ALVA   RME

Products . 2010

Contents

RME

Intelligent Audio Solutions . Products 2 0 1 0

Babyface

22-Channel 192 kHz multi-format mobile USB audio interface

A new definition of mobility.
A new standard of usability.
A new interface in a class of its own!

Equipped with the latest 192 kHz AD- and DA-converters and two reference class microphone preamps the bus-powered Babyface delivers top sound in a nicely designed and attractively shaped enclosure.

Its´ incredible feature set includes an optical ADAT / SPDIF port, a Hi-Z input for direct instrument connection, balanced line I/O, additional headphone output and MIDI I/O.

With one knob and two buttons the Babyface acts as perfectly designed direct desktop control for all typical studio tasks: volume control, reference volume store and recall, volume dim, input selection/switching, input gain control - all easy to access and to set and intuitive to operate even without a manual.

Also on board: RME's unmatched USB technology for revolutionary ultra-low latencies on Mac and PC.

10 Input / 12 Output channels

2 x analog I/O with mic pres, line and mic level, balanced or unbalanced.
1 channel alternatively usable as Hi-Z input.

1 x ADAT I/O or 1 x SPDIF I/O optical
1 x Phones Out (separate DA conversion)
1 x MIDI I/O

RME TotalMix FX

The completely reworked TotalMix FX delivers hardware mixing/routing with lots of new features, highly improved usability and even effects like 3-band parametric equalizer, reverb and echo.

Fireface UC 36-Channel 192 kHz USB High-Speed Audio Interface   36-Channel 192 kHz Bus-powered FireWire Audio Interface **Fireface** 400

The Fireface UC is identical to the Fireface 400 and provides the same technical specifications and features but offers a USB 2.0 connector and thus supports no bus-powered operation.

The compact Fireface UC has been uncompromisingly optimized for highest performance under Windows and Mac OS. Based on a newly developed RME Hammerfall core the Fireface UC provides revolutionary ultra-low latencies even with multiple channels.

The Fireface 400 is the only FireWire interface in its class with active jitter suppression, stand-alone functionality and complete controllability from the front panel, highly flexible I/Os in professional quality, and an unsurpassed 648-channel matrix router – at sample rates up to 192 kHz.

With a unique feature set and unparalleled performance, the Fireface 400 sets new standards among 19-inch half-rack products.

18 Input / 18 Output channels
8 x Analog I/O
1 x ADAT I/O or
1 x SPDIF I/O (optical)
1 x SPDIF I/O (coaxial)

2 x MIDI I/O
1 x Word Clock I/O
2 x Mic Preamp with digitally controlled gain
1 x USB 2.0

18 Input / 18 Output channels
8 x Analog I/O
1 x ADAT I/O or
1 x SPDIF I/O (optical)

1 x SPDIF I/O (coaxial)
2 x MIDI I/O
2 x FireWire 400
2 x Mic Preamp with digitally controlled gain

Fireface 800

56-Channel 192 kHz FireWire Audio Interface

72-Channel 192 kHz ADAT/AES PCI Express card

HDSPe RayDAT

Time Code Option

Adds LTC- and video input to the Fireface 800

The Fireface 800 is the high performance audio interface redefining the benchmark for FireWire audio devices. It combines approved features of existing RME products with today´s fastest FireWire technology. Based on the world renowned Hammerfall DSP technology, the Fireface 800 combines maximum audio quality, reliability and flexibility with extremely low latency.

The RayDAT offers no less than 4 x ADAT optical I/O, SPDIF I/O and AES/EBU I/O.

All 36 input and 36 playback channels can be routed and mixed independently, including S/PDIF (phono) and AES/EBU (XLR), which are simultaneously operational due to separated hardware and record/playback devices.

On top, there are 2 MIDI I/Os and TotalMix, RME's unsurpassed DSP-based real-time mixer/router.

28 Input / 28 Output channels
10 x Analog I/O
1 x Stereo Headphone Out
2 x ADAT I/O or
1 x ADAT I/O plus 1 x SPDIF I/O (opt.)
1 x SPDIF I/O (coaxial)

1 x MIDI I/O
4 x Mic/Line Inputs
1 x Instrument input
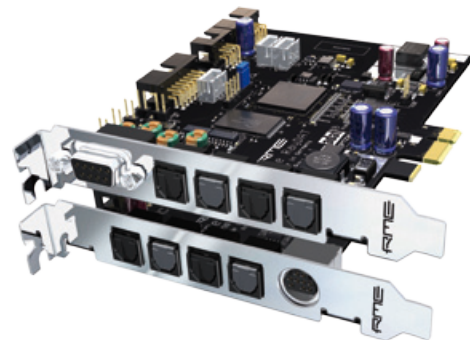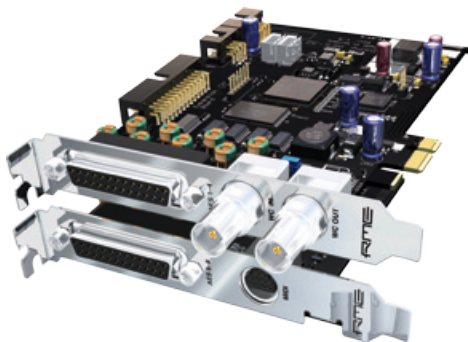2 x FireWire 800
1 x FireWire 400
optional: Time Code Module

36 Input / 36 Output channels
4 x ADAT I/O (optical)
1 x SPDIF I/O (coaxial)
1 x AES/EBU I/O (XLR)

2 x MIDI I/O
optional: HDSP TCO

10 **HDSPe** AES

32-Channel 192 kHz AES/EBU PCI Express card

38-Channel 192 kHz multi-format PCI Express card

HDSPe AIO 11

The HDSPe AES provides eight AES inputs and eight AES outputs (16 channels each) even at the highest sample rate of 192 kHz.

It supports Single, Double and Quad Wire transfer and the conversion between these formats.

The perfect solution for professional users in the fields of broadcast, TV, theater, stage/PA - and in any pro-audio studio with the typical RME features and quality.

A PCI card with an identical feature set is available (HDSP AES-32).

The world's most versatile PCI Express audio interface.

Equipped with the latest 192 kHz AD- and DA-converters for more than 112 dB signal to noise ratio, simultaneously operational SPDIF and AES/EBU (XLR) ports, full TotalMix hardware mixing/ routing, SteadyClock for jitter suppression of external clock signals, optional easy-to-install high-quality analog expansion boards and support for the Time Code Option.

16 Input channels / 16 Output channels
8 x AES/EBU I/O
2 x MIDI I/O
Word Clock I/O
optional: HDSP TCO

18 Input / 20 Output channels
1 x Stereo Analog I/O (192 kHz)
1 x ADAT I/O (up to 192 kHz via S/MUX4)
1 x SPDIF I/O (192 kHz)
1 x AES/EBU I/O (192 kHz)

1 x Phones Out (separate DAC, 192 kHz)
1 x MIDI I/O
optional: 4 additional Analog I/Os
optional: HDSP TCO
optional: TDIF Expansion Board

12 HDSPe PCI Card

PCI Express Interface for Multiface II, Multiface and Digiface

ExpressCard/34 Interface for Multiface II, Multiface and Digiface

HDSPe ExpressCard 13

In the year 2001 RME started a revolution in mobile audio recording: the HDSP System, consisting of a PCI or CardBus card plus an external I/O-box has been the world's first audio system, operating at both desktop and laptop The PCI Express card uses RME's own audio bus, operating in combination with Multiface II, Multiface and Digiface.

RME is proud on the fact that all users of RME interfaces can easily expand their system so that it operates with the latest and fastest PCI Express computers.

RME started the revolution in mobile audio recording with the world's first professional multitrack system for notebooks at all - and continues to lead the industry with the HDSPe ExpressCard System for the latest generation laptops.

Thanks to ever-increasing CPU power, hard disk capacity and speed, today's newest high performance laptops can meet virtually any challenge presented by even the most demanding audio recording and processing applications.

Connection of
- Multiface
- Multiface II
- Digiface

Differences to HDSP PCI Card
- PCI Express interface
- even lower latencies
- direct support of HDSP TCO

Connection to
- Multiface
- Multiface II
- Digiface

14 **HDSPe** MADI

128-Channel 192 kHz MADI PCI Express card

128-Channel 192 kHz MADI ExpressCard for mobile computers

HDSPe MADIface 15

The HDSPe MADI combines ultimate driver technology with the highest number of audio I/O channels ever implemented in a PCIe-card solution – ready to fit into the DAW application of your choice.

HDSPe MADI is based on the award-winning Hammerfall technology and represents the top model of this world-wide successful card line.

A PCI version (HDSP MADI) is available.

Consisting of the HDSPe ExpressCard MADI and a small breakout box, the MADIface offers full MADI power: 64 channels input and 64 channels output, up to 192 kHz sample rate, in MADI embedded MIDI transmission, complete TotalMix that is even remote controllable and has all features of the 'bigger' HDSPe MADI, as well as lowest latency and CPU load. To make the usage as comfortable as possible, the power for the breakout box is provided directly by the ExpressCard, so no external power supply is required.
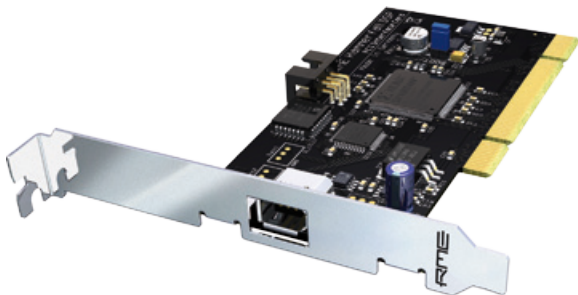
64 Input / 64 Output channels
1 x MADI I/O (optical and coaxial)
1 x Stereo Analog Out
2 x MIDI I/O (5-pin DIN)

Word Clock I/O (BNC)
optional: HDSP TCO

64 Input / 64 Output channels
1 x MADI I/O (optical and coaxial)
No external power supply required

HDSP PCI Card

PCI Express Interface for Multiface II, Multiface and Digiface

CardBus Interface for Multiface II, Multiface and Digiface

HDSP CardBus

In the year 2001 RME started a revolution in mobile audio recording: the HDSP System, consisting of a PCI or CardBus card plus an external I/O-box has been the world's first audio system, operating at both desktop and laptop.

Today we are proud to look back and conclude: the HDSP system has become a true 'industry standard'. Thanks to continuing firmware and driver updates it stayed a cutting-edge product, still offers un-beaten performance, and still enjoys great popularity among the users.

Thanks to ever-increasing CPU power, hard disk capacity and speed, today's high performance laptop computers can meet virtually any challenge.

But the overall performance depends largely on the audio interface used.

RME's Hammerfall DSP System was the world's first PCI-based high performance mobile audio system. Neither FireWire 400 nor USB 2.0 -based interfaces can deliver the same bandwidth nor the desired compatibility.

Connection of
- Multiface
- Multiface II
- Digiface

Differences to HDSP PCI Card
- PCI Express interface
- even lower latencies
- direct support of HDSP TCO

Connection to
- Multiface
- Multiface II
- Digiface

HDSP 9632

32-Channel 192 kHz multi-format PCI card

RME presents the world's most versatile PCI Audio Interface. The 9632 makes the dream of an All-In-One solution for every possible application come true.

As usual, RME has not made any compromises: Latest 192 kHz AD- and DA-converters with more than 110 dB signal to noise ratio, all inputs and outputs simultaneously operational, easy-to-install optional hi-quality analog expansion boards, the famous TotalMix and a newly developed clock section with maximum jitter suppression.

52-Channel 96 kHz ADAT PCI card

The HDSP 9652 can be regarded as the studio standard digital I/O card, which turns every computer into a powerful Digital Audio Workstation. The PCI card is based on the award-winning Hammerfall DSP technology, combining superb handling and stability with extremely low latency.

All 26 input and 26 playback channels can be routed and mixed independently making it the ideal interface to any ADAT I/O-equipped mixer, or to RME's high-end analog devices like the ADI-8 DS/QS.

16 Input / 16 Output channels
1 x Analog I/O (192 kHz)
1 x ADAT I/O (at 96 kHz via S/MUX)
1 x SPDIF I/O (192 kHz)
1 x MIDI I/O

1 x Phones-Output
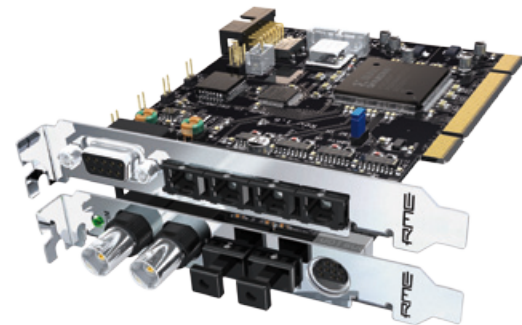optional: 4 additional Analog I/Os
optional: Word Clock Module
optional: TDIF Expansion Board

26 Input / 26 Output channels
3 x ADAT I/O
1 x SPDIF I/O
2 x MIDI I/O

Word Clock I/O
1x ADAT Sync In
optional: TDIF Expansion Board

Multiface II

36-Channel 96 kHz multi-format Audio Interface

Universal XLR/SUB-D Breakout Box

BOB-32

The world's most successful analog/ digital interface continues its successful career: RME's Multiface II offers the best possible performance in terms of low-latency operation and CPU load, thanks to its interface options which still surpass current serial technologies like USB or FireWire.

The compact 9.5" box is not only called 'multi' because of its number of audio channels, but also because of the variety of digital audio formats that it supports.

18 Input / 18 Output channels
8 x Analog I/O (96 kHz)
1 x ADAT I/O (at 96 kHz via S/MUX)
1 x SPDIF I/O (96 kHz)

1 x Stereo Analog Output
(separate for Submix/Phones)
1 x MIDI I/O
1 x Word Clock I/O

8 x XLR Output
8 x XLR Input
2 x D-sub 25-pin
connectors

The passive BOB-32 Breakout Box is an advanced solution for interconnecting multichannel XLRs and D-subs (e. g. for the HDSPE AES). The box connects 2 x 8 XLR connectors with two 25-pin D-sub connectors, working basically like two breakout cables. All 16 XLR connectors can be connected to the 19" rack mount unit instead of a usual multicore breakout cable, preventing cable chaos, errors and connection problems.

Time Code Option
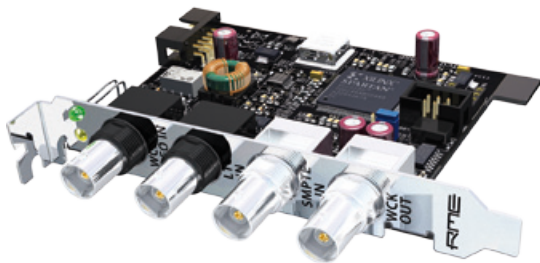
Optional Synchronisation Module

The TCO module is an optional extension for selected RME cards.

Placed in a free slot of the computer chassis the TCO will be connected with the HDSPe card via a flat ribbon cable. The small module adds a Word Clock input to the HDSPe card, and offers a synchronization to LTC and video.

Optional 4-Channel analog I/O modules

AI4S-192 AIO and AO4S-192 AIO

Two analog expansion boards, designed as bracket with 4 stereo TRS jacks each. AI4S-192 AIO provides four servo-balanced inputs, AO4S-192 AIO provides four servo-balanced outputs. With this a maximum of 6 inputs and/or outputs (including the stereo I/O of the card) can be achieved on the HDSPe AIO.

The converters offer the same performance as the on-board stereo analog I/O: up to 192 kHz, balanced connection and the choice of three different reference levels. Both modules can be used single or in combination. The display of the channels in TotalMix changes accordingly.

1 x Word Clock I/O
1 x Video Sync Input (alternative to WC In)
1 x LTC I/O

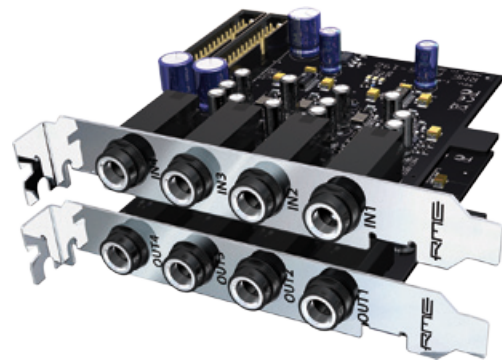Supported Cards
- all RME HDSPe PCI Express Cards
- HDSP AES-32

4 x Analog Input (AI4S-192 AIO)
4 x Analog Output (AO4S-192 AIO)
up to 192 kHz

Supported Cards
- HDSPe AIO
- HDSP 9632

TEB

WCM

Optional TDIF Expansion Module

The TEB adds an 8-channel TDIF interface to all ADAT-capable RME cards. Special features include manual choice of clock reference, status LEDs and a TDIF word clock output.

The TEB can even be used at sample rates of 88.2 kHz and 96 kHz. The integrated Clock Select Switch selects the TDIF reference clock, thus avoids any clocking problems even with problematic TDIF devices.

Optional Word Clock Module

The Word Clock Module provides a galvanically isolated word clock input and two word clock outputs (BNC connectors). Both outputs have their own driver stages, providing an extremely low jitter signal.

A push switch activates 75 Ohms termination for the hi-impedance input. SteadyClock, part of the main card, guarantees an excellent performance in all clock modes. Its highly efficient jitter suppression refreshes and cleans up any clock signal, and provides it as reference clock at the two BNC outputs.

1 x TDIF I/O

Supported Cards
- HDSP 9632
- HDSP 9652
- HDSPe RayDAT
- HDSPe AIO

1 x Word Clock Input
2 x Word Clock Output

Supported Cards
- HDSP 9632
- HDSPe RayDAT
- HDSPe AIO

Micstasy

8-Channel Full Range 192 kHz Preamp / AD converter

8-Channel 192 kHz AES42 Controller & Interface for Digital Microphones

DMC-842

The Micstasy is an 8-channel high-end mic/line/instrument preamp and AD converter combining typical RME features with a number of previously unseen features. Along with SteadyClock, the Micstasy not only offers low latency AD conversion of the highest quality, but is also fully remote-controllable via MIDI and also MIDI over MADI.

The introduction of the digital microphone technology created a demand for pro audio interfaces that can control and handle multiple digital microphones. The DMC-842 is both an 8-channel AES42 interface as well as a controller for digital microphones.

8 x Analog Mic / Line Preamp Input (XLR/Line TRS)
8 x Analog Output (XLR)
4 x AES/EBU Out (25-pin D-sub - 8 channels @ 192 kHz)
1 x AES/EBU In (for Synchronization, 25-pin D-sub)
2 x ADAT Out (TOSLINK) 8 ch. @ 96 kHz
(S/MUX), 4 ch. @ 192 kHz (S/MUX4)

optional: 1 x MADI I/O coaxial and optical
with I64 MADI Card (Micstasy M)
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)

8 x AES42, AES3 Input (XLR)
8 x Analog Output (XLR)
4 x AES/EBU Out (25-pin D-sub - 8 channels @ 192 kHz)
1 x AES/EBU In (for Synchronization, 25-pin D-sub)
2 x ADAT Out (TOSLINK) 8 ch. @ 96 kHz (S/MUX),
4 ch. @ 192 kHz (S/MUX4)

optional: 1 x MADI I/O coaxial and optical
with I64 MADI Card (DMC-842 M)
MIDI I/O (2 x 5-pin DIN socket)
Word Clock I/O (BNC)

OctaMic II

8-Channel 192 kHz microphone preamp and AD converter

4-Channel microphone preamp

QuadMic

Excellent signal to noise ratio and sophisticated discrete Class-A technology make the QuadMic a first choice for superior studio recordings. Due to its compact dimensions and ability to run on batteries, the QuadMic is also the ideal microphone preamp for all high-class mobile recording situations.

Each of the 4 channels features balanced microphone and line inputs with Neutrik XLR/TRS combo jacks, switchable 48V phantom power, phase reversal and a low cut filter. All channels are also equipped with LEDs for signal presence, clip state, and activated phantom power.

8 x Mic / Line Preamp Input (XLR/TRS Combo)
8 x Line Output (TRS balanced)
8 x AD-converter (up to 192 kHz)
2 x ADAT Output (S/MUX, up to 96 kHz)
4 x AES/EBU Output (D-sub, up to 192 kHz)
1 x AES/SPDIF Sync Input

The OctaMic II provides 8-channel AD conversion with eight hi-class microphone and line pre-amplification inputs, featuring a combination of sophisticated components and approved RME technology. Lowest distortion, excellent signal to noise ratio and perfectly linear frequency response transmit and amplify the microphone signals truly unchanged.

4 x Mic Preamp Inputs (XLR/TRS combo jack)
4 x Line Output
line or battery powered operation

M-32 AD

32 -Channel 192 kHz Analog to MADI/ADAT converter

32-Channel 192 kHz MADI/ADAT to Analog converter

M-32 DA

Combinations of the M-32 AD and M-16 AD converters allow setups with 16, 32, 48, or 64 channels. Up to two M-32 AD can be connected in series via MADI, sending up to 64 channels over a single MADI line. The unique set of features includes analog limiters, three hardware reference levels up to +24 dBu, MADI and ADAT I/O up to 192 kHz, 6.3 mm TRS and D-sub inputs and remote control via MIDI. A 16-Channel version is available.

Reference Converter. RME's M-32 DA is a 32-channel high-end DA converter, easy to operate yet having a comprehensive feature set. The unit combines excellent analog circuit design from the ADI-8 QS and DMC-842 with the latest converter chips and RME's superior SteadyClock, resulting in a state-of-the-art DA conversion, with outstanding S/N and THD specs. A 16-Channel version is available.

32 x Analog In (balanced TRS and 25-pin D-sub, up to +24 dBu)
1 x MADI I/O (optical and coaxial) 32 ch. @ 96 kHz, 16 ch. @ 192 kHz
4 x ADAT Out (TOSLINK) 16 ch. @ 96 kHz (S/MUX), 8 ch. @ 192 kHz (S/MUX4)
1 x ADAT In (Sync only)
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)

32 x Analog Out (balanced TRS and 25-pin D-sub, up to +24 dBu)
1 x MADI I/O (optical and coaxial) 32 ch. @ 96 kHz, 16 ch. @ 192 kHz
4 x ADAT In - 16 ch. @ 96 kHz (S/MUX), 8 ch. @ 192 kHz (S/MUX4)
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)

M-16 AD / M-16 DA

16-Channel 192 kHz MADI/ADAT to/from analog converters

2-Channel 192 kHz High-End AD/DA converter

ADI-2

The ADI-2 is a compact and flexible 2-channel reference-class AD/DA-converter. It offers AD/DA conversion with up to 192 kHz in top notch quality.

The ADI-2 is remarkably versatile as it is able to handle digital signals in SPDIF and AES/EBU as well as in the ADAT format. Key features include balanced inputs and outputs, monitoring via headphone out, SteadyClock™-controlled converters and 3-stage hardware controlled input and output levels.

M-16 AD is fully identical to the M-32 AD, with these exceptions:

- only 16-channel AD
- no fan
- lower power consumption

M-16 DA is fully identical to the M-32 DA, with these exceptions:

- only 16-channel DA
- no fan
- lower power consumption

1 x Stereo Analog I/O
1 x ADAT or SPDIF I/O
(optical and coaxial, AES/EBU compatible)

34 **ADI-8** QS

8-Channel 192 kHz AES/EBU . ADAT . MADI AD/DA converter

8 x Analog I/O (balanced TRS and 25-pin D-sub, up to +24 dBu)
4 x AES/EBU I/O (25-pin D-sub) 8 ch. @ 192 kHz
2 x ADAT Out (TOSLINK) 8 ch. @ 96 kHz (S/MUX), 4 ch. @ 192 kHz (S/MUX4)
optional: 1 x MADI I/O coaxial and optical with I64 MADI Card (ADI-8 QSM)
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)

The ADI-8 QS is a highly flexible 8-channel AD/DA converter and digital to digital format converter with an unrivalled bunch of features, including outstanding low latency AD/DA converter chips.

8-Channel 96 kHz ADAT . TDIF AD/DA converter

ADI-8 DS 35

8 x Analog I/O
2 x ADAT I/O
2 x TDIF I/O
1 x Word Clock I/O

The ADI-8 DS is an 8-channel AD/DA converter with reference approach. The compact 19" 1U rackmount enclosure includes several outstanding features, like Intelligent Clock Control (ICC), SyncCheck®, SyncAlign®, TDIF/ADAT converter and Bit Splitter. Use of the latest 24-bit converters, with 128 times oversampling, results in 117 dBA true dynamic range.

8-Channel 96 kHz ADAT . TDIF AD/DA converter

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

Built into a space-saving half-rack enclosure the ADI-4 DD features a lot of the advanced technology of the ADI-192 DD.

The device essentially consists of two converters: four AES/EBU inputs to double ADAT outputs, and double ADAT inputs to four AES/EBU outputs.

8 x Analog I/O
2 x ADAT I/O
2 x TDIF I/O
1 x Word Clock I/O

This outstanding device consists of three 8-channel format converters with AES/EBU, ADAT and TDIF I/Os. Switchable 192 kHz sample rate converters allow 8-channel sample rate conversion and clock decoupling of the highest quality.

The ADI-192 DD offers full 24 bit audio resolution at any sample rate. The three output formats ADAT, TDIF and AES independently access the three input formats ADAT, TDIF and AES.

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

ADI-6432

Bidirectional 64-Channel 192 kHz MADI <> AES/EBU converter

8-Channel 192 kHz MADI <> AES/EBU converter with 72 x 74 Routing Matrix

ADI-642

1 x MADI I/O (optical and coaxial)
32 x AES/EBU I/O (8 x 25-pin D-sub), 64 ch. at 48 kHz
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)
Com Port I/O (RS-232 via 9-pin D-sub)

The ADI-6432 converts all 64 channels of a single MADI stream to 32 AES/EBU ports and vice versa. The compact 2U device supports all 64 channels of the MADI format at up to 48 kHz (16 channels at up to 192 kHz). Connected to the HDSP(e) MADI card, the ADI-6432 turns into a powerful external 32 I/O AES/EBU interface.

1 x MADI I/O (optical and coaxial)
4 x AES/EBU I/O (XLR)
1 x Stereo Analog Out (Phones)
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)
Com Port I/O (RS-232 via 9-pin D-sub)

The perfect AES/EBU front-end for RME's MADI devices. An ideal digital multicore, allowing AES/EBU signal transfer across long distances with a single MADI cable.

MADI redistributor, patchbay and router.

MADI coaxial/optical converter in both directions.

ADI-648

64-Channel 192 kHz ADAT <> MADI converter with 16 x 16 matrix router

8-Channel 192 kHz MADI Multi-Channel MADI Switcher and Router

MADI Bridge

1 x MADI I/O (optical and coaxial)
8 x ADAT I/O (TOSLINK), 4 ch. @ 96 kHz (S/MUX),
2 ch. @ 192 kHz (S/MUX4) each
MIDI I/O (5-pin DIN)
Word Clock I/O (BNC)

The ADI-648 offers format conversion from MADI to ADAT and vice versa. All 64 MADI I/O-channels can be converted to 8 ADAT optical I/Os. In addition, the ADI-648 features an easily configurable 8-channel based 16 x 16 Matrix Router.

6 x MADI I/O (coaxial)
2 x MADI I/O (optical)
MIDI I/O (5-pin DIN)

The MADI Bridge can handle up to 8 MADI I/O streams in a compact device - providing the power to direct, distribute or mirror all audio information - transferring up to 1024 audio channels within one programmable I/O matrix.

MADI Converter

6-fold MADI Optical-BNC/BNC-Optical converter

Pro Audio CableWare . Products 2010

6 x MADI I/O (optical and coaxial)
1 x MIDI Input (5-pin DIN)
3 x MIDI THRU

RME's MADI Converter converts MADI digital audio streams from optical format to coaxial and from coaxial to optical. The compact 1U device provides 6 bi-directional converters, operating fully independently. Any input signal will pass through absolutely unaltered. The MADI converter is the perfect companion to RME´s MADI Bridge. Its six coaxial inputs and outputs can be converted to optical, which is advantageous in live and installed setups, and for longer cable lengths.

Welcome

We´re pleased to introduce the ALVA range - a collection of durable audio products built to the highest standards.

Forming a perfect complement to the products in our **RME** brand, there´s an extensive selection of professional cables and a range of other items designed to make studio or on-stage life easier.

Naturally these products aren´t just limited to use with RME devices. There´s much more on offer, for example reasonably priced, ready-made pro audio cables which, given the required specifications, can often be hard to find.

Detailed technical information on the packaging reduces your chances of arriving at the studio (or home) with the wrong cable.

More innovative ALVA brand products will be available in the future, ranging from elaborate accessories to those simple "must haves" that prove so invaluable!

Your ALVA Team.

Analog

D-Sub25 to 8 x TRS

male <> stereo plug 6.3 mm

Available lenghts
2 m = Part No. BO25M8TRS2
3 m = Part No. BO25M8TRS3
6 m = Part No. BO25M8TRS6

Specifications

- Cable Color: black, Color coded, numbered TRS splice
- D-Sub: 25-pin male, UNC 4/40 thread
- Cable Ø: 15 mm

46 # D-Sub25 to 8 x XLR

male <> male

3 m = Part No. BO25MXLR8M3

6 m = Part No. BO25MXLR8M6

10 m = Part No. BO25MXLR8M10

Specifications

- Cable Color: black, Color coded XLR splice
- D-Sub: 25-pin male, UNC 4/40 thread
- Cable Ø: 15 mm

3m = Part No. BO25MXLR8F3

6m = Part No. BO25MXLR8F6

10m = Part No. BO25MXLR8F10

D-Sub25 to 8 x XLR 47

male <> female

Specifications

- Cable Color: black, Color coded XLR splice
- D-Sub: 25-pin male, UNC 4/40 thread
- Cable Ø: 15 mm

48 MADI Duplex Cable

2 x SC-Plug <> 2 x SC-Plug

MADI Simplex Cable 49

1 x SC-Plug <> 1 x SC-Plug

Available lenghts	
3 m	= Part No. ONK0300
6 m	= Part No. ONK0600
10 m	= Part No. ONK1000
20 m	= Part No. ONK2000
50 m	= Part No. ONK5000

Available lenghts	
0.5 m	= Part No. ONK050
1.0 m	= Part No. ONK100

Specifications

- Fibre-optical cable
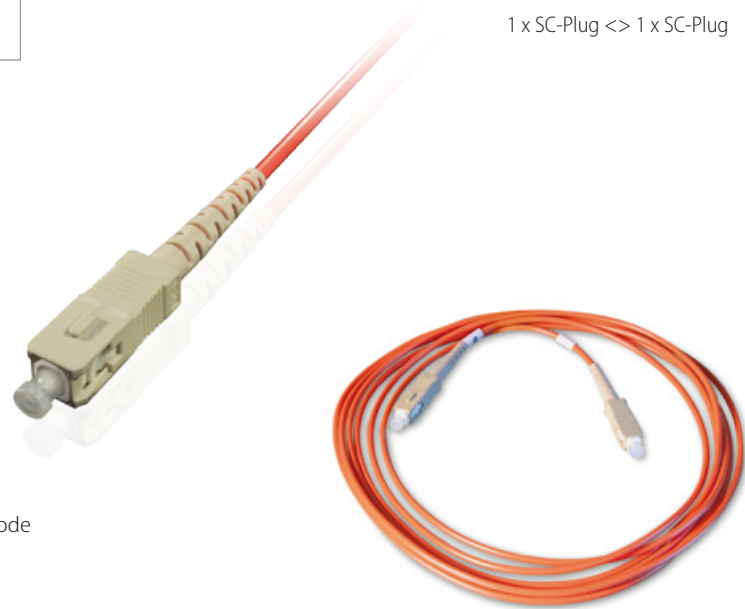- 62.5/125 µm, Multi Mode
- Cable Color: orange
- Cable Ø: 2 x 2.5 mm

Specifications

- Fibre-optical cable
- 62.5/125 µm, Multi Mode
- Cable Color: orange
- Cable Ø: 2 x 2.5 mm

MADI Cable Drum

4-fibre SC <> SC optical multicore

The ALVA MADI Cable Drum is a professional yet affordable 4-fibre SC to SC optical multicore, designed for studio, stage, broadcast and TV applications. The used MCD cable is extremely flexible, crush and impact resistant. RME partner ALVA (www.alva-audio.com) designed a simple, but effective splash-water protection, a sturdy strain relief, and took care of easy handling. This MADI cable system suits perfectly for all mobile applications. It can be used with all RME products having optical MADI I/Os.
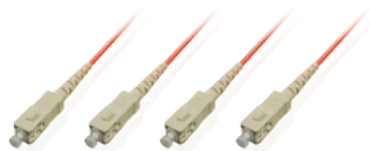
4 x SC to 4 x SC multicore

Transport and water protection with pull-out applet.

Available lenghts

100 m = Part No. MCD-100

150 m = Part No. MCD-150

300 m = Part No. MCD-300

Other lenghts available on request.

Specifications

- Type: Multimode, 50µm / 125 µm
- Fibre count: 4, each with captive dust-protections Overall transport and splash-water protection
- Secondary Coating: 900 µm
- Fibres Identification: Colours, Numbers
- Strength Members: Aramid Yarns
- Outer Jacket: Polyurethane
- Diameter Cable: 5.2 mm
- Applications: Broadcast, PA, Mobile Recording
- Cable Drum: Schill GT-310 RM (MCD-150) / Schill GT-380 RM (MCD-300)
- Dimensions (HxWxD): 36cm x 27cm x 23cm (MCD-150) / 49cm x 31cm x 29cm (MCD-300)
- Weight: 4.9 kg (MCD-150) / 10.3 kg (MCD-300)

Professional Flightcases for Cabledrum

Available cases

- For MCD-100/150 = Part No. FC-MCD-150
- For MCD-300 = Part No. FC-MCD-300
- Dimensions (HxWxD):
  41 cm x 34 cm x 6 cm (MCD-100/150)
  46 cm x 39 cm x 34 cm (MCD-300)
- Weight: 1.8 kg (MCD-150) / 1.9 kg (MCD-300)

D-Sub25 to 8 x XLR

male <> 4 x female + 4 x male

Specifications

- 192 kHz ready
- Cable Color: black
- Impedance: 110 Ohm
- Color coded XLR splice
- Cable Ø: 15 mm

Available lenghts

1 m = Part No. BO25MXLR4M4F1PRO

3 m = Part No. BO25MXLR4M4F3PRO

6 m = Part No. BO25MXLR4M4F6PRO

54 # D-Sub25 to D-Sub25

male <> male

XLR to XLR 55

male <> female

Available lenghts

1 m	=	Part No. BO25M25M1PRO
3 m	=	Part No. BO25M25M3PRO
6 m	=	Part No. BO25M25M6PRO

Available lenghts

1 m	=	Part No. AESK0100BL
2 m	=	Part No. AESK0200BL
3 m	=	Part No. AESK0300BL
2 m	=	Part No. AESK0200BL
5 m	=	Part No. AESK0500BL
10 m	=	Part No. AESK1000BL

Specifications

- 192 kHz ready
- Cable Color: black; Impedance: 110 Ohm
- Cross-Cable (input to output and vice versa)
- 25-pin AES/EBU with TASCAM pin-out format / UNC 4/40 thread
- Cable Ø: 18 mm

Specifications

- Cable Color: black
- Impedance: 110 Ohm
- XLR Connector:
  3-pin (pin1 = ground, pin = (+), pin3 = (-))
- Cable Ø: 6 mm

56 **AESid Set (Adapter + BOAESid)**

BOAESid (cable only) 57

110 Ohm <> 75 Ohm Adapter D-sub25 + Breakout Cable D-sub25 Male (TASCAM pin-out format) to 8 x BNC Female - 4 x In / 4 x Out

Breakout Cable D-sub25 Male (TASCAM pin-out format) to 8 x BNC Female - 4 x In / 4 x Out

Specifications

- 192 kHz - ready, black,
- C o l o u r - coded splice cables
- Adapter: 110 Ohm <> 75 Ohm
- D-sub: 25-pin male to 25-pin female MHDM series quality;
- Thread: UNC 4/40 <> UNC 4/40

Specifications

- 192 kHz - ready, black,
- C o l o u r - coded splice cables

58 Coaxial SPDIF Cable

RCA Cinch <> RCA Cinch

Optical SPDIF & ADAT Cable 59

Toslink <> Toslink

Available lenghts

1 m	= Part No.	SPDIFK0100BL
2 m	= Part No.	SPDIFK0200BL
3 m	= Part No.	SPDIFK0300BL
5 m	= Part No.	SPDIFK0500BL
10 m	= Part No.	SPDIFK1000BL

Available lenghts

1 m	= Part No.	OK0100
2 m	= Part No.	OK0200
3 m	= Part No.	OK0300
5 m	= Part No.	OK0500
10 m	= Part No.	OK1000

Specifications

- High Quality plug, metal shell
- Cable Color: black
- Impedance: 75 Ohm
- Cable Ø: 5 mm

Specifications

- Professional quality, metal-shell plugs
- Cable Color: black
- Cable Ø: 5 mm

Word Clock BNC Cable

male <> male

Available lenghts

0.15 m	=	Part No. BNCK0015BL
0.5 m	=	Part No. BNCK0050BL
1 m	=	Part No. BNCK0100BL
5 m	=	Part No. BNCK0500BL
10 m	=	Part No. BNCK1000BL

Also available: BNC U-Adapter

75 Ohm, 1x RG59 <> 2x RG-59

Specifications

- Cable Color: black
- Impedance: 75 Ohm, RG-59
- Cable Ø: 6 mm

62 # FireWire 400

1394a 4-pin <> 1394a 6-pin

Available lenghts
1 m = Part No. FWK460100BL
2 m = Part No. FWK460200BL
3 m = Part No. FWK460300BL
4 m = Part No. FWK460400BL

Specifications

- 400 Mbit/s
- Cable Color: black
- Cable Ø: 5 mm

FireWire 400 63

1394a 6-pin <> 6-pin

Available lenghts
▪ 1 m = Part No. FWK660100BL
▪ 2 m = Part No. FWK660200BL
▪ 3 m = Part No. FWK660300BL
▪ 4 m = Part No. FWK660400BL

Specifications

- 400 Mbit/s
- Cable Color: black
- Cable Ø: 5 mm

64 # FireWire 800

1394b 9-pin <> 1394b 9-pin

FireWire 400 <> FireWire 800 65

1394a 6-pin <> 1394b 9-pin

Available lenghts

- 1 m = Part No. FWK990100BL
- 2 m = Part No. FWK990200BL
- 3 m = Part No. FWK990300BL
- 4 m = Part No. FWK990400BL

Available lenghts

- 1 m = Part No. FWK960100BL
- 2 m = Part No. FWK960200BL
- 3 m = Part No. FWK960300BL
- 4 m = Part No. FWK960400BL

Specifications

- 800 Mbit/s
- Cable Color: black
- Cable Ø: 5 mm

Specifications

- 400 Mbit/s
- Cable Color: black
- Cable Ø: 5 mm

66 # FireWire 400 <> FireWire 800

1394a 4-pin <> 1394b 9-pin

Available lenghts

- 1 m = Part No. FWK940100BL
- 2 m = Part No. FWK940200BL
- 3 m = Part No. FWK940300BL
- 4 m = Part No. FWK940400BL

Specifications

- 400 Mbit/s
- Cable Color: black
- Cable Ø: 5 mm

"Loopback" is designed to loop the AES/EBU output signals on 25-pin D-Sub connectors of the RME ADI-6432 to the AES/EBU inputs of the same connector. This way the MADI input channels of the RME ADI-6432 can be "routed" to corresponding MADI output channels.

"Loopback" Tool for RME ADI-6432   67

D-Sub25 AES/EBU In/Out Loopback Adapter
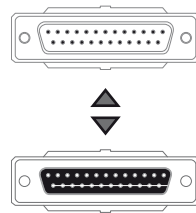
Specifications

- D-Sub: 25-pin male / MHDM series quality (TASCAM Pin-Out Format)
- Thread: UNC 4/40

68 FCTY: D-Sub25 TASCAM <> YAMAHA

D-Sub25 AES/EBU Pin-Out Format Converter

"FCTY-AES" is to be used to connect devices having a 25-pin D-Sub AES/EBU connector with TASCAM© pinout format, when using a AES/EBU cable 25-pin D-Sub connector in YAMAHA© pin-out format.

"FCYT-AES" is to be used to connect devices having a 25-pin D-Sub AES/EBU connector with YAMAHA© pinout format, when using a AES/EBU cable 25-pin D-Sub connector in TASCAM© pin-out format.

FCYT: D-Sub2 YAMAHA <> TASCAM 69

D-Sub25 AES/EBU Pin-Out Format Converter

Specifications

- D-Sub: 25-pin male to 25-pin female MHDM series quality
- Thread: UNC 4/40 > UNC 4/40

Specifications

- D-Sub: 25-pin male to 25-pin female MHDM series quality
- Thread: UNC 4/40 > M 2.6 (metric)

"MiC-CAL" Test Tone Generator

"MiC-CAL" makes it easy to calibrate microphone-inputs to the same level. Simply plug the MIC Calibrator into the microphone input, switch phantom-power "ON" and then adjust your gains.

A simple idea - makes it so easy. Just plug it into a midi-connector of a mounted unit of your rack (OUT or THRU) - and the LED will light up and helps you when you need to look into the backside of a rack on dark stages, studios etc.

MGL - MIDI Gooseneck Light

Illuminate the Inside of your Stage-Racks by using a Midi-Out/Thru - Connector

Specifications

- Power: Phantom powered, 48V
- Output level: -40 dBu
- Output frequency: 1 kHz

Specifications

- Length: 150 mm (MGL1) / 350 mm (MGL2)
- Connector: 1x DIN 5-pin (Midi output)
- Also usable to illuminate your sheet music at the keyboard.

72 # Rackmount RM19

Applicable with RME

Fireface 400

Multiface 2

ADI-2

Applicable with e. g. RME

Fireface 400, Multiface 2, Multiface, Digiface

QuadMic, AD-4 DD, ADI-2

Unirack 19 II 73

Specifications

- Rackmount adaptor to mount half 19" RME units into a 19" rack.
- Just remove the factory-mounts and replace them with the RM19.
- 4x screws M4 x 8 are included.

Specifications

19"/1U Universal Rackmount Unit for non 19" units. The Unirack II comes with updated drill holes, reduced weight, and improved handling. The oplong holes from left to right can be used with cable-straps as strain-relief, the ones from front to rear to mount e. g. AC-adaptors. 4 screws M3 x 5 are included.
Dimensions (W x H x D): 44,5cm x 4,6 cm x 22,5 cm.

More information

www.rme-audio.com

www.alva-audio.com

Worldwide Distribution

audio ag