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

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LIVE STUDIO BROADCAST

RME

Content

Highlighted Features

Masters of Networking — 4

ADI-2 Series with SteadyClock FS — 22

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

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

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

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

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

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

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

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

Masters of Networking

Two lightweight, portable audio interfaces, combining Dante or AVB network connectivity and features with everything that RME is famous for: USB 3, TotalMix FX, outstanding options in both USB and stand-alone operation and RME's well-known USB driver for Windows and macOS, with lowest latency and industry leading stability, and equipped with TotalMix FX for flexible routing or mixing operations.

The Digiface Dante also featuring MADI Connectivity. High quality phones output offers a quick listen to any audio channel, but can also be used as line output to provide an additional analog stereo mixdown.

Gigabit Ethernet   Word Clock I/O   Headphone Stereo Output
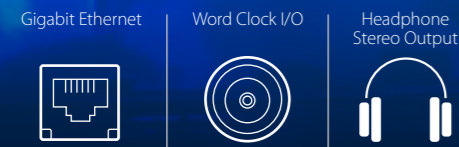
Digiface AVB
256-Channel 192 kHz USB Audio Interface

Digiface Dante
256-Channel 192 kHz USB Audio Interface

Network Audio & MADI Solutions

MADI the Primary Alternative

RME's MADI-based systems deliver incredible reliability, particularly in applications where failure is not an option. Further, MADI can cover extremely long distances with a single cable — minimizing the need for heavy analog snakes. Deploying a MADI set up also means faster set up and tear down. Since MADI is open standard, it also makes finding and replacing cables more convenient.

Dante and AES67

Dante is a powerful technology that allows many channels of audio to be transmitted and received over a single Ethernet cable without the complexities and limitations of earlier solutions. Dante's low latency and tight play-out synchronization meets the most demanding of professional audio and installed sound requirements using off-the-shelf IT equipment.

AVB (Audio Video Bridging)

AVB is a set of standards that defines how audio streams are prioritized to provide time-synchronized low latency streaming services through IEEE 802 networks. AVB requires time aware switch with deterministic TSN (Time Sensitive Networking) to provide a comprehensive time-synchronous signal processing.

Milan the Future of AVB

Milan is a standards-based, user-driven deterministic Network protocol, to deliver reliable & future-proof networked media. Milan combines the technical benefits of the AVB standard with Pro AV market-defined device requirements at both the network and the application layer for media streams, formats, clocking and redundancy. Milan was created to support interoperability at the application layer to provide reliable installation and configuration of products.

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

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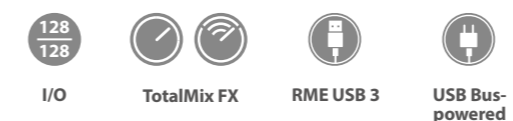
Connectivity   AVB

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

Highlighted Features

128/128			
I/O	TotalMix FX	RME USB 3	USB Bus-powered

Optional

Advanced Remote Control USB (connected via Computer)

Connectivity   Dante supports AES67   MADI
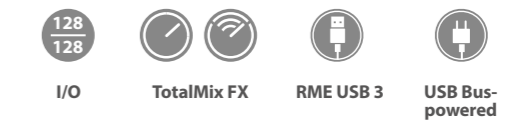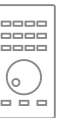
**64 Channels Dante / 64 Channels MADI // Headphone Output
2 x Gigabit Ethernet (802.3 compliant) // 1 x MADI I/O coaxial I/O
Wordclock I/O**

Highlighted Features

128/128			
I/O	TotalMix FX	RME USB 3	USB Bus-powered

Optional

Advanced Remote Control USB (connected via Computer)

Martin Eyerer Riverside Studios Berlin

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

M-32 Pro AVB Series

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

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

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

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

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

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

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

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

AVB - The future of network signal transmission

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

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

Connectivity

AVB · MADI

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

Highlighted Features

32/32	FS			
I/O	**SteadyClock FS**	**Redundant power supply**	**Intuitive user interface**	**MADI <-> AVB conversion**

One of the world's biggest sporting events

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

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

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

Cascaded mode in order to control the Playback

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

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

Smooth signal flow at the 2018 Winter Olympics

Fireface UFX+

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

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

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

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

Connectivity   `MADI`

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

Highlighted Features

94/94					
I/O	TotalMix FX	RME USB 3	CC MODE	DURec

Optional

Advanced Remote Control

From recording a Band to multitracking a Philharmonic Orchestra

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

Fireface UFX II

### 60-Channel 192 kHz high-end USB Audio Interface

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

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

Connectivity

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

Highlighted Features

30/30	⊘	📶	🔋	📱	✎
I/O	TotalMix FX	RME USB 2	CC MODE	DURec
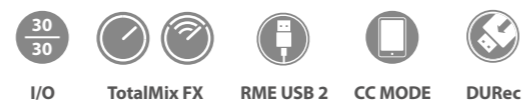
Optional

Advanced Remote Control

Fireface 802

60-Channel USB & FireWire Audio Interface

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

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

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

Connectivity

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

Highlighted Features

30/30	⊘	📶	🔋	📱
I/O	TotalMix FX	RME USB 2	CC MODE

Optional

Advanced Remote Control USB (connected via Computer)

Producer & Live Performance Favorites

Fireface UCX

36-Channel USB & FireWire Audio Interface

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

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

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

Connectivity

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

Highlighted Features

18/18			
I/O	**TotalMix FX**	**RME USB 2**	**CC MODE**

Optional

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

Fireface UC

36-Channel high-speed USB 2.0 Audio Interface

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

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

Connectivity

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

Highlighted Features

18/18		
I/O	**TotalMix FX**	**RME USB 2**

Optional

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

The most flexible, durable and respected portable RME Audio Interface

Babyface Pro

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

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

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

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

Connectivity

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

Highlighted Features

12/12				
I/O	TotalMix FX	RME USB 2	CC MODE	USB Bus-powered

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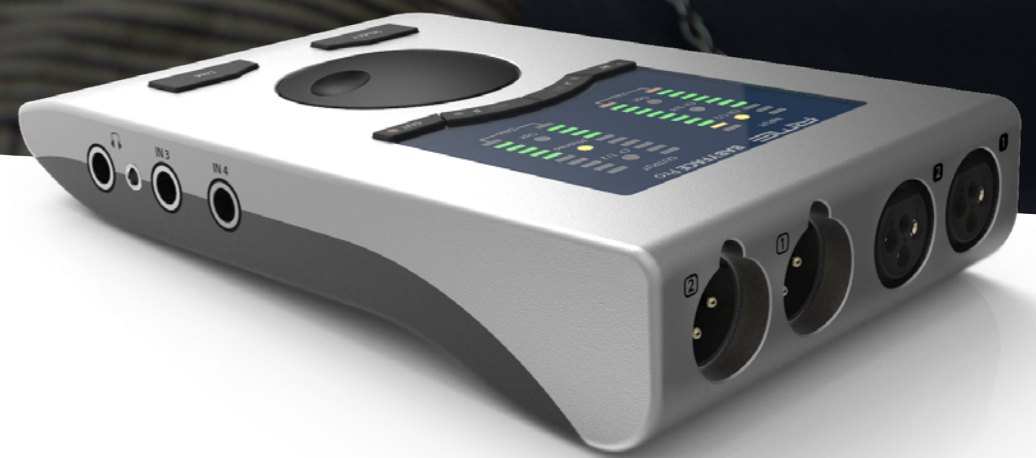
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Recording Studios
Connect your Babyface Pro to a multichannel mic pre like the OctaMic XTC and get 8 additional analog inputs

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

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

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

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

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

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

TotalMix FX includes a complete effects system: EQ, Reverb, Dynamics & Delay

TotalMix FX
and **TotalMix** Remote

Mixing/Routing with superior features for Studio and Live Work

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

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

TotalMix FX for iPad™ App

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

RME's Hardware Mixer Features:

· **Configurable Mono and Stereo Channels**

· **Improved Graphics including Zoom States and Brightness Control**

· **Remote Control with OSC or Mackie Control**

· **Multiple Client Remote Support**

· **Separate Control Room Section**

· **Cue, flexible Talkback for all Outputs**

· **Mute, Solo and Fader Groups**

· **Volume recall**

· **External Input**

· **Local and global TrimGains/Post support with Exclusion**

· **Hide channels in Mixer GUI, Mackie control and/or OSC**

· **2 Row mode**

· **Assignable F-key Commands**

· **Mixer snapshot and workspace files compatible with Mac and PC**

· **Matrix with Mono/Stereo mode**

· **PFL mode**

TotalMix FX

TotalMix Remote

Download on the App Store

ARC USB

Advanced Remote Control

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

The ARC USB is a USB 1.1 MIDI remote control for any RME audio interface that runs TotalMix FX.* Thanks to operating as a UAC 1 class device, it is natively compatible to Windows and Mac OS X. As soon as it is present in the operating system, TotalMix FX will automatically detect the ARC USB, and communicate with it via simple MIDI remote.
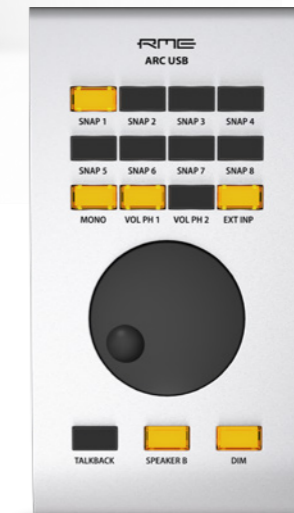
Programmable TotalMix FX functions (examples) Talkback, Mono, Mute (Main Out, Global), Phones 1/2 ..., Dim, Recall, Speaker B, External Input, Mic Gain 1/2/3/4 or 1+2 / 3+4 Recall Snapshots, Cue Phones 1/2/3/4, Fader groups, Solo groups, Mute groups and many more...

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

Connectivity / Features

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

MADIface Pro

136-Channel MADI USB Interface

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

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

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

Connectivity   `MADI`

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

Highlighted Features

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

MADIface USB

128-Channel mobile MADI
USB 2.0 Audio Interface

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

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

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

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

Connectivity   `MADI`

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

Highlighted Features

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

Optional

Advanced Remote Control USB (connected via Computer)

Digiface USB

66-Channel192 kHz
USB Audio Interface

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

The analog output hosts channels 33/34, and can be used freely thanks to TotalMix FX, RME's routing and monitoring solution that knows nearly no limits in routing and mixing (the Digiface USB does not include FX).
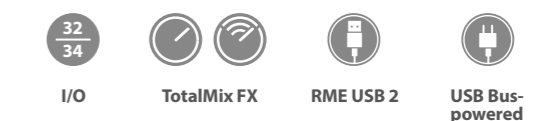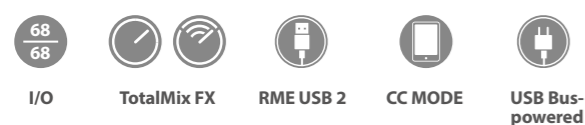
Each single optical port can use either ADAT (up to 8 channels) or SPDIF (stereo). While the inputs adapt automatically to the received signal format, the outputs can be individually switched between ADAT and SPDIF operation. Supported are SMUX and SMUX4. Therefore at 192 kHz either 8 channels via 4 x SPDIF or ADAT are possible on both inputs and outputs.

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

Connectivity

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

Highlighted Features

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

Optional

Advanced Remote Control USB (connected via Computer)

Record three MADI streams straight off the console

Front of house engineer Antony King

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

Over 1000 concert recordings and never lost a Show!

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

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

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

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

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

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

MADIface XT

394-Channel Triple MADI
USB 3.0 Audio Interface

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

Connectivity

MADI

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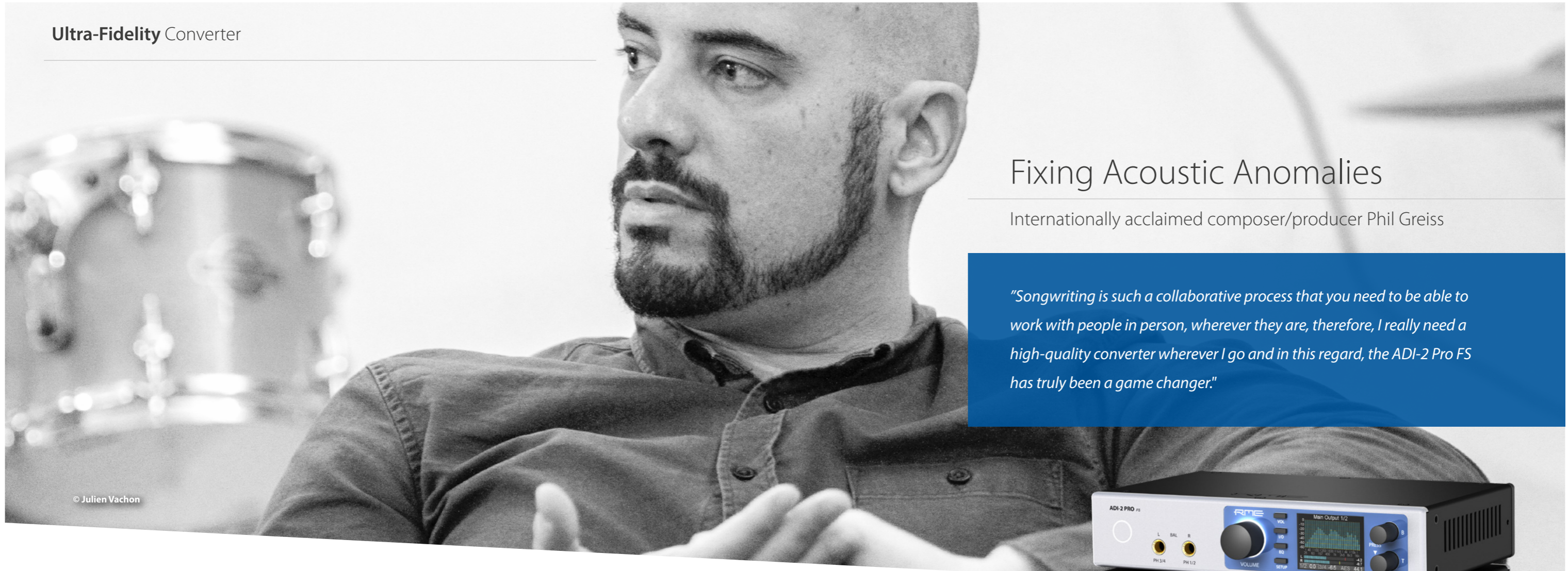3 x MIDI I/O over MADI

Highlighted Features

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

Optional

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

Fixing Acoustic Anomalies

Internationally acclaimed composer/producer Phil Greiss

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

© Julien Vachon

Mixing & Monitoring
of tomorrows #1 Chartbreaker

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

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

Unparalleled Detail and Transparency

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

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

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

ADI-2 Pro *FS*

2-Channel high-end AD/DA Converter

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

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

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

Connectivity

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

Highlighted Features

2/4	FS	CC MODE	768 kHz	AUTO
I/O	SteadyClock FS	CC MODE	768 kHz	AutoMode

Optional

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

ADI-2 *FS*

2-Channel high-end AD/DA Converter

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

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

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

Connectivity

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

Highlighted Features

2 / 2   **FS**

I/O   SteadyClock FS

Optional

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

ADI-2 DAC *FS*

2- Channel Ultra Fidelity DA Converter

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

Specifications:

• High-end DA converter in professional studio quality

• Dual headphone amplifier in true high-end quality

• High-End USB DAC

• High-end DAC and headphone / IEM amp
  for iPad™ and iPhone™

• SPDIF/ADAT digital input

• Native DSD256 support

Connectivity

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

Remote Control

Highlighted Features

2 / 2   **FS**   CC MODE   768 kHz   **AUTO**

I/O   SteadyClock FS   CC MODE   768 kHz   AutoMode

SteadyClock *FS*

The latest clock and jitter rejection technology. Based on a femtosecond clock – a femtosecond is one quadrillionth of a second, reduces the intrinsic jitter to a new all-time low.

Record pure natural Sound in High-Resolution

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

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

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

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

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

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

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

OctaMic XTC

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

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

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

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

Connectivity

MADI

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

Highlighted Features

8/8		
I/O	**CC MODE**	**RME USB 2**

Pegasus Musikproduktion

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

Masters of Performance

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

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

Micstasy

8-Channel Full Range Preamp & AD Converter

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

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

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

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

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

Connectivity / Features

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

Optional

`MADI`

Integrated MADI I/O (i64 MADI Card)

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

OctaMic II

8-Channel Mic Preamp & AD Converter

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

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

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

Connectivity / Features

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

DMC-842

8-Channel AES42 Interface for Digital Microphones

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

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

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

Connectivity / Features

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

Optional   `MADI`

Integrated MADI I/O (i64 MADI Card)

QuadMic II

4-Channel portable Mic Preamp

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

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

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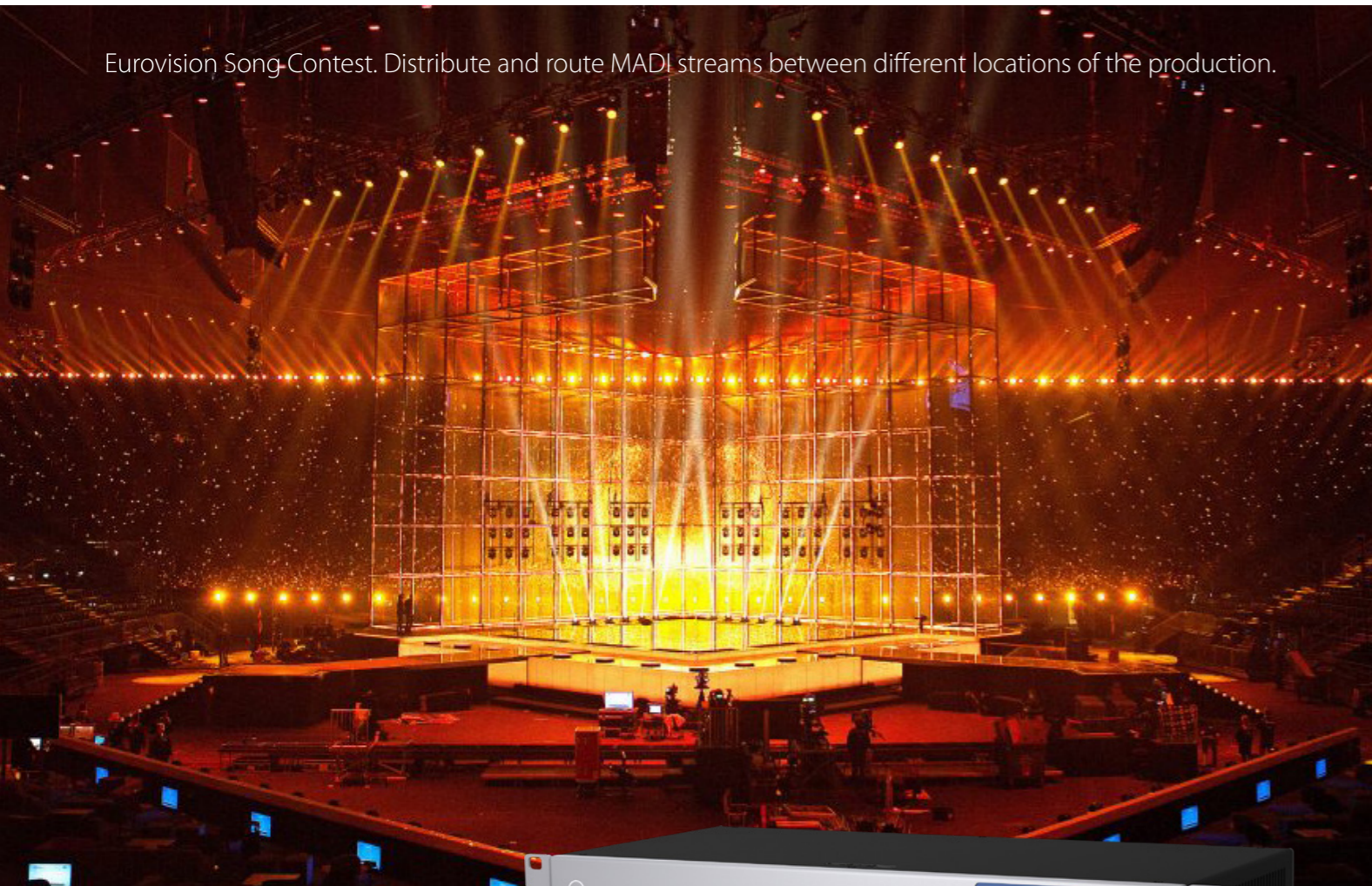
Connectivity / Features

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

Optional

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

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

M-32 M-16 Series

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

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

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

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

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

Connectivity / Features   `MADI`

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

MADI Router

12-Port MADI Patch Bay &
Matrix Interface

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

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

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

Connectivity / Features   `MADI`

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

MADI Converter

Bidirectional 6-Port MADI
Format Converter

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

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

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

Connectivity   `MADI`

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

ADI-6432 <small>ADI-6432R</small>

**Bidirectional 64-Channel
MADI/AES Format Converter**

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

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

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

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

Connectivity / Features   `MADI`

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

Optional

ADI-6432R: Redundant power supply

ADI-6432R <small>BNC</small>

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

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

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

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

Connectivity / Features   `MADI`

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

ADI-8 DS <small>Mk III</small>

8-Channel AD/DD/DA Converter

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

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

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

Connectivity / Features

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

ADI-8 <small>QS</small>

**8-Channel AD/DA Converter
with MADI Option**

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

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

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

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

Connectivity / Features

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

Optional   `MADI`

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

ADI-192 DD

8-Channel Digital Format & Sample Rate Converter

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

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

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

Connectivity / Features

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

ADI-4 DD

8-Channel AES/ADAT Format Converter

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

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

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

Connectivity / Features

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

Optional

19" Rackmount Kit (RM19-X)

ADI-642

8-Channel MADI/AES Format Converter & Matrix Interface

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

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

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

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

Connectivity / Features   `MADI`

1 x MADI I/O (optical and coaxial)
4 x AES/EBU I/O (XLR)
1 x Phones Output
1 x Word Clock I/O1 x Com-Port I/O (RS232)1 x MIDI I/O
MIDI Remote Software (free download)

ADI-648

Bidirectional 64-Channel MADI/ADAT Format Converter

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

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

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

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

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

Connectivity / Features   `MADI`

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

HDSPe AIO

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

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

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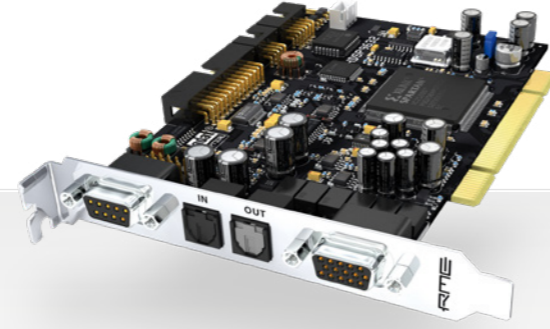
Connectivity

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

Special Features

18/20   I/O   TotalMix FX

Optional

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

HDSP 9632

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

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

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

Connectivity

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

Special Features

16/16   I/O   TotalMix FX

Optional

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

HDSPe RayDAT

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

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

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

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

Connectivity

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

Special Features

36/36   I/O   TotalMix FX

Optional

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

HDSP 9652

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

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

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

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

Connectivity

3 x ADAT I/O // 1 x SPDIF I/O
2 x MIDI I/O // 1 x Word Clock I/O // 1 x ADAT Sync In

Special Features

26/26   I/O   TotalMix FX

Optional

Advanced Remote Control USB (connected via Computer)

HDSPe MADI FX

**390-Channel Triple MADI
PCI Express Card**

HDPe MADI FX with optional
OPTO-X expansion board

HDSPe MADI

128-Channel MADI PCI Express Card

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

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

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

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

Connectivity   `MADI`

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

Special Features

64/64	⬤	⬤
I/O	**TotalMix FX**	

Optional

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

Manuel Jimenez (Arimaka Studios)

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

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

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

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

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

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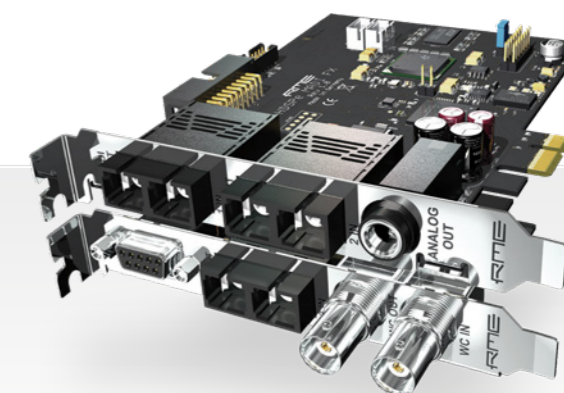
Connectivity   `MADI`

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

Special Features

194/196	⬤	⬤	⬤
I/O	**TotalMix FX**		**Redundancy Mode**

Optional

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

HDSPe OPTO-X

**MADI Optical Expansion Board
for HDSPe MADI FX**

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

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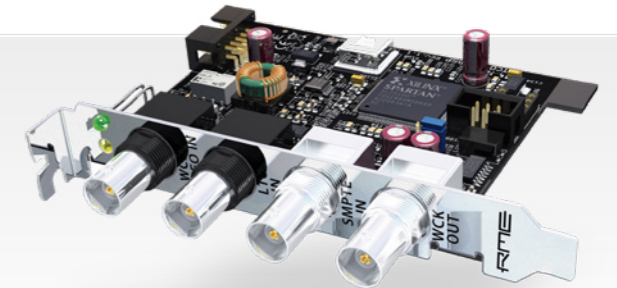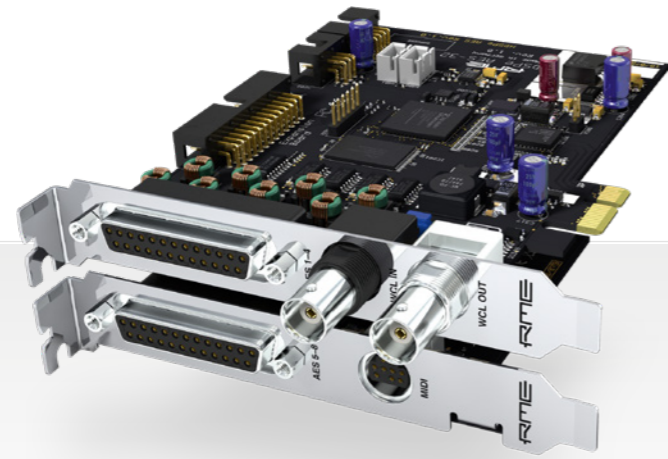

Connectivity   `MADI`

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

HDSPe MADI FX main board not included

HDSPe AES

32-Channel AES/EBU PCI Express Card

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

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

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

Connectivity

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

Special Features

16/16	⏱	📶
I/O	**TotalMix FX**	

Optional

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

Ken 'POOCH' Van Druten

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

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

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

i64 MADI Card

MADI I/O Expansion Board

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

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

Connectivity   `MADI`

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

Supported Devices:

ADI-8 QS
Micstasy
DMC-842

HDSP Time Code Option

HDSP Synchronization Module

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

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

Connectivity

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

Supported Devices:

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

AI4S-192 AIO and AO4S-192 AIO 4-Channel 192 kHz AD and DA Modules

These options are analog expansion boards, designed as a bracket with 4 stereo TRS jacks each. AI4S-192 AIO provides 4 servo-balanced inputs, AO4S-192 AIO provides 4 servo-balanced outputs. With this a maximum of 6 (including the stereo I/O of the card) inputs and/or outputs can be achieved. **Supported Cards:** HDSP 9632 and HDSPe AIO

Word Clock Module (WCM) HDSP Word Clock Module

The HDSP WCM Module provides a galvanically isolated word clock input and two word clock outputs (BNC connectors). Both outputs have their own driver stages, providing an extremely low jitter signal. A push switch activates 75 Ohm termination for the high impedance input. SteadyClock, part of the PCI card, guarantees excellent performance in all clock modes. Its highly efficient jitter suppression refreshes and cleans up any clock signal and provides it as reference clock at the two BNC outputs. **Supported Cards:** HDSP 9632, HDSPe AIO and HDSPe RayDAT

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

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

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

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

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

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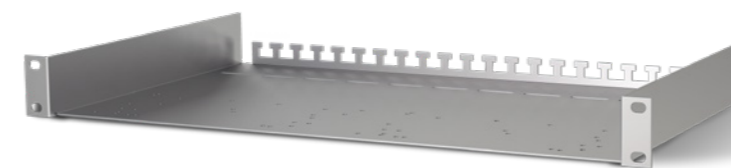
DTOX-32
Universal AES/EBU Breakout Box

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

DTOX-16
Universal Analog Breakout Box

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

DTOX-16 I // 16 x XLR Input to 2 x D-sub

DTOX-16 O // 16 x XLR Output to 2 x D-sub

DTOX-16 IO // 8 x XLR Input and 8 x XLR Output to 2 x D-sub

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

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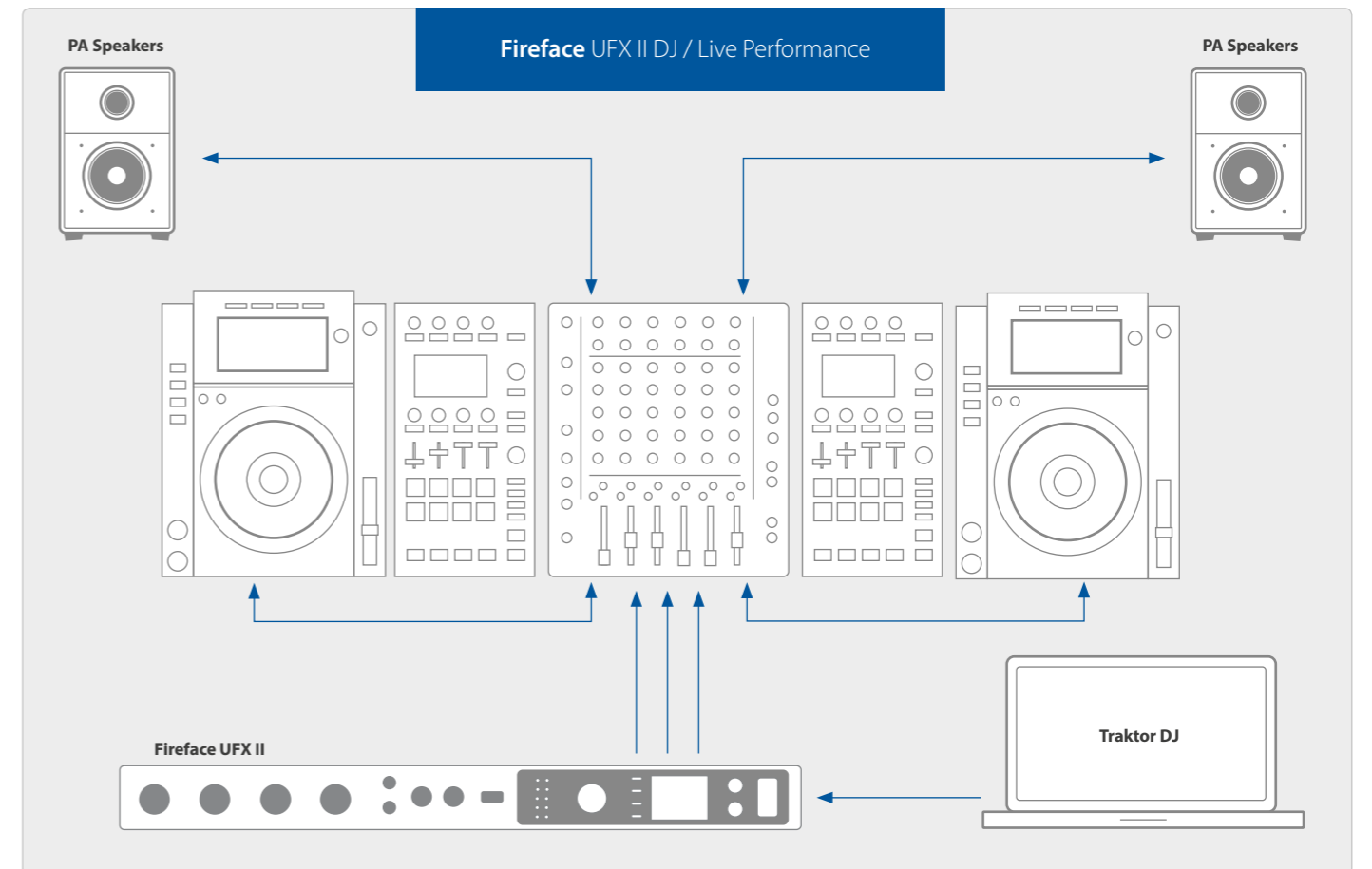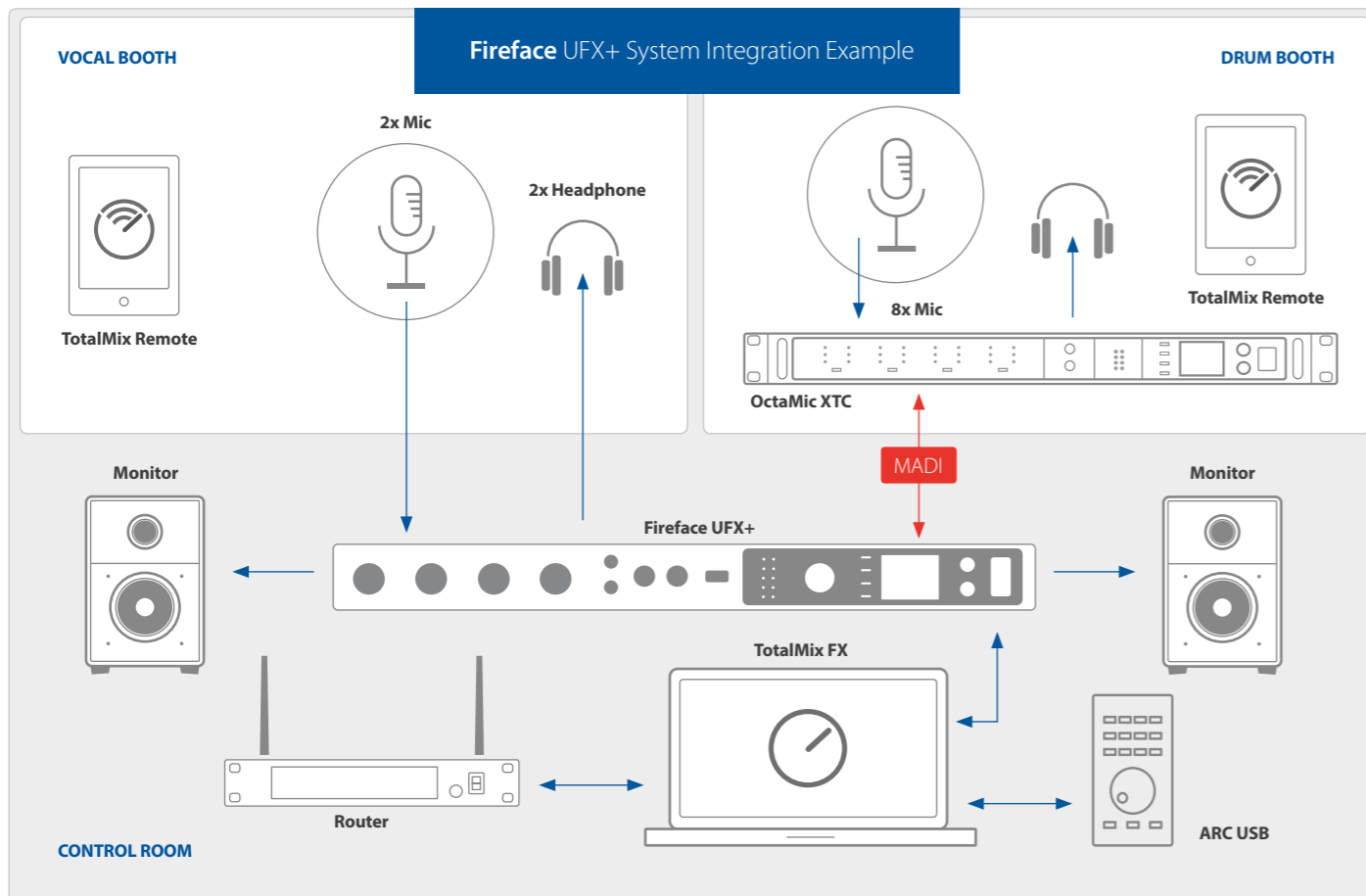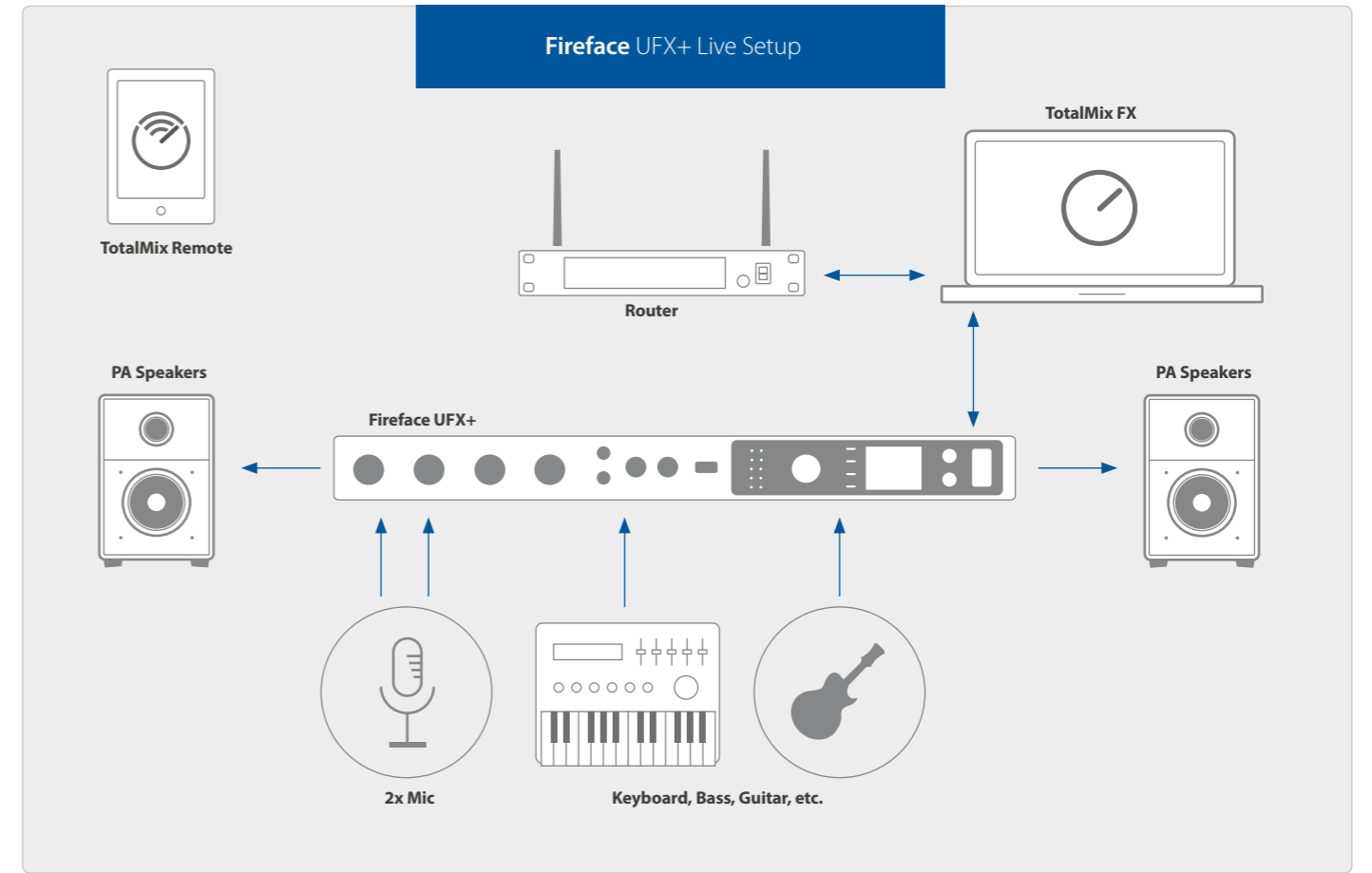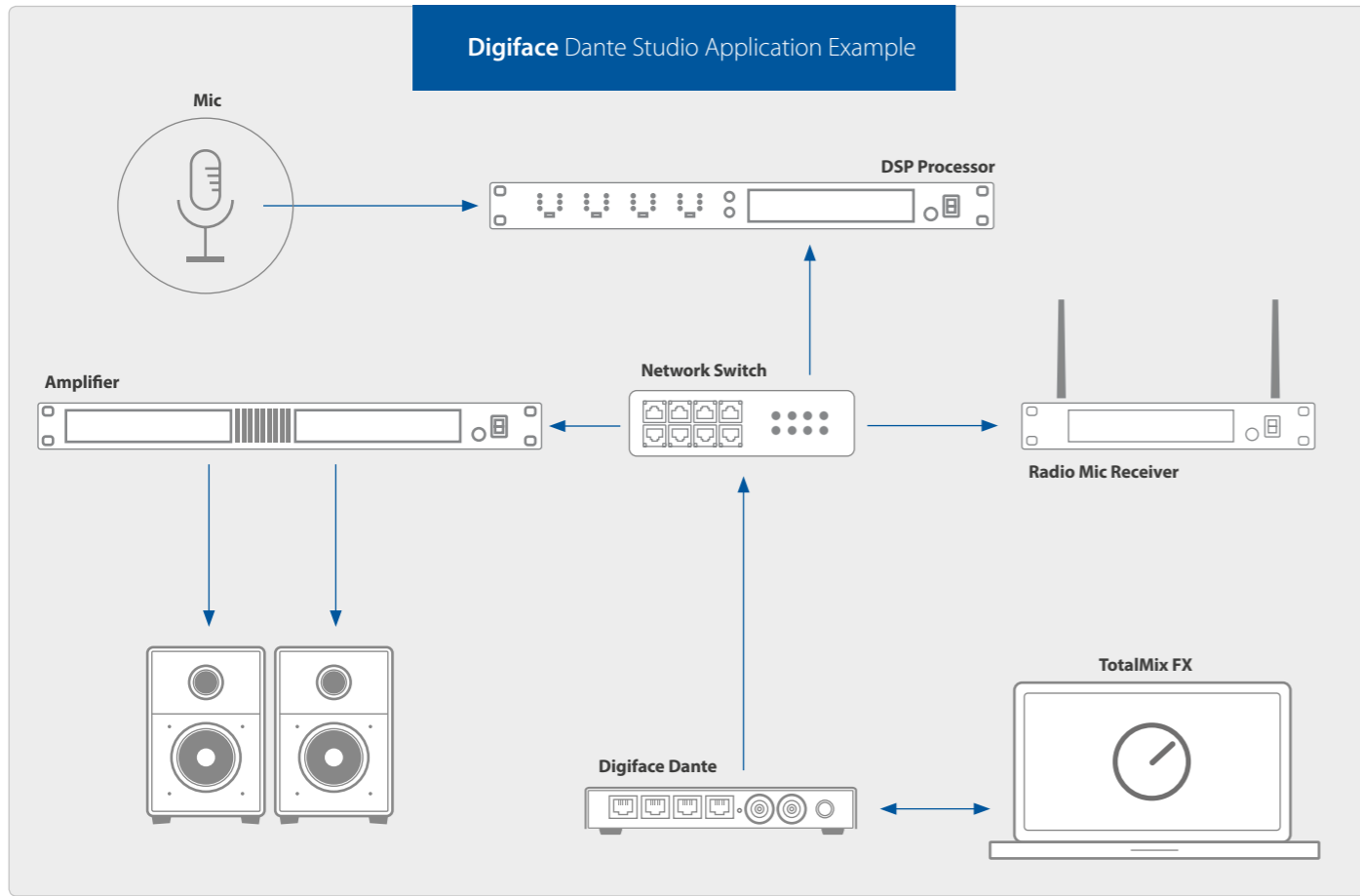- Same grey/silver look & feel as the popular RM19-X rackmount adapters

RM19-X
Rackmount Kit for 9.5" devices

Compatible to RME 9.5" devices including:

- MADIface XT
- QuadMic II
- ADI-2
- ADI-2 Pro
- ADI-2 DAC

- ADI-2 FS
- Fireface UCX
- Fireface UC
- Fireface 400
- Multiface II

Application Examples

Digiface Dante Studio Application Example

Mic

DSP Processor

Amplifier

Network Switch

Radio Mic Receiver

TotalMix FX

Digiface Dante

Fireface UFX+ Live Setup

TotalMix Remote

TotalMix FX

Router

PA Speakers

Fireface UFX+

PA Speakers

2x Mic

Keyboard, Bass, Guitar, etc.

Fireface UFX+ System Integration Example

VOCAL BOOTH

DRUM BOOTH

2x Mic

2x Headphone

8x Mic

TotalMix Remote

OctaMic XTC

MADI

TotalMix Remote

Monitor

Monitor

Fireface UFX+

TotalMix FX

Router

CONTROL ROOM

ARC USB

Fireface UFX II DJ / Live Performance

PA Speakers

PA Speakers

Traktor DJ

Fireface UFX II

RME

www.rme-audio.com

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