routing and mixing (the Digiface USB does not include FX).

Each single optical port can use either ADAT (up to 8 channels) or SPDIF (stereo). While the inputs adapt automatically to the received signal format, the outputs can be individually switched between ADAT and SPDIF operation. Supported are SMUX and SMUX4. Therefore at 192 kHz either 8 channels via 4 x SPDIF or ADAT are possible on both inputs and outputs.

Its small size, weight and bus-powered operation make the Digiface USB extremely versatile and useful. It could even serve as simple headphone amp for mobile use.

Connectivity

1x TRS headphone stereo output // 4x ADAT and SPDIF I/Os

Highlighted Features

- 32/34 I/O
- TotalMix FX
- RME USB 2
- USB Bus-powered

Optional

Advanced Remote Control USB (connected via Computer)



MADiface Pro

136-Channel MADI USB Interface

In 2015 the RME Babyface Pro was launched to much industry acclaim. Now regarded as the new standard in high-end desktop recording, its superior sound, build quality and professional connectivity has made it the first choice for producers, engineers and artists everywhere.

One year on and RME have taken the Babyface Pro to the next level. The MADiface Pro retains the beautifully designed housing with its integrated XLR and analog I/Os but has replaced the ADAT I/O with a MADI port. The result is 64 channels of pristine audio on a single cable on an interface that will fit in your laptop bag with your computer.

Because of its physical design and versatile I/O, the MADiface Pro is the perfect mobile solution where quality audio is critical. As well as remote, live, broadcast and industrial applications, the MADiface Pro is also the complete solution for the studio.



Connectivity

MADI

4x Analog Inputs // 4 x Analog Outputs (Mic, Line, Instrument)
4 x Analog Outputs (2 x XLR, 2 x Phones) // 1 x MADI I/O
1 x MIDI I/O

Highlighted Features

- 68/68 I/O
- TotalMix FX
- RME USB 2
- CC MODE
- USB Bus-powered



Record three MADI streams straight off the console

Front of house engineer Antony King

"I love the versatility of being able to record MADI and analog. On a recent tour, the artist wanted some extra backing vocals for a vocal to track performance. I was able to record them straight into the XT in the back of the bus on the way to the gig and then multitrack the entire show via MADI—all using the same interface that fits in my rucksack."

Over 1000 concert recordings and never lost a Show!

Front of house engineer Antony King has worked with acts like Depeche Mode, Nine Inch Nails, The Cure, and Zayn. He has also been nominated for the Pro Sound Awards Live/Touring Sound Engineer of the Year in 2013 and for the NAMM/TEC Awards Outstanding Creative Achievement Award in Tour/Event Sound Production for the 2014 Nine Inch Nails and Soundgarden tour.

Splitting his time between LA and London, England, King has been using RME products for over nine years. During this time, he reports the gear has consistently delivered exceptional audio performance, a rich feature set, and the reliability touring acts absolutely must have. He discussed his use of the MADIface XT and HDSPe MADI FX interfaces and shared his experiences using the gear.

For his recording work, King uses a custom built, rack-mount Audionetworx PC equipped with Samsung solid state TB drives running Magix Sequoia DAW software and select other applications.

"I'm using the HDSPe MADI FX to record three MADI streams straight off the console," King says. "It works with any software without any channel count limitations. Using Sequoia and the HDSPe card, I can record up to 196 channels without the system ever crashing. The setup runs solid for hours. I'm also using the MADIface XT as a portable recording rig," King added. "I love the versatility of being able to record MADI and analog."

"The MADIface XT is extremely versatile—without compromising quality," King notes. "The converters are extremely high quality. I can use the MADIface XT as an interface to my reference speakers and I can also use it to multi-track through the MADI or record any instrument straight into the front XLRs, if needed."

King also shared the following thoughts, "I used the HDSPe MADI FX card when I recorded the Depeche Mode Delta Machine 2013-2014 Tour DVD. We had 80 channels from the stage and another 20 audience mics all running through the HDSPe. The system handled it effortlessly."



MADIface XT

394-Channel Triple MADI USB 3.0 Audio Interface

The RME MADIface XT is the world's first USB 3.0 audio interface - and the world's smallest portable interface - that provides access to hundreds of audio channels in such a small package. For highest usability and connectivity the XT can also be used with USB 2.0 (computer I/O limited to 70 channels). Its unique PCI Express port connects to external PCIe cards as well as adapters to Thunderbolt, providing all the fastest interfacing technologies available for maximum channel count and lowest latency in one unit.

Connectivity



2 x MADI I/O optical // 1 x MADI I/O coaxial // 1x Phones
 2 x Mic/Line Preamp (XLR/TRS Combo) // 2 x Analog Output (XLR)
 1x AES/EBU I/O // 1 x Word Clock I/O // 1 x MIDI I/O via breakout cable
 3 x MIDI I/O over MADI

Highlighted Features

- 196
198
I/O
- TotalMix FX
- RME USB 3
- Redundancy Mode

Optional

Advanced Remote Control USB (connected via Computer)
 19" Rackmount Kit (RM19-II)
 19" Rackmount (Unirack)





Fixing Acoustic Anomalies

Internationally acclaimed composer/producer Phil Greiss

"Songwriting is such a collaborative process that you need to be able to work with people in person, wherever they are, therefore, I really need a high-quality converter wherever I go and in this regard, the ADI-2 Pro FS has truly been a game changer."

Mixing & Monitoring of tomorrow's #1 Chartbreaker

Internationally acclaimed composer/producer Phil Greiss recently mixed 'Mi Gente' — a song that has rocketed to the top of the charts in 20 countries and already has garnered more than 270 million views in four weeks on YouTube. The infectious, Latin-tinged pop song, which is also ranked #1 on Spotify Global, is the result of a collaboration among French DJ Willy William & J Balvin, and was mixed by Greiss entirely through the RME ADI-2 Pro FS converter.

Greiss is drawn to the pop music genre, and has left his mark on many international hits such as "Mi Gente", and Maitre Gims's "Sapés comme jamais" which was crowned "song of the year" at the french "Victoires de la musique", and "Loin (Pilule Violette)" — the latter of which has since been certified Gold in Germany while reaching #1 on the pop charts in Belgium. "I love the sound of a new pop record and always pay close attention to the sound of the top 40," he explains. "I guess I am infusing some of these qualities and sensibilities into the work that I do for myself and others."

Unparalleled Detail and Transparency

RME's ADI-2 Pro FS AD/DA reference converter packs several of the German interface company's best-in-class feature sets into a powerful, yet mobile, multi-purpose production tool. Featuring an astonishing sample rate of 768 kHz, full parametric EQ and dynamics, rock-solid clocking and an audiophile grade headphone amplifier, the ADI-2 Pro is the ultimate road-ready production companion.

One of Greiss' favorite aspects of the ADI-2 Pro FS is its built in parametric EQ, which he routinely uses to correct acoustic anomalies that can occur while working in a variety of rooms. This powerful tool enabled him to become more comfortable while mixing and monitoring, with all the necessary controls at his fingertips.

"When I mixed 'Mi Gente' I was in Paris, and the room that I had set up had some acoustic challenges," he recalls. "But with the ADI-2 Pro FS I was able to correct the output and correct a couple of room modes that were properties of this particular room. I spent probably 10 minutes with the tone sweep, revealing unwanted resonances, and I just adjusted them."

Black Edition

ADI-2 Pro FS R

2-Channel high-end AD/DA Converter

RME's reference AD/DA converter is an USB 2.0 DAC, interface and a high-end headphone amplifier. Its design, unique specifications, user features and its ability to deliver crystal transparency, make it perfect for mastering and measurement applications as well as the ultimate tool for audiophiles everywhere.

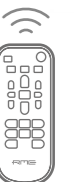
The ADI-2 boasts high-grade components and intelligent circuitry throughout its half rack design. With RME's fresh concept in Plug & Play the comprehensive feature set is easy to set up and use. Based on current connections the ADI-2 Pro FS will automatically switch to AD/DA converter, USB interface or analog preamp mode. A specific mode can be set if required.

The ADI-2 Pro FS offers sample rates of up to 768 kHz for both AD (2) and DA (4) channels of conversion.



Connectivity

- 1 x Stereo Analog I/O // 1 x ADAT or SPDIF I/O
- 2 x "Extreme Power" Headphone Outputs
- 1 x USB 2.0 (USB 3.0 compatible)



Remote Control

Highlighted Features

- I/O
- SteadyClock FS
- CC MODE
- 768 kHz
- Auto Mode

Optional

- 19" Rackmount (Unirack)



ADI-2 FS

2-Channel high-end AD/DA Converter

The ADI-2 FS is a compact and extremely flexible 2-Channel Hi-End AD/DA-converter. The small 9.5" unit offers first-class AD/DA-conversion from/to SPDIF, AES and ADAT, at up to 192 kHz. Its ability to use SPDIF, AES and ADAT format provides outstanding compatibility. Whatever it is - simply get connected!

Balanced analog inputs and outputs, monitoring via headphone output, SteadyClock FS for optimal conversion quality, 3-stage hardware input and output level control and the additional modes D-D and A-A turn the ADI-2 FS into a universal tool and a flexible problem-solver. Its pro-class sound qualifies it also as extension for other premium converters.

The ADI-2 FS is equipped with two servo-balanced analog line inputs via XLR/phones combo jacks, simultaneously usable balanced XLR and unbalanced phone jacks, an adjustable High Power headphone output on the front, an ADAT compatible optical SPDIF I/O, and a coaxial SPDIF I/O (RCA, AES/EBU compatible).

Connectivity

- 2 x Analog In / 2 x Analog Out
- 1 x ADAT or SPDIF I/O (optical and coaxial, AES/EBU compatible)
- 1 x Stereo High Power Headphone output

Highlighted Features



Optional

- 19" Rackmount Kit (RM19-II)
- 19" Rackmount (Unirack)



ADI-2 DAC FS

2-Channel Ultra Fidelity DA Converter

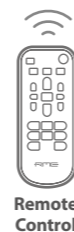
The ADI-2 DAC is a 2-channel DA converter with Extreme Power headphone amplifier, super low noise IEM output, DSD playback, USB operation and digital SPDIF / ADAT support. The appealing remote control features 7 fixed and 4 programmable buttons.

Specifications:

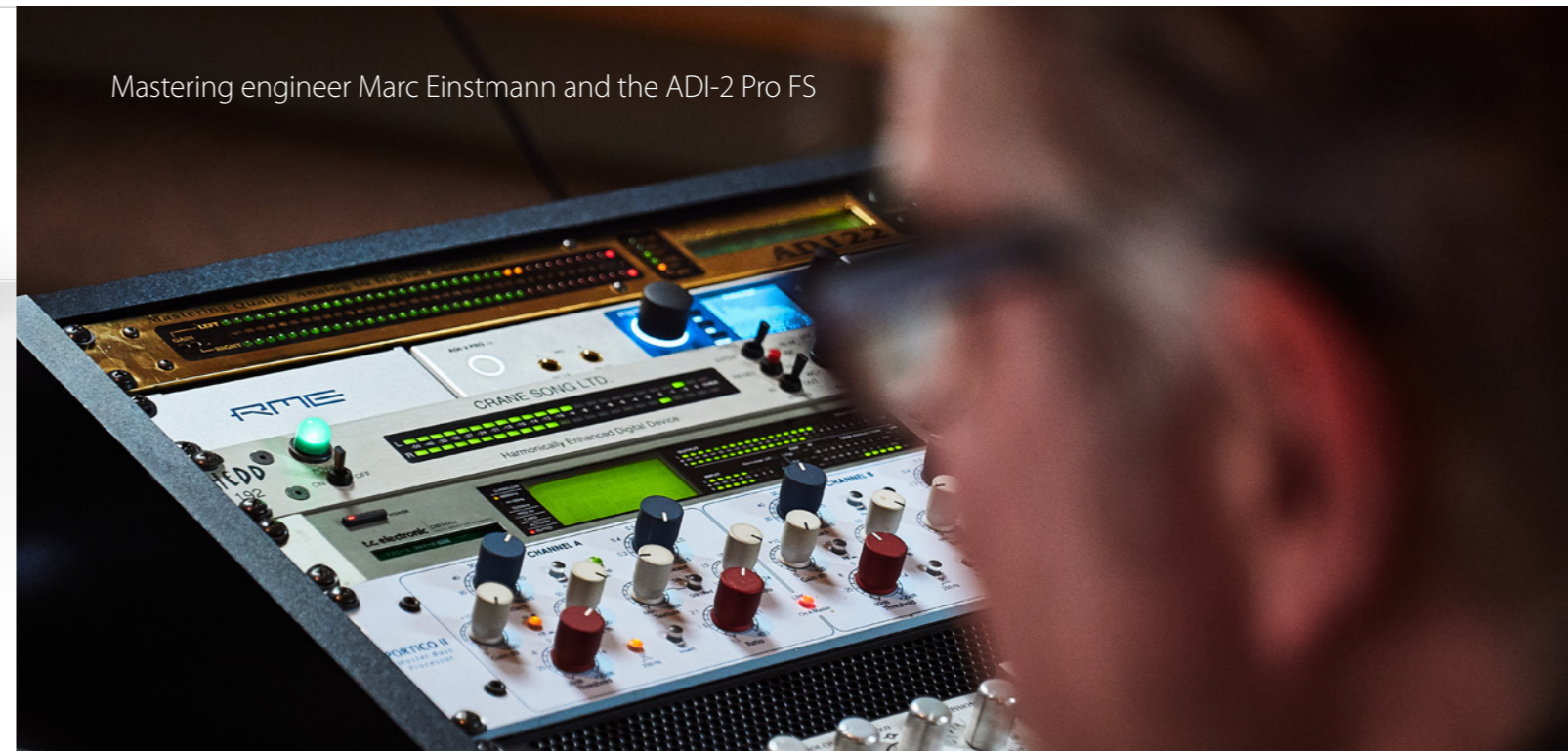
- High-end DA converter in professional studio quality
- Dual headphone amplifier in true high-end quality
- High-End USB DAC
- High-end DAC and headphone / IEM amp for iPad™ and iPhone™
- SPDIF/ADAT digital input
- Native DSD256 support

Connectivity

- 1 x SPDIF Input coaxial // 1 x ADAT or SPDIF Input optical
- 1 x RCA Analog Stereo Output unbalanced
- 1 x XLR Analog Stereo Output balanced
- 1 x "Extreme Power" Headphone Output
- 1 x "Super Low Noise" IEM Output



Highlighted Features



Mastering engineer Marc Einstmann and the ADI-2 Pro FS

SteadyClock FS - FemtoSecond Clocking

In digital audio, the clock frequency is an essential factor, as it creates the correlation between the audio bits and the time reference. Unfortunately, the clock frequency is not always as stable as desired. The ADI-2 Series offers the latest SteadyClock FS technology for lowest jitter and highest jitter immunity. Excellent performance in all clock modes and High Quality Analog Conversion.

Digital format conversion in RME products are done without any loss or degradation, and SteadyClock FS ensures your sonic image will never experience degradation. This helps to optimize recordings and mixes because the soundstage has more depth and clarity.



SteadyClock FS reduces the self jitter to new lows.

RME MRC (Multi-Remote-Control)

The new control provides buttons for standby on/off, volume, balance, bass and treble, input selection (optical, coaxial, USB), mute, on/off loudness, bass/treble and EQ. In addition, there are four programmable buttons that provide access for up to 52 different functions and commands for maximum flexibility.

There is no other converter or comparable device with such a sophisticated, easy to use and at the same time versatile remote control!





Record pure natural Sound in High-Resolution

Carpe Diem Records is a German record label specializing in high-fidelity music recordings in natural spaces like churches, concert halls and historic buildings. Since 2008, over 30 recordings have been published covering mostly Early Music, Jazz and Crossover projects. Many of them are also distributed as high-resolution FLAC album downloads.



Jonas Niederstadt, who is the recording producer and owner of the label, uses RME hardware since the first days of the label. Based in Berlin, he is travelling all around the world for his projects, which puts special demands on the hardware used for the recordings.

In April 2015, he recorded the renowned lutenist Toyohiko Satoh Kirishima International Concert hall in Kyushu, Japan. Mr. Satoh played a 400-year old original lute.

The recording was pure two-track with only two DPA 4006 TL microphones, and the natural reverb of the concert hall was used.

“For my recording equipment, I have two basic demands: First, it has to be absolutely reliable, robust, and at the same time extremely portable, as I travel a lot by plane and train with it. For example, for this recording with Toyohiko Satoh I transported all my equipment in a single suitcase on the plane to Japan.

Second, as I produce audiophile recordings in natural spaces with the natural ambiance and all those small subtleties in sound, I need totally transparent preamps, noise-free transmissions and a very neutral and natural overall sound.

In this respect, the RME OctaMic XTC combined with MADI transmission proved to be the perfect solution for me and was able to pick up the sound of the historical lute amazingly natural and convincing. It is as if you hear only the instrument, with no technical transmission devices in between.”



OctaMic XTC

8-Channel Mic Preamp & AD Converter with Multi-Format I/O

The OctaMic XTC represents a new generation of top-class microphone, line and instrument preamp, high-end A/D converter, digital patchbay and format converter, monitoring device, Class Compliant sound interface for Mac, iOS and Windows and last but not least the most flexible frontend for Apple's iPad™.

With the OctaMic XTC eight microphone and line inputs, four switchable to Hi-Z mode, meet an unrivaled variety of digital connection protocols - from common ADAT and AES/EBU to sophisticated 64-channel MADI optical.

Analog signals are converted with RME's latest converter technology. Maintaining the excellent sound and frequency response that RME converters are known for this preamp excels in an extraordinary gain range, extremely low latencies and stunning EIN (equivalent input noise) and SNR (signal-to-noise ratio).

Connectivity



- 8 x Mic/Line Preamp, digitally controlled (4 x PAD, 4 x Hi-Z switchable)
- 2 x Phones Output // 4 x AES/EBU I/O
- 1 x ADAT I/O (SMUX and SMUX4) // 1 x MADI I/O optical
- 1 x MIDI I/O over MADI // 1 x MIDI I/O over DIN // 2 x MIDI I/O over USB

Highlighted Features





Pegasus Musikproduktion

"The most important factor is reliability. We want to use our equipment like an instrument without taking care of technical details. Instead of losing time with setting up complicated technical setups, we want to concentrate on the sound as quick as possible."

High-class quality recording

Florian is an active Tonmeister with over 20 years of career in Berlin. Not only he has been engaged in live broadcastings of the German Public Broadcaster, Deutschlandradio Kultur, he has also flourished as master disc producer for Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, RIAS Kammerchor, Dresden Kammerchor etc. Aki studied Diploma of Tonmeister at Berlin University of the Arts in 2011 and has been actively engaged in many recording productions with various labels and live broadcastings in Berlin.

Pegasus Musikproduktion is using a wide range of RME gear, including Micstasy, Octamic XTC, Fireface 802, Fireface UFX, Fireface UFX+, Madiface XT, Madiface and Babyface. Most of their recordings are carried out in 192kHz/24bit high resolution, a nice example of this work can be seen here, where the Tonkuenstler Orchestra under the baton of Yutaka Sado is recording a CD with famous pieces of Leonard Bernstein to celebrate the 100th birthday of the master.



Micstasy

8-Channel Full Range Preamp & AD Converter

The Micstasy is an 8-channel high end Mic/Line preamp and AD-converter combining typical RME features with a number of previously unseen features.

The device can be used analog (Mic/Line In to Line Out) and digital (Mic/Line In to Digital Out), with both signal paths operating simultaneously, making an expensive splitter box on stage obsolete.

The Micstasy's innovative concept allows for amplification and digitization of ALL analog signal sources. Be it high-level stage signals, typical studio signals, lower level and high-impedance instruments or dynamic, condenser or ribbon microphones: Micstasy understands them all. The unit also uses the fastest available A/D-converters for low latencies never achieved before.



All functions can be remote controlled via MIDI and MIDI over MADI, allowing the device to be placed near the microphones, ensuring highest sound quality.

RME's free remote software for Windows and Mac gives full control and status display over all Mictasys found in a MADI chain.

Connectivity / Features

- 8 x Full Range Preamp (85 dB gain range) // 8 x Analog Output (XLR)
- 4 x AES/EBU Output (8 channels @ 192 kHz)
- 2 x ADAT Output (SMUX and SMUX4) // 1 x Word Clock I/O
- 1 x MIDI I/O // MIDI Remote Software (free download)

Optional

Integrated MADI I/O (i64 MADI Card)



AES42-Recording with RME's DMC-842 M at Galaxy Studios, Belgium



DMC-842

8-Channel AES42 Interface for Digital Microphones

The DMC-842 is both an 8-channel AES42 interface as well as a controller for digital microphones. The unique device allows for connection and control of up to 8 digital microphones and converting their signals to ADAT, AES/EBU, analog and (optional) MADI. Eight individually switchable high end sample rate converters offer a flexible clocking and further usage options, especially as the inputs are also compatible to AES/EBU signals.

When developing the DMC-842, RME worked closely with the microphone manufacturers to ensure maximum compatibility and best functionality.

As a result the DMC-842 is the most flexible and most compatible AES42 interface available - a true milestone for the broad acceptance of the new digital microphone technology.

Connectivity / Features

- 8 x AES42 Input (AES/EBU compatible) // 8 x Analog Output (XLR)
- 8 x Sample Rate Converter (up to 192 kHz)
- 4 x AES/EBU Output (8 channels @ 192 kHz)
- 2 x ADAT Output (SMUX and SMUX4) // 1 x Word Clock I/O
- 1 x Com-Port I/O (RS232) // 1 x MIDI I/O
- DMC Control Software for Windows (free download)

Optional

Integrated MADI I/O (i64 MADI Card)



OctaMic II

8-Channel Mic Preamp & AD Converter

The OctaMic II provides 8-Channel 192 kHz / 24 bit AD conversion with eight high class microphone and line pre-amplification channels, featuring a combination of sophisticated components and approved RME technology.

Lowest distortion, excellent signal to noise ratio and perfectly linear frequency response transmit and amplify the microphone signals truly unchanged.

OctaMic II offers 8 balanced XLR mic / line inputs via Neutrik XLR/TRS combo jacks. Each channel contains switches for 48V phantom power, a low cut filter and phase reversal. Amplification can be set between 6 and 60 dB. LEDs for signal, clip, and activated phantom power give a complete overview on the unit's status.

Connectivity / Features

- 8 x Mic/Line Preamp (XLR/TRS Combo) // 8 x Line Output (TRS balanced)
- 8 x AD Converter (up to 192 kHz) // 2 x ADAT Output (SMUX)
- 4 x AES/EBU Output (D-sub) // 1 x AES/SPDIF Sync Input
- 8 x Phase, Low Cut and Phantom Power // Clip Hold Memory

QuadMic II

4-Channel portable Mic Preamp

Excellent Signal to Noise Ratio, lowest harmonic distortions and wide gain range make the QuadMic II a first choice for superior recordings.

Each of the 4 channels features balanced microphone and line inputs with Neutrik XLR/TRS combo jacks, switchable 48 V phantom power, phase reversal and a low cut filter. All channels are also equipped with LEDs for signal presence, clip state, and activated phantom power. The input amplification can be set from 6 to 60 dB. The balanced line level output signals are provided on the rear of the unit as four 6.3 mm (1/4") TRS jacks.

Since the unit runs on supply voltages from 9 to 18 V DC, it can operate on virtually any power source available, including batteries and rechargeable batteries.



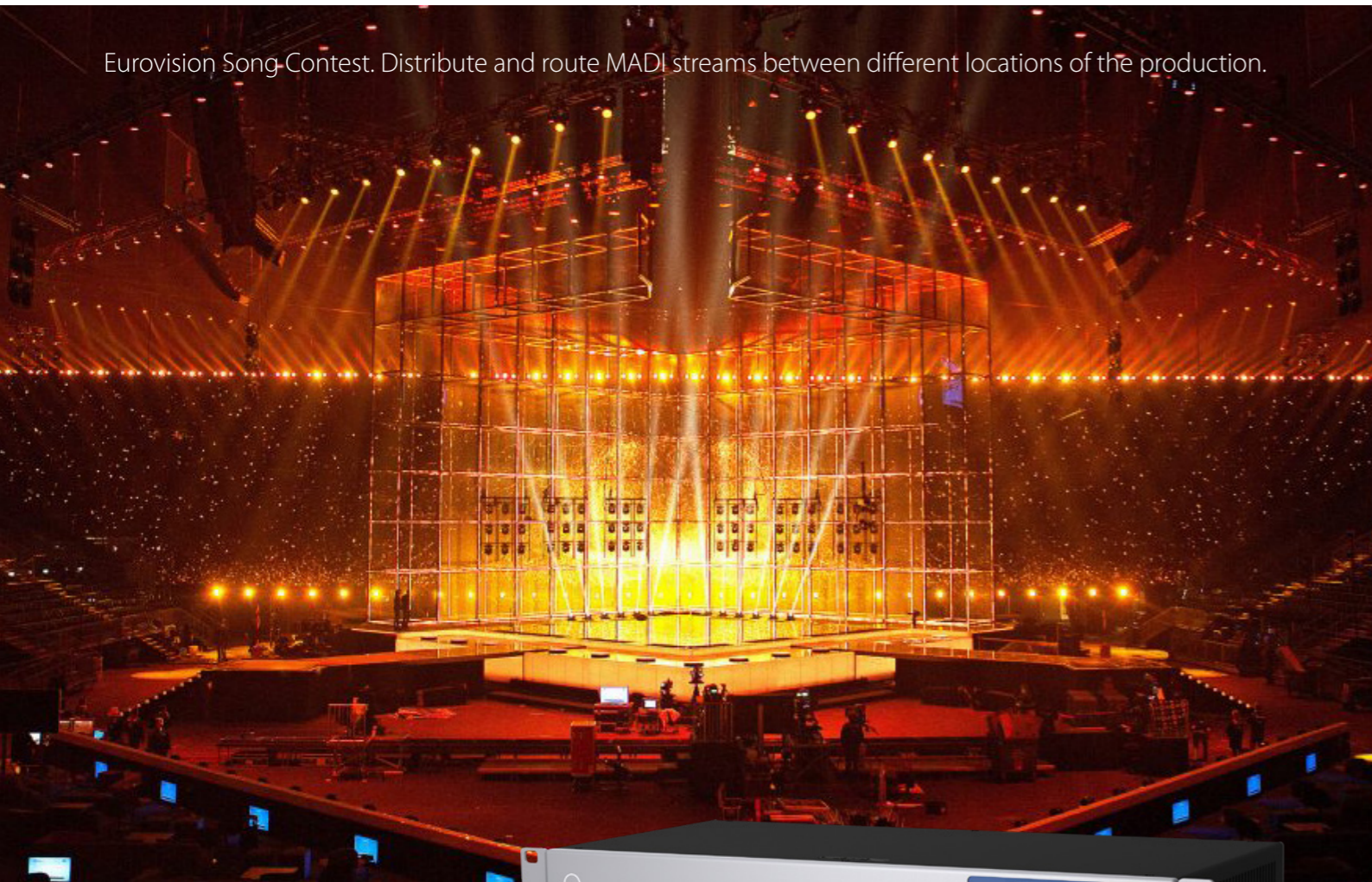
Connectivity / Features

- 4 x Mic/Line Preamp (XLR/TRS Combo) // 4 x Line Output (TRS balanced)
- 4 x Phase, Low Cut and Phantom Power // DC powered, battery compatible
- Low power / wide range DC operation

Optional

- 19" Rackmount Kit (RM19-II)
- 19" Rackmount (Unirack)

Eurovision Song-Contest. Distribute and route MADI streams between different locations of the production.



MADI Router

12-Port MADI Patch Bay & Matrix Interface

The MADI Router has four groups of three different MADI I/Os each and may be used as a patch bay and format converter between those. Apart from the fully transparent, full-stream operation between its ports, it surpasses the well-known RME MADI Bridge by letting users create output signals that combine audio channels from different MADI inputs ("Any-to-Any").

The device is controlled directly at the unit, where a full-color TFT display informs the user about the current input status and routing situation. Channels from any input group can be copied to different output groups in blocks or single channels, which ensures flexibility while maintaining clarity and easy access.

Presets can be stored on the device itself and loaded from a connected USB memory stick. The use of a USB stick also allows preparation of routing tables offline.

Connectivity / Features



- 12 bridged MADI streams, including 4 composed MADI streams
- On-screen routing in 1, 2, 4 and 8-channel groups
- 4 x MADI I/O coaxial
- 4 x MADI I/O optical
- 4 x MADI I/O twisted-pair (TP)
- 1 x Word Clock I/O
- Redundant power supplies
- USB connectors for firmware updates and preset loading

M-32 M-16 Series

32/16-Channel MADI/ADAT AD or DA Converter

RME's M-32 Series is a 32-channel high end AD or DA converter, easy to operate yet having a comprehensive feature set. The unit combines excellent analog circuit design with the latest converter chips and RME's superior SteadyClock, resulting in a state-of-the-art AD or DA conversion - not less than 16 times!

The unit's unique set of features includes three hardware reference levels up to +24 dBu, MADI and ADAT I/O up to 192 kHz, 6.3 mm TRS and D-sub inputs, remote control via MIDI, and operation across a wide range of mains voltages, all packed into a 2U enclosure.



The M-32 AD / M-16 AD comes with an extraordinary limiter, conceived and optimized for professional studio, stage and broadcast applications, offers essential operational safety.

Combinations of the M-16 DA and M-32 DA converters allow for setups with 16, 32, 48, or 64 channels, according to your individual application or budget.

Connectivity / Features



- M-32 AD: 32 x Analog Input // M-32 DA: 32 x Analog Output
- M-16 AD: 16 x Analog Input // M-16 DA: 16 x Analog Output
- 1 x MADI I/O (optical and coaxial)
- 4 x ADAT Input (SMUX and SMUX4) // 1 x Word Clock I/O // 1 x MIDI I/O
- Reference Levels up to +24 dBu
- MIDI Remote Software (free download)

ADI-648

Bidirectional 64-Channel MADI/ADAT Format Converter

This multi-channel audio digital interface offers format conversion from MADI to ADAT and vice-versa.

The ADI-648 thus combines the world's most successful multi-channel interface with the professionals' exclusive high-end interface.

The MADI channels can be sent to and from 8 ADAT optical inputs and 8 outputs via TOSLINK.

Furthermore, the ADI-648 contains an easy-configurable 8-channel 16x16 Matrix Router. Any of the outputs, which are divided into 8-Channel blocks, can be fed from any 8-Channel input block, both on the ADAT and the MADI side.



With this, there is not only free routing within the M-A and the A-M conversion, but also splitting and routing within the same format. An 8-channel input block can be routed to any number of output blocks in parallel.

Connectivity / Features



- 1 x MADI I/O (optical and coaxial)
- 8 x ADAT I/O (SMUX and SMUX4)
- 1 x Word Clock I/O
- 1 x MIDI I/O
- MIDI Remote Software (free download)



ADI-8 DS Mk III

8-Channel AD/DD/DA Converter

The ADI-8 DS Mk III is a highly flexible 8-channel AD/DA converter and digital to digital format converter with an unrivalled set of features. The device combines excellent analog circuit design with outstanding low latency AD/DA converter chips. Along with SteadyClock™, the DS offers AD and DA conversion of the highest quality, redefining the reference class of analog/digital converters.

Digital Patch Mode. A digital PatchBay with free choice of source and destination setup can be used to convert ADAT to AES, AES to ADAT, cross-convert them at the same time, pass ADAT on to ADAT while monitored analog and many more.

The ADAT outputs also feature copy mode for connection of two different ADAT devices. These powerful and easy to use modes add significant value to the already outstanding conversion quality.

Connectivity / Features

- 8 x Analog Input (TRS balanced up to +24 dBu)
- 8 x Analog Output (TRS balanced up to +24 dBu)
- 4 x AES/EBU I/O (8 channels @ 192 kHz via D-sub)
- 2 x ADAT I/O (SMUX and SMUX4) // 1 x Word Clock I/O
- Digital Patch Mode

ADI-8 QS

8-Channel AD/DA Converter with MADI Option

RME's ADI-8 QS is an 8-channel high-end AD/DA converter with an unrivalled bunch of features.

The device combines excellent analog circuit design with outstanding low latency AD/DA converter chips of the latest generation. Along with the integrated SteadyClock, the QS offers an AD- and DA- conversion of highest quality.

Analog and digital limiters, 4 hardware reference levels up to +24 dBu, AES/EBU and ADAT I/O (optional MADI I/O) at up to 192 kHz, remote control via MIDI, digital input and output trimming for full level calibration, volume control for all 8 analog outputs, either separately or globally, digital thru-mode, operation over a wide voltage range and many more features make the QS truly unique.

The optional i64 module not only adds optical and coaxial MADI I/O, but also enables a digital patch mode between all I/Os, based on blocks of 8 channels.

Connectivity / Features

- 8 x Analog Input (TRS and D-sub) // 8 x Analog Output (TRS and D-sub)
- 4 x AES/EBU I/O (8 channels @ 192 kHz) // 2 x ADAT I/O (SMUX and SMUX4)
- 1 x Word Clock I/O // 1 x MIDI I/O Reference Levels up to +24 dBu
- MIDI Remote Software (free download)

Optional

- DMC-842 M: Integrated MADI I/O (i64 MADI Card)



ADI-6432 ADI-6432R

Bidirectional 64-Channel MADI/AES Format Converter

The ADI-6432 converts all 64 channels of a single MADI stream to 32 AES/EBU ports and vice versa.

Thus it supports all 64 channels of the MADI format at up to 48 kHz, 32 channels at up to 96 kHz and 16 channels at up to 192 kHz. Connected to the HDSP(e) MADI interface, the ADI-6432 turns into a powerful external 32-port AES/EBU interface. Two units will build a perfect digital multicore solution without any computer needed.

The 32 AES I/Os are available via standard D-sub connectors. 56- and 64-channel MADI formats, both 48k and 96k frame, will be accepted at the input and can also be sent to the 6432's outputs.

All channels are transferred across a single cable, either coaxial (BNC) or optical network cable. The ADI-6432 is fully compatible to third-party MADI devices.

Connectivity / Features

MADI

- 32 x AES/EBU I/O (D-sub) 1 x MADI I/O (optical and coaxial)
- 1 x Word Clock I/O 1 x Com-Port I/O (RS232)
- 1 x MIDI I/O // MIDI Remote Software (free download)
- Bit Transparency possible

Optional

- ADI-6432R: Redundant power supply



ADI-6432R BNC

Bidirectional 64-Channel MADI/AES-3id Format Converter

The ADI-6432R BNC provides 64 channels of format conversion from MADI to AES-3id and vice versa. Based on RME's highly successful bidirectional MADI-AES/AES-MADI converter ADI-6432, the newly developed ADI-6432R BNC offers broadcasters ease of integration and fail-safe operation through the utilization of industry standard BNC connectors and dual redundant power supplies, while offering 64 channels of I/O capability.

The BNC version targets broadcast and professional users who require AES-3id connections - coaxial 75 Ohm cables with up to 300m length.

AES-3id, an extension to the AES-3 standard also known as AES/EBU, carries the exact same data as the latter, but uses a different cable (75 Ohm unbalanced instead of 110 Ohm balanced) with different connectors (BNC instead of XLR) and lower voltage (1 Vpp instead of 4 Vpp).

Connectivity / Features

MADI

- 32 x AES-3id I/O (BNC) // 1 x MADI I/O (optical and coaxial)
- 1 x Word Clock I/O // 1 x Com-Port I/O (RS232)
- 1 x MIDI I/O // MIDI Remote Software (free download)
- Bit Transparency possible // Redundant power supply



HDSPe AIO Pro

30-Channel PCI Express Card with Multi-Format I/O

RME introduces the HDSPe AIO Pro PCI Express interface card, the successor of the popular HDSPe AIO. The Pro version provides professional users in the fields of studio and broadcast with the same high channel count as well as analog/digital input and output variety of the HDSPe AIO. In terms of technical features RME has completely reworked the HDSPe AIO Pro, defining the current state-of-the-art in PCI Express cards.

All inputs and outputs are simultaneously operational, even SPDIF (phono) and AES/EBU (XLR). Of course TotalMix, the unsurpassed flexible routing mixer and SteadyClock FS, RME's sensational clock technology with maximum jitter suppression of external clock signals, are on board too. HDSPe AIO Pro also supports the optional TCO for synchronization to timecode (LTC/video).

Connectivity

1 x Stereo Analog I/O (192 kHz) // 1 x ADAT I/O (up to 192 kHz via S/MUX4)
 1 x SPDIF I/O (192 kHz) // 1 x AES/EBU I/O (192 kHz)
 1 x Phones Output (separate DAC) // 1 x MIDI I/O

Special Features

I/O TotalMix FX SteadyClock FS

Optional

Advanced Remote Control USB (connected via Computer)
 Time Code Option (HDSP-TCO)
 Word Clock Module (WCM)



HDSP 9632

32-Channel PCI Card with Multi-Format I/O

The HDSP 9632 PCI card was the first All-In One solution for every possible application come true.

As usual RME didn't make any compromises: high-class 192 kHz AD- and DA-converters with more than 110 dB signal to noise ratio, all inputs and outputs simultaneously operational, easy-to-install optional hi-quality analog expansion boards, the famous TotalMix FX and the precisely developed sensational clock section with maximum jitter suppression of external clock signals - all this combines into a 'Multi-Format I/O' sound card that became the reference for all other PCI audio interfaces.

Connectivity

1 x Stereo Analog I/O (192 kHz) // 1 x ADAT I/O (up to 192 kHz via S/MUX4)
 1 x SPDIF I/O (192 kHz)
 1 x Phones Output (separate DAC) // 1 x MIDI I/O

Special Features

I/O TotalMix FX

Optional

Advanced Remote Control USB (connected via Computer)
 Word Clock Module (WCM)
 4 additional Analog I/Os (AI4S-192 AIO, AO4S-192 AIO)



HDSPe RayDAT

72-Channel PCI Express Card with ADAT, SPDIF and AES I/O

HDSPe RayDAT is the PCI Express successor of the HDSP 9652 and can be regarded as the ideal solution from recording up to the final mastering.

RayDAT offers 4 x ADAT optical I/O, SPDIF I/O and AES/EBU I/O. All 36 inputs and 36 playback channels can be routed and mixed independently, including S/PDIF and AES/EBU, which are simultaneously operational due to separated hardware and record/playback devices.

On top, there are 2 MIDI I/Os and TotalMix FX, RME's unsurpassed DSP-based real-time mixer/router, with hardware-calculated level metering and complete MIDI remote capability. RayDAT also supports the optional TCO Module for LTC timecode and video clock synchronization.

Connectivity

4 x ADAT I/O (optical) // 1 x SPDIF I/O (coaxial)
 1 x AES/EBU I/O (XLR) // 2 x MIDI I/O

Special Features

I/O TotalMix FX

Optional

Advanced Remote Control USB (connected via Computer)
 Time Code Option (HDSP-TCO)
 Word Clock Module (WCM)





HDSPe MADI

128-Channel MADI PCI Express Card

The HDSPe MADI is RME's both inexpensive and out-standing PCI Express card with MADI interface.

HDSPe MADI is based on the award-winning HDSP MADI card, offering full MADI compatibility and lowest latency with even more exciting features, like support for 192 kHz.

The included TotalMix FX offers unlimited routing and mixing of all input and playback channels to any hardware outputs, represented either as mixer view or matrix view.

Quick and easy monitoring is accomplished by a high-end analog stereo output directly on the card.

Connectivity



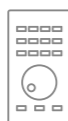
- 1 x MADI I/O (optical and coaxial) // 1 x Phones Output
- 1 x Word Clock I/O // 2 x MIDI I/O via breakout cable
- 1 x MIDI I/O over MADI

Special Features



Optional

- Advanced Remote Control USB (connected via Computer)
- Time Code Option (HDSP-TCO)

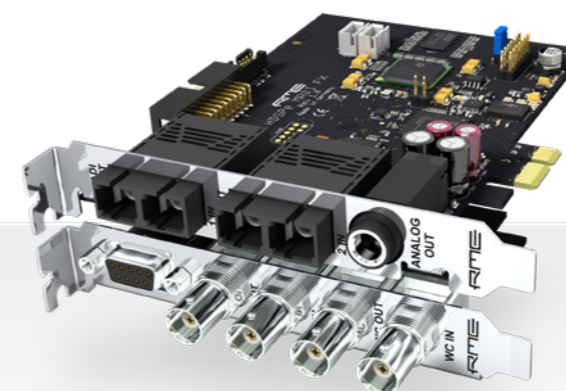


Manuel Jimenez (Arimaka Studios)

"Since 2010, I have trusted RME interfaces at Arimaka Studios because of their impeccable digital solutions that are rock solid and great sounding. My main recording and mixing system uses an RME HDSPe MADI card, which offers great connectivity and monitoring.

Arimaka is unique because it's located in a 1920's house in Los Angeles, so MADI was a perfect solution because we could use affordable COAX wire to connect the machine room to the house and also to the control room.

It was important to have a separate machine room since precise condenser microphones will pickup the computer's noise, doing this with something other than MADI would have been quite difficult or expensive. The result is a large control room that is quiet and versatile for creating music."



HDSPe MADI FX

390-Channel Triple MADI PCI Express Card

The HDSPe MADI FX marks a new milestone both in the history of audio interface cards in the past two decades and within the long series of outstanding RME devices. Never before has such a high-performance multi-channel audio system existed.

The HDSPe MADI FX features 390 audio channels! Three MADI I/Os - two optical and one coaxial - are accompanied by one AES/EBU I/O and one analog monitoring output. To complete the feature set a Word Clock connection and four MIDI I/Os were added.

The card includes TotalMix FX for unlimited routing and mixing of all input and playback channels to any hardware outputs and also offers sophisticated Equalizer, Compressor/Limiter and Reverb/Echo FX.

Connectivity



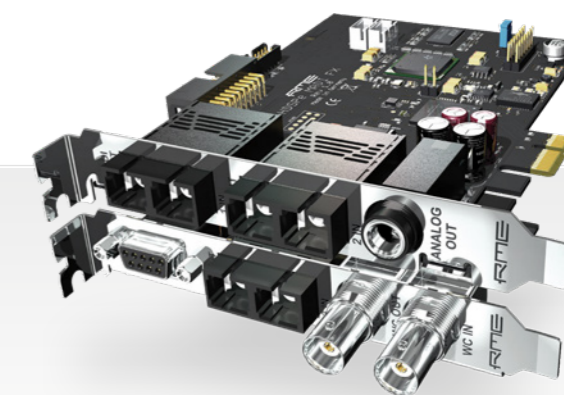
- 2 x MADI I/O optical // 1 x MADI I/O coaxial
- 1 x AES/EBU I/O // 1 x Phones Output // 1 x Word Clock I/O
- 1 x MIDI I/O via breakout cable // 3 x MIDI I/O over MADI

Special Features



Optional

- Advanced Remote Control USB (connected via Computer)
- HDSPe OPTO-X



HDPe MADI FX with optional OPTO-X expansion board

HDSPe OPTO-X

MADI Optical Expansion Board for HDSPe MADI FX

The OPTO-X is an alternative extension board for the HDSPe MADI FX triple MADI card with full functionality.

Like the standard extension board the OPTO-X comes with Word Clock I/O and a D-sub connector for MIDI and AES I/O. The standard coaxial MADI I/O is replaced by an optical MADI I/O. Using the OPTO-X the HDSPe MADI FX then has three optical MADI I/Os.

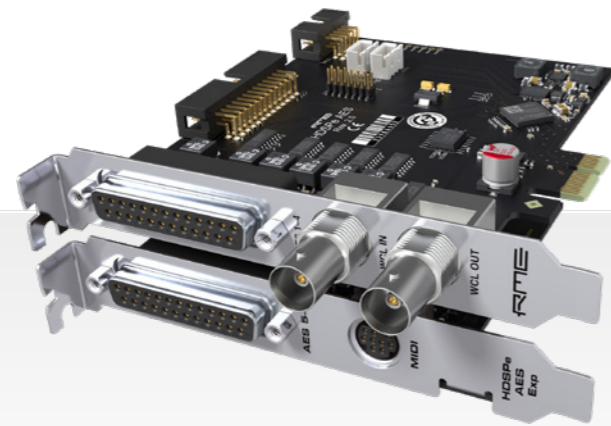


Connectivity



- 1 x MADI I/O optical // 1 x AES/EBU I/O
- 1 x Word Clock I/O // 1 x MIDI I/O via breakout cable
- 1 x MIDI I/O over MADI

HDSPe MADI FX main board not included



HDSPe AES

32-Channel AES/EBU PCI Express Card

The HDSPe AES is a short-length PCI Express card with AES/EBU interfaces. It provides 8 AES inputs (16 channels) and 8 AES outputs (16 channels) at 192 kHz sample rate. The card is also equipped with 2 MIDI I/O ports, word clock I/O and can be used with the optional TCO module for synchronization to LTC and video.

The HDSPe AES is RME's reaction to requests from audio professionals for an AES-based solution with the typical RME features and quality.

This audio card is a perfect all-in-one solution for professional users in the fields of broadcast, TV, theater, stage/PA - and in any professional studio.

Connectivity

- 8 x AES/EBU I/O (D-sub)
- 1 x Word Clock I/O
- 2 x MIDI I/O

Special Features



Optional

- Advanced Remote Control USB (connected via Computer)
- Time Code Option (HDSP-TCO)
- 19" XLR Breakout Box (DIOX-32)

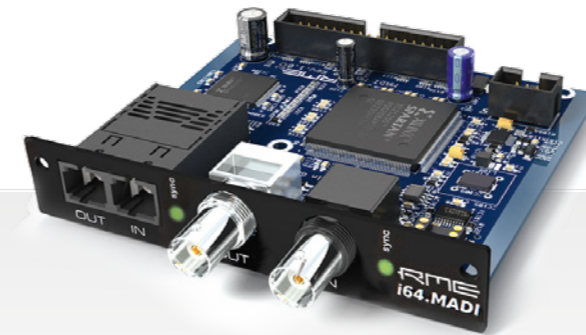


Ken 'POOCH' Van Druten

Ken 'Pooch' Van Druten has been a Producer / Engineer / Live Sound Engineer for 26 years. For the last 20 years he has worked as a Front of House Live Sound Engineer for the likes of KISS, Kid Rock, Linkin Park, Guns & Roses, Smashing Pumpkins, Slash, System of a Down, Rob Zombie, Limp Bizkit, Jay Z, Ted Nugent, Seal, Pantera, Jane's Addiction, Eminem, and many more.

He has won the Tourguide magazine Top Dog FOH engineer of the year award an amazing 6 times, and is a two time winner of the FOH magazine Parnelli FOH engineer of the year award.

"I religiously use RME products. The HDSP AES-32 is an integral part of my setup for Linkin Park. The two most important inputs (my main vocals) are sent and returned via AES. I have to trust that it will work every night, and it does, with precision and reliability. RME has the best sounding interfaces, preamps, and accessories, hands down."



i64 MADI Card

MADI I/O Expansion Board

The i64 MADI card provides e.g. the Micstasy with a 64-channel MADI input and output. Coaxial and optical output operate in parallel to the AES/EBU and ADAT output, therefore deliver the same data.

The i64 features an optical as well as a coaxial MADI input. The input is switched automatically, according to where a valid input signal is detected. Full redundancy is ensured by the automatic input switching, immediately changing to the other input in case of loss of the input signal.

Connectivity



- 1 x MADI I/O optical
- 1 x MADI I/O coaxial
- 1 x MIDI I/O over MADI

Supported Devices:

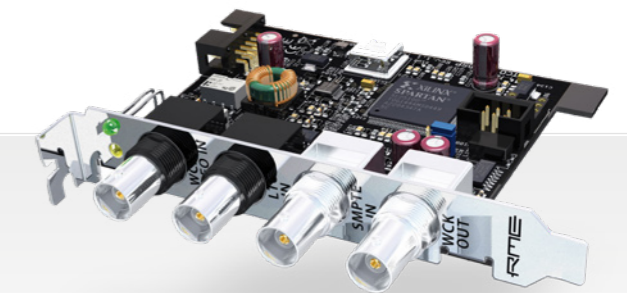
- ADI-8 QS
- Micstasy
- DMC-842



Word Clock Module (WCM) HDSP Word Clock Module

The HDSP WCM Module provides a galvanically isolated word clock input and two word clock outputs (BNC connectors). Both outputs have their own driver stages, providing an extremely low jitter signal. A push switch activates 75 Ohm termination for the high impedance input. SteadyClock, part of the PCI card, guarantees excellent performance in all clock modes. Its highly efficient jitter suppression refreshes and cleans up any clock signal and provides it as reference clock at the two BNC outputs.

Supported Cards: HDSP 9632, HDSPe AIO, HDSPe AIO Pro and HDSPe RayDAT.



HDSP Time Code Option

HDSP Synchronization Module

The TCO module is an optional extension for selected RME cards. Placed in a free slot of the computer chassis the TCO will be connected with the main card via a flat ribbon cable.

The small module provides the HDSP(e) cards with a Word Clock input and offers a synchronization to LTC and video. Thanks to SteadyClock™ the TCO not only extracts absolute positions from LTC, but also a very clean low-jitter word clock from LTC and video. Thus a sample accurate timecode synchronization to audio or video sources is assured.

Connectivity

- 1 x Word Clock I/O
- 1 x Video Sync Input (instead Word Clock Input)
- 1 x LTC I/O

Supported Devices:

- HDSPe AES
- HDSPe AIO / HDSPe AIO Pro
- HDSPe RayDAT
- HDSPe MADI
- HDSP AES-32



USB Cable
USB A to USB B Cable, length 0,5 m



USB C Cable
USB C to USB B Cable, length 0,5 m



Analog Breakout Cable, unbalanced
D-sub 15-pin to 4 x Cinch Analog, 2 x MIDI, 1 x Phones.
For HDSP 9632 and HDSPe AIO.



Digital Breakout Cable, SPDIF
D-sub 9-pin to 2 x Cinch Digital.
For HDSP 9632, HDSPe AIO and DIGI Series.



Analog Breakout Cable, balanced
D-sub 15-pin to 4 x XLR Analog, 2 x MIDI, 1 x Phones.
For HDSP 9632 and HDSPe AIO



Digital Breakout Cable, AES/EBU & SPDIF
D-sub 9-pin to 2 x Cinch Digital, 2 x XLR Digital
For HDSP 9632, HDSPe AIO, DIGI Series and ADI-2 Pro



Digital Breakout Cable, SPDIF & ADAT Sync
D-sub 9-pin to 2 x Cinch Digital, D-sub 9-pin
For HDSP 9652 and DIGI Series



MIDI Breakout Cable
Mini-DIN to 4 x MIDI
For HDSP 9652, HDSPe RayDAT, HDSP AES-32, HDSPe AES,
HDSP MADI, HDSPe MADI and Fireface 400/UC/UCX

DTOX-32

Universal AES/EBU Breakout Box



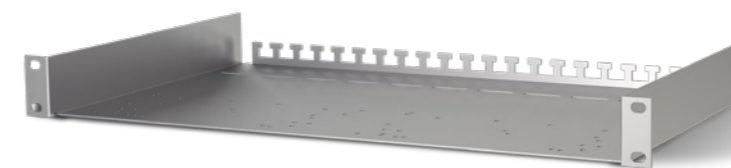
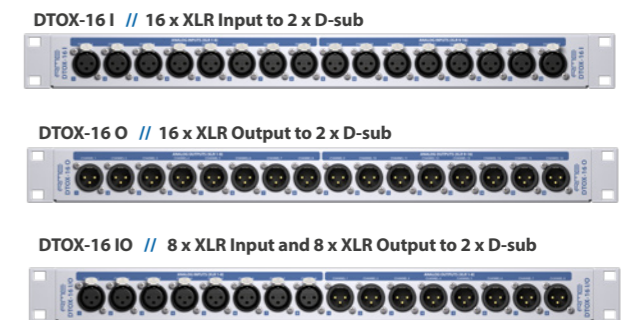
The DTOX-32 breakout panel is the ideal extension for digital multichannel interfaces. It includes two sets of D-sub to 4 x XLR male and 4 x XLR female each, replacing common breakout cables D-sub to XLR by a professional, solid, stable rack-mounted system. DTOX-32 is pin-compatible to TASCAM (=RME) and Yamaha formats.

DTOX-16

Universal Analog Breakout Box



The RME DTOX-16 breakout boxes are the perfect rack solutions for interconnecting analog multichannel XLRs with the common D-sub 25 connector format. Three different versions are available:



Unirack
19" / 1 RU Universal Rack Mount for all RME 9.5" devices

Features

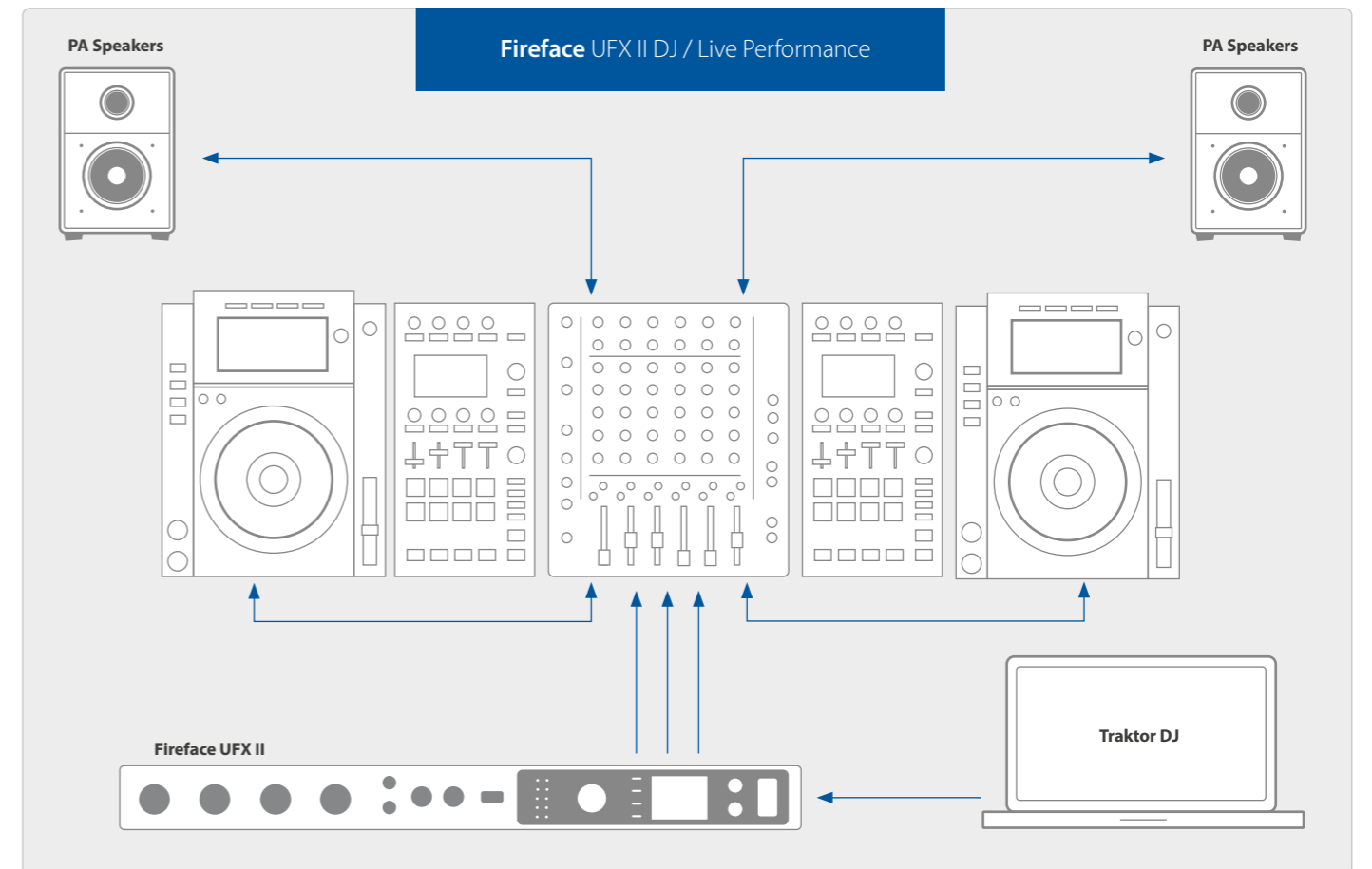
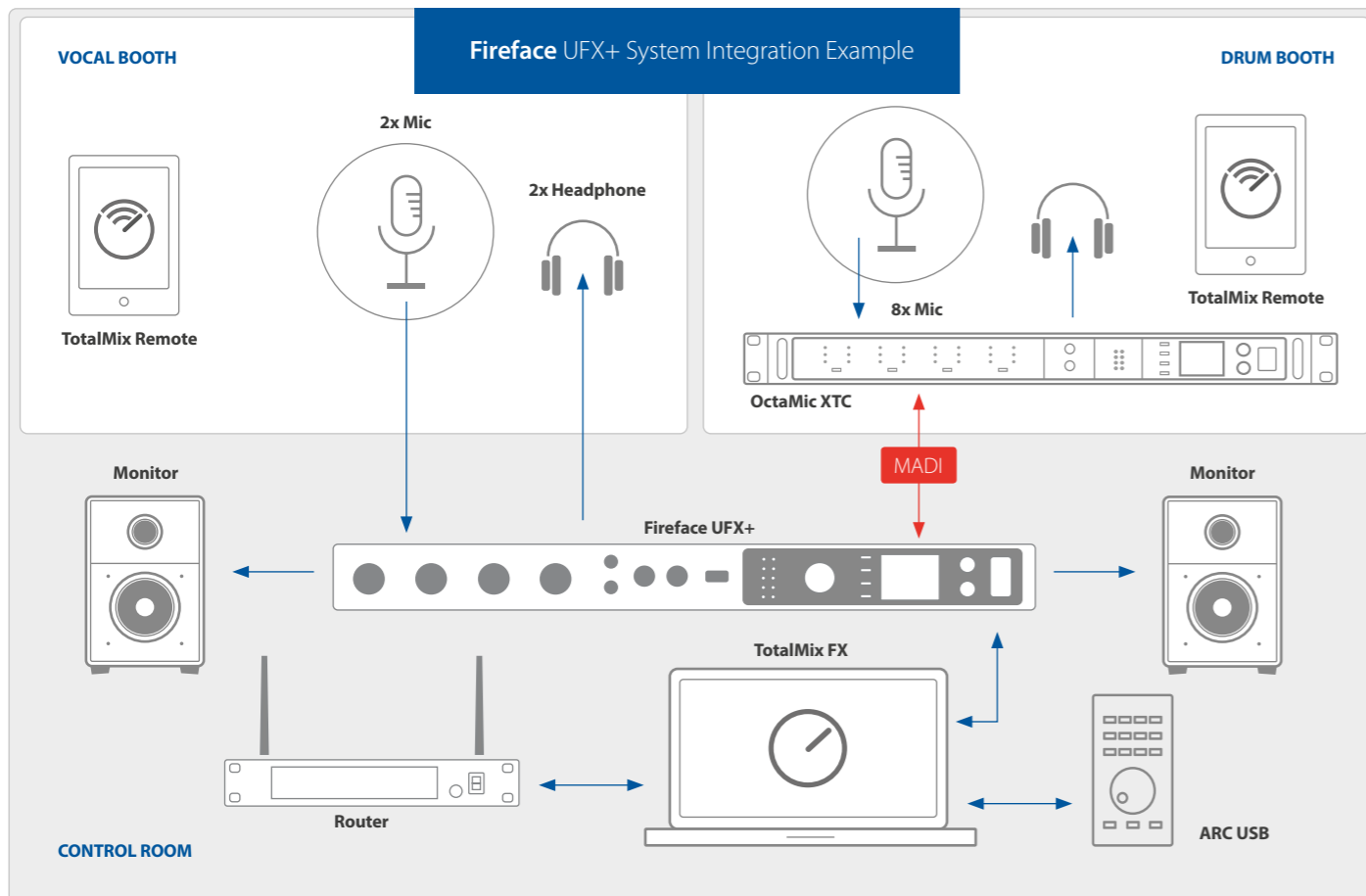
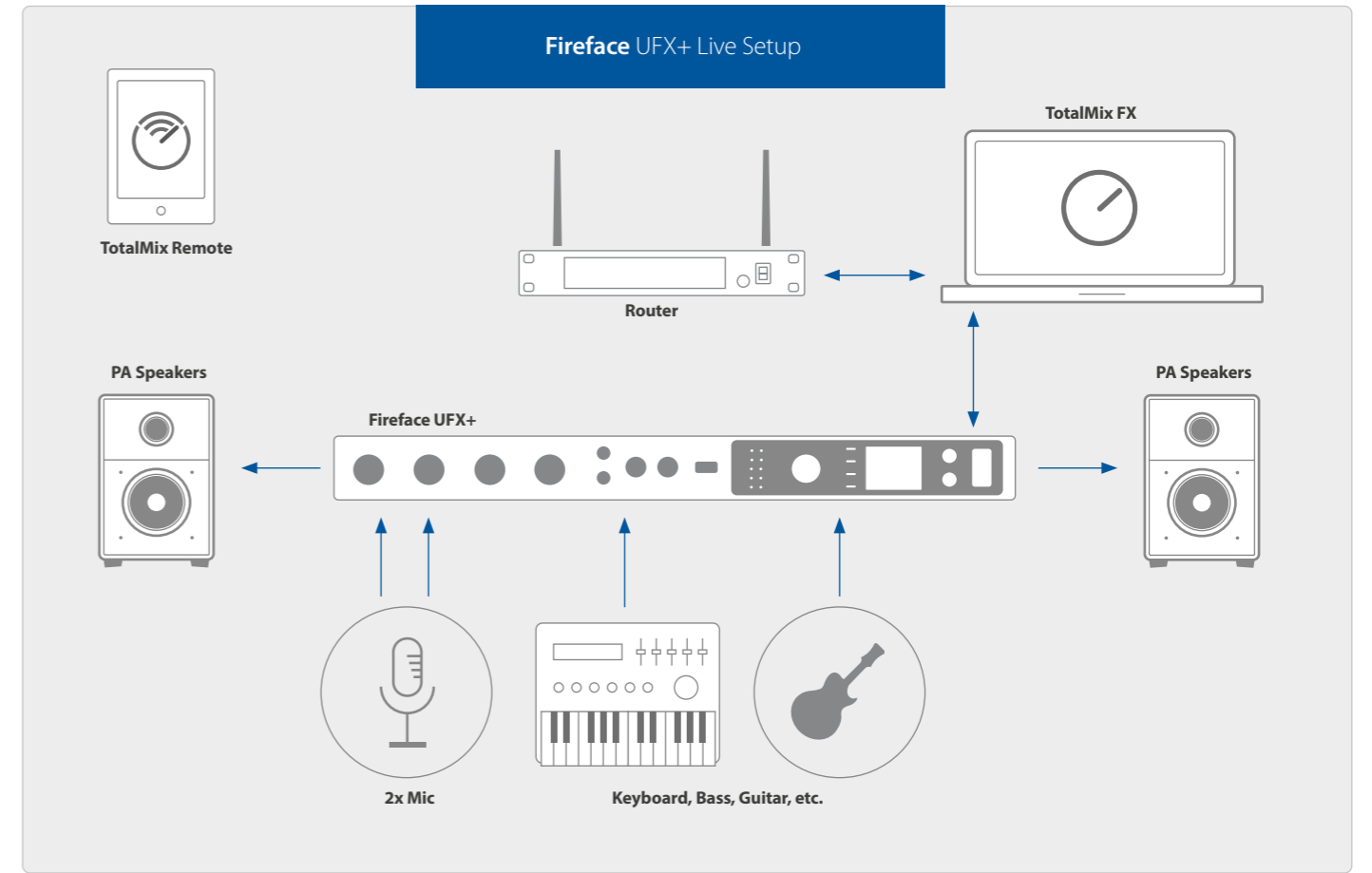
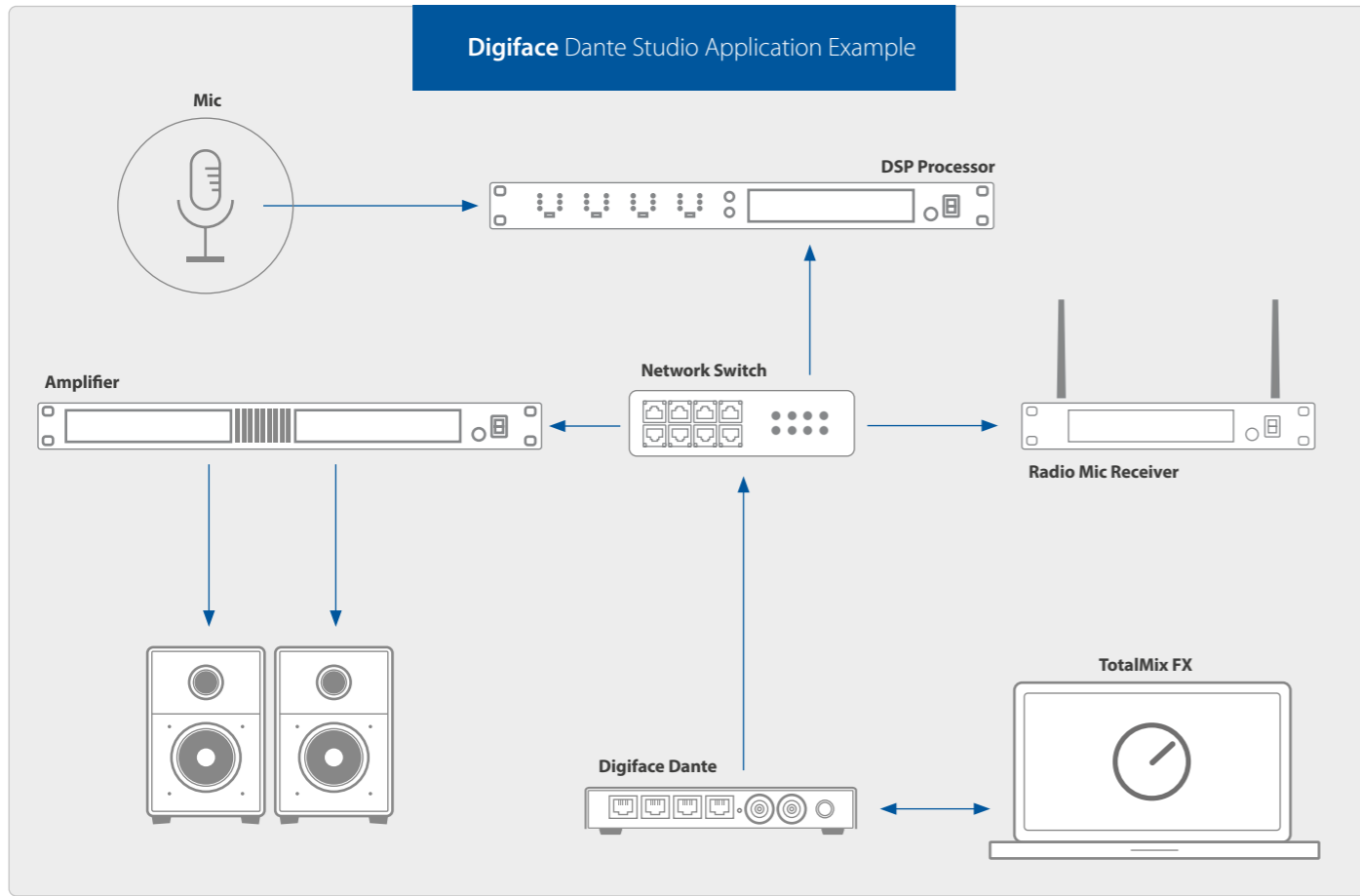
- Custom holes for mounting RME 9.5" devices
- More stability due to new, stronger material
- Cable management slots at the back - designed to fit the unit's external power supplies by using cable straps
- Rear slots to use as cable strain reliefs
- Same grey/silver look & feel as the popular RM19-II rackmount adapters



RM19-II
Rackmount Kit for 9.5" devices

Compatible to RME 9.5" devices including:

- MADiface XT
- QuadMic II
- ADI-2
- ADI-2 Pro FS
- ADI-2 DAC
- ADI-2 Pro FS BE
- ADI-2 FS
- Fireface UCX II
- Fireface UC
- Fireface 400
- Multiface II
- AVB Tool





www.rme-audio.com

In today's music creating environment, users should never have to tolerate sub-standard reliability and performance — whether the goal is to capture a multi-piece orchestra in a commercial recording environment or a demo in a bedroom studio. RME Audio delivers the ultimate reliability, clarity and detail time after time, year after year.

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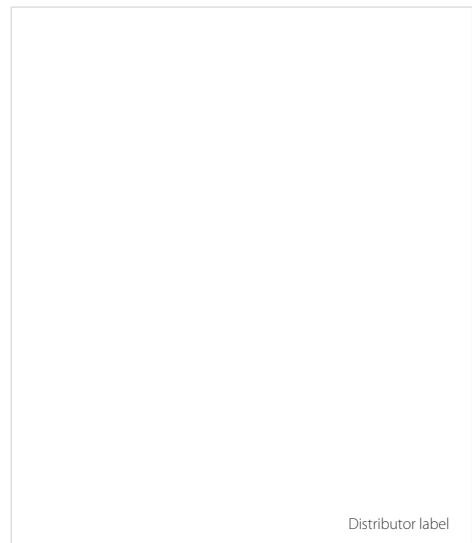


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