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PRODUCT GUIDE 2009



Pro Tools M-Powered 8

World-Class Production Software—Now
More Powerful Than Ever



Studiophile DSM

High-Resolution Near-Field
Studio Monitors with DSP

Pistol Youth | Los Angeles, CA

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DJ TOOLS

M-Audio's Torq® DJ line brings you new creative options that are simply impossible with old-school hardware rigs or other digital DJ products. If you're ready to step into your full creative potential, check out an integrated Torq software and hardware system. Our DJ design group uses proven M-Audio technology to deliver innovative solutions that give you the power to mix, remix, produce and perform your music in endless new ways.





cue, beat match and mix digital audio files (including MP3, AIFF, WAV, WMA, AAC and CD audio)

seamlessly integrates with select M-Audio DJ hardware

organizes digital audio files (including iTunes libraries) into an easily searchable database

supports optional third-party VST effects

New Features in Torq 1.5

Improved Tempo/Pitch Alteration

Tempo Anchors allow marking tracks with varying tempos—Torq effects and samples follow the tempo changes in the song

Tempo Anchors enable you to eliminate tempo variations, making it easy to mix varied songs

Tempo Master assigns a playing track to serve as the master tempo source for all tempo-related functions

zplane élastique time-stretching/compression technology for sophisticated beat matching and pitch alteration

Advanced MIDI Control

transmit/receive MIDI clock for sync with other hardware/software and easy switching between DJs

MIDI soft takeover prevents parameter jumps when using external controllers

ReWire support

2 virtual decks for loading and playing files

2-channel mixer with 3-band EQ, gain and level controls, headphone cueing and crossfader

snapshot function for instant recall of mixer and effects settings

16-cell, tempo-synced sampler

New User Interface Features

Hide Mixer option conserves screen space

preview songs in headphones before loading to deck

new database categories for bit rate, file type, year and label

Musical Style Preferences improve results when analyzing tracks

drag and drop songs into decks while in browser max view

warning message if loading a new song onto a Deck that is playing

warning message when attempting to exit Torq

optimized control locations

intuitive toolbar buttons and MIDI/tempo indicators

For more information on Torq, including the new features in version 1.5, check out *The Future of DJ Technology* on pages 18-20 in the artist section of this magazine.

Basics and Beyond

Torq software delivers everything you need to DJ in a single, easy-to-use workspace. The program features an integrated two-channel mixer with three-band EQs, level controls, headphone cueing and a crossfader—just like a traditional DJ setup. Then the power of digital DJing kicks in. Torq software's two virtual decks allow you to load, cue and mix digital files—plus automatically beat match tracks with the push of a button. Torq also organizes all of your files into an easily searchable database, so you can pull up the perfect song or change up your set in an instant. Torq software even gives you access to your entire iTunes library—literally putting all your music at your fingertips.

Enhanced User Interface

Torq 1.5 software incorporates several new features that improve the user interface and provide new creative possibilities. The Hide Mixer option conserves screen space by removing the mixer from the user interface and expanding the file browser window. The Browser Preview function lets you preview songs in your headphones before loading them into a deck. New file list categories such as “Year” and “Label” help with song organization—you can even hide and rearrange categories for improved searching through your database. Torq 1.5 also displays a warning message if you are exiting the program or loading a song onto a deck that’s already playing, preventing accidental set interruption during a live performance.

Torq

DJ Performance/Production Software

Torq® software is a fully equipped digital DJ workstation that provides innovative tools and production power to set you apart from the pack. In addition to essential cueing, beat matching and mixing, Torq goes beyond all other DJ applications by offering a host of real-time creative options unavailable anywhere else. Unique features like built-in effects processing, a 16-cell sampler, and ReWire support let you bring powerful studio processing to your live sets, as well as infuse your studio productions with live energy. Torq software is designed to work seamlessly with select M-Audio® DJ hardware, forming a completely integrated system for rock-solid performance. Version 1.5 brings dynamic new additions like Tempo Anchors, Tempo Master, zplane élastique time stretching, send/receive MIDI clock, a new toolbar and more.

Torq software is exclusively available as part of the Torq Xponent® and Torq Connectiv® DJ systems. Torq LE software is included with the X-Session® Pro control surface, Pro Tools® M-Powered™ 8 and Pro Tools LE® 8.

integrated performance recorder

vinyl, CDJ and hybrid emulation control modes

control digital files with traditional DJ hardware using Torq Control Vinyl and Torq Control CDs

controllable via mouse, keyboard and/or MIDI controller

compatible with Pro Tools M-Powered software

Global Tempo metronome can be monitored in headphones

Auto Gain feature matches the gain levels between decks

Enhanced Effects Processing

internal effects can be grouped into effects chains

VST effect tempo synchronizes with tempo of playing deck

effects can be used in a post-fader configuration

Rock-Solid Integration with Traditional DJ Hardware

Skip Protection keeps the music playing even if the Control Vinyl or CD skips

True Key Lock keeps the pitch constant when adjusting external turntable speed

New Looping Functionality

Loop Points can be set after a section plays

new QuickLoop option for CDJ-style loop division

Quantize function for Loop In/Out accuracy

Get in Sync

Torq 1.5 takes your performance beyond simple beat matching and crossfading between tracks. Tempo Anchors let you set the phase grid exactly on the beats of a song, even if the song changes tempo. Tempo Anchors allow Torq to remove tempo variations from songs so you can easily blend old styles and new. For example, if you have an old ‘70s funk song that was recorded without a click, Tempo Anchors allow you to perfectly match that song with the steady beat of today’s computer-driven productions. You can also assign a track you’re spinning to serve as the Tempo Master for everything in Torq, so looped samples and other tempo-based features will automatically match the natural tempo changes in the song. These new features are enhanced by the addition of the zplane élastique time stretching algorithm, a time compression/expansion tool that performs extreme audio warping with exceptional precision and sonic quality, so you can keep your entire mix in key.

Audio Production Centerpiece

On stage and in the studio, Torq 1.5 provides the ideal centerpiece for your audio production setup. Want to hook up your outboard gear? Torq can send and receive MIDI clock, allowing total synchronization with drum machines, effects boxes and other computers. Multiple DJs can now connect with each other and share the same tempo across systems for improved collaboration between artists.

Torq Xponent

Advanced DJ Performance/Production System

The professional-grade Torq® Xponent® system seamlessly integrates high-performance DJ software with a fully functional hands-on controller, representing a new era in digital DJ performance and production. The Xponent hardware combines the features of a two-channel DJ mixer with DJ CD-player-style tactile controls, letting you cue, mix and manipulate digital files without touching the host computer. In addition to the essentials, M-Audio® Torq 1.5 software delivers a variety of real-time creative tools to take your sets beyond the ordinary—and the Xponent hardware control surface puts all that power right at your fingertips. This integrated solution opens the door to new techniques that are simply impossible with traditional DJ setups.



Dynamic Control Over Torq Software

The best DJ tools allow you to get your hands on your music—from cueing to beat matching to scratching. M-Audio designed the Xponent control surface with rugged, full-size, DJ CD-player-style controls so you can get into the music and engage the crowd during each moment of your set. The unit includes two touch-sensitive scratch wheels for scratching, speeding up and slowing down the playback of digital files. And for in-depth control over Torq, Xponent adds 64 assignable backlit buttons (including Play, Cue, Seek, Loop, Key and Sync controls), two volume sliders, eight assignable knobs for effect control and two 100mm pitch sliders. The built-in touchpad/assignable X/Y controller allows you to control your mouse or the effects in Torq, so you never have to take your hands off the unit in the middle of a performance. Level and progress LED meters complete the list of professional features.



Made to Work Together

Torq 1.5 DJ software automatically configures itself to work with Xponent—every hardware control is pre-mapped to its corresponding function in Torq. It’s easy to get up and running with Xponent because all of the hardware controls are located exactly where you’d expect them to be. The transition into digital DJing couldn’t be simpler.



“Xponent is an excellent physical representation of Torq software—perfect for gigs where space is tight. You just need Xponent and a laptop. It’s a great piece of hardware and integrates really well with Torq.” —Johnny Juice (DJ; Public Enemy)

includes Torq DJ software

full-size, professional-grade controllers

all hardware controls are pre-mapped to corresponding software functions in Torq

4-output USB audio interface:

- 4 RCA outputs for independent control of house system and booth monitors
- 1/4" headphone output with cue and volume controls
- 16-bit/48kHz max sample rate
- ASIO and Core Audio compatible

advanced MIDI control surface:

- mixer controls
 - 2 vertical volume controls
 - 2 3-band EQ control knobs with kill buttons
 - 2 gain-control knobs with mute buttons
 - horizontal crossfader with transform buttons
 - 2 LED volume meters
- player controls
 - 2 touch-sensitive scratch wheels
 - 2 100mm pitch adjust controls
 - built-in touchpad/assignable X/Y control surface
 - 8 assignable knobs for effect control
 - 64 assignable backlit buttons, including Play, Cue, Seek, Loop, Key and Sync controls
 - 2 LED progress meters

compatible with any software that supports MIDI Learn

Pro Tools® M-Powered™ compatible*

compatible with Mac and PC

*Requires Pro Tools M-Powered 7.4 or higher. Pro Tools M-Powered 7.4 and higher are paid upgrades from previous versions.

New Performance Possibilities

Torq Xponent provides much more than a transparent combination of hardware and software—it allows you to take DJing and live performance in new directions. With VST effect compatibility and easily assignable hardware controls, you can turn your plug-ins into expressive live performance tools. Call up a flanger effect and layer on LFOs—or mix in feedback loops from a delay effect and control it all from the assignable knobs on Xponent. The system also provides everything you need to loop, reorder and remix tracks on the fly. With built-in controls for looping as well as a 16-cell, tempo-synced performance sampler, Torq makes it possible to grab loops and one-shot samples and drop them wherever you like, all while staying perfectly in sync with the mix.

Torq Conectiv Vinyl & CD Pack

DJ Performance/Production System with Control Vinyl and CDs

The Torq® Conectiv® hardware/software system is designed for DJs who want to integrate the power of the computer with their turntables and DJ CD players. It features Torq 1.5 DJ software, the Conectiv USB bus-powered 4 x 4 audio interface and Torq Control Vinyl/CDs. Torq provides a creative new way to work with digital files, while Conectiv delivers high-fidelity audio with all the right kinds of I/O—including dual phono preamps. Use Torq Conectiv as a completely digital solution or process your vinyl and CDs on the fly. You can also create a hybrid digital/vinyl DJ rig with the included Torq Control CDs and Torq Control Vinyl discs. And unlike most digital DJ systems, the Conectiv interface works with third-party software as well.



For a complete description of Torq software, see page 6 in the product section, and *The Future of DJ Technology* on pages 18-20 in the artist section.



"The most fun I've had DJ'n since I learned to scratch."
—DJ Revolution (DJ; Power 106)

- includes Torq DJ software
- includes 2 Torq Control Vinyl Discs and 2 Torq Control CDs
- 4 x 4 USB audio interface with 16-bit/48kHz fidelity
- 4 RCA inputs configurable for line-level or phono signals
- 4 RCA line outputs with +10dBV peak output level
- 2 mix knobs for blending between the audio input and computer output

- 1/4" headphone output with volume control
- crossfaderable cue source with headphone split function
- 1/4" microphone input (dynamic mics only)
- compatible with any Mac or PC software using ASIO or CoreAudio drivers
- Pro Tools® M-Powered™ compatible*



"A Serato killer?! Never say never... Seeing the combination of the Conectiv... and the powerful Torq software, dangerous. Watching it run on Windows XP on a MacBook Pro, serious. Finding out that you can also use your VST plug-ins seamlessly into your digital DJ software, priceless."
—Scratch

Premium Interface Technology

The Conectiv USB interface delivers world-class M-Audio technology, outfitting your digital DJ rig with two pairs of RCA stereo inputs and outputs, phono preamps and a microphone input. Two large knobs allow you to seamlessly mix between the incoming analog audio from a turntable or CD player and the digital output of a connected Mac or PC. Conectiv also includes standard DJ cueing capabilities, so you can listen to any track in your headphones before sending it out to the house system. And with a maximum output level of +11dBV, Conectiv gives you enough volume to go toe-to-toe with any DJ hardware on the market.

Traditional Feel

The included Torq Control Vinyl records and Torq Control CDs allow you to manipulate digital audio files with the same feel and response as a traditional DJ setup. Simply connect your turntables or DJ CD players to Conectiv, enable external control in Torq, and you'll be able to cue and scratch your music just as if you were using the original records or CDs. Extremely low latency and super-fast response allow for battle-style scratching techniques and easy beat juggling. Torq also includes multiple operating modes that can make playback behave like a traditional turntable or a DJ CD player—and there is even a hybrid mode that blends the strengths of both vinyl and CD-style control.

Universal Compatibility

While Torq and Conectiv are designed to work together seamlessly, Conectiv is also compatible with any Mac or PC software using CoreAudio and ASIO drivers—delivering low-latency performance as a recording interface for DAWs like Ableton Live, Logic, Cubase, Digital Performer and more. Of course, it's also compatible with Pro Tools M-Powered software* as your entrance into the world of professional recording.



*Requires Pro Tools M-Powered 7.3 or higher. Pro Tools M-Powered 7.3 and higher are paid upgrades from previous versions.

Torq Control Vinyl & Torq Control CD

Each Torq® Control CD and Torq Control Vinyl disc allows you to manipulate audio files in Torq using your favorite DJ CD player or turntable, respectively, with the same feel as the real thing. Simply connect your turntable or DJ CD player to a Torq-compatible audio interface like the M-Audio Conectiv®, enable external control in Torq, and you'll be able to cue and scratch your music just as if you were using the actual vinyl or CDs. Super-fast response allows for even the most intricate scratching techniques, and bi-directional positioning ensures that Torq precisely tracks the vinyl or CD for easy beat-juggling. Each disc or CD is sold individually.



X-Session Pro

USB MIDI DJ Controller

The X-Session® Pro USB MIDI controller is the easiest way to bring traditional DJ mixer-style tactile control to the world of computer DJing and live performance. This complete system features Torq® LE software and a hardware control surface that fuses the standard controls of a two-channel DJ mixer with the transport and pitch controls of a turntable or DJ CD player. The mixer controls allow you to make smooth crossfades and adjust level, cueing and EQ parameters—while the integrated transport and pitch controls allow you to start, stop and beat match digital files. X-Session Pro interfaces with any software that supports MIDI Learn, so you can bring DJ-inspired crossfades and filter sweeps into your live performances as well as studio productions.

- | | | |
|-----------------|--|---|
| 4 MIDI sliders | DJ mixer-inspired layout | works with Torq and other software that supports MIDI Learn |
| 12 MIDI knobs | includes Torq LE DJ software | on/off switch |
| 10 MIDI buttons | powered via USB | |
| MIDI crossfader | class-compliant with Windows XP, Vista and Mac OS X* | |

*Driver installation required for multi-client operation.



Torq LE Software

The included Torq LE software organizes everything you need to DJ into a single, easy-to-use workspace. Two virtual decks let you load, cue and play back digital files—and will even automatically beat match the files in an instant. And just like a traditional DJ setup, Torq LE includes an integrated two-channel mixer with three-band EQ, level controls, headphone cueing, a crossfader and three effects.

Torq—Made for MIDI

If you're the type of DJ who likes to get your hands on your music, Torq makes it easy. In addition to your M-Audio DJ hardware, you can use Torq with any standard MIDI controller—like the Trigger Finger™ or even the Oxygen and Axiom® line of keyboard controllers. Simply connect one of these devices and start mapping controller data. For instance, you could control the onboard effects within Torq with the sliders on the Trigger Finger while reserving the pads for snapshot settings that allow you to instantly switch between virtual mixer set-ups. The options are limitless. See page 52 for more information.



AUDIO INTERFACES

The name M-Audio is synonymous with the mobile studio revolution. Choose from a wide range of interfaces tailored to the way you work—including mobile production, field recording and desktop recording. Options include PCI, USB or FireWire connectivity, as well as integral mic/instrument preamps, MIDI, digital I/O, multiple headphone outputs and surround pass-through.



ProFire 2626

High-Definition 26-In/26-Out FireWire Audio Interface with Octane Preamp Technology

Building on a legacy of award-winning FireWire audio interfaces, the M-Audio® ProFire™ 2626 delivers next-generation performance to your PC or Mac host-based recording system. This powerful interface provides 26 x 26 simultaneous I/O, complete with an onboard DSP mixer sourced from up to 52 audio streams. It features every kind of connection you need—including award-winning Octane™ preamp technology on all eight analog inputs, ADAT, S/PDIF, word clock and MIDI. Premium A/D-D/A converters and critically acclaimed JetPLL jitter elimination technology ensure pristine audio quality and reliable synchronization all the way up to high-definition 24-bit/192kHz resolution. Low-latency drivers and compatibility with most major DAWs—including Pro Tools® M-Powered™* software—complete the best-sounding, most flexible host-based audio interface available.

up to 24-bit/192kHz for high-definition audio

8 analog inputs sourced from:

- 8 XLR mic inputs with phantom power
- 8 1/4" TRS balanced line inputs
- 2 1/4" TS instrument inputs

optical I/O:

- 2 x 2 S/PDIF (on optical port B) or
- 16 x 16 ADAT (8 x 8 in S/MUX II mode, 4 x 4 in S/MUX IV mode)

2 x 2 coaxial S/PDIF (via included breakout cable)

8 1/4" TRS balanced line outputs

2 1/4" TRS headphone outputs

1 x 1 MIDI I/O (via included breakout cable)

word clock I/O (via included breakout cable)

8 preamps with award-winning Octane technology

user-assignable master volume knob

flexible onboard DSP mixer:

- select from any of the 26 hardware inputs and 26 software returns as sources for its 18 input channels
- create up to 8 stereo mixes

standalone 8 mic pre/8-channel A/D-D/A converter

JetPLL jitter elimination technology

sync options include internal clock, ADAT optical, S/PDIF and word clock

compatible with most popular DAWs including Pro Tools M-Powered*

includes Live Lite

*Requires Pro Tools M-Powered 7.4 (with downloadable update from m-audio.com) or higher. Pro Tools M-Powered 7.4 and higher are paid upgrades from previous versions. Maximum 96kHz and 18 x 18 I/O when using Pro Tools M-Powered.

Award-Winning Octane Preamp Technology

The quality of your preamps is critical to how your music sounds. ProFire 2626 features the same award-winning Octane technology that reviewers and audio professionals have praised in the M-Audio Octane eight-channel standalone preamp—giving you pristine audio fidelity right from the start of your signal path. In addition to exceptional sound, each preamp has a generous 75dB gain range, 48V phantom power and a -20dB pad.

User-Assignable Master Volume Control

The ProFire 2626 interface delivers a new level of flexible control via the programmable master volume knob. It's assignable to any or all of the four analog output pairs, so you can choose which output pair will feed your main monitors. You can also choose whether the master volume knob influences either or both of the two headphone outputs, or operates independently of them. In addition, you can assign the master level control to all four output pairs to uniformly attenuate up to a 7.1 surround mix.



"... used as a standalone outboard box, I found the pres clear enough to warrant running drums, guitar and vocals through it on a rock session without even hooking it up to my computer... and I have many, many boutique pres in my collection from which I can choose." —EQ (July 2008)

"As a superhighway of audio inputs and outputs for one's computer, the M-Audio ProFire 2626 is one of the most sophisticated interfaces I've ever used. It is the best sounding DAW interface I've ever owned, with converters and mic preamps of a quality that would have been undreamed of just a few years ago at this price level. I recommend it highly." —Dr. Frederick J. Bashour, Pro Audio Review

Standalone Operation

ProFire 2626 doubles as a standalone eight-channel preamp, eight-channel A/D-D/A converter and digital format converter. In standalone mode, the eight analog inputs route to the first eight ADAT optical outputs. This facilitates use of the line, instrument and mic ins—including preamps—with other gear. Similarly, the first eight ADAT optical inputs feed the eight analog outputs to provide D/A functionality for other digital devices. You can also disable the D/A conversion to allow the analog input channels to route to both the analog and ADAT optical outputs—transforming ProFire 2626 into a standalone eight-channel mic pre with eight discrete analog outputs plus eight-channel ADAT output. When the second optical port is not used for A/D conversion, ProFire 2626 can also convert coaxial S/PDIF to optical S/PDIF.

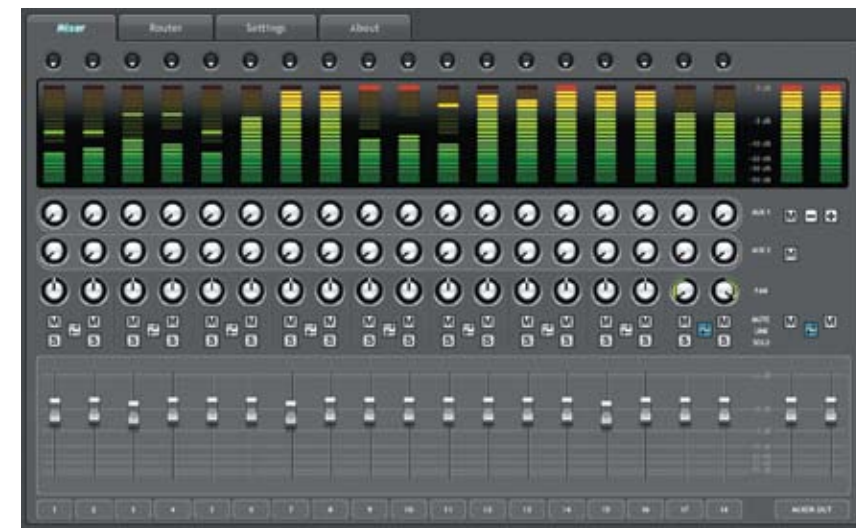
Onboard DSP Mixer and Router

Customize your setup and record the way you want thanks to the power and flexibility of the ProFire 2626 onboard DSP mixer and router. Use the router to select from up to 52 audio streams and send them to any of the 26 hardware outputs.* The adaptable onboard DSP mixer allows you to select from any of the 26 hardware inputs and 26 software returns as sources for any of its 18 input channels—allowing you to create up to eight stereo mixes. You can also create presets and instantly recall these setups at a later date.

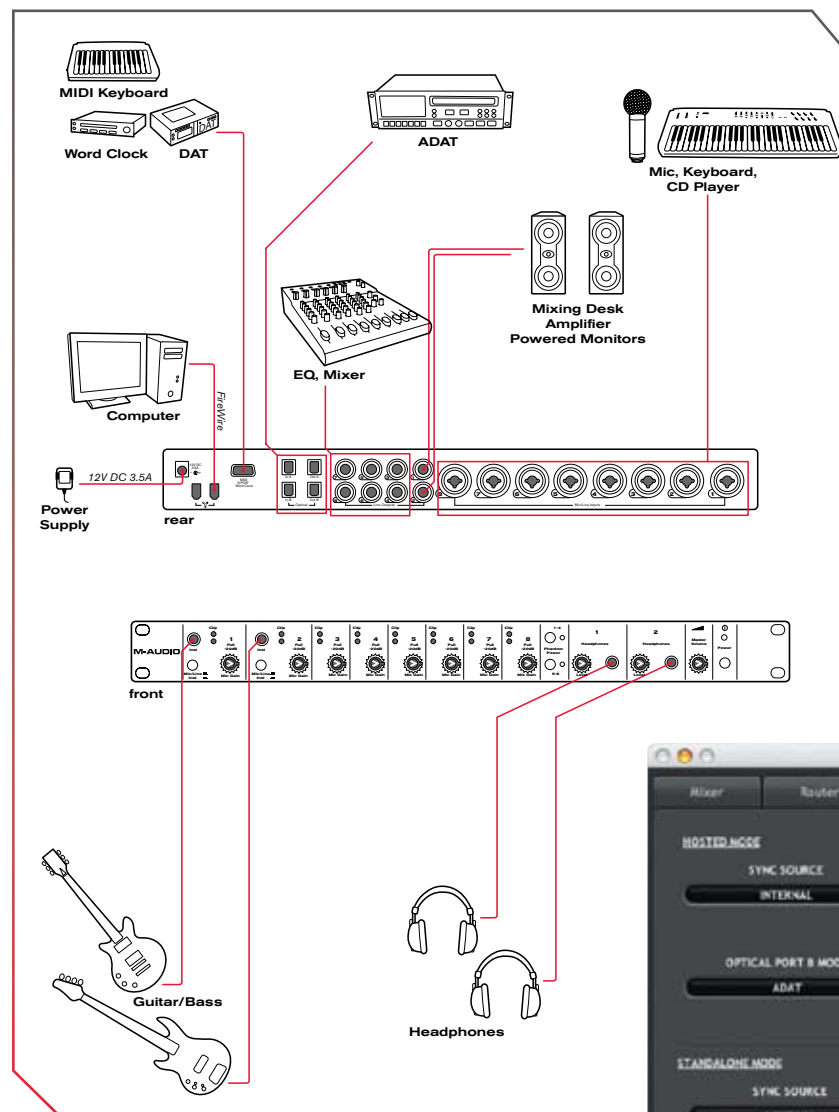
*Routing in stereo pairs.

High-Definition 192kHz Sound and Solid Performance

ProFire 2626 employs high-quality converters to deliver sampling rates up to 192kHz for pristine, high-definition sound quality. The unit also features critically acclaimed JetPLL technology to provide extremely stable synchronization and eliminate jitter that can degrade audio quality. In addition, ProFire 2626 allows master or slave operation via internal clock, ADAT optical, S/PDIF and word clock. M-Audio's mature, stable drivers deliver solid performance and ultra-low latency. Complete with Octane preamp technology and premium A/D-D/A converters, you won't find a better sounding or more flexible host-based audio interface.



adjust the DSP mixer and router via the software control panel



Professional Connectivity for the Most Demanding Projects

ProFire 2626 features essential connectivity for any studio, delivering rock-solid stability and optimal sound quality. Analog inputs are sourced from the eight combo jacks as either XLR mic or 1/4" TRS balanced line inputs. In addition, analog channels 1 and 2 provide easily accessible 1/4" TS instrument jacks on the front panel. Eight 1/4" TRS connectors provide balanced line outputs for monitoring and interfacing with other outboard gear. Digital I/O is available via 2 x 2 S/PDIF and 16 x 16 ADAT Lightpipe. The two front-panel headphone jacks feature separate sources and independent level controls for additional cue mixing flexibility.

Pro Tools M-Powered Compatible

ProFire 2626 is an extremely powerful interface for Pro Tools M-Powered.** Flexible I/O, top-quality sound and low latency round out an incredible recording environment that is file-compatible with many other pro and project studios around the world.

**Requires Pro Tools 7.4 (with downloadable update from m-audio.com) or higher. Pro Tools M-Powered 7.4 and higher are paid upgrades from previous versions. Maximum 96kHz and 18 x 18 I/O when using Pro Tools M-Powered.



software control panel settings tab

"The ProFire 2626's functionality and versatility kinda scares me. As a studio owner who's spent a lot on pres, A/D converters, etc., units like this make me feel like I've wasted a lot of money. I mean, what's next? Large-format consoles for under \$5000?" —EQ (July 2008)

ProFire 610

High-Definition 6-In/10-Out FireWire Audio Interface with Octane Preamp Technology

Designed by the company that revolutionized mobile music production, the ProFire™ 610 FireWire audio interface transforms your Mac or PC into a powerful 6-in/10-out recording studio. Premium digital converters deliver high-definition, 24-bit/192kHz audio throughout the signal path. Two preamps with award-winning Octane™ technology offer clean, transparent sound with low noise and exceptional headroom. Onboard DSP mixing provides a totally flexible recording experience—perfect for creating multiple, independent monitor mixes. The user-assignable master volume knob gives you flexible control over output levels. MIDI I/O allows you to connect keyboards and other outboard MIDI hardware. The half-rack-space unit also doubles as a standalone two-channel microphone preamp and A/D-D/A converter. ProFire 610 is compatible with most major DAWs including Pro Tools® M-Powered™* software, making it an unbeatable choice for personal, high-definition recording.

up to 24-bit/192kHz for high-definition audio	10 outputs including: <ul style="list-style-type: none">• 8 1/4" TRS balanced line outs• stereo S/PDIF out	user-assignable master volume knob
flexible onboard DSP mixer		powered via FireWire bus or external power supply
2 preamps with award-winning M-Audio Octane technology: <ul style="list-style-type: none">• phantom power• 20dB pad on each preamp• signal/peak LED indicator lights	2 1/4" TRS headphone outputs	half-rack-space form factor fits in Universal Rack Tray
	built-in 1 x 1 MIDI interface	compatible with most major audio software including Pro Tools M-Powered*
	2 FireWire (IEEE 1394) ports	includes Live Lite
	JetPLL jitter elimination technology	
6 inputs including: <ul style="list-style-type: none">• 2 XLR/TS combo jacks for mics or instrument level inputs• 2 1/4" TRS balanced line inputs• stereo S/PDIF in	standalone operation as 2 mic pre/2-channel A/D-D/A converter	

*Requires Pro Tools M-Powered 8.0 or higher. Pro Tools M-Powered 8.0 is a paid upgrade from previous versions.

Onboard DSP Mixer

ProFire 610 features an onboard DSP mixer, giving you an extra level of flexibility and improving the overall performance of your system. Use the software control panel to create custom configurations for different recording setups, then save the settings and instantly recall them later. You can set up five unique stereo mixes sourced from any of the hardware inputs and software returns simultaneously—ideal for assigning separate monitor mixes to multiple musicians. The onboard DSP mixer also enables you to monitor while tracking, just as you would with your hardware mixer.



Award-Winning Octane Preamp Technology

Great recordings start with great preamps. ProFire 610 brings you the same award-winning M-Audio Octane preamp technology that audio professionals trust for clean, transparent sound. Each preamp delivers low distortion and an extremely high signal-to-noise ratio—providing pristine audio fidelity right from the start of your signal path. In addition to exceptional sound, each preamp has a generous 75dB gain range, 20dB pad and 48V phantom power.

Professional-Quality Design—To Go

Once upon a time, choosing a mobile recording interface meant sacrificing some of the features and quality found in big-budget studio equipment. Now ProFire 610 changes the game by delivering the same advanced technology and design elements found in our acclaimed ProFire 2626 recording interface. Harness the power of award-winning Octane preamp technology, DSP mixing and 24-bit/192kHz audio resolution in a bus-powered unit perfect for recording on the go.

Connection	Maximum Speed
USB 1.1	12Mbps
USB 2.0	480Mbps
FireWire 400	400Mbps

High-Definition 192kHz Sound and Solid Performance

M-Audio designed the ProFire 610 using carefully selected components, including premium A/D-D/A converters that keep your audio signal uncolored and true to any input source. We engineered the electronic circuitry to provide an optimal signal path between input and output, resulting in extremely clean recordings that capture every nuance of your performance. ProFire 610 also features critically acclaimed JetPLL jitter-elimination technology for stable synchronization and exceptionally low audio band jitter. Building on M-Audio's time-proven FireWire driver technology—found in the best-selling FireWire 410 interface—ProFire 610 delivers solid performance and reliability at sample rates up to 24-bit/192kHz.

ProFire Lightbridge

34-In/36-Out FireWire Lightpipe Interface

ProFire™ Lightbridge interfaces up to four Lightpipe devices with a PC or Mac via FireWire—perfect for integrating digital mixers, A/D-D/A converters and/or ADATs with most popular DAW software. The unit is capable of 32 channels of Lightpipe I/O, two channels of S/PDIF I/O and two-channel analog output for a total of 34 x 36 concurrent channels. ProFire Lightbridge can output word clock as a master, or slave to external sync on any input, and MIDI I/O also accommodates MIDI Time Code and MIDI Machine Control. Independent volume controls are provided for the 1/4" balanced outputs and front-panel 1/4" headphone jack. ProFire Lightbridge is compatible with most DAWs including Pro Tools® M-Powered™* software.



"... the ProFire Lightbridge is an extremely cost-effective way to add many channels of digital I/O to a FireWire-equipped computer."
—Tape Op

32-channel Lightpipe I/O at 44.1 or 48kHz	1/4" front-panel headphone out with dedicated level control
16-channel Lightpipe I/O at 88.2 or 96kHz using S/MUX	up to 24-bit/96kHz operation
S/PDIF I/O (via included breakout cable, coax)	FireWire connectivity to computer
2 1/4" TRS analog outputs with dedicated level control	indicators for sample rate, Lightpipe I/O, MIDI I/O, sync source and power
all analog and digital I/O active simultaneously (total of 34 x 36 concurrent channels at 44.1 or 48kHz; 18 x 20 at 88.2 or 96kHz)	Kensington lock slot
word clock I/O (via included breakout cable, BNC)	half-space rack chassis, optional mounting tray
MIDI I/O (via included breakout cable)	compatible with most major DAWs including Pro Tools M-Powered*
	includes Live Lite

*Requires Pro Tools M-Powered 7.3 or higher. Pro Tools 7.3 and higher are paid upgrades from earlier versions of Pro Tools M-Powered. Pro Tools M-Powered currently supports a maximum of 18 x 18 I/O.

four 8-channel preamps = 32 inputs



FireWire Solo

FireWire Mobile Audio Interface for Songwriters/Guitarists
FireWire Solo is an easy-to-use, high-quality interface for songwriters to record guitar, vocals and more on a Mac or PC computer. Compatible with most music software, this compact bus-powered* unit features inputs for guitar, microphone and line-level gear. FireWire connectivity, up to 24-bit/96kHz and digital I/O all translate to outstanding sonic performance.



6 x 4 24-bit/96kHz audio interface; 4 x 2 analog operation
microphone in (XLR) with 48V phantom power
guitar input (1/4" unbalanced)
2 line inputs (1/4" unbalanced) on rear panel
2 line outputs (1/4" TRS balanced/unbalanced)
digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
stereo headphone output (1/4" TRS) with level control
flexible software-based routing/mixing with zero-latency monitoring
includes GT Player Express software
powered via FireWire bus* or optional 12V DC power supply
Pro Tools® M-Powered™ compatible; includes Live Lite

*Requires powered 6-pin FireWire connection.

ProjectMix I/O

Control Surface with Motorized Faders and 18 x 14 Audio Interface

Today, more professional music is produced at home than ever before—and the ProjectMix I/O control surface delivers what you need to take your Mac- or PC-based studio and productions to the next level. Seamless integration with all major DAW software. The ability to record directly into industry-standard Pro Tools® sessions. Faders so you can feel the mix with your fingertips instead of dragging a mouse. Onboard display of critical parameters for intuitive operation. Motorized control to craft more accurate mixes. And professional multichannel I/O including mic/instrument preamps, Lightpipe and S/PDIF. ProjectMix I/O is the universal solution that combines the best of the hardware and software worlds for a new standard in streamlined production. Compatible with Pro Tools M-Powered™ 7, Ableton Live, Logic,* Cubase,* Digital Performer* and SONAR*.

Complete Production Experience

Computer-based DAWs seem to have virtually no limitations—except those imposed by using a mouse to do the job of dedicated hardware. ProjectMix I/O finally puts all that tactile control back under your fingertips. It also combines that control with M-Audio's acclaimed FireWire audio interface technology, eliminating clutter while integrating everything you need to transform your computer-based music system into a full-fledged digital audio workstation. ProjectMix I/O supports both audio and MIDI integration with most digital audio workstations. It also supports MIDI control only for all Pro Tools software.

Total I/O

ProjectMix I/O gives you just about every kind of I/O you might need for a session. Eight analog input channels all feature 1/4" balanced and XLR microphone inputs with individual mic/line switches. Of course, phantom power is provided for up to eight condenser mics and input 1 even features a front-panel instrument input so you can easily plug a guitar or bass right in. ADAT Lightpipe I/O brings the simultaneous input total to 16 and allows you to expand your system with devices like M-Audio's award-winning Octane preamp. This allows for eight more preamp channels via Lightpipe. S/PDIF handles all your other digital connectivity, and word clock synchronizes ProjectMix I/O with other digital devices.

ProjectMix I/O also serves as a 1 x 1 MIDI interface, allowing your computer to connect with MIDI hardware. Monitoring options include two 1/4" headphone outputs with separate volume controls for working with a partner, as well as two stereo output pairs for routing to monitors, processors and mixdown devices. There's even an A/B headphone source monitoring switch for cueing. ProjectMix I/O brings all of this to your computer with a single, simple FireWire connection.



"... the ProjectMix's cross-sequencer compatibility, large LCD display and integrated audio interface make it a superior choice for project studios seeking a flexible alternative to keyboard-and-mouse mixing." *—Future Music*

Control

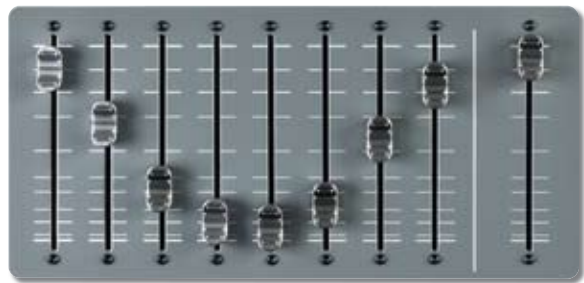
- 8 touch-sensitive motorized channel faders
- 1 touch-sensitive motorized master fader
- 8 assignable rotary encoders and large LCD for channel or plug-in functions
- mic/line, record enable, select, solo and mute buttons on each channel
- channel +/- and bank +/- keys
- illuminated transport controls for record, play, stop, fast forward and rewind
- jog/shuttle wheel with mode switch
- zoom key with 4 directional keys
- dedicated keys for in/out points, locate, region nudge, loop and more
- A/B headphone source switch for cue auditioning
- function LED display for each channel

I/O

- 8 analog mic/line inputs (1/4" TRS and XLR balanced) with signal/peak indicators
- 4 analog outputs (1/4" TRS balanced)
- 8 x 8 ADAT Lightpipe I/O
- front-panel instrument input (1/4" TS) switchable for input 1
- 2 x 2 S/PDIF digital I/O
- 1 x 1 MIDI I/O with activity LEDs
- FireWire (IEEE 1394) connectivity
- word clock I/O (BNC)
- phantom power
- 2 stereo headphone outputs (1/4" TRS) with independent level controls
- Kensington lock slot
- compatible with Pro Tools M-Powered 7, Ableton Live, Logic,* Cubase,* Digital Performer* and SONAR*
- includes Live Lite
- *DAW software version must support Mackie Control, Logic Control or HUI protocol.

Total I/O

ProjectMix I/O gives you just about every kind of I/O you might need for a session—and at the same price as many control surfaces lacking audio altogether.



10-Bit Touch-Sensitive Moving Faders

The motorized touch-sensitive faders on each of the eight channel strips and master strip record and play back your changes, making for seamless mix automation. And touch sensitivity means that when you touch a fader in motion, it immediately disengages for manual control and re-engages automation when you release. This provides for both smoother operation and the elimination of motor burnout prevalent in older technologies. The ProjectMix I/O faders also feature higher resolution than other control surfaces in the same class.

Channel Strip

Simply press the bank +/- and channel +/- controls to map the eight channel strips to as many channels as your project requires. Each channel strip features all of the functions you'd expect to help you zip through sessions, including buttons for mic/line, record enable, mute, solo and select. In addition to a touch-sensitive motorized fader, each strip has an endless rotary encoder knob whose function is assigned by one of 15 dedicated buttons for EQ, aux send and more. Related information is displayed in the LCD window directly above each encoder. The encoders and LCD double to control assigned plug-in parameters as well.



software control panel

"It's hard to thumb your nose at a 30-pound machine that functions like a baby SSL." *—Scratch*

Easy to Use

M-Audio's design team spent much time considering which features would provide the most value. They knew that high-resolution 10-bit touch-sensitive moving faders, large LCD display and mic/line switches on all channels were important. They also discovered that much of the expense of other units on the market owed to a dizzying number of controls that many users found daunting. Our engineers opted for a streamlined design that places some functions under the control of the keyboard and mouse, where they are best suited. The result is a controller that doesn't have much of a learning curve and is more intuitive to use. Check out ProjectMix I/O at your local M-Audio dealer—we think you'll agree.

"ProjectMix makes the recording process feel less like programming a computer and more like performing a little back-in-the-day... magic" *—Jazz Times*



It's the box to buy if you use multiple applications, especially if you want to have Pro Tools as one of your options. It handles and sounds thoroughly professional!" *—Keyboard*

Transport Control

Dedicated transport controls are another feature that makes sessions with ProjectMix I/O a breeze. You get illuminated controls for record, play, stop, fast forward and rewind, plus a jog/shuttle wheel and locate buttons for easy project navigation. Sets of keys for in/out points, zoom, region nudge, looping and more will have you flying through sessions with incredible efficiency.





"Songwriters now need just one mixer for both the home studio and performance. The NRV10 is clean enough to serve as a front end, and FireWire audio is versatile enough to be mixed well in any venue." *—Performing Songwriter*

"Large-sounding... killer stage-mixing capabilities, and thorough FireWire integration make the [NRV10] the jack-of-all-trades nerve center that it should be." *—Remix*

"There are subtleties in my music that can sometimes get lost through a live sound system, but the NRV10 has helped me enhance these details." *—Kate Havnevik (singer/songwriter)*

"If you're looking for a versatile audio interface but don't want to give up the hands-on aspects of a physical mixing console, you'll definitely want to check out the NRV10." *—Electronic Musician*

"If you have a laptop studio that needs to be mobile, the NRV10... simplifies the setting up of a home studio, while saving the cost of buying a separate audio interface, monitor controller and either a small mixer or a number of dedicated mic preamps." *—Sound On Sound*

NRV10

10 x 10 FireWire Digital Audio Interface | 8 x 2 Analog Mixer with Effects

NRV10 combines an 8 x 2 analog mixer and a 10 x 10 24-bit/96kHz FireWire digital audio interface in one convenient package—the perfect tool for computer-based recording and performance. Now you can route and record mixer channels directly to individual tracks in most popular software studios—including Pro Tools® M-Powered™ software.* You can also return multiple discrete audio channels from your Mac/PC to NRV10 for CPU-free mixing and monitoring complete with onboard digital effects—great for doing live performances without changing settings like EQ and reverb in your files while you play. The included NRV10 interFX™ application even allows you to turn your NRV10 and host computer into a powerful live mixer with access to all of your VST effects. NRV10 seamlessly integrates your computer with your studio—and bridges the gap between studio and stage as well.

Your Studio's Nerve Center

The eight analog inputs on NRV10 let you keep all of your favorite instruments and other gear connected while composing or practicing—even when your computer is off or disconnected. And, thanks to its integral 10 x 10 FireWire interface, you can record any or all of them to computer-based tracks any time you wish. Conversely, you can also discretely return multiple channels of pristine digital audio to the mixer for flexible monitoring, mixing and processing. Inline monitoring on the same channels from which you recorded means you can just leave your levels set where they are. Use the two aux busses to route to external processors or create a custom headphone mix. In the studio, the NRV10 lets you move seamlessly between writing, recording, practicing, editing and mixing without ever needing to change cabling or connections.

The Missing Link for Live Computer Tracks

Using computer-based tracks on live gigs used to require making and saving software adjustments for parameters like levels, EQ and effects just so everything sounded right. Now that's history. NRV10 gives you easy analog mixer control over direct feeds from multiple computer-based tracks. Perfect your studio tracks, then just make temporary tweaks on NRV10 for live performances. As a bonus, you can run live vocals and more through the same processing you used on those studio tracks. You can even add built-in digital effects to tracks without modifying your files. NRV10 puts you back in control of the mix that you and your audience hear live.

- high-quality 8 x 2 analog mixer with integral 10 x 10 FireWire audio interface
- 24-bit/96kHz on all channels
- 4 mono channels, 2 stereo channels, each with:
 - 1/4" TRS balanced line input
 - channel/FireWire selector
 - gain control
 - monitor send
 - effect send
 - pan/balance
 - volume fader with peak indicator LED
 - mute/cue button
- balanced XLR mic inputs with award-winning Octane technology, each featuring mic/line switches
- 1/4" insert jacks on all mono channels
- 3-band EQ on each channel
- integrated digital effects processor with 16 effects, plus variations, mute, and peak LED
- 2 mono aux sends and 2 stereo aux returns
- both XLR balanced and 1/4" TRS balanced main outputs
- headphone output with flexible source assignment and DJ-style pre-listening
- independent volume for mix, control room and headphones
- included NRV10 interFX software facilitates live mixing with included dynamic effects, VST compatibility and software recall:
 - add real-time insert effects to each NRV10 channel
 - built-in effects include compression and expansion-gating for each channel, flanger, chorus, distortion and delay
 - host two VST plug-ins per channel
 - save and recall setups to easily change effect configurations between songs
 - instant setup through automatic configuration with NRV10 hardware
- also functions as a standard analog mixer
- durable metal chassis with optional rack-mount bracket
- compatible with major DAWs including Pro Tools M-Powered* (demo included); includes Live Lite

*Requires Pro Tools M-Powered 7.3 or higher. Pro Tools M-Powered 7.3 and higher are paid upgrades from earlier versions of Pro Tools M-Powered.

NRV10 interFX Turns Your Computer into a Multi-Effects Processor for the Stage



More Live Uses

There are endless live applications for NRV10. Its flexible monitor source assignment can send the drummer a headphone click track—and even lets your DAW's automation change effects and other parameters on the fly for different song sections. Or if you're creating live dance music, the monitoring section lets you audition material in your headphones DJ-style before routing it to the main mix. Have some soft synths? A laptop, NRV10 and an M-Audio MIDI controller are a great way to perform with them on stage. And if you're recording a band live, NRV10 lets you easily record different players to separate tracks using an application like Pro Tools M-Powered* software.

Analog Heart, Digital Mind

A FireWire digital interface is not a pricey extra option on NRV10. It's built right in, giving you the best of analog mixing and digital recording in a single package. The ability to route analog inputs and outputs in conjunction with digital tracks and busses provides for seamless creative flow without multiple devices or constantly plugging and unplugging cables. The FireWire interface and software drivers build on M-Audio's years of experience perfecting digital audio interfaces to critical acclaim. You get unbeatable specs like pristine digital audio quality all the way up to 24-bit/96kHz. And unlike other FireWire mixers, NRV10's ability to return multiple channels from your computer gives you much more flexibility compared to simple stereo returns.



Professional Mixer

Featuring a durable metal chassis with optional rack-mount bracket, NRV10 can be used either with a computer or as an excellent standalone mixer. M-Audio's award-winning Octane preamp technology assures best-of-class performance. The unit features four stereo and four mono channels—and the first five inputs have phantom-powered XLR mic inputs as well. Its design features everything you'd expect in a professional mixer including balanced inputs, channel inserts for inline processing, two aux busses, 3-band EQ on each channel and a flexible monitor section. There's also a built-in effects section with 16 effects so you don't even need to burden the computer for basic effects—especially handy live or when practicing.



The included NRV10 interFX software for Windows and Mac turns the NRV10 and your host computer into an even more powerful mixing console complete with multi-effects processing. The application adds a compressor, expander/gate and two VST effect slots to each mixer channel—letting you process your live instruments and mics with your favorite computer-based effects. Of course, you can also save and recall settings for later use. Now, with the NRV10 and NRV10 interFX, you can bring the VST plug-in effects you use in the studio to the stage.



"The Fast Track Ultra 8R could be the perfect combination of fidelity, flexibility, and friendliness." *—Remix*

"If you want to record multiple sources simultaneously, this rack-mountable interface is a winner." *—Musicradar.com*

Fast Track Ultra 8R

High-Speed 8 x 8 USB 2.0 Interface with 8 Preamps and MX Core DSP

Designed for comprehensive studio work, the Fast Track® Ultra 8R audio/MIDI interface delivers 8 x 8 I/O, high-speed USB 2.0 connectivity, MX Core™ DSP mixing/effects and eight preamps with award-winning Octane™ technology. Record drum kits and full bands on all eight inputs simultaneously—with superior 24-bit/96kHz fidelity. The onboard MX Core DSP mixer processes eight hardware inputs and eight software returns to the eight hardware outputs, expanding the total I/O to an impressive 16 x 8 configuration and delivering flexible routing and monitoring with delay and reverb. With reliable, low-latency M-Audio drivers and compatibility with most digital audio workstations including Pro Tools® M-Powered™* software, the Fast Track Ultra 8R puts the core of your powerful project studio in a single rack-mount unit.

24-bit/96kHz professional audio on all I/O simultaneously	8 preamps with award-winning M-Audio Octane technology: <ul style="list-style-type: none">• 8 XLR/TRS combo jacks for mic or line-level inputs• 20dB pad on each preamp• signal/peak LED indicator lights• +48V phantom power	2 independent headphone outputs with individual volume control knobs
high-speed USB 2.0 interface		rugged, lightweight metal chassis
MX Core DSP technology: <ul style="list-style-type: none">• monitor with effects while recording• flexible channel routing options• expands DSP mixing interface to 16 x 8		full ASIO 2.0, WDM, MME and Core Audio support
2 front-panel 1/4" instrument inputs	8 balanced TRS analog outputs	compatible with most major audio production software including Pro Tools M-Powered*
2 analog inserts	S/PDIF digital I/O	includes Live Lite
	built-in 1 x 1 MIDI interface	

*Requires Pro Tools M-Powered 7.4 (with downloadable update from m-audio.com) or higher. Pro Tools M-Powered 7.4 and higher are paid upgrades from previous versions.



Shared Features

High-Speed USB 2.0 Technology

The next generation of recording interfaces has arrived—the **Fast Track Ultra** and **Fast Track Ultra 8R** interfaces feature high-speed USB 2.0 technology for advanced performance. Like FireWire, USB 2.0 delivers the bandwidth for 24-bit/96kHz audio resolution throughout the recording and monitoring process. The increased data speed lets you enjoy exceptional fidelity on all of your inputs and outputs simultaneously.



Fast Track Ultra 8R



Fast Track Ultra

Connection	Maximum Speed
USB 1.1	12Mbps
USB 2.0	480Mbps
FireWire 400	400Mbps

Built-in Effects Processing

Tired of tracking vocals and instruments dry because plug-in effects introduce too much latency? Built-in MX Core DSP technology provides reverb and delay on the headphone outputs with separate sends for every channel. Now you can inspire creativity by adding effects—without taxing your CPU resources.

Professional Preamps with Octane Technology

The quality of your recordings is only as good as the initial signal. **Fast Track Ultra 8R** features eight preamps with multi-award-winning M-Audio Octane technology—while **Fast Track Ultra** features four such preamps—to create a premium front end that delivers exceptional audio clarity. You get professional, low-noise, high-gain preamplification with enough channels for various applications. Features include +48V phantom power for condenser mics, signal/peak LED indicator lights and a pull-out gain knob that activates a 20dB pad for recording at high volumes.

"The Fast Track Ultra provides a solid set of affordable studio interface functions, and gets multitrack audio interfacing into the hands of Windows-based users who might have been frustrated in the past by FireWire's quirks. Mac users will also benefit from its seamless and powerful feature set... there's plenty to love in the **Fast Track Ultra**." *—Recording*

Fast Track Ultra

High-Speed 8 x 8 USB 2.0 Interface with MX Core DSP Technology

The Fast Track® Ultra 8 x 8 audio/MIDI interface takes M-Audio's acclaimed mobile recording line to the next level with high-speed USB 2.0 connectivity, MX Core™ DSP mixer and four preamps with award-winning Octane™ technology. Featuring both analog and digital I/O, it allows recording on all eight channels simultaneously with pristine 24-bit/96kHz fidelity—while M-Audio's mature low-latency drivers ensure rock-solid stability and performance. The onboard MX Core DSP mixer processes eight hardware inputs and eight software returns to the eight hardware outputs, delivering flexible routing and monitoring with delay and reverb. Compatible with most major digital audio workstations including Pro Tools® M-Powered™* software, Fast Track Ultra lets you record the way you want—in the studio or on the go.

24-bit/96kHz professional audio on all I/O simultaneously	6 balanced analog outputs
high-speed USB 2.0 interface	2 analog inserts
MX Core DSP technology: <ul style="list-style-type: none">• digital effects processing with assignable parameters• flexible channel routing options• expands DSP mixing interface to 16 x 8	S/PDIF digital I/O
	built-in 1 x 1 MIDI interface
6 balanced line inputs	2 independent headphone outputs with individual volume controls
4 preamps with award-winning M-Audio Octane technology: <ul style="list-style-type: none">• 4 XLR microphone inputs—including 2 XLR/TRS combo jacks for mic or instrument level inputs• 20dB pad on each preamp• signal/peak LED indicator lights• +48V phantom power	USB bus power**
	full ASIO 2.0, WDM, MME and Core Audio support
	compatible with Pro Tools M-Powered* and most major audio production software; includes Live Lite
	*Requires Pro Tools M-Powered 7.4 (with downloadable update from m-audio.com) or higher. Pro Tools M-Powered 7.4 and higher are paid upgrades from previous versions.
	**USB bus power enables analog channels 1 and 2, S/PDIF I/O, and headphone output 1; included power supply required for full 8 x 8 operation.

front view

- 2 independent headphone outputs
- gain control for each preamp
- headphone volume control
- 4 XLR microphone inputs
- 2 XLR/TRS combo jacks

rear view

- 2 analog inserts
- 6 balanced line inputs
- S/PDIF digital I/O
- 1 x 1 MIDI interface
- 6 balanced analog outputs



Dual Headphone Amp

Whether you usually track vocals or an ensemble, you're likely to need multiple headphone mixes. The Fast Track Ultra interfaces each have two completely independent headphone outputs so you can take advantage of the DSP mixer's powerful routing options and create the right mix for your performers—complete with reverb and delay.



MX Core DSP Technology for Sophisticated Channel Routing

The Fast Track Ultra interfaces make it easy to create multiple monitor mixes when recording other musicians. The robust MX Core mixer employs an array of eight individual DSP cores to deliver zero latency and a matrix for sophisticated channel routing options—accessible via an intuitive control panel that utilizes a separate mixer for each pair of outputs. The mixer expands the total I/O to an impressive 16 x 8 configuration, allowing you to connect synths and outboard gear to any of the interface's hardware inputs, then mix them with the eight audio streams coming from your computer.



Fast Track Pro

4 x 4 Mobile USB Audio/MIDI Interface with Preamps

Fast Track® Pro delivers all the mobile recording flexibility of our popular Fast Track USB, plus even more professional features. You get two front-panel mic/line inputs complete with phantom power for condenser microphones, inserts for outboard effects, balanced and unbalanced analog outputs, S/PDIF digital I/O, MIDI I/O and more. Fast Track Pro also features zero-latency direct hardware monitoring and low-latency ASIO software monitoring, plus an A/B source switch and dual output pairs for DJ-style cueing. Fast Track Pro is compatible with most popular PC and Mac music creation applications including Pro Tools® M-Powered™ software. USB connection and bus power along with class-compliance for Mac OS X* make it a breeze to set up.

Connection	Maximum Speed
USB 1.1	12Mbps
USB 2.0	480Mbps
FireWire 400	400Mbps



"... with its all-in-one design, flexible inputs and outputs, and a useful collection of bundled software, the Fast Track Pro gives you everything you need to stay focused on capturing your music."

—Acoustic Guitar



- 24-bit/96kHz USB audio interface
- 2 front-panel mic/instrument preamp inputs (combo XLR / 1/4" TRS) with:
 - gain controls
 - phantom power
 - signal/clip LEDs
 - pads for each input
 - insert jack (1/4" TRS) for outboard effects or dynamic processors
- 2 balanced outputs (1/4" TRS)
- 4 unbalanced outputs (RCA)
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- 1 x 1 MIDI I/O with activity LEDs
- headphone output (1/4" TRS) with level control
- headphone A/B source switch for DJ-style cueing
- input/playback mix control for hardware direct monitoring
- mono switch for input/playback direct monitoring
- master output level control
- zero-latency hardware direct monitoring
- low-latency ASIO software monitoring
- powered via USB or optional power adapter
- Kensington lock slot
- Mac and PC compatible; class-compliant with Mac OS X 10.3.9 and higher*
- Pro Tools M-Powered compatible; includes Live Lite

*Class-compliance supports up to 16-bit/48kHz 2 x 4 operation on Mac OS X 10.3.9 and higher. Driver installation required to access more I/O.



Fast Track USB

Record Guitar and Vocals on Your Computer

Fast Track® USB is the easiest way to record with professional results. It has an input for instruments like guitar, bass and keyboards, plus a microphone input for recording vocals or other acoustic sounds. Use it with the included Ableton Live Lite software for PC and Mac or with other popular software including GarageBand. The included GT Player Express software also gives you killer effects.

professional 24-bit/48kHz sound	level control for headphones and main outputs	direct hardware monitoring for synchronized overdubs
dynamic microphone input (XLR)	USB bus-powered; class-compliant with Windows XP, Vista and Mac OS X	Pro Tools® M-Powered™ compatible; includes Live Lite and GT Player Express software
switchable instrument/line input (1/4")	compatible with GarageBand and most other Mac/PC software	
stereo headphone output (1/8")		
stereo output jacks (RCA)		

MobilePre USB

USB Bus-Powered Preamp and Audio Interface

MobilePre USB is the preamp with a built-in audio interface that's designed for laptop work including field recording and sampling expeditions. In fact, it's one of the only completely bus-powered preamps that offers phantom power. (Of course, you can use it on the desktop as well.) A complement of XLR and 1/4" inputs as well as 1/4" line and 1/8" headphone outputs provides maximum flexibility for any application—including two onboard microphone/instrument preamps and high-impedance instrument inputs ideal for connecting guitars and basses. And unlike many competitors, zero-latency direct monitoring provides you with a streamlined professional recording experience.

2 x 2 16-bit/48kHz analog I/O with preamps	stereo line outs and headphone out	USB bus power for total mobility
2 mic inputs	compatible with Macintosh and Windows operating systems	Pro Tools® M-Powered™ compatible; includes Live Lite
2 high-impedance line inputs for guitar, bass, etc.		



Transit

High-Resolution Mobile Audio Interface

Small enough to fit in your pocket, the bus-powered Transit brings high-resolution 24-bit/96kHz recording and playback to any USB-enabled compatible PC or Mac computer. Digital I/O lets you transfer pristine audio between your computer and other devices such as MiniDisc and DAT. The digital output can also deliver AC-3 and DTS from your computer to an external decoder such as a surround receiver. And the compact design allows you to play and record virtually anywhere your laptop can go.

Pro Tools on the Go

The Transit is the most compact and affordable Pro Tools® M-Powered™ interface available, allowing you to hit the road with the industry standard in audio/MIDI production software. Pro Tools M-Powered has the same user interface as Pro Tools® and Pro Tools LE®, making it easy to transfer your sessions between pro, project and mobile personal studios. While many small-scale mobile devices offer limited functionality and restricted compatibility, Transit provides everything you need for using Pro Tools M-Powered on the go. Now there's no excuse for not having the most popular DAW in your creative toolbox.

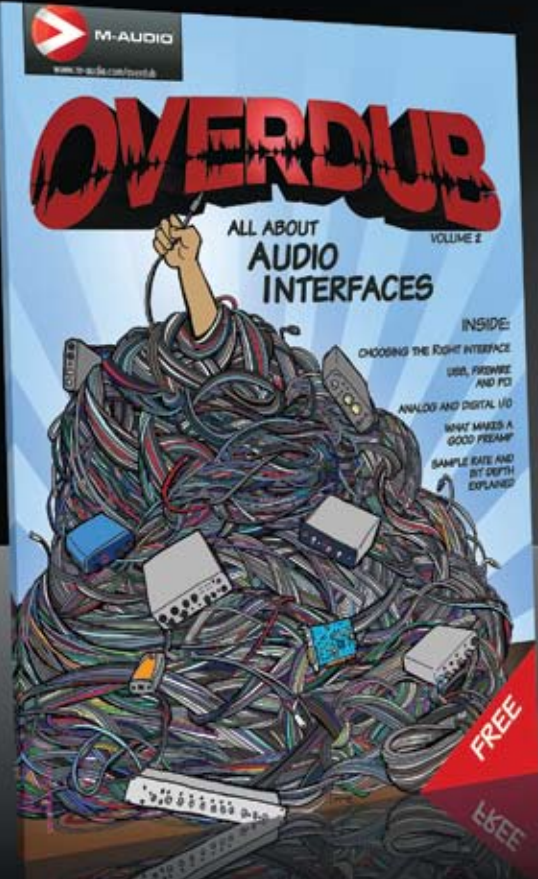
"One of my favorite pieces of hardware is the Transit for Pro Tools M-Powered production on the go." —Carmen Rizzo (Grammy-nominated producer, mixer and recording artist; Coldplay, Paul Oakenfold, Alanis Morissette)

- mobile 24-bit/96kHz USB audio interface
- stereo analog/optical digital input (1/8")
- stereo line/headphone output (1/8")
- TOSLINK optical digital output allows AC-3 and DTS pass-through
- accommodates self-powered stereo microphones
- single USB connection for input and output
- includes 3.5mm (male) to TOSLINK (female) adapter
- completely USB powered (no power supply needed)
- compatible with Pro Tools M-Powered

"... a real winner. Its performance far outstripped its laughably low price tag, and we can see many gigging musicians finding it a viable solution to their laptop audio needs."

—Electronic Musician

Preventive Medicine for Your Studio



Need help choosing the right audio interface? Check out the latest edition of *Overdub*—M-Audio's comic book-style guide to studio production. Volume 2 covers everything you've always wanted to know about audio interfaces, including:

- The difference between USB and FireWire
- What makes a good preamp?
- Analog and digital I/O
- Sample rate and bit depth explained
- Solving the latency problem

Overdub Volume 2: All About Audio Interfaces will help you sort through the many choices available and select the gear that's right for you. Pick one up today at your local M-Audio retailer or visit m-audio.com/overdub.

M-AUDIO

m-audio.com/overdub

OVERDUB



Delta 1010

10-In/10-Out Digital Recording System with MIDI and Digital I/O

Recognized around the world as the top choice in host-based PCI digital audio solutions for Mac and PC, the rack-mount Delta 1010 is designed to handle the needs of the most demanding project and professional studios. Superb engineering and ultra-high-quality converters deliver fidelity that surpasses systems costing many times more. Multiple inputs accommodate recording numerous tracks simultaneously, including zero-latency monitoring for seamless overdubs. Multiple outs route individual tracks or soft synth/sampler timbres to a mixing console, or directly drive up to 7.1 surround sound systems. The analog outs also remain live for monitoring while mixing or transferring digital signals via S/PDIF. MIDI and word clock I/O round out everything you need to take advantage of today's music software. Combine up to four 1010s for as much I/O as you need. Compatible with Pro Tools® M-Powered™ software.

Delta—The Standard in PCI Digital Recording

Standard features like 24-bit/96kHz fidelity, zero-latency monitoring and our legendary driver compatibility have made Deltas the best-selling audio card line in the world. Delta cards span a wide range of studio configurations, feature sets, operating systems and price points—and are unparalleled in manufacturing and audio quality at every price.



- 8 x 8 analog I/O (balanced/unbalanced 1/4" TRS); 1 x 1 MIDI I/O
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- directly drive up to 7.1 surround (software bass management included)*
- word clock I/O for sample-accurate synchronization of external devices
- Pro Tools M-Powered compatible

*PC only.

"How does it sound? In a word, stunning. This has to be one of the best sounding cards we've had in for review."
—Computer Music



Delta 1010LT

10-In/10-Out PCI Virtual Studio

The Delta 1010LT delivers much of the same universal connectivity, high fidelity and seamless performance as the popular Delta 1010 on a single PCI card—and at a fraction of the price. Multiple analog I/O, MIDI, S/PDIF and surround sound support are all here. Two inputs even have mic preamps on XLR connectors, saving the expense of outboard preamps. It's all on a compact, half-size PCI card with two color-coded breakout cables. Combine up to four Deltas in your system for a maximum of 32 analog and four stereo S/PDIF inputs and outputs. Compatible with Pro Tools® M-Powered™ on Mac and PC.



- 8 x 8 analog I/O
- 2 mic preamps or line inputs* (balanced female XLR)
- 6 RCA inputs, 8 RCA outputs
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- 1 x 1 MIDI I/O
- directly drive up to 7.1 surround (software bass management included)**
- +4dBu/-10dBV operation individually switched in software
- word clock I/O for sample-accurate synchronization of external devices
- Pro Tools M-Powered compatible

*Inputs switchable to line level.

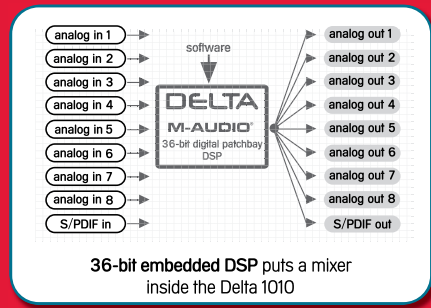
**PC only.



Delta 1010LT digital connector cable



Delta 1010LT analog connector cable



36-Bit Embedded DSP

All Delta cards contain a 36-bit embedded DSP enabling a software-driven patchbay/router for all analog and digital I/O—all with extremely fast throughput for low-latency software monitoring. A single unified control panel provides settings for clock and sample rates, buffer sizes, individual signal levels for every input and output, adjustable +4dBu/-10dBV level controls and digital I/O control on up to four installed Delta cards. All controls are also easily accessible through most professional audio software applications for seamless integration and operation.

Delta Control Panel

The Delta control panel offers full control over features such as sample rate, direct monitoring, master/slave sync and more—for up to four Delta cards.



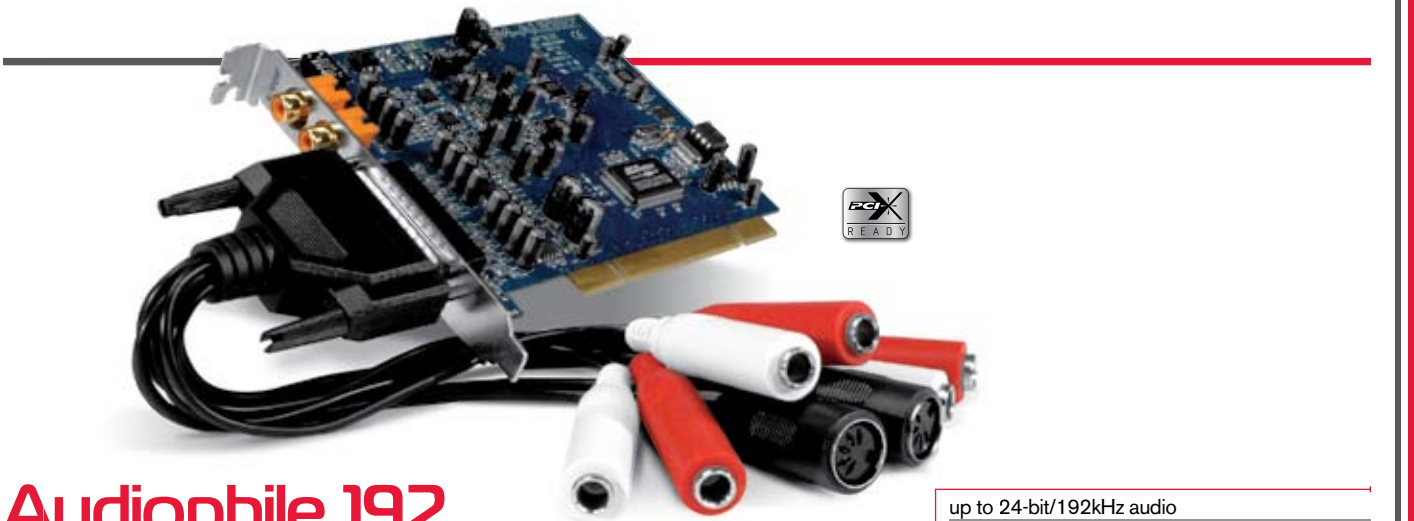
Audiophile 2496

4-In/4-Out Audio Card with MIDI and Digital I/O

One of the best-selling digital audio cards in the industry, the Audiophile 2496 delivers a level of audio fidelity and performance that's unequalled by other audio cards in its class. This critically acclaimed PCI card features premium digital audio converters, elegant board design and ultra-stable drivers just like the rest of the Delta line, but with a simpler I/O configuration. As a member of the Delta family, the Audiophile 2496 supports both Mac and PC computer platforms and most major software programs, ensuring seamless integration and rock-solid performance. Compatible with Pro Tools® M-Powered™ software.



- 2 x 2 analog I/O (gold-plated RCA jacks)
- S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- 1 x 1 MIDI I/O
- Pro Tools M-Powered compatible



Audiophile 192

High-Definition 4-In/4-Out Audio Card with MIDI and Digital I/O

Building on the legacy of the Audiophile 2496—one of the world's most popular audio cards—the Audiophile 192 features high-definition 192kHz resolution, digital I/O, balanced analog I/O and an amazing signal-to-noise ratio. The Audiophile 192 represents a new benchmark in audio performance for music production, mastering and critical listening.

- up to 24-bit/192kHz audio
- 2 x 2 balanced analog I/O on PC and Mac
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- direct hardware input monitoring
- 1 x 1 MIDI I/O
- Pro Tools® M-Powered™ compatible



Delta 44

Professional 4-In/4-Out Audio Card

Why pay for more than you need? The Delta 44 offers the same features and high performance as the larger Delta interfaces but is designed for the user who does not require digital I/O. The rugged external breakout box gives you the convenience of making connections to the four 1/4" TRS analog inputs and outputs right on your desktop—no more fumbling behind the computer. Compatible with Pro Tools® M-Powered™ software.

- 4 x 4 analog I/O (1/4" TRS)
- balanced/unbalanced operation
- professional 24-bit/96kHz audio quality
- convenient breakout box
- Pro Tools M-Powered compatible

Audio Interface Comparison Chart

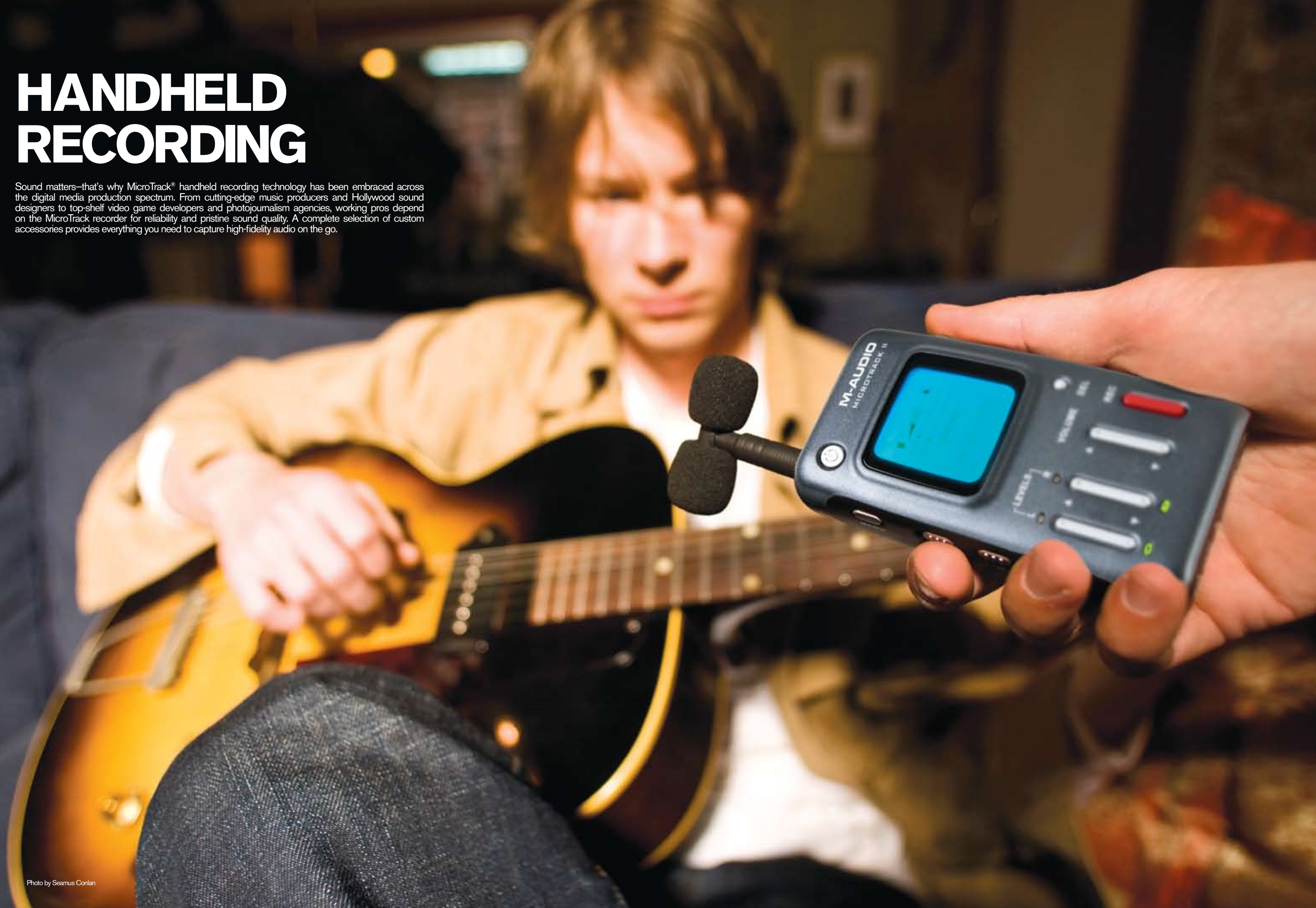


	Total simultaneous channels of I/O	Analog inputs	Analog outputs	48V phantom power	Resolution	ADAT optical I/O channels	S/PDIF digital		MIDI I/O	Word clock I/O	Headphone output	Connection	Bus-powered	Integrated control surface	Compatible with Pro Tools M-Powered	Hardware direct monitoring	Mic preamps	Drivers	Additional features
ProFire 2626	26 x 26	8 (8 combo XLR-1/4" TRS)	8 (8 1/4" TRS)	yes	24-bit/192kHz*	16 x 16	1 RCA input / 1 RCA output (optical input/output port B capable of S/PDIF)		1 x 1	yes	yes (2 1/4")	FireWire	no	no	yes (7.4 with downloadable update* and higher)	yes	8	ASIO, Core Audio, WDM, GSIF2	rack-mountable, DSP mixer/router, 8 mic pres, standalone A/D-D/A converter
ProFire 610	6 x 10	4 (2 combo XLR-1/4" TRS, 2 1/4" TRS)	8 (8 1/4" TRS)	yes	24-bit/192kHz*	no	yes (RCA I/O)		1 x 1	no	yes (2 1/4")	FireWire	FireWire (6 pin only)	no	yes (8.0 and higher)	yes	2	ASIO, Core Audio, WDM, GSIF2	DSP mixer/router, 2 mic pres, standalone A/D-D/A converter
ProFire Lightbridge	34 x 36	none	2 (2 1/4" TRS)	no	24-bit/96kHz	32 x 32	yes (RCA I/O)		1 x 1	yes	yes (1/4")	FireWire	FireWire (6 pin only)	no	yes (7.3 and higher)*	yes	no	ASIO, Core Audio, WDM, MME, GSIF2	16-channel Lightpipe I/O at 88.2 or 96kHz using S/MUX
FireWire Solo	4 x 4	2 (1 XLR, 1 inst. 1/4" TS, 2 1/4" TS)	2 (2 1/4" TRS)	yes	24-bit/96kHz	no	yes (RCA I/O)		no	no	yes (1/4")	FireWire	FireWire (6 pin only)	no	yes	yes	1	ASIO, Core Audio, WDM, MME, GSIF2	dual FireWire ports for easy device chaining, software-controlled digital mixing/routing
ProjectMix I/O	16 x 12	8 (8 XLR, 8 1/4" TRS/TS, 1 inst. 1/4" TS)	4 (4 1/4" TRS)	yes	24-bit/96kHz	8 x 8	yes (optical I/O, RCA I/O)		2 x 2 (1 x 1 DIN5 MIDI I/O)	yes	yes (2 1/4")	FireWire	no	yes	yes	yes	8	ASIO, Core Audio, WDM, MME, GSIF2	10-bit touch-sensitive motorized faders, LCD display, headphone A/B source switch, transport controls, assignable rotary encoders, support for Mackie Control and HUI protocols, software controlled digital mixing/routing
NRV10	10 x 10	8 (5 XLR/TRS, 8 1/4" TS)	4 (2 XLR/TRS and 2 1/4" TS)	yes	24-bit/96kHz	no	no		no	no	yes (1/4")	FireWire	no	no	yes (7.3 and higher)	yes	5	ASIO, Core Audio, WDM, MME, GSIF2	includes interFX live mixing application with VST support
Fast Track Ultra 8R	8 x 8	8 (8 combo XLR-1/4" TRS)	8 (8 1/4" TRS)	yes	24-bit/96kHz	no	yes (RCA I/O via adapter)		1 x 1 (via adapter)	no	yes (2 1/4")	USB 2.0	USB	no	yes (7.4 with downloadable update and higher)	yes	8	ASIO, Core Audio, WDM, MME, GSIF2	rack-mountable, MX Core DSP mixer with built-in FX
Fast Track Ultra	8 x 8	6 (2 mic/line/inst, 2 mic/line, 2 line)	6 (6 1/4" TRS)	yes	24-bit/96kHz	no	yes (RCA I/O)		1 x 1	no	yes (2 1/4")	USB 2.0	USB	no	yes (7.4 with downloadable update and higher)	yes	4	ASIO, Core Audio, WDM, MME, GSIF2	MX Core DSP mixer with built-in FX
Fast Track Pro	4 x 4	2 (2 combo XLR/ 1/4" TRS/TS)	4 (2 1/4" TRS, 4 RCA)	yes	24-bit/96kHz	no	yes (RCA I/O)		1 x 1	no	yes (1/4")	USB	USB	no	yes	yes	2	ASIO, Core Audio, WDM, MME	class-compliant, headphone A/B source switch
Fast Track USB	2 x 2	2 (1 XLR, 1 inst. 1/4" TS)	2 (2 RCA)	no	24-bit/48kHz	no	no		no	no	yes (1/8")	USB	USB	no	yes	yes	1	ASIO, Core Audio, WDM, MME	class-compliant
MobilePre USB	2 x 2	2 (2 XLR, 2 inst./line 1/4" TRS/TS, stereo 1/8")	2 (2 1/4" TS, stereo 1/8")	yes	16-bit/48kHz	no	no		no	no	yes (1/8")	USB	USB	no	yes	yes	2	ASIO, Core Audio, WDM, MME	class-compliant
Transit	2 x 2	2 (2 stereo 1/8")	2 (2 stereo 1/8")	no	24-bit/96kHz	no	yes (optical I/O, in via adapter)		no	no	yes (1/8")	USB	USB	no	yes	no	no	ASIO, Core Audio, WDM, MME	accommodates self-powered stereo microphone
Delta 1010	10 x 10	8 (8 1/4" TRS/TS)	8 (8 1/4" TRS/TS)	no	24-bit/96kHz	no	yes (RCA I/O)		1 x 1	yes	no	PCI	n/a	no	yes	yes	no	ASIO, Core Audio, WDM, MME, GSIF2	rack-mountable, software-controlled digital mixing/routing
Delta 1010LT	10 x 10	8 (8 RCA)	8 (8 RCA)	no	24-bit/96kHz	no	yes (RCA I/O)		1 x 1	yes	no	PCI	n/a	no	yes	yes	2	ASIO, Core Audio, WDM, MME, GSIF2	software-controlled digital mixing/routing
Delta 44	4 x 4	4 (4 1/4" TRS/TS)	4 (4 1/4" TRS/TS)	no	24-bit/96kHz	no	no		no	no	no	PCI	n/a	no	yes	yes	no	ASIO, Core Audio, WDM, MME, GSIF2	software-controlled digital mixing/routing
Audiophile 192	4 x 4	2 (2 1/4" TRS/TS)	2 (2 1/4" TRS/TS)	no	24-bit/192kHz*	no	yes (RCA I/O)		1 x 1	no	no	PCI	n/a	no	yes	yes	no	ASIO, Core Audio, WDM, MME, GSIF2	direct hardware input monitoring via separate balanced 1/4" TRS monitor outputs, software-controlled digital mixing/routing
Audiophile 2496	4 x 4	2 (2 RCA)	2 (2 RCA)	no	24-bit/96kHz	no	yes (RCA I/O)		1 x 1	no	no	PCI	n/a	no	yes	yes	no	ASIO, Core Audio, WDM, MME, GSIF2	software-controlled digital mixing/routing

*Maximum 96kHz sample rate and 18 x 18 I/O when using Pro Tools M-Powered.

HANDHELD RECORDING

Sound matters—that's why MicroTrack® handheld recording technology has been embraced across the digital media production spectrum. From cutting-edge music producers and Hollywood sound designers to top-shelf video game developers and photojournalism agencies, working pros depend on the MicroTrack recorder for reliability and pristine sound quality. A complete selection of custom accessories provides everything you need to capture high-fidelity audio on the go.

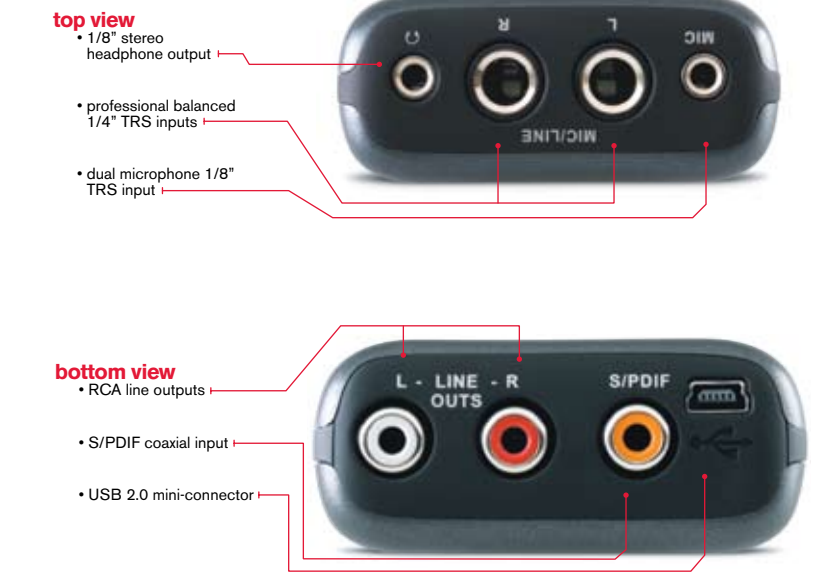


MicroTrack II

Professional 2-Channel Mobile Digital Recorder

The redesigned MicroTrack® II brings even more professional features to the original high-fidelity mobile digital recorder that's been embraced by audio and film professionals worldwide. With an extended input gain range, analog input limiter, 48V phantom power, headphone monitoring of S/PDIF, faster file transfer rate and other enhancements, MicroTrack II delivers the highest quality mobile recording experience available today. Simply record WAV (BWF) and MP3 files to CompactFlash or Microdrives (sold separately) through balanced line inputs or built-in microphone preamps—then drag and drop recordings to your computer via high-speed USB 2.0 for immediate editing or Web posting. MicroTrack II is perfect for a wide variety of applications including field recording, capturing live shows, songwriting, education and more.

- 2-channel WAV (BWF) and MP3 recording and playback for pro recording, capturing live shows, songwriting, training, education, worship and more
- new features include extended input gain range, analog input limiter, multi-part recording of files beyond 2GB in size, BWF file marking ability, headphone monitoring of S/PDIF and more
- storage via convenient CompactFlash or Microdrives (sold separately)
- immediate drag-and-drop file transfer to PC and Mac via high-speed USB 2.0 mini-connector
- powered via USB, built-in rechargeable lithium-ion battery or included power supply
- separate left and right input level controls with signal and peak indicators
- professional balanced 1/4" TRS inputs capable of mic or line-level signals
- dual microphone preamps with 48V phantom power for studio microphones
- 1/8" TRS input with 5V power for use with stereo electret microphone (microphone included)
- S/PDIF coaxial input for digital transfers
- monitoring via RCA line outputs or 1/8" stereo headphone output
- output level control
- dedicated buttons for navigation, record, hold, delete, menu and power
- includes electret T-shaped microphone, software for editing and file format conversion, carrying pouch, 1/8" stereo extension cable with lapel clip, power supply and USB cable



MicroTrack 10dB Pad

Passive In-line 10dB Pad for MicroTrack 24/96

The MicroTrack 10dB Pad is a specially designed attenuator for the 1/8" microphone input on the first-generation MicroTrack 24/96 recorder—or any device with similar output impedance and phantom power characteristics. It reduces the output of a connected electret condenser microphone by approximately 10dB, which protects the input stage of your MicroTrack 24/96 from becoming overloaded and distorting when recording high-SPL sources. The in-line pad attenuates the audio signal from the mic while passing unaltered the 5V supply needed to power the internal preamp of electret condenser microphones. Patent pending.

10dB attenuator
5V pass-through for electret condenser mics
designed for MicroTrack 24/96 recorder

Flexible Recording
Like many of today's ultra-compact digital cameras, MicroTrack II records to CompactFlash or Microdrives (sold separately). Capacity is based on the recording format selected and the size of the currently inserted media. For example, a 1GB CompactFlash card or Microdrive will hold approximately 100 minutes of uncompressed CD-quality 16-bit stereo 44.1kHz WAV files. That same 1GB media will store 1500 minutes of speech-quality stereo MP3 audio at 96kbps. Of course, you can use and swap out whatever capacity media suits your needs.

Simple Transfers
You can record as many unique files as the capacity of your available storage allows. Then just connect MicroTrack II to your PC or Mac via high-speed USB 2.0, and it appears as a USB mass storage device showing the unique identification number of each file. Just drag and drop the files to your computer's hard drive and your audio will be ready to edit and/or post to the Web. The included software even gives you the power to easily edit your files and convert between file formats.

Power to Go
The MicroTrack II recorder is powered via a long-life lithium-ion battery. You can record for approximately four to five hours on a single charge (or about three hours with phantom power engaged). You can also use an optional USB battery pack for additional hours of top-quality recording. Recharge the battery by simply connecting MicroTrack II to a PC or Mac computer via USB, or by using the included power supply.



High-Fidelity Recording
At about the size and weight of a deck of cards, MicroTrack II will go anywhere you need to record. But don't let its small size fool you—this rugged device is in the same class as our critically acclaimed audio interfaces. Pro-quality preamps complete with full 48V phantom power will work with your favorite condenser microphones virtually anywhere you need to capture audio—all the way up to 24-bit/96kHz.

Applications Galore
When you carry MicroTrack II as your songwriter's notebook, you'll never miss a moment of inspiration. The recorder's mobility and mic preamps also make it ideal for recording practice sessions and gigs, not to mention capturing film-quality sound effects in the field. Balanced 1/4" TRS line inputs also make it easy to take a feed directly from a studio or club mixer. S/PDIF input means that you can even record the output of digital mixers and do transfers from other digital recording/storage devices. And regardless of how you choose to record, you can monitor via the 1/8" stereo headphone jack or RCA line outs.

Optimized for Condenser Microphones
The MicroTrack II delivers optimized performance when coupled with high-quality condenser microphones. The 1/4" TRS inputs allow you to use balanced XLR-to-TRS cables for professional-quality results.*



*For information on using dynamic mics with the MicroTrack II recorder, please visit the MicroTrack II product page on m-audio.com.

"I use my MicroTrack on practically every episode of *Lost*. The sound quality is top notch and it's incredibly versatile—whether I'm on the mix stage grabbing an FX or Foley pick up, 'worldizing' effects, or even recording an ADR line. I carry it everywhere I go for recording sounds in the field!"
—Tom de Gorter (supervising sound editor, *Lost*)

"Whether you're recording live gigs off the mixing desk, capturing interview material for annotation or simply sampling the the outside world, the MicroTrack II is a quality solution at an even better price than ever—get one!"
—*Future Music*

"The compact size of the MicroTrack allows me the luxury of having it with me almost everywhere. It's enabled me to capture recordings that I normally wouldn't be able to get—and at 24/96!"
—Tim Larkin (Academy Award-winning sound designer; *Myst*, *Half-Life 2*)



MicroPack

Custom Carrying Case for the MicroTrack Recorder

Protect your M-Audio MicroTrack recorder with the M-Audio MicroPack. Constructed from high-quality ballistic nylon, the M-Audio MicroPack is the only all-in-one carrying solution for the MicroTrack that allows you to access every function and connection without having to remove the unit from the bag. And with a full complement of zippered pockets, the MicroPack allows you to keep all of your cables, mics and accessories in one place.

BX8a

M-AUDIO

SOFTWARE

Thanks to the power of today's computers, software goes beyond hardware, delivering the cutting-edge tools that forge much of today's innovative sound. Software also gives you significantly more functionality for the dollar, not to mention continuous upgrade paths that make planned obsolescence, well, obsolete. The music software era has truly arrived—and M-Audio is proud to bring you the best of the breed from around the world. Most of our software is bi-platform and compatible with a range of operating systems including Windows XP, Vista and Mac OS X.





Pro Tools M-Powered 8

M-Audio Compatible World Class Production Software

Pro Tools® M-Powered™ 8 software puts the industry standard in audio/MIDI production on the fast track, letting you enter the powerful world of Pro Tools on your own terms. Pro Tools M-Powered has the same user interface as Pro Tools|HD® and Pro Tools LE® software, all while expanding your creative hardware options to dozens of M-Audio interfaces*. Session compatibility with all current versions of Pro Tools software means that you can easily move your projects between pro, project and mobile personal studios. And at just \$299.95 MSRP, anyone can become a member of the Pro Tools community. Pro Tools M-Powered 8 is the serious music production choice for power, compatibility, options and ease of use—without spending serious money.

- supports a wide range of M-Audio interfaces* including all current Delta PCI, USB/USB 2.0 and FireWire products
- work anywhere, anytime—seamless workflow between studio, stage, home and the road
- award-winning Pro Tools mixing environment
- industry-standard session compatibility with countless Pro Tools-equipped project and professional studios around the world
- 48-track** audio recording, editing and mixing up to 24-bit/96kHz
- fully non-destructive editing with world-class tools
- powerful, intuitive MIDI sequencing
- real-time audio and MIDI processing
- advanced automation features
- import MIDI, REX, ACID, WAV, AIFF, AAC, MP3 and CD audio files
- built-in DigiBase file management tool
- QuickPunch functionality
- powerful loop recording options
- low-latency monitoring while recording

- RTAS® real-time effects processing
 - advanced virtual instrument integration
 - easily accepts ReWire output stream directly from other applications for further mixing and processing
 - unique Beat Detective™ LE automatic groove analysis and correction tool
 - supports M-Audio ProjectMix I/O and Digidesign Command|8® control surfaces for hands-on mixing
 - wide range of compatible creative software options (AudioSuite and RTAS plug-ins, ReWire-compatible applications) available from Digidesign and Digidesign Development Partners
 - Windows XP, Vista and Mac OS X^ compatible
 - includes 70 effects plug-ins (EQ, dynamics, delays, reverb and more), plus 7 powerful virtual instruments (6 from the Digidesign Advanced Instrument Research (A.I.R.) group)
- *Pro Tools M-Powered requires a supported M-Audio hardware interface to function. Visit m-audio.com for a current list of compatible M-Audio hardware peripherals.
**Up to 64 simultaneous stereo or mono audio tracks with the Music Production Toolkit 2 option. Owners of the original Music Production Toolkit software option who upgrade to Pro Tools M-Powered 8 will automatically get support for up to 64 stereo audio tracks.
^Visit m-audio.com for complete compatibility information.

Real Pro Tools
Pro Tools M-Powered is Pro Tools. There are actually three flavors of Pro Tools, all of which share the same user interface and file format. The primary distinction is the hardware they complement. Pro Tools|HD runs on elite DSP-powered Pro Tools|HD hardware. Pro Tools LE works with a variety of Digidesign hardware including the Mbox 2 family. And Pro Tools M-Powered* delivers even more options via compatibility with dozens of M-Audio interfaces. And at just \$299.95 MSRP, now there's no reason for not having the industry-standard DAW in your creative toolbox.

For more information on Pro Tools M-Powered, check out *Pro Tools on Your Terms* (pages 10-13) in the artist section of this magazine.

"I can't imagine anyone who owns a supported M-Audio interface not wanting to acquire the Pro Tools M-Powered software. For the price, I know of no comparable DAW system that combines such high sound quality with recording and editing software of such sophisticated elegance. The combination of M-Audio hardware with Pro Tools M-Powered software can take on anything from singer-songwriter demos, to multitrack live band recordings."
—Pro Audio Review

"There's no question that Pro Tools M-Powered lives up to Digidesign's reputation... Now, with Pro Tools M-Powered on the scene, excluding Pro Tools because of budget concerns is past!"
—Remix

Complete Your Pro Tools M-Powered System with Any of the Following Hardware Options:

ProFire 2626*
High-Definition 26-In/26-Out FireWire Audio Interface with Octane Preamp Technology

ProFire 610**
High-Definition 6-In/10-Out FireWire Audio Interface with Octane Preamp Technology

Fast Track Ultra 8R*
High-Speed 8 x 8 USB 2.0 Interface with 8 Preamps and MX Core DSP

Fast Track Ultra*
High-Speed 8 x 8 USB 2.0 Interface with MX Core DSP Technology

Fast Track Pro
4 x 4 Mobile USB Audio/MIDI Interface with Preamps

Fast Track USB
Record Guitar and Vocals on Your Computer—Complete with Effects

Delta 1010
10-In/10-Out Digital Recording System with MIDI and Digital I/O

Delta 1010LT
10-In/10-Out PCI Virtual Studio

Audiophile 2496
4-In/4-Out Audio Card with MIDI and Digital I/O

Audiophile 192
High-Definition 4-In/4-Out Audio Card with MIDI and Digital I/O

New in Pro Tools M-Powered 8

Get ready for a revolutionary new way to work with Pro Tools® software. Pro Tools M-Powered™ 8 delivers a streamlined, customizable interface along with many new production tools and creative options. Work with up to 48 stereo audio tracks*. Create with five new A.I.R. instruments and 30 more plug-in effects. Create sophisticated notation with the new Score Editor based on the Sibelius engine. Work MIDI magic with the new MIDI Editor. Change audio pitch with the new Elastic Pitch real-time pitch transposer. It's time to upgrade to the most powerful version of Pro Tools M-Powered ever.

Stunning New Look and Interactivity

With a sleek new look, Pro Tools M-Powered 8 is as easy on the eyes as it is to use. All of the familiar Pro Tools M-Powered functionality is still in place—now with double the inserts per channel, more customizability, easier access to editing options and more. Customize the toolbar, tile or cascade your window arrangement, change the color of your channel strips, tracks, regions, groups and markers, and much more.



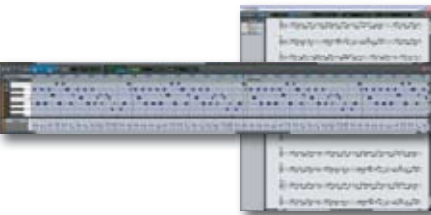
A Well-Stocked Studio

Pro Tools M-Powered 8 comes packed with a huge, comprehensive collection of music creation and sound processing plug-ins—giving you a well-stocked studio right out of the box. Create and play music with groundbreaking new virtual instruments. Dial up awesome guitar tone with Eleven™ Free and SansAmp. Play DJ with Torq® LE. Add character to tracks with 20 new A.I.R. effects. Make music with nearly 8GB of pro-quality loops. And fix, enhance and polish your mixes with ease.



Complete MIDI Production

Pro Tools M-Powered 8 features a comprehensive array of new MIDI tools to streamline production with both virtual and traditional instruments. Gain extensive MIDI editing power through MIDI Editor windows. Work with new features that let you separate, consolidate and mute MIDI notes; scrub and shuttle through parts; view superimposed MIDI and Instrument tracks; and play MIDI notes when tabbing. Edit MIDI automation and continuous controller (CC) data through multiple Automation and Controller lanes, and more.



New Features in Pro Tools M-Powered 8

- up to 3 times more audio tracks—now 48 stereo audio tracks* (expandable to 64 tracks)
- dedicated MIDI Editor window greatly simplifies and streamlines MIDI sequencing
- includes 5 new A.I.R. virtual instruments and FXpansion BFD Lite—7 VIs total
- 30 more effects plug-ins—70 total
- powerful new Score Editor window based on Sibelius notation engine
- beautiful, redesigned user interface with new enhancements and customizability
- Elastic Pitch real-time pitch transposition

- incredible new track compositing workflow allows for easily constructing a perfect performance from multiple takes
- access up to 10 inserts (plug-ins) per channel
- view multiple Automation and Controller lanes for faster, easier editing
- improved plug-in parameter mapping allows easier hands-on control of effects and virtual instruments with supported control surfaces and MIDI controllers
- automatic Check for Updates feature keeps Pro Tools and plug-ins up to date
- QuickStart dialog allows for quickly, easily creating new sessions from templates, from scratch or open existing sessions
- improved, reduced-price Music Production Toolkit 2 option includes more valuable plug-in collection and adds support for up to 64 stereo audio tracks

*Up to 64 simultaneous stereo or mono audio tracks with the Music Production Toolkit 2 option. Owners of the original Music Production Toolkit software option who upgrade to Pro Tools M-Powered 8 will automatically get support for up to 64 stereo audio tracks.

For more information on the new Elastic Pitch and Score Editor features, see pages 12 and 13, in the artist section of this magazine.

Take Pro Tools M-Powered 8 Even Further

Music Production Toolkit 2

Music Production Expansion Option for Pro Tools M-Powered
The Digidesign® Music Production Toolkit 2 expands the creative power of your Pro Tools® M-Powered™ system up to 64 stereo audio tracks plus even more creative tools. It features over \$1,600 worth of professional plug-ins including the Digidesign Eleven™ LE hyper-realistic, vintage guitar amp emulator, Hybrid™ 1.5 high-definition synthesizer, Smack!™ LE compressor and limiter, and Structure® LE advanced convolution reverb, as well as the TL Space™ Native Edition convolution reverb.

Producer Factory Bundle

Audio Production Suite for Pro Tools
The Producer Factory™ bundle augments your Pro Tools® plug-in collection, offering seven professional Digidesign®/Bomb Factory® plug-ins—separately worth nearly \$1,100—at incredible savings. Includes Cosmonaut Voice™, JOEMEER SC2 Photo Optical Compressor and VC5 Meequalizer®; and the Moogerfooger 12-Stage Phaser, Analog Delay, Lowpass Filter and Ring Modulator.

Producer Factory Pro Bundle

Professional Audio Production Suite for Pro Tools
The Digidesign® Producer Factory™ Pro bundle features 17 Digidesign®/Bomb Factory®/Trillium Lane Labs® effects plug-ins is worth over \$3,550—yours for a fraction of the price. The bundle includes all seven plug-ins found in the Producer Factory bundle, plus the Bomb Factory BF-2A and BF-3A; Fairchild® 660 and 670; Purple Audio MC77; SoundReplacer™; TL EveryPhase™; Tel-Ray® Variable Delay; and Voce Chorus/Vibrato and Spin.

FireWire Solo
FireWire Mobile Audio Interface for Songwriters/Guitarists

MobilePre USB
USB Bus-Powered Preamp and Audio Interface

Transit
High-Resolution Mobile Audio Interface

NRV10^
10 x 10 FireWire Digital Audio Interface | 8 x 2 Analog Mixer with Effects

ProjectMix I/O
Control Surface with Motorized Faders and 18 x 14 Audio Interface

Torq Xponent^ ^
Advanced DJ Performance/Production System

Visit m-audio.com for the complete list of hardware compatible with Pro Tools M-Powered.
*Compatible with Pro Tools M-Powered 7.4 with downloadable update from m-audio.com, and higher.
**Compatible with Pro Tools M-Powered 8 and higher.
^Compatible with Pro Tools M-Powered 7.3 and higher.
^^Compatible with Pro Tools M-Powered 7.4 and higher.

Hybrid

High-Definition Synthesizer for Pro Tools Systems

Developed by the Digidesign® Advanced Instrument Research (A.I.R.) group, Hybrid™ is a high-definition RTAS® software synthesizer for Pro Tools® M-Powered™ and other Pro Tools® systems that combines the warmth of classic analog waveforms with digital wavetables. Emulate your favorite classic synth or create something no one has ever heard before.

- 256 preset patches combining analog and digital sounds
- user-adjustable parameters to easily create unique sounds
- sample-accurate, high-definition synth engine
- two simultaneous parts for complex patches
- RTAS format for tight Pro Tools system integration

"A lot of sound design work went into giving Hybrid the kind of basses, pads and keyboard comps that mainstream pop music producers are sure to love... Hybrid is simply a great synthesizer, capable of both classic analog warmth and modern digital edge" *—Mix*

Strike

Virtual Drummer Instrument for Pro Tools Systems

Strike™ from the Digidesign® Advanced Instrument Research group is a revolutionary RTAS® instrument plug-in that makes it easy to create, control and produce professional drum performances in Pro Tools® systems with uncanny realism. One part intelligent virtual drummer and one part professional drum module, Strike features a wide range of high-definition drum kits and style choices, and allows for unprecedented control over the virtual drummer's performance. Comprising 20GB of 24-bit source material, Strike allows you to mix and match kits, room tones, effects and playing styles, as well as explore the full dynamic range of a professionally tuned and miked drum kit. And unlike other virtual drummer instruments, Strike is designed expressly for the Pro Tools environment and delivers a level of stability, efficiency and ease of use that no third-party product can touch.



"Using Strike is not unlike sitting behind the glass in a studio and recording a real trap-set drummer—but with some extras that session producers can only dream of... Strike is a super addition to the Pro Tools family, and is sure to be showing up before long on major-label releases near you." *—Electronic Musician*

- easily produce professional, highly realistic drum performances within Pro Tools systems
- full, real-time performance control, including intensity, complexity, timing, groove, dynamics and much more
- groundbreaking new real-time performance engine allows for gradually adjusting dynamics
- doubles as a powerful MIDI drum module for use with your own drum patterns and sequences
- 5 high-definition drum kits, each featuring up to 12 instruments and up to 300 samples per instrument

Velvet

Virtual Electric Piano for Pro Tools Systems

Developed by the Digidesign Advanced Instrument Research group, Velvet® is a world-class virtual instrument that delivers highly realistic emulations of four of the most legendary electric pianos. Using dynamic modeling—a revolutionary proprietary combination of both sampling and modeling techniques—Velvet emulates these original electric pianos, both in sound quality and playing feel. Velvet also includes built-in preamp/EQ and multi-effects sections, making it perfect for reproducing or customizing any kind of electric piano sounds—from classic to contemporary. Available in RTAS® plug-in format for Pro Tools® and Pro Tools M-Powered™ 7 and higher.

- highly accurate emulations of four legendary electric pianos
- unique dynamic modeling technology combines sampling and modeling
- over 100 presets plus powerful preamp section and multi-effects
- highly optimized RTAS instrument for Pro Tools and Pro Tools M-Powered



"[Velvet's] user interface is a breeze to navigate, and the onboard signal processing and effects are perfect for spicing up your sounds. Its presets are so convincing, you'd swear you're hearing the real thing. The raw pianos are modeled to perfection, and the ability to add the idiosyncrasies of the originals gives Velvet a huge advantage." *—Electronic Musician*

Structure

Professional Sampler for Pro Tools Systems

Developed by the Digidesign® Advanced Instrument Research (A.I.R.) group and optimized exclusively for Pro Tools® systems, Structure™ is a powerful RTAS® virtual instrument that redefines the art of sampling. Freely create, sculpt and refine everything from simple acoustic instruments to highly complex soundscapes with amazing ease—in real time.

- professional RTAS sampler designed and optimized for Pro Tools systems
- includes comprehensive, premium factory sound libraries (nearly 20GB)
- compatible with unencrypted SampleCell, Kontakt 1 and 2, and EXS24 sound libraries
- powerful database and integrated file browser
- integrated stereo and surround multi-effects processing engine

"... a solid, simple, unintimidating, easy-to-use, easy-to-understand, great-sounding sampler that integrates with Pro Tools and comes with a phenomenal library... It speaks volumes that something I've only had for a couple of weeks has already barged its way to the front of my plug-in queue as a one-stop shop for all my music requirements..." *—Sound On Sound*



"[Transfuser's] really ill... It's just bananas. It's kinda blowing my mind right now." *—Junior Sanchez (artist, remixer, producer; Madonna, Gorillaz, New Order)*

"[Transfuser's] just amazing... really incredible! It looks infinitely expandable... you can get really deep into it" *—Ken Jordan (The Crystal Method)*

Eleven LE

Hyper-Realistic Guitar Amp Emulations for Pro Tools Systems

Eleven LE™ is a powerful RTAS®/AudioSuite™ plug-in that sets a new standard for recording guitar amp sounds. Eleven enables you to achieve highly realistic, jaw-dropping guitar tones based on the world's most coveted vintage and modern tube amps, speaker cabinets and mics—all within your Pro Tools® M-Powered™ rig.

Meticulously Modeled Classic Amps

A great guitar amp doesn't just amplify your sound—it can breathe life into a simple riff or chord change, or viciously attack when it's time to solo. The Eleven team went to great lengths to find the most lusted-after vintage and modern amps, speaker cabinets and mics—in their original form—to create a plug-in so realistic that you can practically feel the tubes burn.

"I've never found anything that simulates a speaker cabinet like this before. It's really got the bite and the attack that's missing from most plug-ins, and it's as responsive to my playing as a real tube amp." *—Dave Navarro (artist/guitarist; Red Hot Chili Peppers, Jane's Addiction)*



- create realistic mic'd guitar amp/cabinet sounds within Pro Tools M-Powered or other Pro Tools systems
- choose from vintage and modern amp, cabinet and mic models including presets
- multi-dimensional tones complete with power amp sag, ghost notes, cabinet resonance and speaker cone breakup
- innovative amp cloning technique emulates each component to behave like its hardware counterpart
- convolution-based speaker cabinet and mic models provide incredibly rich tones

Transfuser

Loop and Groove Creation Workstation for Pro Tools Systems

Transfuser™ is an innovative, real-time loop, phrase and groove creation workstation that allows you to quickly and easily create, manipulate, and perform loop- and rhythm-based music on the fly—right within Pro Tools® M-Powered™ and other Pro Tools® systems. Whether you're looking to create and tweak your own rhythms, mash up something funky, or breathe new life into existing loop libraries, Transfuser offers a ton of unique tools that'll have you creating, exploring and experimenting with music and loops in brand new ways.

- easily create, tweak, arrange and perform grooves on the fly right within Pro Tools systems
- musically intelligent randomization lets you instantly explore inspiring groove variations at the click of a button
- supports full drag and drop of Pro Tools regions and audio files from your computer browser
- comes with nearly 2GB of loops and phrases to get you started
- includes 20 real-time effects ideal for electronic, hip-hop and dance music creation





TimewARP 2600

Virtual Vintage Voltage-Controlled Synthesizer

The TimewARP 2600 from Way Out Ware is a meticulous emulation of the classic ARP 2600* analog synthesizer—and the only one endorsed by the original instrument's creator, Alan R. Pearlman. In addition to faithful replication of every original feature, TimewARP 2600 features up to eight-voice polyphony and extremely sophisticated velocity and aftertouch control. Mapping of MIDI controller parameters to sliders, knobs and switches is virtually unlimited, putting an unprecedented amount of control at your fingertips. And even though you can create incredibly complex sounds with TimewARP 2600, the unit's comprehensive preset manager ships with hundreds of patches to get you started. Standalone or RTAS®, VST and AU host operation on Mac and Windows makes this gem the ideal addition to your sound—whether as a synthesizer or a unique signal processor.

- faithful emulation of all original ARP 2600 features and sound*
- extensive control over velocity and aftertouch
- unlimited MIDI assignment of all controls to MIDI controllers
- responds to MIDI bank- and patch-select commands
- up to 8-voice polyphony
- LFO synchronization to MIDI Beat Clock
- instant access to complex sounds via hundreds of great factory presets
- extensive patch manager with sort, import and export capabilities
- incredibly smooth controls in both operation and sound
- standalone or RTAS/VST/AU operation on Mac and Windows

"The behavior of the TimewARP 2600 software—both module by module and integrated into patches—is effectively indistinguishable from that of the analog hardware that it emulates." —Jim Michmerhuizen (director/founder, Boston School of Electronic Music; author, ARP 2600 and TimewARP 2600 owners manuals)

"The instrument is remarkably authentic and delivers a broad palette of unique and evocative sounds that just plain feel different than most virtual synths out there today... It's a spot-on emulation of an extraordinarily deep and complex instrument that puts all of the charm and character of the classic at your fingertips." —Future Music

"This is one great application. It takes the sound of the ARP 2600 and makes it available to musicians for about a tenth of what the 2600 cost new... This is the most impressive synthesizer emulation I have heard to date." —Recording

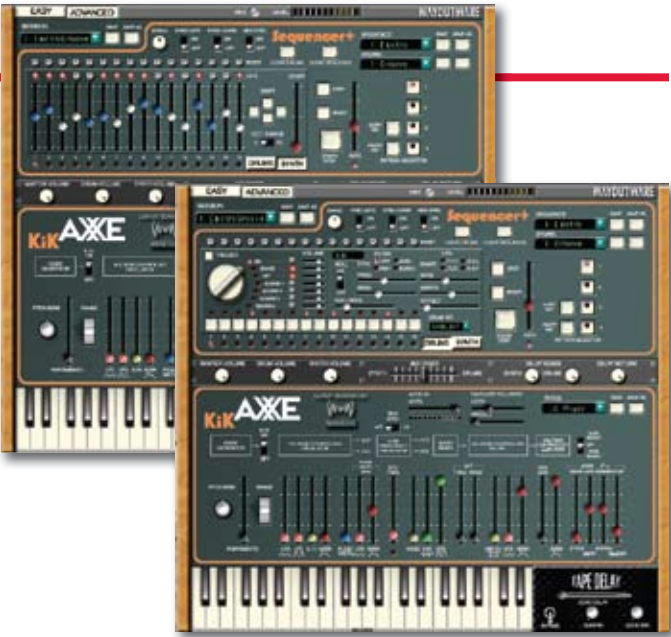
"The TimewARP 2600 has all the charm, the complexity and magic of the original but with none of the drawbacks." —MacDirectory

KikAxxe

Virtual Vintage Analog Synthesizer

The KikAxxe is a faithful emulation of the classic ARP Axxe* synthesizer—and much more. Built with Way Out Ware's award-winning analog-modeling technology, KikAxxe combines the Axxe synthesizer, analog-style 16-step sequencer, programmable drum machine and a retro-themed delay/echo effect. Chock full of modern conveniences like presets, MIDI sync and comprehensive MIDI-mapping capabilities, KikAxxe has all of the features you'd expect from a top-shelf virtual instrument. KikAxxe is compatible with RTAS®, VST and AU hosts, making it a welcome addition to any personal studio.

- meticulous emulation of the classic ARP Axxe*
- 16-step analog-style sequencer
- sample-based drum machine with 5 kits and integrated sequencer
- analog-style delay/echo effect
- synth and drum machine can be assigned to discrete MIDI channels
- comprehensive preset library
- easy and advanced operation modes
- standalone, RTAS, VST and AU support
- compatible with Mac OS X, Windows XP and Vista



"TimewARP and KikAxxe are really inspiring... Way Out Ware software programs sound amazingly similar to the original instruments, bringing an analog timbre to the digital world." —Alessandro Cortini (keyboardist; Nine Inch Nails)

"Makes me want to write a new Devo song." —Mark Mothersbaugh (musician/composer; Devo)

*M-Audio is a trademark of Avid Technology, Inc. All other product names are trademarks of their respective owners, which are in no way associated or affiliated with Avid Technology, Inc. They are used solely to identify the products of those manufacturers whose tones and sounds were studied during Way Out Ware's sound model development.



www.shop.obeyclothing.com
www.obeyclothing.com
www.obeygiant.com

Ozone 4

developed by  iZotope



Complete Mastering System

When you're ready to master your mix, Ozone 4 is all you need. Ozone 4 combines seven essential mastering processors into one complete system, letting you give your mixes a finished, full and professional sound. Ozone's critically acclaimed IRC™ (Intelligent Release Control) Loudness Maximizer gives you commercial volume and fullness without distorting or coloring your mix. An eight-band Paragrophic EQ combines linear phase precision with the warmth and character of analog equalizers and even lets you intelligently match your mix to reference tracks. Innovative Multiband Dynamics, Harmonic Exciter and Stereo Imaging tools add depth and polish to your projects. And because these modules are integrated in a single powerful interface, Ozone maintains the highest quality processing throughout the entire signal chain—while also making the mastering process more efficient and intuitive than ever before.

complete mastering system in a single plug-in	integrated undo history with comparison tools
includes 7 essential mastering tools: Loudness Maximizer, Paragrophic EQ, Multiband Dynamics, Multiband Stereo Imaging, Harmonic Exciter, Dithering, Mastering Reverb	user-definable signal routing
analog-modeled processing combined with linear phase precision	extensive automation support
elegant, highly efficient user interface	CPU-efficient and optimized for today's low-latency DAW environments
extensive metering and spectrum analysis tools	64-bit internal processing chain
comprehensive preset system with over 100 professionally designed presets	supports sampling rates up to 192kHz
	excellent documentation including a comprehensive mastering guide that helps demystify the process



iZotope RX

Complete Audio Restoration Software

iZotope RX is the most complete audio restoration product on the market—a unique application designed from the ground up to combat a range of audio problems. Featuring both standalone and plug-in operation, RX includes innovative restoration modules, detailed analysis tools and time-saving workflow features that help you get the most out of your recordings. RX is ideal for audio restoration and archiving, recording and mastering, broadcasting and podcasting, video production, forensics, and any application that demands spotless results and a truly complete range of restoration tools.

complete software solution designed for audio restoration	eliminate overload distortion by automatically rebuilding clipped sections of audio
features both standalone and plug-in operation	clean up hum and buzz caused by poor wiring and other electrical problems
ideal for recording and music production, broadcasting and podcasting, restoration and archiving, video production and forensics	remove impulse noises like clicks, crackles and pops, digital artifacts and more
suppress broadband and tonal noise without the harsh artifacts of other solutions	select by time and frequency to isolate and repair noise with surgical precision
remove intermittent noises, corrupted intervals and gaps with Spectral Repair re-synthesis	process multiple settings in parallel and revert to earlier settings with an undo history view

"It has been difficult to limit the word count on this review. I could write about the numerous features buried in the software. But I have to go put my Waves Restoration Bundle on eBay!"
—Tape Op

"The sound quality is top-notch, but RX is surprisingly affordable—you need never sacrifice that near-perfect take again!"
—Alexander Posell, *XL88R*

"... even with heavily clipped material, RX can produce results that will have you wondering whether the audio had ever been clipped in the first place... RX is a thoroughly excellent solution for sound restoration, not to mention an unusual creative tool. Top marks!"
—Computer Music

"Absolutely amazing!" —Sound On Sound

Hum Removal

RX Hum Removal uses precise filtering to isolate electrical hum as well as any resulting harmonics. In addition to 50Hz and 60Hz hum removal, a Free mode allows for hum removal at other frequencies.

Declicker

The RX Declicker can save previously unusable recordings by removing analog and digital overload distortion. Declicker uses advanced multiband processing to actually rebuild damaged peaks in clipped audio.

Spectral Repair

RX Spectral Repair can remove hard-to-fix intermittent noises and even intelligently fill in gaps in an audio file. Spectral Repair can learn from the audio surrounding a selection and resynthesize missing audio, even if the content includes changes in pitch, vibrato and harmonics.

Advanced Spectrogram

The RX software's unique spectrogram display can represent audio with an unparalleled level of detail and sharpness. The spectrogram uses newly developed technology to attain the greatest time and frequency resolution available. Use the spectrogram display to identify clipping, buzz, intermittent noises and other problems at a quick glance.

Declicker

The RX Declicker can automatically suppress clicks, crackles and pops as well as similar digital impulse noises. Ideal for cleaning up audio archived from vinyl, cylinders and record masters, Declicker also features a manual mode for isolating and repairing hard-to-fix clicks and pops.

Denoiser

The RX Denoiser is designed to remove broadband and steady-state noise including tape hiss, environmental background noise, camera motor noise, buzz and more. Denoiser can be trained with a sample of noise, or it can run in automatic mode. Denoiser uses special techniques based on image processing technology to achieve natural-sounding results with a minimum of artifacts.

RX Restoration Plug-ins

Each module from the RX standalone application has been faithfully reproduced in plug-in form, allowing you to use cutting-edge restoration tools in conjunction with your digital audio workstation. The individual plug-ins include Hum Removal, Declicker, Declipper, Denoiser and Spectral Repair—offering compatibility with VST, AU, MAS, RTAS, AudioSuite and DirectX formats.

Trash

developed by  iZotope



Complete Distortion Processor

iZotope Trash is the ultimate tool for selectively adding distortion to your tracks. Of course it features tons of analog-modeling guitar rig simulators, including rectified overdrive and a stunning array of 85 cabinet models. And you'll find just as much use for the subtler tone enhancements to your other tracks—tape saturation for vocals, overdrive for keyboards or a pinch of fuzz on a lead guitar, for example. Chain pairs of distortions together or apply distortion independently to individual frequency bands. Trash is compatible with most Mac and PC hosts, supports 192kHz and employs 64-bit processing for great fidelity regardless of how nasty you like your sound.



64-bit internal processing up to 192kHz	36 sweepable filter types—analogue, resonant, clean, saturated	extensive delay modeling—analogue, lo-fi, tape-style
realistic guitar rig simulator		CPU-efficient for Mac and PC
85 speaker cabinet models from vintage to experimental; 3 microphone models	multiband, distortion, compression and gating	Pro Tools® M-Powered™ compatible

Multiband, Dual-Stage Distortion

Have you used all the "standard" distortion plug-ins out there, only to find that you still end up with a thin, canned and basically unrealistic sound? Do you wish you could combine the ease of use of the "virtual stack" with the intelligent control of studio effect processors? Trash combines multiband, dual-stage distortion and an intuitive user interface to prove that all distortions are not created equal. Add a little crunch in the midrange without muddying the lows and over-hyping the highs, give the low end some more thump without distorting the top. Go one step beyond standard formats and layer not one, but two types of distortion on each of the four available frequency bands.

Turn It Up to 11

We'll give it to you straight: Trash is a killer amp simulator. Now you can get that real overdriven amp sound and still keep the peace with your neighbors. With 85 box models to choose from, you'll never run out of options to get the sound you've been searching for. In addition, we went beyond the normal boxes you find in the music stores. You'll find models for telephones, clock radios, sheet metal, plexiglass tubes, piano cabinets—and those are just a few of the extra models included with Trash. To get the creative juices flowing, we also created a new class of cabinets that don't exist in the material world. When it comes to amp modeling, Trash can be as real or unreal as you want.

Beyond Distortion

In addition to amp modeling, Trash has 36 sweepable filters and six delays to choose from. The pre-filter lets you add a tremolo, wah, or any number of more exotic effects to your sound. The buzz module gives you six different types of delay lines ranging from a clean, crisp digital delay to a gritty, organic tube-amplified tape delay. In addition to all the controls you would expect, a "trash" slider lets you adjust the amount of distortion applied to the delayed signal and an output filter lets you shape the wet signal even more.

"With no cabinet selected, I got some of the nastiest sounds I'd ever heard. We are talking ear-ripping, fried-capacitor, broken-speaker, overdriven digital recorder-type distortions—cool!" —Guitar One

"I love Trash. It's all over *Bleed Like Me*!"
—Butch Vig (producer/musician; Garbage, Nirvana)

"Whether you want tape-like saturation to warm up vocal tracks or extremely saturated distortion that sounds like the Judas Priest Marshall backline melting into a nuclear reactor, Trash provides just about any flavor or distortion you can imagine!"
—Future Music

"Ozone, Spectron and Trash totally rock!"
—Jonathan Davis (singer; Korn)



Spectron

Spectral Effects Processor

Spectron from iZotope is the next generation of spectral effect plug-ins, allowing unmatched control over audio by frequency. Add delay to only the snare or pan only the hi-hat—on a drum track that's already mixed. Give your guitar a delay, but only on the high notes. Make your bass ring down low, but stay clear and dry up high. For effects that are subtle or out of this world, Spectron is the one-stop spectral toolbox. Spectron splits audio into thousands of frequency bands, applies independent delay, morph, filter and pan effects, and then resynthesizes the processed audio into an entirely new sound. Using this unique control over individual frequencies, Spectron can sound like a phaser, flanger, chorus, ensemble, vocoder or an entirely new class of effects. Spectron is perfect for spots, loop/sample manipulation, sound design and music production.

up to 192kHz sampling rate	delay with independent feedback control	frequency-selective panning
spectral domain processing	4-stage chorus/flanger effects	CPU-efficient for Mac and PC
morphing for vocoder-style effects	fully automatable, triggered filters	Pro Tools® M-Powered™ compatible

Spectron's Secret—Spectral Nodes

Even though Spectron's approach to processing is unique, the Spectron interface relies on standard controls. The Spectron effects are manipulated by Spectral Nodes, which behave like the nodes of a parametric EQ with control over frequency, amount, bandwidth and shape. Beyond the basic node operation, you can use Spectron Nodes with LFOs and envelope triggers to open another level of creativity. The frequency, amount, shape and width automate with advanced control over speed and patterns not possible with normal automation.

Looking for a New Sound?

Spectron was designed with creativity and originality in mind. With Spectron, you can easily create effects that aren't possible with analog hardware, thus inspiring new ideas for creating intricate and evolving soundscapes. Looking for something a little more subtle? It's just as easy to use Spectron to add coloration with flanges, spatialization or light filter sweeping.

Hundreds of Effects in an Instant

Looking for a crazy effect right away? Check out Spectron's integrated preset system. Straight out of the box, you get tons of quality presets and the list is constantly growing. With the presets, Spectron is a virtual stomp box for guitars, keys, bass, vocals and anything else that needs new aural life. Experienced users will find the presets to be very useful starting points for creating their own sounds with Spectron. Be sure to check the iZotope web site for new presets.

"[Spectron's] ability to split audio into thousands of frequency bands and then independently apply effects to these bands is amazing. I love it in particular for delays, filters and panning for creating some great sounds and effects."
—Tania Mann (DJ/producer/engineer)



"GForce aim their hammer with unerring accuracy in realizing Virtual String Machine... VSM hits the nail squarely on the head, combining the immediacy of the original sampled instruments with some well chosen sound shaping tools that provide plenty of scope for creativity while still retaining the spirit of what string machines were all about"
—*Sound On Sound*

"It's quickly apparent that the sky's truly the limit for sonic choices, flexibility, and potential combinations."
—*Remix*

"Virtual String Machine sounds wonderful and is a joy to use... There's plenty of opportunity to be a purist and stick with single instruments and plenty more to 'mess with history' and create generation-spanning hybrid sounds."
—*Future Music*



Virtual String Machine

Virtual Vintage String Synthesizer Collection

The Virtual String Machine from GForce puts the evocative tones of the finest retro string synthesizers of yesteryear at your fingertips. Far more than a preset device, Virtual String Machine makes it possible to layer two sample sets and apply an intuitive synthesis engine to each—creating different envelopes, filter settings, pitch LFO, pan positions, fine tune amounts and more. You can even apply a vintage-style phaser and/or ensemble to the final patch. The result is a truly authentic and highly versatile range of textures, perfect for just about every musical genre.

- features over 3200 individual samples from over 60 sample sets
- includes emulations of Freeman String Symphonizer, Eminent 310, ARP Omni II, ARP Quartet, Crumar Multiman, Polymoog, Elka Rhapsody, Korg PE2000, Logan String Melody, Eminent Solina, Roland RS202, Yamaha SS30 and more*
- fully programmable with 500+ factory patches
- standalone or host operation
- Pro Tools® M-Powered™ compatible

Oddity

Virtual Vintage Analog Synthesizer

The Oddity from GForce is a meticulous emulation of the classic ARP Odyssey synthesizer popularized by artists as diverse as Herbie Hancock, Styx, Tangerine Dream, Ultravox and Portishead.* This legendary dual-oscillator, duophonic vintage synth is back in all its glory, crafted with incredible realism. Modern improvements have been added including programmability, preset morphing, host-syncable LFO and automation along with velocity control of the amp and filter envelopes. You can use the Oddity in standalone mode (Mac/PC) or as a plug-in for most popular host applications. You simply can't get this sound anywhere else today.



"... a remarkable imitation of a classic synth. Given that Odysseys are rare, expensive, unreliable, often have damaged faders, always have scratchy faders, often drift out of tune, and are always a nightmare to tune... I very STRONGLY recommend you to try it"
—*Gordon Reid, Sound On Sound*

"You guys did a fantastic job of getting every detail right, including incorporating some features that we couldn't have even dreamed of at the time. Having [an Odyssey] completely emulated in software is really the ultimate! Thanks for this wonderful labor of love."
—*David Friend (co-founder ARP Instruments and lead designer of the original ARP Odyssey)*

"... an aficionado's plug-in... a product for synth connoisseurs... a labor of love... somebody put a lot of time into getting the details right" —*Craig Anderton, EQ*

- extremely realistic analog modeling of classic ARP Odyssey* including:
 - 2 syncable oscillators
 - fully tunable across a 6-octave range
 - sawtooth, sine, square and variable pulse-width waveforms and sync
 - white and pink noise generators
 - monophonic and duophonic modes
 - ring modulator
 - resonant 24dB/octave low-pass filter
 - high-pass filter
 - sample-and-hold
 - portamento
 - 2 envelope generators
 - flexible modulation routing
- host-syncable LFO
- programmable including 384 presets
- timed morphing between presets
- Flying Slider feature
- full automation support
- standalone or host operation
- Pro Tools® M-Powered™ compatible

*M-Audio is a trademark of Avid Technology, Inc. All other product names are trademarks of their respective owners, which are in no way associated or affiliated with Avid Technology, Inc. They are used solely to identify the products of those manufacturers whose tones and sounds were studied during GForce's sound model development. References to artists and bands are for informational purposes only and do not imply endorsement or sponsorship of these products by these artists and bands.



"... totally authentic... I use [M-Tron] both in the studio and live." —*Rick Wakeman (keyboardist; Yes)*

"If you're into retro sounds, the M-Tron is a must"
—*Paul White, Sound On Sound*

Minimonsta:Melohman

Virtual Vintage Analog Synthesizer

The Minimonsta:Melohman from GForce is an expert emulation of the classic Minimoog that was at the forefront of the analog synth revolution and made famous by artists like Jan Hammer, Rick Wakeman, Keith Emerson, Chick Corea, Gary Numan and Kraftwerk.* Every component of the triple-oscillator vintage synth has been faithfully modeled with stunning realism—and then some. Minimonsta is fully programmable, ships with over 6000 presets and can dynamically morph between 12 patches within a meta-patch bank for unprecedented control. There's also an additional LFO and ADSR that can be applied to just about any parameter, as well as delay. You can even play Minimonsta in monophonic, polyphonic or unison modes. This true players' instrument runs as a standalone application (Mac/PC) or as a plug-in for most popular host applications.

- all original Minimoog* features:
 - 3 VCOs
 - pink/white noise generator
 - famous Moog 4-pole 24dB/octave low-pass VCF
 - 2 ADSRs
 - external input
 - mixer
 - glide
 - additional LFO and ADSR for matrix modulation of almost every parameter
 - monophonic, polyphonic, legato and unison trigger modes
- delay effect
- fully programmable with over 6000 factory patches
- real-time morphing between up to 12 patches via keyboard control
- external input allows filter to be used as plug-in effect
- MIDI Learn with storable Continuous Controller maps
- full automation support
- standalone or host operation
- Pro Tools® M-Powered™ compatible

"There's simply nothing out there that comes close." —*Rick Wakeman (keyboardist; Yes)*

"I closed my eyes and could not believe it was not the real thing."
—*Steve Winwood (singer/songwriter, multi-instrumentalist; Traffic, Blind Faith)*

"The ability to sculpt the sound using both hands makes the Minimonsta a real musical instrument, rather than just a programming tool"
—*Will Gregory (keyboardist; Goldfrapp)*



"... an extremely powerful soft synth—one of the most powerful, honestly, that I've ever come across. A brilliantly designed, great-sounding virtual OSCar. Buy it today!" —*Future Music*

- extremely faithful analog modeling
- 2 digitally controlled oscillators, 13 waveforms
- user-programmable Additive Wave Matrix
- mono, duo and 4 polyphonic arpeggiator modes
- 5 keyboard triggering modes
- 6 portamento modes
- 9 filter types with overdrive, cutoff, Q and separation
- 2 envelope generators
- extensive LFO section with sync
- powerful effects section
- programmable velocity response
- MIDI Learn with storable Continuous Controller maps
- 500+ designer patch library
- full automation support
- standalone or host operation
- Pro Tools® M-Powered™ compatible

*M-Audio is a trademark of Avid Technology, Inc. All other product names are trademarks of their respective owners, which are in no way associated or affiliated with Avid Technology, Inc. They are used solely to identify the products of those manufacturers whose tones and sounds were studied during GForce's sound model development. References to artists and bands are for informational purposes only and do not imply endorsement or sponsorship of these products by these artists and bands.

M-Tron Pro

Virtual Vintage Keyboard

The GForce M-Tron Pro virtual instrument is an incredible emulation of the classic Mellotron—the unique tape-playback keyboard used by such luminaries as The Beatles, Yes, David Bowie, Led Zeppelin, The Moody Blues and Radiohead.* The 2.5GB sound library features over 160 tape banks (sample sets) including 19 of the original GForce M-Tron tape banks, which have been remastered at London's legendary Abbey Road Studios. M-Tron Pro also delivers 45 brand-new tape banks and over 500 patches, many created by world-class recording artists and programmers. Select from the patches or open the lid to access G:sampler's easy editing controls for layers, splits, reverse, half-speed and more. Use it in standalone mode (Mac/PC) or as a plug-in for most popular host applications.

- incredible emulation of vintage Mellotron—and beyond*
- 160+ tape banks including remasters, loops and all-new libraries
- 500+ presets featuring many from acclaimed artists and programmers
- new layer, split, synth and editing features for custom sounds
- standalone or plug-in operation
- Pro Tools® M-Powered™ compatible



impOSCar

Virtual Vintage Analog Synthesizer

The impOSCar from GForce is a faithful reproduction of the classic OSCar synthesizer used by artists including Stevie Wonder, Billie Currie (Ultravox), BT, Keith Emerson and Geoff Downes (Yes and Asia)*. Unique for its digital oscillators with Additive Wave Matrix, dual filters and onboard sequencer, this legendary vintage synth has been faithfully reproduced to the last detail—along with some new innovations such as additional LFO and filter modes, polyphony, user-definable waveforms, effects and over 500 designer presets. Use it in standalone mode or as a plug-in for most popular host applications.

MIDI CONTROLLERS/ DIGITAL PIANOS

M-Audio® MIDI controllers are perfect for playing, programming, producing and performing with today's incredible software instruments and studios. Choose from straightforward keyboard models or those with additional controllers like knobs, sliders and triggers that are easily mapped to control your favorite software. Our lightweight digital stage pianos combine renowned M-Audio control with incredibly authentic and playable instrument sounds that keyboardists need. DJ controllers round out the pack.

Axiom Pro 61

Advanced 61-Key USB MIDI Controller with HyperControl Technology



- 9 sliders
- 9 buttons
- 8 rotary encoders
- 8 velocity-sensitive pads
- 12 keypad-style buttons
- 6 transport buttons
- 7 function keys

Axiom Pro 49

Advanced 49-Key USB MIDI Controller with HyperControl Technology



- 9 sliders
- 9 buttons
- 8 rotary encoders
- 8 velocity-sensitive pads
- 12 keypad-style buttons
- 6 transport buttons
- 7 function keys

Axiom Pro 25

Advanced 25-Key USB MIDI Controller with HyperControl Technology



- 8 rotary encoders
- 8 velocity-sensitive pads
- 6 transport buttons
- 4 function keys

designed for
PRO TOOLS
control

Shared Features

TruTouch semi-weighted, piano-style, professional-action keyed

proprietary HyperControl MIDI mapping and host control automatically maps controllers to popular DAWs and software instruments—and maintains a constant live link between them

compatible with DAW software including Pro Tools, Cubase, Logic and Reason systems*

graphic LCD groups and names controls modularly with 4 dedicated profiles per group for easy recall

dedicated button toggles between Mixer and Instrument control modes

Transport-only mode option enables DAW transport control and track navigation combined with user MIDI controller mappings

ASCII messages for DAW keyboard shortcuts

50 onboard memory locations

USB bus-powered

MIDI Out and MIDI In port for extended external connectivity

4 programmable keyboard zones

*Visit m-audio.com for a complete list of compatible host programs and supported versions.

Axiom Pro MIDI Controllers

M-Audio® Axiom® Pro USB MIDI keyboard controllers build on the acclaimed Axiom series with premium TruTouch™ action, proprietary HyperControl™ MIDI mapping technology and other cutting-edge enhancements. HyperControl automatically maps the keyboard's controls to commonly accessed parameters in DAWs including Pro Tools®, Cubase, Logic and Reason®, as well as software instruments. The constant two-way link with your host DAW means the keyboard's controls are always in sync with your software's active parameters. The intuitive graphic LCD constantly updates the current values, which ensures seamless editing and prevents parameter jumps—even when plug-ins are closed. Toggle instantly between Mixer and Instrument control modes. Map buttons to send QWERTY key commands right from the Axiom Pro. Save settings to 50 memory locations—each with four profiles of quick recall via the intuitive graphic LCD. Now you can control your entire session right from your Axiom Pro.

Enhanced DAW Integration with HyperControl Technology

Thanks to revolutionary M-Audio HyperControl technology, your Axiom Pro will automatically map to commonly used parameters of popular software instruments and digital audio workstations including Pro Tools, Cubase, Logic and Reason® systems. HyperControl updates the virtual instrument or track parameter mappings of each control in real time as you sequence—it doesn't get any easier.

Expressive Playability

With great feel in a lightweight chassis, the Axiom Pro controllers provide a new level of creative inspiration. The M-Audio TruTouch keyed combines professional semi-weighted action with advanced high-speed keybed scanning technology for an ultra-expressive playing experience.

Keyboard Shortcuts

The Axiom Pro keyboard controller line is the first to combine MIDI control with ASCII keystrokes. You can assign any button on Axiom Pro to send ASCII messages accessing any of the available QWERTY keyboard shortcuts within your host DAW. Imagine the possibilities with Copy, Paste, Duplicate, New Track—anything you want to assign.

Complete MIDI Control

Axiom Pro 61 and Axiom Pro 49 have an amazing 64 MIDI-assignable controls, while Axiom Pro 25 features 31 MIDI-assignable controls—putting complete session control in one place. The eight velocity-sensitive trigger pads integrate acclaimed M-Audio Trigger Finger™ technology for laying down rhythm tracks or triggering loops and samples. Smoothly control parameters like filters, EQ and panning with the eight non-detented rotary encoder knobs. The nine 40mm sliders (Axiom Pro 61 and 49 only) feature auto-mute to prevent jumping—ideal for controlling mixes, virtual organ drawbars and more. In addition to USB connectivity, you'll also find traditional MIDI In and MIDI Out ports for connecting external MIDI devices.

DAW Transport and Track Navigation

The six dedicated transport buttons on the Axiom Pro controllers give you immediate hands-on access to all of your host DAW's playback and recording controls. Unlike other all-or-nothing systems, Axiom Pro also features a transport-only mode. This option lets you access DAW transports and track navigation via HyperControl technology, while creating and controlling your own custom MIDI assignments for the trigger pads, buttons, sliders and encoders.

The Ultimate Pro Tools Keyboard Controller

Whether you are working on a Pro Tools M-Powered™, Pro Tools LE® or Pro Tools|HD® system, the Axiom Pro MIDI controllers set a new standard for Pro Tools keyboard control. Advanced M-Audio HyperControl technology puts instant access to all of your Pro Tools parameters at your fingertips—including mixing, individual track functionality, and unparalleled control of virtual instruments such as Xpand!®, Strike™ and Hybrid™.



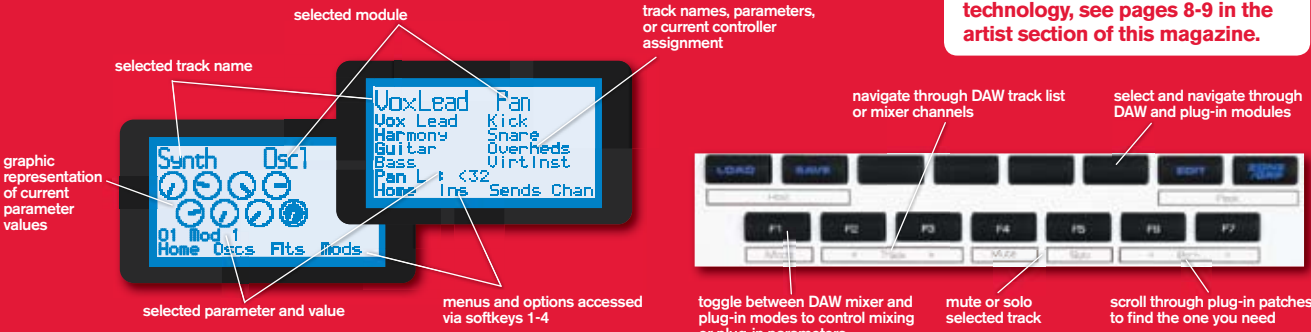
HYPERCONTROL



HyperControl—The Most Advanced, Intuitive Real-Time Link with Your Software

While other controllers offer mapping, only the M-Audio Axiom Pro line has HyperControl technology. HyperControl synchronizes Axiom Pro with your DAW, ensuring that your hardware and software collaborate to form a single work environment. The technology utilizes the Axiom Pro graphic LCD to group software controls together in a modular fashion. Controls are continually updated to reflect the mapped parameters. A dedicated button toggles between Mixer and Instrument modes for instant hands-on control of all of your software's functionality. Dedicated Track buttons allow sequential navigation of your mixer and instantaneous mapping of software instruments within the selected track. You can even control software instruments without opening them.

For a closer look at HyperControl technology, see pages 8-9 in the artist section of this magazine.





"I used the Axiom 49 and Axiom 61 for the synthesizer work I did on films such as *The Good German*, *Alpha Dog* and *Bridge to Terabithia*. I used the sliders and the keys to trigger synthesizers and the faders for filter resonance, volume and to control effects—it worked really well!" —Steve Tavaglione (artist/composer; *Road to Perdition*, *American Beauty*, *C.S.I.*)

61-key, velocity-sensitive, semi-weighted-action keyboard with assignable aftertouch	15 buttons and backlit LCD screen for total front-panel programming	all controllers fully programmable to MIDI controller number and channel
8 MIDI-assignable trigger pads	assignable sustain and expression pedal jacks	Controller Mute function mutes controller output to avoid parameter jumps
8 MIDI-assignable rotary encoder knobs	USB MIDI interface including standard MIDI In and Out jacks	snapshot function transmits all current controller settings
9 MIDI-assignable sliders	powered via USB or optional power supply	weighs only 12 lbs.
15 assignable buttons, including 6 transport buttons	class-compliant with Windows XP, Vista and Mac OS X	includes Live Lite
assignable pitch bend and modulation wheels	20 non-volatile memory locations	
octave up/down; transpose up/down	memory dump via SysEx	
4 independent configurable keyboard zones		

Axiom 49

Advanced 49-Key Semi-Weighted USB MIDI Controller

If you need total MIDI control and playability in a compact package, check out the Axiom® 49 controller. This advanced 49-key USB mobile MIDI controller delivers semi-weighted action plus assignable aftertouch, along with eight rubberized trigger pads that are perfect for hands-on drum programming and performance. Nine sliders complement eight endless rotary encoder knobs to control just about any software studio parameter you can think of. 15 MIDI-assignable buttons—including six transport controls—and assignable wheels and foot pedals round out total control. The dedicated front-panel keypad and backlit LCD screen provide intuitive setup. There's room for 20 non-volatile memory locations for instant access to setups.



49-key, velocity-sensitive, semi-weighted-action keyboard with assignable aftertouch	assignable pitch bend and modulation wheels plus sustain and expression pedal jacks	class-compliant with Windows XP, Vista and Mac OS X
8 MIDI-assignable trigger pads	15 dedicated function buttons and backlit LCD screen for total front-panel programming	20 non-volatile memories
8 MIDI-assignable rotary encoder knobs	built-in USB bus-powered MIDI interface including standard MIDI In and Out jacks	includes Live Lite
9 MIDI-assignable sliders		
15 assignable buttons with 6 transport buttons		



Axiom 25

Advanced 25-Key Semi-Weighted USB MIDI Controller

The Axiom® 25 advanced 25-key USB mobile MIDI controller features semi-weighted action and assignable aftertouch, plus eight rubberized trigger pads for drum programming. You also get eight endless rotary encoder knobs, six transport controls, assignable pedal jacks, 20 memory locations, bus-powered operation, backlit LCD and more.

"[The Axiom 25] boasts channel aftertouch and an excellent feel, and I reveled in what I reckoned to be the perfect compromise between a weighted piano action and the lighter response of a typical synth" —*Sound On Sound*

25-key, velocity-sensitive, semi-weighted-action keyboard with assignable aftertouch	assignable pitch bend and modulation wheels plus sustain and expression pedal jacks	class-compliant with Windows XP, Vista and Mac OS X
8 MIDI-assignable trigger pads	backlit LCD screen	20 non-volatile memories
8 MIDI-assignable rotary encoder knobs	built-in USB bus-powered MIDI interface including standard MIDI In and Out jacks	includes Live Lite
6 reassignable transport buttons		

Axiom 61

Advanced 61-Key Semi-Weighted USB MIDI Controller

The Axiom® 61 advanced 61-key USB mobile MIDI controller features semi-weighted action and assignable aftertouch. You get eight trigger pads, nine sliders, eight endless rotary encoder knobs, 15 MIDI-assignable buttons—including six transport controls—and more. Store and manage your setups with 20 onboard memory locations.



"M-Audio's *modus operandi* has always been to out-feature... the competition, and their MIDI keyboards tend to offer not just the generous quantity of controls for the price, but impressive flexibility, and clarity about what's going on, when it's time to program them." —*Keyboard*

61-note, velocity-sensitive, synth-action keyboard with USB MIDI interface	octave up/down; transpose up/down; preset up/down	MIDI Out jack	controller mute function mutes controller output to avoid parameter jumps
8 fully assignable MIDI controller knobs	MIDI channel/program change up/down	powered via USB or optional power supply	snapshot function transmits all current controller settings
9 fully assignable MIDI sliders	7 top-panel function buttons plus additional programming functions on keybed	class-compliant with Windows XP, Vista and Mac OS X	all controllers fully programmable to MIDI controller number
15 assignable buttons, including 6 transport buttons	3-segment LED screen	10 non-volatile memories	weighs only 9 lbs.
assignable pitch and mod wheels	sustain pedal jack	all controllers fully programmable to individual MIDI channels	includes Live Lite

Oxygen 49

49-Key USB MIDI Controller

Oxygen 49 gives you the same control, flexibility and power as Oxygen 61, just with an octave fewer keys to accommodate tight spaces and even greater mobility. You get the same quality keyboard and built-in MIDI interface, plus knobs, sliders and buttons totaling 35 MIDI-assignable controllers for complete control of your hardware and software. Store 10 different setups in onboard non-volatile memory. Bus-powered operation and a weight of only six pounds lets you play, compose, record and mix with ultimate mobility.



"If you are looking for a great balance of price, quality and features, the Oxygen line of keyboards definitely rates a close look!" —*MacDirectory*

49-note, velocity-sensitive, synth-action keyboard with USB MIDI interface	3-segment LED screen with programming via 7 function buttons and keybed
8 fully assignable MIDI controller knobs	rear-panel sustain pedal jack and MIDI Out jack
9 fully assignable MIDI sliders	Windows XP, Vista and Mac OS X class-compliant
15 assignable buttons, including 6 transport buttons	powered via USB or optional power supply
assignable pitch bend and modulation wheels; octave up/down; transpose up/down	includes Live Lite
10 non-volatile memories; SysEx dump	



Oxygen 8 v2

25-Key USB MIDI Controller

The Oxygen 8 v2 is an updated version of the bus-powered MIDI controller that started the mobile studio revolution. Features include a MIDI keyboard with 25 full-size keys, pitch and mod wheels, eight MIDI-assignable knobs, six transport controls, 10 memory locations, software patch management and more—perfect for controlling software synths and DAWs. Compatible with Windows and Macintosh operating systems.

"[Oxygen 8 v2] packs a great degree of functionality into a tiny space and is great fun to use." —*Future Music*

25-note, velocity-sensitive, synth-action keyboard with USB MIDI interface	rear-panel sustain pedal jack and MIDI Out jack
8 fully assignable MIDI controller knobs	Windows XP, Vista and Mac OS X class-compliant
6 transport buttons also assignable to any MIDI parameter	powered via USB or optional power supply
assignable pitch bend and modulation wheels; octave up/down; transpose up/down	10 non-volatile memories; SysEx dump
3-segment LED screen with programming via 5 function buttons and keybed	includes Live Lite

Keystation Pro 88



"M-Audio have really filled a gap in the market for this kind of keyboard and, yet again, delivered a very practical product at an incredible price." *—Future Music*

88-Key Hammer-Action USB Bus-Powered Master MIDI Controller

The Keystation Pro 88 is the 88-key hammer-action USB master MIDI controller designed specifically to let you perform, program and mix music directly with your computer. Regardless of whether you're a seasoned pro or just ready to take your music to the next level, our hammer action is so expressive that you simply won't want to stop playing it. And the complement of 59 (yes, 59) assignable controls delivers more than enough tactile command over your favorite soft synths and DAWs like Pro Tools® M-Powered™ software. This bus-powered master controller unifies everything you need to experience the full potential of today's virtual studios—and at a light weight.



88-key, hammer-action, velocity-sensitive keyboard	independent MIDI channel assign for all controllers	MIDI Out port can drive external MIDI gear or be used as USB to MIDI Out interface
24 MIDI-assignable rotary controllers	four keyboard zones for layers and splits	USB class compliant—no drivers required for Windows XP, Vista (32 bit), or Mac OS X
22 MIDI-assignable buttons	multiple dynamic velocity curves	powered via USB bus (cable included) or optional 9V power supply
9 MIDI-assignable Alps faders	large custom LCD displays controller number, assigned controller, edit icons and edit values	lightweight for its features—only 47 lbs.
MIDI-assignable pitch bend and modulation wheels, foot switch and foot pedal inputs	10 memory locations for saving all controller assignments	includes Live Lite
controllers assignable to MIDI controllers, notes, transport controls, program changes (including LSB and MSB), SysEx and RPN/NRPN	MIDI In port	



Keystation 88es

88-Key Semi-Weighted USB MIDI Controller

If you appreciate the full range of a piano keyboard in a lightweight package, the 88-note Keystation 88es controller is for you. You get semi-weighted action that's velocity-sensitive to convey all the nuances of your playing to your computer and most popular music education and studio software. Class-compliance with Windows XP, Vista and Mac OS X ensures easy plug-and-play setup.



"... the Keystation 88es is a sleek, sturdy keyboard that's hard to beat at this price point!" *—Keyboard*

88-note, velocity-sensitive, semi-weighted action
built-in USB MIDI interface with MIDI Out jack
pitch bend and modulation wheels
powered via USB or 9V DC
Mac OS X, Windows XP and Vista class-compliant
includes Live Lite



Keystation 61es

61-Key Semi-Weighted USB MIDI Controller

The Keystation 61es is a 61-note USB keyboard with velocity-sensitive, semi-weighted keys that is designed to easily integrate into any computer music environment. Class-compliance with Mac OS X, Windows XP and Vista delivers true plug-and-play setup. Keystation 61es is also compatible with many music education and music creation software titles, making it ideal for classrooms and studios alike. More advanced users can control software synths, external sound devices and more with the assignable slider, and pitch and mod wheels. This sleek, compact keyboard is USB bus-powered and requires no external power supply.

61-note, velocity-sensitive, semi-weighted action
pitch and modulation wheels; volume/control slider
advanced function button for programming
sustain foot pedal input
octave +/- buttons
MIDI Out jack routes computer MIDI to control external devices
powered via USB or 9V DC power adapter (sold separately)
includes Live Lite

KeyRig 49

49-Note USB Keyboard

KeyRig 49 turns your Mac or PC into a versatile keyboard workstation. Featuring a 49-key, synth-action USB MIDI keyboard and the award-winning Key Rig software for the PC, KeyRig 49 makes it easy to start composing and performing music with a computer. Play KeyRig's virtual instrument sounds, or audition loops and compose songs with Ableton Live Lite (included) or other music-creation programs. The keyboard also provides an easy way to harness the power of GarageBand's virtual instrument collection on your Mac. It connects via a single USB cable and works instantly with computers running Windows XP, Vista or Mac OS X.



49-note, synth-action keyboard	includes award-winning M-Audio Key Rig software for PC
assignable modulation wheel and volume slider	USB compatible
pitch bend wheel	connection and power via a single USB cable
assignable octave +/- buttons	instant installation on Mac OS X, Windows XP and Vista computers—just plug and play
edit mode button	includes Ableton Live Lite music creation software
sustain pedal input	

KeyRig 25

25-Note USB Keyboard

KeyRig 25 turns your Mac or PC into a mobile keyboard workstation. Featuring a compact, half-action, 25-note USB MIDI keyboard and the award-winning Key Rig software for the PC, KeyRig 25 makes it easy to compose and perform computer-based music anywhere you want. Play Key Rig's virtual instrument sounds, or audition loops and compose songs with Pro Tools® M-Powered™ software, Ableton Live Lite (included) or other music-creation programs. The keyboard also provides an easy way to harness the power of GarageBand's virtual instrument collection on your Mac. It connects via a single USB cable and works instantly with computers running Windows XP, Vista or Mac OS X.



25-note, half-action keyboard
assignable volume slider
modulation and pitch bend controls
eight fully assignable knobs and buttons
octave +/- buttons
sustain pedal input
powered via USB or external 9V DC adapter (sold separately)
built-in 16-channel MIDI interface
instant installation on Mac OS X, Windows XP and Vista—just plug and play
includes award-winning M-Audio Key Rig software for PC
includes Ableton Live Lite music creation software

Includes Key Rig Software



Key Rig software from M-Audio covers all the essential needs of today's keyboardist in a single virtual rack. Compatible with Windows environments, Key Rig delivers four great-sounding modules for standalone or plug-in use—SP-1 Stage Piano, MS-2 Polyphonic Synthesizer, MB-3 Tone Wheel Organ and GM-4 General MIDI Module. The master section lets you route, split, layer and mix these four powerful modules in whatever way best suits your performance and recording needs. A master effects section also allows for adding a common effect in addition to the individual effect section included with each instrument.

four top-quality virtual sound modules: <ul style="list-style-type: none">• SP-1 Stage Piano• MS-2 Polyphonic Synthesizer• MB-3 Tone Wheel Organ• GM-4 General MIDI	independent MIDI channels
use in standalone mode or with a sequencer	integral mixer
variable velocity and controller settings, optimized for M-Audio keyboards	split and layer modules for performance combinations
	dual effects processor for each module
	master effects section in addition to individual module effects
	compatible with most popular software including Pro Tools M-Powered



Trigger Finger

16-Pad MIDI Drum Control Surface

The Trigger Finger™ control surface puts the power to program and perform expressive percussion and drum parts at your fingertips. Its 16 velocity-sensitive pads are perfect for playing the drum sounds in your favorite software, launching loops and samples, or even controlling video projections—and applying pressure to the pads can generate any MIDI controller you wish. You also get eight knobs and four faders freely assignable to MIDI parameters such as volume, pan, pitch and effects. Pre-programmed maps for Live, Reason, GM Drum, XG Drum, iDrum and more make setup a snap. Connection and power is via a simple USB cable.

16 velocity- and pressure-sensitive pads	powered from USB connection or optional DC power supply
8 assignable knobs, 4 assignable faders	16 MIDI presets
pre-programmed maps for Live, Reason, GM Drum, XG Drum and iDrum	compatible with Windows and Mac OS X
velocity control including fixed velocity mode	includes Live Lite
program/bank change capability	

You're in Control

Trigger Finger is designed to put you in full command of your drum programming sessions. 16 pads give you immediate access to plenty of drum sounds or other events you wish to trigger. You'll find the pad size provides just the right balance of compact space and perfect touch. Speaking of perfect touch, Trigger Finger's pads are both velocity and pressure sensitive—and, unlike many control surfaces, you can map the pressure sensitivity to any MIDI parameter you desire for that extra measure of expressive control. Its eight knobs and four faders are also fully assignable to any MIDI parameter you want. With Trigger Finger, you're in control.

Control Anything You Want

While our main focus in designing Trigger Finger was drum programming, full programmability means that you can use it to control any MIDI devices you wish. Launch Clips or Scenes in Ableton Live, trigger video clips in VJ software, or fire off samples in your favorite DJ software—or anything else you can think of. There's even a MIDI Out jack that lets you connect external MIDI gear.



"I used to lug around an MPC2000 on tours and it was a staple part of my studio. Now it's collecting dust because the Trigger Finger replaced it years ago. M-Audio gear helps me capture ideas quickly and easily." —Morgan Page (DJ/producer/remixer; Delerium, Nelly Furtado, Stevie Nicks)

"With today's computer platforms packing all the drums, samples, and synths you need, the Trigger Finger is the missing link between you and your first great computer beat!" —Scratch



"Trigger Finger takes my performance options to a whole new level."

— Joe Hahn,
Linkin Park

M-Audio Trigger Finger is the drum pad controller of choice for pros like Linkin Park, who can use any gear they want. That's because Trigger Finger is about more than just the ability to trigger sounds, samples and video clips—it's about total performance and total control. Other drum pads use piezo sensors that are susceptible to vibration during performance, which can lead to false triggers. Trigger Finger uses superior FSR (Force-Sensing Resistance) technology for rock-solid performance and dependability. Add that to the onboard knobs and faders and we're talking ultimate creative control—on stage and in the studio.

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Two world-class companies. One world-class result.



"...a monitor rivaling the reproduction characteristics that cost much more."

—Mix

INTRODUCING THE Studiophile DSM Studio Monitors

The Studiophile® DSM1 and DSM2 studio monitors represent a strategic collaboration between M-Audio and Digidesign. M-Audio's heritage spans 20 years of award-winning innovation and the best-selling reference monitors in the United States. Digidesign's legacy includes the industry-standard Pro Tools® high-end audio production systems with DSP technology. As sister Avid® companies, our engineering teams combined forces to deliver uncompromising acoustic performance with flexible DSP-based EQ controls. The end result is a line of technologically advanced monitors with a sound you can trust—ideal for a broad array of creative and professional environments.

- co-developed by M-Audio and Digidesign > **strategically integrated design**
- DSP-based EQ controls > **custom optimization for your space**
- digital crossover technology > **highly efficient performance with pristine accuracy**
- digital inputs up to 24-bit/192kHz > **connect to S/PDIF or AES**
- anodized aluminum-cone LF drivers > **exceptionally low distortion**
- 1" Teteron soft fabric HF driver > **accurate to 27kHz**
- 180-watt Class D bi-amplification > **low distortion, high efficiency**



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ProKeys 88

88-Key Weighted Hammer-Action Premium Stage Piano

ProKeys 88 is the premium digital stage piano that doubles as a great MIDI controller. It's loaded with large, realistic samples—14 world-class instruments in all, including split/layer capabilities. We paired those great sounds with an 88-key weighted hammer-action keyboard, delivering a realistic feel to satisfy the most demanding pro. ProKeys 88 is also a great master controller keyboard, including a built-in USB MIDI interface for easy direct connection to your PC or Mac, MIDI In and Out jacks to communicate with other MIDI gear, pitch and modulation wheels, sequencer controls and more. ProKeys 88 pulls out all the stops in creating the ultimate playing experience.



- 88-key, weighted, hammer-action keyboard
- stunning stereo grand piano samples with 3 velocity layers
- large sound bank with masterfully tweaked samples of 14 world-class instruments:*
 - Piano1: stereo grand piano based on Yamaha C7
 - Piano2: bright grand piano
 - E Piano1: electric piano
 - E Piano2: electric piano based on Wurlitzer
 - FM Piano1: bright electric piano based on Yamaha DX7
 - FM Piano2: warm electric piano based on Yamaha DX7
 - Clav: instrument sound based on Hohner Clavinet D6
 - Vibes: vibes with hybrid mallets
 - Organ1: percussion organ based on Hammond B3
 - Organ2: rock organ based on Hammond B3
 - A Bass: acoustic upright bass**
 - E Bass: fingered electric bass (including harmonics)**
 - Strings: orchestral strings
 - Warm Pad: warm, lush synth pad
- 126-note polyphony
- single, split and layer modes
- pitch and modulation wheels

- sustain, sostenuto and expression pedal inputs
- 3 reverb spaces plus chorus and tremolo
- dedicated button to instantly recall single-layer stereo grand piano
- 2-stage equalizer to easily optimize tone
- 12-key data entry pad with 3-digit LED screen
- dedicated volume faders for master, layer and split
- 3 velocity curves plus fixed velocity to optimize feel
- self-demo mode
- +/- octave transpose keys
- built-in USB MIDI interface
- MIDI In/Out jacks to interface with external MIDI gear

- dedicated remote MIDI controller buttons including:
 - MIDI Clock Stop/Start
 - Tempo control for MIDI Clock including tap tempo
 - Program Change
 - Channel
 - Bank LSB
 - Bank MSB
 - Local On/Off
- General MIDI compliant
- stereo out (1/4" unbalanced)
- stereo headphone out (1/4" TRS)
- class-compliant drivers for Windows XP, Vista and Mac OS X

*This product is not connected with, or approved or endorsed by, the owners of the Wurlitzer, Clavinet, B3, and DX7 names. These names are used solely to identify the instruments emulated by ProKeys 88.

**Optional ride cymbal layer.

"Clearly there are gigging keyboardists on the design team... The complement of gozintas (sustain and soft pedal as well as expression pedal ins) and gozoutas (USB and MIDI) is best-in-class, and the front panel features are impressive for the money too. I've never met a [stage piano under \$1,000] with all these features, let alone one that sounded so good!"
—Ken Hughes, Keyboard



ProKeys 88sx

88-Key Lightweight Stage Piano with Semi-Weighted Action

At just 17 lbs., the ProKeys 88sx digital stage piano delivers excellent sound in a package so light that you can carry it under one arm. Its must-have complement of instruments—grand piano, electric pianos, organ and clav—deliver world-class sonic quality. The piano's semi-weighted action also delivers the best feel you can get without the added cost and weight of hammer action. Two stereo headphone jacks are perfect for private practice or teaching. The USB MIDI interface and pitch/mod wheels combine with other features to make it a great MIDI controller as well. If you want a pristine-sounding digital stage piano that feels great to both your fingers and your back, ProKeys 88sx is for you.

Dual Headphones Jacks, Pro Audio Outputs
ProKeys 88sx includes not one but two 1/4" stereo headphone jacks right up front—perfect for practicing or teaching privately. Of course, it wouldn't be an M-Audio product without high-fidelity 1/4" unbalanced audio output with specs like 20Hz-20kHz frequency response and 108dB dynamic range.



"The ProKeys 88sx is a great go-to axe; keep it around for those gigs in town, rehearsals, practicing and writing. Put it on your desk in the studio, throw it over your shoulder with your laptop and take it on your boat, or carry it onstage with one hand and your drink in the other." —Keyboard

- 88-note, semi-weighted-action keyboard
- 7 premium sounds including multi-layer stereo grand
- USB MIDI interface plus pitch and mod wheels
- 2 front-side headphone jacks
- sustain, sostenuto and expression pedal inputs

Portable Digital Pianos with Audio Interface Technology

ProKeys Sono 88



ProKeys Sono 61



KeyStudio 49i



Write. Perform. Record.

Bridge the gap between writing, performing and recording music with M-Audio's family of portable digital pianos with built-in audio interfaces. The 88-, 61- and 49-note models all feature premium keybed action, advanced scanning technology and a stereo-sampled Steinway grand sound* for an expressive piano experience. ProKeys Sono 88 and 61 each feature additional instant-access sounds like electric piano, organ and clav—as well as a full onboard General MIDI sound set—providing top-notch standalone performance solutions.** You can also connect these bus-powered instruments to your computer and record your keyboard performance, vocals and instruments—or perform with all the keyboard sounds and instruments in your computer. M-Audio portable digital pianos take you from the studio to the stage and beyond.

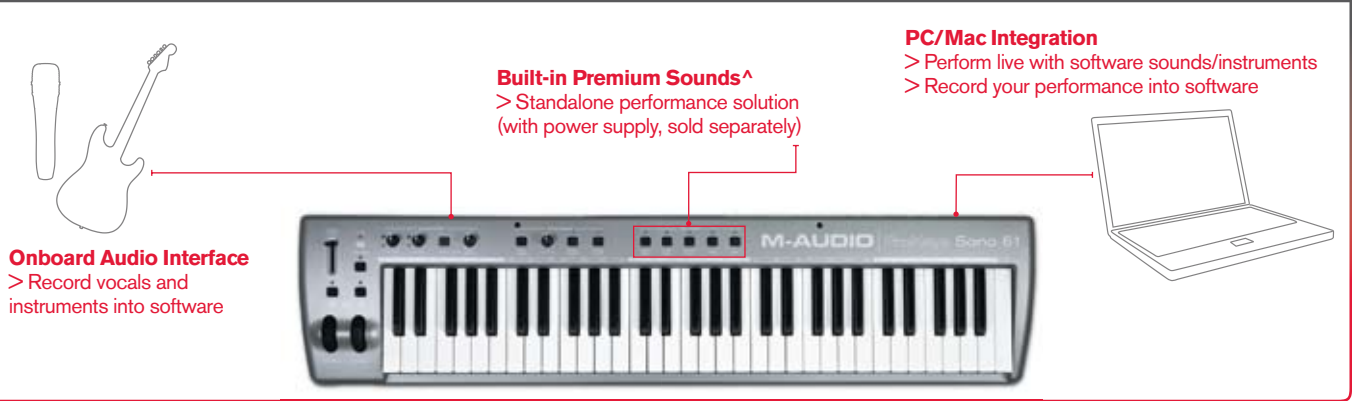
"I ditched all my old sampling equipment in favor of KeyStudio 49i and a laptop. My new setup is simple to use and has been rock-solid on stage!"
—Gram Lebron (guitarist/keyboardist; Rogue Wave)

- semi-weighted, velocity-sensitive keyboard^
- advanced keybed scanning technology
- onboard, stereo-sampled Steinway grand piano sound*
- additional instant-access instrument sounds^
- built-in 2 x 2 USB 16-bit/44.1kHz audio interface
- XLR microphone, 1/4" instrument and RCA inputs
- 1/4" jacks for stereo line output
- dual front-mounted headphone jacks
- zero-latency hardware direct monitoring
- reverb effect

- General MIDI compatible with 128 onboard sounds plus drum kits and sound effects^
- 40-note (maximum) polyphony^
- assignable mod wheel and voice volume control
- pitch bend wheel
- transpose +/- buttons assignable to alter octave, transpose, program, Bank LSB, Bank MSB, MIDI channel or master tune
- Edit Mode button for advanced MIDI functionality
- MIDI Out from USB mode allows the keyboard to be used as a MIDI interface

- USB bus-powered operation—no power supply required when connected to your computer
- standalone use via 9V or USB power supply
- class-compliant MIDI requires no additional drivers
- includes low-latency drivers for top performance
- sustain pedal jack
- MIDI Out jack
- Piano Reset button restores all settings to piano sound (default state)
- includes Ableton Live Lite music software

^Semi-weighted action, additional instant-access instruments, 40-note polyphony and onboard GM sounds featured on ProKeys Sono 88 and 61 models only. KeyStudio 49i features premium synth action and 20-note polyphony, and includes M-Audio GM sound module software (which increases available sounds to 128). ProKeys Sono 88 features bright piano, electric piano, organ, clav, strings and choir. ProKeys Sono 61 features bright piano, electric piano, organ and clav.



*This product is not connected with, or approved or endorsed by, the owners of the Steinway name. This name is used solely to identify the instrument emulated by the ProKeys Sono keyboards.
**Optional power supply required for standalone use.

Keyboard Comparison Chart



	Axiom Pro 61	Axiom Pro 49	Axiom Pro 25	Axiom 61	Axiom 49	Axiom 25	Oxygen 61	Oxygen 49	Oxygen 8 v2		Keystation Pro 88	Keystation 88es	Keystation 61es	KeyRig 49	KeyRig 25	ProKeys Sono 88	ProKeys Sono 61	KeyStudio 49i	ProKeys 88	ProKeys 88sx
Keys	61 TruTouch semi-weighted, velocity-sensitive	49 TruTouch semi-weighted, velocity-sensitive	25 TruTouch semi-weighted, velocity-sensitive	61 semi-weighted, velocity-sensitive	49 semi-weighted, velocity-sensitive	25 semi-weighted, velocity-sensitive	61 velocity-sensitive	49 velocity-sensitive	25 velocity-sensitive		88 hammer-action, velocity-sensitive	88 semi-weighted, velocity-sensitive	61 semi-weighted, velocity-sensitive	49 synth-action, velocity-sensitive	25 half-action, velocity-sensitive	88 semi-weighted, velocity-sensitive	61 semi-weighted, velocity-sensitive	49 velocity-sensitive	88 hammer-action, velocity-sensitive	88 semi-weighted, velocity-sensitive
Aftertouch	yes, assignable	yes, assignable	yes, assignable	yes, assignable	yes, assignable	yes, assignable	no	no	no		no	no	no	no	no	no	no	no	no	no
Knobs	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable		24 assignable	0	0	0	8 assignable	4 (1 assignable)	4 (1 assignable)	4	2 EQ knobs (none assignable)	0
Sliders	9 assignable	9 assignable	0	9 assignable	9 assignable	0	9 assignable	9 assignable	0		9 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 volume slider (not assignable)	1 volume slider (not assignable)	1	3 volume sliders (none assignable)	1 assignable
Buttons	44 (36 assignable)	44 (36 assignable)	17 (12 assignable)	44 (15 assignable)	44 (15 assignable)	17 (6 reassignable)	22 (15 assignable including 6 transport)	22 (15 assignable including 6 transport)	11 (including 6 reassignable transport)		31 (9 function, 22 assignable)	3 (2 assignable)	3 (2 assignable)	3 (none assignable)	13 (8 assignable)	14 (2 assignable)	12 (2 assignable)	6 function	32 (14 programmable)	14 (none assignable)
Display	graphic LCD	graphic LCD	graphic LCD	custom LCD, backlit	custom LCD, backlit	custom LCD, backlit	3-digit LED display	3-digit LED display	3-digit LED display		custom LCD, backlit	none	none	none	3-digit LED display	none	none	none	3-digit LED display	none
Pads	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	8 assignable	0	0	0		0	0	0	0	0	0	0	0	0	0
Octave +/-	yes	yes	yes	yes	yes	yes	yes	yes	yes		yes	yes	yes	yes	yes	yes	yes	yes	yes	yes
Transpose +/-	yes	yes	yes	yes	yes	yes	yes	yes	yes		no	no	yes	no	yes	yes	yes	yes	yes	yes
Pitch wheel	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable		1 assignable	1	1	1	1 (button) assignable	1	1	1	1	1
Mod wheel	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable	1 assignable		1 assignable	1 assignable	1 assignable	1 assignable	1 (button) assignable	1 assignable	1 assignable	1 assignable	1	1
Pedal inputs	2 assignable	2 assignable	2 assignable	2 assignable	2 assignable	2 assignable	1 assignable	1 assignable	1 assignable		3 assignable	1	1	1	1 assignable	1	1	1	3	3 (1 assignable)
Audio I/O	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a		n/a	n/a	n/a	n/a	n/a	2 x 2 with 1/4" outs	2 x 2 with 1/4" outs	2 x 2 with 1/4" outs	1/4" stereo and headphone out	1/4" stereo and 2 headphone outs
Built-in sounds	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a		n/a	n/a	n/a	n/a	n/a	7 premium (40-note polyphony); GM compatible with 128+ sounds	5 premium (40-note polyphony); GM compatible with 128+ sounds	1 (20-note polyphony) + 127 GM via Mac/PC	14 (126-note polyphony)	7 (126-note polyphony)
Memory	50 slots	50 slots	50 slots	20 slots	20 slots	20 slots	10 slots	10 slots	10 slots		10 slots	no	no	no	5 slots	no	no	no	no	no
Bus-powered	yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 12V)	yes (or 12V)	yes (or 12V)	yes (or 12V)	yes (or 12V)	yes (or 12V)		yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 9V)	yes (or 9V)	no	no
MIDI I/O	1 x 1	1 x 1	1 x 1	1 x 1	1 x 1	1 x 1	1 MIDI out	1 MIDI out	1 MIDI out		1 x 1	1 MIDI out	1 MIDI out	1 MIDI out	1 MIDI out	1 MIDI out	1 MIDI out	1 MIDI out	1 x 1	1 MIDI out
Weight	15.5 lbs.	13.5 lbs.	7 lbs.	12 lbs.	10 lbs.	6 lbs.	9 lbs.	7.5 lbs.	4.2 lbs.		47 lbs.	22 lbs.	11 lbs.	6.6 lbs.	3 lbs.	17 lbs.	11 lbs.	7.5 lbs.	48 lbs.	17 lbs.



STUDIO MONITORS

You can have the best gear in the world and still create less-than-perfect mixes unless you have monitors that tell your ears what's really happening. With that in mind, our design team set out to prove that world-class reference monitors don't have to cost a fortune. The result is the M-Audio® EX and Studiophile® line of reference monitors, delivering exceptional quality performance. And when you want to make it personal, check out the Studiophile® headphones and the IE reference earphones.



Studiophile DSM2

Professional High-Resolution 8-Inch Near-Field Studio Monitor with DSP



Studiophile DSM1

Professional High-Resolution 6.5-Inch Near-Field Studio Monitor with DSP



The Studiophile® DSM1 and DSM2 studio monitors are engineered to provide superior monitoring to discerning audio professionals. The design results from collaboration between two powerhouse companies in music technology: M-Audio, the top U.S. manufacturer of reference monitors*, and Digidesign, the industry leader in DSP technology. The DSM monitors feature DSP-based crossover management, an assortment of onboard digital EQ controls, proprietary high-grade driver designs, and analog and digital inputs for high-resolution audio up to 24-bit/192kHz. The end result is a line of technologically advanced monitors with a sound you can trust—ideal for a broad array of creative and professional environments.

1" high-frequency driver composed of a Teteron soft fabric, high-frequency dome with Neodymium magnet, ferrofluid cooling and built-in heat sink—accurate to 27kHz

6.5" or 8" custom low-frequency driver with anodized aluminum cone provides exceptionally low distortion

onboard DSP manages the complex digital crossover for pristine imaging

DSP-based EQ and Acoustic Space Controls optimize frequency response for any production environment

optimally tuned bass-reflex design with dual-flared port for controlled extended bass response with reduced turbulence

high-density cabinet yields good damping and reduced acoustic interference

professional digital inputs (up to 24-bit/192kHz): S/PDIF and AES

balanced analog inputs: XLR and 1/4"

bi-amplified with Class D power amps: 100 watts (low frequency) and 80 watts (high frequency)

"Accuracy. Accuracy. Accuracy... These speakers stand up to the rigors of current, competitive design criteria, meaning that they sound really good next to similar speakers in their class and above. They're punchy in the extended low end without being tubby and accurate on top. Imaging is solid. The DSM2s would be a welcome addition to any production environment. At this price point, this level of accuracy is a bargain." —Mix

Redefining the World-Class Near-Field Monitor

Over the last 20 years, M-Audio has achieved critical acclaim across diverse lines of music production tools. We attribute much of this success to the fact that each product group operates like a small boutique shop within the organization. The Los Angeles-based engineering team that designed the industry-leading Studiophile line applied their expertise to the DSM drivers, power amps, cabinetry and electronics. Along the way, they worked with top recording engineers and producers to refine the Studiophile DSM monitors for optimal performance.

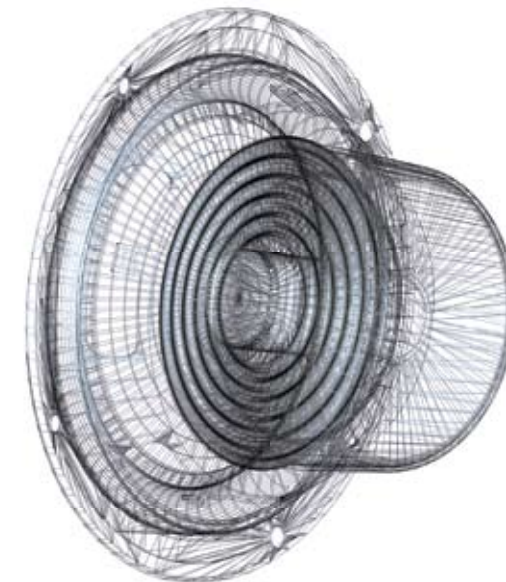
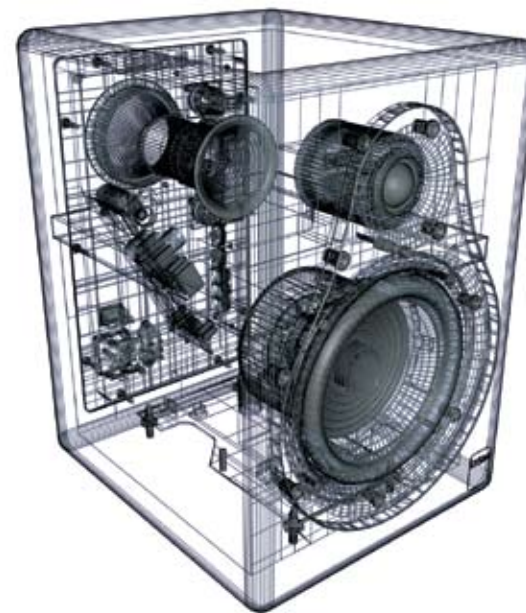
Powerful DSP

M-Audio engineers worked closely with their counterparts at Digidesign to bring their experience to the Studiophile DSM studio monitors. The powerful onboard DSP engine controls a complex 4th-order digital crossover. It also provides clear and accurate audio imaging by compensating for phase differences between the two drivers at the crossover point—delivering perfect acoustic alignment and exceptional imaging. And as a result of exhaustive tuning and listening sessions, the DSM monitors provide incredible tonal accuracy, excellent dynamic range and exceptionally low distortion.



Best-in-Class Drivers

To ensure the greatest sonic clarity, the Studiophile DSM studio monitors feature a custom-designed, anodized aluminum cone woofer that actively reduces distortion by pushing the breakup mode out of the pass band for maximum low-frequency detail at any volume level. The 1-inch ferrofluid-cooled Neodymium tweeter is made of a soft Teteron dome, which strikes the perfect balance between efficiency and damping to produce a controlled high-frequency breakup out to 27kHz. The drivers and their carefully matched power amps provide a wide frequency response and outstanding dynamic range, ensuring that you hear an accurate representation of your audio at all volumes.

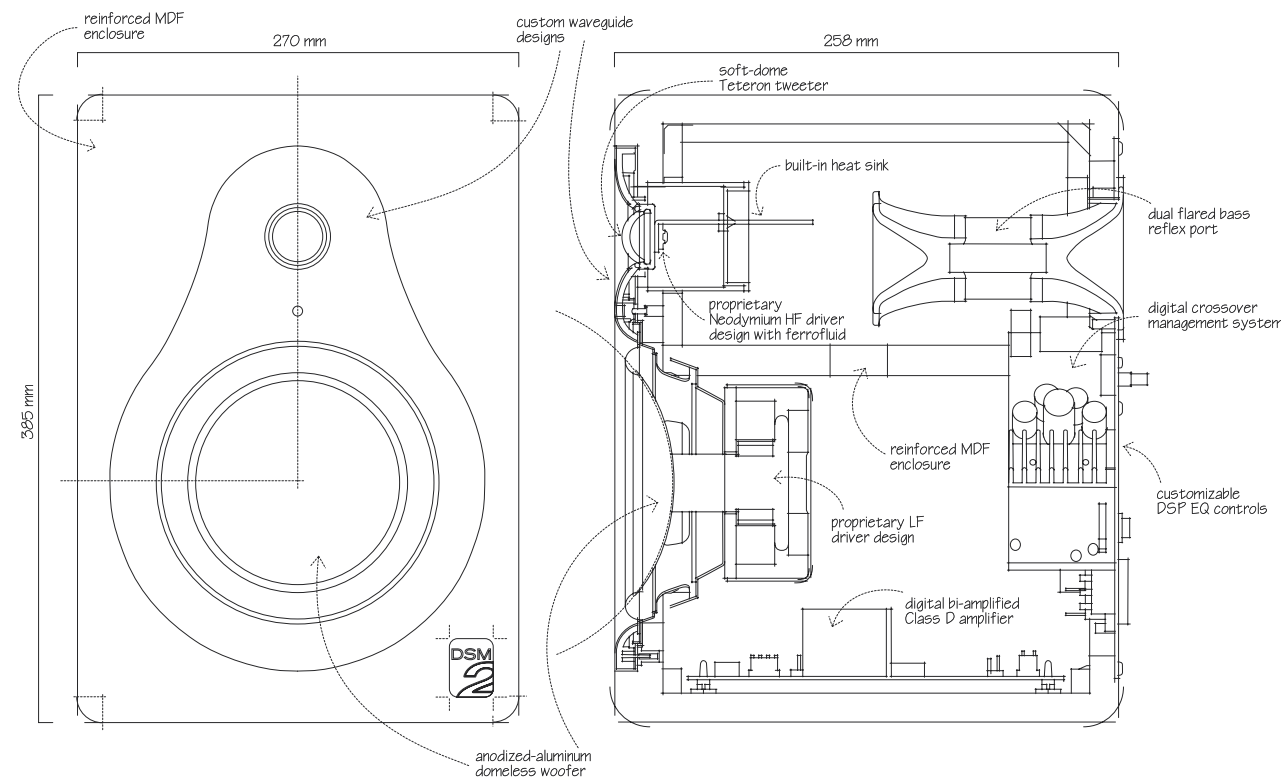


Strategically Integrated Design

Each DSM monitor component is customized to deliver outstanding sound quality in a compact form factor. Featuring an exclusive design, the sturdy cabinet is constructed from high-density material with internal bracing that renders it acoustically inert. The optimally tuned bass-reflex design uses a dual-sided flared port, which offers increased SPL with extended bass response and low turbulence, while the carefully matched Class D power amps deliver ample power with low distortion and excellent efficiency. The custom-voiced components ensure hours of accurate listening without fatigue. And the professional analog and digital inputs support studio-grade audio resolutions up to 24-bit/192kHz, revealing every detail that you've created with your digital audio workstation.

Uncompromised Reliability

Far beyond the industry standards, the DSM monitor design endures a strenuous 100-hour continuous pink noise qualification process, ensuring its reliability in the harshest studio environments. This 100-hour reliability test starts with each individual driver design. Once each driver design successfully passes, the entire assembly is qualified as a system via the same 100-hour procedure. This highly rigorous design qualification process ensures that the DSM monitors will perform at the highest level—for hours on end, every time you turn them on.





M-Audio EX Series EX66

Professional High-Resolution Active MTM Reference Monitor

The M-Audio® EX66 monitor is the culmination of years of research developing cutting-edge high-definition active reference monitor technology. Our midwoofer-tweeter-midwoofer (MTM) design yields a wide sweet spot while minimizing room reflections. The unique low-frequency drivers and custom titanium high-frequency driver deliver exceptional smoothness and transparency across the entire audio band, without resonant peaks. Onboard DSP handles cabinet resonance tuning and crossover optimization to round out an incredibly accurate frequency response. Digital inputs compatible with up to 24-bit/192kHz signals and high-impedance balanced analog inputs insure that your signal path is pristine. Sold individually, the M-Audio EX66 monitor represents a new high-resolution standard for both two-channel and multichannel applications.

Dual Woofers

The M-Audio EX66 monitor uses a midwoofer-tweeter-midwoofer (MTM) vertical array configuration to provide optimal imaging. Traditional two-way speaker designs can cause significant early reflections from consoles, floors and ceilings, resulting in coloration and smeared details in the audio. In the EX66 monitor's MTM design, the interaction of the two large drivers with the tweeter serves to channel the sound into a much narrower vertical pattern, thereby eliminating many of these reflection problems. The design simultaneously provides a large, coherent horizontal radiation pattern, giving you and your colleagues a much wider sweet spot.

"I'm so sick of hyped 'pro' speakers; it's so nice to find monitors... that aren't deceiving and actually tell me the story I need to get a good mix. You need to listen to the EX66s for yourself!"
—Recording

MTM configuration yields wide sweet spot with reduced room reflections

two 6" custom linear-piston woofers deliver high durability with exceptional definition and precision

1" titanium dome tweeter produces smooth transparency without high-frequency smearing

bi-amplified with 200 watts continuous power per channel

DSP-tuned cabinets and crossovers for extremely accurate frequency response with no resonant peaks

high-impedance analog inputs (XLR and 1/4" TRS balanced)

S/PDIF and AES/EBU digital input up to 24-bit/192kHz for total digital studio connectivity

32-bit digital processing

OptImage II high-frequency waveguide minimizes diffraction

Acoustic Space Control optimizes low-frequency response based on room placement

soft limiter circuit to prevent clipping

calibrated volume control/input sensitivity control

high-frequency boost/attenuation switch

mid-range "presence" switch (low-Q boost)

low-cutoff switch (37Hz, 80Hz, 100Hz)

custom-designed MDF cabinet

internal adiabatic foam absorbs standing waves and enhances low-frequency response and efficiency

dual-flange rear-port design to minimize air turbulence and associated friction noise

"They serve a perfect function—just the right size with excellent imaging. They sound smooth and fall in a perfect space, which is important when you're working at a desk. I absolutely love them!"
—Patrick Leonard (Grammy-nominated producer; Madonna)

"One of the first things I listened to on the EX66 monitors was the title track off our last record, *Bleed Like Me*, which we mixed on Genelecs. I was amazed because I heard lots of things on the EX66s that I didn't hear when we mixed the record. I love mixing on them." —Butch Vig (artist/producer; Garbage, Smashing Pumpkins, Sonic Youth)

"The EX66s blew me away. If you make music, they will actually inspire you. Don't believe me? I bought the review units and gave my old monitors to my best friend. Color me converted!"
—Keyboard

Unique Low-Frequency Drivers

The M-Audio EX66 woofers use our proprietary linear-piston technology to minimize driver break-up modes and inertial effects. Our drivers have exceptional intrinsic damping characteristics with absolutely no frequency response peaks or resonances in the audible band. They provide truly linear pistonic action over the entire musical spectrum, bringing all portions of each musical transient into correct alignment and revealing more of music's subtle details.

Titanium Tweeter

Our 1" tweeter sounds as smooth as it looks. Titanium is known in the aerospace industry for its high tensile-strength-to-weight ratio and its resistance to corrosion. We craft the M-Audio EX66 tweeters from titanium in order to create a stiff, yet responsive piston that moves natural resonant modes well outside the audible range. This allows the tweeters to reproduce every nuance of musical detail with crisp, transparent accuracy without any high-frequency energy smearing or the harshness sometimes associated with rigid high-frequency drivers. The titanium tweeter is a natural complement to the M-Audio EX66 low-frequency drivers, providing smooth, coherent reproduction over the entire audio band.

Noise-Free Bass-Reflex Port

Many loudspeaker enclosures use a port to form a Helmholtz resonator to improve bass response. In some ported speakers, however, this has the side effect of audible friction noise from air moving in and out of the enclosure. Not so with the M-Audio EX66 monitors. Our engineers developed a dual-flanged rear-cabinet port to minimize the vibrations normally generated by low-frequency signals. This custom port is extremely efficient in its air transfer characteristics and is virtually noise free. Rear placement also prevents port turbulence from interfering with the front dispersion of the midwoofers and tweeter.

Optimal Enclosure

Like the other components, the M-Audio EX66 enclosure plays an important role in shaping the overall sonic response. In order to provide more stable performance, we designed an enclosure made of a special high-acoustic-efficiency medium-density fiberboard (MDF), along with unique interior adiabatic foam reinforcement designed to absorb extraneous vibration and standing waves. Furthermore, our custom OptImage II waveguide on the front panel minimizes diffraction and dramatically improves stereo imaging.

DSP-Tuned Cabinets

All speaker cabinets exhibit resonant frequencies that color the timbre of the audio being reproduced. The extent to which they are mitigated is much of what allows critical listeners to distinguish between exceptional monitors and mediocre ones. The M-Audio EX66 monitors employ sophisticated onboard digital signal processing (DSP) technology to eradicate all resonances and tune the cabinet with exceptional precision. The M-Audio EX66 monitors also use DSP filters to achieve a precise and maximally flat 4th-order Linkwitz-Riley crossover for the smoothest transition between the high and low driver frequency ranges.

Superior Bi-Amplification

The M-Audio EX66 monitors use two separate 100-watt PWM power amplifiers to drive the 4-ohm woofer combination and 4-ohm tweeter separately in an audiophile-quality bi-amp structure. The ultra-low distortion at 200 watts continuous per channel rounds out the M-Audio EX66 monitor's profile as a truly world-class active loudspeaker monitor.

Preventive Medicine for Your Studio



Thinking about investing in a high-quality monitor system but not sure where to start? Or have you spent hours slaving over the perfect mix—only to find that it doesn't sound right in your car, living room or another studio? Overdub Volume 1: A Guide to Studio Monitors takes you through the process of selecting and setting up studio monitors, from choosing the ones that suit your production style to fine-tuning your existing system. Pick up the book at your local retailer or visit m-audio.com/overdub for more info.

M-AUDIO

m-audio.com/overdub

OVERDUB



"[The BX8a Deluxe monitors] sounded great—I could hear the clear definition of vocals and bass, especially in that range where they start to blend together. The bass was kickin', but it was still vibrant. At the same time, the samples and vocals sounded crisp and clear without being piercing." —9th Wonder (Grammy Award-winning producer; Jay-Z, Mary J. Blige, Destiny's Child)

"I use the M-Audio BX monitors and I just love them. I can listen to them for long periods of time and never get any fatigue. I don't feel like I have to be sitting in a particular place to be in their sweet spot. I really find them to be very flat and accurate while at the same time being pleasant to listen to." —Vinnie Colaiuta (drummer/recording artist; Sting, Faith Hill, Quincy Jones, Steely Dan, Joni Mitchell)

Studiophile BX8a Deluxe

130-Watt Bi-Amplified Studio Reference Monitors

Recording professionals around the world trust M-Audio Studiophile® reference monitors for exceptional sonic accuracy. The Studiophile BX8a Deluxe system builds on this legacy with new waveguides and enhanced driver integration for greater high-frequency clarity and refined sound. The magnetically shielded monitors feature 8" curved Kevlar low-frequency drivers plus high-temperature voice coils and damped rubber surrounds for durability and fidelity. The 1-1/4" natural silk, waveguide-loaded tweeters deliver a high end that's both clear and easy on the ears. Custom-tuned crossovers distribute 130 watts of bi-amplified power for optimal frequency handling by each driver.

two-way studio reference monitors

130 watts of continuous bi-amplified power

8" low-frequency drivers with:

- curved Kevlar cones
- high-temperature voice coils
- damped rubber surrounds

1-1/4" waveguide-loaded high-frequency drivers

magnetically shielded

XLR balanced and 1/4" balanced/unbalanced inputs

volume control and power indicator

Deluxe Edition

The M-Audio engineering team focused on several critical components to ensure that the Studiophile BX Deluxe monitors sound balanced at all volume levels. First, the waveguide design provides detailed imaging. The fine-tuned power amplifier sections provide optimal headroom and extra clarity. Cohesive frequency integration allows the drivers to work together so your ears hear the monitors as one source, not as a collection of drivers. It all adds up to a new standard from the industry leader in reference monitor technology.

Studiophile BX5a Deluxe

70-Watt Bi-Amplified Studio Reference Monitors

The Studiophile® BX5a Deluxe monitors update our bestsellers with new waveguides and enhanced driver integration for a cohesive and refined sound. The 5" low-frequency driver cones are crafted from Kevlar, an extremely resilient material. Curved cone design coupled with high-temperature voice coils and damped rubber surrounds deliver excellent fidelity and durability. The 1" waveguide-loaded, high-frequency drivers are made of magnetically shielded silk domes for a crisp top end that's gentle on the ears. 70-watt bi-amped power and expertly tuned crossovers round out a first-rate pair of reference monitors with a footprint small enough to fit just about anywhere.



"My M-Audio monitors are accurate and easy on the ears at a variety of volumes and listening positions, even after 12-hour sessions. They let me give the mixing engineer tracks that don't require much tweaking—so I know my music remains faithful to my vision." —Mark Isham (composer; Crash, A River Runs Through It)

"The spec sheet doesn't lie; these brawny speakers kick out a generous amount of low end." —Future Music

"I have to go between analog and digital all the time and the M-Audio monitors have become my workhorse." —Terry Howard (Grammy-nominated engineer/producer; Ray Charles)

two-way studio reference monitors

70 watts of continuous distributed power

5" low-frequency drivers with:

- curved Kevlar cones
- high-temperature voice coils
- damped rubber surrounds

1" waveguide-loaded high-frequency drivers

magnetically shielded

XLR balanced and 1/4" balanced/unbalanced inputs

volume control and power indicator



Studiophile BX10s

Professional Active Subwoofer

The Studiophile® BX10s active subwoofer is ideal for any monitoring environment that requires an accurate low-frequency response down to 20Hz. Comprising a 10" composite driver, 240-watt internal amplifier and a variable 50 to 200Hz crossover, BX10s delivers tight, clean bass in a compact chassis—perfect for project studios where space is often at a premium. The BX10s subwoofer is well-suited to either two-channel stereo or multi-channel surround monitoring environments and is designed to integrate with any powered direct-field studio monitors, including the M-Audio BX5a and BX8a Deluxe active reference monitors. BX10s even includes a subwoofer bypass function so you can judge how a mix will sound without a dedicated subwoofer—controllable via the included footswitch.

10" composite driver

240-watt discrete amplifier

rear bass-reflex port

variable 50-200Hz crossover with easy settings for Dolby Digital®, DTS® and THX® compliance

low frequency response down to 20Hz

adjustable gain (-30dB to +6dB)

balanced XLR and 1/4" TRS inputs and outputs

subwoofer bypass function with 1/4" footswitch input (footswitch included)

auto on/off "sleep" function

phase switch (0°/180°)

magnetically shielded

removable grille and feet

"A footswitchable subwoofer—how cool is that?" —SonicState.com

"... I give high marks to the BX10s, especially for its very reasonable price." —Remix

Studiophile AV 40

Compact Desktop Speaker System

The compact Studiophile® AV 40 powered reference monitors deliver the proven M-Audio technology that's favored by top producers, recording engineers and musicians around the world. The combination of 4" polypropylene-coated woofers and 3/4" ferrofluid-cooled silk dome tweeters provides punchy lows, crisp highs and an even, uncolored response. And for the highest possible fidelity, the Studiophile AV 40 monitors also feature OptImage III waveguide technology and a 20 watt-per-channel internal amplifier that utilizes Class A/B architecture. The Studiophile AV 40 reference monitors are the perfect solution for traveling musicians or anyone who wants top-notch sound from their desktop multimedia system.



Professional Components—Professional Results

The Studiophile AV 40 monitors are designed with the same quality materials and internal electronics that are used in M-Audio's acclaimed professional monitors. You'll find features like audiophile-grade Class A/B amplifier architecture and balanced 1/4" TRS inputs in addition to RCA connections. It all adds up to a big sound that belies the speakers' small size. With the Studiophile AV 40s, you don't have to give up professional-grade fidelity to enjoy the ease and mobility of a compact monitoring system.

Extended Low End

If you require extra bass response, the Studiophile AV 40 monitors have you covered. MDF wooden cabinets, bass reflex design and an integrated bass boost switch let the Studiophile AV 40s crank out plenty of low end—perfect for urban/dance music, DVDs and more.

4" polypropylene-coated woofers

3/4" ferrofluid-cooled silk dome tweeters

OptImage III tweeter waveguides for superior imaging

20-watt-per-channel amplifier with Class A/B architecture magnetic shielding

1/4" TRS balanced and RCA unbalanced inputs

1/8" headphone output

1/8" stereo auxiliary input

front-panel controls for volume and power

bass boost control

MDF cabinet with bass reflex port design

"... if sound quality is high up on your list, you'll find a way to squeeze these bad boys onto your desktop." —CNET.com

"... an excellent high-quality monitor system at an affordable price." —Macworld



Studiophile Q40

Closed-Back Dynamic Headphones

Whether you're tracking, mixing or listening, you can expect sonic accuracy from your Studiophile® Q40 headphones—designed by M-Audio, a leading provider of reference monitor technology. With professional-grade dynamic drivers and ear cups that completely surround the ears, the Q40 headphones deliver full-range specs with excellent isolation from outside noise. Lightweight construction and comfortable earpads make them ideal for long studio sessions or hours of listening. These sturdy phones are collapsible for easy travel and even include a detachable/replaceable 3-meter cable to protect your investment. From making music to enjoying it, the Studiophile Q40 headphones let you get the most out of the experience.



- 40mm drivers provide exceptional frequency response
- closed-back circum-aural design delivers excellent isolation
- lightweight construction with comfortable earpads
- detachable, replaceable 3-meter cable with 1/8" connectors
- copper-clad aluminum voice coil wire for optimum efficiency
- includes 1/8"-to-1/4" adapter
- collapsible design for easy travel

Comfort and Convenience

The Studiophile Q40s are designed to go the distance with you—from traveling the globe to marathon studio sessions. A collapsible design means they'll easily fit in your carry-on luggage. The included storage bag protects them from dust and damage. The convenient removable and replaceable cord extends the life of your investment. And the large, padded ear cups completely surround your ears, ensuring a comfortable fit hour after hour.



Full Frequency Response

Headphones deliver a level of sound quality matched only by speakers costing a great deal more—especially when it comes to low frequencies. With the Studiophile Q40 headphones, you'll feel like you're listening to a full-sized set of reference monitors in a professional studio environment. The Q40s provide excellent imaging and a wide sound stage for accurate mixing—without the hassle of worrying about speaker placement or room acoustics.

"I've found that the Q40s are incredibly smooth across all frequencies. In both my mixing and tracking, the Q40 headphones provide me with a different perspective, without altering the quality of the playback." —Lyle Workman (guitarist/composer; Sting, Beck, Superbad)

"What immediately sets them apart from most is that the cord screws in and out of the left cup, so you can replace it if it's damaged without scrapping the whole headphone set... the Q40s present a large and pleasant sound with a wide stereo image." —Remix

"M-Audio's Studiophile Q40s are compact, collapsible and well designed, and have very balanced, clear sound!" —Electronic Musician



Closed-Back Circum-Aural Design

With sealed backings and comfortable ear cups that completely surround the ears, the Studiophile Q40 headphones deliver excellent sonic isolation for accurate monitoring. You'll hear more detail at lower volumes, so you can protect your hearing while tracking, mixing or listening in any noisy environment. In addition, the Q40 headphones afford privacy when working in a shared space.



IE Reference Earphones

IE-40

High-Definition Professional Reference Earphones with Triple-Driver Technology

M-Audio® IE-40 reference earphones employ patented Ultimate Ears® technology to deliver an unparalleled personal listening experience—like carrying studio-grade reference monitors with you wherever you go. With the same triple-driver architecture, dual-bore design and sonic signature as Ultimate Ears' renowned custom monitors, the IE-40s provide a premium solution that fits any ear. The earphones operate like professional three-way monitors by splitting the frequency range across three drivers, which allows them to reproduce highs, mids and lows with pristine accuracy and superb balance. And with 26dB sound isolation, the IE-40s transform any location into an ideal monitoring environment—whether you're on stage, in the studio or traveling through a noisy public space.

"These monitors are as good—if not better than—the custom earphones available today... All the artists absolutely love them. They can't believe the low-end response and overall hi-fi sound quality—the IE-40 monitors sound fat, crisp and clean with amazing isolation!" —Marty Strayer (monitor engineer; Madonna, Seal, Tina Turner, Paul McCartney)

"Having lived with the IE series for a while, I can honestly say that I will never go back to regular headphones for any of my mobile work, period. Laptop producers, DJs, and anyone who uses headphones regularly, absolutely must check out the IE series. I was utterly blown away, and everyone at Keyboard agreed they were a clear Key Buy winner!" —Keyboard



- | | |
|---|--|
| triple-acture driver design for separate high-, mid- and low-frequency reproduction | professional ear loops for a secure fit |
| patented dual-bore technology delivers highs and lows via separate canals for maximum sound field | universal fit kit with silicone and foam tips for custom fit and maximum isolation |
| integrated passive crossover network directs sound frequencies to appropriate drivers | user-serviceable 46" cable |
| 26dB isolation from outside noise | gold-plated 1/8" input connector with 1/4" adapter |
| | attenuator/limiter for overload protection |

IE-30

High-Definition Professional Reference Earphones with Dual-Driver Technology

The IE-30 professional reference earphones employ a dual-driver design to deliver full frequency response and 26dB of isolation for extraordinary detail and accuracy. Stage-proven Ultimate Ears® technology makes them ideal for both performance and critical listening. Flexible ear loops and universal fit kit comfortably secure the earphones in place. Case included.

"I use the IE-30s for monitoring live and in the studio. They have great isolation and tone. My bass always sounds fat and clear!" —Milo Decruz (bassist; Duncan Sheik)



- | | | | |
|---|---|--|---|
| dual-acture driver design for separate high- and low-frequency reproduction | 26dB isolation from outside noise | universal fit kit with silicone and foam tips for custom fit and maximum isolation | gold-plated 1/8" input connector with 1/4" adapter |
| dual-driver crossover | patented dual-bore design delivers highs and lows via separate canals for maximum sound field | user-serviceable 46" cable | airplane attenuator/limiter for overload protection |
| audio wave shaping | | | |



IE-20 XB

High-Precision Professional Reference Earphones with Enhanced Bass

The M-Audio® IE-20 XB professional reference earphones use the same revolutionary Ultimate Ears® technology trusted by top touring acts—and feature enhanced bass designed for music that is normally monitored on systems with a subwoofer. The IE-20 XB benefits from a dual-speaker design with integral crossover: The dynamic low-frequency driver delivers full, punchy bass while the precision-balanced acture driver provides crystal-clear mid-range and high frequencies. This results in a high-performance reference monitor system designed for critical listening during mobile recording/production of bass-enhanced music such as dance and urban genres.

- | | | | |
|---|---|--|---|
| dual-speaker design: <ul style="list-style-type: none">acture driver for highs/midsdynamic driver for extended low-frequency reproductioncustom crossover | 16dB of isolation from outside noise | universal fit kit with silicone and foam tips for custom fit and maximum isolation | gold-plated 1/8" input connector with 1/4" adapter |
| audio wave shaping | patented dual-bore design delivers highs and lows via separate canals for maximum sound field | user-serviceable 46" cable | airplane attenuator/limiter for overload protection |

IE-10

Professional Reference Earphones

Designed for musicians, the M-Audio® IE-10 professional reference earphones deliver studio-quality sound anywhere you need it. Using stage-proven Ultimate Ears® technology and providing 26dB of isolation, they're great for live and mobile monitoring—not to mention a serious upgrade for your personal audio player. Set features pro ear loops and universal fit kit.

- | |
|--|
| ultra-lightweight polycarbonate housing |
| 26dB of isolation from outside noise |
| universal fit kit with silicone and foam tips for custom fit and maximum isolation |
| user-serviceable 46" cable |
| gold-plated 1/8" input connector |



Studio Monitor Comparison Chart



	LF driver	HF driver	Power	Frequency response	Crossover frequency		Cabinet	Analog inputs	Digital inputs	Acoustic space controls	Weight	Dimensions	Max SPL at 1 meter	Additional features
Studiophile DSM2	8" (203 mm) anodized aluminum	1" soft Teteron	100W LF / 80W HF	42Hz to 27kHz	2.7kHz @ 24dB/octave		painted high-acoustic-efficiency MDF	XLR, TRS	S/PDIF in/thru, AES/EBU	yes (6 controls)	20 lbs. (9.1 kg)	H 15.2" (385 mm) x W 10.6" (270 mm) x D 10.1" (258 mm)	111dB	DSP-controlled digital crossover and EQ
Studiophile DSM1	6.5" (165 mm) anodized aluminum	1" soft Teteron	100W LF / 80W HF	49Hz to 27kHz	2.7kHz @ 24dB/octave		painted high-acoustic-efficiency MDF	XLR, TRS	S/PDIF in/thru, AES/EBU	yes (6 controls)	16.5 lbs. (7.5 kg)	H 12.8" (326 mm) x W 9" (229 mm) x D 10.3" (262 mm)	110dB	DSP-controlled digital crossover and EQ
EX66	(2) 6" (152 mm) composite	1" titanium	100W LF / 100W HF	37Hz to 20kHz	2.56kHz		painted high-acoustic-efficiency MDF	XLR, TRS	S/PDIF in/thru, AES/EBU	yes (4 controls)	24.5 lbs. (11.2 kg)	H 18.9" (483 mm) x W 8.3" (210 mm) x D 10" (254 mm)	109dB	DSP-controlled digital crossover and EQ
Studiophile BX8a Deluxe	8" (203 mm) Kevlar	1 1/4" silk	70W LF / 60W HF	40Hz to 22kHz	2.2kHz		vinyl-laminated MDF	XLR, TRS	n/a	no	26.5 lbs. (12 kg)	H 12" (305 mm) x W 10" (254 mm) x D 15" (381 mm)	106dB	ferrofluid liquid cooling technology
Studiophile BX5a Deluxe	5" (127 mm) Kevlar	1" silk	40W LF / 30W HF	56Hz to 22kHz	3kHz		vinyl-laminated MDF	XLR, TRS	n/a	no	11 lbs. (5 kg)	H 9.8" (250 mm) x W 6.9" (176 mm) x D 7.9" (200 mm)	102dB	ferrofluid liquid cooling technology
Studiophile BX10s	10" (254 mm) composite	n/a	240W	20Hz to 200Hz	50 to 200Hz sweepable		vinyl-laminated MDF	XLR, TRS	n/a	no	54.5 lbs. (24.8 kg)	H 15" (381 mm) x W 15" (381 mm) x D 15" (381 mm)	112dB	subwoofer bypass function with included footswitch
Studiophile AV 40	4" (102 mm) poly-coated paper cone	1" silk	20W	85Hz to 20kHz	2.7kHz		vinyl-laminated MDF	TRS, RCA (unbalanced)	n/a	no	14 lbs. (6.3 kg)	H 8.8" (222 mm) x W 6" (152 mm) x D 7.25" (184 mm)	97dB	integrated bass boost switch

	Application	Driver	Frequency response	Input sensitivity	Input impedance		Magnet material	Weight	Isolation	Input connector	1/8" to 1/4" adapter	Inline attenuator	Cable length	Additional features
Studiophile Q40	professional monitoring in the studio and on the go	40mm Mylar	10Hz to 20kHz	116dB SPL	64 ohms		neodymium	8.8 oz (.25 kg) w/o cable	n/a	1/8" (3.5 mm) gold plated	yes	n/a	10' (3048 mm)	detachable/replaceable cable
IE-40	critical listening across full spectrum	triple driver: low-, mid- and high-range precision-balanced armatures	10Hz to 17kHz	117dB/mW	32 ohms		n/a	0.6 oz (.017 kg) w/ cable	26dB	1/8" (3.5 mm) gold plated	yes	yes	46" (1168 mm)	custom soft and metal cases, detachable/replaceable cable
IE-30	critical listening across full spectrum	dual driver: low- and high-range precision-balanced armatures	20Hz to 16kHz	119dB/mW	21 ohms		n/a	0.6 oz (.017 kg) w/ cable	26dB	1/8" (3.5 mm) gold plated	yes	yes	46" (1168 mm)	custom soft and metal cases, detachable/replaceable cable
IE-20 XB	monitoring bass-enhanced music	dual driver: low-range 13.5mm diaphragm, high-range precision-balanced armature	20Hz to 16kHz	119dB/mW	11 ohms		n/a	0.7 oz (.019 kg) w/ cable	16dB	1/8" (3.5 mm) gold plated	yes	yes	46" (1168 mm)	custom soft and metal cases, detachable/replaceable cable
IE-10	all mobile monitoring applications	single driver: full-range, precision-balanced armature	20Hz to 13kHz	115dB/mW	13 ohms		n/a	0.5 oz (.014 kg) w/ cable	26dB	1/8" (3.5 mm) gold plated	no	no	46" (1168 mm)	custom soft case, detachable/replaceable cable



MICROPHONES/ PREAMPS

Great recordings start with great microphones and preamps. M-Audio fuses the best qualities of history's greatest microphones into a new generation of unique recording instruments. These award-winning mics balance vintage design principles with modern technology for sound that's both familiar and freshly original—without the hassle and expense of antique mics. Our value-packed preamps helps you further craft your signature sound. With M-Audio's selection of microphones and preamps optimized for different applications, you're sure to find the right tools for the job.



Sputnik

Multi-Pattern Large-Diaphragm Vacuum Tube Condenser Microphone

M-Audio's Sputnik® mic signals the end of microphone envy. Based on a classic vacuum tube design and manufactured in modern facilities to exacting standards, this multi-pattern, large-diaphragm studio condenser delivers the lush, classic sound normally associated with rare and expensive vintage mics like the U47 and C12. Sputnik's combination of a military-grade vacuum tube, ultra-sensitive evaporated-gold 3-micron Mylar diaphragm, solid brass construction and multiple polar patterns makes it ideal for a wide variety of voices, instruments and applications.

"It's nice to find a microphone that sounds clean and pure without severely coloring the signal one way or another. And very few microphones have such an elegant EQ response. At my studio, I have a pair of Sputnik microphones permanently installed over the piano."
—Patrick Leonard (Grammy-nominated producer; Madonna)

"The Sputnik sounds so close to my U47, it's just astounding."
—Buddy Miller (Grammy-nominated singer/songwriter)



- 3-micron, evaporated-gold Mylar diaphragm
- solid brass backplate
- new old stock 6205M vacuum tube
- cardioid, figure-8 and omni polar patterns
- switchable 10dB (attenuation) pad
- switchable 80Hz high-pass filter

- solid brass body with polished nickel finish
- all Sputnik microphones exhibit no more than +/- 1dB variation from the published curves
- professional shockmount
- custom briefcase and cloth bag
- dedicated power supply with included 7-pin cable

"The Solaris mics were perfect for our guitars on the acoustic tour. It's amazing to me that M-Audio has somehow managed to incorporate \$5,000-microphone sound (comparable to any Neumann) in an affordable and accessible product! Well done, M-Audio."
—Seal

"The Solaris is not only a great buy but also a proud addition to anyone's recording arsenal."
—Remix



Solaris

Large-Diaphragm Multi-Pattern Condenser Microphone

The Solaris™ large-diaphragm, multi-pattern, studio condenser microphone delivers the best-sounding Class-A solid-state electronics available at any price. Like the rest of the award-winning M-Audio® microphone line, Solaris is designed in the USA and hand-assembled in limited quantities. Vintage design principles merge with incredibly tight state-of-the-art manufacturing standards to yield no more than +/- 1dB of variation from published curves across the entire 20Hz-20kHz frequency range. The industry's thinnest evaporated-gold diaphragm mounted in a solid brass capsule delivers exceptional sensitivity and warmth. Multi-pattern architecture provides flexibility that makes it ideal for just about any recording situation—including vocals, guitar, piano, drums and live events. It's like having three mics in one.

- multi-pattern, side-address studio condenser microphone
- cardioid, omni and figure-8 patterns
- vintage sound, modern technology
- Class A FET electronics
- ultra-sensitive, 3-micron, 1.1" evaporated-gold diaphragm

- large, solid brass capsule
- switchable 10dB (attenuation) pad
- switchable low-frequency roll-off filter (6dB/octave at 125Hz)
- no more than +/-1dB variation from published curves
- phantom powered
- includes shock mount



Luna II

Professional Large-Diaphragm Condenser Microphone

The M-Audio® Luna® II professional cardioid studio condenser microphone updates the award-winning Luna mic, acclaimed for superb sound and excellent performance. Designed in the USA and hand-assembled in limited quantities, Luna II delivers vintage look and sound combined with modern Class A, solid-state electronics for the best of both worlds. The large, 1.1" ultra-thin, 3-micron, evaporated-gold diaphragm with brass capsule captures nuances with incredible detail. The addition of a 10dB pad extends the maximum SPL to 140dB to handle just about any sound source. The inclusion of a switchable low-frequency roll-off filter rounds out a professional microphone that's great for recording vocals, guitar, piano and more.



"...the Luna really captured the punch and spittle of a raging Marshall cabinet, as well as the pick attack of a Larrivée jumbo acoustic."
—Guitar Player

"Pros: Extremely versatile recording mic. Sturdy chassis. Sleek design. Cons: None."
—Remix

- single-pattern, side-address, cardioid studio condenser microphone
- vintage sound, modern technology
- Class A FET electronics
- ultra-sensitive, 3-micron, 1.1" evaporated-gold diaphragm
- large, solid brass capsule

- switchable 10dB (attenuation) pad
- switchable low-frequency roll-off filter (6dB/octave at 125Hz)
- no more than +/-1dB variation from published curves
- phantom powered
- includes shock mount and wooden box

Nova

Large-Diaphragm Condenser Microphone

Using manufacturing breakthroughs pioneered by M-Audio's popular Luna® and Solaris™ mics, the Nova® cardioid redefines the entry level for studio-quality condenser microphones. The 1.1" evaporated-gold diaphragm mounted in a solid brass capsule ensures recordings that are faithful to the source, and the Class A solid-state electronics are engineered for low noise, distortion and coloration.

- large-capsule cardioid condenser
- 1.1" evaporated-gold diaphragm
- solid brass backplate
- Class A solid state electronics
- includes hard mount and soft case

"If you're on a tight budget, the Nova... rules."
—Guitar Player



Aries

Live Vocal Condenser Microphone

The Aries professional condenser microphone is designed to capture high-quality live vocals. Internal shock-mounting allows Aries to deliver studio-quality sound while minimizing handling noise and standing up to the rigors of the road. Why settle for a dynamic mic when you can have the superior quality of a condenser?

"... Aries features a wider frequency response than the majority of vocal stage condensers out there, and, like most M-Audio products, is quite affordable for the quality."
—Performing Songwriter

- studio-quality condenser design
- internal shock mount and pop filter
- solid brass capsule with evaporated-gold diaphragm
- cardioid pattern for clarity and minimal feedback
- 20Hz-20kHz frequency response



Pulsar II

Small-Diaphragm Studio Condenser Microphone

The redesigned Pulsar™ II small-diaphragm cardioid condenser microphone takes M-Audio's pencil condenser technology to an even higher level. Designed in the U.S.A. by veteran engineers and hand-assembled to exacting standards, this precision microphone exhibits quality comparable to that of vintage classics. New features like 10dB pad and 80Hz high-pass filter switches, higher SPL than the original and a redesigned solid brass backplate deliver smooth, accurate sound in the studio and on stage. Pulsar II has many applications, including miking strings, woodwinds, acoustic guitar, percussion and more.

"The Pulsar II combines a nice thick sound with detail and body—great for recording acoustic instruments."
—Joe Barresi (producer; Weezer, Tool, Bad Religion)



"I really like the Pulsars on acoustic guitar. There's a lot of reality in the midrange. And they get some really nice sound off the wood. They're great mics with their own sound. They are not a copy of anything, and they don't have that irritating 4-6k bump so many other small-diaphragm mics have."
—Buddy Miller (Grammy-nominated singer/songwriter)

- professional small-capsule condenser microphone
- 3/4"-diameter, 6-micron Mylar evaporated-gold diaphragm
- thermal diaphragm treatment yields 2dB SPL boost over original
- solid brass backplate
- solid brass body
- Class A FET electronics
- switchable 10dB pad
- switchable 80Hz high-pass filter (12dB/octave)
- wooden storage box houses microphone, windscreens and clip

Pulsar II Matched Pair

Small-Diaphragm Studio Condenser Microphones

The Pulsar™ II Matched Pair delivers a boxed set of Pulsar II small-capsule condenser microphones that are within +/-1dB of each other—at no additional premium. Featuring a deluxe wooden box and stereo mounting bracket, the Pulsar II matched pair will breathe new life into stereo miking applications including piano, drum overheads and room recording.



M-Audio Microphone Applications

	Sputnik	Solaris	Pulsar II	Pulsar II pair	Luna II	Aries	Nova
Voice	***	**	*		**	*	*
Voice (live)						***	
Grand Piano	***	**		***	**		
Guitar/Bass Amp	***	**	*		**	*	*
Acoustic Guitar	***	**	***	***	*	*	*
Guitar (smashed on stage)			*			***	*
Drum Overheads	**	**		***	*		
Hi-Hat	**	**	***		**	*	*
Snare	**	*	*		*	**	*
Toms	**	*	*	*	*	*	*
Kick		*			*		
Violin	**		***	***			
Viola/Cello	***	**	***	***	**		
Double Bass	***	**	**	**	**		
French Horn	***	*					
Flute/Piccolo	***	*	***	***	*		
Oboe/English Horn	***	**	***	***	**		
Clarinet	***	*	**	**	*		
Bassoon	***	**	*	*	**		
Contrabassoon/Bass Clarinet	***	***			**		
Tuba	***	**			**		
Soprano Sax	***	**			**	*	*
Alto & Tenor Sax	***						*
Vibraphone	*			***			
Marimba/Xylophone	***			***			
Timpani	***	**			**		
Choir (distant)	***	**		***	*		
Congas/Bongos	***	**	***	***	**	*	*
Tabla	***	**	*	*	**		*
Leslie Lower Rotor	***	***			***	*	
Leslie Upper Rotor	***	**	***	***	**	*	
Tree (falling in the woods)	***	**	***	***	**		

DMP3

"The DMP3 is shockingly transparent for a preamp with a \$200 list price" --Jazz Times

Dual Microphone/Instrument Preamp and Direct Box

Based on the M-Audio® preamplifier technology that won Pro Audio Review's highest accolades, the DMP3 preamp is designed to provide a premium front end for today's high-resolution digital recording systems. It features an amazing 20Hz to 80kHz frequency response, 67dB of gain and an exceptional dynamic range to capture all the nuances of your music. With pristine sound quality and a compact, rugged chassis, DMP3 has become the top choice of numerous audio professionals and a fixture in studios around the world. Whether you use it for performance or production, the DMP3 two-channel microphone/instrument preamp is destined to be integral in defining your sound.



"One of the quietest preamps available anywhere, regardless of price. For comparison's sake, this tiny difference [between original source and mic pre output] is far less than the degradation I've heard in the most expensive world-class A/D converters" --Pro Audio Review

2-channel preamp with XLR microphone inputs and 1/4" instrument inputs

balanced outputs on TRS jacks

low harmonic distortion (THD+N: .0005% @ 20Hz-20kHz)

exceptional dynamic range

20Hz to 80kHz frequency response (+/- 0.5dB) ideal for high-resolution recording

high and low gain range controls offer up to 67dB of gain

clip LED for visual feedback of detrimental levels

low-cut filters remove unwanted rumble and hum

phantom power to accommodate all types of microphones

phase reverse switch on each channel ensures optimal recordings



Audio Buddy

Microphone Preamp and Direct Box

The Audio Buddy is one of the most popular mic preamps in home recording today. The reasons are easy to understand: Performance and value. You get professional microphone support along with instrument inputs—impedance matched for ideal performance with electric guitar and bass. Simply put, the Audio Buddy is a workhorse mic preamp that delivers great sound.

2 channels, each including:

- mic input (balanced XLR) with phantom power switch and indicator
- high impedance instrument inputs (1/4")
- gain control

- signal/clip LEDs
- professional line output (balanced/unbalanced 1/4" TRS)

super-small size/weight: 5.5" x 3.3" x 1.7"; less than .5 lbs.

Mobile Recording. Remastered.



INTRODUCING THE

ProFire 610

High-Definition 6-in/10-out FireWire Audio Interface with Octane Preamp Technology

M-Audio revolutionized mobile music production with the FireWire 410—one of the best-selling FireWire interfaces ever. Now the legacy continues with ProFire™ 610, a powerful 6-in/10-out mobile audio interface that incorporates technology from our critically acclaimed ProFire 2626. Premium digital converters ensure pristine 24-bit/192kHz audio throughout the entire signal path. Two preamps with award-winning Octane™ technology offer optimal headroom, superior sound quality and extremely low distortion. Standalone mode lets you use the unit as a self-contained, two-channel microphone preamp and A/D-D/A converter. ProFire 610 also offers dual headphone outputs and an advanced onboard DSP mixer—all in a compact, bus-powered enclosure.

- 6 x 10 simultaneous analog/digital I/O
- 2 preamps with award-winning M-Audio Octane technology
- flexible onboard DSP mixer for creating multiple unique cue mixes
- up to 24-bit/192kHz for high-definition audio
- user-assignable master volume knob
- dual headphone outputs
- doubles as a 2 mic pre/2-channel A/D-D/A converter



Advanced Functionality

The ProFire 610 control panel features a flexible DSP mixer that allows you to create, save and recall custom configurations for different recording setups. The control panel also facilitates instant access to driver updates, manual downloads, FAQ information and more.



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GET M-POWERED

M-AUDIO®
www.m-audio.com

MIDI INTERFACES/ ACCESSORIES

M-Audio's best-selling USB MIDISPORT line brings MIDI connectivity to any USB computer on whatever scale you need—everything from basic connection of a single device to a sophisticated network of controllers, synthesizers, samplers and more. Most models sport multiple input and output ports that each discretely address a separate 16-channel bus for up to 64 channels. And M-Audio's line of accessories completes your setup. We even make a variety of bags so you can take your studio on the road.



USB MIDISPORT 4x4

4-In/4-Out USB Bus-Powered MIDI Interface

In commemoration of M-Audio's 20th anniversary, the Midiman MIDISPORT 4x4 Anniversary Edition gives our popular multi-port USB MIDI interface an updated new look. MIDISPORT 4x4 addresses a total of 64 x 64 discrete MIDI I/O via USB, allowing you to simultaneously connect a variety of MIDI devices. Bus-powered architecture facilitates mobile operation.

USB-powered 4-in/4-out MIDI interface
64 discrete MIDI input and output channels
MIDI activity indicator for each port

compact design for mobile or desktop use
class-compliant with Mac OS X,
Windows XP and Vista*



USB MIDISPORT 2x2

2-In/2-Out USB Bus-Powered MIDI Interface

Designed in celebration of M-Audio's 20th anniversary, the Midiman MIDISPORT 2x2 Anniversary Edition multi-port MIDI interface delivers an updated new look. The compact interface addresses 32 x 32 discrete channels of MIDI I/O via USB, making it ideal for connecting multiple MIDI devices to your computer simultaneously, as well as eliminating delays associated with long MIDI THRU chains. Standalone functionality also gives you MIDI throughput and merge capabilities. Bus-powered architecture provides the option of totally mobile operation.

2-in/2-out MIDI interface
32 discrete MIDI input and output channels
standalone MIDI merge and THRU functionality
connection and power via USB

compact and lightweight for mobile or desktop use
MIDI activity indicator for each port
class-compliant with Mac OS X,
Windows XP and Vista*



1-in/1-out MIDI interface
16 discrete MIDI input and
output channels
bus-powered—requires no
external power supply

class-compliant with
Mac OS X, Windows XP
and Vista*
extremely compact and
lightweight for mobile use

USB MIDISPORT 1x1

1-In/1-Out USB Bus-Powered MIDI Interface

The MIDISPORT 1x1 is the perfect solution if you're just starting out or only need basic 16-channel MIDI in/out connectivity for your computer. The unit is class-compliant under Mac OS X, Windows XP and Vista*—no drivers needed. The bus-powered design makes it easy to take anywhere.

1-in/1-out MIDI interface
16 MIDI input and
output channels
bus-powered—requires no
external power supply
ultra-compact and lightweight

built-in USB and MIDI cables
compatible with Windows and
Macintosh operating systems
class-compliant with
Mac OS X, Windows XP
and Vista*



USB Uno

1-In/1-Out USB Bus-Powered MIDI Interface

Our smallest and simplest USB MIDI interface, USB Uno offers basic 1 x 1 operation and bus-powered mobility—and even has its own built-in USB and MIDI cables. It's also class-compliant under Mac OS X, Windows XP and Vista*—no drivers needed. What could be simpler?

MidAir

Wireless MIDI Transmitter and Receiver System

Bring your MIDI gear into the wireless age with the MidAir™ system. Comprised of a portable transmitter and receiver, MidAir allows you to wirelessly transmit data from any device that outputs MIDI data—keyboards, drum machines, electronic drums and more. Just plug the battery-powered transmitter into the MIDI Out port on your controller of choice and connect the receiver to the MIDI In port on the device you'd like to control, and you're set. As a 2.4GHz wireless device, MidAir enables you to interface MIDI hardware at distances up to 30 feet with the same feel and response as a wired unit. The MidAir receiver includes a USB port and functions as a class-compliant 1 x 1 MIDI interface, so you can also wirelessly control soft synths from your favorite MIDI controller.

2.4GHz wireless MIDI system
battery-powered transmitter
receiver powered by USB bus or 9V power supply

1 x 1 USB MIDI interface including standard MIDI In and Out jacks
discrete operation of multiple MidAir systems in close proximity
class-compliant with Mac OS X, Windows XP and Vista

*Driver installation required for multi-client operation.

CO2

Coaxial/Optical Bi-Directional Converter

The CO2 is a compact and rugged digital audio tool that converts S/PDIF signals from optical to coax and from coax to optical. Its 2-in/2-out design allows the CO2 to operate as a full-duplex, bi-directional converter or as a half-duplex converter with THRU port—allowing it to work as both a converter and a repeater. It's easy to use several CO2 units if needed.

converts between optical and coax S/PDIF
serves as a repeater to extend cable runs
S/PDIF optical and coaxial digital inputs

S/PDIF optical and coaxial digital outputs always active
transformer-isolated RCA jacks prevent system ground loops



ACCESSORIES



MicroPack

Custom Carrying Case for the MicroTrack Recorder

Protect your M-Audio MicroTrack recorder with the M-Audio MicroPack. With a full complement of zippered pockets, the MicroPack allows you to keep all of your cables, mics and accessories in one place.



Torq Xponent Gig Bag

Custom Carrying Case for Torq Xponent, Laptop and DJ Accessories

The M-Audio® Torq® Xponent® Gig Bag features padded sleeves, high-contrast interior, built-in cable management and multiple compartments—along with rugged nylon construction for durability.



Keyboard Covers

Protective Covers for All Keyboards

Protect the tools of your trade with M-Audio's rugged keyboard covers. Made from 100% stretchable nylon with adjustable locking drawstring. Four sizes. Limited lifetime warranty.



ProjectMix I/O Studio Bag

Padded Carrying Bag for ProjectMix I/O

Designed to fit one ProjectMix I/O unit, a laptop, and a collection of cables and accessories, the ProjectMix I/O Studio Bag is the perfect way to take a personal recording system on the road. The bag features four padded compartments, a reinforced bottom, shoulder strap and a carrying handle.



Studio Pack

Carry Your Studio on Your Back

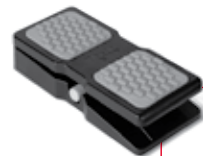
M-Audio's padded ballistic nylon Studio Pack conveniently carries an M-Audio® Ozone®, Oxygen8 or Oxygen 8 v2, a laptop and accessories.



Mobile Laptop Studio Messenger Bag

Multi-Purpose Carrier for Your Laptop and Studio Essentials

The M-Audio® Mobile Laptop Studio Messenger Bag is the perfect way to take your studio or performance rig with you wherever you go. The bag features rugged construction, padded compartments and a sturdy, adjustable shoulder strap. Capable of holding a 17" laptop, full-size vinyl records, keyboards, audio interfaces and more, the M-Audio Messenger Bag is the ideal solution for the musician on the go.



EX-P

Universal Expression Controller Pedal

M-Audio's EX-P expression controller pedal works with all M-Audio® MIDI controllers that have an expression pedal input. A built-in polarity switch insures compatibility with most other brands of controllers and keyboards. Use EX-P to control any assignable variable MIDI controller value including volume, modulation, panning, filter sweep and more. Durable molded construction with integral cable.

SP-1

Sustain Pedal

The SP-1 is a simple, compact and sturdy sustain pedal with polarity switch. Compatible with all electronic keyboards, it is perfect for any application that requires a non-latching momentary switch.



SP-2

Professional Piano-Style Pedal

This high-quality damper pedal with expressive half-pedal capabilities and polarity switch is compatible with all electronic keyboards. Designed to work and feel just like an acoustic piano's sustain pedal, it has a specially designed rubber bottom that grips the floor.

SPECIFICATIONS

Please visit m-audio.com for additional product information. All specifications are measured at 48kHz sampling rate unless otherwise stated.

Aries

Type:	handheld small-diaphragm condenser
Pattern:	cardioid
Frequency Response:	20Hz to 20kHz
Preamp Topology:	class A FET, transformerless
Sensitivity:	13.8mV/Pa (-37dBV re 1V/Pa)
Max SPL for 0.5% THD:	134dB SPL
Equivalent Noise Level:	17dB A-weighted
Output Impedance:	200 ohms
Recommended Load Impedance:	>1,000 ohms
Connector:	3-pin male XLR
Power Requirement:	48V phantom power
Dimensions:	6.60" (168 mm) x 1.57" (40 mm)
Weight:	.58 lbs (.26 kg)

Audio Buddy

Mic Inputs (analog)	
Max Gain:	>60dB
Frequency Response:	20 to 50kHz, +/-1dB
Max Input Levels:	-18dBu @ min gain, -37dBu @ max gain
Signal-to-Noise Ratio, Mid Gain:	-95dB, A-weighted
Dynamic Range, Mid Gain:	95dB, A-weighted
THD+N, Mid Gain:	0.021% (-73dB), 1dB below clipping, 22Hz to 22kHz
EIN Noise Rating:	-116dBu @ max gain, 150 ohm load, 20kHz BW (unweighted)
Phantom Power:	yes

Instrument Inputs (analog)	
Max Gain:	40dB
Frequency Response, Min Gain:	20Hz to 50kHz, +/-0.1dB
Signal-to-Noise Ratio, Min Gain:	-104dB, A-weighted
Dynamic Range, Min Gain:	104dB, A-weighted
THD+N, Min Gain:	0.007% (-83dB), 1dB below clipping, 22Hz to 22kHz

Audiophile 192

Line Inputs (A/D)	
Impedance:	20k ohms balanced, 10k ohms unbalanced
Max Input Level:	+14.2dBu (4 Vrms), balanced/unbalanced
Channel-to-Channel Crosstalk:	<-130dB @ 1kHz
Signal-to-Noise Ratio:	-113dB, A-weighted
Dynamic Range:	113dB, A-weighted
THD+N:	0.00061% (-104dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.1dB @ 96kHz sample rate
	20Hz to 80kHz, +/-0.5dB @ 192kHz sample rate

Main Outputs (D/A)	
Impedance:	300 ohms, balanced; 150 ohms, unbalanced
Max Output Level:	+14dBu (4 Vrms) balanced, +5.8dBV (2 Vrms) unbalanced
Channel-to-Channel Crosstalk:	<-105dB
Signal-to-Noise Ratio:	-108dB, A-weighted
Dynamic Range:	109dB, A-weighted
THD+N:	0.00235% (-92.6dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.1dB @ 96kHz sample rate
	20Hz to 80kHz, +/-0.5dB @ 192kHz sample rate

Monitor Outputs (D/A)	
Max Output Level:	+13.9dBu balanced, +5.7dBV unbalanced
Channel-to-Channel Crosstalk:	<-100dB
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	100dB, A-weighted
THD+N:	0.00279% (-91.1dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.1dB @ 96kHz sample rate

Audiophile 2496

Line Inputs (A/D)	
Max Input Level:	+2.2dBV (1.3 Vrms)
Channel-to-Channel Crosstalk:	<-120dB @ 1kHz
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	100dB, A-weighted
THD+N:	0.00705% (-83dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.15dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.4dB @ 96kHz sample rate

Main Outputs (D/A)	
Max Output Level:	+1.9dBV (1.247 Vrms)
Channel-to-Channel Crosstalk:	<-115dB
Signal-to-Noise Ratio:	-108dB, A-weighted
Dynamic Range:	108dB, A-weighted
THD+N:	0.00262% (-91.6dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.2dB @ 96kHz sample rate

Delta 1010

Line Inputs (A/D)	
Impedance:	22k ohms balanced, 11k ohms unbalanced
Max Input Level:	+20dBu (7.75 Vrms) balanced, +1.8dBV (1.23 Vrms) unbalanced
Channel-to-Channel Crosstalk:	<-105dB @ 1kHz
Signal-to-Noise Ratio:	-109dB, A-weighted
Dynamic Range:	109dB, A-weighted
THD+N:	0.00072% (-103dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.3dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.9dB @ 96kHz sample rate

Main Outputs (D/A)	
Impedance:	2k ohms balanced; 1k ohm unbalanced
Max Output Level:	+20dBu (7.75 Vrms) balanced, +1.8dBV (1.23 Vrms) unbalanced
Channel-to-Channel Crosstalk:	<-115dB
Signal-to-Noise Ratio:	-117dB, A-weighted
Dynamic Range:	117dB, A-weighted
THD+N:	0.00200% (-94dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.6dB @ 96kHz sample rate

Delta 1010LT

Mic Inputs	
Max Input Level, Min Gain:	-26dBu, balanced
Channel-to-Channel Crosstalk:	<-100dB @ 1kHz
Signal-to-Noise Ratio:	-93dB, A-weighted
Dynamic Range:	93dB, A-weighted
THD+N:	0.00420% (-87.5dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.2dB @ 96kHz sample rate

Line Inputs	
Max Input Level, Min Gain:	+14.3dBu (4 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-110dB @ 1kHz
Signal-to-Noise Ratio:	-98dB, A-weighted
Dynamic Range:	98dB, A-weighted
THD+N:	0.00377% (-88.5dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.2dB @ 96kHz sample rate

Line Outputs	
Max Output Level:	+14.2dBu (4 Vrms) unbalanced
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-110dB, A-weighted
Dynamic Range:	110dB, A-weighted
THD+N:	0.00230% (-92.8dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.25dB @ 96kHz sample rate

Delta 44

Line Inputs (A/D)	
Impedance:	22k ohms balanced, 11k ohms unbalanced
Max Input Level:	+20.5dBu (8.182 Vrms), balanced; +12.2dBV (4.064 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-100dB @ 1kHz
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	100dB, A-weighted
THD+N:	0.00371% (-88.6dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.4dB @ 96kHz sample rate

Line Outputs (D/A)	
Impedance:	2k ohms balanced, 1k ohm unbalanced
Max Output Level:	+13.9dBu (3.859 Vrms), balanced; +1.1.7dBV (3.859 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-110dB, A-weighted
Dynamic Range:	110dB, A-weighted
THD+N:	0.00200% (-94dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.3dB @ 96kHz sample rate

DMP3

Mic Inputs (analog)	
Gain Range:	13.5dB to 46.5dB, low gain range
	34dB to 67dB, high gain range
Frequency Response:	20-80kHz, +/-0.5dB
Max Input Levels:	14.6dBu @ min gain, low range
Signal-to-Noise Ratio:	-120dB, A-weighted, min gain
Dynamic Range:	-120dB, A-weighted, min gain
THD+N:	<0.0005% (-106dB), 20Hz to 20kHz, 13.6dBu input, min gain
EIN Noise Rating:	-128dBm @ 600 ohms, max gain
Low Cut Filter:	-3dB @ 72 (18dB/octave)
Input Impedance:	3k ohms
Phantom Power:	yes

Eleven

Digidesign-qualified Windows XP- or Mac-based Pro Tools system running Pro Tools 7.1 or higher software (Pro Tools 7.3 or greater recommended for optimal performance)
Avid Xpress, Avid Xpress DV or Avid DNA system (AudioSuite only)
iLok USB Smart Key (sold separately), Internet access and a free iLok.com account (for retrieving and managing iLok licenses)

EX66

Type:	MTM studio reference monitor
LF Driver:	two 6" custom linear-piston woofers
HF Driver:	1" titanium dome tweeter with waveguide
Frequency Response:	37Hz to 20kHz (near-field acoustic response)
Crossover:	2.56kHz, 4th-order Linkwitz-Riley maximally flat alignment
LF Amplifier Power:	104 watts (IHF dynamic power into 4 ohms)
HF Amplifier Power:	104 watts (IHF dynamic power into 4 ohms)
THD+N:	<0.1% (@ 50 watts into 4 ohms)
Peak SPL @ 1 Meter:	109dB (115dB for a stereo pair) peak

Analog Inputs:	XLR balanced (20k ohms), 1/4" TRS balanced (20k ohms)
Digital Inputs:	S/PDIF (75 ohms), AES/EBU (110 ohms), built-in phase lock loop (PLL) with low jitter (<250 psec p-p); S/PDIF receiver can lock to an incoming clock of up to 216kHz
Controls:	Acoustic Space (full, half, quarter); Mid-Range Boost (flat, +2dB); Low Cutoff (37Hz, 80Hz, 100Hz); High Frequency Adjustment (+2dB, flat, -2dB))
Polarity:	positive signal @ + input produce outward LF cone displacement
Input Sensitivity:	-10dBV pink noise @ input yields 90dB SLP (c-weighted) @ 1 meter; variable
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Indicator:	power on/off indicator on front panel
Power:	user selectable for 100V ~50/60Hz, 115V ~50/60Hz, and 230V ~50/60Hz
Cabinet:	painted high acoustic efficiency MDF
Dimensions:	19" (482.6 mm) x 8.25" (209.6 mm) x 9.5" (241.3 mm)
Weight:	24.65 lbs (11.18 kg)

Fast Track Pro

Mic Inputs (A/D)	
Input Impedance:	2.7k ohms, unbalanced; 5.4k ohms, balanced
Max Input Level:	from +24dBu @ min gain (with pad), to -40dBu @ max gain (no pad)
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-101dB, A-weighted
Dynamic Range:	101dB, A-weighted
THD+N:	0.00357% (-89dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB
Preamp Gain:	>40dB
Pad:	-20dB pad

Instrument Inputs (A/D)	
Input Impedance:	>220k ohms, unbalanced
Max Input Level:	from +22dBV @ min gain (with pad), to -42dBV @ max gain (no pad)
Signal-to-Noise Ratio:	-102dB, A-weighted
Dynamic Range:	102dB, A-weighted
THD+N:	0.00386% (-88dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
Preamp Gain:	>40dB
Pad:	-20dB pad

Line Inputs (A/D)	
Input Impedance:	20k ohms, balanced and unbalanced
Max Input Level:	+4.1dBu, balanced; +1.9dBV, unbalanced
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-102dB, A-weighted
Dynamic Range:	102dB, A-weighted
THD+N:	0.00345% (-89dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.1dB @ 96kHz sample rate
Pad:	-20dB pad

Input Inserts (analog)	
Max Level Send:	+6dBV, unbalanced
Max Level Return:	+6dBV, unbalanced
THD+N:	0.00281% (-91dB) @ -1dB from max level, 1kHz
Frequency Response:	20Hz to 40kHz, +/-0.1dB

Line Outputs (D/A)	
Output Impedance:	150 ohms unbalanced, 300 ohms balanced
Max Output Level:	+1.8dBV, unbalanced +10.1dBu, balanced
Channel-to-Channel Crosstalk:	<-108dB
Signal-to-Noise Ratio:	-104dB, A-weighted
Dynamic Range:	104dB, A-weighted
THD+N:	0.00446% (-87dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.3dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.5dB @ 96kHz sample rate

Headphone Output (D/A)	
Max Output:	-2.5dBV @ THD <0.05% into 32 ohms
Working Range:	32 to 600 ohms

Fast Track Ultra

Mic Inputs (A/D)	
Input Impedance:	1.7k ohms, unbalanced; 3.4k ohms, balanced
Max Input Level:	from +21dBu @ min gain (with pad) to -50dBu @ max gain (no pad)
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-103dB, A-weighted (min gain, no pad)
Dynamic Range:	103dB, A-weighted (min gain, no pad)

THD+N:	0.002% (-94dB) @ -1dBFS, 1kHz (min gain, no pad)
Frequency Response:	20Hz to 20kHz, +/-0.1dB
Preamp Gain:	>60dB
Pad:	-20dB

Instrument Inputs (A/D)	
Input Impedance:	1M ohm, unbalanced
Max Input Level:	from +14dBV @ min gain (no pad) to -40dBV @ max gain (no pad)
Signal-to-Noise Ratio:	-103dB, A-weighted (min gain, no pad)
Dynamic Range:	103dB, A-weighted (min gain, no pad)
THD+N:	0.005% (-86dB) @ -1dBFS, 1kHz (min gain, no pad)
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
Preamp Gain:	>45dB
Pad:	-20dB

Line Inputs (A/D)	
Input Impedance:	28k ohms, balanced; 20k ohms, unbalanced
Max Input Level:	+3.4dBu, balanced/+1.2dBV, unbalanced
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-103dB, A-weighted
Dynamic Range:	103dB, A-weighted
THD+N:	0.002% (-94dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Input Inserts (analog)	
Max Level Send:	+6dBV, unbalanced
Max Level Return:	+6dBV, unbalanced
THD+N:	0.002% (-94dB) @ -1dB from max level, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Line Outputs (D/A)	
Output Impedance:	150 ohms, unbalanced; 300 ohms, balanced
Max Output Level:	+10dBu, balanced +1.8dBV, unbalanced
Channel-to-Channel Crosstalk:	<-100dB
Signal-to-Noise Ratio:	-104dB, A-weighted
Dynamic Range:	104dB, A-weighted
THD+N:	0.002% (-94dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Headphone Output (D/A)	
Max Output:	0dBV @ THD <0.05% into 32 ohms
Channel-to-Channel Crosstalk:	<-55dB
Frequency Response:	20Hz to 20kHz, +/-0.7dB
Working Range:	24 to 600 ohms

Fast Track Ultra 8R

Mic Inputs (A/D)	
Input Impedance:	1.6k ohms unbalanced, 3.2k ohms balanced
Max Input Level:	from +28dBu, min gain (with pad) to -45dBu, max gain (no pad)
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-106dB, A-weighted (min gain, no pad)
Dynamic Range:	106dB, A-weighted (min gain, no pad)
THD+N:	0.0028% (-91dB) @ -1dBFS, 1kHz (min gain, no pad)
Frequency Response:	20Hz to 20kHz, +/-0.1dB
Preamp Gain:	>53dB (no pad)
Pad:	-20dB pad

Instrument Inputs (A/D)	
Input Impedance:	1M ohm, unbalanced
Max Input Level:	from +12dBV @ min gain (no pad) to -41dBV @ max gain (no pad)
Signal-to-Noise Ratio:	-107dB, A-weighted (min gain, no pad)
Dynamic Range:	107dB, A-weighted (min gain, no pad)
THD+N:	0.003% (-90dB) @ -1dBFS, 1kHz (min gain, no pad)
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
Preamp Gain:	>53dB
Pad:	-20dB pad

Line Inputs (A/D)	
Input Impedance:	18k ohms, balanced; 9k ohms, unbalanced
Max Input Level:	+20.2dBu balanced/unbalanced
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-106dB, A-weighted
Dynamic Range:	106dB, A-weighted
THD+N:	0.003% (-90dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Input Inserts (analog)	
Max Level Send:	+2.2dBV, unbalanced
Max Level Return:	+2.2dBV, unbalanced
THD+N:	0.0022% (-93dB) @ -1dB from max level, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Line Outputs (D/A)	
Output Impedance:	470 ohms, unbalanced; 940 ohms, balanced
Max Output Level:	+20dBu, balanced
+1.8dBV, unbalanced	
Channel-to-Channel Crosstalk:	<-110dB
Signal-to-Noise Ratio:	-104dB, A-weighted
Dynamic Range:	104dB, A-weighted
THD+N:	0.0025% (-92dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB

Headphone Output (D/A)

Max Output Level:	+2.8dBV @ THD <0.003% into 32 ohms
Power into Ohms:	60 mW into 32 ohms
Channel-to-Channel Crosstalk:	<-85dB
Signal-to-Noise Ratio:	-104dB, A-weighted
Dynamic Range:	104dB, A-weighted
Frequency Response:	20Hz to 20kHz, +/-0.1dB
Working Range:	24 to 600 ohms

Fast Track USB

Mic Input (A/D)	
Input Impedance:	1M ohm
Max Input Level:	-2.2dBu (0.6 Vrms), min gain
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	100dB, A-weighted
THD+N:	0.0053% (-86dB) @ -1dBFS, 1kHz
Frequency Response:	22Hz to 22kHz, +/-0.1dB
Preamp Gain:	45dB

Instrument Input (A/D)	
Input Impedance:	500k ohms
Max Input Level:	+8.3dBV (2.6 Vrms)
Signal-to-Noise Ratio:	-97dB, A-weighted
Dynamic Range:	97dB, A-weighted
THD+N:	0.0049% (-86dB) @ -1dBFS, 1kHz
Frequency Response:	22Hz to 22kHz, +/-0.3dB @ 48kHz sample rate

Line Input (A/D)	
Input Impedance:	20k ohms, balanced; 10k ohms, unbalanced
Max Input Level:	+2.3dBV (1.3 Vrms)
Signal-to-Noise Ratio:	-98dB, A-weighted
Dynamic Range:	98dB, A-weighted
THD+N:	0.0045% @ -1dBFS, 1kHz
Frequency Response:	22Hz to 22kHz, +/-0.2dB @ 48kHz sample rate

Line Outputs (D/A)	
Output Impedance:	240 ohms, unbalanced
Max Output Level:	+2.0dBV (1.2 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-92dB
Signal-to-Noise Ratio:	-105dB, A-weighted
Dynamic Range:	105dB, A-weighted
THD+N:	0.004% (-88dB) @ -1dBFS, 1kHz
Frequency Response:	22Hz to 22kHz, +/-0.1dB @ 48kHz sample rate

Headphone Output (D/A)	
Max Output:	-2.3dBV @ THD <0.05% into 32 ohms
Working Range:	32 to 600 ohms

FireWire Solo

Mic Inputs	
Max Input Level, Min Gain:	-1.7dBu, balanced
Signal-to-Noise Ratio:	-101dB, A-weighted
Dynamic Range:	101dB, A-weighted
THD+N:	0.0049% (-86dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.25dB @ 48kHz sample rate
	20Hz to 40kHz, +/-0.3dB @ 96kHz sample rate
Preamp Gain:	40dB
Phantom Power:	48V

Windows XP SP2, Vista ASIO-compatible sound card for standalone operation	Dimensions: 7.25" (185 mm) x 1.9" (52 mm) Weight: 1.43 lbs (.65 kg)
Macintosh 1.25GHz PowerMac G4 with 512MB RAM or Intel-based Mac 5GB available disk space OS X 10.4	
Compatibility RTAS, VST 2.0, MAS, AU	
MidAir Wireless Platform: 2.4GHz radio frequency Operating Range Under Typical Conditions: 30 feet (10 meters) Receiver: 9VDC, 500mA Transmitter: 2 AA batteries, or 9VDC, 500mA Battery Life: exceeds 20 hours of continuous power (variable based on battery brand)	
MobilePre USB Mic Input (A/D) Max Input Level: -5.2dBu Signal-to-Noise Ratio: -88dB, A-weighted Dynamic Range: 88dB, A-weighted THD+N: 0.013% (-78dB) @ -1dBFS, 1kHz Frequency Response: +/-0.8dB, 20Hz to 20kHz	
Line Outputs (D/A) Max Output Level: +2.8dBV (1.387 Vrms), unbalanced Channel-to-Channel Crosstalk: -94dB @ 1kHz Signal-to-Noise Ratio: -84dB, A-weighted Dynamic Range: 82dB, A-weighted THD+N: 0.01% (-80dB) @ -1dBFS, 1kHz Frequency Response: +/-0.1dB, 20Hz to 20kHz	
Headphone Output (D/A) Output Impedance: 75 ohms Max Output: -6dBV into 32 ohms @ 0.01% THD+N Working Range: 24 to 600 ohms	
MicroTrack II General MP3 Recording: 96 to 320 kbps @ 44.1 or 48kHz PCM Recording: 16- or 24-bit @ 44.1, 48, 88.2 or 96kHz Storage Capacity: variable based on data rate and storage medium	
1/8" Mic Input (A/D) Input Impedance: 2.2k ohms Max Input Level, Min Gain: -3.6dBV Channel-to-Channel Crosstalk: <95dB Signal-to-Noise Ratio: -101dB, A-weighted Dynamic Range: 101dB, A-weighted THD+N: 0.003% (-90dB) Frequency Response: 20Hz to 20kHz, +/-0.5dB Preamp Gain: >52dB electret condenser power enabled	
1/4" Mic/Line Inputs (A/D) Input Impedance: >5.3k ohms Max Input Level @ Min Gain: +4.3dBu, balanced/unbalanced Channel-to-Channel Crosstalk: <95dB Signal-to-Noise Ratio: -101dB, A-weighted Dynamic Range: 101dB, A-weighted THD+N: 0.0027% (-91dB) Frequency Response: 20Hz to 20kHz, +/-0.3dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.5dB @ 96kHz sample rate Preamp Gain: >52dB Phantom Power: phantom power enabled (switchable on/off)	
Line Outputs (D/A) Output Impedance: 465 ohms Max Output Level: +6dBV, unbalanced Channel-to-Channel Crosstalk: <105dB Signal-to-Noise Ratio: -99dB, A-weighted Dynamic Range: 99dB, A-weighted THD+N: 0.0044% (-87dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.3dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.5dB @ 96kHz sample rate	
Headphone Output (D/A) Max Output: 0dBV @ THD <0.075% into 32 ohms Working Range: 16 ohms to 600 ohms	
Minimonsta:Melohman Microsoft Windows Intel Pentium III 1GHz with 64MB RAM Windows 98SE, Me, 2000, XP	
Macintosh 1.25GHz PowerMac G4 128MB of RAM Mac OS 9 or later (CarbonLib 1.5 or higher required); OS X	
Compatibility RTAS, VST 2.0, MAS, AU	
Nova Type: large-diaphragm condenser Pattern: cardioid Frequency Response: 20Hz to 18kHz Preamp Topology: class A FET preamp Sensitivity: 16 mV/Pa (-36dBV) Max SPL for 0.5% THD: 128dB Equivalent Noise Level: 14dB, A-weighted Output Impedance: 200 ohms Recommended Load Impedance: >1,000 ohms Connector: 3-pin male XLR Power Requirement: 48V phantom power Grille and Body: wire mesh grille and body, all brass Finishing: silver nickel plating	

Dimensions: 7.25" (185 mm) x 1.9" (52 mm) Weight: 1.43 lbs (.65 kg)	
NRV10 Digital Audio Interface Specifications Mic Inputs 1-4 (A/D, pre-EQ, min gain) Input Impedance: 4.5k ohms Max Input Level: +13dBu to -43dBu, balanced Channel-to-Channel Crosstalk: <100dB Signal-to-Noise Ratio: -102dB, A-weighted Dynamic Range: 102dB, A-weighted THD+N: 0.0025% (-92dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate Variable Gain: 56dB	
Line Inputs 1-8 (A/D, pre-EQ, min gain) Input Impedance: 20k ohms, balanced Max Input Level: +20dBu, balanced = 0dBFS +17.8dBV, unbalanced = 0dBFS	
Channel-to-Channel Crosstalk: <82dB Signal-to-Noise Ratio: -102dB, A-weighted Dynamic Range: 102dB, A-weighted THD+N: 0.0025% (-92dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.1dB @ 96kHz sample rate	
Mix Line Inputs 9-10 (line input to mix A/D) Max Input Level: +20dBu balanced = 0dBFS Channel-to-Channel Crosstalk: <80dB Signal-to-Noise Ratio: -103dB, A-weighted Dynamic Range: 103dB, A-weighted THD+N: 0.004% (-88dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.2dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.4dB @ 96kHz sample rate	
Channel Returns 1-8 (D/A) Max Output Level: 0dBFS = +20dBu balanced 0dBFS = +11.8dBV unbalanced	
Channel-to-Channel Crosstalk: <85dB Signal-to-Noise Ratio: -105dB, A-weighted Dynamic Range: 105dB, A-weighted THD+N: <0.006% (-84dB) @ -1dBFS, 1kHz Frequency Response: 22Hz to 22kHz, +/-0.2dB @ 48kHz sample rate 22Hz to 40kHz, +/-0.3dB @ 96kHz sample rate	
Mix Return 9-10 (D/A) Max Output Level: 0dBFS = +20dBu balanced 0dBFS = +11.8dBV unbalanced	
Channel-to-Channel Crosstalk: <85dB Signal-to-Noise Ratio: -105dB, A-weighted Dynamic Range: 105dB, A-weighted THD+N: <0.004% (-88dB) @ -1dBFS, 1kHz Frequency Response: 22Hz to 22kHz, +/-0.2dB @ 48kHz sample rate 22Hz to 40kHz, +/-0.5dB @ 96kHz sample rate	
Analag Mixer Specifications Mic Inputs 1-4 (analog - input to chan insert output) Input Impedance: 4.5k ohms Max Input Level: +13dBu to -43dBu, balanced Channel-to-Channel Crosstalk: <100dB Signal-to-Noise Ratio: -115dB, A-weighted Dynamic Range: 115dB, A-weighted THD+N: <0.001% (-100dB) @ +4dBu, 1kHz Frequency Response: 20Hz to 60kHz, +/-0.1dB Variable Gain: 56dB	
Line Inputs (analog - input to chan insert output) Input Impedance: 20k ohm, balanced Max Input Level: +20dBu, balanced +17.8dBV, unbalanced Channel-to-Channel Crosstalk: <90dB Signal-to-Noise Ratio: -115dB, A-weighted Dynamic Range: 115dB, A-weighted THD+N: <0.001% (-94dB) @ +4dBu, 1kHz Frequency Response: 20Hz to 60kHz, +/-0.1dB	
Line Outputs (analog) Output Impedance: 360 ohms balanced Max Output Level: +20dBu balanced +17.8dBV unbalanced Frequency Response: 20Hz to 60kHz, +/-0.1dB	
Headphone Output (analog) Max Output: +7.2dBu (5 Vpp) @ THD <0.01% into 32 ohms Impedance: 38 ohms Working Range: 24 to 600 ohms Crosstalk: <85dB	
Inserts (analog) Output Impedance: 150 ohms unbalanced Input Impedance: 20k ohms unbalanced Max Send/Return Level: +12dBV unbalanced	
Aux Sends (analog) Output Impedance: 150 ohms Nominal Send Level: +12dBV unbalanced	
Aux Returns (analog) Input Impedance: 20k ohms balanced Max Level: +20dBu balanced +17.8dBV unbalanced	
Oddity Windows Intel Pentium III 300MHz with 64MB RAM Windows 98SE, Me, 2000, XP	
Macintosh PowerMac G4 with 128MB RAM Mac OS 8.6, OS X	

Compatibility RTAS, VST 2.0, MAS, AU	
Pro Tools M-Powered 8 Supported M-Audio hardware peripheral Digidesign-qualified Windows Vista: (32-bit Business or Ultimate), Windows XP-, or Mac OS X 10.5.5-based computer (visit the Pro Tools M-Powered section of www.digidesign.com/ support for details) Minimum 1GB of RAM DVD-ROM or equivalent optical drive for software installation 1024 x 768 or higher display resolution Available USB port for iLok USB Smart Key, plus Internet access for registration, software updates and activations	
ProFire 610 Line Inputs (balanced) Frequency Response: +/-0.1dB, 20Hz to 22kHz +/-0.2dB, 20Hz to 80kHz (192kHz) Signal-to-Noise Ratio: -108dB, A-weighted Dynamic Range: 108dB, A-weighted THD+N: 0.002% (-94dB), 1kHz, -1dBFS Crosstalk: <-110dB @ 1kHz Max Input Level: +16.1dBu, typical Input Impedance: >20k ohms, balanced	
Mic Inputs (balanced; @ min gain, no pad) Frequency Response: +/-0.2dB, 20Hz to 22kHz Signal-to-Noise Ratio: -108dB, A-weighted Dynamic Range: 108dB, A-weighted THD+N: 0.0022% (-93dB) @ -1dBFS, 1kHz Crosstalk: <-110dB @ 1kHz Max Input Level: from +28dBu @ min gain (with pad), to -45dBu @ max gain (no pad) Input Impedance: 3.7k ohms, balanced (no pad) Adjustable Gain: >53dB (no pad) Pad: -20dB	
Instrument Inputs (unbalanced; @ min gain, no pad) Frequency Response: +/-0.2dB, 20Hz to 22kHz Signal-to-Noise Ratio: 107dB, A-weighted Dynamic Range: 107dB, A-weighted THD+N: 0.0025% (-92dB), 1kHz, -1dBFS Crosstalk: <-110dB @ 1kHz Max Input Level: from +14.5dBV @ min gain (no pad), to -39dBV @ max gain (no pad) Input Impedance: 1M ohm, unbalanced Adjustable Gain: >53dB without pad	
Line Outputs (balanced) Frequency Response: +/-0.1dB, 20Hz to 22kHz +/-0.2dB, 20Hz to 80kHz (192kHz) Signal-to-Noise Ratio: -108dB, A-weighted Dynamic Range: 108dB, A-weighted THD+N: 0.0016% (-96dB) @ -1dBFS, 1kHz Crosstalk: <-105dB @ 1kHz Max Output Level: +15.9dBu, balanced, typical Output Impedance: 940 ohms, balanced	
Headphone Outputs (@ max volume into 32 ohm load) Frequency Response: +/-0.1dB, 20Hz to 22kHz Signal-to-Noise Ratio: -108dB, A-weighted Dynamic Range: 108dB, A-weighted THD+N: 0.003% (-90dB), 1kHz, -1dBFS Max Output Level into 32 Ohms: +2.9dBV, typical Power into Ohms: 60mW into 32 ohms Output Impedance: 75 ohms Load Impedance: 24 to 600 ohms Crosstalk: <75dB @ 1kHz	
ProFire 2626 Line Inputs (balanced) Frequency Response: +/-0.1dB, 20Hz to 22kHz (48kHz) +/-0.4dB, 20Hz to 80kHz (192kHz) Dynamic Range: 110dB, A-weighted Signal-to-Noise Ratio: -110dB, A-weighted THD+N: 0.0008% (-102dB), 1kHz, -1dBFS Crosstalk: -120dB @ 1kHz Max Input Level: +19.6dBu, typical Input Impedance: >20k ohms, balanced	
Mic Inputs (balanced; @ min gain, no pad) Frequency Response: +/-0.1dB, 20Hz to 22kHz Dynamic Range: 109dB, A-weighted Signal-to-Noise Ratio: -109dB, A-weighted THD+N: 0.0011% (-99dB), 1kHz, -1dBFS Crosstalk: <-120dB @ 1kHz Max Input Level: +6.5dBu (no pad) Input Impedance: 3.7k ohms, balanced (no pad) Adjustable Gain: >53dB without pad Pad: -20dB	
Instrument Inputs (unbalanced; @ min gain, no pad) Frequency Response: +/-0.1dB, 20Hz to 22kHz Dynamic Range: 108dB, A-weighted Signal-to-Noise Ratio: -108dB, A-weighted THD+N: 0.0014% (-97dB), 1kHz, -1dBFS Crosstalk: <-110dB @ 1kHz Max Input Level: 13.7dBV, typical (no pad) Input Impedance: 1M ohm unbalanced Adjustable Gain: >53dB (no pad) Pad: -20dB	
Line Outputs (balanced) Frequency Response: +/-0.1dB, 20Hz to 22kHz +/-0.6dB, 20Hz to 80kHz (192kHz) Dynamic Range: 110dB, A-weighted Signal-to-Noise Ratio: -110dB, A-weighted THD+N: 0.0013% (-98dB), 1kHz, -1dBFS Crosstalk: <-110dB @ 1kHz Max Output Level: +20.2dBu, balanced, typical Output Impedance: 300 ohms, balanced	
Headphone Outputs (max volume into 32 ohm load) Frequency Response: +/-0.4dB, 20Hz to 22kHz Dynamic Range: 110dB, A-weighted Signal-to-Noise Ratio: -110dB, A-weighted THD+N: 0.007% (-83dB), 1kHz, -1dBFS	

Max Output Level into 32 Ohms: +6.8dBV, typical Power into Ohms: 150mW into 32 ohms Output Impedance: 75 ohms Load Impedance: 24 to 600 ohms	
ProFire Lightbridge Line Outputs Output Impedance: 300 ohms, balanced; 150 ohms, unbalanced Max Output Level: +10.2dBu (2.5 Vrms), balanced +2.0dBV (1.26 Vrms), unbalanced	
Channel-to-Channel Crosstalk: <-110dB @ 1kHz Signal-to-Noise Ratio: -109dB, A-weighted Dynamic Range: 109dB, A-weighted THD+N: 0.00127 % (-98dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.2dB @ 96kHz sample rate	
Headphone Output Max Output: -3.0dBV (1.71 Vrms) into 32 ohms @ <0.02% THD+N, 1kHz Working Range: 32 to 600 ohms Impedance: 75 ohms Crosstalk: <-85dB Signal-to-Noise Ratio: -108dB, A-weighted Dynamic Range: 108dB, A-weighted Frequency Response: 20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate 20Hz to 40kHz, +/-0.2dB @ 96kHz sample rate	
ProjectMix I/O Mic Inputs Input Impedance: 3.4k ohms Max Input Level, Min Gain: -3dBu, balanced Channel-to-Channel Crosstalk: <-110dB @ 1kHz Signal-to-Noise Ratio: -104dB, A-weighted Dynamic Range: 104dB, A-weighted THD+N: 0.00188% (-94.6dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.1dB Preamp Gain: 55dB Phantom Power: 48V DC @ 16mA	
Instrument Input Input Impedance: 560k ohms, balanced; 280k ohms, unbalanced Max Input Level, Min Gain: +14dBu, balanced; +11.8dBV, unbalanced Signal-to-Noise Ratio: -100dB, A-weighted Dynamic Range: 100dB, A-weighted THD+N: 0.00243% (-92.3dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate	
Line Inputs Input Impedance: 20k ohms, balanced; 10k ohms, unbalanced Max Input Level @ Min Gain: +10dBu balanced/+7.8dBV unbalanced Channel-to-Channel Crosstalk: <-110dB @ 1kHz Signal-to-Noise Ratio: -104dB, A-weighted Dynamic Range: 104dB, A-weighted THD+N: 0.00201% (-94.1dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate 20Hz to 44kHz, +/-0.1dB @ 96kHz sample rate	
Line Outputs Output Impedance: 300 ohms, balanced; 150 ohms, unbalanced Max Output Level: +10dBu, balanced; +1.8dBV, unbalanced Channel-to-Channel Crosstalk: <-109dB Signal-to-Noise Ratio: -110dB, A-weighted Dynamic Range: 110dB, A-weighted THD+N: 0.00205% (-93.8dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate 20Hz to 44kHz, +/-0.2dB @ 96kHz sample rate	
Headphone Output Max Output: -2.9dBV @ THD+N <0.03% into 32 ohms Working Range: 24 to 600 ohms	
ProKeys Sono 61 Line Inputs Max Input: +2.1dBV (1.3 Vrms), unbalanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.005% (-86dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Impedance: 10k ohms, unbalanced	
Mic Input Max Input Level, Min Gain: -2.2dBu (0.6 Vrms), balanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.005% (-86dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Preamp Gain: >38dB adjustable range Impedance: 5.4k ohms, balanced	
Instrument Input Max Input Level, Min Gain: +10.0dBV (3.2 Vrms), unbalanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.009% (-81dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Preamp Gain: >34dB adjustable range Impedance: 1M ohm, unbalanced	

Line Outputs Max Output: +2.1dBV (1.27 Vrms), unbalanced Signal-to-Noise Ratio: -95dB, A-weighted Dynamic Range: 93dB, A-weighted THD+N: 0.0045% (-87dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Impedance: 240 ohms, unbalanced	
Headphone Outputs Max Output: -2.2dBV @ THD+N <0.055% into 32 ohms Working Headphone Impedance: 32 to 600 ohms	
ProKeys Sono 88 Line Inputs Max Input: +2.1dBV (1.3 Vrms), unbalanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.005% (-86dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Impedance: 10k ohms, unbalanced	
Mic Input Max Input Level, Min Gain: -2.2dBu (0.6 Vrms), balanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.005% (-86dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Preamp Gain: >38dB adjustable range Impedance: 5.4k ohms, balanced	
Instrument Input Max Input Level, Min Gain: +10.0dBV (3.2 Vrms), unbalanced Signal-to-Noise Ratio: -94dB, A-weighted Dynamic Range: 94dB, A-weighted THD+N: 0.009% (-81dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Preamp Gain: >34dB adjustable range Impedance: 1M ohm, unbalanced	
Line Outputs Max Output: +2.1dBV (1.27 Vrms), unbalanced Signal-to-Noise Ratio: -95dB, A-weighted Dynamic Range: 93dB, A-weighted THD+N: 0.0045% (-87dB) @ -1dBFS, 1kHz Frequency Response: +/-0.2dB, 20Hz to 20kHz Impedance: 240 ohms, unbalanced	
Headphone Outputs Max Output: -2.2dBV @ THD+N <0.055% into 32 ohms Working Headphone Impedance: 32 to 600 ohms	
Transit Line/Mic Input (A/D) Max Input Level: -1.9dBV (0.808 Vrms) Channel-to-Channel Crosstalk: <-100dB @ 1kHz Signal-to-Noise Ratio: -99dB, A-weighted Dynamic Range: 99dB, A-weighted THD+N: 0.00504% (-86dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 22kHz, +/-0.1dB @ 48kHz sample rate	
Line/Headphone Output (D/A) Max Output Level: -0.4dBV (0.953 Vrms) Channel-to-Channel Crosstalk: <96dB Signal-to-Noise Ratio: -101dB, A-weighted Dynamic Range: 101dB, A-weighted THD+N: 0.00453% (-87.1dB) @ -1dBFS, 1kHz Frequency Response: 20Hz to 22kHz, +/-0.2dB @ 48kHz sample rate	
ProKeys 88 Line Outputs Max Output: +7dBV, unbalanced Signal-to-Noise Ratio: -104dB, A-weighted Dynamic Range: 104dB, A-weighted Frequency Response: +/-0.75dB, 20Hz to 20kHz Impedance: 1000 ohms	
Headphone Outputs Max Output: +0.3dBV into 32 ohms Output Impedance: 32 ohms Working Headphone Impedance: 32 to 600 ohms	
ProKeys 88sx Line Outputs Max Output: +12.9dBV (4.4 Vrms), unbalanced Signal-to-Noise Ratio: -104dB, A-weighted Dynamic Range: 104dB, A-weighted THD+N: 0.00200% (-94.3dB) @ -1dBFS, 1kHz Frequency Response: +/-0.3dB, 20Hz to 20kHz Impedance: 150 ohms, unbalanced	
Headphone Outputs Max Output: +2.4dBV into 32 ohms Output Impedance: 75 ohms Working Headphone Impedance: 32 to 600 ohms	
Pulsar II Type: small-diaphragm condenser Diaphragm: 3/4" diameter, 6-micron Mylar Pattern: cardioid Backplate: solid brass Electronics: class A FET (transformerless) Frequency Response: 20Hz to 20kHz Sensitivity: 13.8 mV/Pa (-37dB @ 1kHz, 0dB=1V/Pa) Max SPL: 134dB @ 0.5% THD, 144dB with -10dB pad Equivalent Noise: 16dBA	
Pulsar II Matched Pair Type: small-diaphragm condenser	

Diaphragm: 3/4" diameter, 6-micron Mylar Pattern: cardioid Backplate: solid brass Electronics: class-A FET (transformerless) Frequency Response: 20Hz to 20kHz (both mics matched within 1dB of each other) Sensitivity: 13.8 mV/Pa (-37dB @ 1kHz, 0dB=1V/Pa) Max SPL: 134dB @ 0.5% THD, 144dB with -10dB pad Equivalent Noise: 16dBA	
RX Windows Windows XP, XP Professional x64 or Vista	
Mac Mac OS X 10.3.9 or later (Universal Binary)	
Compatibility RTAS, VST, AU, MAS, DirectX Standalone	
Solaris Type: large-diaphragm condenser Capsule: double-sided 1.1" evaporated-gold Pattern: cardioid, omni, figure-8 Frequency Response: 20Hz to 20kHz Preamp Topology: class A FET, with output transformer Sensitivity: 16mV/Pa (-36dBV) Max SPL: 130dB for 0.5% THD Pad: 10dB switchable LF Rolloff Filter: 6dB/octave @ 125Hz, switchable Equivalent Noise Level: 14dB, A-weighted Output Impedance: 200 ohms Recommended Load Impedance: >1,000 ohms Connector: 3-pin male XLR Power: >48V phantom power Dimensions: 8.25" (209.55 mm) x 3" (76.2 mm) x 2" (50.8 mm) Weight: 1.4 lbs (.64 kg)	
Spectron Windows Windows XP, x64, Vista	
Mac OS X 10.4 or later	
Compatibility RTAS, AudioSuite, HTDM, DirectX, MAS, VST, AU	
Sputnik Type: large-diaphragm condenser Capsule: 3-micron thick Mylar with evaporated gold, double sided Patterns: cardioid, omni, figure-8 Transconductance Amplifier: 6205M pentode vacuum tube, wired as a triode, military grade selected Frequency Response: 20Hz to 20kHz ±1.5dB Sensitivity: 30mV/Pa (-30.5dBV) Max SPL for 0.5% THD: 132dB (or 142dB with 10dB pad) Equivalent Noise Level: 18dB A-weighted Output Impedance: 200 ohms, transformer isolated Recommended Load Impedance: >1k ohm Connectors: 7-pin male XLR for mic output to power supply; 3-pin male XLR for power supply output Attenuation and Rolloff: switchable 10dB pad; switchable 80Hz 2nd-order (12dB/octave) rolloff Dimensions: 8.25" (209.55 mm) x 3" (76.2 mm) x 2" (50.8 mm) Weight: 1.6 lbs (.72 kg)	
Strike Digidesign-qualified Windows XP- or Mac-based Pro Tools system running Pro Tools 7.0 or higher software 768MB of RAM (1GB or better recommended) DVD-ROM drive for installation iLok USB Smart Key (sold separately), Internet access and a free iLok.com account (for retrieving and managing iLok licenses)	
Structure Digidesign-qualified Windows XP- or Mac-based Pro Tools system running Pro Tools 7.0 or higher software (Pro Tools 7.3 or greater recommended for optimal performance) 1GB RAM (2GB RAM highly recommended) DVD-ROM drive for installation iLok USB Smart Key (sold separately), Internet access and a free iLok.com account (for retrieving and managing iLok licenses)	
Studiophile AV 40 Type: two-way desktop reference monitor LF Driver: 4" diameter, magnetically shielded curved cone design with high-temperature voice coil HF Driver: 3/4" magnetically shielded silk dome tweeter Frequency Response: 85Hz to 20kHz Crossover Frequency: 2.7kHz RMS SPL: 101.5dB @ 1 meter Signal-to-Noise Ratio: >90dB (typical, A-weighted) Input Connectors: left and right RCA line input, left and right 1/4" TRS input and 1/8" aux input Polarity: positive signal @ + input produces outward LF cone displacement Dynamic Power: 20 watts continuous, per channel into 4 ohms Input Impedance: 10k ohms unbalanced, 20k ohms balanced Input Sensitivity: 100mV pink noise input produces 90dBA output SPL @ 1 meter with volume control @ max Protection: RF interference, output current limiting, over temperature, turn on/off transient, subsonic filter Indicator: blue power LED ring around volume knob on front panel Power: 100-120V/~50/60Hz, 220-240V/~50/60Hz; powered via detachable 2-conductor line cord Cabinet: vinyl-laminated MDF	

Dimensions:	8.75" (222.25 mm) x 6" (152.4 mm) x 7.25" (184.15 mm)
Weight:	14 lbs (6.34 kg)
Studiophile BX5a Deluxe	
Frequency Response:	56Hz to 22kHz
Crossover Frequency:	3kHz
LF Amplifier Power:	40 watts
HF Amplifier Power:	30 watts
Signal-to-Noise Ratio:	>100dB (typical A-weighted)
Polarity:	positive signal @ + input produces outward LF cone displacement
Input Impedance:	20k ohms, balanced; 10k ohms, unbalanced
Input Sensitivity:	85mV pink noise input produces 90dBA output SPL @ one meter with volume control @ max
Power:	factory programmed for either 115V ~50/60Hz, 230V~50/60Hz
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Cabinet:	vinyl-laminated MDF
Dimensions:	9.84" (250 mm) x 6.93" (176 mm) x 7.87" (200 mm)
Weight:	11.0 lbs (5.0 kg)
Studiophile BX8a Deluxe	
Frequency Response:	30Hz to 24kHz
Crossover Frequency:	2.2kHz
LF Amplifier Power:	70 watts
HF Amplifier Power:	60 watts
Signal-to-Noise Ratio:	>100dB (typical A-weighted)
Polarity:	positive signal @ + input produce outward LF cone displacement
Input Impedance:	20k ohms, balanced; 10k ohms, unbalanced
Input Sensitivity:	85mV pink noise input produces 90dBA output SPL @ one meter with volume control @ max
Power:	factory programmed for either 115V ~50/60Hz or 230V ~50/60Hz
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Cabinet:	vinyl-laminated MDF
Dimensions:	12" (304.8 mm) x 10" (254 mm) x 15" (381 mm)
Weight:	26.4 lbs (11.97 kg)
Studiophile BX10s	
Type:	bass-reflex active powered subwoofer
Woofer Driver:	10-inch composite (treated paper/ fiberglass) cone with high-temperature voice coil and damped rubber surround
Frequency Response:	20Hz to 200Hz (-3dB points)
Crossover:	HP/LP linked filter sweepable from 50 to 200Hz; 24dB/octave 4th-order alignment
Input Sensitivity:	85mV pink noise input produces 100dBA output SPL @ one meter with volume control @ max
Amplifier:	240 watts average power into 8 ohms, discrete transistor design
Gain:	36dB
Signal-to-Noise Ratio:	86dB A-weighted
THD @ Rated Power, Mono Mode:	0.019% (175 watts)
Inputs:	two XLR balanced inputs; two TRS balanced/unbalanced inputs
Outputs:	two XLR balanced outputs for satellites; two TRS balanced/unbalanced outputs for satellites
Controls:	volume/gain control, 10dB bass boost switch, sleep mode switch, phase inverse switch, variable crossover control, subwoofer bypass footswitch jack
Input Impedance:	20k ohms balanced, 10k ohms unbalanced
Max Input Level:	+20dBU
Auto Turn Off Time:	15 minutes
Auto Turn On Input Sensitivity:	7.3mV
Protection:	over temperature, turn-on/off transient, subsonic filter, external mains fuse, DC protection, over current protection
Indicator:	power on (blue) or standby/bypass (red)
Power:	dual-voltage (selectable by rear-panel switch) for either 100-120V/~50/60Hz or 220-240V/~50/60Hz; powered via detachable grounded IEC cable
Cabinet:	vinyl-laminated MDF
Dimensions:	15" (381 mm) x 15" (381 mm) x 15" (381 mm)
Weight:	54.6 lbs (24.75 kg)
Studiophile DSM1	
General	
Frequency Response:	49Hz to 27kHz
Peak SPL @ 1 Meter:	110dB
LF Driver:	6.5" (165.1 mm) domeless anodized aluminum cone
HF Driver:	1" (25.4 mm) soft Teteron dome with Neodymium magnet and ferrofluid cooling
Crossover Frequency:	2.7kHz @ 24dB/octave
HF shelf:	+1.5dB, -1.5dB, -3.0dB
Mid EQ:	+1.5dB, -1.5dB, -3.0dB
High-Pass Filter:	40Hz, 60Hz, 80Hz, 100Hz @ 12dB/octave
Acoustic Space Control Filter:	-1.5dB, -3.0dB, -4.5dB
Desk EQ Filter 1:	-1.0dB, -2.0dB, -3.0dB @ 220Hz
Desk EQ Filter 2:	-1.0dB, -2.0dB, -3.0dB @ 175Hz
Desk EQ Filter 3:	-1.0dB, -2.0dB, -3.0dB @ 200Hz
Analog Inputs:	XLR balanced and 1/4" balanced
Digital Inputs:	S/PDIF and AES/EBU
Input Impedance:	20k ohms
Input Sensitivity:	+4dBu yields 90dB @ 1 meter (trim level set to 0)
Gain Trim:	volume trim from -22dB to +10dB
Dimensions:	12.8" (325.5 mm) x 9" (228.7 mm) x 10.3" (261.5 mm)
Weight:	16.5 lbs (7.5 kg)

Analog-to-Digital Specifications	
Max Input Level:	18dBu
Signal-to-Noise Ratio:	102dB A-weighted
THD+N:	92dB
Conversion Rate:	96kHz
Digital Power Amplifier	
Output Power (1% THD):	LF: 100 watts, HF: 80 watts
THD+N (10 watts, 1kHz):	<0.05%
Signal-to-Noise Ratio:	100dB A-weighted
Frequency Response (+0, -3dB):	20Hz to 40kHz
Efficiency:	>90%
Studiophile DSM2	
General	
Frequency Response:	42Hz to 27kHz
Peak SPL @ 1 Meter:	111dB
LF Driver:	8" (203.2 mm) domeless anodized aluminum cone
HF Driver:	1" (25.4 mm) soft Teteron dome with Neodymium magnet and ferrofluid cooling
Crossover Frequency:	2.7kHz @ 24dB/octave
HF Shelf:	+1.5dB, -1.5dB, -3.0dB
Mid EQ:	+1.5dB, -1.5dB, -3.0dB
High-Pass Filter:	40Hz, 60Hz, 80Hz, 100Hz @ 12dB/octave
Acoustic Space Control Filter:	-1.5dB, -3.0dB, -4.5dB
Desk EQ Filter 1:	-1.0dB, -2.0dB, -3.0dB @ 220Hz
Desk EQ Filter 2:	-1.0dB, -2.0dB, -3.0dB @ 175Hz
Desk EQ Filter 3:	-1.0dB, -2.0dB, -3.0dB @ 200Hz
Analog Inputs:	XLR balanced and 1/4" balanced
Digital Inputs:	S/PDIF and AES/EBU
Input Impedance:	20k ohms
Input Sensitivity:	+4dBu yields 90dB @ 1 meter (trim level set to 0)
Gain Trim:	volume trim from -22dB to +10dB
Dimensions:	15.2" (385 mm) x 10.6" (270.3 mm) x 10.1" (257.5 mm)
Weight:	20 lbs (9.1 kg)
Analog-to-Digital Specifications	
Max Input Level:	18dBu
Signal-to-Noise Ratio:	102dB A-weighted
THD+N:	92dB
Conversion Rate:	96kHz
Digital Power Amplifier	
Output Power (1% THD):	LF: 100 watts, HF: 80 watts
THD+N (10 watts, 1kHz):	<0.05%
Signal-to-Noise Ratio:	100dB A-weighted
Frequency Response (+0, -3dB):	20Hz to 40kHz
Efficiency:	>90%
Studiophile Q40	
Frequency Response:	10Hz to 20kHz
Sensitivity:	116dB SPL (1mW IEC318)
Rated Impedance:	64 ohms
Weight Without Cable:	8.8 oz (.25 kg)
Magnet Material:	neodymium
Driver:	40mm Mylar
TimewARP 2600	
Windows	
Windows XP	
1.5GHz	
256MB RAM, 1024 x 768 screen resolution	
Mac	
Mac OS X 10.3 or greater	
1GHz	
Compatibility	
RTAS, VST, AU	
Torq	
Minimum System Requirements*	
Windows XP	
Windows XP (SP3)	
Pentium IV 1.4GHz, 512MB RAM	
One available USB port (for use by approved M-Audio hardware device)	
Windows Vista 32-Bit	
Windows Vista 32-Bit	
Pentium IV 1.8GHz, 1GB RAM	
One available USB port (for use by approved M-Audio hardware device)	
Windows Experience Index of 3.0 or better	
Windows Vista 64-Bit	
Windows Vista 64-Bit	
Pentium IV 1.8GHz, 1GB RAM	
One available USB port (for use by approved M-Audio hardware device)	
Windows Experience Index of 3.0 or better	
Mac	
Mac OS X 10.4.11	
G4 1.67GHz, 512MB RAM	
One available USB port (for use by approved M-Audio hardware device)	
Mac users are strongly advised to pre-analyze all audio files prior to use in Torq.	
Mac G4 users are advised to not open the Timecode Preferences Dialog while streaming more than one timecode source into Torq, as this may degrade G4 performance. The user is advised to calibrate before performing, one timecode source at a time.	
*Minimum System Requirements reflect the ability to run Torq using a basic feature set. Some advanced or intensive features will require increased system specifications.	
Torq Conectiv	
Mic Inputs (A/D)	
Input Impedance:	340k ohms
Max Input Level:	+4.1dBU (1.243 Vrms), min gain
Signal-to-Noise Ratio:	-98dB, A-weighted
Dynamic Range:	98dB, A-weighted
THD+N:	0.00686% (-83.3dB) @ -1dBFS, 1kHz

Frequency Response:	20Hz to 20kHz, +/-0.2dB @ 48kHz sample rate
Preamp Variable Gain:	>25dB
Phono Inputs (A/D)	
Input Impedance:	48k ohms
EQ:	RIAA curve
Gain:	43dB
Line Inputs (A/D)	
Input Impedance:	48k ohms
Max Input Level, Min Gain:	+10dBV (3.162 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-100dB @ 1kHz
Signal-to-Noise Ratio:	-97dB, A-weighted
Dynamic Range:	97dB, A-weighted
THD+N:	0.00557% (-85.1dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.2dB @ 48kHz sample rate
Line Outputs (D/A)	
Output Impedance:	100 ohms, unbalanced
Max Output Level:	+11.4dBV (3.711 Vrms), unbalanced
Channel-to-Channel Crosstalk:	<-109dB @ 1kHz
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	95dB, A-weighted
THD+N:	0.00390% (-88.2dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.1dB @ 48kHz sample rate
Headphone Output	
Max Output:	0dBV (1 Vrms, 2.8 Vpp) into 30 ohms per channel
Working Range:	16 to 80 ohms
Torq Xponent	
Line Outputs (D/A)	
Output Impedance:	100 ohms min, unbalanced
Max Output Level:	+10dBV, unbalanced
Channel-to-Channel Crosstalk:	<-100dB @ 1kHz
Signal-to-Noise Ratio:	-100dB, A-weighted
Dynamic Range:	94dB, A-weighted
THD+N:	<0.005% (-86dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.3dB @ 48kHz sample rate
Headphone Output	
Max Output:	+8dBV (2.6 Vrms) into 30 ohms per channel
Output Impedance:	75 ohms max
Working Range:	32 to 600 ohms
Channel-to-Channel Crosstalk:	<-80dB @ 1kHz
Signal-to-Noise Ratio:	-99dB, A-weighted
Dynamic Range:	93dB, A-weighted
THD+N:	0.02% (-74dB) @ -1dBFS, 1kHz
Frequency Response:	20Hz to 20kHz, +/-0.4dB @ 48kHz sample rate

Transfuser	
Digidesign-qualified Windows XP- or Mac-based Pro Tools system running Pro Tools 7.0 or higher software	
iLok USB Smart Key (sold separately), Internet access and a free iLok.com account (for retrieving and managing iLok licenses)	
Trash	
Windows	
Windows XP, x64, Vista	
Mac	
OS X 10.4 or later	
Compatibility	
RTAS, AudioSuite, HTDM, DirectX, MAS, VST, AU	
Velvet	
Digidesign-qualified Windows XP- or Mac-based Pro Tools system running Pro Tools 7.0 or higher software	
DVD-ROM drive for installation (download-only also available)	
iLok USB Smart Key (sold separately), Internet access and a free iLok.com account (for retrieving and managing iLok licenses)	

Virtual String Machine	
Windows	
Intel Pentium IV 1GHz with 512MB RAM	
5GB available disk space	
Windows XP with SP2	
ASIO-compatible soundcard for standalone operation	
Macintosh	
1.25GHz PowerMac G4 with 512MB of RAM	
5GB available disk space	
Mac OS X 10.4.x	
Compatibility	
RTAS, VST, AU	

SUPPORTED OPERATING SYSTEMS (HARDWARE)^	
Windows XP (SP2, SP3), Vista (32-Bit SP1, 64-Bit SP1)	
Macintosh OS X 10.4.9, 10.5.4	

See m-audio.com for additional system requirements and information about supported operating systems.	
^M-Audio recommends that you also check the minimum system requirements for your software, as they may be higher than the above.	
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Photo by Joshua Merrill