Follow RME

LIVE · STUDIO · BROADCAST
SOLUTIONS

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."

ADI-2 Pro

2-Channel high-end AD/DA Converter

RME's Anniversary 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 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 offers sample rates of up to 768 kHz for both AD (2) and DA (4) channels of conversion.

Connectivity / Features

- High-End AD/DA Conversion
- 1 x Stereo Analog I/O
- 1 x ADAT or SPDIF I/O
- 2 x "Extreme Power" Headphone Outputs
- High-resolution IPS display
- Auto Mode
- CC Mode
- SteadyClock FS
- 1 x USB 2.0 (USB 3.0 compatible)
- Optional: 19" Rackmount Kit (RM19-X)
- Optional: 19" Rackmount (Unirack)

ADI-2 DAC

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. A remote control is also included.

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 / Features

- High-End DA Conversion
- 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
- High-resolution IPS display
- CC Mode
- SteadyClock FS
- 1 x USB 2.0 (USB 3.0 compatible)
- Remote Control included

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.

MADI

Connectivity / Features

- 94 Input / 94 Output channels
- 12 x Analog I/O
- 4 x Mic/Instrument Preamp, digitally controlled
- 1 x AES/EBU I/O
- 2 x ADAT I/O (or 1 x ADAT I/O plus 1 x SPDIF I/O optical)
- 1 x Word Clock I/O / MADI Coaxial
- 1 x MADI optical I/O
- 2 x MIDI I/O
- 1 x Thunderbolt™ connectivity
- 1 x USB 3.0 (Usb 2.0 compatible)
- CC Mode
- TotalMix FX
- Optional: Advanced Remote Control USB

Fireface UFX II

60-Channel 192kHz 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 / Features

- 30 Input / 30 Output channels
- 12 x Analog I/O
- 4 x Mic/Instrument Preamp
- 1 x AES/EBU I/O
- 2 x ADAT I/O
  (or 1 x ADAT I/O plus 1 x SPDIF I/O optical)
- 1 x Word Clock I/O
- 2 x MIDI I/O
- CC Mode
- 1 x USB 2.0 (USB 3.0 compatible)
- Optional: Advanced Remote Control USB

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 / Features

- 30 Input / 30 Output channels
- 12 x Analog I/O
- 4 x Mic/Instrument Preamp
- 2 x Phones Output
- 1 x AES/EBU I/O
- 2 x ADAT I/O
  (or 1 x ADAT I/O plus 1 x SPDIF I/O optical)
- 1 x Word Clock I/O
- 1 x MIDI I/O
- FireWire or USB operation
- Class Compliant Mode
- Optional: Advanced Remote Control USB
  (connected via Computer)

Fireface UCX

36-Channel USB & FireWire Audio Interface

The Fireface UCX 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 high-end interfaces, packing into a half-rack size unit what usually would be spread out over two or three 19 inch panels.

In a tremendous effort RME packed once again all the latest technologies, introduced with the award winning flagship Fireface UFX, plus a bunch of newly developed ones into a half 19 inch housing with full mobile usability.

RME's Fireface UCX can boot into Class Complaint mode, making it the world's first professional audio interface to work with Apple's iPad (Lightning to USB adapter required).

Connectivity / Features

- 18 Input / 18 Output channels
- 8 x Analog I/O
- 2 x Mic/Line Preamp, digitally controlled
- 2 x Line/Instrument Input, digitally controlled
- 1 x Phones Output
- 1 x SPDIF I/O coaxial
- 1 x ADAT I/O (or 1 x SPDIF I/O optical)
- 1 x Word Clock I/O
- 2 x MIDI I/O
- FireWire or USB operation
- Class Compliant Mode
- Optional: Advanced Remote Control USB (connected via Computer)
- Optional: 19" Rackmount Kit (RM19-X)
- Optional: 19" Rackmount (Unirack)

Ahrue Luster
(Ill Niño, Machine Head)

"RME's sound quality is crystal clear, and very transparent, and RME's drivers are the absolute best in the industry, with no one even coming in as a close second..."

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 / Features

- 18 Input / 18 Output channels
- 8 x Analog I/O
- 2 x Mic/Line Preamp, digitally controlled
- 2 x Line/Instrument Input, digitally controlled
- 1 x Phones Output
- 1 x SPDIF I/O coaxial
- 1 x ADAT I/O (or 1 x SPDIF I/O optical)
- 1 x Word Clock I/O
- 2 x MIDI I/O
- Optional: Advanced Remote Control USB (connected via Computer)
- Optional: 19" Rackmount Kit (RM19-X)
- Optional: 19" Rackmount (Unirack)

Babyface Pro

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

The exciting new Babyface Pro once again demonstrates RME's absolute commitment to superior craftsmanship, not only in audio circuits and driver development but also in mechanics.

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 / Features

- 12 Input and 12 Output channels
- 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
- 1 x USB 2.0 (USB 3 compatible)
- CC Mode
- Digital Gain control on all inputs
- Separate outputs for high and low impedance headphones
- TotalMix FX (with EQ, Reverb, Delay)

Alex Chaloff

Video Director / Recording Engineer

"RME interfaces work the second you take them out of the box and plug them into your computer …Not once has the RME hardware failed me"

MADIface Pro

136-Channel MADI USB Interface

MADI

In 2015 the RME Babyface Pro was launched to much industry acclaim. Now regarded as the new standard in high-end desktop recording, it's 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 / Features

- Record/Playback channels: 68 in / 68 out
- 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)
- CC Mode
- Separate outputs for high and low impedance headphones
- TotalMix FX (with EQ, Reverb, Delay)

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.

To bring together the most complete I/O set for live or studio usage, two digitally controlled high end mic/line preamps, two balanced line outputs and one stereo phones output are included. Full stand-alone operation with remote control over MADI plus TotalMix FX for unlimited mixing, routing and processing open an endless world of possible applications.

Connectivity / Features

- 196 Input / 198 Output channels
- 2 x MADI I/O optical
- 1 x MADI I/O coaxial
- 2 x Mic/Line Preamp (XLR/TRS Combo)
- 2 x Analog Output (XLR)
- 1 x Phones Output
- 1 x Word Clock I/O
- 1 x AES/EBU I/O
- 1 x MIDI I/O via breakout cable
- 3 x MIDI I/O over MADI
- RME Redundancy Mode
- USB 3.0 or external PCIe operation
- Optional: Advanced Remote Control USB (connected via Computer)
- Optional: 19" Rackmount Kit (RM19-X)
- Optional: 19" Rackmount (Unirack)

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 / Features

- 64 Input / 64 Output channels
- 128-Channel Mix Mode
- 1 x MADI I/O (optical and coaxial)
- 1 x MIDI I/O over MADI
- Word Clock or AES Sync (instead MADI coaxial Input)
- Stand-alone MADI Format Converter
- Stand-alone MADI Signal Repeater
- RME Redundancy Mode
- USB bus-powered
- Optional: Advanced Remote Control USB (connected via Computer)

Nick Howard Tour 2014

(Winner of 'Voice of Germany' 2012)

Recording and soundchecking on Tour with a pocket-size solution

Case Study: **rme.to/howard**

Digiface USB

66-Channel192 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. Continuing the legacy of RME's famous HDSP Digiface, a triple ADAT I/O interface with phones and PCI interface, 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.

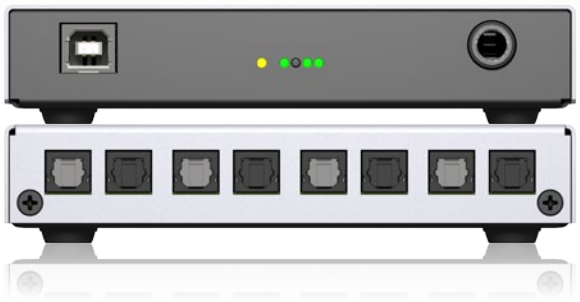
The analog output hosts channels 33/34, and can be used freely thanks to TotalMix FX, RME's routing and monitoring solution that knows nearly no limits in routing and mixing (the Digiface USB does not include FX).

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 / Features

- 32 Input / 32 Output channels
- TRS headphone stereo output
- 4x ADAT and SPDIF I/Os
- USB bus-powered
- Optional: Advanced Remote Control USB
  (connected via Computer)



Explanation of RME Technology

DURec

DURec is an integrated digital recorder for all inputs and outputs directly to USB memory devices via the front USB port. The Fireface UFX records on USB thumb drives or hard drives with up to 2 TB capacity. The recording functionality is provided by the internal DSP, and is therefore independent from a connected Windows or Mac computer.

The Direct USB Recording converts the Fireface UFX both into a stand-alone field recorder and a powerful multichannel live player for previous recordings, e. g. for virtual sound checks. Live concerts, band rehearsals or spontaneous jam sessions can be directly recorded and played back from the medium - even completely stand-alone without computer or software. All 60 input and output channels can be individually chosen for recording and playback.

DIGICheck

RME's unique software tool box for metering, testing, measuring and analyzing digital audio streams. 2, 8 or all channel level meters with countless options. Spectral Analyzer, Goniometer and Bit Statistics in professional quality. Even Channel Status readouts are possible. Under Windows DIGICheck also offers a global record function and the direct readout of playback data. Available for free download from RME's Website.

SteadyClock™

RME's jitter suppression technology guarantees perfect sound quality throughout, making the device completely independent from the external clock signal's grade. Due to the highly efficient jitter reduction, the converters operate as if they are working with internal clock all the time - guaranteeing a pristine sound experience!

AutoSet

Automatic gain reduction and overload protection technology. Usually a limiter is used during the recording to prevent clipping of the A/D converter stage. But analog processing would not only spoil the excellent technical specifications of mic preamps but also alter the original sound.

Thanks to the completely digitally controlled gain, devices with AutoSet can reduce the gain automatically, thus providing perfect protection from overload with no degradation of the audio signal, which does not have to pass any additional electronic circuitry. AutoSet also does not cause any of the control noises known from usual limiters.

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: MADI I/O (i64 MADI Card)

Also available as DMC-842M
with integrated MADI I/O card

DMC-842 (M)

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 Sample Rate Converter (up to 192 kHz)
- 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 Com-Port I/O (RS232)
- 1 x MIDI I/O
- DMC Control Software for Windows (free download)

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

Galaxy Studios

Recording 64 digital microphones simultaneously over MADI

Case Study: **rme.to/galaxy**

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 Complient 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).

MADI

Connectivity / Features

- 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
- 1 x USB 2.0
- Class Compliant Audio Interface for Mac/Windows

Recording Toyohiko Satoh witth OctaMic XTC

Jonas Niederstadt

"It is as if you hear only the instrument, with no technical transmission devices in between."

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-X)
- Optional: 19" Rackmount (Unirack)

M-32 AD **M-16** AD

32/16-Channel Analog to MADI/ADAT Converter

RME's M-32 AD is a 32-channel high-end AD 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 conversion - 16 times!

The unit's unique set of features includes analog limiters, three hardware reference levels up to +24 dBu, MADI and ADAT I/O up to 192 kHz, 6.3 mm (1/4") TRS and D-sub inputs, remote control via MIDI and operation across a wide range of mains voltages, all packed into a 2U enclosure.

An extraordinary limiter, conceived and optimized for professional studio, stage and broadcast applications, offers essential operational safety with its capability to limit an input's overload of up to 17 dB without audible distortion (max. input level + 30 dBu).

Connectivity / Features

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

M-32 DA M-16 DA

32/16-Channel MADI/ADAT to Analog Converter

RME's M-32 DA is a 32-channel high end 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 Steady-Clock, resulting in a state-of-the-art DA conversion - not less than 16 times!

The M-series converters have been conceived and optimized for professional studio, stage, and broadcast applications. 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.

The unit's unique set of features includes three hardware reference levels up to +24 dBu, MADI I/O and ADAT input up to 192 kHz, 6.3mm (1/4") TRS and D-sub outputs, remote control via MIDI, and operation across a wide range of mains voltages, all packed into a 2U enclosure.

Connectivity / Features

- **M-32 DA:** 32 x Analog Output (TRS and D-sub)
- **M-16 DA:** 16 x Analog Output (TRS and D-sub)
- 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-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

- 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

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

- 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

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

Ken "Pooch" Van Druten

(FOH Live Sound Engineer for Kid Rock, Linkin Park, Pantera, KISS, Jay Z and many more)

"I religiously use RME products. RME has the best sounding interfaces, preamps, and accessories, hands down."

ADI-4 DD

8-Channel AES/ADAT Format Converter

RME's ADI-4 DD is a cost efficient AES to ADAT and ADAT to AES converter. Support for up to 96 kHz and built-in jitter suppression is just two of several outstanding features.

The device essentially consists of two converters: four AES/EBU inputs to double ADAT outputs, and double ADAT inputs to four AES/EBU outputs. The double ADAT ports enable full 8 channel support, from 32 kHz up to 96 kHz (S/MUX). The unit provides one XLR I/O directly. A 25-pin D-sub connector allows for the use of industry standard AES/EBU I/O breakout cables.

Setting an internal connector easily changes the D-sub 25-pin connector to match the pinout of Tascam (Digidesign), Yamaha and Euphonix cables. The AES output signal can be set to Professional or Consumer subcode. Channel 1/2 can also be received and transmitted optically (TOSLINK).

Connectivity / Features

- 5 x AES/EBU I/O
  (1 x via XLR, 4 x via D-sub)
- 2 x ADAT I/O (SMUX)
- 1 x SPDIF I/O optical
  (instead 2nd ADAT I/O)
- 1 x Word Clock I/O
- Optional: 19" Rackmount (Unirack)

ADI-2

2-Channel high-end AD/DA Converter

The ADI-2 is a compact and flexible 2-channel reference class AD/DA converter. It offers AD/DA conversion with up to 192 kHz in top notch quality. The ADI-2 is remarkably versatile as it is able to handle digital signals in SPDIF and AES/EBU as well as in the ADAT format.

Key features include balanced inputs and outputs, monitoring via headphone out, SteadyClock™-controlled converters and 3-stage hardware controlled input and output levels.

The ADI-2 is equipped with a balanced stereo line input with two Neutrik XLR combo jacks, a balanced stereo line output with XLR plus separate TRS jacks in parallel, and an adjustable high-power headphone output. The volume pot on the front optionally controls not only the front headphone output, but the rear line outputs as well.

Connectivity / Features

- 2 x Analog Input (XLR/TRS Combo)
- 2 x Analog Output (XLR and TRS)
- 1 x SPDIF I/O optical
  (or ADAT I/O channel 1/2)
- 1 x SPDIF I/O coaxial
- 1 x Phones Output
- Optional: 19" Rackmount Kit (RM19-X)
- Optional: 19" Rackmount (Unirack)

Optional
RME i64 MADI card
available

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
- Basic Remote Control (Volume, DIM, Preset)
- MIDI Remote Software (free download)
- Optional: MADI I/O (i64 MADI Card)

ADI-192 DD

8-Channel Digital Format & Sample Rate Converter

The ADI-192 DD has three 8-channel format converters which convert ADAT, TDIF or AES to ADAT, TDIF and AES. Each of the converters has independent access to all input formats, and operates at up to 192 kHz. A high quality 8-channel 192 kHz Sample Rate Converter can be selected as input source for the AES, TDIF or ADAT output, i.e. for use as quad AES/EBU sample rate converter.

The unit supports Double Wire, Quad Wire, S/MUX and S/MUX4, and can convert between these formats, even along with SRC.

Automatic distribution mode, SteadyClock, additional optical TOSLINK output, second TDIF word clock output, sub-sample synchronous conversion and much more turn the ADI-192 DD into the final all-in-one solution for every application of format and sample rate conversion, from 2 to 8 channels.

Connectivity / Features

- 8 x Sample Rate Converter (up to 192 kHz)
- 4 x AES/EBU I/O (XLR)
- 2 x ADAT I/O (SMUX and SMUX4)
- 1 x SPDIF I/O (optical)
- 2 x TDIF I/O
- 1 x Word Clock I/O

ADI-642

8-Channel MADI/AES Format Converter & Matrix Interface

The ADI-642 perfectly integrates AES/EBU in any MADI system. This high end format converter from MADI to AES/EBU and vice versa features flexible routing options via an easy-to-use 72x74 routing matrix, allowing free configuration of all MADI and AES/EBU channels.

The ADI-642 not only offers superior I/O flexibility but also seamless integration of high-class digital effects units in any MADI system.

The ADI-642's MADI interface handles 64 channels of 24 bit audio at sampling frequencies of up to 48 kHz, 32 channels up to 96 kHz and 16 channels up to 192 kHz. The AES/EBU channels use 4 XLR inputs and outputs respectively.

The MADI input is compatible to 56- and 64-channel formats as well as 48k and 96k frame formats. Status displays provide information about synchronization, audio activity and physical quality of the input signal.

Connectivity / Features

- 1 x MADI I/O (optical and coaxial)
- 4 x AES/EBU I/O (XLR)
- 1 x Phones Output
- 1 x Word Clock I/O
- 1 x Com-Port I/O (RS232)
- 1 x MIDI I/O
- 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)

MADI Converter

Bidirectional 6-Port MADI Format Converter

The MADI Converter converts MADI digital audio streams from optical format to coaxial and from coaxial to optical. The compact 19" housing with 1 unit height contains six fully independent bi-directional converters.

The MADI converter operates with any MADI format, be it 56-channel, 64-channel and with any sample rate, even out-of-spec rates, and transfers embedded control data unchanged. Special equalization and highly sensitive input stages allow distances of up to 100 m with coaxial cables. Up to 2.000 m can be covered with optical cables.

The MADI Converter uses adapted termination and a special equalizing to reach higher cable lengths despite its simpler design.

Connectivity / Features

- 6 x MADI I/O optical
- 6 x MADI I/O coaxial
- 1 x MIDI Input
- 3 x MIDI THRU

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

Eurovision Song Contest

Distribute and route MADI streams between different locations of the production

Case Study: **rme.to/esc2014**

HDSPe AIO

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

HDSPe AIO is the PCI Express successor of the HDSP 9632. A newly developed genuine PCI Express core consequently takes full advantage of the new format achieving significant performance gains in multi-track audio and lowest latency.

In direct comparison the AIO adds an independent headphone output (4 channel DA conversion), 192 kHz ADAT operation, support for the TCO and independent SPDIF & AES/EBU I/O.

Connectivity / Features

- Up to 18 Input / 20 Output channels
- 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
- Optional: 4 additional Analog I/Os (AI4S-192 AIO, AO4S-192 AIO)
- Optional: Time Code Option (HDSP-TCO)
- Optional: Word Clock Module (WCM)
- Optional: Advanced Remote Control USB (connected via Computer)

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 / Features

- Up to 16 Input / 16 Output channels
- 1 x Stereo Analog I/O (192 kHz)
- 1 x ADAT I/O (up to 96 kHz via S/MUX)
- 1 x SPDIF I/O (192 kHz)
- 1 x Phones Output
- 1 x MIDI I/O
- Optional: 4 additional Analog I/Os (AI4S-192 AIO, AO4S-192 AIO)
- Optional: Word Clock Module (WCM)
- Optional: Advanced Remote Control USB (connected via Computer)

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 / Features

- 36 Input / 36 Output channels
- 4 x ADAT I/O (optical)
- 1 x SPDIF I/O (coaxial)
- 1 x AES/EBU I/O (XLR)
- 2 x MIDI I/O
- Optional: Time Code Option (HDSP-TCO)
- Optional: Word Clock Module (WCM)
- Optional: Advanced Remote Control USB (connected via Computer)

HDSP 9652

52-Channel PCI Card with ADAT and SPDIF I/O

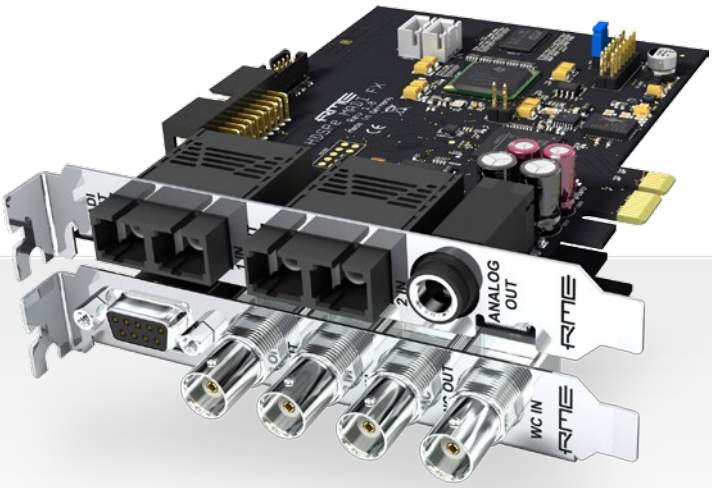
The HDSP 9652 is known as the studio standard digital I/O card, which turns every computer into a powerful Digital Audio Workstation (DAW).

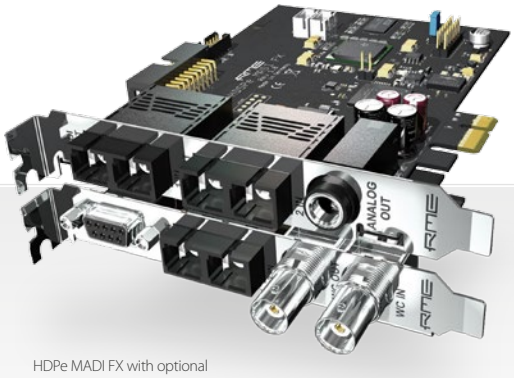
The PCI card combines superb handling and stability with extremely low latency. All 26 input and 26 playback channels can be routed and mixed independently making it the ideal interface to any ADAT I/O-equipped mixer, or to RME's high-end analog devices.

HDSP 9652 offers 3 x ADAT optical I/O, ADAT-Sync In, SPDIF I/O and Word Clock I/O. There are 2 MIDI I/Os and TotalMix FX, a DSP-based real-time mixer/router, with hardware-calculated level metering and complete MIDI remote capability.

Connectivity / Features

- 26 Input / 26 Output channels
- 3 x ADAT I/O
- 1 x SPDIF I/O
- 2 x MIDI I/O
- 1 x Word Clock I/O
- 1 x ADAT Sync In
- Optional: Advanced Remote Control USB (connected via Computer)





HDPe MADI FX with optional OPTO-X expansion board

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 / Features

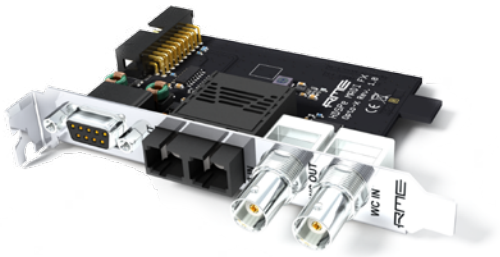
- 194 Input / 196 Output channels
- 2 x MADI I/O optical
- 1 x MADI I/O coaxial
- 1 x AES/EBU I/O
- 1 x Phones Output
- 1 x Word Clock I/O
- 1 x MIDI I/O via breakout cable
- 3 x MIDI I/O over MADI
- RME Redundancy Mode
- Optional: HDSPe OPTO-X
- Optional: Advanced Remote Control USB (connected via Computer)

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 / Features

- 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 MADI

128-Channel MADI PCI Express Card

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

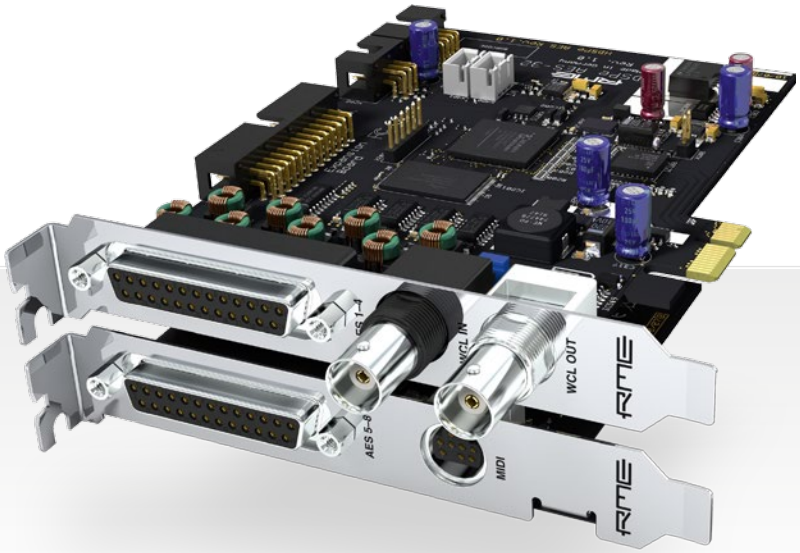
HDSPe MADI is based on the award-winning HDSP MADI card, offering full MADI compatibility and lowest latency with even more exciting features, like support for 192 kHz.

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 / Features

- 64 Input / 64 Output channels
- 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
- Optional: Time Code Option (HDSP-TCO)
- Optional: Advanced Remote Control USB (connected via Computer)



HDSPe AES

32-Channel AES/EBU PCI Express Card

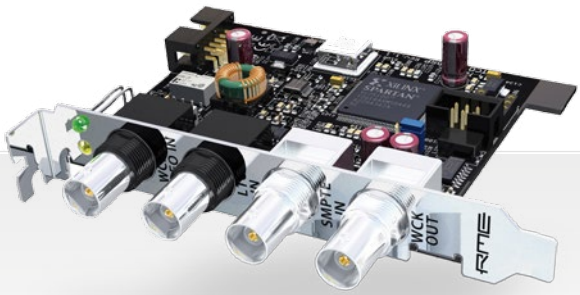
The HDSPe AES is a short-length PCI Express card with AES/EBU interfaces. It provides 8 AES inputs (16 channels) and 8 AES outputs (16 channels) at 192 kHz sample rate. The card is also equipped with 2 MIDI I/O ports, word clock I/O and can be used with the optional TCO module for synchronization to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

- 16 Input / 16 Output channels
- 8 x AES/EBU I/O (D-sub)
- 1 x Word Clock I/O
- 2 x MIDI I/O
- Optional: Time Code Option (HDSP-TCO)
- Optional: 19" XLR Breakout Box (DTOX-32)
- Optional: Advanced Remote Control USB
  (connected via Computer)



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 / Features

- 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

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 SteadyClockTM 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 / Features

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

Supported Cards:

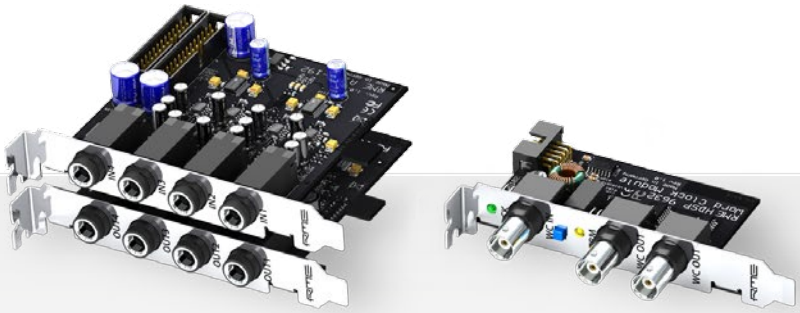
HDSPe AES

HDSPe AIO

HDSPe RayDAT

HDSPe MADI

HDSP AES-32



AI4S-192 AIO and AO4S-192 AIO

4-Channel 192 kHz AD and DA Modules

These options are analog expansion boards, designed as a bracket with 4 stereo TRS jacks each.

AI4S-192 AIO provides 4 servo-balanced inputs, AO4S-192 AIO provides 4 servo-balanced outputs. With this a maximum of 6 (including the stereo I/O of the card) inputs and/or outputs can be achieved.

Supported Cards: HDSP 9632 and HDSPe AIO

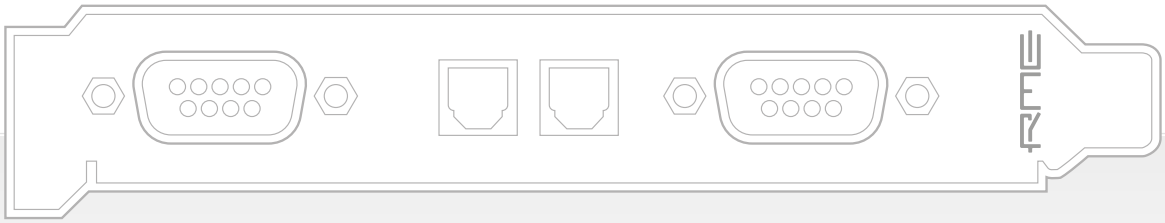
Word Clock Module (WCM)

HDSP Word Clock Module

The HDSP Word Clock 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 and HDSPe RayDAT

D-sub Connections



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 and DIGI Series

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:

DTOX-16 I

16 x XLR Input to 2 x D-sub

DTOX-16 O

16 x XLR Output to 2 x D-sub

DTOX-16 IO

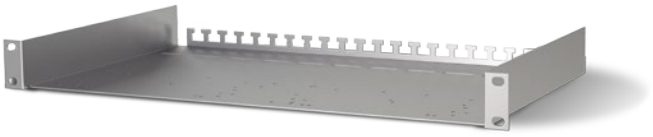
8 x XLR Input and 8 x XLR Output to 2 x D-sub

Unirack

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

Features of the new and improved Unirack

- 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 suplies by using cable straps
- Rear slots to use as cable strain reliefs
- Same grey/silver look & feel as the popular RM19-X rackmount adapters



RM19-X

Rackmount Kit for 9.5“ devices

Compatible to RME 9.5“ devices including

- MADIface XT
- QuadMic II
- ADI-2
- ADI-2 Pro
- ADI-2 DAC
- Fireface UCX
- Fireface UC
- Fireface 400
- Multiface II

Download on the App Store

TotalMix FX

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.

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 (FX on supported cards) 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 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

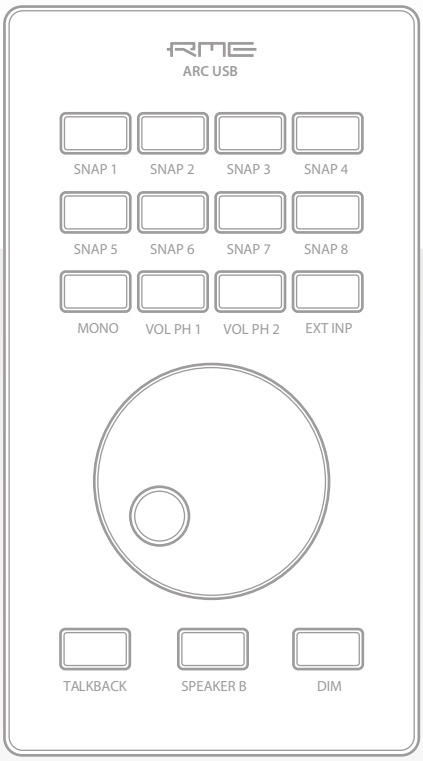
Advanced Remote Control

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

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