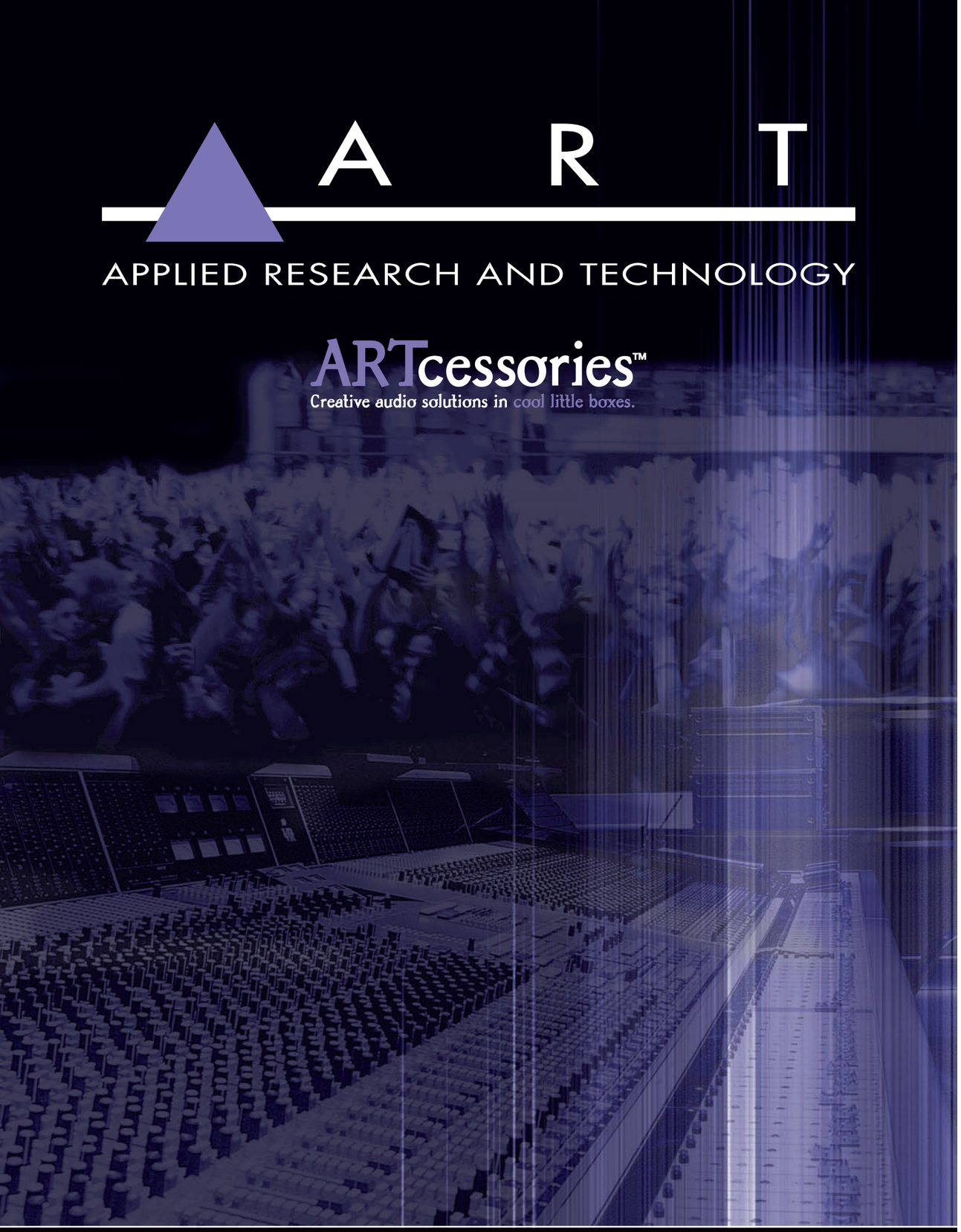
ART

APPLIED RESEARCH AND TECHNOLOGY

ARTcessories™

Creative audio solutions in cool little boxes.



artproaudio.com

APPLIED RESEARCH AND TECHNOLOGY

Creating Audio Solutions Since 1984

ART is a company comprised of musicians, engineers and recording enthusiasts.

Over the last three decades, we have been striving to redefine the performance versus price barrier with a series of innovative new audio products designed with the needs of the musician in mind.

With a full line of vacuum tube preamplifiers and compressors that deliver incredible warmth and character; innovative and highly effective audio utilities, and a full complement of cool little useful tools designed for stage or studio; ART offers affordable solutions capable of delivering unmatched quality, tone, versatility and reliability.

On the road, in nightclubs, arenas, recording studios, auditoriums, churches, rehearsal halls, basements or garages, ART products have gained the loyalty of customers worldwide. Our rich history reflects our true passion for music and the creative process.

Over the last three decades, we've never lost the inspiration that comes with the creation of evolving technologies, and we thank you, and the thousands of ART users for their continued support and loyalty.

ARTcessories™

Creative audio solutions in cool little boxes.

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TUBE OPTO 8

EIGHT CHANNEL MICROPHONE PREAMP WITH ADAT LIGHTPIPE

The ART TubeOpto8™ is the ideal Eight Channel input / output expander for any ADAT Lightpipe equipped audio interface, direct-to-disc recorder or DAW. Eight high quality second generation discrete Class–A vacuum tube microphone preamps are packaged in a single rack space unit with eight channel 24-bit digital I/O.

Every input on the TubeOpto8™ offers full control of the signal path with pad, phase and low frequency roll-off switches. Input gain and variable output level control of each channel allows up to 64dB of clean gain with incredible sonic transparency or for the tube stage to be dialed in for warming effects and soft clipping. Each channel has wide range LED meters monitor the preamp output levels while clip indicators monitor microphone-preamp peak levels.

ADAT Lightpipe I/O handles eight channels of 24-bit audio input and output at either 44.1 or 48 kHz sample rates. Wordclock in and thru-puts allow multiple TubeOpto8™ units to be synced together in complex system configurations.

FEATURES

- Eight Fully Featured Class-A Tube Mic Preamps
- Eight Channels of ADAT Lightpipe Digital 24 Bit Audio I/O at 44.1 or 48 kHz
- Input Gain and Output Level Controls on Every Channel
- Input Pad, Phase flip and Low Frequency Roll Off Switches on Every Channel
- Two Additional Front Mounted High Impedance Instrument Line Inputs
- Eight 1/4-inch TRS Balanced Outputs

PRO CHANNEL II

TUBE PREAMP-OPTO COMPRESSOR-EQ

NEW

The ART Pro Channel II™ second-generation discrete Class-A microphone preamp provides clean quiet gain while maintaining incredible transparency. A powerful dynamics processor subtly controls transients and noise of the most demanding sources.

The ART Pro Channel II™ 's semi-parametric EQ offers wide tune-ability and can be patched before OR after the dynamics processor. Separate rear-mounted insert points allow patching in external signal processing gear immediately after the Mic preamp and before the EQ and dynamics processor. Both analog and LED meters provide a detailed indication of audio levels.

FEATURES

- Variable Input Impedance For Flexible Microphone Voicing (150 Ohms To 2400 Ohms)
- Selectable Plate Voltage
- Large VU Meters
- Backlit Function Switches
- Discrete Class-A Input Microphone Preamplifier
- Low Noise at Lower Gain Settings
- Extremely Low Total Harmonic Distortion (THD)
- Wide Frequency Response
- Additional Front Mounted Instrument Input Jack
- Supports Mid/Side Miking Technique
- Operates at +4dbm/-10dbv Output
- Selectable Stereo/Dual Operation of Output Controls
- Automatic Instrument Input Selection

Voice Channel

Tube Channel Strip w/ Digital Connectivity

The ART VoiceChannel is the perfect complete channel input strip for recording, broadcast or high profile live applications where maximum performance and detail is required. Designed to deliver in critical applications where full control of the audio source is required, the VoiceChannel combines a single Class-A tube microphone preamp, full-featured dynamics control, De-esser, expander and semi-parametric EQ into one unit with analog and digital output as well as the ability to direct connect to any computer or laptop via an integrated USB port.

Designed to be a powerful channel strip and the ideal all in one input solution for analog or digital recording, each stage of the VoiceChannel's signal path provides full control and a full feature set for each component, making it the perfect choice for tracking critical vocals and solo instruments.

TUBE PREAMP

The VoiceChannel's preamp section uses a Class-A tube design with variable input impedance and selectable tube plate voltage to create the most versatile high performance microphone preamplifiers in their class. Capable of delivering incredible warmth, presence and clarity 12AX7A vacuum tube used in the circuit delivers controlled 'musical sounding' overload characteristics for added warmth and presence, while maintaining a wide dynamic range with unsurpassed sonic detail and clarity.

VARIABLE INPUT IMPEDANCE

Variable input impedance optimizes the input for the widest possible range of microphone sources. The ability to vary the input impedance of a VoiceChannel's preamp changes the load the microphone 'sees' in the system, dramatically altering its performance and character. This creates a wide range of new sonic possibilities with any modern or vintage condenser, ribbon or dynamic microphone. The variable impedance control is infinitely variable allowing much finer control and the ability to tune the preamp to the microphone's ideal sweet spot.

SELECTABLE TUBE PLATE VOLTAGE

The selectable tube voltage function delivers a wide variety of providing the either high plate voltage to the tube, ensuring maximum output with extremely low noise and distortion, or lowering the plate voltage to increase warmth and tube character.

COMPREHENSIVE DYNAMIC CONTROL & EQ

The VoiceChannel delivers full dynamic control from the integrated fully variable Compressor / De-Esser / Expander section. Unlike most channel strip processors in this class, every function of the VoiceChannel's dynamics control is easily tunable from the front panel. Complete control of compressor's threshold, ratio, attack and release as well as de-esser frequency & level and expander / gate threshold are fully variable from smooth high quality low noise pots.

The VoiceChannel's semi-parametric EQ offers wide tune-ability and tone control, and for added versatility the EQ can be patched before OR after the dynamics processor with a simple one-button control on the front panel – no re-patching required. Separate insert jacks on the back panel allow you quick quiet in-line connectivity to external signal processing gear immediately after the Mic preamp (before the EQ and dynamics processor) in the signal path. Another insert patch point exists just before the A/D converters.

DIGITAL CONNECTIVITY AND USB OUTPUT

The ART VoiceChannel can direct connect to virtually any recording platform, analog or digital console making it one of the most versatile input strips in your audio toolkit. Choose between a wide range of outputs including balanced analog out, 44.1 kHz to 192 kHz AES/EBU, S/PDIF, or ADAT digital output or if need be, direct connect to any computer or laptop via USB. All analog and digital outputs provide comprehensive metering for a detailed indication of audio levels.

VoiceChannel rear panel

FEATURES

- Fully Featured Tube Microphone Preamplifier with Selectable Plate Voltage and Variable Input Impedance
- Exceptional Warmth and Definition from Proven ART Tube Preamp Design
- Smooth Musical Sounding Dynamics Control Including Compressor / Expander / De-Esser / Gate
- Powerful Parametric EQ Selectable Pre or Post Compressor in Signal Path
- Flexible Digital Connectivity Including ADAT Lightpipe / AES/EBU / S/PDIF / TOSLink Digital Output supports 44.1 to 192 kHz Sample Rates
- USB Direct-connect to Computer or Laptop

PRO MPA II

TWO CHANNEL TUBE MICROPHONE AMPLIFIER

The ART ProMPA II is the next generation in affordable high performance microphone preamp technology. Each microphone input circuit, with selectable 48v phantom power, features variable input impedance which can radically vary the overall performance of any high quality dynamic or ribbon microphone. The ProMPA II can be configured for dual mono or stereo operation with selectable mid/side microphone support, summing the adjacent channel, to decode left/right signals.

The ProMPA II can operate at either a low or high plate voltage on the two integrated hand-selected 12AX7 tubes for wider variation of preamp tone and performance. Large back-lit analog VU output meters display output levels while multi-colored LED arrays, with average or peak hold, show tube gain and digital output levels.

Housed in a standard 2 space rack-mountable steel chassis, with CNC routed black anodized aluminum face panel, the ProMPA II is designed to deliver years of reliable operation in the studio, production facility, or on the road for live sound reinforcement.

FEATURES

- Variable Input Impedance For Flexible Microphone Voicing (150 ohms To 3000 ohms)
- Selectable Plate Voltage
- Large VU Meters
- Backlit Function Switches
- Discrete Class-A Input Microphone Preamplifier
- Low Noise at Lower Gain Settings
- Extremely Low Total Harmonic Distortion (THD)
- Wide Frequency Response
- Additional Front Mounted Instrument Input Jack
- Supports Mid/Side Miking Technique
- Operates at +4dBm/-10dBv Output
- Selectable Stereo/Dual Operation of Output Controls
- Automatic Instrument Input Selection

DIGITAL MPA II

TWO CHANNEL TUBE MIC AMPLIFIER with DIGITAL OUTPUTS

The ART Digital MPA II delivers all of the same great features of the ProMPA II with the added versatility of digital output. Like the ProMPA II, each input of the DMPA II has 48v phantom power, variable input impedance, mid/side mic support, selectable plate voltage, and comprehensive metering.

In addition to XLR and 1/4-inch analog outputs, the Digital MPA-II features a high quality A to D converter which offers digital connectivity on S/PDIF, ADAT, or AES/EBU outputs. A rotary control on the front panel allows selection of format and sample rates from 44.1 to 192 kHz and 16 bit dithering. There is also a push button for, and two wordclock jacks, allowing loop-through.

The Digital MPA II comes in a standard 2 space rack-mountable steel chassis, with CNC routed black anodized aluminum face panel

FEATURES

- Variable Input Impedance For Flexible Microphone Voicing (150 ohms To 3000 ohms)
- Selectable Plate Voltage
- Large VU Meters
- Backlit Function Switches
- Discrete Class-A Input Microphone Preamplifier
- Low Noise at Lower Gain Settings
- Extremely Low Total Harmonic Distortion (THD)
- Wide Frequency Response
- Additional Front Mounted Instrument Input Jack
- Supports Mid/Side Miking Technique
- Operates at +4dBm/-10dBv Output
- Selectable Stereo/Dual Operation of Output Controls
- Automatic Instrument Input Selection
- 24-204 kHz External Sample Rate
- 44.1K, 48K, 88.2K, 96K, 176.4K, 192K Internal Sample Rates
- 24/16 bit Switchable Dithering
- Wide Dynamic Range A/D
- Rotary Encoder for Quick Selection of Sample Rate
- Separate analog and digital output level controls
- Digital Level LED Meters Display Both Average and Peak level
- ADAT Optical I/O
- Sync to Incoming ADAT Data Rate
- Switch Selectable Optical Output (S/PDIF or ADAT)
- AES/EBU and S/PDIF Outputs
- Two Wordclock Jacks Allowing Loop Through

DPS II
TWO-CHANNEL TUBE MICROPHONE PREAMPLIFIER with A/D CONVERSION

TPS II
TWO-CHANNEL TUBE PREAMPLIFIER SYSTEM

HIGH PERFORMANCE MICROPHONE PREAMPS
Designed as the ideal preamp for any application, the tube driven TPS II and DPS II add warmth and texture to any audio source.

These two-channel high performance preamps use a pair of hand selected 12AX7A tubes in the low noise input circuitry. This, coupled with ART's proprietary V3™ (Variable Valve Voicing) and variable input impedance allows the TPS II and DPS II to deliver incredible performance from cost effective single space rackmount solutions.

In the case of the DPS II, the added convenience of direct digital output connectivity making it an ideal expander for any computer interface or sound card with RCA S/PDIF digital input.

V3™ TECHNOLOGY
V3™ provides optimized reference points to begin the recording process. The V3™ presets were created and fine-tuned by some of the industry's top studio and live-sound engineers. V3™ technology allows you to select between a multitude of presets designed for guitars (electric and acoustic), keyboards, bass guitars, drums, vocals and more.

VARIABLE INPUT IMPEDANCE
Variable input impedance increases the sonic potential of the TPS II & DPS II even further. It delivers entirely new sonic textures and tone by varying the input impedance of the preamp, which in turn varies the way the microphone reacts to the load of the preamp. This creates a wide range of new sonic possibilities with any modern or vintage condenser, ribbon or dynamic microphone.

EXTREMELY WIDE DYNAMIC RANGE
The DPS II and TPS II can accept up to +20dB peaks while maintaining over 120dB dynamic range with incredibly low distortion. Input LED metering monitors the signal level of the input amplifier so maximum gain can be achieved without clipping the preamp at the input.

OPL™ (OUTPUT PROTECTION LIMITER)
ART's OPL™ (Output Protection Limiter), which precisely and accurately controls and maintains the output peak signal. The OPL™ circuitry is crucial in protecting the next link in a signal chain - such as a hard-disk recording system or a sound card - because unlike analog clipping that sounds musical and sometimes pleasing, digital clipping is nasty and often fatal for your monitors' tweeters.

DIGITAL CONNECTIVITY (DPS II)
Digital outputs include S/PDIF, TOSLINK or ADAT (front panel selectable). The A/D is front panel adjustable from 44.1 to 96K or syncs to ADAT or external word clock (32KHZ to 100 kHz). Multiple DPS II's can be added to an ADAT stream.

A versatile insert loop on each channel provides access for additional signal processing or direct access to our high quality A/D converter. Separate gain controls on analog and digital outputs allow you to optimize the unit for simultaneous applications.

FEATURES
- Variable Input Impedance
- Improved V3™ Variable Valve Voicing Presets
- LED Input Meter with Analog Output Meter
- Enhanced ART Tube Technology Adds Warmth
- Automatically Switches Between Instrument and Microphone Preamp
- Wide Frequency Response (5 Hz/50 kHz)
- Enhanced OPL™ Output Protection Limiter

ADDITIONAL DIGITAL FEATURES (DPS II ONLY)
- 24bit/96 kHz A-to-D Conversion
- S/PDIF, TOSLINK or ADAT Digital Output

PREAMPS & COMPRESSORS

PRO VLA II
Compressor / Leveling Amplifier

The ProVLA II is a tube driven Vactrol® based Compressor / Leveling amplifier designed to excel in any professional audio environment. Superior performance and an incredible tone makes the ProVLA II an indispensable tool for tracking, mixing, mastering, dynamic control of live sound sources or for use in broadcast audio.

The ProVLA II is capable of delivering a far more musical natural sounding and sonically transparent compression than competitive units in its class because it uses an opto-electronic circuit, rather than a VCA driven level detection circuit. This VCA-less design coupled with a 12AT7 vacuum tube in the gain stage makes the Pro VLA II the ideal dynamic control device for critical audio applications.

Exceptional signal integrity with extremely low noise and low distortion is achieved in the ProVLA II by utilizing a transformerless design throughout.

VACTROL® TECHNOLOGY
Unlike typical compression units that use Voltage Controlled Amplifiers (VCA's) to handle level detection, the ProVLA II's Opto-electronic design allows a far more transparent and musical sounding compression without sounding aggressive or un-natural. This Vactrol® based optical electronic circuitry is the basic component of the classic highly sought after compressors of past. Vactrol® design allows the ProVLA II to react to audio signal in much the same way the eye naturally adjusts to fluctuations in light levels – smoothly, quietly and almost imperceptibly.

SOFT KNEE LEVELING
The ProVLA II is a soft knee leveling amplifier by design. Although capable of providing dramatic compression effects, the ProVLA II was designed to excel in any application where transparent, expressively musical dynamics control is desired.

COMPREHENSIVE METERING
Large highly visible backlit analog VU meters accurately display input and output levels while extremely fast 10-segment LED's display gain reduction. For added functionality, the LED's display both average level for mastering & mixing applications or peak hold for monitoring individual sources when tracking audio.

VERSATILE I/O
XLR and 1/4-inch TRS balanced inputs and outputs are provided to ensure the ProVLA II can connect with any audio source or hardware.

A +4dBu/-10dBu mode switch optimizes ProVLA II I/O for either consumer or professional equipment.

FEATURES
- VCA-Less Vactrol Opto-Compression Design
- Mastering Quality Audio Signal Path with Tube Gain Stage
- Enhanced Link Mode – While in stereo link mode, channel 1 level control acts as a master output level and channel 2 becomes a balance control between them, optimizing the ProVLA II for use as a mastering tool.
- Variable Threshold, Ratio, Output, Attack & Release Controls
- LED Backlit VU Input/Output Level Metering
- LED Metering Indicates Both Average Level And Peak Hold.
- Accurate Ten Segment LED Gain Reduction Metering
- +4dBu/-10dBu Mode Switch Optimizes ProVLA II For Interface with Professional OR Consumer Grade Components.
- Active Balanced XLR And 1/4-Inch Inputs & Outputs
- Toroidal Transformer Reduces Mechanical & Electrical Hum

USB Dual Pre

Two Channel Preamplifier/Computer Interface

Project Series

The ART USBDualPRE is a full featured high quality dual channel portable preamplifier and computer audio interface packed into a compact rugged aluminum case.

Designed to work in any audio application including remote field recording or desktop/studio tracking, the USBDualPRE has two low noise input channels that deliver up to 48dB of clean gain. Inputs can be either XLR balanced or 1/4-inch TRS. Each of the 1/4-inch TRS outputs is buffered low impedance balanced.

The USBDualPRE can be powered via the supplied 12 Volt DC adapter, from an internal 9 Volt battery, or from the USB bus itself.

When running off of the battery alone, you should get in excess of 50 hours of operation when phantom power is off. Battery life drops to around 20 hours (depending on microphone) when phantom powering from the battery alone (still enough time to get through a session).

The built-in low noise +48 Volt phantom power supply allows you to power up to two microphones as well as the preamplifier when running from any power source including the USB bus.

For monitoring, an 1/8-inch TRS mini headphone jack with level and monitor mix controls on the rear allow for latency free local monitoring of the inputs while recording as well as playback monitoring of the USB bus. The monitor mix is also routed to the 1/4-inch TRS balanced outputs. This lets you use the 1/4-inch outputs as either preamplifier outputs or as the monitor feed to your powered monitors.

The USB interface is fully compliant with the USB 2.0 specification and uses USB adaptive mode for playback and USB asynchronous mode for record. It will work with the USB audio device drivers built into Windows 98SE/ME/2000/XP/Vista/Win7, Linux and Mac OS9.1/OS-X computers with native USB support. No special drivers are needed.

FEATURES

- USB Connectivity to Desktop and Laptop Computers
- Low Noise Fully Balanced XLR and 1/4-inch TRS Combi-jack Inputs
- Delivers up to 48dB of Clean Gain
- Built-in Low Noise Phantom Power Supply
- Latency Free Monitoring Mix and Level Controls
- Independent Channel Gain Controls
- 1/4-inch TRS Balanced Monitor and 1/8-inch Headphone Outputs
- Flexible 3-way Power from USB, External Supply, or 9 Volt Battery

Project Series
USB Dual Tube Pre

NEW

Two Channel Tube Preamp / Computer Interface with USB

MICROPHONE PRE AMPLIFIER:

The USBDualTubePre is the ultimate compact dual channel tube preamp for any basic recording system. Capable of operating as a standalone unit with USB audio interface, or as an expander for any digital system with s/pdif digital input, each channel in the USBDualTubePre delivers superior tube tone in a fully featured input strip.

Each input of the USBDualTubePre has independent input gain control and output level, phase inversion, low frequency roll-off, true 48v phantom power and a user defeatable opto-compressor circuit capable ensuring superior dynamic control or any input source.

For monitoring, an 1/8-inch TRS mini headphone jack with level and monitor mix controls allow latency free local monitoring of the inputs while recording as well as playback monitoring of audio mix via the USB bus. The monitor mix is also routed to the 1/4-inch TRS balanced outputs with separate level control for control room monitor source.

The USB interface is fully USB compliant. No special drivers are needed.

FEATURES

- Two channel Tube based Mic/Instrument preamp computer interface
- Extremely low noise discrete front end with variable input and output controls
- Advanced optical output compressor to simplify recording and prevent overload
- USB connectivity to desktop and laptop computers
- S/PDIF output for expanding inputs on digital workstations and computer interfaces
- Latency free Monitoring Mix and Level controls
- Balanced XLR for lo-Z applications and 1/4" hi-Z inputs for instrument DI applications
- Separate Gain, Phase Invert, Low Cut Filter and Compressor switches on each input
- Selectable Dual or Stereo operation of output controls
- Switch selectable Inserts on each channel
- Insert jacks provide a preamp direct out for each channel
- Stereo/ Dual operation of Optical Compressor
- Mono switch for single input monitoring
- S/PDIF Sample Rate switch selectable between 44.1K and 48K
- Precision LED metering of both the preamp and A/D sections
- Built-in low noise +48 Volt phantom power supply
- Compact, stackable all aluminum chassis

Project Series
USB Phono Plus
Audiophile Computer Interface

The USB Phono Plus is the ideal solution for transferring any highly prized vinyl collection to your computer or laptop. It is also the ideal high performance audio interface between analog and digital sources. Built in low-noise RIAA phono pre-amp circuit with low cut filters (to remove rumble and noise) guarantee pristine audio capture.

Front mounted gain control and Signal/Clip LED allows easy optimization of a wide range of analog input sources. The USB Monitor/headphone provides zero latency monitoring of the input source for easy cueing. The USB PhonoPlusPS can also act as audio playback source for any USB equipped computer or laptop. Optical TOSLINK Input and Output as well as an S/PDIF Input make the USB PhonoPlusPS an ideal analog / digital audio to USB interface as well.

The built-in low noise Phono Preamp circuit is highly accurate and precisely conforms to the RIAA standard. The Line Out jacks are always connected to the input preamp signal for source monitoring or to allow use as a stand-alone phono preamp.

Housed in an all aluminum black anodized case, the USB PhonoPlusPS can be powered by either external power supply or directly via USB port. To ensure maximum versatility, the USB PhonoPlusPS is fully compliant with the USB 2.0 specification and uses USB adaptive mode for playback and USB asynchronous mode for record. It will work with Windows 98SE/ME/2000/XP/Vista/7 USB audio device drivers as well as Apple OS9.1/OS-X computers with native USB support.

FEATURES
- USB Connectivity to Desktop and Laptop Computers
- RIAA Accurate Low Noise Phono Preamp
- Up to 45 dB of Clean Gain
- Latency Free Monitoring
- S/PDIF or optical to USB and USB to Optical Interfaces Included
- Preamp Line Out Allows Use as a Stand-alone Phono Preamp
- Includes oundSaver Express Recording & Production Software
- Compact, Stackable all Aluminum Chassis
- Flexible Power from USB or External Power Supply

USB Mix
NEW
Three Channel Mic-Inst-Line Mixer - Computer Interface
Project Series

The ART USB Mix Three Channel Microphone, Instrument, and Line Mixer / Computer Interface is a compact versatile audio interface for your computer that converts analog signals from a variety of audio sources to USB Audio. The USB Mix provides a great starting point for personal home studio recording or for anyone wanting to do mobile location recording.

FEATURES
- USB powered, no external power supply needed when used with a computer
- Balanced XLR or unbalanced 1/4-inch Instrument inputs with switchable impedance
- Switchable low noise +48V phantom power
- Balanced 1/4-inch TRS inputs for stereo or mono line-level sources
- 1/4-inch TRS output jacks work with balanced or unbalanced lines
- Stereo 1/4-inch TRS headphone jack with independent level control for output monitoring
- Independent controls for both sets of inputs, main output, and headphone monitor
- Green/Red LED signal/clip indicator
- Switchable assignment of USB playback to channels 2 and 3
- USB 2.0 compliant
- USB cable, AC adapter, and Audacity recording software included

TUBE MP with USB
Project Series

The Project Series TubeMP USB tube microphone preamp is the perfect audio input to any USB equipped Mac or PC based recording system.

The ultra low noise discrete microphone preamp front end has an extremely flat and wide frequency response and can easily handle a wide range of input signal levels with a minimum of coloration. The fully adjustable input gain allows as little 'tube warmth' or as much 'tube drive' as required for any audio source, making the ART Project Series TubeMP USB the ideal source for any digital recording application.

A FET Limiter with fast attack and musical release times limits the maximum audio output level to prevent overloading anything following the TubeMP while still maintaining a clear uncompressed sound.

The ART TubeMP USB is fully USB 2.0 compliant, operating under Windows 98SE/ME/2000/XP/Vista/Win7, Linux and Mac OS9.1/OS-X.

FEATURES
- Extremely Low Noise Discrete Front End
- Up to 70dB of Clean, "Musical" Gain
- High Output Signal Drive Capability
- Fast FET Limiter to Prevent Overload
- Precision LED Metering
- Built-in Low Noise Phantom Power Supply
- XLR and 1/4-inch Inputs and Outputs
- Phase Invert Switch
- High Cut Filter Switch
- Variable Input and Output Level Controls
- USB 2.0 Compliant Output
- Windows 98SE/ME/2000/XP/Vista/Win7 Compatible
- Mac OS 9.1 / OS-X & Linux Compatible

TUBE MP
Project Series

The ultra low noise Project Series TubeMP microphone preamp can easily handle a wide range of input sources with a minimum of coloration.

Small and compact for transport, the Project Series TubeMP is a fully featured professional quality tube microphone preamp. The stackable extruded aluminum case has been designed to ensure easy integration into any desktop studio environment. The ultra clean low noise 48 Volt phantom power supply is current limited to prevent damage to sensitive microphones.

An input impedance switch allows the XLR balanced microphone in to be impedance matched to the microphone source ensuring maximum performance from any condenser, dynamic or ribbon microphone. A Phase Invert switch allows signal polarity to be properly set right at the source.

The high impedance 1/4-inch instrument input is optimized for guitar pickups, allowing every nuance to be heard. A FET Limiter with fast attack and musical release times limits the maximum audio output level to prevent overloading other equipment in the signal path.

FEATURES
- Extremely Low Noise Discrete Front End
- Up to 70dB of Clean, "Musical" Gain
- High Output Signal Drive Capability
- Fast FET Limiter to Prevent Overload
- Switch Selectable Input Impedance
- Precision LED Metering
- Built-in Low Noise Phantom Power Supply
- XLR and 1/4-inch Inputs and Outputs
- Phase Invert Switch
- High Cut Filter Switch
- Variable Input and Output Level Controls

Project Series SyncGen

Wordclock Sample Rate Generator

The ART SyncGen is a simple to use and inexpensive way to improve the performance of your digital recording equipment while eliminating seemingly random pops and clicks that result from synchronization timing errors in recording systems.

A wordclock generator will centralize all of the timing of various pieces of digital equipment, reducing accumulated timing errors between the individual units that make up a digital recording chain. Designed for maximum versatility, the ART SyncGen will provide stable, sample accurate time based reference and can connect to digital audio equipment with either BNC wordclock or coaxial S/PDIF inputs.

The ART SyncGen also acts as a system tester by confirming status of BNC word-clock cables and terminations and can verify which pieces of gear are internally terminated. The ART SyncGen will also test proper cable connections to ensure total system accuracy.

FEATURES

- Stable & Accurate Time-Base Reference
- 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176 kHz, 192 kHz Sample Rates
- Four High-Current 5 Volt BNC Wordclock Outputs
- Two "Zero Bit Digital Black" S/PDIF Outputs On Coaxial RCA Connectors
- LED Indicators Monitor Termination And Operating Status of BNC Outputs
- Large, Easy To Read Digital Sample Rate Readout
- Easy Sample Rate Selection With Memory Recall After Power Down Cycle
- Set Of 75 Ohm BNC Terminators And BNC "T" Adaptors Included

Auto-TunePre

NEW

Project Series

The Auto-Tune Pre combines an ART tube preamp channel with integrated Antares Auto-Tune® processing in a compact accessible package ideal for studio or stage. Now live artists can easily add high quality Antares pitch processing without the complexity and cost of an external computer and software.

Auto-Tune Pre EFX Section: The Antares Auto-Tune section of the product is designed to have a user interface and functionality that is similar to the Auto-Tune EFX Plug-In. Users can select the Key, Scale and EFX type. Individual notes can be toggled on or off using the key pads for more customization. Edits can be stored in one of five footswitch accessible presets. (Footswitch optional)

The ultra low noise discrete microphone preamp front end has an extremely flat and wide frequency response and handles a wide range of input signal levels with a minimum of coloration. High quality hand selected 12AX7A tube circuit adds warmth to the signal path.

Insert jack allows external processing to be added between the Preamp and Auto-Tune EFX section. The 1/4-inch Footswitch jack on the rear allows remote access to the Bypass and Preset functions.

FEATURES

- Antares Auto-Tune® Processing
- Very Low Latency
- Five User Programmable Presets
- High Quality Class-A Tube Preamp
- +4/-10 selectable output level
- Insert Jack
- Optional footswitch (off/on & Preset Advance)
- Selectable Pitch Correction Effect (from subtle to obvious)

Project Series Tube MP/C

NEW

Professional Tube Preamp / Opto Compressor-Limiter/ DI

The Tube MP/C (PreAmplifier/Compressor) is a multi-purpose tool for audio engineering and recording. Two independent circuits featuring a tube-based analog preamplifier and a VCA-less compressor with optical gain reduction control are housed in one, convenient desk-top chassis. Used as a mic/line preamp or as a DI (direct) box, the Tube MP/C is designed to work seamlessly with any recording, sound-reinforcement, or electronic instrument setup. A R T's Tube MP/C circuitry is a hybrid design utilizing the latest, most advanced, solid-state and tube technology.

The preamplifier's active balanced solid-state input provides extremely low noise and excellent common mode rejection. The 1/4-inch high impedance input prevents loading of any connected device making the Tube MP/C perfect for DI or line level applications. The preamplifier's second stage 12AX7a tube runs on a regulated DC voltage providing an additional 20dB of gain.

The compression circuit features a VCA-less design and utilizes optical electronics (Vactrol) coupled with a 12AX7a vacuum tube gain stage for superior musical performance.

FEATURES

- Tube-based mic/line Preamplifier with up to 80 dB of Gain
- Hand-selected 12AX7a Tube
- Optical (VCA-less) Compressor Circuitry = Transparent Dynamics Control
- 1/4-inch Unbalanced Inputs and Outputs
- XLR Balanced Inputs and Outputs
- Transformer Isolated XLR Output
- Selectable Output Range for Line/Instrument Interface Levels
- LED Meters for Tube Warmth, Gain Reduction and Output Level
- +48V Phantom Power
- Phase Reversal Switch
- Selectable Release Time Settings
- >90dB Dynamic Range
- Custom Extruded Aluminum Chassis

We have delivered leading edge products with exceptional tone and versatility which have gained the loyalty of musicians and sound engineers worldwide – on the road, in nightclubs, arenas, recording studios, auditoriums, churches, basements, garages, bedrooms – wherever there's a need to capture your creativity or amplify it, ART is a brand you can trust.

TubeMP StudioV3™

SINGLE CHANNEL TUBE PREAMPLIFIER

The TubeMP StudioV3™ single channel mic pre features ART's V3™ (Variable Valve Voicing) Technology as well as its TEC award nominated hybrid tube design to add unmatched warmth and fatness to a signal while maintaining exceptionally low-noise and high quality. The ART TubeMP StudioV3™ uses a hand-selected 12AX7A tube in the signal path for maximum tone and gain.

V3™ (VARIABLE VALVE VOICING)

V3™ provides optimized reference points to begin the recording process. The V3™ presets were created and fine-tuned by some of the industry's top studio and live-sound engineers, along with our veteran engineering department.

OPL™ (OUTPUT PROTECTION LIMITER)

V3™ also incorporates ART's OPL™ (Output Protection Limiter), which precisely and accurately controls and maintains the output peak signal.

The TubeMP StudioV3™ can be used in a wide variety of applications including recording, project and home studios, where its Variable Valve Voicing really shines. It also functions as a direct box, with impedance matching and pre-amplification for line-level sources.

FEATURES

- Original TUBE-MP Warmth and Character
- V3™ - Variable Valve Voicing
- OPL™ - Output Protection Limiting
- Hand Selected 12AX7A Vacuum Tube
- Variable Input and Output Gain Controls
- XLR and 1/4-inch Inputs and Outputs
- +48 Volts of Phantom Power
- Phase Reversal Switch
- Portable, All Steel Construction

TUBE MP THE ORIGINAL

SINGLE CHANNEL TUBE PREAMP SYSTEM

TubeMP's TEC award nominated design will allow you to obtain professional recording studio results at a fraction of the cost of comparable equipment.

The hybrid design of the TubeMP allows it to add warmth and fatness to a signal.

While its primary application is as a microphone preamp, the TubeMP is an exceptional direct box - impedance matching, amplifying and improving the sound of any instrument plugged into it.

The TubeMP offers superior performance and sound quality to the 'on-board' preamps found in today's low-cost mixers and multi-trackers.

Professional quality sound combined with essential features like: a hand-selected 12AX7A tube, phantom power and phase reverse have made the TubeMP a staple in thousands of studios worldwide.

FEATURES

- Provides Superior Preamplification for: Microphones, Instruments and Line Level Sources
- Hand Selected 12AX7A Vacuum Tube
- Variable Input and Output Gain Controls
- Excellent as a Tube DI
- XLR and 1/4-inch Inputs and Outputs
- +48V of Phantom Power
- Phase Reversal Switch
- TEC-Award Nominated Design
- Portable, All Steel Construction

HEADAMP6

PROFESSIONAL SIX CHANNEL HEADPHONE AMPLIFIER

The HeadAmp6 is a fully featured six-channel stereo headphone amplifier that includes six auxiliary inputs to allow separate 'more-me' mixes on each channel.

Each output channel has a dual function Balance Control which will pan between Left & Right input of the main signal bus, or vary the mix between the main stereo signal bus and the auxiliary input for that respective channel.

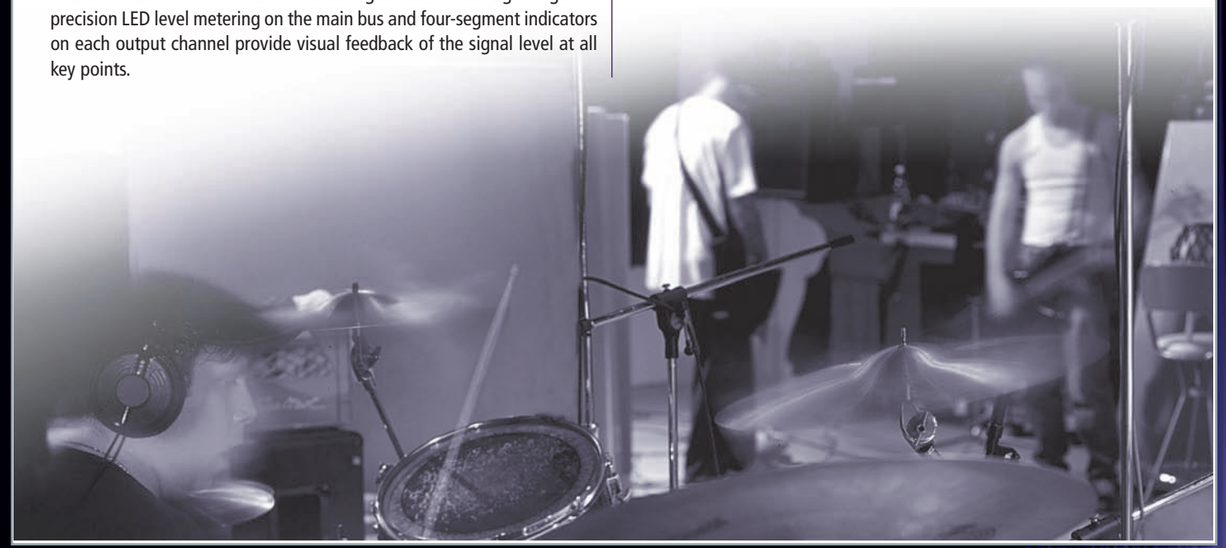
Each output channel includes one front and two rear panel stereo 1/4-inch TRS headphone jacks for ease of installation and quick patching capability. Mono, Mute L, and Mute R select buttons and on each channel select between four operating modes; 1) Stereo, 2) Mono Left, 3) Mono Right, 4) Mono Both (Left & Right) for versatile monitoring solutions. Independent output level controls on each channel personalize monitoring levels.

Input options include XLR and 1/4-inch TRS balanced inputs with matching "Thru" jacks for bridging multiple units. An additional front panel stereo 1/4-inch TRS Direct In jack for quick patch override of the rear panel inputs is included for quick insertion of any stereo source.

Master Volume control sets the main signal bus level. Eight-segment precision LED level metering on the main bus and four-segment indicators on each output channel provide visual feedback of the signal level at all key points.

FEATURES

- Six Independent High-Power Headphone Amplifier Channels
- Dual Function Balance/Mix Control per Channel
- Front Panel Stereo Aux Input for each Channel
- Multiple Monitoring Settings per Channel
- Individual Output Level Control per Channel
- Precision Four Segment LED Metering Per Channel
- Master Volume Control with Eight Segment LED Metering
- Front Panel Direct In Jack
- One Front and Two Rear Mounted Headphone Jacks per Channel
- Connects and Drives up to 18 Headphones Simultaneously
- XLR and 1/4-inch Main Inputs and Outputs
- Parallel Main Outputs for Multiple Unit Use



HEADPHONE AMPS

HEADAMP6PRO

PROFESSIONAL SIX CHANNEL HEADPHONE AMPLIFIER With EQ And AUXILIARY MIXER

The ART HeadAmp6PRO is a six-channel stereo headphone amplifier that includes a six-channel auxiliary input section that can be used to provide the popular 'more me' function on each headphone mix.

Each output channel also features a dual function BALANCE control which will pan between LEFT & RIGHT sides of the main signal bus, or vary the MIX between the main signal bus and the AUXILIARY input for that respective channel.

MORE ME

One ingenious feature of the HeadAmp6PRO is the simplified 'more me' function, allowing individualized mixes to be created for each performer during a session. When a source like any Aux out from a mixer is inserted into the rear Stereo Aux Input of any channel on the HeadAmp6PRO, the balance control for that channel changes from a simple stereo Left / Right balance to a balance between signal coming from the main signal bus and the signal coming in that Stereo Aux Input for that respective channel. For example, only the vocalist's microphone signal could be fed to the Stereo Aux Input bus for that musician's headphone channel on the HeadAmp6PRO, then the BALANCE control for that channel operates as a 'more me' control, varying the mix between their microphone signal and mix fed to the main signal bus input. This 'more me' mix is only heard on that individual headphone.

Since the HeadAmp6PRO has Stereo Aux Inputs for each channel, several separate 'more me' mixes can be set up for live tracking with a full band.

In addition to innovative mixing features, the HeadAmp6PRO offers individual bass and treble controls on each output channel for fine-tuning the overall tone to each musician's taste. Outputs include both front and rear panel stereo 1/4-inch TRS jacks for every channel for ease of installation and quick patching capability. Two MONO select buttons on each channel toggle between four operating modes; 1) Stereo, 2) Mono Left, 3) Mono Right, 4) Mono Both (Left & Right) for versatile monitoring solutions.

INPUT VERSATILITY AND EXPANDABILITY

The main outputs for each channel of the headphone amplifier are rear mounted stereo TRS jacks and are wired in parallel with the corresponding output jacks on the front panel. Either front panel, rear panel, or both front and rear panel outputs can be used simultaneously to drive headphones or be used as feeds to additional headphone amplifiers in a distributed audio network.

Input options include XLR and 1/4-inch TRS balanced inputs with matching 'Thru' jacks for bridging multiple HeadAmp6Pro units. An additional front panel stereo 1/4-inch TRS jack for quick patch override of the rear panel inputs is included for quick insertion of any stereo source. Eight-segment LED level indicators provide visual feedback of the signal level on all channels as well as the main signal bus.

FEATURES

- Six Independent High-power Headphone Amplifier Channels
- Two-band Bass and Treble EQ per Channel
- Dual Function Pan/Mix Control per Channel
- Stereo Aux Input for each Channel
- Multiple Monitoring Settings per Channel
- Precision Eight Segment LED Bargraph per Channel
- Front Panel Main Insert Jack
- Front and Rear Mounted Headphone Jacks
- XLR and 1/4-inch Main Inputs and Outputs
- Parallel Main Outputs for Multiple Unit Use

CONDENSER MICROPHONES

M ONE

CARDIOID SIDE ADDRESS FET CONDENSER

The M-One cardioid condenser microphone delivers solid quality and outstanding performance in a cost effective microphone solution. The low-mass diaphragm and upgraded high quality capsule delivers a clear tone with accurate sonic detail making it perfect for a wide range of recording and live sound applications.

In live sound and remote recording applications, the ART M-One's cardioid pattern offers excellent feedback rejection and isolation.

As a condenser microphone, the M-One requires phantom power to operate. A subtle recessed LED under the gold capsule behind the microphone windscreen will illuminate when phantom power is present, and the microphone is operational.

The microphone's chassis is precision-tooled zinc/aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen and comes with a deluxe, secure hard-tail standmount.

FEATURES

- Warm, Extremely Smooth-Sounding Design
- 32mm Gold Sputtered Diaphragm
- Extremely Wide Dynamic Range With Low Noise Floor
- Hard-tail Microphone Standmount Included

M TWO

CARDIOID SIDE ADDRESS FET CONDENSER WITH ENHANCED PAD & ROLL-OFF

The ART M-Two is one of the most versatile compact side-address wide diaphragm condenser microphones available. A cardioid polar pattern with two position pad and two position low frequency roll-off switches make it the ideal studio condenser microphone for solo vocal or instrument recordings where subtlety and clarity is paramount.

Controls on the microphone itself include a -6dB & -12dB pad switch, allowing distortion-free reproduction of extremely loud at-source signals, and a two position -12dB/octave low frequency roll off at 100 Hz & 200 Hz that reduces unnecessary low end 'boominess' and low frequency interference.

As a condenser microphone, the ART M-Two requires phantom power to operate. A subtle recessed LED under the gold capsule behind the microphone windscreen will illuminate when phantom power is present, and the microphone is operational.

The microphone's chassis is precision-tooled zinc/aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen. The included heavy-duty shock-mount suspension virtually eliminates vibration and handling noise, while at the same time safely securing the microphone in any position needed during the recording process.

Features

- Wide Diaphragm Cardioid Studio Condenser Microphone
- Dual Position -6dB & -12dB Pad Switches
- Dual Position -12dB/Octave 100 Hz & 200 Hz Low Frequency Roll-Off Switch
- Extremely Wide Dynamic Range
- Extremely Warm, Smooth-Sounding Low Noise Circuit Design
- Dual 32mm Low Mass Gold Sputtered Diaphragm Capsule
- Aluminum Carrying Case & Deluxe Cradle Shockmount Included

M THREE

MULTI-PATTERN SIDE ADDRESS FET CONDENSER WITH ENHANCED PAD & ROLL-OFF

The ART M-Three multi-pattern wide diaphragm condenser microphone is one of the most versatile microphones available for your studio toolkit. Three selectable polar patterns, two position low frequency roll-off and two position pad switch on the body of the microphone ensure the ART M-Three can easily be applied to virtually any recording or live application.

The ART M-Three is the microphone of choice for recording critical tracks including solo vocals, saxophones, flutes, brass or woodwinds, acoustic guitars or acoustic bass. The ART M-Three excels anywhere superior sound quality is required, yet subtlety and clarity is paramount.

Due to its rugged construction and ability to handle high SPL, the ART M-Three is an outstanding choice for live sound reinforcement or live recording applications. It can handle the levels you'd see on an overhead mic for drum kits or in front of guitar or bass cabinets.

Controls on the microphone include a -6dB & -12dB pad switch, allowing distortion-free reproduction of extremely loud at-source signals, and a two position -12dB/octave low frequency roll off at 100 Hz & 200 Hz that reduces unnecessary low end 'boominess' and frequency interference.

FEATURES

- Selectable Polar Patterns (Omni-Directional, Cardioid & Figure-8)
- Dual Position -6dB & -12dB Pad Switches
- Dual Position -12dB/Octave 100 Hz & 200 Hz Low Frequency Roll-Off Switch
- Extremely Warm, Smooth-Sounding Low Noise Circuit Design
- Extremely Wide Dynamic Range
- Dual 32mm Low Mass Gold Sputtered Diaphragm Capsule
- Aluminum Carrying Case & Deluxe Cradle Shockmount Included

Created to complement ART's industry leading brand of tube preamps, tube compressors and recording accessories, the ART M-Series will set the performance standard for professional microphones in this class and price category.

Designed specifically for professional, project and high-end home studio environments, M-Series microphones deliver superior sound, build quality, clarity and an unrivalled tone.

M FOUR

HIGH PERFORMANCE TUBE STUDIO CONDENSER

The ART M-Four tube condenser microphone is perfect for recording both critical vocals and essential instruments. The dual diaphragm multi-pattern tube design delivers nine different polar pattern settings allowing unmatched versatility, making the M-Four ideal for virtually every recording application.

The microphone's chassis is precision-tooled zinc/aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen protects the dual gold sputtered diaphragms and integrated 12AX7 vacuum tube pre-amp. An external heavy-duty cradle mount suspension virtually eliminates vibration and handling noise.

Low Noise External Power Supply

The ART M-Four has nine available polar patterns, selectable from the front panel of the external power supply unit. Rather than limiting the user to only the three most common patterns (omnidirectional, cardioid, and figure-8 patterns), the ART M-Four has three gradient stages between each of those positions allowing the artist and recording engineer a wider tone pallet. For example, in vocal applications where an omnidirectional pattern isn't quite 'fat' enough, but cardioid is too narrow, you now have three additional steps to find the right subtle mix between those two standard patterns. With the ART M-Four you have the rare opportunity to use the proximity effect of a cardioid, yet still open up the microphone to hear some of the natural early reflections of a good sounding live room.

The included heavy-duty cradle-mount suspension virtually eliminates vibration and handling noise, while at the same time safely securing the microphone in any position needed during the recording process.

FEATURES

- Upgraded High Performance Gold Sputtered Dual Diaphragm Capsule
- 9 User Selectable Polar Patterns (Including Omnidirectional, Cardioid and Figure-8 Positions)
- -10dB Pad Switch and Low Frequency Roll-off Switch on Microphone Body
- Discrete Low Self-Noise Tube Circuit Design
- Low Noise Constant Voltage External Power Supply
- 7-pin XLR Cable Included
- Heavy-Duty Cradle Shockmount Mount for Increased Stability & Isolation
- Microphone in Protective Fitted Microphone Box
- Aluminum Carrying Case

We have delivered leading edge products with exceptional tone and versatility which have gained the loyalty of musicians and sound engineers worldwide – on the road, in nightclubs, arenas, recording studios, auditoriums, churches, basements, garages, bedrooms – wherever there's a need to capture your creativity or amplify it, ART is a brand you can trust.

CONDENSER & RIBBON MICROPHONES

M FIVE — COMPACT RIBBON MICROPHONE

The ART M-Five has been engineered to deliver incredibly open and natural sounding recordings available only from a classic ribbon microphone design.

The active element of the M-Five is a very thin corrugated aluminum ribbon mounted under low tension between the poles of a strong magnet. This classic design delivers the warmest and most natural sound reproduction available from virtually any style of studio microphone. With incredibly fast and accurate transient response and stunning realism, the M-Five classic ribbon microphone is ideal for digital recording applications.

The asymmetrical figure-8 pickup pattern has an extended sweet spot on the rear face of the microphone allowing the recording to accurately reproduce the natural space and ambient reverberation of a good sounding live room.

The microphone's chassis is precision-tooled aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen.

The included shock-mount virtually eliminates vibration and handling noise, while at the same time safely securing the microphone in any position needed during the recording process.

FEATURES

- Low-Mass Aluminum Ribbon Element
- Figure-8 Audio Directionality with Extended Sweet Spot
- Extremely Natural Sounding – Ideal for Critical Vocal & Instrument Tracking
- Easily Handles Ultra-high Sound Pressure Levels (up to148dB)
- Fast Accurate Transient Response with Stunning Realism
- Low Residual Noise
- No Power Supply Required
- Aluminum Carrying Case & Deluxe Cradle Shockmount Included

M SIX — CARDIOID PENCIL CONDENSER MICROPHONES (MATCHED PAIR)

NEW

FEATURES

- Package Contains Two M-Six Cardioid Pencil Condenser Microphones
- Matched for Perfect Stereo Imaging
- Ideal Microphone for Recording Critical Instrument Tracks
- Wide Dynamic Range with Low Distortion Characteristics
- Extremely Smooth Frequency Response with Controlled Presence
- Three Position 0dB, -10dB & -15dB Pad Switches
- Three Position Flat, -12dB/Octave at 75Hz & 150Hz Low Frequency Roll-Off Switches
- Low Susceptibility to RFI and Electromagnetic Interference
- Flat Black Low Reflectivity Powdercoated Finish
- Deluxe Custom Designed Compact Shockmounts Included
- Packaged in Rugged Aluminum Carry Case

ART M-Six Stereo package contains a matched pair of ART high performance M-Six Pencil Condenser microphones. Ideal for capturing any stereo source with precision and accuracy, the M-Six has three position pad (at 0, -10 and -15dB) and three position -12dB /octave high pass filter (flat, 75Hz or 150Hz) ensures added flexibility when tracking critical sources. An ultra compact proprietary shockmount ensures maximum isolation while holding the M-Six securely over the source. The rugged flat-black powder coat finish guarantees the ART M-Six keeps a low profile when used in live and broadcast applications.

USB MICROPHONES & ACCESSORIES

M ONE USB — CARDIOID SIDE ADDRESS FET CONDENSER WITH USB CONNECTIVITY

The ART M-One/USB delivers studio quality performance in a convenient USB microphone design. Based on the popular ART M-One Studio Condenser, the M-One/USB uses the same low-mass diaphragm and upgraded high quality capsule as the studio version of the microphone, ensuring incredible tone and accurate sonic detail while adding the convenience of a Mac and PC compatible USB 2.0 24bit/ 48 kHz output.

The M-One/USB easily interfaces directly to virtually any computer based audio software program. An integrated 1/8th-inch TRS stereo headphone jack with onboard volume and play-back mix control allows low latency monitoring of recording source and playback tracks at the microphone, with no additional interface hardware required.

The microphone's chassis is precision-tooled zinc/aluminum alloy with a dent resistant stainless-steel wire-mesh windscreen ensures the M-One/USB is even rugged enough for field recording applications.

Deluxe, secure hard-tail microphone standmount, leather zippered bag and 3m (10') USB cable are included. The M-One/USB is compatible with Windows 2000, WindowsXP, Vista, Linux and Mac OS-X operating systems without any additional drivers.

FEATURES

- Studio Quality 32mm Gold Sputtered Cardioid Capsule
- USB 2.0 / 24Bit / 48 kHz AtoD Conversion
- Integrated Stereo Headphone Output with Level and Mix Controls
- Compatible with Windows 2K, WindowsXP, Vista, Linux or Mac OS-X Operating Systems
- Rugged Zinc/Aluminum Chassis & Stainless Steel Wire Mesh Windscreen
- Hard-tail Microphone Standmount Included

M-WS — Deluxe Studio POP Filter

Unlike competitive fabric or metal pop filters, the ART M-WS uses a stainless steel wire windscreen covered by our exclusive fine mesh filter to virtually eliminate transient pops and clipping at the microphone.

Borrowing its design from the integrated windscreens on the popular M-Series Microphones, the ART M-WS pop filter delivers exceptional transient protection while allowing critical high frequency content and fine sonic detail to be captured during the recording process.

The ART M-WS has a compact 5 x 3-inch (12 x 7.5 cm) screen area, all-metal frame, 13-inch (34cm) flexible gooseneck and an adjustable C-clamp for easy connection to any microphone stand.

GRAPHIC EQUALIZERS

XL231

DUAL 31-BAND 1/3 OCTAVE,
EXTENDED LONGTHROW GRAPHIC EQ

The ART XL231 Dual 31 Band, 1/3 Octave Extended Long Throw Professional Equalizer has been designed and engineered to exceed extremely high standards for audio performance and functionality.

This innovative, high-quality equalizer is perfect for virtually any audio application where precision frequency tailoring, reliable performance, rugged design and extremely silent processing are of the utmost priority.

ACTIVE FILTER SECTIONS

The XL231 features active filter sections, which incorporate a constant-Q design. This constant-Q design, with its accurate precision center frequencies, ensures that the bandwidth of every individual filter will be narrow enough to prevent unnecessary interaction between adjacent filters, yet still create an equalization curve wide enough to produce the exact and precise processing of audio frequencies the user seeks. Filter circuitry incorporates high quality low noise components including 1% resistors, and, precision high performance 2% film capacitors.

ENHANCED CUT MODE

The XL231 offers an enhanced cut mode that allows more narrow filters and deeper cut of -18dB. This helps when trying to tame resonance and minimizing overall spectral changes. Only each filter's cut mode is enhanced while their boost characteristic remains unchanged.

PRECISION SLIDE POTENTIOMETERS

The XL231 uses 45mm precision slide potentiometers. These center detented, metal shaft precision faders are graphically positioned on ISO center frequencies between 20 Hz to 20 kHz. The sliders feature a grounded center tap to assure that the filter is out of the circuit when the control is at its center detent.

HI AND LOW TRIM CONTROLS

These unique controls allow a gentle slope to be added, or subtracted from the overall frequency response. Both controls hinge at the middle of the spectrum and allow subtle changes to the overall sound without the need to adjust many sliders. Although similar in concept to tone controls, these differ in their well controlled precision straight curves, and, have less selectivity so the Trim controls don't have a 'sound' as a typical tone control will.

VARIABLE LOW CUT FILTERING

To help keep bass under control, the XL231 Graphic Equalizer incorporates a variable swept Low Cut filter.

AUTOMATIC RELAY BYPASS

The XL231 also features automatic relay bypass of audio, an essential function if power to the unit is lost. Rugged construction and solid audio performance make this equalizer particularly well suited to fixed installation as well as touring live sound systems.

ADDITIONAL CONTROLS AND INDICATORS

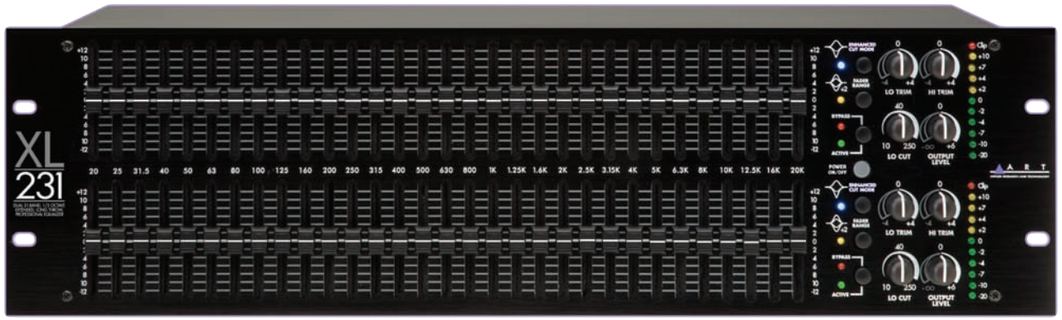
The XL231 Graphic Equalizer includes a variable output level control, 10 segment level bar with peak hold, clip level indicator, and selectable line voltage. Additional features include selectable Scale Switching - (High Slider Resolution ±6dB - or Normal Resolution (±12dB), active balanced and unbalanced input/output connectors, and RFI filtering. A front panel Bypass switch allows direct comparison between the equalized and non-equalized signal for each channel.

VERSATILE I/O

The XL231 Graphic Equalizer may be connected to a wide variety of audio devices. It has three sets of input and output connectors: XLR, 1/4-inch phone, and detachable Euroblock barrier strip connectors. The inputs are wired in parallel. The XLR and Euroblock output connections are also wired in parallel. A separate output circuit is used for the 1/4-inch phone output. It provides a balanced connection that results in the same output level when operated with balanced, or unbalanced connections.

PRECISION AND QUALITY

When considering quality equalization, the XL231 Graphic Equalizer is an excellent choice. It delivers extremely precise, powerfully flexible and simply great sounding equalization, with the quality features and reliable design criteria necessary for top-level audio performance.



XL231 FEATURES

- Greater than 123dB Dynamic Range
- Ultra Low Noise and High Output
- 40 Volt Internal Circuitry for Added Headroom, and Line Driving Capability
- High and Low Frequency "Trim" Controls for Sweetening Overall Sound After EQ Has Been Set
- Enhanced Cut Mode: Up to –18dB Narrow Band Clips
- Normal and Enhanced Modes also have Half-Scale Modes for a Total of 4 Boost/Cut Modes
- 10 Segment LED Level Meters with 'Peak-Hold' and Clipping Indication
- Constant Q Design with Interleaved Filter Banks to Reduce Band Interaction
- High Precision Filters with 2% Film Capacitors, 1% Resistors
- Built-in RFI Suppression
- Grounded Center-tapped Slide Potentiometers for True Zero Flat Position
- 45mm Metal Shaft Slide Potentiometers with Center Detents, and Mixing Desk Style Knobs
- Automatic Relay Bypass if Power is Lost
- Euroblock Detachable Barrier Strips, XLR, and 1/4-inch Phone Ring-Tip-Sleeve Balanced Inputs and Outputs
- Toroidal Power Transformer

HQ-231

DUAL 31-BAND GRAPHIC
EQUALIZER WITH FDC™

The HQ-231 Dual 31-band Graphic EQ is perfect for any live sound application where there is a high feedback potential including monitor mixes, side-fill cabinets or high powered front-of-house mixes.

The HQ-231 features ART's proprietary FDC™ (Feedback Detection Circuit), with constant Q circuitry capable of delivering a 3% center frequency accuracy. Professional features like LED level metering, selectable 6dB or 12dB slider range, active balanced and unbalanced input & output connectors, RFI filters, independent variable Hi Pass (low cut) and Low Pass (high cut) filters, variable input level control, passive bypass switch, clip level indicator, ground lift switch, and selectable line voltage switch make it ideal for any professional application or touring system.

FDC™ FEEDBACK DETECTION CIRCUIT

FDC (Feedback Detection Circuitry – designed and developed by ART Engineering) instantly illuminates an LED on the corresponding EQ band fader with the greatest sustained signal. The LED indicators can immediately show which band corresponds to the feedback frequency, allowing the sound engineer to reduce gain in that band to quickly kill the feedback while having a minimal impact on the sound of the live program material.

The FDC also acts as a simple spectrum viewer while the concert proceeds showing where the 'hot' areas are. During system setup and sound check, the FDC may be used to help identify room and sound system resonances. By increasing the gain until feedback, it is easy to identify those frequencies that are likely to be problems. Reducing the gain in these bands helps tune the sound system, and, remove problem areas before the show begins. It also helps increase the gain margin before feedback.

CONSTANT-Q FILTERING

The HQ-231 features Constant-Q Filtering, which helps the HQ's FDC work with greater efficiency while offering superior overall performance of the EQ. Constant-Q ensures that even when making radical adjustments to a frequency band, that adjacent bands will not be affected. This is particularly critical in professional applications including monitor mixes and feedback control.

PROFESSIONAL FEATURE SET

Professional features like center detent sliders with selectable boost or cut range of 6dB or 12dB ensures the HQ-231 can be used for radical tone shaping, or precise control of a sound system. Versatile connection to any live sound system or installation can be easily made using balanced XLR, 1/4-inch TRS and unbalanced RCA input and output jacks included on the HQ-231 back panel.

High and low pass filters, analog level metering, variable input level controls, signal clip level indicators, ground lift switch, internal power supply and selectable line voltage complete the HQ-231 Dual 31-Band Graphic EQ's full feature set.

FEATURES

- FDC™ Feedback Detection Circuit
- Dual Channel 31-Band Graphic Equalizer
- Output Level VU Metering on Each Channel
- Constant-Q Filtering
- Individual High and Low Pass Filters on Each Channel
- Center-Detented Frequency Band Sliders
- Independent Level and Bypass Controls on Each Channel
- Relay Bypass - If Power is Lost, Signal Will Still Pass
- Variable Input Controls
- Signal Clip Level Indicators
- Ground Lift Switch

GRAPHIC EQUALIZERS

341 DUAL 15-BAND

ART's 341 Dual Channel 15 band 2/3 octave graphic equalizer features: constant Q circuitry with a 3% center frequency accuracy, 20mm center detent sliders, selectable boost/cut range of 6dB or 12dB, active balanced and unbalanced input and output connect-ions, variable input level control, clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. A range control switch is provided allowing you to set the maximum boost or cut for each band of equalization to either 6dB or 12dB. Each channel has its own bypass switch with LED indicator. The rugged, all-steel constructed chassis occupies 1U rack space and is intended for installation in standard 19-inch equipment racks.

Multiple input and output configurations are provided for ease of use and incorporate paralleled connections. The XLR and 1/4-inch TRS connectors use active balanced, low noise circuitry. XLR connections are: Pin 1 = ground, Pin 2 = Hot (+), and Pin 3 = Cold (-). The 1/4-inch TRS connections are: Tip = Hot (+), Ring =Cold (-), and Sleeve = ground. Both the XLR and 1/4-inch connectors may be used in an unbalanced configuration. The RCA jacks are unbalanced. The 341 is designed to work with a variety of signal levels. The input level control covers a wide range and can easily accommodate -10dB and +4dB signal levels. A clip LED will light when a signal level of 5dB before clipping occurs.

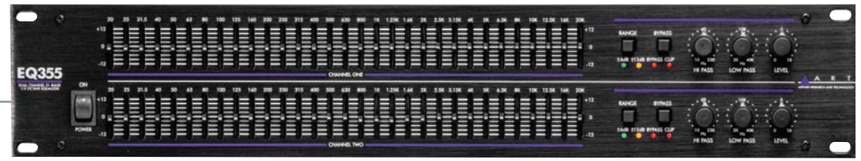
The 341 may be used in a variety of applications such as live sound, recording studios, instrument racks as well as any conventional fixed installation environment.

351 SINGLE 31-BAND

ART's 351 Single Channel 31 band 1/3 octave graphic equalizer features: constant Q circuitry with a 3% center frequency accuracy, 20mm center detent sliders, selectable boost/cut range of 6dB or 12dB, active balanced and unbalanced input and output connections, adjustable high pass filter, adjustable low pass filter, variable input level control, clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. A range control switch is provided which allows you to set the maximum boost or cut for each band of equalization to either 6dB or 12dB. The high pass filter rolls off lower frequencies which is useful for decreasing rumble or low frequency hum from a signal. Its range is adjustable from 10 Hz to 250 Hz. Frequencies below this setting are rolled off, while frequencies above are unaffected. The low pass filter rolls off higher frequencies which is useful for reducing hiss or sibilance from a signal. Its range is adjustable from 3 kHz to 40 kHz.

The rugged, all-steel constructed chassis occupies 1U rack space and is intended for installation in standard 19-inch equipment racks.

355 DUAL 31-BAND



The Model 355 Dual 31-Band 1/3 Octave Graphic Equalizer may be used in a variety of applications such as live sound, recording studios, instrument racks, DJ sound systems and fixed equipment installations. Designed to interface into any audio system, the Model 355 is a powerful tool for solving audio problems and creating interesting sound textures.

The Model 355 possesses a long list of impressive features including: Constant-Q circuitry, 20mm center detent sliders (with a selectable boost/cut range of 6dB or 12dB), balanced XLR and 1/4-inch and unbalanced RCA input and output connections, adjustable high pass and low pass filters, variable input level controls, signal clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. The rugged, all-steel constructed chassis occupies 2 rack spaces and is intended for installation into standard 19-inch equipment racks.

341 / 351 / 355 FEATURES

- ISO Spacing
- Filter type: Constant-Q
- High pass filter: 10 Hz to 250 Hz
- Low pass filter: 3 kHz to 40 kHz
- Slider travel: 20mm with Positive Center Detent
- Range: +/-6dB or +/-12dB Selectable
- Active Balanced XLR and 1/4-inch TRS and Unbalanced RCA Inputs and Outputs

CROSSOVERS

CX310 2-WAY / 3-WAY CROSSOVER

ART's 310 Precision Stereo 2-Way/ Mono 3-Way Crossover is a perfect addition to any sound reinforcement system. Designed for PA and fixed-installation applications, the model 310 may be used as a stereo 2-Way crossover network or as a mono 3-Way crossover network. The model 310 employs 24dB/ octave state-variable, fourth-order, Linkwitz-Riley filters. Fourth-order Linkwitz-Riley filters guarantee in-phase outputs at all frequencies which is mandatory for the proper acoustic summing of common signals from adjacent drivers in the crossover region.

Each channel features input level, high and low output level and crossover frequency rotary controls. A frequency "x10" switch is provided for varying the crossover frequency from the standard 80 Hz - 920 Hz to 800 Hz - 9200 Hz. Front- panel output mute switches are provided for each individual output to ease system setup. The rear panel features XLR and active balanced 1/4-inch TRS input and output connectors as well as a 2-Way/ 3-Way mode selector switch.

The ART 310 Precision Stereo 2-Way/ Mono 3-Way Crossover has the features and performance you need for any audio application requiring a crossover. Housed in a rugged all-steel chassis, the model 310 will provide years of reliable and continuous performance. For the latest in crossover technology today, check out the 310 at your favorite A R T dealer.

FEATURES

- Stereo 2-way or Mono 3-way
- Fourth-order Linkwitz-Riley Filters
- Active Balanced XLR and 1/4-inch TRS Input and Output Connectors
- Individual Output Muting Switches
- x10 Frequency Range Adjusting Switch
- Clipping Indicators on All Outputs

CX311 2-WAY CROSSOVER WITH SUBWOOFER OUTPUT

The 311 Crossover may be used as a stereo 2-way crossover network and has the addition of the subwoofer output for low-end frequency reinforcement. It employs 24dB/octave state-variable, Fourth-order Linkwitz-Riley filters that guarantee properly phased outputs at all frequencies which is optimal for the proper acoustic summing of common signals from adjacent drivers in the crossover region. Each channel features independent high and low output level controls and a crossover frequency rotary control which covers a wide range (250hz to 6khz).

All three outputs have a 30 cycle low cut switch to eliminate low-end rumble. The subwoofer features an independent output level and rotary control for frequencies in the 50hz to 250hz range.

FEATURES

- Stereo, 2-way Crossover
- Low-end, Subwoofer Output
- Fourth-order Linkwitz-Riley Filters
- Independent High and Low Output Level Controls
- Phase Switches
- XLR and 1/4-inch Input Connectors
- 1/4-inch Output Connections

SLA-4 4 CHANNEL STUDIO LINEAR AMPLIFIER

Offering superb sound quality, the ART SLA-4 studio linear power amplifier delivers the clean power you need for any professional audio application including project or professional studio environments or commercial sound installations.

The SLA-4 is a true four-channel amplifier in a single rack-space that can be switched easily from Multi-channel, Stereo and Bridged Mono Modes. Separate mode switches allow you to bridge channels 1 and 2, or channels 3 and 4, or both channel pairs. This maximizes flexibility by allowing the amp to be configured for best utilization in 2, 3, or 4 channel applications.

Designed for long-term reliability in any audio application, the SLA-4's output is fully protected from short circuits. An ultrasonic network decouples RF from the output and helps keep the amplifier stable with reactive loads. The SLA-4 is stable into loads as low as 2 ohms (stereo mode) or 4 ohms (bridged mode) making it ideal for virtually any installation application or complex system configuration.

The SLA-4 features SmartFan™, an advanced thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

1/4-inch TRS and Euroblock balanced inputs as well as multi-way output binding posts ensure the SLA-4 can be quickly and easily tied in to any system without modification.

A simple to install tamper proof cover is included.

FEATURES

- Extremely Low Noise, Discrete Linear Design
- 4 x 100 Watts/Ch @ 8 ohms, 140 Watts/Ch @ 4 ohms
- 2 x 200 Watts/Ch @ 16 ohms, 280 Watts/Ch @ 8 ohms (bridged)
- 2 x 100 Watts/Ch @ 8 ohms & 1 x 280 Watts @ 8 ohms (bridged)
- Toroidal Transformer
- 10 Hz to 40 kHz Frequency Response
- 1/4-inch TRS, and Euroblock Balanced Inputs
- Recessed 'Pop Out' Detented Gain Knobs
- Tamper-Proof Faceplate Included
- Multi-way Binding Post Outputs
- Low Profile 1U Rack-Mountable Design
- SmartFan™ Silent Cooling System

Recessed "Pop Out" Detented Gain Knobs

SLA-1 100 WATT STUDIO LINEAR AMPLIFIER

The SLA-1 Studio Linear Amplifier is a robust yet compact power amplifier designed for studio or even select live applications. It has been designed and engineered to provide clean, quiet power and excellent sound with ultra-low noise and distortion.

Rated at 100 watts rms/channel @ 8 ohms (130 watts rms/channel @ 4ohms), with a frequency response from 10 Hz to 40 kHz the SLA-1 is perfect for professional, project and home studios. Capable of delivering 260 Watts when bridged mono into an 8 ohm load, the SLA-1 can easily move out of the studio and into any live rig or installation as an ideal monitor amplifier or zone amp solution.

SMARTFAN™ COOLING SYSTEM
The SLA-1 features SmartFan™, an advanced, thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

VERSATILE CONNECTIVITY
XLR and 1/4-inch TRS balanced inputs as well as multi-way output binding posts ensure the SLA-1 can be quickly and easily tied in to any system without modification. A simple to install tamper proof cover is included.

FEATURES

- Extremely Low Noise, Discrete Linear Design
- 100 Watts/Channel @ 8 ohms
- 260 Watts/Bridged Mono @ 8 ohms
- Toroidal Transformer
- 10 Hz to 40 kHz within 1dB
- XLR & 1/4-inch Inputs
- Ground Lift Switch
- Silent, Thermal Dependent Cooling System
- Multi-Way Binding Post Outputs
- Tamper Proof Faceplate

SLA-2 200 WATT STUDIO LINEAR AMPLIFIER

The SLA-2 is a studio linear power amplifier capable of delivering 200 watts per channel (@8 ohms) with an incredible 10 Hz to 40 kHz frequency response. Compact single rackspace low noise linear design, the SLA-2 uses a solid steel chassis and toroidal transformer for added long term reliability. Stable down to 2 ohms, the SLA-2 can be bridged mono to deliver a full 560 watts into a single 8-ohm load.

Ideal for any studio or installation application, the SLA-2 uses oversized convection cooling heatsinks and temperature controlled variable speed SmartFan technology to ensure quiet operation in any environment.

SMARTFAN™ COOLING SYSTEM
The SLA-2 features SmartFan™, an advanced, thermal dependent fan assisted convection cooled system. The SmartFan™ system is dependent upon the internal ambient temperature of the unit, and runs at high or low levels depending on the amplifier's cooling needs.

VERSATILE CONNECTIVITY
Multi-way binding post output with XLR, 1/4-inch and Euroblock inputs make the SLA-2 an ideal amplifier for virtually any studio monitoring system or fixed installation applications. A tamper proof faceplate is included for commercial installs.

FEATURES

- Toroidal Transformer
- 200 Watts per Channel @ 8 ohms
- 280 Watts per Channel @4 ohms
- 560 Watts when Bridged Mono @ 8 ohms
- 10 Hz – 40 kHz Frequency Response
- XLR, Euroblock & 1/4-inch Inputs
- Tamper-Proof Faceplate
- SmartFan Silent Cooling System
- Low Profile Single Space Rack Mountable All Steel Chassis
- Extremely Low noise, Discrete Linear Design

MX225

STEREO DUAL SOURCE FIVE ZONE DISTRIBUTION MIXER

The MX225 is designed for remote volume control of multiple amplifiers or powered speakers in a distributed audio system. Two stereo sources are available to each of five output zones. Each source input pair handles separate left and right balanced line level signals. Each output zone features independent level control from inputs 1 and 2, stereo/mono selector with mono indicator, LED level metering, and left and right balanced line level zone outputs. All audio connections are balanced XLR. The built in power supply and single high 19-inch rack mount format allows for easy installation and reliable operation.

FEATURES

- Left and Right Balanced Source 1 and 2 Inputs, Accepts Stereo or Mono Signal Sources
- Source 1 and 2 Input Channels are Internally Routed to all Five Zone Channels
- Five Zone Channels each Feature Source 1 and 2 Level Controls and Left and Right Balanced Output XLR Connectors
- Stereo/Mono Selector on each Zone Sums Left and Right into Mono Mode when Engaged
- Mono Indicator LED on each Zone Channel
- Five LED Level Metering (-25, -20, -15, -10, Clip) on each Zone Channel Indicate Signal Activity for each Zone
- Source 1 and 2 Indicator LEDs Show you when Signal is Present in each Source Channel

MX622

SIX CHANNEL STEREO MIXER WITH EQ AND EFFECTS LOOP

The MX622 is a versatile mixer combining three balanced microphone or line level inputs with three stereo line inputs into a single stereo line level mix. Essential features include external effects loop (mono send with stereo return), independent stereo record outputs, stereo TRS 1/4-inch balanced outputs and full range master two-band equalizer. The internal power supply and single rack-space 19-inch rack mount format allows for easy installation and reliable long-term operation.

FEATURES

- Three Balanced XLR Inputs Switchable Mic/Line Level
- Three Stereo RCA Inputs with Separate Level Controls
- Level Control and Clip Indicators
- Selectable 15-volt Phantom Power for Microphone Channels
- Balanced TRS 1/4-inch Main Output Jacks with Master Level Control
- Versatile Two-Band Master EQ
- Separate Stereo Record Outputs
- Effects Loop with Level Independent Level Control

MX821

EIGHT CHANNEL MIC/LINE MIXER WITH TONE CONTROL

The ART MX821 is a versatile rack mount mixer combining eight independent input channels into a single mono line level mixed output.

Essential features include: XLR microphone and 1/4-inch line inputs, individual level and tone controls, switch-selectable +48 Volt phantom power on each channel. Main output is balanced low impedance. An additional pre-fade output and auxiliary buss input jacks allow patching multiple MX821's together when more channels are needed.

Built in power supply and single high 19-inch rack mount format allows for easy installation and reliable long term operation.

FEATURES

- Eight Independent Input Channels
- Level and Tone Controls on each Channel
- Balanced XLR Microphone and 1/4-inch Unbalanced Line Inputs on each Channel
- Full +48 Volt Phantom Power on XLR inputs with DIP Switch for each Channel
- Balanced TRS 1/4-inch Main Output Jack with Master Level Control
- RCA-type Pre-Fade Output Jack (Not Affected by the Master Level Control)
- RCA-type Aux Buss Input Jack for Channel Expansion
- Solid Single High Rack Mount Chassis wth Built In Power Supply

MX822

EIGHT CHANNEL STEREO MIXER WITH EFFECTS LOOP

The ART MX822 is a versatile eight input mixer for studio, live sound or installation applications.

Each input accepts a mono or stereo signal and provides independent level, pan and effects send controls. Channel One includes a switchable mic/line source select and the XLR mic connector provides switchable phantom power.

Multiple MX822s may be chained for additional inputs using common 1/4-inch TRS cables. External effects processors can be linked in and mixed with independent level controls. A front panel headphone jack with separate level control allows independent monitoring.

NEW

FEATURES

- Eight stereo/mono input channels with individual level, pan and effects send controls
- External effects loop with independent send and return controls
- Front panel 1/4-inch stereo (TRS) headphone jack with amplifier and independent level control for output monitoring
- Switchable balanced microphone XLR or 1/4-inch inputs on Channel One
- Switchable low noise +48V phantom power for microphone input
- Separate green and red LED signal and clip indicators for each input channel
- Six level left and right main output metering including clip indicators
- Balanced left and right XLR main outputs
- Multiple units may be chained together for additional inputs

T8 8 CHANNEL TRANSFORMER / ISOLATOR

The T8 (Transformer Eight) is a high quality totally passive audio interface that uses eight discrete transformers to separate input and output signal grounds, thereby isolating two systems to reduce hum and ground-loop noise. The T8's audio transformers have extremely flat and wide frequency response and are capable of handling high-level signals while maintaining a fully isolated balanced thru-put. This gives the T8 a very clean and neutral sound with a wide variety of signal sources. The transformers are wound for 1:1 unity gain and can be used with impedances from 600 ohms to 100 kohms.

The T8 provides balanced XLR, 1/4-inch and RCA type phono connections on all inputs and outputs simultaneously. The rackmount ears are reversible so the T8 can have either the XLR or 1/4-inch and RCA phono jacks available on the front maximizing flexibility in cabling your system.

It's full feature set, rugged construction, and high-end specifications make the T8 the obvious choice for Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application.

FEATURES

- High-quality, Passive Audio Interface
- 8 high performance transformers
- XLR, 1/4-inch, and RCA type connections on all inputs and outputs
- Reversible rack mount ears
- Separate input and output signal grounds reduce hum
- Audio transformers have an extremely flat and wide frequency response
- Very clean and neutral sound with a wide variety of signal sources
- Can be used for Signal taps or as a signal splitter
- Use as a safer connection between two audio systems (ie: Computer workstation or monitor system)
- 19-inch Single Space black all steel case

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NEW

P16 XLR Balanced Patch Bay

Ideal for any live PA rack, studio rack or fixed installation where easy access to XLR inputs are required, the P16 brings all rear-mounted XLR inputs from various devices to one, convenient single space rackmountable location. The P16 saves wear and tear on the connectors of expensive audio equipment by bringing all commonly used connections to the external patch bay.

All-steel chassis, black anodized finish and secure, high-quality XLR connections front and back with internal connections made via PCB wiring ensure long term reliability from the passive ART P-16 Balanced XLR rackmount patch bay.

FEATURES

- 16 channels of balanced direct signals
- High quality passive interface
- XLR connectors (female on front, male on rear)
- All connections made via reliable PCB wiring
- 19-inch 1U-high rack mount with rugged, fully shielded black all-steel enclosure
- Reversible rack ears for added system flexibility

NEW

P48 48-point Balanced Patch Bay

The ART P48 48-point balanced patch bay is the best solution for organizing cables while optimizing connectivity in any studio or live PA rack. Designed for maximum convenience, each channel of TRS 1/4-inch balanced I/O can be configured for normal or half-normal operation.

The fully shielded steel 19-inch 1U rackmount chassis has reversible rack ears for maximum flexibility. The P48 is covered by ART's comprehensive 3-year warranty.

S8 EIGHT CHANNEL MICROPHONE SPLITTER

The ART S8 can be used to split eight balanced low impedance microphone signals into sixteen balanced low impedance microphone signals (eight pairs).

Each channel of the S8 provides one direct output and one transformer isolated output from a single microphone. Applications include sending the direct outputs to the main or Front-of-House mixer, and the second isolated outputs being sent to a monitor or recording mixer. The direct outputs pass phantom power from the main mixer to the microphones for use with condenser microphones.

The S8 includes a groundlift switch on each isolated output to reduce noise due to ground loops between connected equipment. For versatility the S8 also features an attenuator pad switch on each input that can be used to connect preamplified signals to the two microphone level outputs on each channel. Typical preamplified signals would originate from instrument preamplifiers, mixers, keyboards, et cetera.

FEATURES

- High-quality, Passive Audio Interface
- 8 high Performance Transformers
- XLR, 1/4-inch, and RCA Type Connections on all Inputs and Outputs
- Reversible Rack Mount Ears
- Separate Input and Output Signal Grounds Reduce Hum
- Audio Transformers have an Extremely Flat and Wide Frequency Response
- Very Clean and Neutral Sound with a Variety of Signal Sources
- Can Be Used for Signal Taps or as a Signal Splitter
- Use as a Safer Connection Between Two Audio Systems

S8 3WAY EIGHT CHANNEL MICROPHONE SPLITTER

The S8-3WAY eight channel three way microphone splitter is ideal for live sound, recording and broadcast applications where microphone and XLR balanced line level input signals have to go to multiple mix locations.

Each channel provides one XLR input, one XLR direct output with two additional transformer isolated XLR outputs for a total of 3 balanced outputs from each single microphone input signal.

Typical uses would include sending 8 direct signals through the S8-3WAY to a main Front-of-house mixer, with additional feeds going to a monitor mix station while transformer balanced isolated feeds are sent to remote recording desk or used for a broadcast feed.

FEATURES

- High Quality Passive Interface
- Eight high performance transformers
- One Direct and two Transformer Isolated Output per Channel
- Balanced XLR Input and 3 Balanced XLR per Channel
- Extremely Wide Frequency Response
- Extremely Low Voltage Insertion Loss
- Reversible Rack Ears for Added System Flexibility
- Live Sound, Permanent/Fixed install, Studio Applications

dADB DUAL ACTIVE DIRECT BOX

The ART dADB dual active direct box acts as two independent, high quality active interfaces for connecting instrument, line, or speaker level signals to balanced inputs. The high impedance 1/4-inch inputs are buffered and converted by extremely low noise active electronics to deliver isolated, balanced, low impedance outputs.

The dADB delivers an extremely flat and wide frequency response even at high input levels, making it a virtually acoustically transparent DI solution. Input attenuation on each channel allows for a wide range of source signal levels. Independent parallel thru jacks allow for tapping the signal chains. A Ground Lift on each channel allows for totally separate the input and output signal grounds to isolate two systems when required, thus reducing hum and ground-loop noise.

Switchable low pass Bessel filters eliminate high frequency interference. Operating outside of the audio range these complex and effective filter circuits are primarily intended to eliminate radio frequency interference before it gets into the main system.

They also effectively reduce digital computer noise making the dADB the ideal DI solution for laptops, computer workstations and peripherals when used in stereo PA applications.

The dADB's active circuitry is powered by phantom power or by an internal 9V battery when external power is not available. Low current draw (less than 7.5 mA) should provide more than 100 hours of operation with a new battery (alkaline recommended).

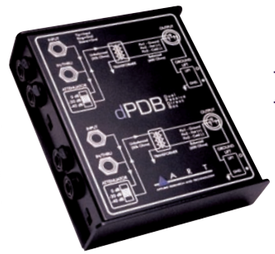
The compact black all steel case and active design ensure unmatched long-term reliability in Live Sound, Permanent/Fixed Install, D.J., or virtually any PA application.

FEATURES

NEW

- Fully Active Design
- Operates on Phantom Power or 9V Battery
- Converts High-Impedance Balanced / Unbalanced Inputs Into 600 Ohm Balanced Outputs
- Switchable Input Attenuation (0, -20, -40 dB)
- Independently Switchable Low Pass Filter on each Channel
- Independently Switchable Phase Invert on each Channel
- Independently Switchable Ground Lift on each Channel
- 1/4-inch TRS Connector Inputs and Thru Connections
- XLR Connectors for Balanced Outputs
- Rugged Steel Case

dPDB DUAL PASSIVE DIRECT BOX



The dPDB dual passive direct box features two high-quality direct boxes in one portable enclosure. It is a rock solid, roadworthy DI connection of the outputs of electronic musical instruments (or other audio sources) to the balanced inputs of mixer consoles and other balanced inputs. The dPDB also allows connection of a music source to an instrument amplifier while simultaneously patching it to a mixer.

Features

- Switchable Input Attenuation (0dB, -20dB, -40dB)
- 50k ohm Instrument Input, 50k ohm Parallel Link Jack
- 600 ohm XLR Output Jack
- Switchable Ground Lift
- Extra Thick, All-steel Construction

PDB PASSIVE DIRECT BOX

The dPDB dual passive direct box features two high-quality direct boxes in one portable enclosure. It is a rock solid, roadworthy DI connection of the outputs of electronic musical instruments (or other audio sources) to the balanced inputs of mixer consoles and other balanced inputs. The dPDB also allows connection of a music source to an instrument amplifier while simultaneously patching it to a mixer.

PB4X4 / SP4X4 / PS4X4 POWER CONDITIONERS

** SP4x4 adds pull out lamps and voltage monitor.*
PS4x4 adds load current monitor to the features of the SP4x4.

ART 4x4 Series Power Distribution Systems feature a unique "4x4" AC jack layout on the back of the unit where four of the eight rear outputs are set 1.25 inches apart, allowing the user to plug in wide power cables and multiple wall wart devices.

Built into the 4x4 Series is a surge and spike protection system designed to protect powered equipment from harmful electric surges and spikes that are commonplace in venues. The unit also has RFI and EMI filtering to all but eliminate cable induced noise in AC power.

A front-located brightly illuminated on/off power switch ensures convenient power up and confirmation of source power. The unit has a total power capacity of 1800 watts, and has a conveniently front-mounted, 15 amp circuit breaker for quick resets when necessary.

The rugged, all-steel chassis occupies 1U rack spaces and is intended for installation into standard 19-inch equipment racks. Applications for the 4x4 Series Power Distribution Systems include live sound systems/PA, permanent or fixed installations, church, club and practice PA systems, DJ sound systems, home and project recording systems, and monitor systems.

FEATURES

PB4x4 - Power Distribution System

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)

SP4x4 - Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)
- Pull Out Light Pipes and Dimmer

PS4x4 - Dual Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)
- Pull Out Light Pipes and Dimmer
- Easy to read Input Voltage and Current Metering

PB4X4PRO / SP4X4PRO / PS4X4PRO POWER CONDITIONERS

ART 4x4 PRO SERIES power distribution systems are durably constructed, reliable rackmount power conditioners for use in any live PA, studio and installation applications.

All PRO SERIES models have internal discrete APF™ (Advanced Power Filtering) modules that filter out digital and dimmer hash as well as any high frequency noise present in the AC source. Unlike off-the shelf RF filter modules, ART's APF™ filter modules will not lose their effectiveness or saturate as the load increases, ensuring they remain completely effective over their full operating range.

ART PRO SERIES power conditioners use both Common Mode and Differential Mode topologies in their filter design to block virtually all of the unwanted noise present between the AC line and ground as well as between phases of the AC source. High frequency noise currents in particular are highly attenuated by 4x4 PRO SERIES power distribution systems so AC line noise generated by attached components will not be allowed to get back into the main A.C. source.

Multiple ART PRO SERIES power conditioners in a system setup can isolate noisier components from highly sensitive components in an audio or lighting system.

Every 4x4 PRO SERIES power conditioner is designed with a power capacity of 1800 Watts, surge/spike protection, APF™ with EMI & RFI filtering, front-mounted unswitched power outlet and an adjustable rear-mounted gooseneck light source for bright illumination behind the rack. The spacing and alignment of the rear outlets accommodate various size power plugs and AC adapters.

FEATURES

PB4x4PRO - Power Distribution System

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering

SP4x4PRO - Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering
- Pull Out Light Pipes with AutoOff and Dimmer

PS4x4PRO - Dual LED Metered PDS

- Power Capacity of 1800 Watts
- Surge & Spike Protection
- 8 Rear Outlets (with Power Adapter Friendly Positioning)
- One Front-mounted Unswitched Power Outlet
- Rear Mounted Gooseneck Light Source
- APF™ - Advanced Power Filtering
- EMI & RFI Filtering
- Pull Out Light Pipes with AutoOff and Dimmer
- Easy to read LED Input Voltage and Current Metering

PB4X4PRO rear panel

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ARTcessories™

Creative audio solutions in cool little boxes.

ARTcessories are taking the audio world by storm and quickly becoming a popular brand with musicians, DJs and studio engineers everywhere around the World.

Split, combine, mix, power... you name it. On stage, in the studio, in your living room, they're easy to use and are built to last. For those times when you need a little box to fix a big need or to make more out of a smaller project, ARTcessories have you covered.

You'll discover a robust line of useful tools which include a complete range of direct boxes, headphone amps, small mixers, mic cable combiner/splitters and much more.

ARTcessories are designed to deliver affordable solutions for a multitude of audio needs for any size project.

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RECORDING

NEW DUAL RDB

Dual Reamping Direct Box

The Dual RDB is the ideal interface solution for any application where stereo or dual line level signals from recording interfaces, computers, mixers, iPods, consumer audio or video machines need to be connected to XLR microphone or 1/4-inch instrument level inputs.

The unit has two high quality isolation transformers that prevent ground loops when connecting various systems together.

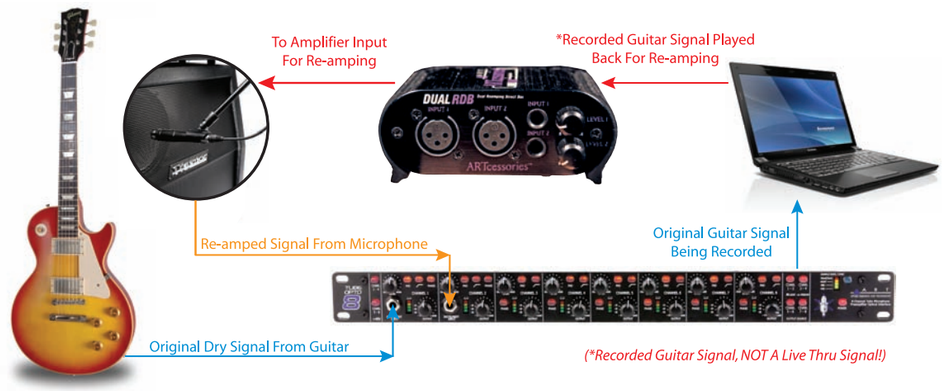
The Dual RDB accepts 1/4" TRS and XLR line level inputs and outputs mic or instrument levels. The Dual RDB's variable level controls allow volume control to be set at the source rather than in the studio, AV room, audio closet or installation rack. A 20Hz to 20kHz frequency response ensures the Dual RDB will function transparently with any high quality audio source.

APPLICATIONS:

- Re-amping interface for multiple amps
- Stereo/Dual direct box
- Variable Input pad for mic or instrument inputs
- Stereo Audio/Video interface to low level inputs

FEATURES

- ▲ Dual 1/4-inch TRS and XLR balanced line level inputs
- ▲ Transformer isolated XLR balanced microphone level outputs
- ▲ Transformer isolated 1/4-inch TRS balanced instrument level outputs
- ▲ 20Hz to 20kHz Frequency Response
- ▲ Variable Level Controls with Mute
- ▲ Channel Two source selectable between Channel One or Channel Two Input
- ▲ Channel Two output phase switch



TURNTABLE PREAMP

DJPRE II

Phono Preamplifier

The DJPRE II is a high quality phono preamp designed for your home and studio. It acts as an interface between your turntable and your audio recording system. The analog input capacitance can be switched between 100pF and 200pF to optimize phono cartridge response. A switchable low cut filter removes rumble while leaving the audio pristine. The front gain trim control and signal/clip LED allow you to optimize the preamp's gain for a wide range of input sources. The built-in low noise phono preamp circuitry is highly accurate and precisely conforms to the RIAA standard. The Line Output jacks are low impedance and can work with any sound card.

Housed in an all aluminum black anodized case, the DJPRE II can be powered by a wide variety of external supplies. If you need to amplify and EQ your vinyl records to interface with your audio workstation, sound card, or main monitor system, the DJPRE II gives you flawless audio reproduction in a rugged and reliable package.

PHANTOM POWER

Phantom I

48V Phantom Power Supply

The Phantom I is an excellent phantom power source for any high quality condenser microphone. Designed to deliver clean power without coloring the signal path, the Phantom I is remarkably clean and quiet. Ideal for use with any microphone requiring 9 to 48 volts, the Phantom I comes with its own power supply and is suggested for use in any application where clean, regulated phantom power is required for optimum microphone response.

Different condenser microphones specify different amounts of required phantom power. As a rule these ratings can range from 48 volts all the way down to 9 volts. Fortunately, there is some flexibility in terms of matching phantom voltage to your microphone. A rough rule of thumb would be "more is better."

For example, a 24-volt condenser microphone will run perfectly on 48 volts. In fact, microphones rated at as little as 9 volts can often operate on 48 volts, but you should check with the manufacturer first. Conversely, a microphone will generally perform best driven by not less than its rated voltage so, for a 48V microphone, you would obtain best results with 48 volts of phantom power. The Phantom I is a great choice for the above needs.

PHANTOM II Pro

Two Channel 48 Volt Phantom Power Supply

The Phantom II Pro is designed to do one thing and do it well. It provides clean, reliable phantom power for one or two condenser microphones in a rugged, compact, and portable unit. Innovative low power circuitry generates the higher voltage necessary for powering microphones while maximizing battery life. The Phantom II Pro installs inline between your microphone and a balanced line input on your gear. Balanced lines offer increased immunity to external electrical noise, such as hum. Since a balanced system minimizes induced noise, it is the preferred method of connecting audio gear, especially when long lengths of cable are used.

The Phantom II Pro is an invaluable tool in application areas including (but not limited to): home or professional recording studios, live sound, PA, permanent installs, DJ, AV, podcasting and broadcasting. Use it with mixers, audio processors, digital audio workstations or anywhere you need phantom power for your microphones.

FEATURES

- XLR Connectors for Balanced Inputs and Outputs
- Low Power, High Efficiency CMOS Circuitry for Long Battery Life Using a Standard 9 Volt Battery *(Alkaline Recommended)*
- Can Be Powered with an External Power Supply from AC Mains
- Rugged Extruded Aluminum Case with Accessible Battery Compartment
- LED Lighted On/Off Switch
- Low Noise, Low Distortion Circuitry

DIRECT BOXES

AVdirect

Multi-Input Audio/Video Direct Box

The AV Direct is the ideal input solution for any application where stereo MP3 players, Laptop computers, consumer DVD players, consumer HiFi equipment or video machines have to be connected to a single XLR microphone level input. Unlike standard gender bender cables or DI boxes, the AV Direct can accept virtually any input connection and output level (including amplified speaker outputs) and offers remote level control, ideal for setting the volume of your component at the source, rather than in a AV room, audio closet or installation rack.

The AV Direct has stereo RCA, 1/8th inch and 1/4-inch TRS line level inputs, as well as a 1/4-inch and bare wire pressure clip speaker level inputs. A switchable 4.8 kHz high-cut filter, ground lift and variable level control allows the AV Direct to effectively filter out any extraneous unwanted noise while offering variable volume control at source. The speaker level inputs are heavily padded and transformer isolated from the XLR output, allowing amplified speaker level (up to 100 watts @ 8 ohms) to be tapped off, and sent to a microphone level input. A 20 Hz to 20 kHz frequency response ensures the AV Direct will function seamlessly with any high quality audio source.

FEATURES

- Transformer Isolated XLR Microphone Level Output
- 20 to 20 kHz Frequency Response
- Stereo RCA, 1/8th-inch & 1/4-inch TRS Line Level Inputs
- 1/4-inch & Pressure Clip Speaker Level Inputs
- Variable Level Control
- Switchable 4.8 kHz High-cut Filter
- Ground Lift
- Balanced 150 ohm Output

Xdirect

Professional Active Direct Box

The Xdirect is a high quality active interface that allows you to connect your instrument, line, or even speaker level audio signals to any balanced input. The high impedance single-ended 1/4-inch or XLR inputs are buffered and converted by a very low noise active circuit before being sent to an isolated balanced low impedance output. The Xdirect has an extremely wide, flat frequency response and can handle high input signal levels while still maintaining an isolated, balanced low impedance output. This gives the Xdirect a very clean and neutral sound with virtually any source even over long cable runs in high noise environments, making it superior to any standard active DI box.

As an active device, the Xdirect requires a battery or phantom power to operate; however it does not create a load on the output of your instrument or audio source making it a superior solution for passive pickups, or situations where extremely long cable runs are required.

A switchable low pass filter cuts out all very high frequency interference including radio frequency interference and digital computer noise artifacts. This Bessel filter design is particularly effective when using the Xdirect as an interface between computer based audio workstations, digital audio interface or Laptop and any PA or recording console.

The compact black anodized all aluminum case and flexible power design allows the Xdirect to provide years of trouble-free service. The Xdirect is the obvious choice whenever you have to interface high impedance sources with a low noise balanced system, live sound, PA, permanent fixed install or DJ applications.

Zdirect

Professional Passive Direct Box

The Zdirect is a high quality totally passive interface that lets you connect instrument, line, or speaker level signals to a mixer or other balanced input thru a high performance audio isolation transformer. The high impedance single-ended 1/4-inch input is converted by the transformer into an isolated balanced low impedance signal source. The Zdirects audio transformer has an extremely flat and wide frequency response and can handle high signal levels while still maintaining an isolated balanced low impedance output. This gives the Zdirect a very clean and neutral sound with a wide variety of signal sources and over long signal runs in high noise environments.

The Input Attenuator switches allow for a wide range of signal levels and the Input Thru jack allows for tapping off of your signal chain. The Ground Lift switch lets you totally separate the input and output signal grounds, when appropriate, to isolate two systems, thereby reducing hum and ground-loop noise.

What further sets the Zdirect apart from other "DI" boxes are its extended features and versatility. We have added a switchable low pass Filter that cuts out all very high frequency interference. The Bessel filter on the output is placed out of the audio range and is primarily intended to reduce radio frequency interference before it gets into the main system. The filter is also very effective in reducing any digital computer noise artifacts when using the Zdirect as an interface between a computer based audio workstation and your monitors. The Phase Invert switch, while not normally included with your run of the mill DI box, has been added to allow you to switch signal polarity right at the source. This feature is especially handy when you are combining a direct tap with a microphone feed in the mix.

The compact black anodized all aluminum case and its passive design allow the Zdirect to provide years of trouble free service in Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application. It's full feature set, rugged construction, and high-end specifications make the Zdirect the obvious choice.

NEW

DUALXDirect

Dual Channel Active Direct Box

The DUALXDirect provides two independent high quality active interfaces that let you connect instrument, line, or speaker level signals to a mixer or other balanced inputs. Each of the high impedance 1/4-inch and XLR inputs (provided via "combi" jacks) are buffered and converted by very low noise active electronics into an isolated, balanced, low impedance signal output. The DUALXDirect has an extremely flat and wide frequency response and can handle high signal levels. This gives the DUALXDirect a very clean and neutral sound with a wide variety of signal sources and over long signal runs in high noise environments.

The input attenuator switches allow for a wide range of signal levels and the input THRU jacks allow for tapping off of your signal chain. The ground lift switches let you totally separate the input and output signal grounds, when appropriate, to isolate two systems, thereby reducing hum and ground-loop noise.

The DUALXDirect''s active circuitry is powered by phantom voltage from the OUTPUT connections or by an internal 9V battery, when external power is not available. When powered by a battery, it draws less than 7.5 mA which should provide more than 100 hours of operation with a new battery (alkaline recommended). If phantom power is available, then the DUALXDirect will automatically draw its power from the external source. The POWER ON/OFF switch lights more dimly when the unit is running off of the battery, lights more brightly when it is running off of phantom power, and is off when the unit is inactive.

The compact black-anodized all aluminum case and it's active design allow the DUALXDirect to provide years of trouble free service in Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application. It's full feature set, rugged construction, and high-end specifications make the DUALXDirect the obvious choice.

NEW

DUALZDirect

Dual Professional Passive Direct Box

The DUALZDirect provides two independent high quality totally passive interfaces that let you connect instrument, line, or speaker level signals to a mixer or other balanced inputs through high performance audio isolation transformers. Each of the high impedance single-ended 1/4-inch inputs is converted by a transformer into an isolated, balanced, low impedance signal output. The DUALZDirect's audio transformers deliver an extremely wide flat frequency response while handling high input levels ensuring a very clean and neutral tone.

An input attenuator switches allow for a wide range of signal levels and the input thru jacks allows for tapping off of your signal chain. The ground lift switches let you totally separate the input and output signal grounds, when appropriate, to isolate two systems, reducing hum and ground-loop noise.

Switchable low-pass filters on the outputs cut very high frequency interference. Placed out of the audio range these Bessel filters reduce radio frequency interference before it gets into the main system and are highly effective in reducing any digital computer noise artifacts - especially when using the DUALZDirect with a computer-based audio workstation. Phase Invert switches, while not normally included on "run of the mill" DI boxes have been added to allow you to switch signal polarity right at the source. This feature is especially handy when you are combining a direct tap with a microphone feed in the mix.

The compact black-anodized all aluminum case and it's passive design allow the DUALZDirect to provide years of trouble free service in Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application.

ISOLATION BOXES

DTI

Dual Transformer / Isolator

The DTI (Dual Transformer/Isolator) is a high quality totally passive audio interface that uses a pair of high performance transformers to totally separate input and output signal grounds, thereby isolating two systems and reducing hum and ground-loop noise. The DTI's audio transformers have an extremely flat and wide frequency response and can handle high signal levels while maintaining an isolated balanced output. This gives the DTI a very clean and neutral sound with a wide variety of signal sources. The transformers are wound for 1:1 unity gain and are designed to be used with impedances from 600 ohms to 100 kohms.

What further sets the DTI apart from other lesser isolation boxes is its connection versatility. We have provided XLR, 1/4-inch phone, and RCA type phono connections on all inputs and outputs. This allows the DTI to easily fit into virtually any audio system and be the clean patch point between all types of systems.

CleanBOX II

Passive Hum Eliminator

One of the most frustrating problems in a complex audio system is the dreaded ground or 60-cycle hum. Typically, these loops are created when one or more units are connected together, each with its own ground plane. This creates what are commonly called "ground loops" which can act like antennae, picking up a 60 Hz (or higher harmonics) hum transmitted by electrical wiring, lighting dimmers, transformers and other components and adding that 'noise' to the audio signal path. The safest way to eliminate unwanted noise created by ground loops is with the CleanBOX II.

The CleanBOX II easily removes ground loops without any signal degradation by isolating grounds between components, for example, breaking the 'loop' between a synthesizer and a mixer, a sub mixer and the front-of-house console or between rack effect units and a guitar amps' Fx send and return.

CLEANBoxPro

Two Channel Pro/Consumer Level Converter

The CLEANBoxPro provides two channels of unbalanced to balanced level conversion and two channels of balanced to unbalanced level conversion in a rugged, compact, and portable unit. Balanced lines offer increased immunity to external electrical noise, such as hum. Since a balanced system minimizes induced noise, it is the preferred method of connecting audio gear, especially when long lengths of cable are used.

One section of the CLEANBoxPro converts two channels of consumer-level unbalanced input signals into two channels of pro line-level balanced output signals. It has two RCA jack inputs and a stereo mini-phone jack input connected in parallel. The balanced output feeds two XLR male jacks.

The other section of the CLEANBoxPro converts two channels of line-level balanced input signals into two channels of consumer unbalanced output signals. It has two XLR female input jacks. The unbalanced output feeds two RCA jacks and a stereo mini-phone jack connected in parallel.

Each section has stereo level controls to optimize signal levels. An LED indicator lights when power is applied.

The CLEANBoxPro can be an invaluable tool in application areas including (but not limited to) home or professional recording studios, live sound, PA, permanent installs, DJ, AV, consumer HiFi, podcasting and broadcasting. The CLEANBoxPro can be used with: mixers, audio processors, laptop computers, computer sound cards, CD/DVD players, video gaming machines, MP3 player/recorders, powered monitors and digital audio workstations.

UTILITIES

CoolSWITCH

A/B-Y Switch

The CoolSWITCH delivers full A/B-Y switching, plus parallel common in/out jacks. It lets you switch a common source signal (guitar, bass or keyboard) between two amplifiers or amp channels. It also allows you to switch two source signals (like two different guitars) into the same amplifier. The CoolSWITCH features LED indicators that show whether A, B or Y routing is in effect. The Y-routing combines the "A" and "B" outputs in parallel so two amplifiers can be driven at once.

SPLITTER BOXES

SPLITComPro

Microphone Splitter / Combiner

The ARTcessories SPLITComPro is an ideal audio utility to use in an application where you need to split a low impedance microphone signal to feed two separate mixers, or where it's necessary to combine balanced low impedance microphone signals from two microphones into a single channel input.

AS A SPLITTER: The SPLITComPro provides one direct-coupled output and one isolated output from a single microphone. Applications include sending the direct output to the main or FOH mixer, and the second isolated output to a monitor or recording mixer. The MAIN MIC OUTPUT passes phantom power from the main mixer to the MAIN MIC INPUT for use with condenser microphones. Phantom power is blocked from passing to the ISOLATED MIC OUTPUT.

AS A COMBINER: The SPLITComPro provides one output from two microphone inputs. The PHASE switch can be used to invert the relative phase of the ISOLATED MIC INPUT. Applications include dual miking of percussion instruments, choirs, and instrument amplifiers. Phantom power passes through each output to their respective input, (MAIN to MAIN, ISOLATED to ISOLATED), however phantom power is blocked from passing between the MAIN and ISOLATED signal paths. Only the audio passes between the MAIN and ISOLATED signal paths (it is present on all inputs and outputs).

The SPLITComPro includes a GROUND switch which, in the LIFT position, will provide full ground isolation between the MAIN MIC INPUT (& OUTPUT) and the ISOLATED MIC INPUT (& OUTPUT) to reduce noise due to ground loops between connected AC-powered units.

PROSplit

High Performance Microphone Splitter

The PROSplit provides one direct output and one transformer isolated output from a single microphone. Applications include sending the direct output to the main or Front-of-House mixer, with the second isolated output being sent to a monitor or recording mixer. The direct output passes phantom power from the main mixer to the microphone for use with condenser microphones.

The PROSplit includes a ground-lift switch on the isolated output to reduce noise due to ground loops between connected equipment. For versatility the PROSplit also features an attenuator pad switch on the input that can be used to alternately connect a preamplified (line-level) signal to the two microphone-level PROSplit outputs.

HeadAmp4

Four Channel Headphone Amplifier

The ARTcessories HeadAmp4 is a simple, cost effective solution for any studio requiring up to four additional channels of headphone amplification, each with individual volume control. Ideal for virtually any home or project studio, the HeadAmp4 easily adds additional headphone outputs to any mixer, computer audio interface, workstation, iPod, media player or laptop without creating any additional load on the existing headphone source.

Capable of driving up to eight sets of headphones using a combination of 1/4-inch and 1/8-inch TRS connections, the HeadAmp4 can easily accommodate a variety of headphone models with varying impedances.

With up to 20dB of additional gain, input signals to the HeadAmp4 can be taken from any line level or amplified headphone source. The HeadAmp4 can even be driven from other headphone amplifiers, including other HeadAmp4's when creating a multi-unit distribution network. Multiple HeadAmp4's can be connected to a single source using the 1/4-inch and 1/8-inch TRS parallel inputs.

The HeadAmp4 is the ideal headphone distribution and control solution for complex recording studio environments, assisted listening systems, education workstations and can easily be used as a stereo distribution amplifier for commercial PA installations.

The compact stackable chassis design and all-metal construction ensure long-term reliability and convenient installation of the HeadAmp4 for use in any studio or commercial audio application.

Front View

Rear View

FEATURES

- Four Output Channels, each with Individual Volume Control
- Four Stereo 1/4-inch Plus Four Stereo 1/8-inch TRS Outputs
- Stereo 1/4-inch and Parallel 1/8-inch Inputs
- Handles Line Level or Headphone Amp Level Input
- Stackable Chassis Design for Multi-unit Applications

HeadAMP V

Five-Channel Headphone Mixer/Amplifier

With home recording studios becoming more common, there is a need for flexible, professional headphone monitoring sufficient for a number of performers. Basic headphone amps offer one set of stereo inputs and volume-controlled headphone outputs. The HeadAMP V offers more options in studio applications. For example, it may be necessary to connect more than one stereo source – possibly the aux. or monitor output from the mixer. Or perhaps the stereo output of a tape deck or CD player. It may be necessary to insert reverb or EQ on certain headphone channels, or to interconnect two headphone amps for additional performers. Naturally, there needs to be a level control for each headset with clean, accurate reproduction and plenty of power. The HeadAMP V features five headphone channels – each with its own level control. Additionally, it has 1/4-inch stereo out jacks and 1/4-inch TRS insert jacks on channels 3, 4 & 5 for adding reverb, EQ, or other external effects.

Front View

Rear View

HeadTAP

Headphone Tap

The HeadTAP is simply designed to connect headphones to a speaker line or signal source and uses the speaker line signal to supply power so no batteries are required. With the HeadTAP you also have the option of connecting many boxes in series via the 1/4-inch mono/stereo loop jacks. Connect up to two sets of headphones and adjust volume with a single control.

Sometimes floor monitors are a problem. There isn't enough room for them onstage or someone sits in and can't hear the monitors or the drummer can't hear them well enough. Or perhaps its a pick-up gig or a rehearsal and you didn't have enough time to set them up. In any case, sometimes it would be preferable just to put on headphones and somehow connect them to the PA. That's where a headphone tap comes in. This is a passive device with an input to connect the PA or monitor amplifier and an output to connect the headphones. A volume control regulates the headphone level and internal resistors keep the unit's impedance high enough to protect the headphones. It also protects the amplifier from encountering too low a load impedance while powering tap units, the speaker system or several tap units by themselves. The HeadTAP will also work with a stereo headphone amplifier for use in recording situations when you want to add headphones for additional performers.

FEATURES

- The HeadTAP provides quick and convenient tapping facilities to permit powering headphones directly from an amplifier.
- Dual parallel 1/4-inch stereo/mono input jacks permit daisy-chaining taps and/or speakers.
- Stereo/mono input selector button.
- Dual 1/4-inch stereo/mono headphone jacks
- Level control

MyMONITOR

Personal Monitor Mixer

Problem: A performer needs to hear him/herself through headphones exclusively or mixed with the output of a mixer, CD player, tape deck, or other stereo line level source. Only the microphone signal, however, should be going to the main mixer.

Solution: Connect MyMONITOR between the microphone and line source, and the mixer. The Mic and line Monitor levels can then be adjusted for mix and volume through the headphones. Only the microphone signal will go to the board.

Since MyMONITOR can be AC or battery powered, the unit can be used on a large stage or wherever there is no AC outlet nearby.

Dynamic or condenser microphones can be used since phantom power would come through the Mic Thru jack from the mixer or other source.

MICRO MIXERS

SPLITMix4

Passive Four Channel Stereo / Mono Mixer / Splitter

The SPLITMix4 is a fully passive hybrid mixer that offers a wide variety of configurations. Mix 4 stereo input channels down to 1 stereo output, split a stereo input signal to distribute 4 stereo output channels, or combine the configurations for a wide range of applications. You can even configure the SPLITMix4 as 4 stereo input channels thru 4 independent level attenuators to 4 stereo output channels.

Independent stereo level controls are provided on each channel. All 1/4-inch connections are stereo TRS (Tip, Ring, Sleeve) and all channel connections have intelligent switching to allow for a wide variety of configurations. Plugging into a mix input channel removes it from the splitter bus, and plugging into a splitter output channel removes it from the mix bus. Stereo or mono operation is determined by the type of 1/4-inch plug and cabling that you use.

The fully passive design of the SPLITMix4 has no active circuitry to add noise or distortion, and virtually any signal level can be handled. The Level attenuators cover a wide range and offer over 90dB of attenuation and channel isolation. The SPLITMix4 is designed primarily as a line level device with medium input and output impedances.

FEATURES

- Four Stereo Input Channels
- Stereo Output
- Independent Stereo Level Controls are Provided on each Channel
- Passive Design (No Power Supply Required)
- Over 90dB of Attenuation

PowerMIX III

Four Channel Personal Stereo Mixer

Problem: How do you connect a CD player, a synthesizer and the line output from a bass amp to a recording device?

Solution: Use a simple stereo mixer. The PowerMIX III can accept either mono or stereo signals and mixes them down to stereo or identical L/R mono signals.

Additionally, the PowerMIX III provides a headphone output with its own level control.

The PowerMIX III is a three-channel true stereo line mixer. Each channel features a level and pan ("balance") control. It accepts either mono or stereo signals, and mixes them down into stereo or identical L/R mono signals. The PowerMIX III has an added master level control which controls output volume, and headphone level adjusts the level of the two headphone outputs.

FEATURES

- Three Input Channels each with Their Own Pan and Level Controls
- Three Sets of 1/4-inch Left and Right Unbalanced Inputs
- The Left Inputs May be Used for Mono Signals
- A Master Level Control Regulates all Three Channels
- Left and Right Unbalanced 1/4-inch Outputs
- The Headphone Channel Features Dual, Stereo 1/4-inch Outputs so That Two Headsets can be Connected at Once
- The Headphone Level Control Adjusts Both Outputs

ProMIX

Three Channel Microphone Mixer

Problem: You need to add 3 mics to a mixer, which only has one available channel.

Solution: Insert a ProMIX between the mics and the mixer. Each microphone channel on the ProMIX has both phantom power and low-frequency cut selectable via DIP switches plus a level control. The balanced XLR line output can be connected to a microphone input on the mixer and headphones or a powered monitor can be connected to the Phone/Aux output. And if AC power is not available, the ProMIX runs on batteries as well.

The ProMIX mixes three microphones into a transformer-balanced output with a robust feature set. It has three XLR inputs (each with individually switchable phantom power), Low Cut switches and Level control. Throw in a 1/4-inch Aux/Headphone output along with an LED Clip & Power indicators and power switch and you're ready to go. From the novice to the professional, the ProMIX has the essentials for successful line mixing in any environment.

FEATURES

- 3 low-impedance XLR Microphone Channels
- 3 Level Controls
- 3 Phantom Power on/off Switches
- 3 Low Frequency Cut on/off Switches
- Low-impedance Transformer Balanced XLR Line Output
- Mono 1/4-inch Phones/Aux. Output
- Clip LED (fires 3dB below the onset of clipping)
- On/Off Power switch, with LED

MacroMIX

Four Channel Personal Mixer

Problem: You need to mix a CD and a VCR's audio output with a synthesizer and the line output of a bass amp and send it all to a PC or cassette deck.

Solution: Connect the MacroMIX between your audio sources and the PC or cassette deck. Levels can be mixed and a headphone jack lets you monitor the mix. Mix it up however you like!

The MacroMIX is a four-channel line mixer, each channel is equipped with independent volume controls and selection of lineouts. This unit has two 1/4-inch inputs, three sets of stereo RCA inputs (that are mixed to mono) with plenty of gain for your power amp. The MacroMIX output section has two mono RCA outputs and one 1/4-inch output and is powered by an external 12V DC power supply.

FEATURES

- Four Input Channels, Ch. 1 and 2 Have Dual L/R RCA Inputs, with Ch. 3 you Have a Choice of One 1/4-inch or Dual L/R RCA Inputs and Ch. 4 has a 1/4-inch Unbalanced Input.
- Four Level Controls, One for each Channel
- Dual Mono RCA Output Connectors
- 1/4-inch Line Out/Mono Headphone Output Jack
- Active Pre-amplification and Mixing Circuitry

PATCH BAYS

XPatch

NEW

Three Channel XLR Balanced Patch

The ARTcessories XPatch organizes your cables and provides a convenient, easily accessible central location to make audio connections. It also saves wear and tear on the connectors of your audio equipment because all connections are now made and changed at your patch bay

FEATURES

- 3 channels of balanced direct signals
- High quality passive interface
- XLR connectors (female on front, male on rear)
- All connections made via reliable PCB wiring
- Rugged extruded aluminum case
- Three year warranty

TPatch

NEW

Eight Point Balanced Patch Bay

The ARTcessories TPatch is a compact 8-point balanced patchbay that organizes your cables into a convenient central location on your studio desktop. Designed for maximum flexibility, the TPatch has 1/4-inch TRS phone connectors user selectable normal and half-normal modes.

The compact black-anodized all aluminum case and it's passive design allow the TPatch to provide years of trouble free service.

FEATURES

- Eight points of balanced direct signals
- Four channels of linked input/output pairs
- Switchable half normal and normal modes of operation (with through type connections)
- 1/4-inch TRS phone jack connectors
- Rugged extruded aluminum case
- Three year warranty

USB INTERFACES

TConnect

NEW

USB ➡ GUITAR INTERFACE

The ART TConnect USB Guitar Cable provides an easy way to directly connect any electric guitar (or other electrified musical instrument with a mono phone jack) to your computer's USB port for convenient recording without any extra equipment. The output of the TConnect is a studio quality 16-bit, 44.1 kHz or 48 kHz digital audio signal. No special drivers are required, just "plug and play" with your Windows PC or Mac.

XConnect

NEW

USB ➡ MICROPHONE INTERFACE

The ART XConnect USB Microphone Cable provides an easy way to directly connect any dynamic microphone to your computer's USB port for convenient recording without any extra equipment. The output of the XConnect is a studio quality 16-bit, 44.1 kHz or 48 kHz digital audio signal. No special drivers are required, just "plug and play" with your Windows PC or Mac.

Simply plug the XLR connector into your microphone and the USB connector into your computer. That's all there is to it. The first time you connect your XConnect to your computer, all the necessary drivers will be automatically installed and the cable will then be ready to use. The XConnect may be used with any recording software that supports USB audio devices.

MConnect

NEW

USB ➡ MIDI INTERFACE

The ART MConnect USB MIDI Cable provides an easy way to directly connect any MIDI device, including musical instruments, controllers and sound modules, to your computer's USB port for convenient use with audio workstation software for music production, recording or sequencing without any extra equipment. The MConnect supports up to sixteen channels in and out. Indicators simplify troubleshooting incoming and outgoing MIDI data. No special drivers are required, just "plug and play" with your Windows PC or Mac. Drivers will automatically install on first use.

TubeOpto 8™

Input Impedance	**Mic**	6.4K Ohm
	Line	20K Ohm
	Instrument	2.5M Ohm
Output Impedance		
Balanced outputs	200 Ohm balanced	
Analog in to Digital out	12 Hz - 20 kHz +0, -1dB @ 44.1 kHz sample rate	
THD	**1 kHz**	< .015% @ -30dB ref clipping
	20-20 kHz	< .033%
	HPF	80 Hz, 1-pole
Equivalent Input Noise	**Mic/Line**	-130dBu, Input shorted, Max gain, "A" wtd.
	Instrument	-105dBu, Input shorted, Max gain, "A" wtd.
Maximum Input Level	**Mic/line**	+18dBu balanced w/Pad
	Instrument	+15dBu
Maximum Gain	**Mic**	64dB (XLR to balanced output)
	Instrument	36dB (1/4" to balanced output)
Maximum Output level	**balanced**	+20dBu
	unbalanced	+14dBu
Output level switch	Lowers Max. Output by 10dB @ -10dB setting	
Meter clip light	-2dB ref. A/D clip	
Wordclock Range	40 kHz - 52 kHz	
Sample Rate Settings	44.1 kHz, 48 kHz, ADAT, Wordclock	
A/D Dynamic Range	105dB ("A" wtd.)	
D/A Dynamic Range	105dB ("A" wtd.)	
Dimensions HxWxD (in)	1.75 x 19.0 x 14.4	
Dimensions HxWxD (mm)	44.5 x 483 x 367	
Weight (lbs/kg)	13.2 / 6	
Power Requirements	USA – 105-125VAC AC 60 Hz Export units configured for country of destination.	
Minimum System Reuirements	ADAT interface port	

Note: 0dBu = 0.775V RMS, 0dBV = 1V RMS

Voice Channel

PREAMP	
Microphone Gain	+3dB to +60dB
Instrument Gain	+3dB to +40dB
EQ	
Boost/Cut	+12dB on each band
Low Freq. Tuning	50/150 Hz Selectable
MID 1 Freq. Tuning	100 Hz to 3 kHz continuously variable
MID 2 Freq. Tuning	500 Hz to 15 kHz continuously variable
High Freq. Tuning	5K/15 k Hz Selectable
COMPRESSOR/LIMITER	
Attack Time	50 uSec. to 100 mSec.
Release Time	100 mSec to 3 Sec.
De-esser Tuning	.5 kHz to 15 kHz continuously variable
Compression Ratio	1:1 to 20:1
Expander Slope	1:1.5
Frequency Response	
Analog In to Analog Out	12 Hz to 100 kHz +0, -1dB
Analog In to Digital Out	12 Hz to 20 kHz +0, -1dB @ 44.1 kHz sample rate. 16 Hz to 42 kHz +0, -1dB @ 96 kHz
THD	
1 kHz	< .015% typical
20 to 20 kHz	< .033% typical
Equivalent Input Noise	
Mic/Line	-130dBu, Input shorted, Max gain, "A" weighted
Instrument	-105dBu, Input shorted, Max gain, "A" weighted
Digital Section	
Wordclock Range	30 kHz to 204 kHz
Sample Rates	44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176 kHz, 192 kHz
Min System Requirements	USB 1.1 compliant, Windows 98SE , Mac OS 9.1
Dimensions HxWxW (in)	3.5 x 19.0 x 9.17
Dimensions HxWxD (mm)	88.9 x 482 x 239
Weight (lbs/kg)	10.5 / 4.8

Pro Channel II

Input Impedance	Mic	150 to 3.4K Ohms, variable
	Instrument	2.5M Ohms
	Preamp Insert	7.5K Ohms
Balanced Output	600 Ohms balanced	
Unbalanced Output	300 Ohms	
Insert Outputs	300 Ohms	
Frequency Response	12 Hz to 100 KHz +0, -1 dB	
THD	1 KHz < .015% typical, 20 to 20 KHz < .033% typical	
Equivalent Input Noise	Mic/Line	-128 dBu, Max gain, "A" weighted
	Instrument	-109 dBu, Max gain, "A" weighted
Maximum Input Level	Mic	+18 dBu balanced
	Instrument	+15 dBu
Maximum Gain	Mic	70 dB (XLR to balanced output)
	Instrument	64 dB (1/4" to balanced output)
Maximum Output level	balanced	+24 dBu
	unbalanced	+20 dBu
Output Level At Meter 0 VU	+4 dBu/-10dBV	
Preamp	Microphone Gain	0 dB to +56 dB
	Instrument Gain	+3 dB to +50 dB
Low Cut Filter	10 - 250 Hz, 1-pole, 6 dB/Octave	
EQ		
Boost/Cut	+12 dB on each band	
Low Freq. Tuning	40 / 120 Hz Selectable	
MID 1 Freq. Tuning	20 Hz to 2 KHz continuously variable	
MID 2 Freq. Tuning	200 Hz to 20 KHz continuously variable	
High Freq. Tuning	6 KHz / 18 KHz Selectable	
Compressor/Limiter	Attack Time	250 uSec. to 100 mSec.
	Release Time	100 mSec to 3 Sec.
Compression Ratio	2:1 to 30:1	
Dimensions HxWxD (in)	3.50 x 19.0 x 9.17	
Dimensions HxWxD (cm)	8.9 x 48.25 x 23.3	
Weight	11lbs /5kg	
Power Requirements	USA – 105 to 125 VAC/ 60 Hz Export units configured for country of destination.	

Note: 0 dBu = 0.775 VRMS, 0 dBV = 1 VRMS

PRO VLA II

Input Connections	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Input Impedance	balanced/unbalanced 10 kohms
Maximum Levels	
Range Switch	+4dBu/-10dBV selectable
Inputs	+20dBu (in +4dBu mode) / +10dBV (in –10dBV mode)
Output	+20dBu (R load > 10K, 0.1%THD)
Output Gain	+20dB max
Frequency Response	10 Hz to 100 kHz (+/- 0.5dB)
Dynamic Range	>100dB (20-20 kHz)
THD @ 0dB out	<0.1% (typical)
EIN	@+4dBu: -99dBu ('A' weighted) @-10dBV: -107dBu ('A' weighted)
Attack Time	0.25msec. to 50msec. variable
Release Time	150msec. to 3 sec, variable
Slope	Variable: 2:1 to >10:1
Maximum Attenuation	30dB
Power:	100-125VAC, 25W - (USA) Internally fused
Dimensions HxWxD (in)	3.5 x 19 x 9.17
Dimensions HxWxD (mm)	89 x 483 x 233
Weight: (lb/kg)	10 / 4.6

Digital MPA II / ProMPA II

Analog Section:		
Frequency Response:	15 Hz to 48 kHz (+0, -1dB) @ normal plate voltage 15 Hz to 120 kHz (+0, -1dB) @ high plate voltage	15 Hz to 48 kHz (+0, -1dB) @ normal plate voltage 15 Hz to 120 kHz (+0, -1dB) @ high plate voltage
Dynamic range:	>110dB ("A" weighted)	>110dB ("A" weighted)
CMRR:	>90dB	>90dB
THD:	<0.005% (typical)	<0.005% (typical)
Equivalent Input Noise:	-129dBu (XLR, "A" weighted)	-129dBu (XLR, "A" weighted)
Maximum Input Level:	+19dBu (cannon)	+19dBu (cannon)
Maximum Instrument Input:	+17dBu	+17dBu
Input Impedance:	150-3000 ohms adjustable (XLR) >800 kohms (Instrument)	150-3000 ohms adjustable (XLR) >800 kohms (Instrument)
Maximum Output Level:	+27dBu (XLR)	+27dBu (XLR)
Output Impedance:	< 47 ohms (XLR)	< 47 ohms (XLR)
Maximum Gain:	75dB	75dB
Meter Calibration:	0 VU = +4dBu output (+4dB mode) 0 VU = -10dBV output (-10dB mode)	0 VU = +4dBu output (+4dB mode) 0 VU = -10dBV output (-10dB mode)
High Pass Filter:	single pole, 10-200 Hz adjustable	single pole, 10-200 Hz adjustable
Digital Section:		
A/D Frequency Response:	@44.1 kHz sample rate: 10 Hz to 21.25 kHz (+0, -1dB) @88.2 kHz sample rate: 10 Hz to 42.50 kHz (+0, -1dB) @196 kHz sample rate: 10 Hz to 81 kHz (+0, -1dB)	- - -
A/D Dynamic Range:	>112dB "A" weighted (typical)	-
A/D THD:	<0.001% @1K (typical)	-
A/D Input Sensitivity:	+12dBu min	-
A/D Insert Input Impedance:	>10 kohms	-
Power Requirements:	USA – 105 to 125 VAC / 60 Hz Export units configured for country of destination	USA – 105 to 125 VAC / 60 Hz Export units configured for country of destination
Dimensions: (HxWxD in)	3.50 x 19.0 x 8.75	3.50 x 19.0 x 8.75
Dimensions: (HxWxD mm)	88 x 482x 222	88 x 482 x 222
Weight: (lb/kg)	10.5 / 4.7	10.5 / 4.7

DPSII

Input Connections	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Frequency Response	5 Hz to 50 kHz (+0 to -1dB)
Dynamic Range	>100dB
Maximum Gain	80dB (XLR to XLR); 74dB (inst. input to XLR)
CMRR	>75dB (typ. @ 1 kHz)
THD	.01% (clean), 0.1% (warm)
EIN	-129dBu ("A" weighted, XLR to XLR)
Maximum Input Level	+19dBu (XLR); +22dBu (inst. input)
Maximum Output Level	+28dBu (XLR); +22dBu (1/4-inch)
Phantom Power	+48 volts
Tube Type	Hand Selected 12AX7A
Insert Inputs	1/4-inch TRS. Tip = input, Ring = analog output. 10K Input impedance. 0dBu= digital clip point at input level max. *(Level control offers full mute at min setting)*
Sample Rates	Internal Selectable 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz
Wordclock Input	BNC connector, 100 ohms (terminated), 3.25V p-p min, 25 kHz (min) to 105 kHz (max) sample rate.
Optical Input	ADAT optical Selectable for sample rate locking. Also used as a source of ADAT data to be transmitted on unused ADAT channels.
Optical Output	ADAT optical or S/PDIF selectable.
ADAT Mode	Contains 24 bit ADAT data arranged DPS CH1 = ADAT odd channel(s),CH2 = even channel(s). ADAT Input sync, Wordclock sync or internal (ADAT master) 44.1 kHz*, 48 kHz sample rate selectable.

DPS II digital data can be transmitted on ch1/2, 3/4, 5/6, 7/8, 1-8, or none (ADAT bypass if ADAT input is valid). Unused channels data source is ADAT input decoded data.

Dimensions HxWxD (in)	1.75 x 19 x 6.5
Dimensions HxWxD (mm)	44 x 482 x 32
Weight (lbs/ kg)	8.5 / 3.85

TPSII

Input Connections	XLR-F (balanced) (x2) 1/4-inch TRS unbalanced (x2)
Output Connection	XLR-M balanced (x2) 1/4-inch TRS unbalanced (x2)
Frequency Response	5 Hz to 50 kHz (+0 to -1dB)
Dynamic Range	>100dB
Maximum Gain	80dB (XLR to XLR); 74dB (instrument input to XLR)
CMRR	>75dB (typ. @ 1 kHz)
THD	<.01% (clean settings), <0.1% (warm settings)
EIN	-129dBu ("A" weighted, xlr to xlr)
Maximum Input Level	+19dBu (XLR); +22dBu (inst. input)
Maximum Output Level	+28dBu (XLR); +22dBu (1/4-inch)
Phantom Power	+48 volts
Tube Type	Hand Selected 12AX7A
Power	110-125 VAC, 16W
Dimensions HxWxD in)	1.75 x 19 x 6.5
Dimensions HxWxD (mm)	44 x 482 x 32
Weight: (lb/kg)	8.1 / 3.6

USB Dual Pre
PROJECT SERIES

Frequency Response	20 Hz – 20 kHz (+0, -1dB)
THD	<0.01% @ 1 kHz
CMRR	>60dB
Channel Separation	>75dB
Signal to Noise Ratio	>90dB (Ref 0dBu)
Equivalent Input Noise	-120dBu typical (XLR balanced, gain @ maximum)
Input Impedance	>300 kohms 1/4-inch input, >4 kohms XLR input
Output Impedance	600 ohms (balanced 1/4-inch), 50 ohms (headphone 1/8-inch)
Maximum Signal Level	+6dBu in, +10dBu out (balanced), +4dBu out (single ended)
Maximum Gain	+48dB (balanced in-out)
Phantom Power	Switch selectable, +48 Volts DC, filtered, current limited
Input Connections	XLR / 1/4-inch TRS "Combo" jack balanced or unbalanced
Output Connection	1/4-inch TRS balanced, 1/8-inch TRS headphone mini jack
A/D-D/A	16 Bit, 44.1 kHz or 48 kHz, USB selectable from computer
Computer Interface	USB 2.0 compliant, Windows 98SE/ME/2000/XP/Vista/Win7, Linux, Mac OS9.1/OS-X computers with native USB support
Power Requirements	7.5-12V DC @ <150mA (external) or USB bus powered or 9V Battery
Dimensions HxWxD (in)	1.75 x 4.6 x 4.7
Dimensions HxWxD (mm)	44.5 x 117x 119
Weight (lb/kg)	1.3 / 0.59

Note: 0dBu = 0.775Vrms

USB Dual Tube Pre
PROJECT SERIES

Input Connections	XLR / 1/4-inch "Combo" jack - XLR balanced or 1/4" unbalanced
Input Impedance	1M Ohms 1/4-inch input, >4K Ohms XLR input, 20K Ohms Insert Input
Output Impedance	600 Ohms (balanced 1/4-inch), 300 Ohms (INSERTS), < 50 Ohms (headphone 1/8inch)
Frequency Response	20 Hz – 27K Hz (+0, -1 dB)
Maximum Gain	+65 dB (balanced in-out), +45dB (unbalanced input, balanced output)
THD	<0.01% @ 1K Hz
CMRR	>60 dB
Equivalent Input Noise	-129 dBu typical ("A" wtd., Shorted XLR balanced input, gain @ maximum)
Maximum Input Level	unbalanced (Inst): +16 dBu, balanced (mic): +12dBu, Insert input : +7.5dBu
Max Output Level	unbalanced: +5dBu, balanced: +11dBu, +7.5dBu (insert output)
Phantom Power	Switch selectable, +48Volts DC, filtered, current limited
Tube Type	Hand Selected 12AX7A
Compressor Slope	progressively increasing slope, 10:1 max.
Compressor Range	28dB of attenuation max.
Low Cut Filter	-3dB @ 70Hz, 6dB/Octave
USB A/D-D/A	16 Bit, 44.1K Hz or 48K Hz, USB selectable from computer, 0.4 ms A/D latency @ 44.1K Hz
S/PDIF A/D	24 bit, 44.1K or 48KHz switch selectable, 0.4 ms A/D latency @ 44.1K Hz
Computer Interface	USB 2.0 compliant, Windows 98SE/ME/2000/XP/Vista,Win 7, Apple OS9.1/OSX computers with native USB support
Power Requirements	9VAC @ 1000mA (external)
Dimensions HxWxD (in)	1.75 x 5.9 x 6.5
Dimensions HxWxD (mm)	44.5 x 150 x 165
Weight	2.5 lbs. (1.14 kg) with power supply and packaging

Note: 0 dBu = 0.775Vrms

USB Phono Plus
PROJECT SERIES

Frequency Response	10 Hz –50 kHz, +/-.5dB
THD	.01% Typical @ 1 kHz
Hum and Noise	>90dB below clipping
Input Impedance	47 kohms/100pF (phono) 270k Ohm (line)
Maximum Input Level	40mVrms @1 kHz (phono), +19dBu (line)
Maximum Gain	45dB @ 1 kHz (phono), +6dB (line)
Analog Output Connections	RCA (preamp line output), 1/8" (USB monitor/headphone output)
Maximum Output Level	+6dBu (1.4Vrms)
Filter Type/Response	Switchable, High Pass, -3dB @ 22 Hz
A/D & D/A	16 bit, 44.1 kHz or 48 kHz USB selectable
Digital Audio Interface	TOSLINK in and out, S/PDIF coax (RCA) in
Computer Interface	USB 2.0 compliant, Windows 98SE/ME/2000/XP/Vista/ Win7/Linux or Mac OS9.1/OS-X
Power Requirements	7-12V DC or 9-12V AC @ 150mA, or USB buss powered
Dimensions HxWxD (in)	1.85 x 4.6 x 4.5
Dimensions HxWxD (mm)	47 x 117 x 114
Weight (lbs/kg)	1.35 / .61

USB Mix
PROJECT SERIES

Input Connections	XLR balanced / 1/4" unbalanced "Combo" jack (Ch1 input)
	1/4" balanced or unbalanced (Ch2-Ch3 inputs)
Output Connections	1/4" TRS balanced (Main Mix outputs)
	1/4" TRS stereo (Monitor output)
Input Impedance	240k Ohms (Inst-HiZ), 20k Ohms (Line)
	(Ch1, Ch2-Ch3 1/4" inputs)
	>4k Ohms (Ch1 XLR input)
Output Impedance	<1k Ohms (balanced 1/4"), <500 Ohms (unbalanced 1/4")
	100 Ohms (Monitor output)
Frequency Response	20 Hz – 20 kHz (+0, -1 dB)
THD	<0.01% @ 1 kHz
CMRR	>54dB typical
Phase Response	All connections are phase coherent
Signal to Noise Ratio	>90dB typical (Ref 0dBu)
Equivalent Input Noise	-120dBu typical (XLR balanced, max gain), -100dBu typical (1/4")
Maximum Input Level	+4dBu (XLR input), +14dBu (1/4" input)
Maximum Output Level	+14dBu (Main Mix outputs), +13dBu (Monitor output)
Maximum Gain	
(In to Main Out)	+53dB (XLR), +32dB (1/4") (Ch1 input)
	+10dB (1/4") (Ch2-Ch3 inputs)
(In to USB)	+44dB (XLR), +23dB (1/4") (Ch1 input)
	+1dB (1/4") (Ch2-Ch3 inputs)
(USB to Out)	+14dB (Main Mix outputs), +13dB (Monitor output)
Phantom Power	Switch selectable, +48V DC, filtered, current limited
A/D-D/A	16 Bit, 44.1 kHz or 48 kHz, USB selectable from computer
	0.4 ms A/D latency @ 44.1 kHz
Computer Interface	USB 2.0 compliant, Windows 7, Vista, XP, 2000, ME, 98SE
	Mac OS 9.1 / OS X computers with native USB support, Linux
Power Requirements	5.0V DC @ <500 mA (external) or
	USB bus powered @ 150 mA typical
Dimensions (HxWxD in)	1.6 x 4.0 x 4.75
Dimensions (HxWxD mm)	41x 101 x 121
Weight (lbs/kg)	1.1 / 0.5 (with power supply and USB cable)

Note: 0 dBu = 0.775Vrms

TubeMP
PROJECT SERIES

TubeMP USB
PROJECT SERIES

Input Connections	XLR-F (balanced) 1/4-inch TRS unbalanced
Output Connection	XLR-M balanced, (<300 Ohm) 1/4-inch TRS unbalanced (600 Ohm)
Frequency Response	10 Hz – 40 kHz, +/-1dB (typical)
Dynamic Range	>100dB (20 Hz to 20 kHz)
Tube Type	Hand Selected 12AX7A (x1)
THD	<0.05% (typical)
CMRR	>60dB (typical)
EIN	<-130dB (XLR to XLR A-weighted)
Maximum Input Level	+17dBu (1/4-inch), +16dBu (XLR)
Maximum Output Level	+20dBu (1/4-inch), +26dBu (XLR)
USB Connection	USB 2.0 Compliant (TubeMP USB Only)
Maximum Gain	70dB (XLR - XLR), +50dB (1/4-inch- XLR)
Input Gain Pad	Switchable, 20dB
XLR Input Impedance	Switchable, 4.7 kohms / 600 ohms
Low Cut Filter	Switchable, -3dB @ 40 Hz
Output Phase	Switchable, Normal/Invert
Output Limiter Type	Switchable, Fast & Musical FET limiter, >20dB limit range
Phantom Power	Switchable, +48VDC, filtered, current limited
Signal Metering	Precise LED array with a fast attack and moderate release
Chassis Type	Aluminum Anodized with integral/stackable rubber sides
Power Requirements	10VAC @ 700mA (typical)
Dimensions HxWxD (in)	1.75 x 5.9 x 6.5
Dimensions HxWxD (mm)	44.5 x 150 x 165
Weight (lb/kg)	2.5 / 1.14

TubeMP / TubeMP StudioV3

Input Connections	XLR-F (balanced) 1/4-inch TRS unbalanced
Output Connection	XLR-M balanced, (<300 Ohm) 1/4-inch TRS unbalanced (600 Ohm)
Dynamic Range	>100dB (20 Hz to 20 kHz)
Frequency Response	10 Hz to 20 kHz (+0,-1dB)
Tube Type	Hand Selected 12AX7A (x1)
THD	<0.1% (typical)
CMMR	>75dB (typ @1 kHz)
EIN	-129dBu ('A' weighted XLR to XLR)
Maximum Gain	70dB (XLR to XLR typical)
Maximum Input Level	+14dBu (XLR), +22dBu (1/4-inch)
Maximum Output Level	+28dBu (XLR), +22dBu (1/4-inch)
Input Impedance	2 kohms (XLR), 840 kohms (1/4-inch)
Output Impedance	600 ohms (XLR), 300 ohms (1/4-inch)
Power Requirements	9 VAC @ 700ma (typ)
Controls	Input Gain, Output Level, Phase Invert, Phantom On/Off, Pad V3™ (TubeMP StudoV3 Only!)
Dimensions HxWxD (in)	2 x 5.5 x 5
Dimensions HxWxD (mm)	51 x 140 x 127
Weight (lb/kg)	2.5 / 1.1

SyncGen
PROJECT SERIES

BNC Word-Clock Outputs	5 Vpp Into 75 ohms ≤ 5.75 Vpp Unterminated 40 mA RMS Maximum Output
S/PDIF Outputs	0.5 Vpp Into 75 ohms, ≤ 1 Vpp Unterminated All Audio Bits Set To Zero "Digital Black"
Available Sample Rates	44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176 kHz, 192 kHz
Timebase Accuracy	± 10 ppm @ 0ºC To 50ºC
Jitter	100 pSec RMS
External Power Supply	8.5 – 14 VDC Or 7 – 12 VAC @ 500 mA
Dimensions HxWxD (in)	1.87 x 4.61 x 4.27
Dimensions HxWxD (mm)	47.5 x 117 x 108
Weight (lbs/ kg)	1.89 / 0.86 With Power Supply

Auto-Tune Pre
PROJECT SERIES

Input Connections	XLR-F (balanced) / 1/4-inch TRS unbalanced
Output Connection	XLR-M balanced / 1/4-inch TRS
Frequency Response	20 Hz – 20 kHz, +/-1dB (typical) (XLR-XLR)
Dynamic Range	>100dB "A" wtd.
Tube Type	Hand Selected 12AX7A (x1)
THD	<0.05% (typical)
Maximum Input Level	+16dBu (1/4-inch), +15dBu (XLR), +16dBu (Insert)
Maximum Output Level	+18dBu (1/4-inch), +24dBu (XLR), +18dBu (Insert)
Low Cut Filter	Switchable, -3dB @ 100 Hz
Power Requirements	9VAC @ 780mA (typical)
Dimensions HxWxD (in)	1.75 x 5.9 x 6.5
Dimensions HxWxD (mm)	44.5 x 150 x 165
Weight (lb/kg)	2.5 / 1.14

Tube MP/C
PROJECT SERIES

CMMR	> 60 dB @ max gain
Equivalent Input Noise	-128dBu typical ("A" wtd., Shorted XLR balanced input, gain @ max)
Frequency Response	30 Hz - 60 kHz +/- 1 dB balanced output, 20 Hz - 60 kHz +/- 1dB 1/4" output
Input Impedance	1M Ohms 1/4" input, 5K Ohms XLR input
Input/Output Connections	Input: XLR balanced or 1/4" balanced. Output: 1/4" unbalanced XLR balanced, transformer isolated.
Maximum Gain	+80 dB (balanced in-out, +64dB (unbalanced input, balanced output)
Maximum Input Level	unbalanced (Inst): +15 dBu, balancd (mic): +10 dBu
Maximum Output Level	+19 dBu (Line mode)
Output Impedance	XLR: <600 Ohms, 1/4": <300 Ohms
Low Cut Filter	-3 dB @ 70 Hz, 6dB/Octave
Phantom Power	Switch selectable, +48Volts DC, filtered, current limited
Chassis Type	All aluminum black anodized with integral rubber sides
Power Requirements	9VAC @ 1000mA (external)
Attack Time	<1 ms (limit), 20 ms (comp.)
Release Time	150ms (fast), 20ms - 3s Program dependant (Auto)
Total Harmonic Distortion	<0.1% @ max gain
Tube Type	Hand selected 12AX7a
Compressor Slope	2:1 (Comp.) / 11:1 (Limit)
Dimensions HxWxD (in)	1.75 x 5.9 x 6.5
Dimensions HxWxD (mm)	44.5 x 150 x 165
Weight	2.9 lbs (1.32 kg)

HeadAmp 6PRO

Input Impedance	
Balanced Main Input	40K Ohm balanced
Direct In TRS Jack	1/4-inch TRS unbalanced
Stereo Aux TRS Jacks	21K to 15K Ohm
Output Impedance	
Headphone output	≤ 12 ohms
Frequency Response	20 Hz – 50 kHz +0, -2dB
CMRR @ 1 kHz	≥ 40dB
High Frequency EQ	± 12dB @ 10 kHz Shelving
Low Frequency EQ	± 12dB @ 100 Hz Shelving
Maximum Input Level	≥101dB (typical - (unit set to max gain)
Maximum Gain @ 1 kHz	25.6dB (Tone Controls Set Flat)
Maximum Output Level (Headphones)	
600 Ohm @ 1 kHz	1.67 kohms (XLR), 1M Ohm (1/4-inch)
32 Ohm @ 1 kHz	600 ohms (XLR), 300 ohms (1/4-inch)
8 Ohm @ 1 kHz	+15dBu (XLR), +21dBu (1/4-inch)
Power Requirements	120VAC / 50-60 Hz, or 240VAC / 50 Hz, 15 Watts
Consumption	60 Watts Maximum / 18 Watts Idle
Dimensions HxWxD (in)	1.75 x 19.0 x 7.55
Dimensions HxWxD (mm)	44.5 x 482.6 x 190.5
Weight (lb/kg)	4.1 / 1.8

Ref: 0dBu = 0.775VAC RMS

HeadAmp6

Input Connections	XLR-F balanced (2), 1/4-inch balanced (9)
Output Connections	XLR-M balanced (2), 1/4-inch balanced (2), 1/4-inch stereo headphone (18)
Input Impedance	40 kohms Main, 10 kohms Direct, 15 kohms Aux In
Output Impedance	<12 ohms Headphones
Maximum Input Level	+21dBu (all inputs)
Maximum Output Level	150mW (600 Ohm Headphones) 500mW (32 Ohm Headphones) 150mW (8 Ohm Headphones)
Maximum Gain	22dB
Signal to Noise Ratio	>90dB typical
THD	<.01% typical
Dynamic Range	>101dB typical
CMRR	>40dB
Phase Shift	<10 degrees, 20 Hz - 20 kHz
Power Requirements	120VAC / 50-60 Hz, or 240VAC / 50 Hz, 15 Watts
Dimensions HxWxD (in)	1.75 x 19 x 6
Dimensions HxWxD (mm)	44.5 x 483 x 152
Weight (lb/kg)	5.3 l/ 2.4

M-One/USB

Type	Side Address Cardioid Condenser USB
Capsule	32mm Wide Diaphragm Gold Sputtered
Integrated Headphone Output	1/8th-inch TRS Stereo Jack
Controls	Headphone Level, Microphone Playback Mix Level
Headphone Power	2 x 50mW
Analog-to-Digital Conversion	24-bit / 48 kHz sampling rate
Frequency Response	20 Hz to 20 kHz
Max SPL	139dB
Sensitivity	-38dB (+/-2dB)
S/N Ratio	83dB
Impedance	<600 ohms
Output	USB Type 2.0 (3m cable included)
Dimensions (in)	1.5 x 6.9
Dimensions (mm)	37 x 175
Weight (oz/g)	16 / 469

HQ-231

Input Connections	XLR-F balanced, 1/4-inch TRS balanced, RCA
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, RCA
Frequency Bands	2x31, 1/3 octave, ISO spacing
Filter Type	Constant Q –3% center accuracy
Range	+/–6dB or +/–12dB selectable
Frequency Response	20 Hz– 20 kHz, +/–0.5dB
Output Noise	–94dBm (unweighted)
THD + Noise	.01% (20 Hz–20 kHz+10dBu)
Maximum Input Level	+22dBm
Maximum Output Level	+22dBm
Input Impedance	20 kohms typical
Power	95–125VAC, 50/60 Hz, 190–250VAC, 50 Hz (Switchable)
Dimensions HxWxD (in)	3.5 x 19 x 7
Dimensions HxWxD (mm)	89 x 482 x 178
Weight (lb/kg)	13.5 / 6.1

XL231

Input Connections	XLR-F balanced, 1/4-inch TRS balanced, Euroblock
Input Impedance	9.4 kohms (balanced); 12 kohms (Unbal.)
Input Maximum Level	+24dBu (Level Control at Center)
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, Euroblock
Bands	2 x 31, 1/3 Octave, ISO Spacing
Type/Accuracy	Constant Q / 3% Center Frequency
Slide Potentiometers	45mm, Positive Center Detent, Metal Shaft, Grounded Center Tap.
Range	(+/- 6dB) or (+/- 12dB) Selectable w/ Enhanced Cut (+6/-9dB) or (+12/-18dB)
Overall Gain Range	Off to +6dB (sliders centered)
Impedance	<200 ohms
Maximum Level	+26dBu
RFI Input Filters	Yes
Bypass Switching	Passive, Relay
Clip LED Threshold	3dB below clipping. Sensed at all gain stages.
High Pass Filter	10 to 250 Hz -12dB/OCT.
High Trim	+/- 4dB @ 10 kHz
Low Trim	+/- 4dB @ 40 Hz
Frequency Response	+0/-0.25dB 20-20 kHz
THD+Noise	<0.005% @ +4dBu 20-20 kHz
IM Distortion (SMPTE)	<0.004% @ +4dBu
Signal to Noise Ratio	Greater than 96dB, Ref. 0dBu 20 to 20 kHz, unweighted
Headroom	+24dB, Ref. 0dBu
Dynamic Range	Greater than 120dB
Channel Separation	>90dB @ 1 kHz
Common Mode Rejection	>60dB @ 1 kHz
Line Voltage	95 - 125 VAC 50/60 Hz 190 - 250 VAC 50/60 Hz
Input AC Power	31 Watts
Construction	All Steel Chassis, Aluminum Front Panel
Dimensions HxWxD (in)	8 x 19 x 5.25
Dimensions HxWxD (mm)	203 x 483 x 133
Weight (lb/kg)	12 / 5.4

M-One / M-Two / M-Three

	M-One	M-Two	M-Three
Type	Cardioid Condenser	Wide Diaphragm Side Address Condenser	Wide Diaphragm Side Address Condenser
Capsule	32mm Diaphragm Side Address	32mm Gold Sputtered Low Mass Diaphragm	Dual 32mm Gold Sputtered Low Mass Diaphragm
Polar Pattern	Cardioid	Cardioid	Cardioid, Omnidirectional & Figure-8
Frequency Response	20 Hz to 20 kHz	20 Hz to 20 kHz	20 Hz to 20 kHz
MAX SPL	135dB	135dB / 147dB (0, -12dB)	135dB / 145dB (0, -10dB)
Low Frequency Roll-Off		12dB / octave @ 100 Hz & 200 Hz	12dB / octave @ 100 Hz, 12dB / Octave @ 200 Hz
Pre-attenuation Pad Switches		-6dB, -12dB	-6dB, -12dB
S/N Ratio	78dB	78dB	78dB
Sensitivity	-35dB (+/-2dB)	-35dB (+/-2dB)	-35dB (+/-2dB)
Impedance	<200 ohms	<200 ohms	<200 ohms
Recommended Load Impedance	1000 ohms	1000 ohms	1000 ohms
Power Requirement	48v Phantom Power	48v Phantom Power	48v Phantom Power
Dimensions (in)	1.5 x 6.9	1.5 x 6.9	1.5 x 6.9
Dimensions (mm)	37 x 175	37 x 175	37 x 175
Weight (oz/g)	16 / 469	16 / 469	16 / 469

M-Four / M-Five

	M-Four	M-Five
Type	Multi-pattern Tube Condenser Microphone	Ribbon Microphone
Capsule	1.35mm Gold Sputtered Dual Diaphragm	2.5-micron 35mm Aluminum Ribbon
Polar Pattern	Omnidirectional, Cardioid, Figure-8 with 6 Gradient Stages (Nine Total	Figure-8
Frequency Response	20 Hz to 20 kHz	30 Hz to 15 kHz
Max SPL	134dB	148dB
Sensitivity	12mv/Pa = 2dB (0dB=1v/Pa 1000 Hz)	-54dB (+/-3dB)
S/N Ratio	70dB @ 1Pa	70dB @ 1Pa
Impedance	<200 Ohm	<600 ohms
Equivalent Noise Level	20dB (IEC268-4 A Weight)	18dB (A-weighted IEC 268-4)
Power Requirement	Dedicated Power Supply	-
Dimensions (in)	2.25 x 10	2.75 x 6.5
Dimensions (mm)	5.7 x 25.4	70 x 160
Weight	4.25 lbs / 1.9kg	8oz / 200g

M-Six

Type	Pencil Condenser Microphone
Capsule	22mm Gold Sputtered Diaphragm
Polar Pattern	Cardioid
Frequency Response	20Hz to 20,000Hz
MAX SPL	134dB / 147dB (0, -15dB)
Low Frequency Roll-Off	12dB / octave @ 75Hz & 150Hz
Pre-attenuation Pad Switches	0, -10dB, -15dB
S/N Ratio	76dB
Sensitivity	-37dB (+/-2dB)
Impedance	<200 ohms
Power Requirement	48v Phantom Power
Dimensions (in)	6.38 x .87
Dimensions (mm)	162 x 22
Weight	5oz/140g

341 / 351 / 355

	341	351	355
Input Connections	XLR-F balanced, 1/4-inch TRS balanced, RCA	XLR-F balanced, 1/4-inch TRS balanced, RCA	XLR-F balanced, 1/4-inch TRS balanced, RCA
Output Connection	XLR-M balanced, 1/4-inch TRS balanced, RCA	XLR-M balanced, 1/4-inch TRS balanced, RCA	XLR-M balanced, 1/4-inch TRS balanced, RCA
Frequency Bands	2 x 15, 2/3 octave, ISO spacing	1 x 31, 1/3 octave, ISO spacing	2 x 31, 1/3 octave, ISO spacing
Filter Type	Constant Q - 3% center accuracy	Constant Q - 3% center accuracy	Constant Q - 3% center accuracy
Slider Travel	20mm w/ positive center detent	20mm w/ positive center detent	20mm w/ positive center detent
Range	+/-6dB or +/-12dB selectable	+/-6dB or +/-12dB selectable	+/-6dB or +/-12dB selectable
High Pass Filter	10 Hz to 250 Hz, 12dB/oct	10 Hz to 250 Hz, 12dB/oct	10 Hz to 250 Hz, 12dB/oct
Low Pass Filter	3 kHz to 40 kHz, 12dB/oct	3 kHz to 40 kHz, 12dB/oct	3 kHz to 40 kHz, 12dB/oct
Input Impedance	20 kohms (bal), 15 kohms (unbal)	20 kohms (bal), 15 kohms (unbal)	20 kohms (bal), 15 kohms (unbal)
Maximum Input Level	+22dBm	+22dBm	+22dBm
Output Impedance	<150 ohms (Typ)	<150 ohms (Typ)	<150 ohms (Typ)
Maximum Output Level	+18dBm (bal), +22dBm (unbal)	+18dBm (bal), +22dBm (unbal)	+18dBm (bal), +22dBm (unbal)
Frequency Response	20 Hz to 20 kHz, +0.5dB	20 Hz to 20 kHz, +0.5dB	20 Hz to 20 kHz, +0.5dB
THD + Noise	0.01%	0.01%	0.01%
S/N Ratio	-94dB	-94dB	-94dB
Channel Separation	>50dB	>50dB	>50dB
Controls	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch L/R Level Control, Ground Lift Switch	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch L/R Level Control, Ground Lift Switch	Power On/Off Switch, L/R Filter, Range Switch, L/R Bypass Switch L/R Level Control, Ground Lift Switch
Indicators	6dB/12dB Range LEDs, Bypass / Clip LEDs	6dB/12dB Range LEDs, Bypass / Clip LEDs	6dB/12dB Range LEDs, Bypass / Clip LEDs
Power (Switchable)	95-130VAC, 50/60 Hz	95-130VAC, 50/60 Hz	95-130VAC, 50/60 Hz
Power Consumption	12 watts	12 watts	12 watts
Dimensions HxWxD (in)	1.75 x 19 x 6.75	1.75 x 19 x 6.75	3.5 x 19 x 7
Dimension HxWxD (mm)	44 x 482 x 171	44 x 482 x 171	89 x 482 x 178
Weight (lb/kg)	7.1 / 3.2	7.1 / 3.2	11.6 / 5.2

CX310 CX311

	CX310	CX311
Input Connections	XLR, 1/4-inch TRS balanced (x2)	XLR, 1/4-inch TRS balanced (x2)
Output Connections	XLR, 1/4-inch TRS balanced (x4)	1/4-inch unbalanced (x5)
Frequency Response	10 Hz to 20 kHz, +0/-1.5dB	10 Hz to 40 kHz, +/–.5dB
X-over Frequency Ranges	x1 80 Hz to 920 Hz	250 Hz to 6 kHz
X-over Frequency Ranges	x10 800 Hz to 9.2 kHz	
X-over Filters	Fourth-order Linkwitz-Riley	Fourth-order Linkwitz-Riley 24dB/octave state-variable
Dynamic Range	>85dB	>114dB
Signal to Noise Ratio	118dB	>95dB,
Input Impedance	20 kohms	100 kohms
Output Impedance	150 ohms	220 ohms
Maximum Input Level	+13dB	+21dBu
Maximum Output Level	+21dBu	+21dBu
THD	<0.05% (20 Hz to 20 kHz)	<0.01% (20 Hz-20 kHz, 0dBu)
Maximum Gain	+4dB	
Slope	24dB/Octave	
Power	105-120 VAC, 3VA (USA) *Export units configured for country of destination*	110 –125V AC / 50-60hz / 15W *Export units configured for country of destination*
Subwoofer Filter Type		Two-pole Butterworth, 12dB/octave
Subwoofer Frequency Range		50 Hz to 250Hz
Dimensions HxWxD (in)	1.75 x 19 x 6.75	1.75 x 19 x 5
Dimensions HxWxD (mm)	44 x 482 x 171	44 x 482 x 127
Weight (lb/kg)	8.6 / 3.9	6.2 / 2.8

SLA-1 SLA-2 SLA-4

	SLA-1	SLA-2	SLA-4
Input Connections	XLR, 1/4-inch TRS (balanced) 1/4-inch - 22 kohms (unbalanced)	XLR, 1/4-inch TRS, Euroblock (balanced) 22 kohms (unbalanced)	1/4-inch TRS (balanced/unbalanced) Euroblock (balanced/unbalanced) 22 kohms (unbalanced)
Output Connections	Multi-Way Binding Post	Multi-Way Binding Posts	Multi-Way Binding Post
Input Impedance	XLR - 44 kohms (balanced)	44 kohms (balanced)	44 kohms (balanced)
Input Sensitivity	1V for Full Power Output into 8 ohms	1V for full power output into 8 ohms	1V for full power output into 8 ohms
Stereo Output Power-8 ohms	100 Watts RMS per channel	200 watts RMS per channel	4 x 100 Watts/Channel RMS
Stereo Output Power-4 ohms	130 Watts RMS per channel	280 watts RMS per channel	4 x 140 Watts/Channel RMS
Bridged Output Power-8 ohms	260 Watts RMS mono	560 watts RMS per channel	2 x 280Watts/Channel RMS
Bridged Output Power-16 ohms	175 Watts RMS mono	350 watts RMS per channel	2 x 200 Watts/Channel RMS
Stable into:			2 ohms (stereo), short term 4 ohms (bridge), short term
Min. Load Impedance-Stereo	4 ohms (normal operation), stable to 2 ohms		
Min. Load Impedance- Mono	8 ohms (normal operation), stable to 4 ohms		
CMRR	>60dB (typical @ 1 kHz)	>60dB (typical @1 kHz)	>60dB (typical @1 kHz)
Frequency Response	10 Hz to 40 kHz, +/-.5dB	10 Hz to 40 kHz, +/- .5dB	10 Hz to 40 kHz, +/- .5dB
THD	<0.05% (typical)	<0.05% (typical)	<0.05% (typical)
Slew Rate	>20V/uS	>20V/uS	>20V/uS
Hum and Noise	>100dB below clipping	>100dB below clipping	>100dB below clipping>100
Damping Factor	>100	>100	>100
Transformer Type	Toroidal	Toroidal	Toroidal
Power	USA – 120VAC 60 Hz 600WATTS (max.) *Export units configured for country of destination*	USA – 120vac 60 Hz 1000 watts (max) *Export units configured for country of destination*	100VAC 50 Hz 1000 watts (max.) 120VAC 60 Hz 1000 watts (max.) 220VAC 50 Hz 1000 watts (max.) 230VAC 50 Hz 1000 watts (max.) 240VAC 50 Hz 1000 watts (max.) *Export units configured for country of destination.*
Dimensions HxWxD (in)	1.75 x 19 x 8	1.75 x 19.0 x 13.5	1.75 x 19.0 x 13.5
Dimensions HxWxD (mm)	44 x 482 x203	44 x 483 x 343	44.5 x 482.6 x 190.5
Weight (lb/kg)	15.2 / 6.9	19.8 / 9.0	19.8 / 9.0

P16

Connectors	balanced XLR (female front, male rear)
CMRR	> -95 dB (typical)
Channel to channel isolation	> -95 dB (typical)
Enclosure	Steel 1U high, 19" rack mount
Dimensions (HWD) (in)	1.75 x 19 x 3.5
Dimensions (HWD) (mm)	44 x 483 x 89
Weight	3.2 lbs. (1.4 kg)

P48

Connectors	1/4-inch TRS balanced Phone Jacks
CMRR	Better than -90 dB (-95 dB typical)
Channel to channel isolation	Better than -80 dB (-95 dB typical)
Enclosure	Steel 1U high, 19" rack mount
Dimensions (HWD) (in)	1.75 x 19 x 3.5
Dimensions (HWD) (mm)	44 x 483 x 89
Weight	4.5 lbs (2.0 kg)

MX225

Input Connectors	XLR-F balanced (x4)
Output Connectors	XLR-M balanced (x10)
Input Impedance	47 kohms
Maximum Input level	+20dBu balanced
Output Level	+24dBu balanced
Output Impedance	200 ohms
Maximum Gain	+6dB
Signal-to-Noise	>90dB typical
THD	.05% Typical
Dimensions HxWxD (in)	1.75 x 19.0 x 7.25
Dimensions HxWxD (mm)	44.5 x 483 x 184
Weight (lb/kg)	5.34 / 2.42

MX622 MX821

	MX622	MX821
Input Connections	XLR-F balanced (x3) 1/4-inch unbalanced (x2) 3 pairs stereo RCA (6 total)	XLR-F balanced (8) 1/4-inch unbalanced (8) RCA (1)
Output Connections	TRS balanced 1/4-inch (x2) 1/4-inch unbalanced (x1) / RCA (x2)	1/4-inch balanced TRS (1) RCA (1)
Input Impedance	600/22 kohms mic/line XLR inputs 10 kohms RCA inputs 22 kohms 1/4-inch effects returns	2 kohms Mic 20 kohms Line 10 kohms Aux. Bus In
Output Impedance	50 ohms 1/4-inch main outputs 1 kohms RCA record outputs 100 ohms effects output	200 ohms balanced 100 ohms Prefade Out
Maximum Input Level	-10dBu/+20dBu mic/line XLR inputs +20dBu RCA line inputs +20dBu Effects inputs	-6dBu Mic +18dBu Line
Maximum Output Level	+24dBu balanced main outputs +20dBu RCA record outputs +20dBu Effects output	+27dBu balanced +21dBu unbalanced
Phantom Power	+15 Volts DC (regulated / low noise)	+48 Volts DC (regulated/low noise)
Maximum Gain	56dB/26dB mic/line / 26dB RCA inputs	65dB/39dB mic/line
Signal to Noise Ratio	>90dB typical	>90dB typical
THD	.01% Typical	<.01% typical
Equalizer Range	+/-12dB @ 100 Hz & 10 kHz	
Equivalent Input Noise		-108dBu typical
CMRR		>52dB (mic)
Phase Shift		<10 degrees, 20 Hz - 20 kHz
Power Requirements	USA – 105 to 125 VAC / 50-60 Hz, 15 Watts typical	120VAC / 50-60 Hz, or 240VAC / 50 Hz, 15VA
Dimensions HxWxD (in)	1.75 x 19.0 x 6.0	1.75 x 19 x 6
Dimensions HxWxD (mm)	44.5 x 483 x 152	44.5 x 483 x 152
Weight (lbs/kgs)	6.2 / 2.8	6.3 / 2.9

S8-3Way

Maximum Input Level	-1.4dBu at 20 Hz, ≤ 1% THD +3.5dBu at 30 Hz, ≤ 1% THD +9.4dBu at 50 Hz, ≤ 1% THD
Input Impedance	Greater than 1.1 kohms at 1 kHz (Typical driving source impedance is 150 ohms)
Output Impedance	< 255 ohms at 1 kHz (Typical output load impedance is 1 kohms)
Frequency Response	20 Hz to 20 kHz, ±0.25dB @ -15dBu -3dB at approximately 165 kHz
THD+Noise	< 0.26% from 20 Hz to 20 kHz at –15dBu input < 0.1% from 45 Hz to 20 kHz at –15dBu input 0.002% Typical at 1 kHz, –15dBu input
Phase Response	Less than 10 degrees at 20 kHz (ref. 1 kHz)
Common Mode Rejection	105dB @ 60 Hz Greater than 80dB @ 3 kHz
Voltage Insertion Loss	Approximately 2dB at 1 kHz
Dimensions H xWxD (in)	1.75 x 19 x 3.75
Dimensions HxWxD (mm)	44.5 x 482.6 x 95
Weight (lb/kg)	3.75 / 1.7

Note: All measurements made from TRANSFORMER ISOLATED MICROPHONE OUTPUT with PAD SWITCH out (off) and 150 Ohm balanced source feeding MICROPHONE INPUT and 1K Ohm load connected to TRANSFORMER ISOLATED MICROPHONE OUTPUT to simulate a typical "real world" microphone and microphone preamplifier. 0dBu = 0.775 VRMS

MX822

Input Connections	XLR female balanced (MIC) 1/4-inch TS unbalanced (Ch1-Ch8, Effects Return) 1/4-inch TRS stereo unbalanced (EFX Buss, Main Expand)
Output Connections	XLR male balanced (Main) 1/4-inch TS unbalanced (Effects Send) 1/4-inch TRS stereo unbalanced (Monitor, Main Expand, Headphone)
Input Impedance	1k Ohms (MIC), 5k Ohms (Ch1-Ch8)
Output Impedance	<1k Ohms (Main, balanced), <25 Ohms (Headphone)
Frequency Response	20 Hz – 20 kHz (+0, -1 dB) (Ch1-8 in, Main out)
THD	<0.01% @ 1 kHz
Phase Response	All connections are phase coherent
Signal to Noise Ratio	>90dB typical (Ref 0dBu)
Equivalent Input Noise	-120dBu typical (XLR balanced, max gain), -100dBu typical (1/4")
Maximum Input Level	-19dBu (MIC), +24dBu (Ch1-8)
Maximum Output Level	+24dBu (Main), +18dBu (Monitor, Effects Send)
Maximum Gain	+60dB (MIC), +14dB (Ch1-8)
Phantom Power	Switch selectable, +48V DC, filtered, current limited
Power Requirements	USA: 95-125 VAC, 50-60 Hz, Export units configured for country of destination
Dimensions HxWxD (in)	1.75 x 19 x 6
Dimensions HxWxD (mm)	44.5 x 483 x 152
Weight	6.5 lbs. (2.95 kg)

S8

Frequency Response:	20 Hz to 20k Hz, ±0.25dB @ -15 dBu, -3dB @ Approximately 165 kHz
Total Harmonic Distortion:	<0.26% From 20 Hz To 20 kHz @ –15 dBu <0.1% From 45 Hz To 20 kHz @ –15 dBu 0.002% Typical @ 1 kHz, –15 dBu
Phase Response:	<10@ 20 kHz (Ref. 1k Hz)
Input Impedance:	>1.1 kohms @ 1 kHz *(Typical Driving Source Impedance Is 150 ohms)*
Output Impedance:	<255 ohms @ 1 kHz *(Typical Output Load Impedance Is 1 kohms)*
Common Mode Rejection Ratio:	>105dB @ 60 Hz >80dB @ 3 kHz
Voltage Insertion Loss:	Approximately 2dB @ 1 kHz
Maximum Input Level *(1% THD)*:	-1.4dBu @ 20 Hz +3.5dBu @ 30 Hz +9.4dBu @ 50 Hz

T8

Input Connections	XLR-F balanced 1/4-inch TRS balanced RCA
Output Connection	XLR-M balanced 1/4-inch TRS balanced RCA
Frequency Response	10 Hz –50 kHz+/-.5dB @ +4dBu
THD	.01% Typical @ 1 kHz,+18dBu, <.1% @ 100 Hz, +24dBu
Channel Separation	90dB typical
CMRR	60dB typical
Phase Shift	less than 5°, 20Hz – 20 kHz
Insertion Loss	4dB @ 100k Ohm Load, 5.5dB @ 600 Ohm Load
Power Requirements	N/A – Passive Design
Dimensions HxWxD (in)	1.75 x 19 x 3.75
Dimensions HxWxD (mm)	44.5 x 483 x 95
Weight: (lb/kg)	3.75 / 1.7

PB4x4 / SP4x4 / PS4x4

	PB4x4	SP4x4	PS4x4
Power Capacity	1800 Watts	1800 Watts	1800 Watts
Circuit Breaker	15 Amp	15 Amp	15 Amp
Power Outlets	Rear Outlets (x 8)	Rear Outlets (x 8)	Rear Outlets (x 8)
Power Switch	Front Location - On/Off	Front Location - On/Off	Front Location - On/Off
Power Switch Illumination	Yes - In “On” Position	Yes - In “On” Position	Yes - In “On” Position
Circuit Breaker	Front Location	Front Location	Front Location
Filtering	EMI & RFI	EMI & RFI	EMI & RFI
Protection Circuit	Surge & Spike	Surge & Spike	Surge & Spike
Construction	All-Steel Chassis	All-Steel Chassis	All-Steel Chassis
Light Pipes	-	2 Front Pull-Out,	2 Front Pull-Out,
	-	Shock Mounted	Shock Mounted
Metering	-	Input Voltage, Linear	Input Voltage, Linear
Metering	-	-	Load Current, Linear
Dimensions HxWxD (in)	1.75 x 19 x 6.5	1.75 x 19 x 6.5	1.75 x 19 x 6.5
Dimensions HxWxD (mm)	44 x 482 x 165	44 x 482 x 165	44 x 482 x 165
Weight (lbs/kg)	5.5 / 2.5	6.3 / 2.8	6.6 / 3

PB4X4PRO / SP4X4PRO / PS4X4PRO

	PB4X4PRO	SP4X4PRO	PS4X4PRO
Power Capacity	1800 Watts	1800 Watts	1800 Watts
Circuit Breaker	15 Amp	15 Amp	15 Amp
Power Outlets	Rear Outlets (x 8) Front Outlet (x1)	Rear Outlets (x 8) Front Outlet (x1)	Rear Outlets (x 8) Front Outlet (x1)
Power Switch	Front Location - On/Off	Front Location - On/Off	Front Location - On/Off
Power Switch Illumination	Yes - In “On” Position	Yes - In “On” Position	Yes - In “On” Position
Circuit Breaker	Front Location	Front Location	Front Location
Surge & Spike Protection	Yes	Yes	Yes
Filtering	APF™, EMI & RFI	APF™, EMI & RFI	APF™, EMI & RFI
Protection Circuit	Surge & Spike Protection	Surge & Spike Protection	Surge & Spike Protection
Construction	All-Steel Chassis	All-Steel Chassis	All-Steel Chassis
Light Pipes	N/A	2 Front Pull-Out,	2 Front Pull-Out,
		Shock Mounted w/dimmer	Shock Mounted w/dimmer
Metering	N/A	Input Voltage	Input Voltage, Load Current
Dimensions HxWxD (in)	1.75 x 19 x 6.5	1.75 x 19 x 6.5	1.75 x 19 x 6.5
Dimensions HxWxD (mm)	44 x 482 x 165	44 x 482 x 165	44 x 482 x 165
Weight (lbs/kg)	5.5 / 2.5	6.3 / 2.8	6.6 / 3

PDB™

Ground Lift	Switchable
Input Attenuation	Switchable (0dB, -20dB, -40dB)
Instrument Input	50k Ohm
Output Jack	600 Ohm XLR Output Jack
Parallel Link Jack	50k Ohm
Frequency response	10 Hz - 50 kHz +/- 0.5dB @ +4dBu
Dimensions HxWxD (in)	2 x 5 x 3
Dimensions HxWxD (mm)	51 x 127 x 76

dPDB™

Ground Lift	Switchable
Input Attenuation	Switchable (0dB, -20dB, -40dB)
Instrument Input	50k Ohm
Output Jack	600 Ohm XLR Output Jack
Parallel Link Jack	50k Ohm
Frequency response	10 Hz - 50 kHz +/- 0.5dB @ +4dBu
Dimensions HxWxD (in)	2 x 5 x 5.75
Dimensions (mm)	51 x 127 x 146

dADB™

Input Connections	1/4" TRS balanced / unbalanced (2), 470k Ohm
Thru Connections	1/4" TRS (2)
Output Cannections	XLR male balanced (2), <600 Ohm
Input Attenuation	Switchable (0dB, -30dB)
Frequency Response	10 Hz - 100 kHz +/- 0.5 dB @ +0 dBu
THD	<.05% (typical)
Dynamic Range	> 100 dB (typical)
Channel Separation	> 80 dB (typical)
Maximum Input Level	+4, +24, +44 dBu (depending on attenuator setting)
Maximum Output Level	+6 dBu (battery), +14 dBu (phantom)
Power Requirements	9V @ 7.5 mA (battery, alkaline recommended) / 18-48V DC @ 6.4 mA (phantom power)
Dimensions (in)	2 x 5 x 5.75
Dimensions (mm)	51 x 127 x 146
Weight	2.7 lbs (1.22 kg)

Dual RDB

Frequency Response	20 Hz - 20 kHz, ± 0.5dB @ +4 dBu
THD	.01% typical @ 1 kHz, +18dBu
	<.05% @ 100 Hz, +18dBu
Channel Separation	> 80dB (typical)
Input Connections	1/4" TRS balanced, XLR balanced female
Output Connections	1/4" TRS balanced, XLR balanced female
Insertion loss	-20dB @100K load, -25dB @600 Ohm load
Dimensions HxWxD (in)	1.85 x 4.6 x 3.9
Dimensions HxWxD (mm)	47 x 117 x 99
Weight	0.88 lbs / 0.40 kg

DjPRE II

Frequency Response	10 Hz –50 kHz, +/-.5dB
THD	.01% Typical @ 1 kHz
Hum and Noise (S/N)	>90dB below clipping
Input Impedance	47 kohms in parallel with either 100pF or 200pF
Maximum Input Level	40mVrms @1 kHz
Maximum Gain	45dB @ 1 kHz
Input / Output Connections	RCA
Maximum Output Level	+6dBu (1.4Vrms)
Filter Type/Response	Switchable, Low Cut, -3dB @ 22 Hz
Power Requirements	7-12V DC or 9-12V AC @ 150mA
Dimensions HxWxD (in)	1.85 x 4.6 x 4.5
Dimensions HxWxD (mm)	47 x 117 x 114
Weight (lbs/kg)	1.25 lbs / .57 kg

AVdirect

Line Level Inputs	1/8th -inch TRS, 1/4-inch TRS, Stereo RCA
Other Inputs	1/4-inch & Pressure Post Speaker Level Inputs
Maximum Speaker Level Input	100 Watts rated @ 8 ohms
Output	XLR balanced
Controls	Gain Control, Ground Lift, High-cut filter
Active or Passive	Passive
Frequency Response	20 Hz to 20 kHz +/- 1dB
Output Impedance	150 ohms nominal @1 kHz
Dimensions HxWxD (in)	1.85 x 4.6 x 4.4
Dimensions HxWxD (mm)	47 x 117 x 112
Weight (lbs/kg)	1.0 / 4.6

Phantom I

Output Phantom Power	48V DC +/- 2V
Input Connector	Female XLR
Output Connector	Male XLR
Output Noise	-71dBV
Frequency Response	10 Hz – 25 kHz
Current Drain	14mA
Power	18V AC (adapter included)
Dimensions HxWxD (in)	1.6 x 4.6 x 2.9
Dimensions HxWxD (mm)	41 x 117 x 74
Weight (lbs/kg)	1.9 / 2.4

Xdirect

Frequency Response	10 Hz –100 kHz, +/-.5dB @ +0dBu
Maximum Output Level	+6dBu (battery powered)
	+14dBu (phantom powered)
Maximum Input Level	+4/+24/+44dBu
Dynamic Range	>100dB typical
Input Connections	1/4-inch TRS and XLR female unbalanced, 470k Ohm
Output Connection	XLR male balanced, <600 Ohm
THD	<.05% Typical
Filter Type/Response	Switchable, Low Pass, -3dB @ 30 kHz
Input Attenuation	Switchable, (0dB, -20dB, -40dB)
Output Phase	Switchable, Normal/Invert
Ground Lift	Switchable, fully isolates inputs from chassis & output
Power Requirements	9V @3.5ma (battery) or
	18VDC–48VDC @9.5ma (phantom power)
Dimensions HxWxD (in)	1.75 x 4.2 x 3.5
Dimensions HxWxD (mm)	44.5 x 107 x 89
Weight (lbs/kg)	.75 / .34

Zdirect

Frequency Response	10 Hz –50 kHz, +/-.5dB @ +4dBu
THD	.01% Typical @ 1 kHz, +18dBu,<.05% @ 100 Hz, +18dBu
Input Connections	1/4-inch TRS unbalanced, 50k Ohm
Output Connection	XLR male balanced, 600 Ohm
Filter Type/Response	Switchable, Low Pass, -3dB @ 30 kHz
Input Attenuation	Switchable, (0dB, -20dB, -40dB)
Output Phase	Switchable, Normal/Invert
Ground Lift	Switchable, fully isolates inputs from chassis and output
Dimensions HxWxD (in)	1.75 x 4.2 x 3.5
Dimensions HxWxD (mm)	44.5 x 107 x 89
Weight (lbs/kg)	.75 / .34

DUALXdirect

Frequency Response	10 Hz - 100 kHz, ± 0.5 dB @ +0 dBu THD <.05% (typical)
Dynamic Range	>100 dB (typical) Channel Separation > 80 dB (typical)
Maximum Input Level	+4, +34 dBu
Maximum Output Level	+6 dBu (battery powered), +14 dBu (phantom powered)
Input Connections	1/4" TRS I XLR female balanced / unbalanced (2), 470k Ohm
Thru Connections	1/4" TRS (2)
Output Connections	XLR male balanced (2),
	<600 Ohm Input Attenuation Switchable, (0, -30 dB)
Power Requirements	9V @ 7.5 mA (battery, alkaline recommended),
	18 - 48V DC @ 6.4 mA (phantom power, per channel)
Dimensions HxWxD (in)	1.85 x 4.6 x 3.9
Dimensions HxWxD (mm)	47 x 117 x 99
Weight	0.84 lbs / 0.38 kg

DUALZdirect

Frequency Response	10 Hz - 50 kHz, ± 0.5 dB @ +4 dBu THD .01% typical @ 1 kHz,
	+18 dBu <.05% @ 100 Hz, +18 dBu
Channel Separation	> 80 dB (typical)
Input Connections	1/4" TRS unbalanced (2), 50 k Ohm
Thru Connections	1/4" TRS (2)
Output Connections	XLR male balanced (2), 600 Ohm Input Attenuation Switchable,
	(0, -20, -40 dB) Filter Type / Response Switchable,
	low pass, -3 dB @ 30 kHz
Dimensions HxWxD (in)	1.85 x 4.6 x 3.9
Dimensions HxWxD (mm)	47 x 117 x 99
Weight	0.88 lbs / 0.40 kg

Phantom II Pro

Input Connections	Female XLR (2)
Output Connections	Male XLR (2)
Phantom Power Voltage	48 Volts DC typical
Current Limiting Resistors	6.98 kohms (1%)
Power Source	V battery (ANSI-1604A type Alkaline recommended) or external 7.5-12V AC/DC, < 150 mA supply
Current Drain	10 mA - no load / 45 mA - typical (full load - 2 microphones)
Battery Life	> 10 hours with Alkaline battery - typical (full load)
Dimensions HxWxD (in)	1.85 x 4.6 x 3.9
Dimensions HxWxD (mm)	47 x 117 x 99
Weight (lbs/kg)	0.82 / 0.37

SPLITComPro

Frequency Response	20 Hz to 150 kHz, ±0.2dB @ 0dBu
Total Harmonic Distortion	Less than 0.0007% from 20 Hz to 20 kHz at 0dBu input
Phase Shift	Less than 10° at 20 to 150 kHz (ref. 1 kHz)
Typical Driving Source Impedance	150 ohms
Typical Output Load Impedance	1 kohms
Dimensions HxWxD (in)	1.85 x 4.6 x 3.5
Dimensions HxWxD (mm)	47 x 117 x 89
Weight (lbs/kg)	.75 / .32

NOTE: *All measurements made from ISOLATED MIC OUTPUT with PHASE switch out (NORM) and 150 Ohm balanced source feeding MAIN MIC INPUT and 1K Ohm load connected to ISOLATED MIC OUTPUT to simulate a typical "real world" microphone and mic preamplifier. 0dBu = 0.775 VRMS.*

CoolSWITCH

Dimensions HxWxD (in)	3.0 x 4.0 x 3.0
Dimensions HxWxD (mm)	76 x 102 x 76
Weight (lbs/kg)	1.1 / 0.5

HeadAmp4

Maximum Input Level	+14dBu
Input Impedance	90.9 kohms
Maximum Output Level	+14dBu
Maximum Gain	20dB
Output Impedance	47 ohms (each output)
Frequency Response	20 – 20 kHz
Signal to Noise Ratio	>90dB (Ref 0dBu)
THD	<0.01%
IMD (SMPTE)	<0.01%
Power	12VDC (Power Supply Included)
Dimensions HxWxD (in)	1.85 x 4.6 x 4.1
Dimensions HxWxD (mm)	47 x 117 x 104
Weight (lbs/kg)	1.35 / 0.61

MyMONITOR

Signal To Noise Ratio	90dB
Gain	15dB (1/4 in), 50dB (XLR)
Maximum Input Level	-20dB mic, 40dB Monitor
Output Impedance	10 ohms
Power Requirements	12V DC (Adapter included) or one 9V battery
Power	LED indicator
Dimensions HxWxD (in)	4.5 x 2.75 x 1.5
Dimensions HxWxD (mm)	112 x 72 x 40
Weight	1.3lb (590g)

DTI

Frequency Response	10 Hz –50 kHz, +/-.5dB @ +4dBu
THD	.01% Typical @ 1 kHz, +18dBu, <.05% @ 100 Hz, +24dBu
Insertion Loss	4dB @ 100k Ohm Load, 5.5dB @ 600 Ohm Load
Input Connections	XLR female balanced, 1/4-inch TRS balanced / unbalanced, and RCA jacks
Output Connection	XLR male balanced, 1/4-inch TRS balanced / unbalanced, and RCA jacks
Power Requirements	Passive
Dimensions HxWxD (in)	1.75 x 4.2 x 3.5
Dimensions HxWxD (mm)	44.5 x 107 x 89
Weight (lbs/kg)	.75 / .34

PROSplit

Frequency Response	20 Hz To 20k Hz, ±0.25dB @ -15dBu -3dB @ Approximately 165k Hz
Total Harmonic Distortion	<0.26% From 20 Hz To 20k Hz @ –15dBu Input <0.1% From 45 Hz To 20k Hz @ –15dBu Input 0.002% Typical @ 1k Hz, –15dBu Input
Phase Shift	<10° @ 20k Hz (Ref. 1k Hz)
Input Impedance	>1.1 kohms @ 1k Hz (Typical Driving Source Impedance Is 150 ohms)
Output Impedance	<255 ohms @ 1k Hz (Typical Output Load Impedance Is 1 kohms)
Common Mode Rejection Ratio	>105dB @ 60 Hz / >80dB @ 3k Hz
Voltage Insertion Loss	Approximately 2dB @ 1k Hz
Maximum Input Level For 1% Thd	-1.4dBu @ 20 Hz / +3.5dBu @ 30 Hz / +9.4dBu @ 50 Hz
Dimensions HxWxD (in)	1.85 x 4.6 x 3.5
Dimensions HxWxD (mm)	47 x 117 x 89
Weight (lbs/kg)	.9 / .4

NOTE: *All measurements made from TRANSFORMER ISOLATED MICROPHONE OUTPUT with PAD SWITCH out (off) and 150 ohm balanced source feeding MICROPHONE INPUT and 1 kohm load connected to TRANSFORMER ISOLATED MICROPHONEOUTPUT to simulate a typical "real world" microphone and mic preamplifier. 0 dbu = 0.775 VRMS.*

HeadAmp V

Input Impedance	10 kohms
Maximum Input Level	+18dBV
Maximum Gain	26dB/channel
Maximum Output Power	300mW/channel
Output Impedance	10 ohms
S/N Ratio	>90dB
THD	<.008%
IMD (SMPTE)	<.008%
Power	12VDC (adapter included)
Dimensions HxWxD (in)	1.25 x 7.5 x 4.75)
Dimensions HxWxD (mm)	32 x 190 x 12
Weight (lbs/kg)	2.6 / 1.1

HeadTap

Input Impedance	150 ohms
Power	Passive (No Batteries Required)
Dimensions HxWxD (in)	1.7 x 4.0 x 4.0
Dimensions HxWxD (mm)	43 x 102 x 102
Weight (lbs/kg)	0.9 / 0.4

CleanBox II

Frequency Response	10 Hz – 50 kHz, +/- .5dB @ +4dBu
THD	.01% Typical @ 1 kHz, +18dBu, <.05% @ 100 Hz, +24dBu
Insertion Loss	.4dB @ 100kOhm Load, 5.5dB @ 6000hm Load
Connections	1/4-inch TRS balanced/unbalanced jacks
Dimensions HxWxD (in)	1.7 x 4.7 x 3.0
Dimensions HxWxD (mm)	43 x 119 x 76
Weight (lbs/kg)	.75 / .34

ProMIX

Phantom Power	12V DC
Low Cut	-3dB @ 100 Hz
Input and Output Impedance	600 ohms
THD	0.02%
Max Output Level	+14dB
Max Input Level	-14dB
Clip Headroom	3dB
Max Gain	+60dB
Power	12V DC (adapter included) *Optional 2 x 9V Battery Power yields 18V Phantom Power (batteries not included)
Dimensions HxWxD (in)	1.75 x 5.75 x 4.5
Dimensions HxWxD (mm)	44 x 146 x 114
Weight (lbs/kg)	2 / 0.9

SPLITMix4

Frequency Response	20 Hz –20 kHz, +/-1dB
THD	<0.005% @ 1 kHz (typical)
Phase Shift	<10° @ 20 kHz
Input/Output Connections	1/4-inch TRS stereo
Input Impedance	25k -100 kohms
Output Impedance	1k - 4 kohms
Insertion Loss	12dB (typical)
Maximum Attenuation	>90dB (typical)
Channel Isolation	>90dB (typical)
Power Requirements	None (fully passive)
Dimensions HxWxD (in)	1.85 x 4.6 x 4.1
Dimensions HxWxD (mm)	47 x 117 x 104
Weight (lbs/kg)	0.84 / 0.38

TPatch

Connectors	1/4-inch TRS balanced Phone Jacks
CMRR	> -90dB (typical)
Isolation	> -80dB (typical)
Dimensions HxWxD (in)	1.85"H x 4.6"W x 3.9"D
Dimensions HxWxD (mm)	47mm x 117mm x 99mm
Weight	0.84 lbs (0.38 kg)

TConnect

Connectors	1/4" TS plug (mono, unbalanced), USB "A"
Input Impedance	1 M Ohm
THD + N	<0.05%
Signal to Noise Ratio	80 dB
Dynamic Range	83 dB
Frequency Response	20 Hz - 19 kHz (48 kHz)
Maximum Input Level	+2 dBu
Maximum Gain	+23 dB
Length	~10 ft (3m)
Weight	0.5 lbs (0.22 kg)

CleanBoxPro

Frequency Response	20 Hz – 20 kHz, ± 1dB
Total Harmonic Distortion	< .01% @ 1 kHz
Signal to Noise Ratio	> 90dB
Common Mode Rejection Ratio	> 40dB
Input Impedance	balanced - 20 kohms unbalanced - 100 kohms
Output Impedance	balanced: 100 ohms unbalanced: 300 ohms
Maximum Gain	balanced to unbalanced: -6dB unbalanced to balanced: +21dB
Maximum Input Level	+21dBu
Maximum Output Level	balanced: +21dBu unbalanced: +15dBu
Power	7.5-12 V AC/DC, < 150 mA
Dimensions HxWxD (in)	4.3 x 4.6 x 1.85
Dimensions HxWxD (mm)	109 x 117 x 47
Weight (lbs/kg)	1.10 / 0.50

PowerMIX III

Input Impedance	10 kohms
Output Impedance	100 ohms
Max. Gain	+27dB
Max. Input Level	+30dB
Max. Output Level	+13dB
THD	<0.005%
Power	12V DC (adapter included)
Dimensions HxWxD (in)	1.75 x 5.75 x 4.4
Dimensions HxWxD (mm)	44 x 146 x 112
Weight (lbs/kg)	2 / 0.9

MacroMIX

Input Impedance	10 kohms unbalanced (all inputs)
Ch. 1/2/3 and 4 Input Gains	32dB/26dB/26dB and 26dB
S/N Ratio	>90dB
THD	<0.008%
IMD (SMPTE)	<0.008%
Power	12V DC (adapter included)
Dimensions HxWxD (in)	1.75 x 5.75 x 4.7
Dimensions HxWxD (mm)	44 x 146 x 119
Weight (lbs/kg)	1.9 / 0.8

XPatch

Connectors	balanced XLR
CMRR	> -95 dB (typical)
Isolation	> -95 dB (typical)
Dimensions HxWxD (in)	1.85"H x 4.6"W x 3.9"D
Dimensions HxWxD (mm)	47mm x 117mm x 99mm
Weight	0.84 lbs (0.38 kg)

XConnect

Connectors	Female XLR (mono, unbalanced), USB "A"
Input Impedance	1 M Ohm
THD + N	<0.05%
Signal to Noise Ratio	80 dB
Dynamic Range	83 dB
Frequency Response	20 Hz - 19 kHz (48 kHz)
Maximum Input Level	+2 dBu
Maximum Gain	+23 dB
Length	~10 ft (3m)
Weight	0.5 lbs (0.22 kg)

MConnect

Connectors	DIN5/180° (2), USB "A"
MIDI Channels	16 in, 16 out
Length	~6.5 ft (2m)
Weight	0.3 lbs (0.14 kg)

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