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20 YEARS OF RME AUDIO

# NEWS 2016

Hammerfall X-Core

TotalMix FX

MADI

SteadyClock™

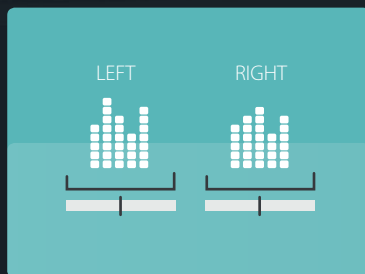
RME

# ADI-2 Pro

The Reference class for Conversion,  
Control and Measurement

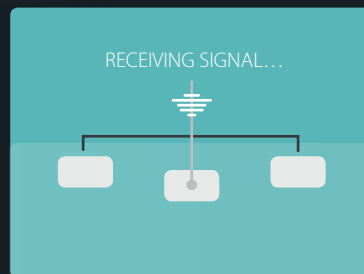


## Parametric EQ



Individual 5-band parametric EQ per channel and Low Cut on all analog I/Os for efficient frequency correction of headphones and speakers.

## Auto Mode



AD/DA converter, USB interface or analog preamp. Depending on the connected signals/sources the unit changes between these modes automatically.

## High-End AD/DA Conversion



SteadyClock III, RME's unique jitter suppression technology guarantees perfect sound quality with sample rates up to 768 kHz for the ADI-2 Pro.

## New Experience in Sound and Quality

RME's Anniversary reference AD/DA converter is a USB 2.0 DAC, USB 2.0 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 will automatically switch to AD/DA converter, USB interface or analog preamp mode. A specific mode can be set if required.

## Analog or Digital - Options Galore

The ADI-2 Pro includes two servo-balanced analog inputs on combo XLR/ TRS jacks, two separate balanced and unbalanced outputs on XLR and TRS, two stereo 'Extreme Power' headphone outputs on the front, an optical SPDIF I/O that also understands ADAT, plus coaxial SPDIF (RCA) and AES I/O (XLR) via an included breakout cable. This universal set of I/O options offers quality and flexible connectivity to those who take a no-compromise approach to audio.

The USB 2.0 port is fully Class Compliant (UAC 2) for connection with compatible iOS devices and is also used for firmware updates. Including an external switched power supply with lockable connector, the ADI-2 Pro can be easily powered from battery, opening up mobile applications as well as galvanically isolated use cases.

## Perfect Sound Capture and Reproduction

An integrated Sample Rate Converter and RME's latest SteadyClock III technology solve any clocking problem between SPDIF and AES. Thanks to the latest AD/DA converters and RME's own FPGA-based Class Compliant core, the ADI-2 Pro offers sample rates of up to a staggering 768kHz for both AD (2) and DA (4) channels of conversion.

## High Resolution Display Operation

RME have incorporated many unique features, not found on any comparable devices, like 5-band parametric EQs for fully individual phones compensation, adjustable Bass/Treble controls with quick access, a binaural crossfeed function, adjustable loudness filter, selectable AD/DA filters and four discrete I/O reference levels.

Professional features such as M/S Processing, stereo width and phase reversal up to full control and storage of all settings are all included, as well as RME's famous Spectral Analyzer, a 30-band biquad filtered analysis tool offering unprecedented musical visualization, perfectly complementing the high-resolution IPS display.

## "Extreme Power" Headphone Outputs

A newly designed headphone output stage excels with 0.1 Ohm output impedance, a maximum output level of +22 dBu, and a maximum output power of 2.2 Watts - per channel! The headphone outputs deliver the same 120 dB SNR performance as the line outputs, for a full hum and noise free listening experience.

SteadyClock™

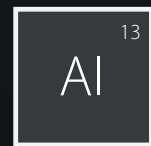
# MADiface Pro

Unrivalled Expandability in a Desktop Interface



Informative and clearly laid out User Interface

Rock Solid Aluminium Housing



## Connectivity

- 68 Input / 68 Output channels
- 4 x Analog Inputs (Mic, Line, Instrument)
- 4 x Analog Outputs (2 x XLR, 2 x Phones)
- 1 x MADI I/O
- 1 x MIDI I/O plus MIDI over MADI
- 1 x USB 2.0 (USB 3 compatible)
- Separate outputs for high and low impedance headphones

MADI  
64 Channels I/O

## Taking 8 Channels to 64 Channels

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.

## Basic Functionality

Two analog mic/line XLR inputs, two XLR line outputs, two universal TS inputs for line or instrument, and 2 stereo TRS outputs for low and high impedance headphones provide everything you need to work on your projects in the studio or on the move.

TotalMix FX adds 3-band parametric EQs and reverb/echo, plus unlimited mixing and routing options. A MIDI I/O completes the fully DAW compatible feature set. The unit operates USB bus powered and usually does not need an external power supply, unless the MADi I/O is used.

## MADI I/O

The optical MADi I/O offers 64 input and out channels, and sample rates up to 192 kHz. It is fully supported in TotalMix FX, with the analog I/Os simultaneously available, resulting in 68 channels input and 68 channels output over USB 2.

To address the increased power demand, RME has implemented a delayed start of the MADi transceiver on power-up, and an option to temporarily disable it when not needed. The MADiface Pro includes an external power supply with lockable connector.



64 Channel over MADi in both directions up to 2000 m

## Stand-Alone Mode

When not connected to a computer, the MADiface Pro enters stand-alone mode. The easy to use control surface with dedicated buttons and four level meter bars, along with independent storage of all current settings have already become important workflow features for many existing Babyface Pro owners.

A very useful MADi monitor feature has been added to stand-alone mode. MADi channels 1 to 64 are passed unchanged from input to output (but refreshed by the MADiface Pro SteadyClock III). Optionally channels 1/2 can be replaced by the input signals 1/2, 3/4, MADi 1/2 or a user adjustable mixdown of all these channels. The analog outputs can be used to listen to any incoming MADi channel pair.

## RME USB 2.0

It's RME's ability to deliver professional performance over USB 2.0 that allows the MADiface Pro to record and playback 68 simultaneous channels, all with buffer sizes as low as 32 samples (lowest value depends on computer used). The MADiface Pro can be used in Class Compliant mode achieving 24 channels of I/O (4 analog, 20 channels MADi) on an iPad™. This truly professional and mobile solution can be easily set and controlled via RME's optional iOS app TotalMix FX for iPad™, available in the App Store.

# Fireface UFX+

## RME's Flagship Interface + More



### Future Proof Connectivity

Fully Thunderbolt™ technology and USB 3 compatible. Real hot-plugging PCI Express audio performance under Mac and Windows.



### Advanced DURec

Backup your recording with up to 76 channels simultaneously – all 12 analog plus MADI on your Flash Drive.



## 20th Anniversary Flagship 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.

## You name it, you connect it

Its flexibility in connectivity and expansion is unrivalled – Analog, ADAT, MADI, AES, SPDIF, USB 2, USB 3 and Thunderbolt technology are standard on the Fireface UFX+.

The UFX+ has an impressive channel count: 12 analog + 16 ADAT + 2 AES + 64 MADI = 94 channels input plus output = 188 channels in total. Thunderbolt technology gives the Fireface UFX+ real PCI Express audio performance under Mac and Windows, with lowest latency, lowest system overhead and lowest CPU load. The Fireface UFX+ is fully Thunderbolt technology compatible under Windows, including hot-plugging.

Hammerfall X-Core



#### Low Latency Hammerfall X-Core

Maximum performance and ultra-low latency operation. Uncompromised pro audio features on all platforms.

## Comprehensive MADI Connectivity

The Fireface UFX+ opens the doors to a host of RME and 3rd party digital and analog I/O solutions. Expanding your analog channel count, the ability to route/mix within the digital domain through numerous sources presents many flexible options. Multiple external MADI devices can also be connected in series.

To further enhance MADI flexibility, the Fireface UFX+ boasts some typical RME-style features. For example in USB 2 mode, which is limited to 30 channels I/O (12 analog plus 16 ADAT plus AES), the MADI I/O is still available via RME's integrated hardware mixer TotalMix FX. Word Clock I/O (BNC) can be switched to MADI I/O (coaxial), and a special split mode even supports the use of both MADI I/Os simultaneously, with 32 channel each on optical and coaxial.

## Improved DUREC (Direct USB Recording)

DUREC, which is available on the front of the Fireface UFX+, now offers second generation hardware with improved USB functionality and compatibility, providing greater reliability even with slower or multi-partitioned USB thumb drives.

The maximum number of recordable channels has been raised to 76, meaning all 12 analog inputs plus 64 MADI channels can be recorded simultaneously. An internal Realtime Clock (RTC) delivers time-stamped files, and playback now includes several advanced player functions previously unavailable.

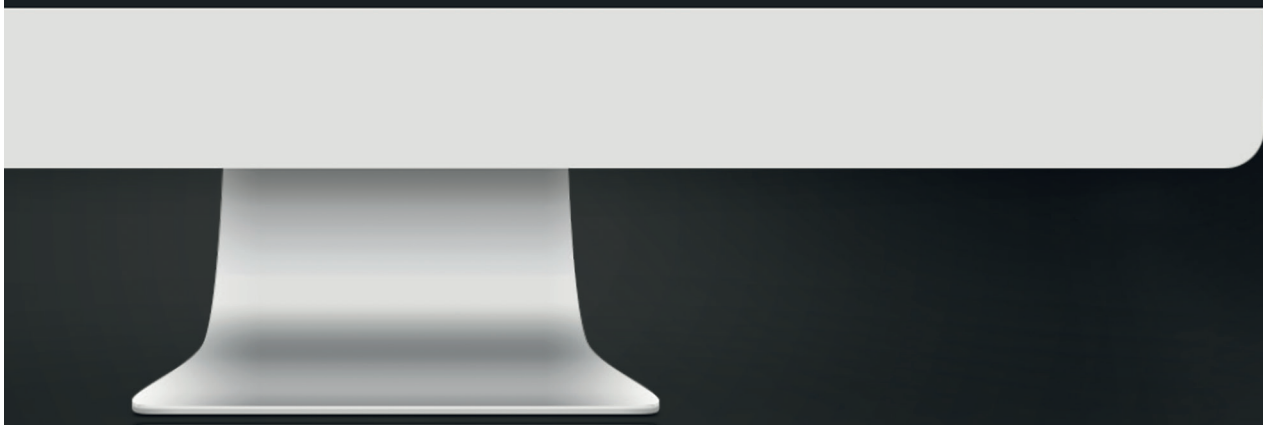
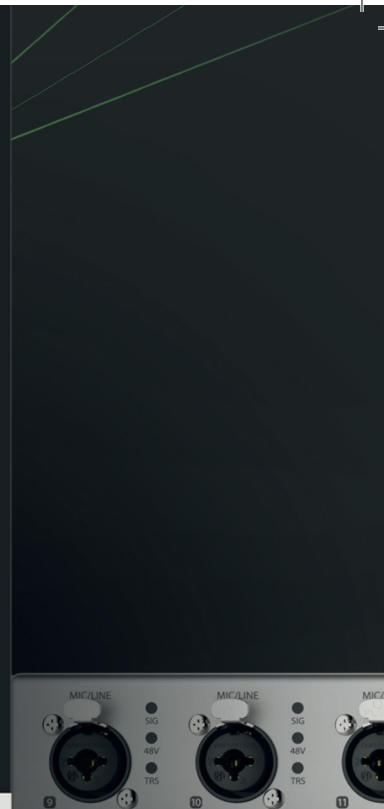
## Remote Control

The optional Advanced Remote Control USB connects directly to the Fireface UFX+ or any computer giving you tactile TotalMix FX control.

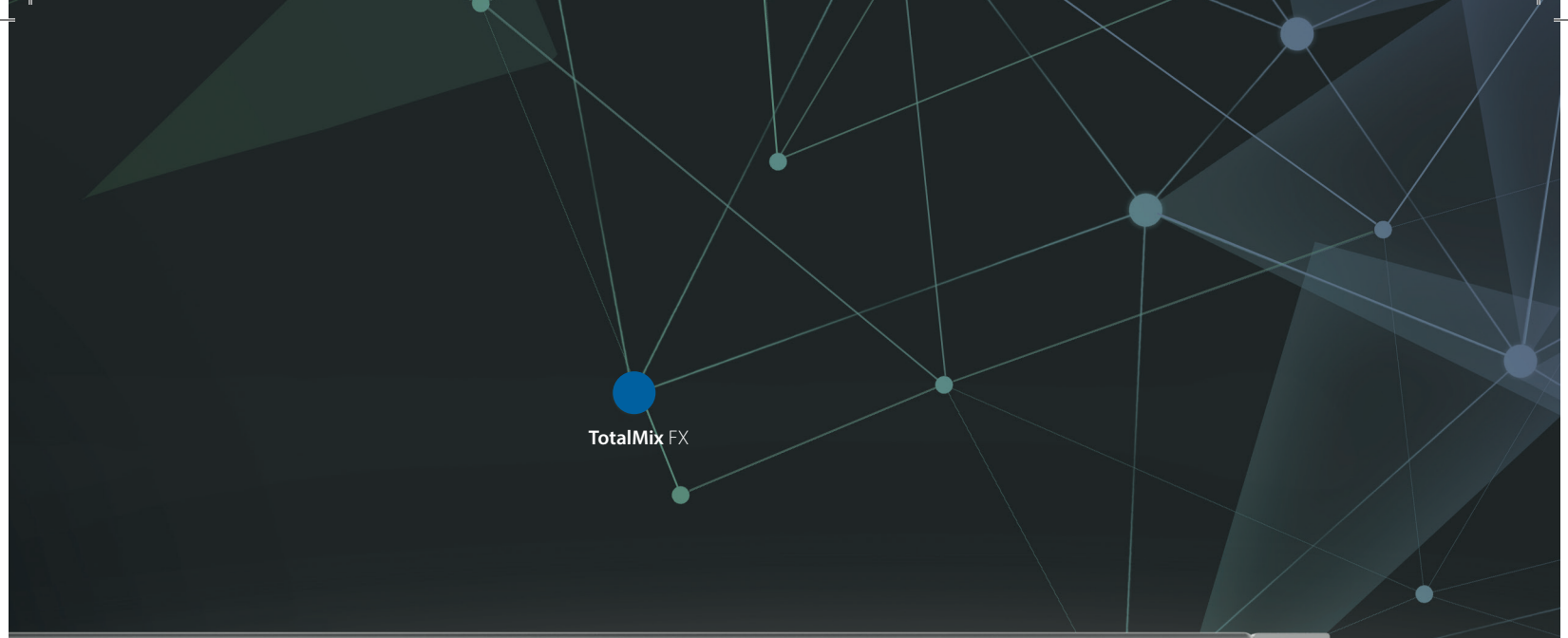
All new AD/DA converters, optimized analog I/O circuits, as well as improved SNR and THD values guarantee pristine, crystal clear and transparent audio. A new PAD-free mic circuit design with +18 dBu maximum input level and 75 dB gain range serves even the most critical recording situation and source trouble-free.

New low impedance Hi-Power phones outputs (2 Ohms) with +19 dBu maximum output level provide ample output power as well as volume on any phones, high or low impedance









TotalMix FX



# ARC USB

## Take Control of your **Fireface UFX+** and **TotalMix FX**

### Plug'n Play Plus

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 the Fireface UFX+. 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 commands to control the UFX+.

### TotalMix FX


Since 2001, TotalMix has added unlimited routing and mixing to RME 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.

With supported hardware, TotalMix FX includes a complete effects system, which not only adds flexibility to the recording chain, but also makes latency saddled software solutions obsolete.

TotalMix FX can completely replace an external mixer, enabling the creation of multiple latency-free monitor mixes with EQ, Dynamics, Reverb and Delay for any outputs, incl. main monitors and headphone mixes for musicians.

### TotalMix FX for iPad™ App

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



## 20 Years of Innovation and Unrivalled Performance

Launched in 1996, the DAM1 (Digital Audio Monitor) and Digi24 PCI recording card marked the beginning of what was to become a long line of innovative contributions to the pro audio industry. 20 years on, RME has grown into an industry leading manufacturer, whose success is in part due to a design team developing products from the ground up, rather than relying on 3rd party technologies.

Today, 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, 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, UFX+, UCX, 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.

Matthias Carstens



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20 YEARS OF RME AUDIO

RME

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. RME's refusal to compromise on any aspect of product design or manufacture has resulted an unrivalled reputation for quality, performance, and reliability.

Matthias Carstens, RME's head of product development and company founder, commented on the company's milestone 20-year achievement, "All of us at RME are very proud to celebrate our 20th Anniversary, because it is a reflection of the dedication and effort put forth by everyone in the organization.

Our company philosophy has always been to create innovative, user friendly, and high-quality digital audio solutions.

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."

# RME

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