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Richard Devine:
Electro-Renaissance Man

**Butch Vig
and Billy Bush:**
Achieving Studio Nirvana

**Simple Plan's
Jeff Stinco:**
Recording on the Run

New Products:
Sputnik Tube Microphone
MidAir Wireless MIDI Controllers
SynchroScience Torq and Conectiv

PRODUCT GUIDE



06



Pro Tools and M-Audio. Sweet.



PRO TOOLS M-POWERED 7

Pro Tools is the professionals' choice for audio/MIDI production. So what is Pro Tools M-Powered? M-Powered has all the features and power of Pro Tools LE—except it lets you design a Pro Tools system using your choice of nearly 20 affordable M-Audio interfaces*. With a street price of about \$249 including more than 40 plug-ins, Pro Tools M-Powered finally lets you treat yourself to the same creative tools the pros use. Now that's a sweet deal.

*Pro Tools M-Powered does not support DV Toolkit. If you're working with video, check out a Pro Tools LE system.
** 48 tracks with Music Production Toolkit option.

Nutrition Facts PRO TOOLS M-POWERED

Amount		% Daily Requirement
Audio Tracks**	32	100%
MIDI Tracks	256	100%
Interfaces avail.	18	100%
Plug-Ins incl.	40+	100%

Additional ingredients: Instrument tracks, real-time MIDI properties, enhanced groove quantization and templates, ReWire, Beat Detective LE, Mac/PC compatibility, Pro Tools session compatibility.

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Butch Vig and Billy Bush

Achieving Studio Nirvana

Few people have had more of an impact on the sound of modern music than Butch Vig. With production credits that include seminal records like Nirvana's *Nevermind* and Smashing Pumpkins' *Siamese Dream* as well as a string of chart-topping singles with his own band Garbage, his level of success is truly rare. And for the last decade, engineer Billy Bush has been working alongside Vig, engineering sessions for Garbage as well as keeping the band's complex blend of traditional instruments and electronic sounds working on the road. Currently the duo is splitting their time between producing new acts, writing for a collection of film projects and compiling a best-of collection for Garbage, which is due out early next year. Regardless of where they are or what they're doing musically, M-Audio hardware and software—including the EX66 reference monitors, Trigger Finger, MicroTrack 24/96, Pro Tools M-Powered and more—play an integral role in the way they work.

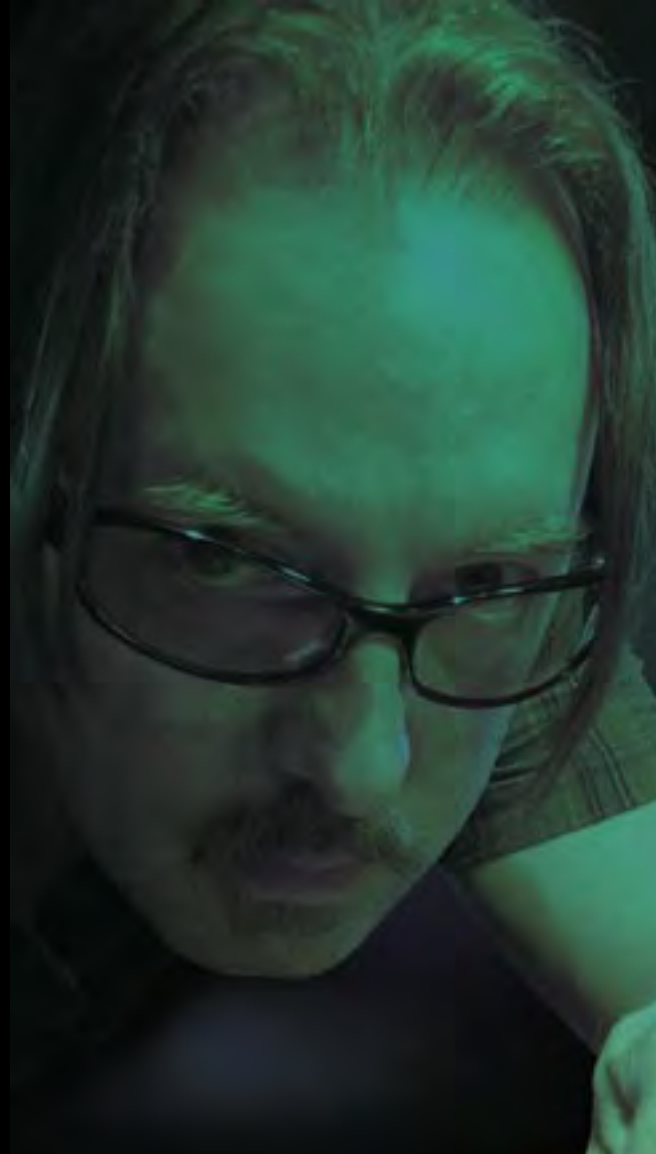
What do you perceive to be the most significant changes in music production that have taken place over the last few years?

Vig: The whole technological revolution over the last 10 or 15 years has just been amazing. When we first started the studio in '84, all the gear we bought was the cheapest stuff we could find. It seemed so daunting to try and record your own music and make it sound really good. Now technology has just changed everything. Kids can make an incredible piece of music in their bedroom, and it sounds as competitive as a record that someone did in the most expensive studios in Hollywood or New York. And I think that's been liberating in a lot of ways because it makes music production less elitist.

Bush: In addition to the changes Butch mentioned, for me it's about having something like Pro Tools M-Powered and the Transit. It's great because there is so much time-consuming stuff that I have to do and trying to do it in a studio, or doing it somewhere where somebody else could be working, is a real waste of time and money. So being able to take something away on my laptop, and either edit drums and comp vocals or just work on arrangement ideas in a real, portable way is such a lifesaver. I can get work done wherever I need to, whether I'm flying to New York or London or wherever.

With all of these available options, do you find that today's up-and-coming bands have a higher level of technical expertise in the studio?

Vig: Yeah, some of the bands I work with are way faster with Pro Tools than I am. I usually rely on Billy to do a lot of the heavy engineering these days. Some of the young bands are so good; they know all the tricks. But at the end of the day, the song is really still the thing that matters the most, because all the technology in the world won't necessarily give it a great hook or make it sound compelling. But again, the technology gives bands a chance to do almost anything now—anywhere. You could write and record a song sitting on a beach in Jamaica!



“The Trigger Finger is awesome...It’s great to have something that plays like an MPC but gives you access to your entire sample library.”

- Billy Bush

“I love monitoring with [the EX66] because I can really hear the detail and definition in the mix.”

- Butch Vig



Even though you have frequently incorporated a healthy dose of electronic elements into the music you've worked on, the records have always exhibited a certain timeless quality. What's the secret to creating that balance?

Vig: The best way to make an album sound timeless is to keep the production really simple, so it doesn't get in the way of the music. I think you can often date records by the sound of a keyboard or by the sound of the snare drum. In the past, when you get a new artist that is successful, everybody else jumps on the bandwagon, and all of a sudden there are thousands of records coming out that all sound similar. I think the songs, or the artists that have held up the longest, are the ones where the production doesn't overwhelm the song—the song is still the most important thing. I think if you rely too much on trying to be very hip and current sounding, there's a good chance that everyone will have moved on to a completely different sound in five or ten years' time, and your “hip” recording might sound really dated.

When I first started working with the Pumpkins, there was so much energy when they played together. They used to rehearse a lot, and played tons and tons of shows. So they really had their chops on. Billy Corgan and Jimmy Chamberlin really developed a special chemistry from playing together. As their producer, I wanted the sound of their records to be as much about the “feel” as it was about the production. And that's another element in making an album sound timeless.

Bush: My role, when it comes to the band or working with Butch is as an engineer and programmer. I'm there to help facilitate what it is that they're trying to accomplish. The best thing I can do is to have the proper tools available and ready to use. That way, you don't get stuck in the trap of having to try and figure out how to get a sound or control this or that. It's always so much better when you can just have the musicians grab some knobs and start twisting things, and things immediately happen, and it's all very natural and musical.

Butch, you were one of the first people to try out the EX66 monitors. What are your impressions?

Vig: Well, one of the first things I listened to was the title track off our last record, “Bleed Like Me.” Obviously, I know the detail in that record because we spent so long working on it. I always like to test out speakers by listening to Shirley's voice, because I know the tonal qualities of how she sings. And I was amazed because I heard lots of things that I didn't necessarily hear when we mixed the record. I think we mixed on Genelecs at Smart Studios, and I'm used to that room and what it sounds like. But I've heard a lot of things on the EX66 monitors that I did not hear the first time. And I love monitoring with them because I can really hear the detail and definition in the mix.

What other M-Audio pieces have you been getting mileage out of lately?

Bush: The Trigger Finger is awesome. We've used MPCs for years, and the whole process of getting the sounds into the MPC, programming it and flying the stuff back into Pro Tools, was sort of a needless exercise, in my opinion. And it always drove me nuts. It's great to finally have something that plays like an MPC but gives you access to your entire sample library, at any time. It's totally been a lifesaver to be able to throw up something like FXpansion BFD and play it like you were playing an MPC.

Vig: I've been looking for years for a really good-sounding small digital recorder, mostly just to record ideas. And the MicroTrack 24/96 is great—I can pull it out and sing or record anything into it really quickly, with no fuss. I am astounded by how great it sounds. When I first got it, I just started walking around the house recording various sounds. We have a little swing for my baby girl, and it makes this weird back-and-forth sucking noise that sounds kind of like “whacko whacko whacko.” So I recorded it and loaded it into a new remix of “Bad Boyfriend” that we're working on for the Garbage best-of compilation. It became the main percussion loop for the track, working its way into the main groove at the start of the song. It sounds really cool. Now I take the MicroTrack with me wherever I go!



SONIC WARFARE

Engineer **John Robbins** Describes Life Behind the Big Board



Engineer John Robbins is equally at home at the FOH position, mixing a show for 10,000 people or hunkering down in the studio with an up-and-coming artist. A veteran of tours with Prince, Patti LaBelle, Alice Cooper and, most recently, John Mellencamp, Robbins has come to rely on M-Audio products for a wide variety of stage and studio tasks. As a long-time Pro Tools user, he seldom leaves the bus without a laptop, Pro Tools M-Powered and a FireWire 1814 for recording and editing board mixes. Robbins has also come to rely on a collection of Solaris mics and TAMPA preamps as his “go-to” tools for miking guitars, drums and vocals.

What are some of the challenges and joys of working the board at a live performance?

Live mixing is more like sonic warfare compared to the studio. But [in the studio] there is not a feeling like the one I get from a massive PA and twenty thousand people screaming when the lights go down and the show starts. Big rush!

You recently acted as Front of House engineer for John Mellencamp's tour, which swept throughout the United States and Canada. What M-Audio gear did you use on tour, and how did it hold up to the rigors of the road?

I use eight Solaris mics on guitars and drum overheads and three TAMPA preamps on vocals. I also use the FireWire 1814 to record in Pro Tools M-Powered. It all sounds and is holding up great.

With all the choices available to you, what made you choose M-Audio for microphones and preamps?

I first bought a Solaris mic at my local music store because it felt like a serious mic, and I thought for the price, I couldn't go wrong. And I was right. It is a very serious mic and the price is very low for what you get. And I think those preamps sound great. I really use the compressors in them as they work very well.

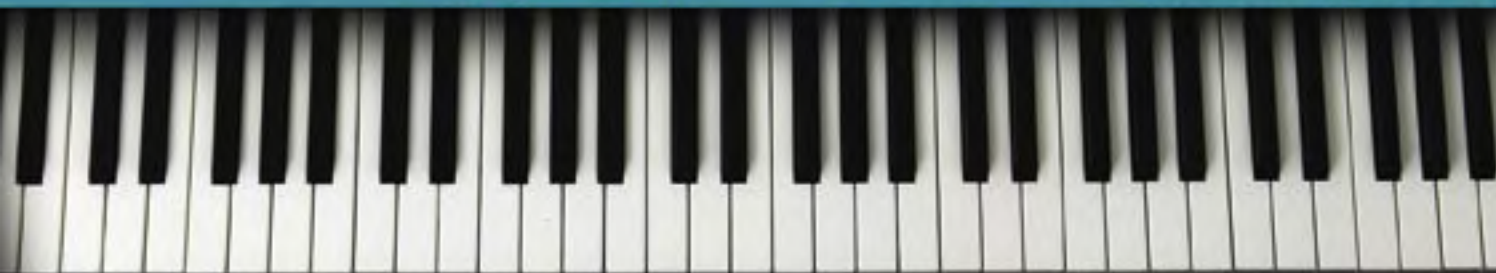
The demands of a sound engineer in a live performance environment must differ greatly from a studio environment.

How do you transition between the two? Are there any pieces of hardware or software that make the transition with you?

You're always fighting physics on the road, but in the studio, [the goal] is preservation. I take every piece of my M-Audio gear to my studio when I finish a tour.

Tell us a little bit about your studio setup and why you have chosen to make M-Audio gear a part of it.

The bang for the buck is a huge factor. M-Audio now makes everything anyone needs to build a complete studio. The one-stop shopping and the consistency is there. The tech support is great at M-Audio. I had a power supply in a CPU die three hours before a very big session, and it baked everything in the FireWire ports including my FireWire 1814. I ran to the store, bought a new CPU, hard drive and an 1814, and ran home. M-Audio tech helped me start from scratch to restore all of my software and hardware settings so I could do my job.



Michael Ramos and Brandon Bush

On the Road with Los Lonely Boys and Train

When choosing a stage piano that will travel thousands of miles from venue to venue—each packed with thousands of fans—it's essential to find an instrument that combines world-class sound with true-to-life feel. For multi-instrumentalist Michael Ramos (Los Lonely Boys, John Mellencamp, Charanga Cakewalk) and keyboardist Brandon Bush (Train), it was precisely this combination of features that caused them to choose the ProKeys 88 for their respective high-profile tours. As these versatile players will attest, the ProKeys 88 delivers exactly what they need to get the job done night after night.

With a home studio comprised of M-Audio interfaces, mics and preamps, the ProKeys 88 was an easy choice for Ramos. "I've used M-Audio gear extensively both in the studio and in live situations," he attests. "I know from experience that M-Audio stuff works. It sounds great and I know it will be dependable."

It takes a versatile instrument to recreate the complex and varied sound of the latest Los Lonely Boys record in a live arena. Ramos found everything he needed—rendered with a stunning degree of realism—within the ProKeys 88. "There are lots of piano sounds,

Wurlitzer electric piano sounds, and some Clavinet on their new CD," says Ramos. "I like the sounds in the ProKeys 88 because they seem very realistic to me. I've noticed in most other keyboards the piano sounds usually have this tinny, digital-sounding overtone, but that wasn't present in the ProKeys 88. I used to own a Hohner D6 Clavinet back in the day. When I heard the Clav on the ProKeys 88, I was thoroughly impressed."

For Bush, the top priority was finding a top-notch grand piano with great feel that would complement Train's driving pop rock sound. "I wanted a keyboard that would be dedicated to just the piano sound that was dependable and easy to use," explains Bush. "I worked with our front-of-house engineer to find a sound that would sit well in the mix for the size of venues we would be playing on this tour. I use the Grand Piano 1 sound, which sounds great in the two octaves above middle C, where I spend plenty of time in the typical Train set."

Of course, dependability is a major factor when you have to dismantle and transport a rig almost daily. "I can't believe how solid this keyboard feels and how great the

action is for such a light package," Ramos enthuses. "If you have a gig where you need great sounds and great feel, and you have to move your gear a lot...this keyboard was made for you."

In addition to using the ProKeys 88, Bush relies on M-Audio controllers to play a range of samples and synths featured on the latest Train release. He recently exchanged his M-Audio Trigger Finger and Radium for the new all-in-one Axiom 25 keyboard controller with trigger pads. "The Axiom is great for me because in one unit I get the pads to trigger one-hit samples and a keyboard to play the synth parts. The Enigma software made programming the Axiom quick and painless. The backlit screen is great on stage as well."

When traveling, Ramos also relies on M-Audio gear so he can keep recording and creating music everywhere he goes. "On the road, I use Pro Tools M-Powered with the M-Audio FireWire 1814. I'll take a Solaris mic with me and if I need it, my Octane. I like to write and record on my days off. The great thing about being able to record on the road is that I can be working on projects that I bring from home."

M-AUDIO and PRO TOOLS M-POWERED 7



Pro Tools on Your Terms

Pro Tools M-Powered brings the advent of compatibility between Pro Tools software and selected M-Audio hardware—a combination that represents a new paradigm in music production. Now you can customize an affordable high-fidelity desktop rig or an incredibly powerful compact mobile multi-channel studio, all while being compatible with countless Pro Tools-equipped project and professional studios around the world. Here's a look at just some of your options in hardware and software—and their applications.

The New Synergy

Pro Tools M-Powered software delivers the same core technology on which countless professional and project studios around the world rely. The main variant is what hardware different versions of Pro Tools work with. Where Pro Tools HD systems take advantage of Digidesign's DSP-based hardware, and Pro Tools LE works only with Digidesign's LE system hardware, Pro Tools M-Powered works specifically with over 20 M-Audio interfaces. All three options share the same file format, making it possible to interchange projects between these three systems—and on both Macs and PCs. These operational similarities and file compatibilities translate to a wider range of options for the way you work. And a standardized user interface means that once you know how to run one Pro Tools variant, you know how to run them all.



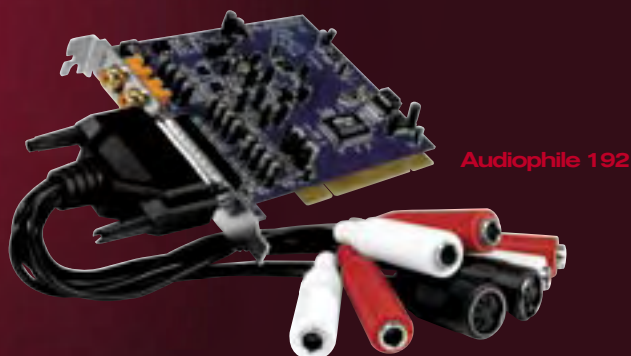
Session Compatibility. Let's say that you have Pro Tools M-Powered 7 and a compatible M-Audio interface such as a FireWire 410. (We'll look at the benefits of choosing a multi-channel FireWire interface shortly.) Now you can collaborate and exchange files with other musicians who are using Pro Tools LE and Digidesign hardware. You can also take the files you track at home or in your project studio to a professional studio that uses a Pro Tools TDM or HD system for the full benefit of additional studio tracking, processing and mixing at the hands of a seasoned engineer and/or producer.

Pro to Go. Conversely, let's say you're that seasoned pro working in a Pro Tools HD studio. Pro Tools M-Powered 7 delivers the ability to work at home or on the road with the M-Audio desktop interface, multi-channel mobile interface or audio interface keyboard that best suits your needs. This might be tracking a live act, capturing the inspiration in the moment wherever life takes you, or sitting on the living room couch with your family while cutting those endless sound effects cues on your laptop. The possibilities are wide open.

This new synergy also means that you can take the studio tracks you created on any version of Pro Tools right to the stage as backing tracks. This becomes especially powerful when integrating Ableton Live with your Pro Tools M-Powered system. M-Audio interfaces like the FireWire 410 and FireWire 1814 give you the portable flexibility of multiple outputs and software-based routing for things like routing a click track to the drummer. By the way, if you're wondering about the feasibility of using a laptop on stage, take a cue from M-Powered artist Jason Halbert, musical director for Kelly Clarkson. Jason runs the show on a laptop and FireWire 410, with Ableton Live playing tracks he's exported from the master Pro Tools sessions.

There are a few considerations in exchanging project files between Pro Tools platforms. If you are using RTAS or TDM plug-ins, then you'll need the same plug-ins on all systems involved. You can get around this by simply bouncing the tracks that have plug-in processing down to self-contained audio tracks that include the rendered effects.

Affordable Desktop Production



Audiophile 192



Audiophile 2496

Pro Tools M-Powered works with all M-Audio Delta PCI 2.2 interface cards. The best-selling Audiophile 2496 and next-generation Audiophile 192 feature 2-channel analog balanced 1/4" I/O, 2-channel S/PDIF coax digital I/O and up to 24-bit/96kHz operation with Pro Tools M-Powered for amazingly affordable personal desktop production. Both devices let you use analog and digital I/O simultaneously, providing the flexibility of configuring 4-channel I/O, monitoring analog while outputting digital or running a digital effects loop. Direct monitoring on both devices allows you to hear the input without latency while recording. The Audiophile 192 also features balanced 1/4" I/O and a second pair of outputs for routing to a separate headphone mix or two different speaker systems.

If you need more I/O, our Delta 44 gives you 4 x 4 balanced I/O—and the Delta 66 adds S/PDIF to the package. For recording multiple players simultaneously and/or routing individual tracks to discrete outboard mixer channels, check out the Delta 1010. You get 8 x 8 balanced I/O, MIDI I/O, word clock and S/PDIF in an easily accessible rack-mounted unit. And for the budget conscious, the Delta 1010LT delivers the same package with unbalanced analog I/O and breakout cables instead of the balanced I/O rack. Delta cards in conjunction with Pro Tools M-Powered 7 offer professional features, sound and flexibility at an affordable price—easy enough for entry-level uses and powerful enough for veterans.

USB—Music Making Anywhere, Anytime

M-Audio is virtually synonymous with mobile studio solutions. Our USB interfaces are all bus-powered, letting you take your music literally anywhere you want to go. For starters, the pocket-sized Transit is a Pro Tools M-Powered compatible, high-resolution, mobile audio upgrade for any computer and is particularly ideal for monitoring your laptop production work while on the go. The inexpensive Fast Track USB is a great way to start recording guitar and vocals one track at a time with Pro Tools M-Powered. Fast Track Pro ups the ante with dual mic/instrument channels, balanced 1/4" outs, S/PDIF digital I/O and MIDI.



Black Box



Fast Track Pro

If microphone-based stereo recording on the go is all you need, that's exactly what the MobilePre USB is designed for. And if you're a guitarist, check out the JamLab and Black Box. JamLab is a guitar/computer audio interface the size of a deck of playing cards and includes stompbox effects. Black Box combines amp modeling, unique beat-synced effects, drum patterns and a Pro Tools M-Powered 7 compatible recording interface in a single unit that you'll have a hard time walking away from.

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FireWire—The Key to Mobile Multi-channel Studios



FireWire Solo

FireWire (IEEE 1394) inherently supports much greater bandwidth than USB 1.1. USB 1.1 is fine when you're just moving two channels in and/or out at a time and don't need to work at very high bit-depths and/or sampling rates. Beyond that, you need FireWire for multi-channel I/O, lower latency and/or higher fidelity.

M-Audio makes a full line of FireWire audio interfaces that span the gamut from personal recording to ambitious project studio needs. Most are bus powered for total mobility—and they're all compatible with Pro Tools M-Powered. All our FireWire interfaces support up to 24-bit/96kHz on all I/O simultaneously.

The FireWire Solo is designed primarily as an easy, affordable solution for songwriters. This compact unit delivers 6 x 4 I/O including microphone, guitar and line inputs, as well as S/PDIF. The FireWire Audiophile is configured more for line-level work, with 4 x 6 I/O including surround outputs, as well as MIDI I/O and a momentary A/B button for DJ-style source monitor switching.



FireWire 410

Next up is the FireWire 410 featuring dual front-panel mic/instrument inputs for stereo or 2-channel recording. There are also eight analog outs plus S/PDIF—great for scenarios where you want to run discrete output channels to independent mixer channels and other outboard gear, or as separate surround outputs (surround-compatible software required). Two independent headphone amps are perfect for working with a partner.



FireWire 1814

If you're tracking a full band, the FireWire 1814 interface's 8 x 4 analog I/O is an amazing solution (especially in conjunction with our award-winning 8-channel Octane preamp). There's also 8 x 8 Lightpipe I/O complete with word clock synchronization for seamless communication with devices like ADATs and digital mixers. You can also rack-mount the 1814 for studio or road use.

Putting this all together, M-Audio FireWire interfaces and Pro Tools M-Powered 7 gives you total flexibility and mobility—right down to interfaces powered via your laptop's FireWire bus (6-pin FireWire port required). These compact studios literally fit in a backpack (we even make the backpack) and are amazingly powerful and convenient for remote recording. Of course, you can use them on the desktop or in the studio as well. Again, the files you record at a gig, in the field or on the road are session-compatible with full Pro Tools systems at professional studios around the world.

Interface/Controller Combos

There's nothing out there that symbolizes the mobile music revolution more than the M-Audio Ozone and Ozonic—combination audio/MIDI interface and MIDI keyboard/controllers that fit in a backpack with your laptop. Plug in a mic, guitar or other instrument directly and the signal goes right into the track you've assigned on Pro Tools vM-Powered. Control soft synths from the MIDI keyboard. And hear it all via the audio outputs or headphone jacks right on the units. The M-Audio Ozone features a 25-note keyboard, 8 MIDI-assignable rotary controllers, 2 x 2 USB audio interface with mic/instrument inputs, MIDI I/O and headphone amp.



Ozonic

The Ozonic combines a 37-note velocity- and pressure-sensitive MIDI keyboard, 4 x 4 FireWire audio/MIDI interface, mic/instrument/headphone preamps, and a complement of 40 MIDI-assignable knobs, sliders, buttons, joystick and other controllers. Assign the mod wheel to the cut-off frequency of the GForce Minimonsta:Melohman. Grab knobs to control software EQ settings. Map Ozonic's slider bank to the drawbars of M-Audio Key Rig's virtual tone wheel organ. Ozone and Ozone put the tactile control back in your synths and effects. The possibilities are endless.

Total Control with ProjectMix I/O

If you produce music regularly, you'll appreciate the ability to bring the feel of a traditional recording console to your Pro Tools M-Powered 7 rig with ProjectMix I/O. This powerhouse combines an 18 x 14 audio interface with an 8-channel control surface complete with moving faders. In fact, it's the only interface/control surface that lets you record directly into Pro Tools M-Powered 7. Rotary encoders double to control either channel strip or plug-in functions. If you want the feel of a pro studio along with the compact size and affordability of a personal studio, you owe it to yourself to check out ProjectMix I/O.



ProjectMix I/O

Complete Virtual Workstations



iZotope Ozone 3

iZotope Trash

iZotope Spectron

WIZOO Verb W2

WIZOO Verb W5

Pro Tools M-Powered supports RTAS plug-ins, by far the industry plug-in standard that enjoys the widest range of support from the best developers. RTAS support means that Pro Tools M-Powered is much more than just software—it's a platform that you can expand with world-class virtual instruments and effects, configuring it into a custom workstation that perfectly suits your music and working style. Pro Tools M-Powered ships with 35 DigIRack and Bomb Factory plug-ins to get you started. (If you're not familiar with Bomb Factory, the team specializes in expert emulations of vintage studio gear.) Chorus, reverb, EQ, delays, and time compression/expansion are just some of the processors you get right out of the box—along with Digidesign's Xpand! virtual instrument. And that's just the beginning—there are literally hundreds of effect, instrument and production plug-ins available from Digidesign, M-Audio and our partners.

Processing Plethora. When you want to explore beyond the generous complement of effects that ship with Pro Tools M-Powered, a natural first stop would be to check out two other bundles Digidesign offers through M-Audio. Producer Factory bundle includes Moogerfooger Analog Delay, JOEMEEK VC5 Meequalizer and SC2 Compressor, Cosmonaut Voice and Digidesign's Maxim limiter/maximizer. The Producer Factory Pro bundle features Digidesign BF-3A (classic compressor) and D-Fi (analog/retro processing), Tel-Ray Variable Delay, Tech 21 Sans Amp (virtual amp), Moogerfooger Ring Modulator, and Voce Spin (rotary speaker) and Chorus/Vibrato.

M-Audio is also proud to distribute three amazing packages from iZotope, all of which offer unique effects you can't get anywhere else and utilize 64-bit internal processing for totally pristine sound. Spectron delivers spectral domain processing to provide control over selective frequency bands for delay- and modulation-based effects that are completely unique. If you crave distortion, Trash is the king, giving you everything from tape saturation to fuzz to a zillion amp cabinet models. And the art of mastering has never been simpler with iZotope's

Ozone 3, where expert instructional materials that demystify mastering voodoo accompany a set of totally lethal integrated mastering tools. As if that weren't enough, WIZOO's WIZOO Verb W2 delivers a new paradigm in realistic acoustic space emulation.

Virtual Instruments Galore. There's a huge variety of virtual instruments that transform Pro Tools M-Powered into a composer's dream workstation—and you can hear most of them right now at M-Audio.com. You can get the basics with M-Audio's Key Rig and Drum & Bass Rig, each of which is a universal virtual instrument rack with four instrument modules. Key Rig features modules for stage pianos, synths, tone-wheel organ and General MIDI. Drum & Bass Rig's modules handle electric bass, real drums, loop manipulation/playback and step-sequenced techno-bass. Together, these inexpensive virtual racks deliver extremely high-quality sounds that cover most songwriting and everyday tracking needs.

When you're ready to add some real signature sounds to your tracks, check out GForce's expert virtual models of the prominent vintage synths and keyboards that helped define the electronic music revolution. Choose from The Oddity (ARP Odyssey), Minimonsta:Melohman (Minimoog), impOSCar (OSCar) and M-Tron (Mellotron). Each one of these award-winning instruments is stunningly realistic (except that they don't go out of tune or get dirty pots and switches) and now possesses exciting new features the original instrument designers couldn't have even dreamt of.

As if that weren't enough, Digidesign's Advanced Instrument Research group has released Hybrid, a high-definition RTAS® software synthesizer for Pro Tools M-Powered® and other Pro Tools® systems that combines the warmth of classic analog waveforms with digital wavetables. Hybrid can emulate your favorite synths or create something no one has ever heard before

Ableton Live via ReWire

Ableton Live has been winning awards left and right for its abilities as a real-time production tool—and, thanks to ReWire, Pro Tools M-Powered 7 accepts Live 6's multi-channel output stream right into its mixer channels for further integration, processing and mixing. Live has truly redefined the way many people write and produce music. While it has evolved into a powerful full-blown DAW, at its core lies a loop-based tracking method that's as fluid and intuitive as it gets. Just drag-and-drop loops into the track/channel grid and they automatically beat-sync to your project's master tempo. Chop up the loops, change pitch, add effects and much more without ever stopping the beat. It's incredibly easy to use, inspiring and fun. And now you can use Pro Tools M-Powered 7 and Ableton Live 6 at the same time with M-Audio interfaces. There's even a copy of Ableton Live Lite 5 included with Pro Tools M-Powered 7 to get you started.



As you can see, Pro Tools M-Powered 7 combined with M-Audio gear offers unprecedented new possibilities in audio production. And that's even before you consider the ton of third-party software that allows you to customize your own unique work environment. It's all about choices, compatibility and synergistic workflow between studio, stage, home and the road—and taking your music as far as you want to go.

SIMPLE PLAN'S JEFF STINCO RECORDING ON THE RUN

As one of the founding members of the multi-platinum-selling pop punk outfit Simple Plan, Jeff Stinco isn't allowed to sit still for long. With a seemingly endless touring schedule, a new album in the works and a side gig as a producer in his own right, Stinco is the picture of today's multitasked musician who keeps his hands in all aspects of the business. Armed with the Black Box, Fast Track Pro, ProjectMix I/O and Pro Tools M-Powered, M-Audio technology plays a pivotal role in helping Stinco deliver his best performances onstage as well as capture inspiration wherever it happens to strike. Simple Plan's portable Pro Tools rigs allow Stinco and his bandmates to collaborate and exchange ideas months in advance of the formal production period, giving them the freedom to flesh out ideas and explore sounds without the clock ticking the background.



“What’s really cool about the Black Box is the range of tones that you can get and how quickly you can get them.”



You're known for being very particular about your guitar sounds and the amps that you use. What is your impression of the Black Box, and where do you find it the most useful?

What's really cool about the Black Box is the range of tones that you can get and how quickly you can get them. Overall, I was really impressed with the sound, and I own a lot of amps. The sounds are so close to the real thing that when I'm doing demos or working out ideas, it's not worth the hassle of taking out all these amps and miking them up. It's so simple to just use the Black Box to record my demos—it gives me a huge range of tones ready to go.

It's cool to practice with also. When I'm on the road and I practice, it's very convenient to have a metronome, a tuner and an amp all in one unit. And when I'm backstage and I'm about to head out, it's really cool to have the same kind of reaction out of the amps in the Black Box that I get out of the real thing. A lot of those other guitar processors just don't sound like real guitar amps. But with the Black Box, I get a sound that's really close to my live setup. So when I hit the stage, there's not a big difference in what I'm hearing. Overall, using the Black Box makes my warm-up a lot more efficient, and it's just a smarter approach.

I also bring a Fast Track Pro and the Black Box into my hotel room pretty much every night. I have it on the bus also, and as soon as I have an idea, I just plug it in. With that, my laptop and Pro Tools M-Powered, I'm always ready to go and record. And that's very convenient for me.

Have there been any instances where the guitar tracks you've demoed on the road have actually made the final cut of an album?

When we did the last record, my whole band was writing and bringing in almost finished songs that were demoed out on our Pro Tools rigs. Those demos were very close to the recorded versions and sometimes we would actually use some of the stuff directly from the demo recordings. I remember a song that Pierre and Chuck wrote, which was called "Perfect World," where we actually just took the demo version of the main riff and put it right there on the record. And that was recorded with a very minimal setup. We go very deep with the demos because when you're in the studio and you have a red light telling you it's time to record, it's really difficult to mimic the energy that you had when it was 4:00 in the morning and you just demoed something in your house.

How important is it for you to be able to move session files between Pro Tools M-Powered and the HD rigs that you use in the larger studios?

We just released a live record not too long ago, which was recorded on Pro Tools HD. Some of the tracks were sent to me while I was on the road, and it was really convenient to be able to preview how it was being edited together and offer input to our producer. There were also some instances where we've done radio or TV spots, and I can do a lot of those editing chores from my rig at home with Pro Tools M-Powered. Again, it's very convenient to have a setup that allows you to do all that stuff.

Also, when I was rehearsing to get back on the road, we barely had any time. So I took all the drum and bass tracks from the original Pro Tools session and just rehearsed the whole show on my own. And those were the album sessions that I basically brought back to my computer and started working with.

In your home studio, how are you making use of the ProjectMix I/O?

Obviously, I demo my own stuff, but I produce tracks with other bands as well. I really like to record live drums, which I do with the ProjectMix. It's got plenty of ins and outs to do all that stuff. At home I really like to have everything set up and ready to go. I keep all my microphones set up, and basically when I want to record, I just raise whatever channel I need. It's obviously recallable, which is pretty amazing. I don't need to memorize or make notes or anything. And the less time I spend on the technical stuff, the more creative I am.

So what are the most important things that this gear has helped you do that you couldn't do five or six years ago?

There's no way I could have recorded the quality of demos that I'm recording right now with the gear that was available to me five or six years ago. There is so much more available to musicians now. And that, for me, is really important. It's important for me to know that young musicians have the chance to record their own ideas without spending thousands on studio time. You can have a really, really amazing setup for two grand now, computer included. And I think it will probably allow people to be more creative, release their music quicker, and not have to rely on huge corporations to release their music. I think that's pretty amazing. And the quality of the demos that I'm making at home and the speed that I'm making them at is incredible. I don't spend time on technology anymore. I don't think that I've even read any of the manuals. All of this stuff is pretty much plug and play.

To learn more about Jeff Stinco and Simple Plan, log on to www.simpleplan.com.

RECORDING GUITARIST

Computer-Based Solutions for the Recording Guitarist

You're ready to take your music to the next level—and the computer is the tool to help you get there. The bottom line is that you can do a lot more creative things with today's computer-based hardware and software than with dedicated hardware. Whether you're just starting to use the computer with your guitar or you have experience with the technology, M-Audio has a range of products designed to hone your creative edge.

Audio Interfaces and Preamplication

One of the questions we're asked the most is "how do I connect my guitar to my computer?" The answer is an audio interface that has built-in preamplication. An audio interface connects to your computer via USB or FireWire. Simply hook up your gear to the interface and it routes your audio to and from your computer music software. All M-Audio interfaces are built to accommodate the demanding needs of today's recording professionals. So, in addition to giving you a preamp, an M-Audio interface also serves as an overall audio upgrade for your computer.

Note that not all audio interfaces provide the preamplication you need. Most audio gear—including garden-variety sound cards—operates at line level, while guitars and microphones need preamplication in order to boost their signals to line level. The M-Audio interfaces recommended here for guitarists all have preamplication, in addition to serving the primary function of getting audio in and out of your computer. Of course, all of our interfaces also provide high-quality audio outputs suitable for connection to your stereo receiver, mixer or powered monitors.

Monitoring and Latency. There are other benefits to having a professional audio interface. For starters, older computer audio circuits and audio cards lack the capability of letting you hear what you are recording while you're listening to something else. All M-Audio interfaces provide this critical monitoring feature while delivering professional-quality audio.

Also, all digital audio circuitry has an inherent processing delay between when a sound goes into a computer and when it comes out—a phenomenon known as latency. In older computers especially, this latency can create an audible delay that can take the fun out of recording. Even on the latest computers, these topics become much more of an issue when you are working with multiple tracks and lots of software effects processing. Not only does the computer have to keep up with a lot more data, but you typically need to be able to monitor the new input you're recording while listening to multiple tracks you've been building up.

All M-Audio interfaces feature extremely low latency so that you can monitor your performances complete with software effects. (The more tracks and software effects you use, the more CPU power you'll need.) Our interfaces also have hardware direct monitoring that lets you hear your unprocessed input at the output along with the rest of your tracks with virtually no latency.



Transmission Speed. While our Delta line of PCI cards is very popular, most of the interfaces we recommend for guitarists are based on either USB or FireWire (IEEE 1394) connectivity due to mobility. The primary difference for musical purposes is throughput—how fast information can be sent and received. USB usually suffices if you're just dealing with a stereo pair in and out at CD-audio quality. If you want additional inputs and outputs and/or even higher fidelity (such as 24-bit/96kHz), you'll need a FireWire interface.



I/O Configuration. One of the biggest deciding factors in choosing an interface is the number and type of inputs and outputs. While you can build up complete compositions one track at a time, you'll need more inputs if you plan on tracking two or more performers simultaneously. More analog outputs are necessary if you want to mix with an outboard mixer rather than in software. Multiple pairs of ins and outs are also handy for things like routing to and from external effects such as reverb and digital delay. All M-Audio interfaces come with our software drivers that allow you to choose what sounds or instruments you want to hear out of each output or headphone.

Digital I/O is something to look at if you want to transfer audio without any degradation to and/or from another digital device without going through analog circuitry. Digital I/O is also great for creating an outboard effect loop with a processor that supports S/PDIF digital connectivity. All of our digital outputs also provide pass-through of surround-encoded AC-3/DTS signals that can be processed by a surround receiver.



FAST TRACK USB

Options. M-Audio makes a complete line of professional audio interfaces, all PC and Mac compatible. If you work alone, you may never need more than our **Fast Track USB**. Its single input features built-in preamplification for both instrument and dynamic microphones. This allows you to record electric guitar, acoustic guitar with internal pickup, bass and similar instruments—as well as a mic for vocals or acoustic instruments—into applications such as **Pro Tools M-Powered**, **Ableton Live** and the included **Session** make-music-now software for PC. **GT Player Express** software (also included) even delivers great guitar effects and virtual amp models.



FIREWIRE SOLO

Our **FireWire Solo** Solo addresses many guitarists' needs. It features a pair of microphone/instrument preamps that can be used simultaneously. Moreover, the microphone inputs feature phantom power that lets you use condenser microphones. There's also a pair of 1/4" balanced outs and 1/4" unbalanced outs, along with two channels of S/PDIF digital I/O for a total of 4 x 6 operation. FireWire connectivity insures that you can record and playback at up to 24-bit/96kHz on all ports. And, as with all of our FireWire products, the **FireWire Solo** is compatible with **Pro Tools M-Powered**.



FIREWIRE 410

While the **Fast Track USB** and **FireWire Solo** are great for personal use and one-man bands, you'll likely want even more I/O if you want to create a computer-based project studio. Our **FireWire 410** provides 4 x 10 I/O, great for driving an outboard mixer and surround sound monitors. And the **FireWire 1814** delivers 18 x 14 I/O including eight channels of ADAT Lightpipe I/O. Both have dual headphone outputs with independent volume controls (handy when working with a friend), as well as **Pro Tools M-Powered** compatibility.



JAMLAB

JamLab—Plug In, Rock Out. **JamLab** is a simple, compact interface designed to make it easy for guitarists to start working with computers. It comes complete with **Session**—the make-music-now software for PC—and **GT Player Express**, which delivers amp models and virtual stompboxes for jamming without an amp. (**GT Player Express** also makes it a breeze to learn your favorite licks.) **JamLab** is also compatible with **Pro Tools M-Powered**.



BLACK BOX

Beyond Interfaces—The Black Box. There's a ton of stuff you can do with an audio interface and software like **Pro Tools M-Powered** and **Ableton Live**. And...there's just something about gear that's made specifically for guitarists. That's where the **Black Box** comes in. First off, it is a **Pro Tools M-Powered** compatible USB recording interface complete with guitar preamp. It also delivers killer amp models and effects so you don't need amps, stomp boxes and other gear. **Black Box** gives you 40 emulations of the most popular guitar amps of all time, including **Fenders**, **Marshalls**, **Mesa Boogies**, **Vox**, **Hiwatt**, **Roland** and more. There are also 121 on-board effects, many of which are automatically beat-synced to your master session tempo to bring that perpetual motion sound to your tracks.

Black Box doesn't stop there either—it also features 100 great drum patterns to fire your inspiration and jam along with. Like the effects, the drums beat-sync to the master tempo in your software. If you're looking for something to fuel your creative fire, **Black Box's** combination of recording interface, amp modeling, beat-synced effects and drum patterns is a total blast. Listen to it now at www.m-audio.com.



PRO TOOLS M-POWERED 7



Software. Once you have your interface, the other half of the equation is software. If you're just getting started, our new **Session** software is designed to let you make music instantly—and it's included with our **JamLab** and **Fast Track USB**. We also offer two world-class production software packages that work individually or together—**Pro Tools M-Powered 7** and **Ableton Live 6**.

Pro Tools is the de facto standard of music production software found in studios all over the world. **Pro Tools M-Powered** brings you the same basic software optimized for use exclusively with select M-Audio hardware. In fact, **Black Box** and **JamLab** are the only dedicated **Pro Tools** interfaces in the world designed just for guitarists. And your **Pro Tools M-Powered** files are session-compatible with **Pro Tools HD**, **Pro Tools TDM** and **Pro Tools LE**. (See pages 8 and 54 for the full story.)

Ableton Live has won multiple awards by pioneering a unique model of real-time production where you never have to hit the Stop button. While it certainly works with linear tracks, it also has a revolutionary loop-based production interface that will quickly get you thinking outside of the box. It's super-intuitive to use and includes built-in effects and virtual instruments. And **Live** talks to **Pro Tools M-Powered** via **ReWire**, giving you the best of both worlds. (See pages 24 and 55 for more info.)

Many M-Audio hardware products come with special editions of the aforementioned software—check out the product section for additional info. We also offer software instruments, effects, signal processors and more.



Bird York

Independent Production on the Go

Perhaps there is no more fitting snapshot of creative chameleon Bird York's varied roster of accomplishments than her performance of "In the Deep" at the 78th Annual Academy Awards. As she sang the Oscar-nominated theme song from *Crash* for an audience of millions, York embodied the convergence of the film, television and music communities in which she is so deeply invested. For the past two decades, York has funneled her uncompromising creative vision into a wide array of outlets—from acting and screenwriting to singing and composing. It is rare when an individual attains success in any one these disciplines, but York seems to excel effortlessly at all, whether bringing to life a dynamic character on NBC's *The West Wing*, writing a television show to sell to Sony, creating songs for screenwriter Paul Haggis (*Crash*), or releasing her own album. When it comes to making music, York embraces the freedom to create on her own terms with the aid of flexible M-Audio solutions.

At the center of York's home studio is the M-Audio FireWire 1814, which she uses to track vocals and guitar into Pro Tools M-Powered and Digital Performer. With complete session compatibility between all Pro Tools systems, her in-home vocal performances made their way onto several of the final tracks on her latest album, *Wicked Little High*. "It's so easy to sing things down into Pro Tools and then just hand the stuff off to the mixers I work with. I'm not a big fan of demos; I just like to go ahead and start making things. So I just love that I can do things here and then go on iChat and send the files over to people.

"I'm not a gearhead. I'm not a geek," she continues. "I am independent in a lot of ways; I don't like relying on people for things. A lot of females still believe that a guy has to come and do this, the guy must engineer this, the guy will figure it out. And what I really love about M-Audio is that they make things simple. It's very easy so you can just get to it and get an idea down. For the last few songs on the record, I used the 1814 and engineered and produced all the vocals and some remaining guitar parts myself."

York's multi-faceted career keeps her continually moving around the globe. When a film role took her to Halifax, Canada at the same time that she needed to finish *Wicked Little High*, York simply packed up her FireWire 1814 and a microphone, and went on the road. "I had to get this record finished and out because we were all hoping that there would be an Oscar nomination—we had a definite deadline," she recalls. "I was in an apartment in Halifax. I had to leave to film at around 7:00 in the morning and at 2:00 AM, I was still in my closet recording vocals. In this kind of situation, without this gear, it just wouldn't have gotten done."

"I was also working on a theme song for Paul Haggis' new series that needed to get done right away," York relates. "It was so great to have someone send me some files and then go and write melody and lyric and record it on the spot. I find the FireWire 1814 incredibly convenient and useful. It really freed things up for me."

Even though the whirlwind ride from the Oscar nomination is just barely coming to an end, York already has big plans for creating her next album. Eager to further embrace new technology and evolve her process, she plans to utilize M-Audio sound libraries while songwriting and exploring her two favorite themes—the unknowable and sensuality. "I'm always interested in the place between places. It's not just themes that I'm interested in. The songs and the music help me climb over those chasms in myself." ■

"...what I really love about M-Audio is that they make things simple."



M-AUDIO SESSION

Get Started Making Music on the PC Today

Session is the best tool for anyone who wants to start making and recording music on the PC. With Session, you'll find yourself easily making music even if you've never played an instrument before. It enables you to mix and match prerecorded music loops and create your own original songs based on dozens of music genres. And if you do play instruments, it's a breeze to add your own recordings to the mix—just plug in a guitar or a USB keyboard and Session handles the rest.

Session allows you to write and record music based on three basic concepts—pre-recorded music loops, software instruments that you play just like hardware instruments, and audio that you record yourself.

An audio loop is a short snippet of recorded music that can be seamlessly repeated (or played in a loop, hence the name) while remaining musically “on beat” or “in time.” Session comes with more than two gigabytes of professionally recorded loops—ranging from drums and bass lines to guitars and keyboards—to help you jumpstart the songwriting process. The program makes it simple to mix and match loops so you can easily create your own original music—without any prior experience.

Software instruments are software programs that mimic the sound and characteristics of real instruments and run in the background of applications like Session. With an M-Audio USB keyboard controller and the 800MB synthesizer library included with Session, you can easily plug in and play anything—from a grand piano to an '80s-style synthesizer. And recording software instruments is even easier. Session records instrument performance as data (called MIDI), capturing the notes played as well as duration, tempo and timing. You can even edit this data to correct for errors in timing and pitch. Alternatively, you can play software instruments with hundreds of included MIDI loops.

Of course, you can also use Session for standard audio recording. This is the computer equivalent of plugging a microphone into a tape recorder and pressing record. And since all of the audio is recorded as digital files, it's possible to cut, paste, copy, trim and move an audio region anywhere within a song.

Make Music Now

So how do you get started with Session? Simple. Session is included free of charge with select M-Audio interfaces such as the Fast Track USB and JamLab*. Just load the software, connect the device, and you're ready to start making music. Session will even automatically recognize any M-Audio keyboards that are connected to your computer. And regardless of which of these interfaces you use, the program will instantly configure itself for that device.

Each time you start a new song, Session will guide you through a basic set-up process, depending on what type of music you'd like to create. If you want to record a guitar track, the program will automatically set up a track for recording, select the appropriate input on your audio interface and call up a guitar amp modeling effect. Just tell Session what you'd like to record, and it takes care of the rest.

And where many basic recording software apps only let you record a single track or pair of tracks, Session lets you build up parallel tracks that play simultaneously to emulate an entire band. Each loop, instrument and audio recording lives in its own horizontal track, and within that track you can adjust volume and left-to-right panning, plus add effects like reverb, EQ, distortion, filters and more. And when you have everything just the way you want it, Session even helps you create standard WMA and .WAV files for sharing and posting online.

*Please visit www.m-audio.com for a current list of all products that include Session software.



Richard Devine

Electro-Renaissance Man

Every genre of music has its innovators and its imitators. For some people however, such simple classifications don't even begin to tell the whole story. Artist/producer/remixer/sound designer Richard Devine stays so far ahead of the curve that he gives even the most "innovative" artists a run for their money. Devine has made a name for himself as a highly-respected electronic musician—releasing four artist albums in just four years and touring the world over—and as a go-to guy for all manner of remixing, sound design, film scoring, programming and even software and instrument development. With such a diverse range of talents, it's no wonder that Devine has worked with everyone from BT and Trent Reznor to Apple and Audi—using a wealth of M-Audio gear including the new Oxygen 8 v2 keyboard controller, Octane preamp, Solaris microphone and more.

Piece-by-Stuttering-Piece

What sets Devine apart from most electronic musicians is his approach to composition and his steadfast desire to stay outside of the traditional realm of electronic music. Instead of constructing tracks in a normal, linear fashion, Devine uses his collection of custom sounds, samples and ambiences to piece together his compositions. "I usually approach songwriting and composition from a sound designer's perspective," he explains. "I consider myself to be more of a sound designer and collage artist. I piece together fragments of sounds and process them into something new and unique. I have always tried to push the

boundaries of what could be considered electronic music, and take that to a new dimension. My philosophy is simple. I keep everything detailed and non-traditional. Hopefully the listener will experience something new and profound after hearing my work."

While the ultimate result of his efforts may resemble a sonic journey though an alternate reality, items like M-Audio audio interfaces, MIDI controllers and software titles like Pro Tools and Ableton Live are key to the creation of Devine's otherworldly sounds. "I use several M-Audio devices in my studio setup. The first piece is the Delta 1010 sound card. I have used this interface since day one. It has always been rock solid on my PC workstation. I usually use it as a recording interface with my Windows machine. The 1010 has

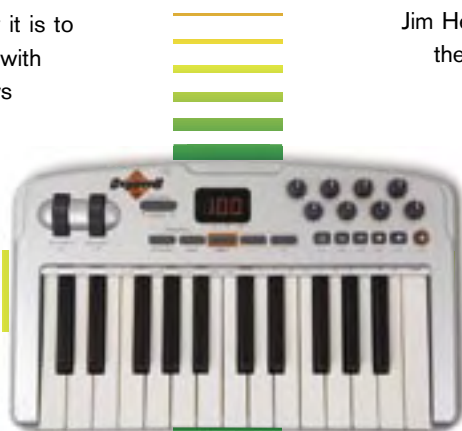
really nice A/D converters and logical audio routing, making it easy to do sessions with. It has proven itself as a workhorse interface that I still use on many sessions for film and TV work.

"I use Pro Tools 7 and Ableton Live 5 all the time for my music production and sound design," Devine continues. "Ableton Live is one of the most revolutionary software applications to come out in recent years. I love how easy it is to piece together ideas and construct loops with Live. It has totally helped me work in new ways that I never thought would be possible. I have done several collaborations this year using Live. The time stretching/compressing algorithms have been extremely helpful in throwing any material together and working it into something new."

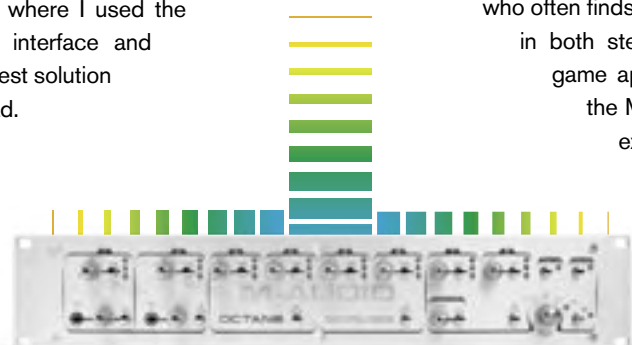
Fits in the Overhead Compartment

With a hectic touring schedule and a host of A-list clients making demands on his time, Devine travels with an impressive array of M-Audio products that allow him to write, record and perform wherever he is. And by utilizing both laptop-based production and performance rigs, Devine never has to worry about how he's going to get his equipment to and from a gig—as everything can be easily carried on a plane. "I just worked with BT on a film called *Surveillance*," Devine explains. "And I used the new Oxygen 8 v2 as the main keyboard controller for all my sound design and composing needs. It was portable enough to work anywhere—back at the hotel or at the studio. We also used the M-Audio MicroTrack 24/96 recorder to record all the outside source material. These little recording rigs are genius. I was really impressed with how well they held up, and the sound quality was amazing. Earlier this year I was working on Mike Patton's new solo album, *Peeping Tom*, where I used the Ozonic keyboard as my main interface and sound card. It proved to be the best solution for my traveling needs on the road.

"For live shows I always use the UC-33e and X-Session in conjunction with my laptop computer," Devine continues. "I also use the Ozonic as an audio interface and controller, and I have a first-generation Oxygen8 keyboard that I also use for note triggering and extra control for my PowerBook. I have actually used M-Audio equipment for every show I have done for the last four years. I simply couldn't function without it. I never use typical MIDI keyboard controllers anymore. They have all been replaced by M-Audio controllers. I work primarily with laptop computers, so I need MIDI controllers that are portable and easy to use."



OXYGEN 8 v2



OCTANE

Recipe for Success

When not working as a musical "jack-of-all-trades," Devine also takes an active role in the design and testing of new software instruments. In addition to the custom software and computer creations he has built for his own use, he recently assisted with both Way Out Ware

TimewARP 2600 and Ableton Operator. "I worked with Jim Heintz on the TimewARP 2600, and I use it all the time," says Devine. "I would say it is one of the most accurate replications of an older analog synthesizer. I also love the GForce and iZotope plug-ins, especially the Trash and Spectron plugs by iZotope. They are truly unique in comparison to other plug-ins I have used. I use the Trash plug-in on all my drum sounds, and love the nasty layer of evilness it adds.

"Another project I worked on last year was the Operator synthesizer in Ableton 5. I designed many of the factory patches for this synthesizer," he continues. "It is an extremely flexible FM synth that I have used on countless tracks. I also love Beat Repeater and the Grain Delay plug-ins in Live. Beat Repeater is simply awesome for chopping up beats in real-time. I have gotten so many interesting things just by using several instances of Beat Repeater on different DSP-processed sounds. I love taking completely chaotic sounds into Beat Repeater and repeating specific sections in real-time, running on multiple different channels and creating this controlled chaos."

A Dose of Reality

While the casual listener might assume that Devine never leaves the world of software applications and instruments, just the opposite is true. Devine is an experienced studio engineer who often finds himself recording acoustic instruments in both stereo and surround for film and video game applications. "I have just started to use the M-Audio 8-channel Octane preamp," he explains. "I have been using it on all my 5.1 surround recordings. It has proven to be a wonderful front end to my digital recording system. I have been using that in conjunction with the Solaris microphone, which has been really incredible for recording ethnic drums and stringed instruments. The detail that you can capture is unreal. There are so many positive things I could say about M-Audio hardware and software that I could be here for days talking about this.

"I have used M-Audio products on every single project that I have worked on, whether it was sound design for other audio companies, TV commercials, video games or soundtracks," Devine concludes. "It's been the workhorse gear that keeps on going and going."



Introducing SynchroScience

The Future of DJ Technology

The Science of DJing

M-Audio is proud to announce SynchroScience, a new division dedicated to developing cutting-edge electronic performance products. Like all areas of music production and performance, DJ technology has been steadily evolving from the world of analog components—turntables, CD players and mixers—to the powerful realm of computer-based solutions. And the advantages of this shift are striking: Obviously, a laptop-based DJ rig makes your entire music collection available to you in the form of digital files, ending the days of carting around heavy crates of vinyl records or CDs and working with a different mixer and turntable set-up at each gig. But beyond just spinning tracks, laptop systems enable you to edit, remix and produce your own compositions—things you could never do with a traditional DJ rig. So get ready to embrace the future of DJ technology by pairing your laptop computer with M-Audio's new SynchroScience Torq DJ software and companion interfaces.

Get the Spin on Torq

At the core of the new SynchroScience line is Torq. Built to integrate perfectly with SynchroScience hardware, Torq is the only software that fuses the components of a full-featured DJ application with a powerful suite of real-time remix, sampling and sound design tools.

This dual-platform DJ application allows you to beat-match, transpose, mix and cue a variety of digital audio file formats, including MP3, AIFF, WAV, WMA and AAC, as well as record your entire set for podcasting, posting online or for your next mix CD. And that's just the beginning—you can also sample, loop and remix tracks in real time as well as save and recall complex effect and routing settings. The first time you boot up the software, it automatically configures itself to work with your SynchroScience hardware. Furthermore, the software itself can be controlled via mouse, keyboard, MIDI controller (like the Oxygen 8 v2), or M-Audio's special control vinyl discs and CDs, making it easily the most flexible and easy-to-use DJ application around.

Torq organizes everything you need to start DJing with a computer into a single workspace. The top half of the screen comprises two virtual decks where you can load, cue and play tracks as well as adjust tempo and key in real-time. The main waveform display, at the top of the screen, provides a visual reference of both tracks, allowing you to plan your transitions and always stay on top of your set as well as visually align the beats of the songs. The program includes powerful time-stretching and pitch-shifting algorithms, and it will even automatically sync the playback of the two virtual decks as soon as you load the files. Torq also includes a crossfader; headphone and master volume controls; and a robust mixer section with independent volume and EQ controls for each deck.

For even more creative possibilities, Torq includes a number of remix-centric features. Much like professional digital audio workstations, Torq supports optional VST plug-in effects. VST is the most widely used plug-in type in the world, and there are literally thousands of

effects available, ranging from complex EQs and filters to distortions and overdrives. With Torq, you can drench your tracks in dozens of powerful effects and infuse the set with your signature sound—then easily save and recall your favorite effect and mixer settings via the Snapshot function. Also, if you're the type of performer who likes to create alternate arrangements or remixes on the fly, Torq's integrated performance sampler and real-time looping allow you grab a chunk of a song and drop it wherever you like—or extend a portion of a song indefinitely. Finally, if you already own a program like Pro Tools M-Powered or Ableton Live, you can patch the output of Torq into any one of these applications via ReWire for even more remixing options—Torq will even match the tempo of the host software.

And unlike digging through a case of records or CDs in a dark club, Torq makes it a breeze to find that perfect track or change your setup on the fly. Use Torq to search your hard drive and organize all of your digital files into a quickly searchable database. Torq will even sync with your iTunes library automatically. You can search for tracks in a variety of ways, including by artist, title, album, genre, BPM and more.

The Plug-and-Play Performance Rig

The first SynchroScience hardware product is the new Conectiv—a 4 x 4 USB audio interface designed expressly for live performance. With two pairs of switchable RCA phono/line level inputs, a 1/4" mic input, two sets of stereo RCA outputs, easy USB connectivity and included Torq DJ software, Conectiv can turn any compatible Mac or PC into a powerful DJ rig. Conectiv can output audio as high as +2dBV (the same as other professional DJ products) while delivering ultra low-latency operation on both Mac and PC through the use of industry-standard CoreAudio and ASIO drivers. And what sets Conectiv apart from other digital DJ products is that it can be used in a variety of ways. To begin, Conectiv and the included Torq software are literally designed for one another. Simply plug in Conectiv, load up Torq, and you're ready to start spinning tracks. Instead of using vinyl or CDs, Torq enables you to use digital tracks, such as MP3s



or AAC files, which are stored on your hard drive after being ripped from traditional CDs or downloaded from services like Apple iTunes Music Store.

Or if you want to incorporate your laptop and Conectiv into a traditional DJ set up, the two large mix knobs allow you to seamlessly mix the incoming audio from a turntable or CD player with the output of a connected Mac or PC. Conectiv also includes standard cue capabilities, so you can preview any track in your headphones before sending it out to the house system.

Conectiv can also turn a laptop into the most versatile DJ effects unit ever conceived. By routing the output of a connected turntable or CD player into a program like Torq or Ableton Live, you can process your tracks with tons of plug-in effects. Imagine the possibilities of stacking multiple distortion, EQ, reverb, chorus or bit reduction effects and using the knobs on Conectiv to blend the dry and processed signals.

Finally, Conectiv is also designed for use with M-Audio's specially encoded control discs, which look just like standard LPs and CDs but allow you to control digital files with standard DJ hardware. So if you're eager to embrace the world of computer-based DJing, but not ready to give up the feel of your favorite turntable or CD player, Conectiv has you covered. And unlike most—more expensive—

digital vinyl systems, Conectiv is also compatible with other third-party DJ and DAW applications, including Pro Tools M-Powered, Ableton Live, Logic, Cubase, Digital Performer and more.

M-Audio's new SynchroScience line brings to the world of DJing and live performance what M-Audio brought to mobile music production—power and portability. By combining proven hardware technology with stable and intuitive software, Torq and Conectiv deliver everything you need to enter the realm of computer-based DJing. And once you experience the limitless performance and production options that come from working with this software, you'll never go back.





T I È S T O

Mixing Music for the Masses with the **M-Audio EX66** Monitors

Dutch-born Tiësto has been instrumental in launching DJing to a new level of prominence. The first DJ to ever sell out a stadium event, Tiësto has performed at the Olympics, sold millions of records and held residencies at the biggest clubs on the planet. Also an artist and a remixer, Tiësto recently put the finishing touches on his latest mix compilation, *In Search of Sunrise*. Here he speaks with M-Audio about the new EX66 monitors, Ableton Live and more.

M-Audio EX66: "The EX66 monitors are perfect to mix with. The sound is crisp and clear, and you get so much detail, you can hear things that you might have otherwise missed. I also use them when I'm producing or remixing."

Ableton and iZotope: "With the various ways that you can instantly sync loops and other elements in Ableton Live, it's very easy to create a starting point for a new song. Also, it's so intuitive that you can take a new idea and work it out very quickly. iZotope Trash is another great piece of software to experiment with. We use it for basslines and drums. The processing is so extreme that it can take you in totally different directions."

MicroTrack 24/96: "The ability to record anywhere with full 24/96 resolution and then interface directly with a laptop via USB is just so convenient. For the next record, we're going to experiment with the MicroTrack to record sounds on location."

Songwriting and Technology: "My philosophy is to always look ahead and use new technology to produce music through heart and intuition. The easier things are to use, the easier it is to follow your intuition and let your feelings speak through the music." ■

Music that Catches the Eye

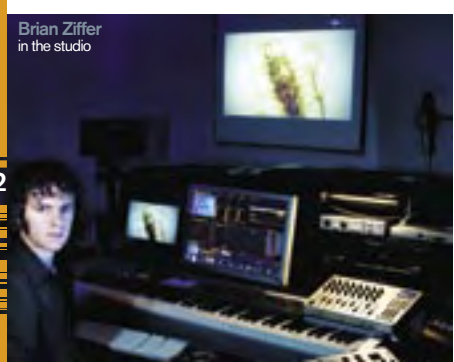
Today's hottest VJs lend visuals to platinum-selling acts with M-Audio controllers

Today's live music experiences hardly seem complete without an accompanying visual element. When renowned video performance artists Benton-C Bainbridge, Johnny DeKam and Brian Ziffer grew tired of relying on a mouse to control layers of dynamic video and effects, they turned to M-Audio to get a handle on their live shows.

Bronx-based VJ Benton-C Bainbridge has created visuals for artists like Kanye West and the Beastie Boys at stadiums and clubs the world over. "Whether I'm scrubbing the screens with GRID at Madison Square Garden with Fall Out Boy or tweaking SCOPMATE'd oscilloscopes to keep pace with Mix Master Mike, my job is to have the choicest image on the screen at the right time—no excuses if the band decides to rewrite the set list midway through the first song," says Bainbridge. "Using physical controllers like the Evolution series and M-Audio Oxygen8 allows me to keep my eyes on the stage and ears to the ground while I let my fingers do their thing."

Live video performance innovator Johnny DeKam, currently on tour with Thomas Dolby, has performed with Sasha & John Digweed, Paul Van Dyke, Photek and Eminem. "For the Thomas Dolby Tour, I'm using a pair of Axiom 25 keyboards to play polyphonic video with my own custom software," says DeKam. "I love the flexibility of the Axiom's controllers. I use the endless encoders for bus mixing and effects control, and set up the trigger pads to instantly colorize the video in real time, one pad for each color of the spectrum."

Brian Ziffer—video artist, composer, A/V software/interactive media designer and founder of award-winning audio-visual performance group Naoism—has worked with Johnny DeKam to create video content for Eminem, John Digweed, Thomas Dolby and more. "A Naoism show involves a lot of expressive control and integration," says Ziffer. "I use a Keystation Pro 88 as my master keyboard, layering multiple video sampler maps and audio triggers using the zones and groups. Using multiple zones, I can access different instruments and trigger video clips from one keyboard—without switching presets, or using the octave up/down buttons. I also use an UC-33e, Trigger Finger, MK-461C and MK-425C."



Brian Ziffer in the studio



Johnny DeKam performing with Thomas Dolby



Benton-C Bainbridge performing with the Beastie Boys



Photo by Carlos Castillon

M-Audio on Location: Nacho Libre



Nacho Libre sound editorial team records effects with M-Audio MicroTrack 24/96

The Paramount Pictures film *Nacho Libre* presented the sound editorial team, led by Supervising Sound Editor David Giammarco, with some interesting sound opportunities. The comedy stars Jack Black as an orphanage cook who moonlights as a masked Lucha Libre wrestler. Much of the film's story transpires via several comedic wrestling matches that pit the film's hero, Nacho (Black), against a colorful array of opponents. Nacho is also seen throughout the movie careening around the backstreets and countryside of Oaxaca, Mexico on his motorized chariot cart. These two sound elements—the wrestling matches and the go-kart—delivered unique logistical sound challenges. Because of its small size, ease of use and high-quality recording ability, the M-Audio MicroTrack 24/96 was up to the task.

Nacho Libre director, Jared Hess (*Napoleon Dynamite*), desired a particular sonic quality of the prop motorbike that was used on location; he wanted it to have character and sound like it was in a state of disrepair. Sound editors Scott Jennings and Jonathan Klein arranged with a studio lot messenger, Ryan Stewart, to bring his go-kart and motorcycle in for some abuse. They taped one MicroTrack 24/96 to the back of the go-kart for onboard perspective and used another to record various angles of pass-bys, ins and stops, revs and aways. For the off-board recording, Giammarco used a Sanken CMS-2 MS stereo mic plugged into the 1/4" jacks with phantom power. Then, Stewart adjusted the carburetor and fuel flow to make it backfire and sputter, and his son Jake performed as the driver. After they had recorded enough onboard sounds, they removed the MicroTrack and placed it on the ground, then drove the go-kart over the recorder, with the wheels straddling the MicroTrack.

To get the sounds of the ropes, bodies hitting the turnbuckles, and, especially, Nacho's body landing on the mat, the team recorded wrestling moves and hits with a local Lucha Libre wrestler named Phoenix Star. The recording was done at an outdoor ring similar to the one used for the first match in the movie. Phoenix Star was really cooperative, jumping off the ropes and landing on his back to make the entire mat slam like a giant kick drum. For this session, Jennings used the M-Audio Nova microphone with the MicroTrack 24/96. "I was able to get a fuzzy windscreen to use it outdoors, and it was great to be able to use a large-diaphragm mic to get the low end of the hits," he attests. Giammarco even went under the ring to get sounds of the whole mat rattling.

Next, the *Nacho* sound team recorded some real wrestling matches to get the crowd reactions for the movie. "Out in public, nobody even notices the MicroTrack," says Giammarco. "In the past when I have tried to record in public places, I'd either get shut down for not having permission to record or half of the recording would be me answering questions from curious bystanders. The MicroTrack is small enough to fit in my pocket and bystanders don't question it any more than seeing someone with a cell phone."

"The MicroTrack might look like a toy," concludes Jennings. "But it is a high-quality recorder that's simple to use, perfectly quiet in operation, and convenient to take anywhere, because you never know where you will find an interesting sound."



The new vintage.

SPUTNIK

Hand-Assembled Condenser Tube Microphone

Like you, we've been inspired by classic vintage tube mics such as the C12 and the U47. But while every microphone lends different qualities to a recording, some are ideal for vocals and others for instruments. So we consulted with top studio engineers to create a fresh take on venerable design principles and bridge that gap. The new Sputnik large diaphragm tube condenser boasts a unique voice delivering both air and full body in a single microphone, making it the perfect mic for recording both vocals and instruments. Some say its signature sound comes from the combination of 3-micron evaporated gold diaphragm, solid brass construction, and hand-picked military-spec 6205M pentode vacuum tube. Others say it owes to boutique sensibilities like a custom-designed capsule and hand assembly in a limited production run. We prefer to think of it simply as the place where science meets magic. Hear the unique qualities of the Sputnik for yourself at your M-Audio dealer.

vintage tube design

> coveted classic transparent sound

3-micron evaporated-gold Mylar diaphragm

> extremely sensitive

selectable cardioid, figure-8, and omni polar patterns

> total studio flexibility

low-current/high-voltage 6205M vacuum tube

> linear behavior with graceful overload characteristics

hand-assembled limited production run

> boutique quality



dedicated power supply, shock mount
and custom carry case included

"...if someone asked me what to do with a \$1000 microphone budget, I'd tell them to buy a Sputnik and a decent mic pre-amplifier. If they wanted advice on what mic to get with \$1500, I'd tell them to buy two Sputniks."

—audioMIDI.com

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M-AUDIO

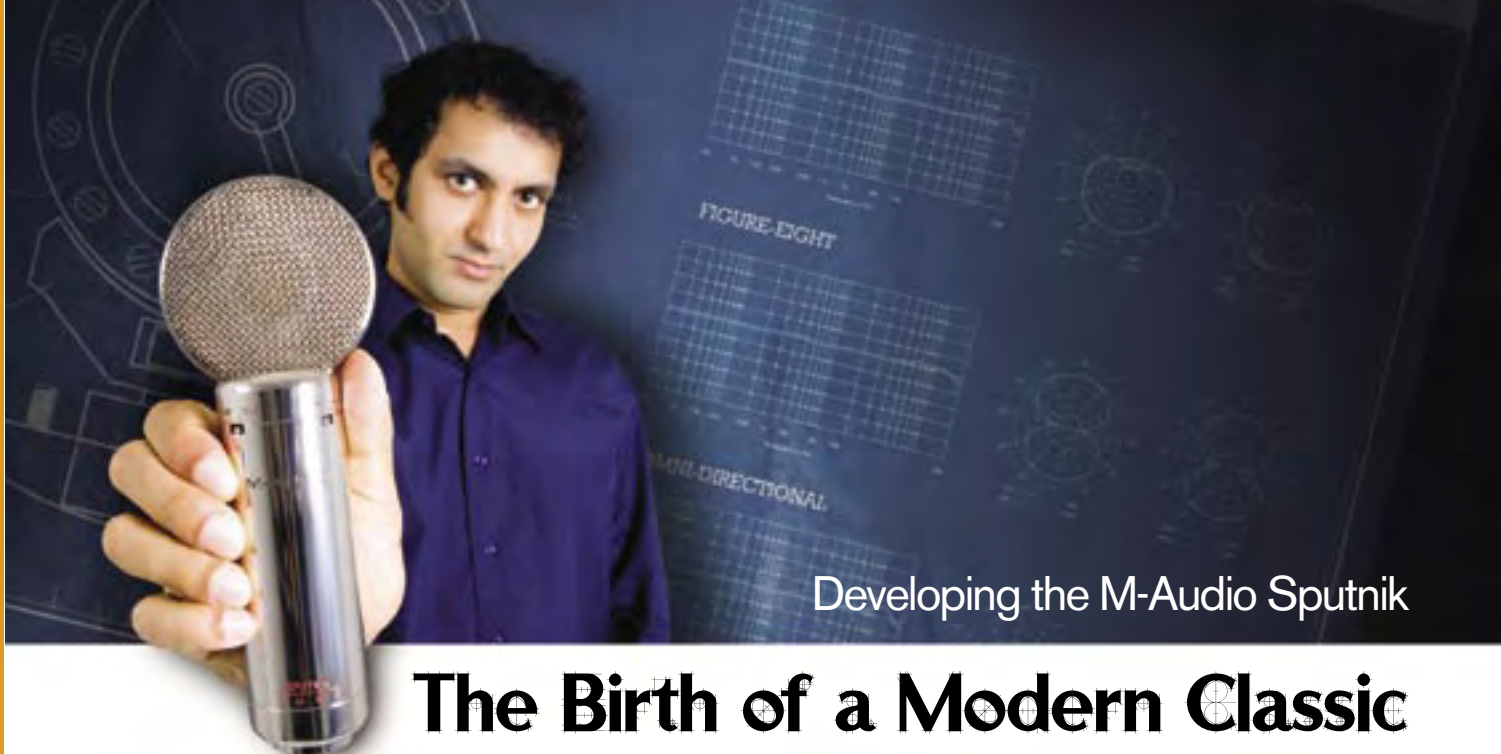
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-10dB

M-AUDIO

SPUTNIK
TUBE



Developing the M-Audio Sputnik

The Birth of a Modern Classic

Long known as a manufacturer of high-quality, affordable solutions for musicians, M-Audio has recently embarked on a journey to create tools that are unparalleled in sound quality and features—without regard for cost. One of the first such offerings is the Sputnik multi-pattern large-diaphragm tube condenser. After spending over a year on research, design, and development, we performed months of listening tests with some of the top recording engineers in Los Angeles—tweaking and refining the capsule design so that it yields the most accurate and transparent sonic response.

“We’re big fans of classic tube mics like the Neumann U47, the AKG C12 (the original with the CK-12 capsule, not the VR), and the Telefunken ELA-M 251,” says product manager Vivek Maddala. “So in the M-Audio tradition, we decided to bridge the gap between these mics with a monolithic solution for every musician.”

“When mics like the U47 and C12 were designed in the ‘40s and ‘50s, nobody thought about the relative merits of ‘the sound of tubes,’ because that’s all they had—transistors weren’t widely used at the time,” explains Maddala. “Those engineers did their best to create circuits

that added as little noise and distortion as possible, rather than bias the tubes to deliver intentional coloration. Likewise, we designed the Sputnik tube circuit to sound as clean and transparent as possible.”

M-Audio started with the capsule design, the element primarily responsible for the mic’s sensitivity and smooth sound. Each diaphragm of the double-sided capsule is center-terminated—like Neumann’s M7 capsule—and it yields a rich, throaty low-mid response like the Neumann. Spaced precisely 47 microns behind each diaphragm is its solid-brass backplate, which features an elaborately configured hole arrangement for a smooth frequency response over multiple pickup patterns. The dual backplate design is similar to that of the AKG’s CK-12 capsule, and it yields a comparably open and smooth high-frequency response.

In addition to the capsule, the Sputnik’s Class-A head amplifier is a key element in the microphone’s vintage sound. Its main ingredient is a low-current, hand-selected, military-grade 6205M vacuum tube—a diminutive pentode wired as a triode. We’ve positioned the tube upside down in order to minimize wire lengths

to the capsule—thereby reducing stray capacitance and loading. The amplifier circuit is an all-discrete transconductance design based on thermionic studies by researchers at Harvard University and the American Institute of Physics. It employs a classic cascode circuit to increase the gain-bandwidth product and eliminate the effects of parasitic capacitances—giving the system a very wide frequency response.

The capsule and amplifier combine with multiple polar patterns, functional lollipop design, custom power supply, and more top-of-the-line features to deliver a truly great mic—and we’re not the only ones who think so. “In our listening tests with the pros, we were pleased to find that our studio colleagues with mic lockers full of priceless jewels were eager to use the Sputnik for their recording needs too,” attests Maddala. “Our custom Sputnik capsule and tube head amp proved to be a great solution for transparent, faithful capturing of both delicate and hearty acoustic sources.”



Dan the Automator: Crafting Space-Age Sounds with Sputnik and Pro Tools M-Powered

Bay Area hip-hop phenom Dan “The Automator” Nakamura has always been an early adopter. A Pro Tools user since the days of Sound Tools, Nakamura has spent the last decade producing some of the most innovative and influential hip-hop, trip-hop, and left-field electronic tracks around. With a long list of artist, production and mix credits to his name, including Gorillaz, Primal Scream, the Eels, DJ Krush, and his own Handsome Boy Modeling School project, Nakamura is a master of both sides of the glass. Recently, Nakamura got his hands on the new M-Audio Sputnik tube microphone and immediately put it through its paces on some high-profile gigs.

“I think the Sputnik is a very clean tube mic with really good articulation,” Nakamura explains. “It captures a good presence, and it’s got nice warmth to it. I’m used to Telefunken U47s [which have] kind of a loud noise floor. But with the Sputnik, you get a very quiet, clean-sounding kind of a mic, and it’s great to have a tool like that available. I’ve been working on the NBA 2K7 videogame from 2K Sports and Chali 2na from Jurassic 5. He has a really big voice, and the Sputnik was really flattering on it. I’m not about to retire my U47, but the Sputnik is a very welcome addition to my toolbox.”

SOUND SCULPTING WITH IZOTOPE PLUG-INS

Grammy-winning producers, engineers and guitarists rave about iZotope

Known for their incredible sonic quality and affordability, iZotope's **Trash**, **Spectron** and **Ozone 3** plug-ins provide flexible and powerful alternatives to traditional signal processing hardware. That's why music professionals around the world rely on them for everything from mangling loops, to recreating guitar amps, to mastering complete productions.



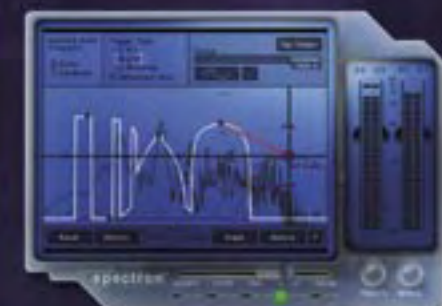
TRASH

Grammy-winning engineer/mixer/producer Charles Dye (Lauryn Hill, Ricky Martin, Jon Bon Jovi, Julio Iglesias) and author of the *Mix It Like A Record* training course, values Trash for its killer distortion. "For me, distortion is all about creating or bringing out harmonics that are hidden in the original sound, and Trash does it like no other distortion plug I've ever used," says Dye. "It's great at doing distortion that sounds like faulty electronics. It's a very deep plug-in and very creative."

Composer, producer and remixer Huston Singletary (Whitney Houston, Monica) writes, produces and develops new artists at his two studios—both outfitted with iZotope plug-ins including Trash. When working his mash-up remixes in Ableton Live, Trash proves to be an indispensable tool in tweaking out his sound. "I'll use it to get more of an impact on my loops, or a trippy gated effect," says Singletary. "I can open up Trash, make a couple of tweaks, save the presets and use them on something else. I keep the presets organized and recall them all the time. That's the beauty of Trash."

In addition to forging cutting-edge sounds, Trash has proved instrumental in reviving the classics with stunning authenticity. When Randy Bachman wanted to recreate his well-known hits, "Takin' Care of Business" and "You Ain't Seen Nothin' Yet," he turned to Trash to nail the sound.

"After listening with scrutinizing detail, we realized that our tone was close, but the pickup sound on the guitar was way off," explains Bachman. "With Trash, we were able to load up the Worcester Bright Box Model



with a slight Low Pass Filter on the top and we got it just like that—undistinguishable from the original clean guitar part made 30 years ago!"

SPECTRON

Designed for the ultimate tweak-head, Spectron represents the next generation of spectral effect plug-ins, allowing users complete time-based control over audio by frequency. Engineer, composer and Berklee College of Music professor Dr. Jeff Baust relies on the singular plug-in when crafting sounds.

"I love Spectron," says Baust. "When I write electronic music, my approach is to first make the 'toy box,' the set of cool sounds I'm going to work with. I start generating my sound world by taking some source material and processing the crap out of it. Then I deploy it in a sequencing application. Spectron is a big part of that process, helping me take raw materials and twist them up into all kinds of cool sounds. I also use Spectron as a real-time effect."

Charles Dye's *Mix It Like A Record* course incorporates Spectron as a tool for processing instrument sounds. "The spectral delay sounded awesome on the keyboards," he enthuses.

OZONE 3

At once incredibly deep and simple to use, Ozone 3 mastering software has a broad fan base throughout the audio community. When bassist Mark Pirro (Tripping Daisy,



Polyphonic Spree) decided to cross over to the other side of the soundboard, Ozone 3 provided all the tools he needed to dive in with confidence. Now he uses it on everything from film soundtrack work to eliminating phase cancellation problems when recording his bass guitar.

"When I got Ozone, the thing that I really found useful was the mastering tutorial that came with the software," says Pirro. "Finally, for the first time, someone was demystifying the ideology and techniques used in the mastering process in a clear and concise way."

Many advanced users regard Ozone as their mastering workhorse. "I use Ozone every time," explains Singletary. "It's also the first plug I pull up on the master bus when I get ready to mix a session—it's my go-to box for leveling. If I'm sending something out like a music piece for film or a television spot for quick approval, I know the sound I'm going to get when I put it through Ozone. It's my main studio processor minus the rack ears!"

Legendary session guitarist Pete Carr (Paul Simon's "Kodachrome") concurs that Ozone is a must-have. "Ozone is a complete mastering package at your fingertips," he attests. "The sound is great, and I haven't found anything else that compares with it for having all the possible features and quality in one package. The user interface is also one of the best I have seen. I've tried quite a few products but I keep going back to Ozone."


















To learn more and read the complete interviews, check out www.izotope.com.

Audio Interface Comparison Chart

FEATURES

Model	Black Box	Jamlab	Ozone	MobilePro USB	Audiophile USB	FastTrack USB	FastTrack Pro	Transit	FireWire 1814	FireWire 410	Audiophile 410	FireWire Solo	Ozone	Audiophile 192	Audiophile 2496	Delta 1010	Delta 1010LT	Delta 66	Delta 44	ProjectMix I/O	
Total simultaneous channels of I/O	2/2	1/2	2/2	2/2	2/2	2/2	4/4	2/2	16/12	4/10	4/6	4/4	4/4	4/4	4/4	10/10	10/10	6/6	4/4	16/12	
Analog inputs	2 (1 XLR, 1 Inet, 1/4" TS)	1 (Inet, 1/4" TS)	2 (1 XLR, 1 Inet, 1/4" TS, stereo 1/4")	2 (2 XLR, 2 1/4" TS, stereo 1/8")	2 (2 RCA, 2 1/4")	2 (1 XLR, 1 Inet, 1/4" TS)	2 (2 Neutrik XLR, 1/4" TS)	2 (2 stereo 1/8")	8 (8 1/4" TS, 2 Neutrik XLR, 1/4" TS)	2 (2 Neutrik XLR, 1/4" TS)	2 (2 RCA)	2 (1 XLR, 1 Inet, 1/4" TS)	4 (1 XLR, 1 Inet, 2 1/4" TS)	2 (2 1/4" TS)	2 (2 RCA)	8 (8 1/4" TS, 7/8" TS)	8 (8 RCA)	4 (4 1/4" TS, 7/8" TS)	4 (4 1/4" TS, 7/8" TS)	8 (8 1/4" TS, 7/8" TS)	
Analog outputs	2 (2 1/4" TRS)	2 (Stereo 1/8")	2 (2 1/4" TS)	2 (2 1/4" TS, stereo 1/8")	2 (2 RCA)	2 (2 RCA)	4 (2 1/4" TRS, 4 RCA)	2 (Stereo 1/8")	4 (4 1/4" TRS/TS)	8 (8 1/4" TS)	4 (4 RCA)	2 (2 1/4" TRS)	4 (2 1/4" TRS, 2 1/4" TS)	2 (2 1/4" TRS/TS)	2 (2 RCA)	8 (8 1/4" TRS/TS)	8 (8 RCA)	4 (4 1/4" TRS/TS)	4 (4 1/4" TRS/TS)	4 (4 1/4" TRS/TS)	
48V phantom power	No	No	Yes	Yes	No	No	Yes	No	Yes	Yes	No	No	Yes	No	No	No	No	No	No	No	
Resolution	24-bit/44.1kHz	24-bit/48kHz	24-bit/96kHz	16-bit/48kHz	24-bit/96kHz	24-bit/48kHz	24-bit/96kHz	24-bit/96kHz	24-bit/192kHz ^{1,2}	24-bit/192kHz ^{1,3}	24-bit/96kHz	24-bit/96kHz	24-bit/96kHz	24-bit/192kHz	24-bit/96kHz	24-bit/96kHz	24-bit/96kHz	24-bit/96kHz	24-bit/96kHz	24-bit/96kHz	
ADAT optical I/O channels	No	No	No	No	No	No	No	No	Yes (optical I/O, RCA I/O)	Yes (optical I/O, RCA I/O)	Yes (RCA I/O)	No	No	Yes (RCA I/O)	No	No	No	No	No	No	
S/PDIF digital	Yes (RCA out)	No	No	No	No	No	No	Yes (RCA I/O)	Yes (optical I/O, RCA I/O)	Yes (optical I/O, RCA I/O)	Yes (RCA I/O)	Yes (RCA I/O)	No	Yes (RCA I/O)	Yes (RCA I/O)	Yes (RCA I/O)	Yes (RCA I/O)	Yes (RCA I/O)	No	Yes (optical I/O, RCA I/O)	
MIDI In/out	virtual MIDI I/O ⁴	No	No	No	No	No	1-in/1-out	No	1-in/1-out	1-in/1-out	1-in/1-out	No	2-in keyboard, MIDI port / 1-out	1-in/1-out	1-in/1-out	1-in/1-out	1-in/1-out	No	No	2-in/2-out (MIDI I/O control surface I/O)	
Wordclock I/O	No	No	No	No	No	No	No	Yes	No	No	No	No	No	No	No	Yes	Yes	No	No	Yes	
Headphone output	Yes (1/4")	Yes (1/8")	Yes (1/4")	Yes (1/8")	Yes (1/4")	Yes (1/8")	Yes (1/4")	Yes (1/8")	Yes (2 x 1/4")	Yes (2 x 1/4")	Yes (1/4")	Yes (1/4")	Yes (1/4")	Yes (1/4")	No	No	No	No	No	Yes (2 x 1/4")	
Connection	USB	USB	USB	USB	USB	USB	USB	USB	FireWire	FireWire	FireWire	FireWire	FireWire	PCI	PCI	PCI	PCI	PCI	PCI	FireWire	
Bus-powered	No	Yes	No	No	No	Yes	Yes	USB	FireWire (6 pin only)	FireWire (6 pin only)	FireWire (6 pin only)	FireWire (6 pin only)	FireWire (6 pin only)	PCI	PCI	PCI	PCI	PCI	PCI	No	
Integrated control surface	No	No	Yes	No	No	No	No	No	No	No	No	No	Yes	n/a	n/a	No	No	No	No	n/a	
Compatible with Pro Tools M-Powered	Yes	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Low Latency Monitoring	Yes	No	Yes	Yes	No	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
Mic Preamps	1	No	1	2	No	1	2	No	2	2	No	1	1	No	No	No	2	No	No	8	
Drivers	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	ASIO, Core Audio, WDM, MME, GSIF2	
Additional Features	ASIO models, Drum machine, Built-in FX	Class-Compliant on Mac, Built-in FX	25 bit-sized keys, 8 MIDI assignable knobs	Class-Compliant 25 bit-sized keys, 8 MIDI assignable knobs for man	Level control knobs for man	Class-Compliant Headphone AB self-powered stereo	Accommodates self-powered microphones	Dual FireWire ports for easy device changing, Headphone AB switching, digital mixing/routing, controlled digital Beta drivers available for Windows XP	Dual FireWire ports for easy device changing, Headphone AB switching, digital mixing/routing, controlled digital Beta drivers available for Windows XP	Dual FireWire ports for easy device changing, Headphone AB switching, digital mixing/routing, controlled digital Beta drivers available for Windows XP	Dual FireWire ports for easy device changing, Headphone AB switching, digital mixing/routing, controlled digital Beta drivers available for Windows XP	Dual FireWire ports for easy device changing, Headphone AB switching, digital mixing/routing, controlled digital Beta drivers available for Windows XP	37-note velocity sensitive keyboard with attention, XY pedals, Direct hardware monitoring with level control, Beta drivers available for Windows XP	Direct hardware input monitoring via separate MIDI and 1/8" TRS outputs, Software-controlled digital Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	Software-controlled digital mixing/routing, Beta drivers available for Windows XP	10-bit touch-sensitive LCD display, Transport controls, Assignable rotary MIDI products, software-controlled digital mixing/routing, Beta drivers available for Windows XP

Keyboard Comparison Chart

Product	Connection type	Keys	Aftertouch	Knobs	Sliders	Buttons	Display	Pads +/-	Transpose +/-	Pitch wheel	Mod wheel	Pedal inputs	Audio I/O	Built-in sounds	Memory	Bus-powered	Enigma compatible	MIDI I/O	Weight	Other features
 Oxygen 61	USB	61 velocity-sensitive	No	8 assignable	9 assignable	15 (6 transport) assignable	3-digit LED display	0	Yes	1 assignable	1 assignable	1 assignable	n/a	n/a	10 slots	Yes (or 12V)	Yes	1 MIDI out	9 lbs.	Includes Ableton Live Lite 5
 Oxygen 49	USB	49 velocity-sensitive	No	8 assignable	9 assignable	15 (6 transport) assignable	3-digit LED display	0	Yes	1 assignable	1 assignable	1 assignable	n/a	n/a	10 slots	Yes (or 12V)	Yes	1 MIDI out	7.5 lbs.	Includes Ableton Live Lite 5
 Oxygen 8 v2	USB	25 velocity-sensitive	No	8 assignable	0	6 transport/assignable	3-digit LED display	0	Yes	1 assignable	1 assignable	1 assignable	n/a	n/a	10 slots	Yes (or 12V)	Yes	1 MIDI out	4.2 lbs.	Includes Ableton Live Lite 5
 Axiom 61	USB	61 semi-weighted, velocity-sensitive	Yes, assignable	8 assignable	9 assignable	15 (6 transport) assignable	custom LCD, backlit	8	Yes	1 assignable	1 assignable	2 assignable	n/a	n/a	20 slots	Yes (or 12V)	Yes	1 x 1	12 lbs.	Includes Ableton Live Lite 5
 Axiom 49	USB	49 semi-weighted, velocity-sensitive	Yes, assignable	8 assignable	9 assignable	15 (6 transport) assignable	custom LCD, backlit	8	Yes	1 assignable	1 assignable	2 assignable	n/a	n/a	20 slots	Yes (or 12V)	Yes	1 x 1	10 lbs.	Includes Ableton Live Lite 5
 Axiom 25	USB	25 semi-weighted, velocity-sensitive	Yes, assignable	8 assignable	0	6 transport/assignable	custom LCD, backlit	8	Yes	1 assignable	1 assignable	2 assignable	n/a	n/a	20 slots	Yes (or 12V)	Yes	1 x 1	6 lbs.	Includes Ableton Live Lite 5
 ProKeys 88	USB	88 hammer-action, velocity-sensitive	No	2 EC knobs (for volume assignable)	3 volume sliders (for volume assignable)	44 (none assignable)	3-digit LED display	0	Yes	1	1	3	1/4" stereo and 2 headphone outs	14 (126-note polyphony)	n/a	No	No	1 x 1	48 lbs.	Doubles as class-compliant USB MIDI controller
 ProKeys 88Sx	USB	88 semi-weighted, velocity-sensitive	No	0	1 assignable	14 (none assignable)	none	0	Yes	1	1	3 (1 assignable)	1/4" stereo and 2 headphone outs	7 (126-note polyphony)	n/a	No	No	1 MIDI out	17 lbs.	Doubles as class-compliant USB MIDI controller
 Keystation Pro 88	USB	88 hammer-action, velocity-sensitive	No	24 assignable	9 assignable	22 (5 transport) assignable	custom LCD, backlit	0	Yes	1 assignable	1 assignable	3 assignable	N/A	N/A	10 slots	Yes (or 9V)	Yes	1 x 1	47 lbs.	Includes Ableton Live Lite 5, also supports Windows 98SE, ME, 2000, XP and Mac OS 9
 Keystation 88es	USB	88 semi-weighted, velocity-sensitive	No	0	1 assignable	3 (none assignable)	none	0	Yes	1	1 assignable	1	N/A	N/A	No	Yes (or 9V)	No	1 MIDI out	22 lbs.	Includes Ableton Live Lite 5
 Keystation 61es	USB	61 semi-weighted, velocity-sensitive	No	0	1 assignable	3 (none assignable)	none	0	Yes	1	1 assignable	1	N/A	N/A	No	Yes (or 9V)	No	1 MIDI out	11 lbs.	Includes Ableton Live Lite 5
 Keystation 49e	USB	49 synth-action, velocity-sensitive	No	0	1 assignable	3 (none assignable)	none	0	Yes	1	1 assignable	1	N/A	N/A	No	Yes (or 9V)	No	1 MIDI out	6.6 lbs.	Includes Ableton Live Lite 5
 O2	USB	25 half-action, velocity-sensitive	No	8 assignable	1 assignable	8 assignable	3-digit LED display	0	Yes	1 assignable	1 (button) assignable	1 assignable	N/A	N/A	5 slots	Yes (or 9V)	yes	1 MIDI out	3 lbs.	Includes Ableton Live Lite 5
 Ozonic	FireWire	37 velocity-sensitive	Yes, assignable	8 assignable	9 assignable	14 (5 transport) assignable	custom LCD, backlit	0	Yes	1 assignable	1 assignable	2 assignable	4 x 4 with XLR mic pre and hz inst in	N/A	20 slots	Yes (or 12V)	yes	1 x 1	6.9 lbs.	Assignable XY joystick, includes Ableton Live 5, Pro Tools M-Powered compatible
 Ozone	USB	25 velocity-sensitive	No	8 assignable	1 assignable	0	3-digit LED display	0	Yes	1	1	1	2 x 2 with XLR mic pre and hz inst in	N/A	5 slots	Yes (or 9V)	No	2 MIDI outs	3.6 lbs.	Includes Ableton Live Lite 5, Pro Tools M-Powered compatible
 MidAir 37	USB + wireless MIDI	37 velocity-sensitive	No	8 assignable	9 assignable	4 buttons (1 assignable)	3-digit LED display	0	Yes	1	1	1	N/A	N/A	10 slots	Keyboard: Batteries (or 9V) Receiver: Keyboard Batteries (or 9V)	No	1 MIDI out	N/A	Assignable data slider, integrated wireless controller, includes Ableton Live Lite 5
 MidAir 25	USB + wireless MIDI	25 velocity-sensitive	No	8 assignable	0	4 buttons (1 assignable)	3-digit LED display	0	Yes	1	1	1	N/A	N/A	10 slots	Receiver: Keyboard Batteries (or 9V) Receiver: Yes (or 9V)	No	1 MIDI out	N/A	Assignable data slider, integrated wireless controller, includes Ableton Live Lite 5

DJ TOOLS

P : 30-33

Just like the advent of computer-based recording has changed the way people write and record music, new technology has transformed DJ performance. Now with just a laptop, software and an audio interface, today's DJ has a limitless amount of freedom to mix, remix and perform completely original music, all in real time. If you're ready to make the leap into the world of computer-based DJing and live performance, then you need a hardware and software system that's built for the task. M-Audio's new SyncroScience division is dedicated to providing the software and hardware you need to realize your creative potential.



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Torq

DJ Performance Software

Torq DJ software, developed by M-Audio's SynchroScience division, is a dual-platform application that allows you to mix, beat-match and cue a variety of digital audio file formats, including MP3, AIFF, WAV, WMA and AAC. Included with select M-Audio products*, the easy-to-use application automatically configures itself to work with compatible hardware the very first time you boot it up. You can access the power of Torq via mouse, keyboard, MIDI controller or control vinyl/CDs. And unlike traditional DJ set-ups where you're forced to carry around heavy crates of records or CDs, Torq organizes all of your digital files into a quickly searchable database on a compact, convenient hard disk—it can even interface directly with your iTunes library for truly effortless setup. And if that's not enough, Torq supports third-party VST effect plug-ins and includes both a dedicated 16-cell sampler and performance recorder.



- mix, beat-match and cue a variety of audio file formats (MP3, AIF, WAV, WMA and AAC)
- works instantly and seamlessly with select M-Audio SynchroScience products
- multiple control options including MIDI controller, M-Audio control vinyl/CDs, mouse and keyboard
- quickly search your digital files in the music database
- supports external VST effect plug-ins
- includes dedicated 16-cell sampler
- record your set with the built-in performance recorder

*Torq is currently available only with Conectiv. See M-Audio.com for updates.



Conectiv

4 x 4 USB DJ Audio Interface with Performance Software

Conectiv, developed by M-Audio's SynchroScience division, is the world's first bus-powered 4 x 4 USB audio interface designed for DJs who perform and produce tracks with a laptop. Together, Conectiv and the included Torq software form the ultimate DJ tool—high-fidelity audio, all the right kinds of I/O (including dual phono preamps) and the ability to mix, beat-match and cue digital files with ease. Use them as a completely digital solution and leave the heavy stacks of vinyl or bulky wallets of CDs at home—or process your vinyl and CDs on the fly. You can even create a hybrid digital/vinyl DJ rig by using Conectiv and Torq with specially encoded control vinyl discs or CDs. Torq supports popular formats such as MP3, WAV, WMA and AAC files and is configured to automatically work with Conectiv—no messy set-ups. And unlike most digital DJ systems, Conectiv works with other third-party software as well.

- 4 x 4 USB 1.1 audio interface with 16-bit/48kHz fidelity
- 4 RCA inputs configurable for line-level or phono signals
- 4 RCA line outputs with +2dBV peak output level
- 2 mix knobs for blending between the audio input and computer output
- 1/4" TRS headphone output with volume control
- crossfadable cue source with headphone split function
- 1/4" TS microphone input (dynamic mics only)
- USB bus-powered
- Torq DJ software included for Mac and PC
- Torq supports popular formats such as MP3, AIFF, WAV, WMA and AAC
- Core Audio and ASIO compatible

Torq— Made for MIDI

If you're the type of DJ who likes to get your hands on the action, Torq makes it easy. In addition to your SynchroScience product, you can use Torq with any standard MIDI controller—like the Trigger Finger, X-Session, or even the Oxygen and Axiom line of keyboard controllers. Simply connect one these devices and start mapping controller data. For instance, you could control the onboard effects within Torq with the sliders on the Trigger Finger while reserving the pads for snapshot settings that allow you instantly switch between virtual mixer set-ups. The options are limitless. See page 62 for more information.



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PERSONAL RECORDING

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

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M-Audio Ozone

37-Key FireWire Audio/MIDI Interface and Controller

Ozone combines a keyboard, control surface and FireWire bus-powered interface in a completely integrated mobile audio/MIDI production and performance tool that streamlines making music with your computer—anywhere, anytime. Harness the full potential of your software studio with features like a professional synth-action keyboard with three assignable zones and 40 assignable MIDI controllers complete with transport buttons. The built-in FireWire audio interface with mic/instrument preamps and headphone monitoring lets you work with loops and layer your own vocals, guitars and more. Dual output pairs with headphone A/B source monitoring are perfect for auditioning and beat-matching loops. Ozone is your answer to getting the most from your music software.

Free Enigma Editor/Librarian Software

This product includes a free download and full registration of Enigma—a powerful software editor/librarian for Mac and PC that lets you easily program, store and load setups for M-Audio and Evolution USB MIDI controllers. Enigma includes a huge library of files for your favorite VST plug-ins, instruments and host apps. Programming is as simple as dragging the software parameter you want to control onto the graphic representation of the controller on your screen. With Enigma, your library of controller presets is virtually unlimited.



- 37-note, full-size, velocity-sensitive keyboard with aftertouch
- 4 x 4 analog I/O with instrument and line inputs and 48V phantom mic input
- headphone output with level knob featuring stream select/merge control
- 20 non-volatile memory slots
- 40 assignable MIDI controllers including:
 - 4-way joystick
 - 8 MIDI controller knobs
 - 9 MIDI controller sliders with drawbar mode
 - 14 MIDI buttons
 - pitch and mod wheels
 - aftertouch
 - sustain pedal input
 - expression pedal input
- 5 transport control buttons
- 1 x 1 MIDI I/O
- SysEx memory dump; compatible with Enigma editor/librarian software (free download)
- powered via FireWire bus* or 12V DC adapter
- * requires powered 6-pin connection



Rear View



- built-in 2 x 2 24-bit/96kHz audio interface
- 25 keys (+/-4 octave transposition)
- 8 assignable MIDI controller knobs
- mic input (XLR) with built-in preamp and phantom power (48V)
- instrument in with built-in preamp (balanced 1/4" TRS)
- stereo aux in (unbalanced 1/4")
- stereo out (unbalanced 1/4")
- stereo headphone out
- zero-latency direct monitoring
- 4 lbs., fits in M-Gear bags or 19" rack

M-Audio Ozone

USB Audio/MIDI Mobile Workstation

Your laptop changed the way you live—and now new mobile tools can change the way you make music. That's why we designed the revolutionary M-Audio Ozone—an all-in-one keyboard, MIDI control surface, mic preamp, USB audio interface and USB MIDI interface that's no bigger than a laptop. Combined with your computer and software like Pro Tools M-Powered or Live, the M-Audio Ozone delivers a complete personal mobile studio from input to output.

"Ozone is the first keyboard controller of its kind!"
—Electronic Musician

"Ozone is a solid performer, it's affordable, and well equipped for its price...we'll take one." —EQ

"This is the ultimate laptop studio gizmo, a Key Buy for sure." —Keyboard



Fast Track Pro

4 x 4 Mobile USB Audio/MIDI Interface with Preamps

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



Rear View

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

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



MobilePre USB

USB Bus-Powered Preamp and Audio Interface

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

- 2 x 2 16-bit/48kHz analog I/O w/ preamps
- 2 mic inputs
- 2 high-impedance line ins for guitar, bass, etc.
- stereo line outs and headphone out
- USB bus power for total mobility
- compatible with Macintosh and Windows operating systems



Fast Track USB

Record Guitar and Vocals on Your Computer

Fast Track USB is the easiest way to record your guitar with professional results. It has an input for instruments like guitar, bass and keyboards, plus a microphone input for recording vocals or other acoustic sounds. Use it with the included Session make-music-now software for the PC or with other popular software including GarageBand. The included GT Player Express software even gives you killer effects.

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



"For fast performance with wide compatibility and the option of true 24-bit/96kHz recording wherever you happen to be, it can't be beaten."
—Computer Music

FireWire 410

4-in/10-out FireWire Mobile Recording Interface

FireWire 410 is an IEEE 1394-compatible audio/MIDI interface that has it all—power, flexibility, compact size and low price. Its 4-in/10-out configuration with preamps is excellent for personal recording with a PC or Mac computer, routing discrete outputs to a mixer or directly driving a surround sound system. The on-board ASIO 2-compliant mixer (PC only) and software control panel provide total routing flexibility—including monitoring with external effects. You also get ultra-low latency software monitoring and near zero-latency hardware direct monitoring. And two headphone outs with independent level controls let you collaborate with a partner anywhere, anytime. FireWire 410 can even be completely bus powered for total mobile operation.*

- 2 x 8 24-bit analog I/O
- 96kHz max input; 192kHz max sample rate on outputs 1 and 2
- digital S/PDIF (coaxial/optical) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- 1 x 1 MIDI I/O w/ thru option for standalone use
- dual mic/instrument preamps w/ gain control (66dB available gain), signal/clip LEDs, 48V phantom power switch, 20dB pads
- 2 headphone outs w/ individual level controls
- low-latency software monitoring; near zero-latency direct hardware monitoring powered via DC supply or FireWire bus*
- analog outs can directly drive up to 7.1 surround
- user-assignable front-panel level control (input, output, software return, aux send, phones)
- 2 convenient high-speed FireWire ports for connection of multiple devices

* requires powered 6-pin FireWire connection



FireWire Audiophile

4-in/6-out FireWire Audio/MIDI Interface

FireWire Audiophile is a compact, IEEE 1394-compatible audio/MIDI interface that takes the legacy of M-Audio's award-winning Audiophile line to the next level. 4 x 6 audio I/O combines with powerful on-board mixing in a bus-powered* mobile package that's perfect for live performance, home recording and digital DJ work. Stereo headphone output with A/B switching between assignable sources allows pre-cueing for DJs and mobile musicians—and the assignable aux bus is perfect for creating dedicated headphone mixes and effect sends. You also get near zero-latency hardware direct monitoring, ultra-low latency ASIO software direct monitoring and 1 x 1 MIDI I/O.

- 4 x 6 24-bit/96kHz I/O; 2 x 4 analog operation (RCA)
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- headphone output with dedicated level control
- flexible software-controlled mixing of hardware and software I/O
- aux sends on all channels and aux output assign allows for dedicated headphone mixes and sends to external effects
- user-assignable front-panel level control (output, input, software return, aux send)
- near zero-latency hardware direct monitoring; low-latency ASIO software direct monitoring
- momentary switch for A/Bing two software-assignable headphone sources or switching ASIO monitoring on/off
- 1 x 1 MIDI I/O
- powered via FireWire bus* or included DC power supply
- compatible with Windows and Macintosh operating systems

*requires powered 6-pin connection



FireWire Solo

FireWire Mobile Audio Interface for Songwriters/Guitarists

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

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

* requires powered 6-pin connection

Audiophile 2496

4-in/4-out Audio Card with MIDI and Digital I/O

One of the best-selling digital audio cards in the industry, the Audiophile 2496 embodies a quantum leap in computer audio fidelity and performance unequalled by other audio cards in its price range. This critically acclaimed PCI card features premium digital audio converters, elegant board design and ultra-stable drivers just like the rest of the Delta line, but with a simpler I/O configuration. As a member of the Delta family, the Audiophile 2496 supports both Mac and PC computer platforms and most major software programs, ensuring seamless integration and rock-solid performance.



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



Audiophile 192

High-Definition 4-in/4-out Audio Card with Digital I/O and MIDI

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

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

Delta 66

Professional 6-in/6-out Audio Card with Digital I/O

If you need more quality and flexibility than a simple audio card provides while also keeping the budget in check, the Delta 66 is for you. The rugged external breakout box gives you the convenience of making connections to the four 1/4" TRS analog inputs and outputs right on your desktop—no more fumbling behind the computer. Two-channel S/PDIF coaxial I/O even allows pristine digital transfers—as well as AC-3/DTS surround pass-through.

- 4 x 4 analog I/O (balanced/unbalanced 1/4" TRS)
- digital S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- convenient breakout box



Delta 66



Delta 44

Professional 4-in/4-out Audio Card

Why pay for more than you need? The Delta 44 offers the same features and high performance as the Delta 66 but is designed for the user who does not require digital I/O. And like its big brother, the Delta 44's breakout box handles four balanced/unbalanced, analog inputs and outputs (+4dBu or -10dBv). You get the same 24-bit/96kHz fidelity, industry-standard driver support and bulletproof operation as is found across the entire Delta family.

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



Actual Size

Post MP3s to the Web—Instantly

The MicroTrack 24/96's ability to record directly to MP3 files and transfer them instantly to the computer means that you can e-mail or post high-quality recordings to the Web immediately. Musicians can e-mail demos to writing/production partners and record companies on a moment's notice. Business users can easily upload meetings and presentations for review and wider dissemination immediately. Educators can post classes, lectures and seminars without delay. Faith-based organizations can quickly broadcast worship services and speakers. Professional presenters can create and sell back-end collateral content almost instantly—and the list goes on.

Flexible Recording

One of the secrets to the compact size of the MicroTrack 24/96 is that, like many of today's digital cameras, it records to CompactFlash or Microdrives. Recording capacity is based on the recording format selected and the size of the currently inserted media. An affordable upgrade to a 1GB CompactFlash card or Microdrive, for example, will hold approximately 100 minutes of uncompressed CD-quality 16-bit stereo 44.1kHz WAV files. That same 1GB media will store 1500 minutes of stereo speech-quality MP3 audio at 96kbps. Of course, you can use and swap out whatever capacity media suits your needs.

Simple Transfers

You can record as many unique files as the capacity of your available storage allows. Then just connect MicroTrack 24/96 to your PC or Mac via USB, and it appears as a USB mass storage device showing the unique identification number of each file. Just drag and drop the files to your computer's hard drive and your audio is ready to edit and/or post to the Web. The included software even gives you the power to easily edit your files and convert between file formats.

Power to Go

MicroTrack 24/96 is powered via long-life lithium-ion batteries. You can record for approximately four to five hours on a single charge (or about three hours with phantom power engaged). Recharge the battery by simply connecting MicroTrack 24/96 to a PC or Mac via USB, or using an optional power supply.

MicroTrack 24/96

Professional 2-Channel Mobile Digital Recorder

The MicroTrack 24/96 is a high-fidelity mobile two-channel digital recorder that records WAV and MP3 files to CompactFlash or Microdrives—perfect for everything from professional field recording to corporate meetings, training, education and worship. Record via balanced line inputs or built-in high-fidelity microphone preamps complete with phantom power for studio-quality microphones. Connect MicroTrack 24/96 to a PC or Mac via USB and simply drag and drop recordings to your computer for immediate editing or Web posting. Power derives from a rechargeable lithium-ion battery. The MicroTrack 24/96 combines quality beyond that of DAT recording with the convenience and cost-effectiveness of personal digital recorders for the ultimate solution in mobile recording.

2-channel WAV and MP3 recording and playback for pro recording, meetings, training, education and worship	1/8" TRS input with 5V power for use with stereo electret microphone (microphone included)
records directly onto CompactFlash or Microdrives	S/PDIF coaxial input for digital transfers
immediate drag-and-drop file transfer to PC and Mac via USB 2.0 mini-connector	monitoring via RCA line outputs or 1/8" stereo headphone output
powered via USB, rechargeable lithium-ion battery (included) or optional power supply	stereo output level control
separate left and right input level controls with signal and peak indicators	large LCD screen
professional balanced 1/4" TRS inputs with line/mic/high-boost switch	dedicated buttons for navigation, record, hold, delete, menu and power
dual microphone preamps with phantom power for studio microphones	includes software for editing and file format conversion
	CompactFlash card included



Professional Recording—Anytime, Anywhere

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



Actual Size

Take MicroTrack 24/96 with You Wherever You Go as a Songwriter's Notebook

The unit's mobility and mic preamps also make it ideal for recording practice sessions and gigs, not to mention capturing film-quality sound effects in the field. Balanced 1/4" TRS line ins also make it easy to take a feed directly from a studio or club mixer. S/PDIF input means that you can even record the output of digital mixers and do transfers from other digital recording/storage devices. And regardless of how you choose to record, you can monitor via the 1/8" stereo headphone jack or RCA line outs.



Beyond DAT

The MicroTrack 24/96 represents a far better way to acquire audio than DAT, especially in the field. For starters, the media and electronics are all solid state, making them significantly more compact, reliable and resilient. Where delicate DAT tapes are comparatively hard to find, CompactFlash and Microdrives are readily available, and the price per megabyte keeps plummeting. Perhaps even more compelling, audio data transfers from MicroTrack 24/96 to your computer almost instantly—no more waiting around for real-time DAT transfers. And the recorder's media can even double as storage for other devices such as digital cameras.

MicroTrack 10dB Pad

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

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



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

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Complete Professional Podcasting Package

The Podcast Factory combines all the hardware and software you need to easily record, edit and publish professional-sounding podcasts. Create sophisticated radio-style productions that integrate speech, music and effects. The included software even processes your MP3 files and automates web publishing of RSS 2.0 feeds. Designed with the same M-Audio technology used in recording studios around the world, Podcast Factory gives you both the professional sound quality and creative tools to produce stellar podcasts that keep your listeners coming back for more.

everything you need to create professional-sounding podcasts
professional 24-bit/48kHz audio interface
dynamic broadcast microphone with desk stand
software for creating complete radio-style productions
easy to connect and use



Transit

Hi-Resolution Mobile Audio Interface

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

mobile 24-bit/96kHz USB audio interface
stereo analog/optical digital input (1/8")
stereo line/headphone output (1/8")
TOSLINK optical digital output allows AC-3 and DTS pass-through
accommodates dynamic and self-powered electret mics
includes 3.5mm (male) to TOSLINK (female) adapter



compatible with Pro Tools M-Powered



includes Live Lite 5

M-AUDIO®

PRODUCT GUIDE
+ 06

PROJECT STUDIO

P: 42-47

Affordable computer-based creative tools like M-Audio hardware and Pro Tools M-Powered software have put much of the power of the professional studio into the hands of creative musicians around the world. In fact, the project studio is the place where the majority of today's music is being made. Our multi-channel production tools give you the power to work on everything from personal projects to entire bands—in both fixed and mobile settings.

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BX8a

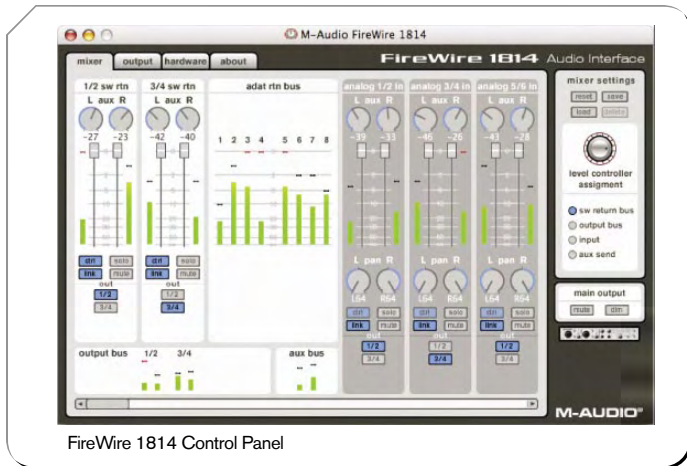
M-AUDIO



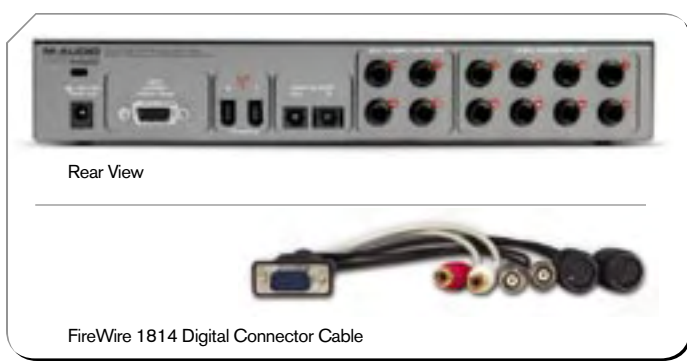
FireWire 1814

18-in/14-out FireWire Audio/MIDI Interface with ADAT Lightpipe

The FireWire 1814 is an 18-in, 14-out audio interface complete with ADAT Lightpipe for multi-channel communication with other digital devices. It features 8 x 4 analog I/O at up to 24-bit/96kHz, and boasts 192kHz on the first two analog inputs and all four analog outputs. Channels 1 and 2 also include high-quality microphone/instrument preamps. S/PDIF optical/coaxial digital I/O provides 2-channel PCM, as well as pass-through of surround-encoded AC-3 and DTS material via digital output. Flexible internal mixing allows input and output routing, including an aux bus for effects send or monitor mix. A front-panel momentary switch allows DJ-style headphone cueing between two assignable sources. Other features include two headphone amplifiers, assignable level controller, 1 x 1 MIDI I/O and BNC word clock connectors for synchronization with other digital devices.



FireWire 1814 Control Panel



Rear View

FireWire 1814 Digital Connector Cable

- 18 x 14 FireWire audio interface yields 16 x 12 simultaneous I/O
- 8 x 4 24-bit/96kHz analog I/O (1/4" TS) or 2 x 4 24-bit/192kHz analog I/O
- ADAT Lightpipe I/O plus word clock (BNC) for sync to external devices
- S/PDIF (coaxial) I/O w/ 2-channel PCM or pass-through of surround-encoded AC-3 and DTS material
- dual mic/instrument preamps (Neutrik XLR/ 1/4" TS) with:
 - input level controls
 - 20dB pad
 - 48V phantom power
 - signal/clip LEDs
- flexible software-controlled mixing of hardware and software I/O
- aux sends on input channels and aux output assign allows for dedicated headphone mixes and sends to external effects
- user-assignable front-panel level control (output, input, software return, aux send)
- near zero-latency hardware direct monitoring
- ultra low-latency ASIO software direct monitoring
- dual stereo headphone outputs with individual level controls (1/4" TRS)
- momentary switch for A/B cueing two software-assignable headphone sources or switching ASIO monitoring on/off
- 1 x 1 MIDI I/O
- powered via FireWire bus* or included DC power adapter
- two convenient high-bandwidth FireWire ports for connecting external devices
- rugged steel construction
- * requires powered 6-pin connection

Octane—Expand Your FireWire 1814 or ProjectMix I/O



ProjectMix I/O

Control Surface with Motorized Faders and 18 x 14 Audio Interface

The new ProjectMix I/O delivers what you need to take your PC or Mac computer-based studio and productions to the next level: Seamless integration with all major DAW software. The ability to record directly into industry-standard Pro Tools sessions. Motorized faders so you can feel the mix with your fingertips instead of dragging a mouse. On-board display of critical parameters for intuitive operation. Motorized control for professional automation. And professional multi-channel I/O including mic/instrument preamps, ADAT Lightpipe and S/PDIF. ProjectMix I/O is the universal solution that combines the best of the hardware and software worlds for a new standard in streamlined production.

Pro Tools Compatibility and More

ProjectMix I/O is the only interface/control surface for Pro Tools M-Powered. It also supports MIDI control alone for all other Pro Tools software. Plus, it supports both audio and MIDI integration with Pro Tools M-Powered 7, Ableton Live 5[^], Logic*, Cubase*, Digital Performer*[^] and SONAR*[^].

Complete Production Experience

Computer-based DAWs seem to have virtually no limitations—except those imposed by using a mouse to do the job of dedicated hardware. ProjectMix



I/O finally puts all that tactile control back under your fingertips. It also combines all that great control with M-Audio's acclaimed FireWire audio interface technology, eliminating clutter while integrating everything you need to transform your computer-based music system into a full-fledged digital audio workstation.

Transport Control

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



Control

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

* DAW software version must support Mackie Control, Logic Control or HUI protocol.

[^]Support available via free downloadable firmware upgrade.

I/O

- 18 x 14 FireWire audio interface yields 16 x 12 simultaneous I/O
- 8 analog mic/line inputs (1/4" TRS and XLR balanced) with signal/peak indicators and phantom power
- 4 analog outputs (1/4" TRS balanced)
- ADAT Lightpipe I/O
- front panel instrument input (1/4" TS) switchable for input 1
- S/PDIF digital I/O
- 1 x 1 MIDI I/O with activity LEDs
- FireWire (IEEE 1394) connectivity
- word clock I/O (BNC)
- 2 stereo headphone outputs (1/4" TRS) with independent level controls
- Kensington lock port

Compatible with Pro Tools M-Powered 7, Ableton Live 5[^], Logic*, Cubase*, Digital Performer*[^] and SONAR*[^]

The ADAT Lightpipe connections on your FireWire 1814 or ProjectMix I/O are perfect for expanding your rig. Our ADAT Lightpipe-equipped Octane eight-channel mic/instrument preamp lets you add eight more analog inputs to the FireWire 1814 and ProjectMix I/O for any combination of up to 16 mic and line signals. Octane's first two channels also double as instrument preamps, letting you connect two more guitar-level inputs to these two interfaces without having to use impedance converters. If your project studio work requires lots of inputs, Octane gives your FireWire 1814 or ProjectMix I/O more than you're likely to ever need. See page 82 for details.





Delta 1010

10-in/10-out Digital Recording System with MIDI and Digital I/O

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

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

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

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

Delta 1010LT

10-in/10-out PCI Virtual Studio

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

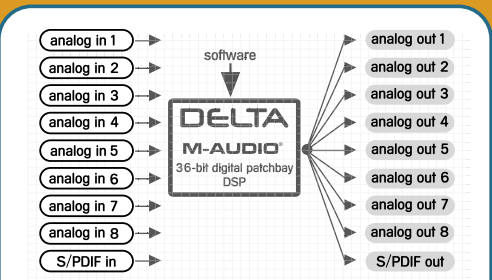


Delta 1010LT Digital Connector Cable



Delta 1010LT Analog Connector Cable

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



36-bit embedded DSP puts a mixer inside the Delta 1010

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

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





ProFire Lightbridge

34-in/36-out FireWire Lightpipe Interface

The ProFire Lightbridge interfaces up to four Lightpipe devices with a PC or Mac via FireWire—perfect for integrating digital mixers, AD/DA converters and/or ADATs with most popular DAW software. The unit is capable of 32 channels of Lightpipe I/O, S/PDIF I/O and two-channel analog output for a total of 34 x 36 concurrent channels at 44.1 or 48kHz sample rates. (It also supports 16-channel Lightpipe operation at 88.2 and 96kHz sample rates via the SMUX protocol.) The ProFire Lightbridge can output word clock as a master, or slave to external sync on any input, and MIDI I/O also accommodates MIDI Time Code and MIDI Machine Control. Independent volume controls are provided for the 1/4" balanced outputs and front panel 1/4" headphone jack. The ProFire Lightbridge is compatible with most DAW software.

Transfers

Need to transfer tracks between an ADAT system and your computer? The ProFire Lightbridge does it with ease. Send up to 32 channels of Lightpipe simultaneously at 44.1 or 48kHz—or transfer up to 16 channels at 88.2 or 96kHz using the SMUX protocol.

Build a Custom I/O Setup with the AD/DA Converters of Your Choice

ProFire Lightbridge plays nice with others. Pick any ADAT-compatible A/D or D/A converter and utilize our fast and reliable FireWire driver technology to get the most out of your DAW.

Live Multitrack Recording

Combine the ProFire Lightbridge with up to four award-winning M-Audio Octane 8-channel preamps and you have a compact system for recording up to 32 inputs for live shows.

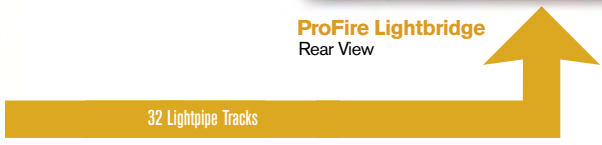
4 Octane Preamps = 32 Inputs



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



ProFire Lightbridge
Rear View



32 Lightpipe Tracks

The Perfect Companion for Digital Mixers

The ProFire Lightbridge is designed with today's digital mixers and workflow in mind. Record up to 32 Lightpipe tracks to your computer-based DAW simultaneously from a digital mixer. Or use your mixer to submix up to 32 DAW tracks while sending the submix back to the DAW via S/PDIF. Using the mixer's built-in processing and automation leaves more CPU power for specific tracks that require CPU-intensive plug-ins.

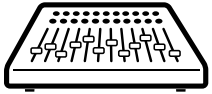
ProFire Lightbridge



Ableton Live



Digital Mixer



32 Lightpipe Tracks

32 Lightpipe Tracks



RECORDING GUITARIST

P : 48-51

Many of us at M-Audio are guitar players. That's why we've put a lot of effort into creating audio interfaces for guitarists who want to explore the incredible creative options available with computer-based recording. All our gear is as easy to set up as it is to use, and works with most music software. Technology this transparent gives you the freedom to focus on what's most important—your music.

M-Audio Black Box	50
Black Box Pedal Board	50
JamLab	50



M-AUDIO[®]
PRODUCT GUIDE
+ ||||| 06

Earl Slick, guitarist | in the studio 2005



Black Box RELOADED

Amps | Effects | Drums | Recording Interface

The award-winning Black Box is designed for guitar players who want to stretch the creative potential of the guitar. With an inspiring array of unique effects that automatically beat-sync to your song tempo or the included drum patterns, the Black Box allows you to quickly access intricate delay lines, randomized filters, pulsing feedback effects and countless other ways of jumpstarting the songwriting process. Co-developed by M-Audio and Roger Linn Design, the Black Box is the first creative tool for guitarists that combines amp modeling, powerful beat-synced effects and a drum machine with a Pro Tools M-Powered compatible audio interface for computer-based recording.

Reloaded with new version 2 firmware, the Black Box features 40 amp models—including spot-on emulations of many of the greatest guitar amps of all time. The unit also incorporates over 120 unique and inspiring effects, many of which beat-sync to the internal drum patterns or to an external sequencer. 100 built-in drum patterns with tap tempo make it easy to try out different grooves and tempos. A built-in microphone preamp is also included for recording and processing vocals and acoustic instruments. One simple USB connection sends the output directly to your favorite computer-based recording software—and syncs the Black Box's drums and effects to your tracks. The Black Box gives you killer tone, groundbreaking effects, huge beats, and it's the only dedicated guitar product in the world that gives you access to Pro Tools M-Powered.

- 40 of the most realistic virtual amp models anywhere
- 121 beat-synced effects based on AdrenaLinn™ DSP technology
- 100 drum patterns and built-in guitar tuner
- effects and drum machine sync to tap tempo or external MIDI clock
- 100 factory presets, 100 user presets
- built-in USB audio interface with S/PDIF out (24-bit/44.1kHz)
- guitar preamp (1/4" TS input) and mic preamp (XLR)
- 1/4" headphone, balanced 1/4" TRS outputs and S/PDIF digital output
- programmable expression pedal and momentary switch inputs
- Pro Tools M-Powered compatible
- includes mic stand mounting kit and Kensington lock slot

Includes Ableton Live Lite 4 GTR Software

Live Lite 4 GTR brings you much of the audio and MIDI functionality of the multi-award winning Ableton Live software—incredible looping, VST and Audio Unit support, instruments, effects and more. This special guitar version also transmits MIDI clock for synchronization with the Black Box and includes a variety of great ProSessions drum loops.



Black Box Pedal Board

Foot Controller for the Black Box

The Black Box Pedal Board is the most streamlined and cost-effective solution for adding an extra level of control to your Black Box. One simple rugged metal package contains an expression pedal and two momentary footswitches, plus a cable snake that breaks out into three 1/4" connectors for the Black Box. The momentary switches control tap tempo, select presets and drum beats, start/stop drums as well as turn on/off the tuner, effects, amp and delay. The expression pedal controls amp drive, effects speed/frequency/depth/key, wet/dry mix, delay volume/repeats, drums-to-delay and drums-to-filter. Combined with the Black Box's included mic stand mounting kit, the Black Box Pedal Board delivers a complete solution for gigs and studio alike.



- two metal foot switches
- one expression pedal
- cable snake that breaks out into three 1/4" connectors



JamLab

Personal Guitar System

JamLab turns your PC or Mac into a personal guitar system without the need for any other hardware except your favorite guitar. The compact JamLab interface easily connects to your computer via a simple USB connection, and features a 1/4" input for your guitar and a 1/8" headphone/line output. Use it with the included Session make-music-now software for PC to create your own music. Or fire up GT Player Express software (also included) to get killer amp simulation and virtual effects boxes for EQ, chorus, reverb and more. GT Player Express can also play standard audio files, and can even slow them down—perfect for practicing and easy learning. You also get WAV drum loops from our popular ProSessions Sound and Loops Library. Load them into GT Player Express in any order for an instant custom drum machine to jam with. JamLab is ideal for traveling, limited space, and keeping both your budget and the neighbors happy.

- 1/4" guitar input
- 1/8" headphone/line output
- built-in USB cable
- 24-bit, 44.1/48kHz audio quality
- Pro Tools M-Powered compatible
- class-compliant with Mac OS X 10.3.8 and higher
- includes Session software for PC
- includes GT Player Express software

Check out the Personal Recording section for **Fast Track** (pg 37) and **FireWire Solo** (pg 38)

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GuitarPlayer

M-AUDIO®

PRODUCT GUIDE

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SOFTWARE

P : 52-61

Thanks to the power of today's computers, software goes beyond merely doing what hardware has done in the past, delivering the cutting edge tools that forge much of today's innovative sound. Software also gives you significantly more functionality for the dollar, not to mention continuous upgrade paths that make planned obsolescence, well, obsolete. The music software era has truly arrived—and M-Audio is proud to bring you the best of the breed from around the world.

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“...cool enough for our (MusikMesse) Studio/Pro Audio category winner, we say Pro Tools M-Powered. Bringing Pro Tools high-end studio quality to the masses.”
—Gearjunkies.com

“There’s no question that Pro Tools M-Powered lives up to Digidesign’s reputation...Now, with Pro Tools M-Powered on the scene, excluding Pro Tools because of budget concerns is a thing of the past.” —Remix

Pro Tools M-Powered 7

M-Audio Compatible World Class Production Software
Pro Tools M-Powered 7 software lets you enter the world of Pro Tools while using unique M-Audio hardware options to professionally produce your music tracks. This groundbreaking combination for Windows XP and Mac OS X lets you customize the compact mobile multi-channel studio of your dreams, while providing session compatibility with countless Pro Tools-equipped project and professional studios around the world. As easy to use as it is powerful, Pro Tools M-Powered 7 software includes many of the same features that top studios rely on to produce Grammy®-winning albums and Academy Award®-winning film sound. Together, M-Audio hardware and Pro Tools M-Powered 7 software deliver the seamless workflow of moving sessions between home, studio, stage and road.

Real Pro Tools

Pro Tools M-Powered isn't some watered-down version of Pro Tools. It is Pro Tools. There are actually three flavors of Pro Tools, all of which basically share the same user interface and file format. The primary distinction is what hardware they're keyed to. Pro Tools HD 7 runs on elite Pro Tools|HD hardware. Pro Tools LE 7 works with Digidesign's Mbox, Mbox 2, Digi 002 and Digi 002 Rack. And Pro Tools M-Powered delivers even more options via compatibility with nearly 20 affordable M-Audio interfaces. Now there's no excuse for not having the industry-standard DAW in your creative toolbox.

* Pro Tools M-Powered requires a supported M-Audio hardware interface to function. Visit www.m-audio.com for a current list of compatible M-Audio hardware peripherals.

** Expandable to 48 tracks with Music Production Toolkit (sold separately).

- supports a wide choice of M-Audio interfaces including all current Delta PCI cards, most FireWire products and a selection of USB-compatible interfaces*
- work anywhere, anytime—seamless workflow between studio, stage, home and the road
- award-winning Pro Tools mixing environment
- industry-standard session compatibility with countless Pro Tools-equipped project and professional studios around the world
- 32-track** audio recording, editing and mixing up to 24-bit/96kHz
- fully non-destructive editing with world-class tools
- powerful, intuitive MIDI sequencing
- real-time audio and MIDI processing
- advanced automation features
- import MIDI, REX, ACID, WAV, AIFF, AAC, MP3 and CD audio files
- built-in DigiBase file management tool
- QuickPunch functionality
- powerful loop recording options
- low-latency monitoring while recording
- RTAS real-time effects processing
- advanced virtual instrument integration
- easily accepts ReWire output stream directly from applications like Ableton Live for further mixing and processing
- unique Beat Detective LE automatic groove analysis and correction tool
- supports M-Audio's ProjectMix I/O and Digidesign's Command|8 control surfaces for hands-on mixing
- wide range of compatible creative software options (AudioSuite and RTAS plug-ins, ReWire-compatible applications) available from Digidesign and Digidesign Development Partners
- Windows XP and Mac OS X compatible (including Intel-based Macs)
- ships with Xpand! soft synth and over 40 free plug-ins, including EQ, dynamics, delays, reverb and more:

Bomb Factory: Essential Clip Remover, Essential Correlation, Essential Meter Bridge, Essential Noise Meter, Essential Tuner, BF76, Funk Logic Masterizer, DigiRack: Chorus, Click, DigiReWire, Dither, D-Verb, D-Verb-AS, Dynamics III, EQ III, Flanger, Invert-Duplicate, Mod Delay II, Multi-Tap Delay, Normalize-Gain Change, Ping-Pong Delay, Reverse-DC Removal, Signal Generator, Time Comp-Exp-Pitch Shift and Trim

Pro Tools M-Powered Compatible Hardware Options Include:

Delta 1010
10-in/10-out Digital Recording System with MIDI and Digital I/O



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



Black Box
Amps | Effects | Drums Recording Interface



Delta 66
Professional 6-in/6-out Audio Card with Digital I/O



FireWire 410
4-in/10-out FireWire Mobile Recording Interface



Transit
Hi-Resolution Mobile Audio Upgrade



Audiophile 2496
4-in/4-out Audio Card with MIDI and Digital I/O



Ozonc
37-Key FireWire Audio/MIDI Interface and Controller



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



annie stela

there is a story here

debut ep available now

Capitol www.anniestela.com www.myspace.com/anniestela amazon.com



Drum & Bass Rig

Universal Virtual Bass and Drums Rack

M-Audio's Drum & Bass Rig delivers a wide variety of bass and drum sounds in a single virtual rack. Compatible with most Mac and PC environments, Drum & Bass Rig delivers four great sounding modules that can be used in standalone or plug-in modes—LC-5 Loop Creator, BL-6 Bassline, RD-7 Real Drum Module and EB-8 Electric Bass. The master MIDI/Mixer section lets you route, split, layer and mix these four powerful modules in whatever way best suits your performance and recording needs. A master effects section even allows for adding a master effect in addition to the individual effects section included with each instrument.



four top-quality virtual sound modules:

- LC-5 Loop Creator
- BL-6 Bassline
- RD-7 Real Drum Module
- EB-8 Electric Bass

Mac/PC standalone or host operation*

variable velocity and controller settings, optimized for M-Audio keyboards

independent MIDI channels

integrated mixer

split and layer modules for performance combinations

dual effects processor for each module

master effects section in addition to individual module effects

compatible with most popular software including Pro Tools, Ableton Live, Logic, Sonar and Cubase



Key Rig

Universal Virtual Keyboard Rack

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



"...it's a complete no-brainer, breaking existing price-performance rules so flagrantly that it easily wins our Key Buy Award."—*Keyboard, October 2005*



four top-quality virtual sound modules:

- SP-1 Stage Piano
- MS-2 Polyphonic Synthesizer
- MB-3 Tone Wheel Organ Module
- GM-4 General MIDI Module

variable velocity and controller settings, optimized for M-Audio keyboards

independent MIDI channels

Mac/PC standalone or host operation*

integrated mixer

split and layer modules for performance combinations

dual effects processor for each module

master effects section in addition to individual module effects

compatible with most popular software including Pro Tools, Ableton Live, Logic, Sonar and Cubase



* visit M-Audio.com for information on Intel-based Mac compatibility



Virtual Percussionists developed by WIZOO an M-Audio partner

Virtual Percussion Ensembles

Wizoo's Virtual Percussionists are VST plug-ins, each featuring a complete ethnic percussion group with a surround stage and unrivalled real-time control over arrangement and sound. They are neither sample libraries nor products based on a standard sample player, but real performances from world-class players. Wizoo's proprietary FlexGroove engine adds full real-time control over arrangement, performance, sound and integrated surround ambience. The integrated mixer includes independent EQ, punch and ambience adjustment for each instrument. Place instruments freely in one of 15 different surround stages and play patterns, fills, solos, variations and mutes via MIDI keys.

Virtual Percussionist: Latigo

Latigo puts the authentic feel of a real Latin American percussion ensemble at your constant disposal. Latigo features real performances from Clay Ostwald, Edwin Bonilla and Olbin Burgos of the Miami Sound Machine.

Virtual Percussionist: Darbuka

Darbuka is the most musical way to bring ethnic percussion from North Africa and the Middle East to your tracks. Darbuka features real performances played by world-renowned percussionists Suat Borazan and Mohamed Zaki.

- nearly 1GB of high-quality original authentic Latin American multitrack styles (Latigo); 2GB of high-quality original multitrack Arabic and Middle Eastern grooves (Darbuka)
- dozens of authentic instruments
- real-time performance control over many performance parameters
- built-in mixer with sound-shaping controls for each instrument
- 15 surround stage rooms with adjustable ambience
- configurable instrument combinations (patterns) with 61 scene memories
- outputs for main stereo/surround plus 14 individual instruments
- compatible with AU (Mac), VST (Win/Mac) and RTAS (Mac)

WizooVerb W2 developed by WIZOO an M-Audio partner

Professional Stereo Room Emulator with HDIR and Algorithmic Technologies

WizooVerb W2 is a new kind of creative true-stereo room emulator that lets you freely combine the realism of impulse-based reverb with the flexibility of algorithmic reverb. Exclusive HDIR technology brings you world-class performance spaces with a totally new level of excellence. And Wizoo's proprietary A.I.R. algorithmic reverb technology delivers an unprecedented combination of fidelity and malleability. While you may never need to go beyond the 100 stunning presets included, it's all completely editable for total creative expression. If you're going to invest in one full-featured reverb, WizooVerb W2 gives you incredible creative options, sound quality and value that you can't get anywhere else.



WizooVerb W5 developed by WIZOO an M-Audio partner

Professional 5.1 Surround Sound Room Emulator

WizooVerb W5 takes the amazing realism and creative flexibility of the WizooVerb W2 true stereo room emulator to the realm of full 5.1 surround sound. Features additional room models plus surround effects including delay, modulation and gate (VST 2.0 only).

- professional room emulation and creation with unprecedented quality, definition, clarity and spatial accuracy
- freely combinable impulse response and algorithmic reverb technologies for early reflections and reverb tail
- exclusive HDIR (High Definition Impulse Response) technology with multiple models delivers unparalleled precision
- A.I.R. algorithmic technology provides total creative control
- includes 100 user-editable categorized presets from high-end room emulations to completely surreal spaces
- imports and optimizes IR audio for a virtually unlimited number of rooms
- highly optimized CPU efficiency; latency-free
- innovative technology accurately reflects the signal position, leaving the mix soundstage intact
- extensive automation of all parameters
- standalone or host operation—VST 2.0 (Win/Mac), RTAS (Win/Mac) and AU (Mac)



Trash developed by iZotope an M-Audio partner

Complete 64-bit Distortion Processor

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



- 64-bit internal processing
- up to 192kHz sampling rate
- all-purpose distortion plug-in, from subtle to extreme
- realistic guitar rig simulator
- multi-band, dual-stage distortion with 48 algorithms
- 85 speaker cabinet models from vintage to experimental; 3 microphone models

- 36 sweepable filter types—analogue, resonant, clean, saturated
- multi-band compression and gating
- analogue modeling for added warmth
- extensive delay modeling—analogue, lo-fi, tape-style
- CPU-efficient for Mac* and PC

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



Spectron developed by iZotope an M-Audio partner

64-bit Domain Effects Processing

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



- 64-bit internal processing
- up to 192kHz sampling rate
- spectral domain processing
- morphing for vocoder-style effects
- delay with independent feedback control

- 4-stage chorus/flanger effects
- fully automatable, triggered filters
- frequency-selective panning
- superior stability
- CPU-efficient for Mac* and PC

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



Ozone 3 developed by iZotope an M-Audio partner

64-bit Integrated Mastering System with Analog Modeling

Mastering—everything from correcting mistakes made in the mix to preparing a recording for target listening environments—makes all the difference between a good sounding mix and a professional sounding final product. Ozone 3 integrates all the tools you need to instantly master commercial-quality sound: Broad equalization to balance the tone, multiband compression to control the dynamics, harmonic excitation to inject punch and sparkle, stereo imaging to sculpt the sound stage, loudness maximization to raise the level of the entire track to the standard for commercial use, and dither to maintain every last bit of quality. Combining analog modeling and digital precision, it's all integrated in one incredibly clean 64-bit environment. And the professionally designed presets and the acclaimed Ozone 3 Mastering Guide walk you step-by-step through making broadcast-ready masters.



"When I recently did a shootout [of mastering plug-ins], I found Ozone 3 won hands down!" —Atticus Ross (producer/programmer; *Nine Inch Nails, Korn*)

- 64-bit internal processing chain with analog modeling for added warmth
- supports up to 192kHz sampling rate
- 8-band parabolic EQ (linear-phase, tube-modeled and matching modes)
- multi-band dynamics, harmonic exciter and frequency-dependent stereo imaging
- mastering reverb with plate and room-modeled algorithms

- loudness maximizer with Intelligent Release Control (IRC) for extremely aggressive limiting
- MBIT+ dithering for psychoacoustically optimized word length reduction
- real-time analysis tools with FFT-based spectrum display and linear, third-octave and critical band modes
- CPU-efficient for Mac* and PC
- included Ozone 3 Mastering Guide demystifies the mastering process

* visit M-Audio.com for information on Intel-based Mac compatibility

TimewARP 2600

developed by WAYOUTWARE

Virtual Vintage Voltage-Controlled Synthesizer

The TimewARP 2600 from Way Out Ware is a meticulous emulation of the classic ARP 2600 analog synthesizer—and the only one endorsed by the original instrument’s creator, Alan R. Pearlman. In addition to faithful replication of every original feature, the TimewARP 2600 features up to 8-voice polyphony and extremely sophisticated velocity and aftertouch control. Mapping of MIDI controller parameters to sliders, knobs and switches is virtually unlimited, putting an unprecedented amount of control at your fingertips. And even though you can create incredibly complex sounds with the TimewARP 2600, the unit’s comprehensive preset manager ships with hundreds of patches to get you started. Standalone or RTAS, VST and AU host operation on Mac and Windows makes this gem the ideal addition to your sound—whether as a synthesizer or a unique signal processor.



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

synth

faithful emulation of all original ARP 2600 features and sound

3 voltage-controlled oscillators operating in both audio and low-frequency bands

low-pass resonant filter—supports variable-depth, self-oscillation, and audio band and low frequency control modulation

sample-and-hold modulation driven internally, externally or via MIDI Beat Clock

ring modulator

noise generator—adjustable from white to red noise

ADSR and AR envelope generators

envelope follower

voltage-controlled amplifier with 2 audio inputs, linear/exponential control inputs and initial gain control

4-plug multiple module

stereo reverb

output pan

electronic switch

lag processor with low-frequency filtering from 1.6 to 1600Hz

2 inverter modules with input attenuation

mono/stereo preamp input for use as an effect processor

keyboard

virtual ARP 3620 keyboard

extensive control over velocity and aftertouch including linear, exponential, logarithmic or inverted polarity

up to 8-voice polyphony

variable-rate portamento

octave switch

pitch bend

LFO controls including delayed sine wave, vibrato depth and speed

LFO outputs including square, triangle and sine waves

external LFO input allows keyboard voltages to be modulated by any signal present on the TimewARP 2600

interval latch switch latches a two-note interval for single-key playing

2 upper voice outputs

multiple or single trigger/gate modes

keyboard repeat mode provides auto repeat or repeat on key-press synchronized to keyboard LFO and MIDI Beat Clock

square wave can be synced to MIDI Beat Clock

programming

instant access to complex sounds via hundreds of great factory presets

extensive patch manager with sort, import and export capabilities

virtual patch cables

incredibly smooth controls in both operation and sound

unlimited MIDI assignment of all controls to MIDI controllers

responds to MIDI bank- and patch-select commands



iDrum

developed by iZotope
an M-Audio partner

Software Drum Machine

iDrum adds the missing ingredient to your Mac-based home recording studio—a fully programmable drum machine. It’s just as easy to use as the hardware drum machines of yesteryear, but with all the flexibility of a software-based virtual instrument. iDrum integrates seamlessly with Pro Tools (RTAS), GarageBand, Logic, Digital Performer and other applications that support Audio Unit plug-ins—or you can run it as a standalone application. Create drum patterns in iDrum right alongside your existing tracks, perfectly in time, all the time. Or use iDrum as the backbeat when you’re laying down new tracks. Use the hundreds of included pre-programmed patterns and rhythms or roll your own.

plug-in instrument for GarageBand, Live, Logic, Digital Performer and other Audio Unit hosts

also runs as a standalone application

easy drum machine interface

mixer with controls and effects for each drum sound

2 “choke” groups for effects like open/closed hi-hat

trigger drum sounds from MIDI notes

easy drum pattern creation

drag and drop a WAV or AIFF file to an iDrum channel (2MB limit)



compatible with Pro Tools M-Powered



includes Live Lite 5



“WOW!!!!!! I remember the ARP on gigs I did and sessions I played on ‘back in the day.’ This soft synth sounds like you went back in time and snatched the original and dragged it back to now. It sounds soooo amazing!” –*Ted Perlman (Whitney Houston, Bob Dylan, Diana Ross, Young M.C.)*



Oddity



Virtual Vintage Analog Synthesizer

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

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

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

“[The Oddity] is one of the most inspirational and authentic analogue synths we've come across.”
–Computer Music

“I unreservedly love the Oddity...if you were an Odyssey fan you have to have this. And if you have never tried an Odyssey then treat yourself!”
–Future Music

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

“Today I installed the Oddity...it's beautiful. And with the 24dB filters it sounds much better than the original! I really can recommend this synth.” –*Klaus Schulze (renowned synthesist)*

- extremely realistic analog modeling of classic ARP Odyssey
- 2 syncable oscillators
- fully tunable across a 6-octave range
- sawtooth, sine, square and variable pulse-width waveforms and sync
- white and pink noise generators
- monophonic and duophonic modes
- host-syncable LFO
- ring modulator
- resonant 24dB/octave low-pass filter
- high-pass filter
- sample-and-hold
- portamento
- 2 envelope generators
- flexible modulation routing
- programmable including 384 presets
- timed morphing between presets
- Flying Slider feature
- full automation support
- stand-alone or host operation—RTAS (Mac/PC), VST (Mac/PC), AU (Mac) and MAS (Mac)**

M-Tron



Virtual Vintage Keyboard

The M-Tron from GForce is an incredible emulation of the classic Mellotron®*. Long before polyphonic synths and samplers, artists such as The Beatles, Yes, David Bowie, Led Zeppelin, King Crimson and The Moody Blues relied on this quirky keyboard that triggered recordings of real instruments and effects with each key. M-Tron is a faithful reproduction of the real deal—still a unique sound in a world of pristine digital samples. You get over 2.5GB of sounds from real Mellotrons including strings, choir, flutes, brass, mandolins, oboes, vibes and more. The M-Tron can be used in standalone mode (Mac/PC) or as a plug-in for most popular host applications.



“...totally authentic...I use it both in the studio and live.”
–*Rick Wakeman (Yes)*

“If you're into retro sounds, the M-Tron is a must!”
–*Paul White, Sound on Sound*

“Classic Mellotron sounds from the 60s and 70s, without the price, bulk or technical problems. Great fun and now it's totally affordable.”
–MacFormat

- extremely realistic analog modeling
- includes over 2.5GB of sounds lovingly recorded from real Mellotron tapes:
 - strings
 - choirs
 - flutes
 - accordions
 - mandolins
 - oboes
 - brass
 - vibes
 - rhythms
 - volume, tone and pitch controls
 - attack and release envelope
 - supports full automation
- standalone or host operation—RTAS (Mac/PC), VST (Mac/PC) and AU (Mac)**

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

** visit M-Audio.com for information on Intel-based Mac compatibility



Minimonsta:Melohman

Virtual Vintage Analog Synthesizer

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



developed by
 GForce
 an M-Audio partner

expertly crafted analog model of the classic Minimoog synthesizer

all original features including:

- 3 VCOs
- pink/white noise generator
- famous Moog 4-pole 24dB/octave low-pass VCF
- 2 ADSRs
- external input
- mixer
- glide
- additional LFO & ADSR for matrix modulation of almost every parameter
- monophonic, polyphonic, legato and unison trigger modes

fully programmable with over 6000 factory patches

real-time morphing between up to 12 patches via keyboard control

external input allows filter to be used as plug-in effect

MIDI learn with storable Continuous Controller maps

delay effect

full automation support

standalone or host operation—RTAS (Mac/PC), VST (Mac/PC) and AU (Mac)**

“There’s simply nothing out there that comes close” —Rick Wakeman (Yes)

“I closed my eyes and could not believe it was not the real thing.” —Steve Winwood (Traffic, Blind Faith)

“The ability to sculpt the sound using both hands makes the Minimonsta a real musical instrument, rather than just a programming tool.” —Will Gregory (Goldfrapp)

“The impOSCar is the most exciting synth in my set up. It has a unique sound and the Overdrive was quite literally MADE for me.”

—Billy Currie (Ultravox)

“The character and sound of the impOSCar are stunningly close to the original OSCar hardware, even down to the slightly digital-sounding edge to the oscillators' raw output. There can be little doubt that impOSCar is much more impROVement than impOSTor.” —Computer Music

“After several days with the impOSCar, it has to be proclaimed a winner. It's hard to think of another soft synth with as many features or as powerful as this for as little. Definitely recommended. Produces wonderfully fat, aggressive sounds.” —Music Tech

“A great synth capable of producing a huge variety of analogue sounds.” —MacFormat

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

“...really powerful and delivers faultlessly. Like its stable mate, the Oddity, the results are outstanding and leave you with the feeling you've just eaten the best seven-course meal of your life, satisfied... about the best VST Synth classic emulation I have seen.” —Music Mart



impOSCar

Virtual Vintage Analog Synthesizer

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

developed by
 GForce
 an M-Audio partner

extremely faithful analog modeling of classic OSCar synthesizer

2 digitally controlled oscillators, 13 waveforms

user-programmable Additive Wave Matrix

mono, duo and 4 polyphonic arpeggiator modes

5 keyboard triggering modes

9 filter types with overdrive, cutoff, Q and separation

2 envelope generators

extensive LFO section with sync

6 portamento modes

powerful effects section

programmable velocity response

MIDI learn with storable Continuous Controller maps

500+ designer patch library

full automation support

standalone or host operation—RTAS (Mac/PC), VST (Mac/PC) and AU (Mac)**



compatible with Pro Tools M-Powered



includes Live Lite 5

M-AUDIO®

PRODUCT GUIDE + 06

MIDI CONTROLLERS & STAGE PIANOS

P: 62-71

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

ProKeys 88	64
ProKeys 88sx	64
Keystation Pro 88	65
Keystation 88es	65
Keystation 61es	65
Keystation 49e	65
Axiom 61	66
Axiom 49	66
Axiom 25	66
Oxygen 8 v2	67
Oxygen 49	67
Oxygen 61	67
MidAir 25	68
MidAir 37	68
MidAir	68
O2	70
iControl	70
Trigger Finger	71
X-Session	71



Jason Halbert, musical director | on tour with Kelly Clarkson 2005

ProKeys 88

88-Key Weighted Hammer-Action Premium Stage Piano

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



88-key weighted hammer-action keyboard

stunning stereo grand piano samples with 3 velocity layers

large sound bank with masterfully tweaked samples of 14 world-class instruments*:

- Stereo Grand Piano (Yamaha C7)[™]
- Bright Grand Piano
- Fender Rhodes[™]
- Wurlitzer E.P.[™]
- Bright Yamaha DX7[™] FM Classic E.P.
- Warm Yamaha DX7[™] FM Classic E.P.
- Hohner Clavinet D6[™]
- Vibes (with hybrid mallets)
- Hammond B3[™] Percussion Organ
- Hammond B3[™] Rock Organ

- Acoustic Upright Bass^{**}
- Fingered Electric Bass (including harmonics)^{**}
- String Ensemble
- Warm, Lush Synth Pad

126-note polyphony

single, split and layer modes

pitch and modulation wheels

sustain, sostenuto and expression pedal inputs

3 reverb spaces plus chorus and tremolo

dedicated button to instantly recall single-layer stereo grand piano

2-stage equalizer to easily optimize tone

12-key data entry pad with 3-digit LED screen

dedicated volume faders for master, layer and split

3 velocity curves plus fixed velocity to optimize feel

self-demo mode

+/- octave transpose keys

built-in USB MIDI interface

MIDI In/Out jacks to interface with external MIDI gear

dedicated remote MIDI controller buttons including:

- MIDI Clock Stop/Start
- Tempo control for MIDI Clock including tap tempo feature
- Program Change
- Channel
- Bank LSB
- Bank MSB
- Local On/Off

General MIDI-compliant

stereo out (1/4" unbalanced)

stereo headphone out (1/4" TRS)

class-compliant drivers for Windows XP and Mac OS X

"Clearly there are gigging keyboardists on the design team...The complement of gozintas (sustain and soft pedal as well as expression pedal ins) and gozoutas (USB and MIDI) is best-in-class, and the front panel features are impressive for the money too. I've never met a [stage piano under \$1,000] with all these features, let alone one that sounded so good." - Ken Hughes, *Keyboard magazine* (July 2005)

Full Pedal Complement

Every digital piano has a sustain pedal jack. But what about the sostenuto pedal (the middle pedal on an acoustic piano)? ProKeys 88 has it. There's also an expression pedal for foot-control of volume. And all three of these pedals serve as MIDI controllers for outboard gear as well.



Rear View (ports)

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** optional ride cymbal layer



ProKeys 88sx

88-Key Lightweight Stage Piano with Semi-Weighted Action

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

Dual Headphones Jacks, Pro Audio Outputs

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

"...great-sounding, reliable, and ultra lightweight"

—Scott Healy (keyboardist, *Late Night with Conan O'Brien*) for *Keyboard Magazine*



88-note semi-weighted action keyboard

7 premium sounds including multi-layer stereo grand

USB MIDI interface plus pitch and mod wheels

2 front-side headphone jacks

sustain, sostenuto and expression pedal inputs

Keystation Pro 88



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

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



88-key hammer-action, velocity-sensitive keyboard	independent MIDI channel assign for all controllers	+/- 11 semi-tone transposition	MIDI Out port can drive external MIDI gear or be used as USB-to-MIDI-Out interface
24 MIDI-assignable rotary controllers	4 keyboard zones for layers and splits	dedicated buttons allow program and bank changes on the fly	General MIDI 1 and 2 compatible
22 MIDI-assignable buttons	multiple dynamic velocity curves	Control Mute function mutes the output of all controllers so you can position them to the desired value before tweaking	Mac OS X and Windows XP class-compliant
9 MIDI-assignable Alps faders	large custom LCD displays controller number, assigned controller, edit icons and edit values	Snapshot button saves all current controller settings	drivers also included for Windows 98SE, Me, 2000, XP and Mac OS 9
MIDI-assignable pitch bend and modulation wheels	10 memory locations for saving all controller assignments	Fader Drawbar mode reverses the faders for realistic operation of organ emulators such as NI B4	powered via USB bus (cable included) or optional 9V power supply
MIDI-assignable foot switch and foot pedal inputs	SysEx memory dump transmits the memory contents for backup	MIDI In port	lightweight for its features—only 47 lbs.
controllers assignable to MIDI controller numbers, notes, transport controls, program changes, SysEx and RPN/NRPN	Enigma editor software for unlimited storage (free download)		



Keystation 88es

88-Key Semi-Weighted USB MIDI Controller

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

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



Keystation 61es

61-Key Semi-Weighted USB MIDI Controller

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

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



Keystation 49e

Entry-Level USB MIDI Controller

The Keystation 49e is a 49-note, full-size, velocity-sensitive USB controller keyboard that's perfect for getting started with computer-based music. You get professional features like a built-in MIDI interface, pitch and modulation wheels and sustain pedal input. The included software bundle is designed to get you playing immediately—and class-compliance with Windows XP and Mac OS X delivers true plug-and-play operation. Drivers are also included for Windows 95/98/Me/2000 and Mac OS 9.1 or later. This sleek, compact keyboard is USB bus-powered and requires no external power supply.

49-note velocity-sensitive keyboard	MIDI Out jack routes computer MIDI to control external devices
pitch bend and modulation wheels	powered via USB or 9V DC power adapter (sold separately)
volume/control slider	functions as a standalone USB MIDI interface
advanced function button for programming	Mac OS X and Windows XP class-compliant
sustain foot pedal input	
octave +/- buttons	



Axiom 61

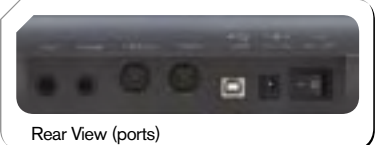
Advanced 61-Key Semi-Weighted USB MIDI Controller

The Axiom 61 is an advanced 61-key USB mobile MIDI controller with semi-weighted action and assignable aftertouch. You get eight trigger pads, nine sliders, eight endless rotary encoder knobs, 15 MIDI-assignable buttons—including six transport controls—and more. Store and manage your setups with 20 memory locations and our free Enigma editor/librarian software.



- 61-key velocity-sensitive semi-weighted action keyboard with assignable aftertouch
- 8 MIDI-assignable trigger pads
- 8 MIDI-assignable rotary encoder knobs
- 9 MIDI-assignable sliders
- 15 assignable buttons, including 6 transport buttons
- assignable pitch bend and modulation wheels
- octave up/down; transpose up/down
- 4 independent configurable keyboard zones
- 15 buttons and backlit LCD screen for total front-panel programming

- sustain and expression pedal jacks
- USB MIDI interface including standard MIDI In and Out jacks
- powered via USB or optional power supply
- class-compliant with Windows XP and Mac OS X
- 20 non-volatile memory locations
- memory dump via SysEx
- compatible with free Enigma librarian/editor for storing and organizing setups
- all controllers fully programmable to MIDI controller number and channel
- Controller Mute function mutes controller output to avoid parameter jumps
- Snapshot function transmits all current controller settings
- on/off rocker switch
- weighs only 12 lbs.
- includes Ableton Live Lite 5 music production software so you can make music right away



Rear View (ports)

Axiom 49

Advanced 49-Key Semi-Weighted USB MIDI Controller

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



- 49-key velocity-sensitive semi-weighted action keyboard with assignable aftertouch
- 8 MIDI-assignable trigger pads
- 8 MIDI-assignable rotary encoder knobs
- 9 MIDI-assignable sliders
- 15 assignable buttons, including 6 transport buttons
- assignable pitch bend and modulation wheels, sustain and expression pedal jacks

- 15 dedicated function buttons and backlit LCD screen for total front-panel programming
- built-in USB bus-powered MIDI interface including standard MIDI In and Out jacks
- class-compliant with Windows XP and Mac OS X
- 20 non-volatile memory locations; compatible with free Enigma librarian/editor software



Axiom 25

Advanced 25-Key Semi-Weighted USB MIDI Controller

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



“(The Axiom 25) boasts channel aftertouch and an excellent feel, and I reveled in what I reckoned to be the perfect compromise between a weighted piano action and the lighter response of a typical synth.” —Sound On Sound

- 25-key velocity-sensitive semi-weighted action keyboard with assignable aftertouch
- 8 MIDI-assignable trigger pads
- 8 MIDI-assignable rotary encoder knobs
- 6 transport buttons reassignable to other MIDI parameters
- assignable pitch bend and modulation wheels, sustain and expression pedal jacks
- backlit LCD screen
- built-in USB bus-powered MIDI interface including standard MIDI In and Out jacks
- class-compliant with Windows XP and Mac OS X
- 20 non-volatile memory locations; compatible with free Enigma librarian/editor software



Oxygen 61

61-Key USB MIDI Controller

Oxygen 61 gives even the most serious players a five-octave keyboard they can love, complete with a built-in USB MIDI interface and tons of controls. A total of 35 controllers—including nine sliders, eight knobs and 15 buttons—can easily map to any MIDI-assignable parameters in your hardware and software rig. While easy to program, the Oxygen 61 keyboard's complement of MIDI controllers will also allow you to go as deep as you want to go. Store 10 different setups in on-board non-volatile memory, plus manage an infinite number of presets with our free Enigma Librarian software for Mac and PC. Bus-powered operation and a weight of just 9 lbs. means that you can use the Oxygen 61 anywhere your computer goes.

61-note velocity-sensitive synth-action keyboard with USB MIDI interface

8 fully assignable MIDI controller knobs

9 fully assignable MIDI sliders

15 assignable buttons, including 6 transport buttons

assignable pitch bend and modulation wheels

octave up/down; transpose up/down; preset up/down

MIDI channel/program change up/down

7 top-panel function buttons plus additional programming functions on keypad

3-segment LED screen

sustain pedal jack

MIDI Out jack

powered via USB or optional power supply

class-compliant with Windows XP and Mac OS X
10 non-volatile memories

memory dump via SysEx

compatible with free Enigma librarian/editor for storing and organizing setups

all controllers fully programmable to MIDI controller number

all controllers fully programmable to individual MIDI channel

controller mute function mutes controller output to avoid parameter jumps

snapshot function transmits all current controller settings

on/off switch

weighs only 9 lbs.

Oxygen 49

49-Key USB MIDI Controller

Oxygen 49 gives you the same control, flexibility and power as our Oxygen 61, just with an octave fewer keys to accommodate tight spaces and even greater mobility. You get the same quality keyboard, built-in MIDI interface and knobs, sliders and buttons totaling 35 MIDI-assignable controllers for complete control of your hardware and software. Store 10 different setups in on-board non-volatile memory, plus manage an infinite number with our free Enigma software for Mac and PC. Bus-powered operation and a weight of only 6 pounds lets you play, compose, record and mix with ultimate mobility.



49-note velocity-sensitive synth-action keyboard with USB MIDI interface

8 fully assignable MIDI controller knobs

9 fully assignable MIDI sliders

15 assignable buttons, including 6 transport buttons

assignable pitch bend and modulation wheels; octave up/down; transpose up/down

3-segment LED screen with programming via 7 function buttons and keypad

rear-panel sustain pedal jack and MIDI Out jack

powered via USB or optional power supply

10 non-volatile memories; SysEx dump (compatible with free Enigma librarian/editor)



Oxygen 8 v2

25-Key USB MIDI Controller

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

25-note velocity-sensitive synth-action keyboard with USB MIDI interface

8 fully assignable MIDI controller knobs

6 transport buttons also assignable to any MIDI parameter

assignable pitch bend and modulation wheels; octave up/down; transpose up/down

3-segment LED screen with programming via 5 function buttons and keypad

rear-panel sustain pedal jack and MIDI Out jack

powered via USB or optional power supply

10 non-volatile memories; SysEx dump (compatible with free Enigma librarian/editor)



compatible with Pro Tools M-Powered



includes Live Lite 5



MidAir 25

25-Key Wireless USB MIDI Controller

We live in a wireless world—and now your keyboard controller can be wireless too. If you're ready to cut the cord or step into the spotlight, the new MidAir 25 wireless USB MIDI controller is the solution you've been waiting for. We've taken the functionality of the legendary Oxygen8 and packed it into a wireless controller that's just as easy to use. Complete with 25 velocity-sensitive keys, eight MIDI-assignable knobs, mod and pitch bend wheels, assignable sustain button, three-digit LED display and more, the new MidAir 25 allows you to control soft synths, DAWs and standard MIDI instruments with the freedom of a wireless design. Powered via the included 9V power supply or standard batteries (also included), the MidAir 25 is the ultimate tool for both studio and stage.

wireless USB MIDI controller and receiver with 30' range

25-key velocity-sensitive synth action with full-size keys

8 MIDI-assignable knobs

program change buttons

preset/octave up/down buttons

assignable sustain button

sustain pedal input (pedal not included)

assignable data slider

pitch bend and modulation wheels

3-digit LED display

MIDI Out jack on controller

10 non-volatile memory locations

controllers fully programmable to MIDI controller number and channel

USB 1.1 and MIDI In/Out ports on MidAir receiver

powered via 9V DC power adapter or batteries

on/off switch

class-compliant with Windows XP and Mac OS X

includes Ableton Live Lite 5 music production software so you can make music right away

MidAir 37

37-Key Wireless USB MIDI Controller

Wireless technology for musicians is no longer limited to the world of microphone and guitar receivers. With the MidAir 37 you finally can take control of any standard software or MIDI instruments with a compact wireless keyboard. Packed with many of the same features as the legendary Oxygen8 keyboard controller, the MidAir 37 boasts 37 velocity-sensitive keys, a three-digit LED display, nine MIDI-assignable faders, eight MIDI-assignable knobs, mod and pitch bend wheels, and sustain pedal input and button—all in a totally wireless design. Powered by standard batteries or the included 9V power supply, the MidAir 37 can be set up to control soft synths, DAWs and standard MIDI instruments at distances of up to 30 feet with the same feel and reliability of a wired unit. Onstage or in the studio, the MidAir 37 gives keyboard players the freedom to move.

wireless USB MIDI controller and receiver with 30' range

37-key velocity-sensitive synth action with full-size keys

9 MIDI-assignable faders

8 MIDI-assignable knobs

program change buttons

preset/octave up/down buttons

assignable sustain button

sustain pedal input (pedal not included)

assignable data slider

pitch bend and modulation wheels

3-digit LED display

10 non-volatile memory locations

controllers fully programmable to MIDI controller number and channel

MIDI Out jack on controller

USB 1.1 and MIDI In/Out ports on MidAir receiver

powered via 9V DC power adapter or batteries

on/off switch

class-compliant with Windows XP and Mac OS X

includes Ableton Live Lite 5 music production software so you can make music right away

MidAir

Wireless MIDI Transmitter and Receiver System

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



2.4 GHz wireless MIDI system

battery-powered transmitter

receiver powered by USB bus or 9V power supply

USB MIDI interface including standard MIDI In and Out jacks

class-compliant with Windows XP and Mac OS X

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O2

Ultra-Thin Mobile USB MIDI Controller

The M-Audio O2 is M-Audio's most compact professional USB MIDI controller to date. Small enough to fit in a bag along with your laptop, the slim-line M-Audio O2 is perfect for throwing down bass lines, programming drum patterns, triggering effects and tweaking virtual studio parameters—anywhere, anytime. You get 25 full-size, touch-sensitive keys, eight fully assignable knobs, eight fully assignable buttons, and other real-time control features for performance and programming. Class-compliant with Windows XP and Mac OS X, one simple USB connection serves as both a MIDI interface and bus-power source.



- 25 full-size, half-action, velocity-sensitive keys
- class-compliant in Window XP and Mac OS X
- fully assignable MIDI controllers—8 knobs, 8 buttons
- +/- octave buttons; 5 non-volatile memory locations
- modulation and pitch-bend control; assignable volume slider
- sustain pedal input
- powered via USB or external 9V DC
- 3-number LED screen; keyboard
- keyboard toggles to data entry mode
- USB MIDI In/Out port; MIDI Out
- integrates with Enigma editor/librarian (free download) for unlimited setup storage

iControl

Total Control for GarageBand

iControl delivers total tactile control over GarageBand. Dedicated transport buttons and jog wheel put record and playback functions at your fingertips. Its eight rotary knobs are easily assigned to track functions like volume and pan, or to parameters for effects such as GarageBand's EQ or any other Audio Unit plug-in. iControl also provides dedicated mute, solo and record-enable buttons for each track, plus a master volume fader. iControl is USB bus-powered, class-compliant and automatically recognized by GarageBand, making setup a breeze. iControl puts you in complete creative flow with your GarageBand experience.



- 8 endless rotary knobs assignable to control volume, pan or effects
- 7 mode buttons assign knobs to control tracks or effects
- 8 sets of Mute, Solo and Record-enable buttons
- up and down buttons assign the group of eight knobs to additional banks of eight tracks or effect parameters
- master volume fader
- dedicated transport buttons: Play, Stop, Record, Fast Forward, Rewind, Rewind to Start, and Cycle on/off
- jog wheel for easy song positioning
- Option button for extending functionality
- USB bus-powered—no power adapter required

- 5-pin MIDI input jack for connecting MIDI keyboards and devices to your Mac
- automatically recognized by GarageBand for easy setup
- USB class-compliant in Mac OS X

MGEAR

EX-P

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



SP-2

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



SP-1

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



Studio Pack Deluxe

Mobile Studio Backpack with Retractable Handle and Wheels
Our padded ballistic nylon bag conveniently accommodates your laptop plus gear like the M-Audio Ozone, Oxygen8, Oxygen 8 v2 and more. With lightweight frame construction, a retractable 40" shatter-resistant handle, and two smooth-rolling inline skate wheels, you can either carry it on your back or pull it behind you.

ProjectMix I/O Studio Bag

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



Studio Pack

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



Trigger Finger

16-Pad MIDI Drum Control Surface

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

Control Anything You Want

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



On-Board Memory, Online Storage

What's programmability without storage ability? Trigger Finger features 16 presets for storing your setups right on board. Your purchase also gets you a free copy of M-Audio's Enigma librarian software for PC and Mac for virtually unlimited storage that works with other M-Audio gear too.



- 16 velocity- and pressure-sensitive pads
- 8 assignable knobs, 4 assignable faders
- pre-programmed maps for Live, Reason, GM Drum, XG Drum, and iDrum
- velocity control including fixed velocity mode
- program/bank change capability

- powered from USB connection or optional DC power supply
- 16 MIDI presets plus free Enigma Librarian software
- 3-digit LED display
- compatible with Windows and Macintosh operating systems



X-Session

USB MIDI Control Surface with Crossfader

The digital DJ revolution has arrived—and the X-Session puts you in the center of the action with total control over today's hottest music software. Scratch and cut using the classic 60mm crossfader. 10 assignable buttons let you trigger loops and digital effects, or instantly mute and unmute tracks. 16 assignable knobs give you control over volume and panning, digital effects and synth parameters. X-Session even comes with Ableton Live XS and Arturia Storm XS for a complete, powerful digital DJ experience right out of the box.

- complete digital DJ solution including Ableton Live XS and Arturia Storm XS
- 16 assignable MIDI control knobs; 10 assignable MIDI buttons; 60mm crossfader
- Snapshot mode sends all controller values simultaneously
- controller mute function allows positioning before tweaking
- global channel assign allows controllers to command up to 16 different channels at the touch of a button
- operates with music software or standalone with MIDI gear
- SysEx memory dump
- SysEx librarian software loads and saves any combination of setups for your studio (PC only)
- LCD screen displays controller assignments
- USB bus powered and class compliant—requires no drivers under Windows XP or Mac OS X

Mobile Studio Messenger Bag

Carry Your Laptop, MIDI Controller and Accessories
Constructed from padded micro-fiber nylon, the M-Gear MobileStudio Messenger Bag gives you a stylish, efficient way to carry your laptop and MIDI controller such as an M-Audio Ozone, Oxygen8 or O2—plus accessories, media, cell phone and more.



Keyboard Covers

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



compatible with Pro Tools M-Powered



includes Live Lite 5

STUDIO MONITORS

P: 72-77

You can have the best gear in the world and still create less than perfect mixes unless you have monitors that tell your ears what's really happening. With that in mind, our design team set out to prove that world-class reference monitors don't have to cost a fortune. The result is M-Audio's EX Series and Studiophile line of reference monitors, delivering exceptional quality at amazingly affordable prices.

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M-AUDIO®

PRODUCT GUIDE

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Firehouse Recording Studios



M-Audio EX Series EX66

Professional High-Resolution Active MTM Reference Monitor

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

Dual Woofers

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



MTM configuration yields wide sweet spot with reduced room reflections

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

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

bi-amplified with 200 watts PWM power per channel

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

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

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

32-bit digital processing

OptImage II high-frequency wave guide minimizes diffraction

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

soft limiter circuit to prevent clipping

calibrated volume control/input sensitivity control

high-frequency boost/attenuation switch

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

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

custom-designed MDF cabinet

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

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

Unique Low-Frequency Drivers

The M-Audio EX66 woofers use our proprietary linear-piston technology to minimize driver break-up modes and inertial effects. Our drivers have exceptional intrinsic damping characteristics with absolutely no frequency response peaks or resonances in the audible band. They provide truly linear piston action over the entire musical spectrum, bringing all portions of each musical transient into correct alignment and revealing more of music's subtle details. As an added bonus, our drivers can withstand extreme temperatures, moisture, humidity, sunlight and salt, so they can weather the harshest conditions without deterioration.



Titanium Tweeter

Our 1" tweeter sounds as smooth as it looks. Titanium is known in the aerospace industry for its high tensile-strength-to-weight ratio and its resistance to corrosion. We craft the M-Audio EX66 tweeters from titanium in order to create a stiff, yet responsive piston that moves natural resonant modes well above the 20kHz audible threshold. This allows the tweeters to reproduce every nuance of musical detail with crisp, transparent accuracy without any high-frequency energy smearing or the harshness sometimes associated with rigid high-frequency drivers. The titanium tweeter is a natural complement to the M-Audio EX66 low-frequency drivers, providing smooth, coherent reproduction over the entire audio band.



Noise-Free Bass-Reflex Port

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

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

DSP-Tuned Cabinets

All speaker cabinets exhibit resonant frequencies that color the timbre of the audio being reproduced. The extent to which they are mitigated is much of what allows critical listeners to distinguish between exceptional monitors and mediocre ones. The M-Audio EX66 monitors employ sophisticated on-

board digital signal processing (DSP) technology to eradicate all resonances and tune the cabinet with exceptional precision. The M-Audio EX66 monitors also use DSP filters to achieve a precise and maximally flat 4th-order Linkwitz-Riley crossover for the smoothest transition between the high and low driver frequency ranges.

Superior Bi-amplification

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

Optimal Enclosure

Like the other components, the M-Audio EX66 enclosure plays an important role in shaping the

"The M-Audio BX8s are the best-sounding powered monitors I've heard among those built on 8" drivers and costing less than \$1,000 a pair." —Home Recording



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

Studiophile BX8a

130-Watt Bi-Amplified Studio Reference Monitors

The BX8a updates our critically acclaimed BX8. Topping the improvements list are our curved 8" Kevlar low-frequency drivers—a technology usually reserved for monitors bearing a higher price tag. Of course, they're coupled with our time-proven high-temperature voice coils and damped rubber surrounds for durability and fidelity. Magnetically shielded 1" natural silk domes give the BX8a's a high end that's both clear and easy on the ears. Custom-tuned crossovers distribute 130 watts of bi-amplified power for optimal frequency handling by each driver. Hear for yourself why Studiophiles have become "standard issue" reference monitors.

two-way studio reference monitors	1" natural silk high-frequency drivers
130 watts of bi-amplified power	magnetically shielded
8" low-frequency drivers with: <ul style="list-style-type: none"> • curved Kevlar cones • high-temperature voice coils • damped rubber surrounds 	XLR balanced and 1/4" balanced/unbalanced inputs
	volume control
	power indicator



Studiophile BX5a

70-Watt Bi-Amplified Studio Reference Monitor

The BX5a refines our highly acclaimed BX5 near-field reference monitors, renowned for packing a lot of punch for their size. Our new low-frequency drivers are crafted from Kevlar and coupled with high-temperature voice coils and damped rubber surrounds to insure fidelity and durability. The high-frequency drivers' magnetically shielded natural silk domes deliver crisp top end while still being gentle on the ears. Bi-amped design with 70 watts of distributed power, expertly tuned crossovers and custom cabinet design round out an exceptional sounding pair of reference monitors.

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

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

two-way studio reference monitors	1" natural silk high-frequency drivers
70 watts of distributed power	magnetically shielded
5" low-frequency drivers with: <ul style="list-style-type: none"> • curved Kevlar cones • high-temperature voice coils • damped rubber surround 	XLR balanced and 1/4" balanced/unbalanced inputs
	volume control and power indicator

Studiophile BX10s

Professional Active Subwoofer

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



10" composite driver	subwoofer bypass function with 1/4" footswitch input (footswitch included)
240-watt discrete amplifier	auto on/off "sleep" function
rear bass-reflex port	phase switch (0°/180°)
variable 50-200Hz crossover with easy settings for Dolby Digital®, DTS® and THX® compliance	video shielding for use near CRTs
low frequency response down to 20Hz	removable grill
adjustable gain (-30dB to +6dB)	removable feet
balanced XLR and 1/4" TRS inputs and outputs	



Studiophile DX4

Professional Desktop Audio Monitoring System

M-Audio Studiophile monitors are used by top recording engineers and producers in studios around the world. Now you can enjoy the same professional standard of audio quality right on your desktop. The Studiophile DX4s match custom-tuned cabinet design, optimized drivers and advanced crossover technology with plenty of power to insure the highest-fidelity sound available from audio monitors of their size.



- | | |
|---|---------------------------------|
| brings high fidelity to desktop monitoring | 1/8" stereo headphone jack |
| perfect for desktop music, games and DVDs | mid-cut switch optimizes tuning |
| 4" LF drivers; 1" HF drivers | 18 watts per channel |
| OptImage wave guide technology improves imaging | custom-tuned cabinet |
| front-panel volume control | advanced crossover design |



StudioPro 3 Monitors—The Perfect Traveling Companions

Great things do indeed come in small packages. Why be confined to headphones on the road when you can hear it all with our StudioPro 3 monitors? At just 7.9" (H) x 5.5" (W) x 5.9" (D), they'll fit in your suitcase or even carry-on bag with plenty of room to spare. And don't let their small size fool you—they feature the same M-Audio design lineage as our larger Studiophile reference monitors. The Bass Boost switch also helps them kick more bass than you'd expect from such a compact design. The StudioPro 3s are the perfect finishing touch for your mobile laptop studio.

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MICROPHONES/ PREAMPS

P: 78-83

Great recordings start with great microphones and preamps. M-Audio professional condenser microphones merge vintage sensibility with modern manufacturing techniques, delivering more fidelity and value for the dollar than any other microphones on the market. And our range of value-packed preamps helps you craft your signature sound—including digital outputs on some models. With M-Audio's selection of microphone and preamp models optimized for different applications, you're sure to find the right tools for the job.

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M-AUDIO[®]

PRODUCT GUIDE

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Seal | On Tour: Hannover, Germany



Sputnik

Multi-Pattern Large Diaphragm Vacuum Tube Condenser Microphone

M-Audio's Sputnik mic signals the end of microphone envy. Based on a classic vacuum tube design and manufactured in modern facilities to exacting standards, this multi-pattern, large diaphragm studio condenser delivers the lush, classic sound normally associated with rare and expensive vintage mics like the Neumann U47 and AKG C12. Sputnik's combination of a military-grade vacuum tube, ultrasensitive evaporated gold Mylar diaphragm, solid brass construction, and multiple polar patterns makes it ideal for a wide variety of voices, instruments and applications—especially putting that signature sound in the spotlight. Engineered from scratch, we designed Sputnik with input from top recording industry studio engineers—and it's an instant classic in their hands.

"...if someone asked me what to do with a \$1000 microphone budget, I'd tell them to buy a Sputnik and a decent mic preamplifier. If they wanted advice on what mic to get with \$1500, I'd tell them to buy two Sputniks." —audiomidi.com

- vintage Class A tube design
- 1.1" solid-brass capsule with double-sided, 3-micron, evaporated gold diaphragm
- low-current 6205M dual triode tube
- cardioid, figure-8 and omni polar patterns
- switchable -10dB (attenuation) pad
- switchable 80Hz high-pass filter
- solid brass body with polished nickel finish
- professional shockmount
- custom briefcase
- cloth bag
- dedicated power supply with included 7-pin cable

Solaris

Large-Capsule Multi-Pattern Condenser Microphone

Solaris is a large-capsule condenser microphone that sounds as good as it looks. Beneath the stylish exterior lies the best-sounding solid-state electronics available at any price. Vintage design principles merge with incredibly tight manufacturing standards to yield no more than +/- 1dB of deviation between mics across the entire 20Hz to 20kHz frequency range—perfect for matched-pair stereo miking. The industry's thinnest evaporated gold diaphragm also delivers incredible sensitivity. Multi-pattern architecture provides flexibility that makes it ideal for just about any recording situation. It's like having three mics in one.

- large diaphragm cardioid condenser
- 1.1" solid brass capsule w/ 3-micron evaporated gold diaphragm
- Class A solid state electronics

- all Solaris microphones exhibit no more than +/- 1dB variation from the published curves
- cardioid, omni and figure-8 polar patterns

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

"The Solaris is a very sweet addition to my mic collection, a great way to change 'colors' when I'm tired of using the same mics on everything." —Duncan Sheik, recording artist



Luna

Professional Condenser Microphone

Who says beauty is only skin deep? The M-Audio Luna professional condenser microphone is truly a work of art inside and out. Luna delivers vintage look and sound combined with modern electronics for the best of both worlds. The large diaphragm cardioid design is perfect for professionally capturing vocals, guitar, piano and just about anything else. Simply put, Luna eclipses the competition. Whether you're looking for a great all-purpose first mic or a fresh new sound for your microphone locker, Luna is the right microphone at the right price.

- large capsule cardioid condenser
- 1.1" solid-brass capsule with 3-micron, evaporated gold diaphragm
- solid brass capsule

- Class A solid state electronics
- all Luna microphones exhibit no more than +/- 1dB variation from the published curves

"I've just always assumed that to be good, microphones had to be expensive, and preferably old. After using the Luna on a few sessions, I now know otherwise!" —Jeff Rona, film composer (Black Hawk Down)

"Aesthetics, performance, and price—Luna scores high marks on all three fronts." —EQ

"The Luna is the new heavyweight budget condenser from M-Audio, with a warm and detailed sound!" —Future Music





Nova

Affordable Large-Capsule Cardioid Microphone

Using manufacturing breakthroughs pioneered by M-Audio's popular Luna and Solaris, the Nova cardioid redefines the entry-level price point for quality studio condenser microphones. The 1.1" evaporated gold diaphragm mounted in a solid brass capsule ensures recordings that are faithful to the source, and the Class A solid state electronics are engineered for low noise, distortion and coloration. You'll be amazed at how much microphone Nova gives you for the money.

affordable large capsule cardioid condenser

1.1" evaporated gold diaphragm

solid brass capsule

Class A solid state electronics

20Hz to 18kHz frequency response

includes hard mount and soft case

Aries

Professional Condenser Vocal Microphone

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

studio-quality condenser design

internal shock mount and pop filter

solid brass capsule with evaporated gold diaphragm

cardioid pattern for clarity and minimal feedback

20Hz-20kHz frequency response



Pulsar

Professional Cardioid Instrument Microphone

M-Audio's Pulsar is a medium-capsule professional microphone dedicated to capturing all the nuances of your instruments. Pulsar is perfect for guitars, piano, drums, percussion, strings, brass, woodwinds and more. Super-sensitive 6-micron evaporated gold diaphragm, solid brass capsule/body and Class A electronics deliver amazing fidelity at an incredible value.

cardioid instrument microphone

3/4" diameter 6-micron evaporated gold diaphragm

solid brass body and capsule

20Hz-20kHz frequency response

Class A FET electronics





"Just plug into the Octane, record your source, and then play it for people and don't tell them what you used—the classic blindfold test. Say it was your super-expensive stuff, and see what they say. Then tell them the truth, after they've heard the truth." —Vinnie Colaiuta (drummer/artist; Sting, Faith Hill, Frank Zappa)



Octane

8-Channel Preamp and A/D Converter with ADAT Lightpipe

The 8-channel Octane preamp is specifically designed to enhance the front end of any multitrack digital recording system. Its award-winning M-Audio preamp technology delivers pristine digital signals to any Lightpipe-compatible devices such as hard disk recorders and digital mixers. Octane is ideal for miking drum kits or bands—and the two mic/instrument channels are great for guitar, bass and other instruments. M-S (mid-side) matrix encoding lets you employ stereo miking techniques previously available only in pro studios. Octane even has preamp outs for each channel, making it the perfect upgrade for any digital audio interface or mixer. Included word clock also means that you can sync with other digital devices or multiple Octanes for as many channels as you need.

- | | |
|--|---|
| 8 channels, each including: | word clock I/O (75-ohm BNC) for sync |
| • microphone input (XLR) | half-normalled line inputs for insert ins or standalone A/D |
| • line input (1/4" TRS) | M-S matrix encoding on channels 7 and 8 with width controls |
| • preamp out (1/4" TRS) | phase reverse switches on even channels |
| • 3 signal-level LED indicators per channel | low-cut filter on channel 1 (12dB/oct @ 80Hz) |
| • 20dB pad | |
| • 48V phantom power with LEDs (groups 1-4, 5-8) | |
| 2 mic/inst preamps (front-panel 1/4" TS) | |
| ADAT Lightpipe output (TOSLINK) | |
| 24-bit audio resolution | |
| selectable sample rate (44.1 kHz and 48 kHz and external sync) | |



TAMPA

Professional Microphone/Instrument Preamp with Temporal Harmonic Alignment™

TAMPA is a professional microphone/instrument preamp unlike any other. That's because our design team set out to discover just why expensive tube technology sounds so good and devise a way to land that sound at affordable solid state prices. The result is far beyond tube modeling. It's a whole new technology called Temporal Harmonic Alignment™. TAMPA has a built-in world-class dual optical servo compressor offering low noise and distortion, consistent accuracy and exceptional transparency. There's even a digital output for driving your digital recording gear directly without degradation.



"...TAMPA rocks!" —George Petersen, Mix



"The TAMPA just replaced a far more expensive Avalon in my studio. Instant gratification." —Duncan Sheik, recording artist

"You really get three devices within the TAMPA, and it should be considered on that basis, not just on the quality of the preamp. TAMPA occupies its own turf, and in the preamp universe, that's a very good place to be." —Audio Technolog

"The M-Audio TAMPA is a fine-sounding preamp: clean, clear and gentle on the ears...its compressor alone is worth the price." —Bruce Bartlett, Pro Audio Review

- | | |
|--|--|
| professional mic/instrument preamp with Temporal Harmonic Alignment | digital S/PDIF output for direct digital recording |
| built-in dual optical servo compressor | 20dB gain switch with an amazing maximum system gain of 66dB |
| Neutrik mic/inst XLR or 1/4" TRS preamp input (balanced/unbalanced) | 20dB passive output pad switch |
| variable input impedance for optimized performance with vintage mics | low-cut switch to eliminate rumble |
| +48V phantom power | Class A circuitry throughout |



DMP3

Dual Microphone/Instrument Preamp and Direct Box

Based on the M-Audio preamp technology that won Pro Audio Review's highest accolades, the DMP3's

amazing 20Hz to 100kHz frequency response makes it ideal for today's 192kHz recording work. You also get exceptional dynamic range to capture all the nuances of your music—not to mention an unbelievable 66dB of gain. And the classic VU meters are just one indication of the soul you'll find in the DMP3's sound. Whether you use it live or in the studio, the DMP3 2-channel microphone/instrument preamp is a piece of gear destined to be integral in defining your sound.

- | |
|---|
| 2 channels, each including: |
| • mic input (balanced XLR) |
| • high impedance instrument inputs (1/4") |
| • high and low gain range controls for up to 66dB of gain |
| • VU meter and clip LED to aid in optimizing levels |
| • low-cut filters for removing unwanted rumble and hum |
| • gain control |
| • phase reverse switch |
| • professional line output (balanced/unbalanced 1/4" TRS) |
| +48V phantom power |

Audio Buddy

Microphone Preamp and Direct Box

The Audio Buddy is one of the most popular mic preamps in home recording today. The reasons are easy to understand: affordability and performance. You get professional microphone support along with instrument inputs—impedance matched for ideal performance with electric guitar and bass. Simply put, the Audio Buddy is a workhorse mic preamp that sounds great and won't hurt your budget.

- | |
|--|
| 2 channels, each including: |
| • mic input (balanced XLR) with phantom power switch and indicator |
| • high impedance instrument inputs (1/4") |
| • gain control |
| • signal/clip LEDs |
| • professional line output (balanced/unbalanced 1/4" TRS) |
| super-small size and weight: 5.5" x 3.3" x 1.7"; less than 1/2 lb. |



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M-Audio ProjectMix I/O

8 New Product Reviews

Avenson Audio Small DI • MOTO MX4
SIS-PS88 ribbon-tweeter monitors
ST Electronic S13 and 73300a Mics



Line 6 TonePort UX1 and UX2

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Attention GarageBand users – check out our special issue on GarageBand!

USB MIDI INTERFACES/ STUDIO STAPLES

P: 84-87

M-Audio's best-selling USB MIDISPORT line brings MIDI connectivity to any USB computer on whatever scale you need—everything from basic connection of a single device to a sophisticated network of controllers, synthesizers, samplers and more. Most models sport multiple input and output ports that each discretely address a separate 16-channel bus for up to 256 channels. And M-Audio's line of digital format converters provides essential conversion tasks like digital protocols, optical/coax, A/D, D/A and more.

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M-AUDIO®

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USB MIDISPORT 8x8/s

8-in/8-out USB MIDI Interface with SMPTE
 The flagship of the MIDISPORT line, the USB MIDISPORT 8x8/s is a powerhouse with features and bandwidth to burn. 8 x 8 operation offers enough connectivity to directly connect tons of MIDI gear and discretely address up to 128 MIDI channels. As the icing on the cake, you also get full SMPTE time code support that allows you to sync to videotape and multitrack recorders. Compatible with Windows and Macintosh operating systems.

- 8 x 8 MIDI interface in a professional single-space 19" rack
- 128 discrete MIDI input channels; 128 discrete MIDI output channels
- operates as an 8-preset standalone MIDI patchbay without computer
- reads/writes LTC SMPTE formats (24, 25, 29.97, 30 drop or 30 non-drop frame)
- supports SMPTE offset via included control panel software
- converts LTC to MTC to sync any MIDI time code-compatible software
- selectable "flywheel" (1 frame to 255 frames, or "forever")
- regenerates SMPTE time code
- performs "jam sync" in all modes



USB MIDISPORT 4x4

4-in/4-out USB Bus-Powered MIDI Interface
 The USB MIDISPORT 4x4 is our most flexible bus-powered multi-port interface. You get 64 x 64 channel addressing to accommodate lots of gear, and bus-powered architecture provides the option of totally mobile operation.

- 4 inputs accept 64 discrete MIDI channels
- 4 outputs transmit 64 discrete MIDI channels
- bus-powered—requires no external power
- compact design for mobile or desktop use



USB MIDISPORT 2x2

2-in/2-out USB Bus-Powered MIDI Interface
 The USB MIDISPORT 2x2 is a compact dual-port MIDI interface providing 32 x 32 discrete MIDI channels. Bus-powered operation also means that you can take it anywhere. Compatible with Windows and Macintosh operating systems.

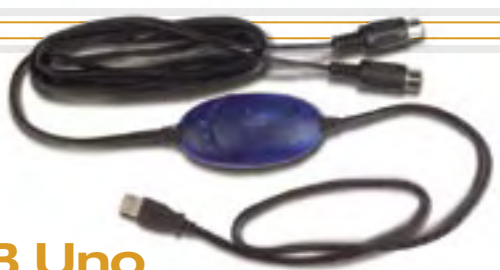
- 2-in/2-out MIDI interface
- 32 discrete MIDI input channels; 32 discrete MIDI output channels
- bus-powered—requires no external power supply
- compact and lightweight for mobile or desktop use
- standalone mode allows basic throughput even when computer is off



USB MIDISPORT 1x1

1-in/1-out USB Bus-Powered MIDI Interface
 The USB MIDISPORT 1x1 offers a simple, inexpensive solution when you're just starting out or only need basic 16-channel MIDI in/out connectivity for your Mac or PC computer. And a bus-powered design makes it easy to take anywhere.

- 1-in/1-out MIDI interface
- 16 discrete MIDI input channels
- 16 discrete MIDI output channels
- bus-powered; requires no external power supply
- extremely compact and lightweight for mobile or desktop use



USB Uno

1-in/1-out USB Bus-Powered MIDI Interface
 Our smallest and simplest USB MIDI interface, USB Uno offers basic 1 x 1 operation and bus-powered mobility—and even comes with its own built-in USB and MIDI cables. What could be simpler?

- 1-in/1-out MIDI interface
- 16 MIDI input channels
- 16 MIDI output channels
- bus-powered—requires no external power supply
- extremely compact and lightweight for mobile or desktop use
- built-in USB and MIDI cables
- compatible with Windows and Macintosh operating systems



CO3

Professional Digital Audio Format Converter

If you need to convert between AES/EBU, coaxial S/PDIF and TOSLINK optical in real time, check out the versatile CO3. Communicate digitally between computer audio interfaces, samplers, digital mixers, CD burners, DATs, digital monitors, CD players, MiniDisc players/recorders, effects processors and more. The CO3 takes any input and outputs it in all three formats simultaneously to feed multiple devices at once. Built-in jitter correction assures that your digital communications are completely reliable.

converts AES/EBU, coaxial S/PDIF and optical TOSLINK outputs all three formats simultaneously
1/3 rack space unit can be rack-mounted
built-in jitter correction for accurate communication



converts between optical and coax S/PDIF
serves as a repeater to extend cable runs
S/PDIF optical and coaxial digital inputs
S/PDIF optical and coaxial digital outputs always active
transformer-isolated RCA jacks prevent system ground loops

CO2

Coaxial/Optical Bi-Directional Converter

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

MGEAR

M-Gear FireWire Cables

High-Performance FireWire Cables for Musicians

Rely on M-Gear FireWire cables to connect your FireWire-equipped Mac or PC computer, audio interface, hard drive and more. M-Gear high-performance FireWire (IEEE 1394) 6-pin-to-6-pin cables are specifically designed for today's computer-based musicians, featuring the highest quality copper wiring, high-density shielding and 24K gold-plated connectors for up to 400Mbps of error-free data transmission. Includes limited lifetime warranty.

6-pin IEEE 1394-compatible for high-speed data transmission
24K gold-plated connectors
high-density foil and braid shielding rejects RFI and EMI
compatible with Apple® FireWire® devices
limited lifetime warranty
available in 1-, 3-, 6- and 12-foot lengths



M-Gear USB Cables

High-Performance USB Cables for Musicians

M-Gear high-performance USB cables are specifically designed with the needs of electronic musicians in mind. Available in four different lengths, all are built with the highest quality copper wiring, high-density shielding and 24K gold-plated connectors for up to 480Mbps of error-free data transmission. These rugged cables can be used with all USB 1.1 and 2.0 devices and Mac or PC computers. Count on M-Gear USB cables to reliably connect your USB audio interface, keyboard, printer, scanner, hard drive and more. Includes limited lifetime warranty.

high-speed USB 2.0-compliant
20-gauge copper wiring
24K gold-plated connectors
high-density shielding rejects RFI and EMI
limited lifetime warranty
available in 1-, 3-, 6- and 12-foot lengths

SOUNDS AND LOOPS

P: 88-93

With first-rate electronic production tools like Ableton Live, all you need are some great sounds to kick things into high gear. Our extensive ProSessions Sound and Loop Libraries provide instant inspiration for building compositions in Live and other loop-based software. And if you're looking for inspiring software instruments to play, our ProSessions Premium Instruments and Producer Series libraries provide a broad palette of instruments for music of any genre.

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SESSIONS
INSTRUMENTS
AND PIANO
M-AUDIO

Developed by
SONIC
IMPLANTS®
an M-Audio partner

M-AUDIO

M-AUDIO

PROSESSIONS

T W E N T Y **24** F O U R

24-bit Professional Loops

The ProSessions 24 series delivers loop libraries created by some of today's top recording artists and producers. This all-star collection has also been recorded in 24-bit audio for incredibly high fidelity. Whether you're looking for inspiring loops or an arsenal of sound effects, ProSessions 24 delivers incredible quality.



Bunker 8 Beyond Foley Vol. 1: Inorganic
This 3GB+ DVD is packed with manmade sound effects including offices, transportation, crashes and much more. Includes 24-bit WAV files, plus an intuitive navigation interface.



Antonio DiIillo Signature Electro Patterns Vol. 1
Italian producer Antonio DiIillo of Cluster Sound demonstrates his flair for electro industrial sound in this 1.5GB collection of 24-bit WAV and REX2 files.



Essence of China
Essence of China includes over 550MB of Acidized WAV files, covering a wide range of traditional Chinese instruments played by classically trained musicians.



Bunker 8 Beyond Foley Vol. 2—Organic
4GB+ DVD brimming with natural sound effects including human, animals, nature, ambience and much more. Includes 24-bit WAV, plus an intuitive navigation interface.



Mike Garson Signature Piano
Virtuoso keyboardist Mike Garson (David Bowie) delivers a seamless blend of rock, classical and jazz. Includes 24-bit WAV and REX2 audio files plus MIDI files.



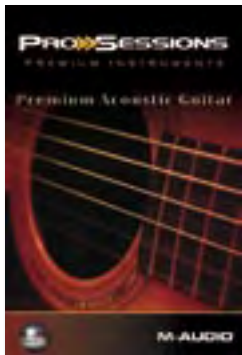
Jimmy Chamberlin Signature Drums Vol. 1
Jimmy Chamberlin (Smashing Pumpkins, Zwan) combines talent and electronics in this superbly sampled and immediately useful drum library. Includes 24-bit WAV and REX2 format.

PROSESSIONS

P R E M I U M I N S T R U M E N T S

Professionally Crafted Instrument Sample Libraries

ProSessions Premium Instruments transform your software sampler/player into amazingly expressive musical instruments. Where other libraries typically include a wide variety of sounds with little variation on each one, ProSessions Premium Instruments explore the full depth of a single instrument or section. Each volume includes EXS24, HALion, Kontakt, MachFive and Reason's NNXT formats to suit your needs.



Premium Acoustic Guitar
This impeccably sampled and edited Larrivée acoustic 6-string delivers one of the most expressive multi-sampled guitars ever for EXS24, HALion, Kontakt, MachFive and Reason's NNXT. Produced by Sonic Reality.

Premium Grand Piano
Experience the rich deep tone of the amazing Yamaha C7 grand piano, captured for EXS24, HALion, Kontakt, MachFive and Reason's NNXT formats. Produced by Sonic Reality.



Premium Studio Drums
SONVOX (formerly Sonic Implants) has expertly multi-sampled a killer set of Yamaha Recording Custom Drums in Reason NNXT, EXS24, Kontakt, HALion and MachFive formats.

Premium Electric Pianos
Premium Electric Pianos delivers two world-class Fender Rhodes used by Grammy-winning artists on countless recordings—available for Reason NNXT, EXS24, Kontakt, HALion and MachFive formats. Produced by accomplished producer/remixer Chris Griffin.



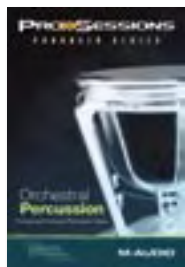
Premium Vintage Keyboards
Multi-samples of a rare Wurlitzer Model 214 "Blacktop" and a restored Clavinet D6 are presented in Reason NNXT, EXS24, Kontakt, HALion and MachFive formats. Produced by accomplished producer/remixer Chris Griffin.

Professional Instrument Ensembles

ProSessions Producer by SONIVOX (formerly Sonic Implants) is a comprehensive collection of multi-format ensembles drawn from the same library from which the renowned Giga volumes are derived. Every volume has been superbly sampled and programmed by the award-winning SONIVOX team and is compatible with EXS24, HALion, Kontakt, MachFive and Reason.

PROSESSIONS

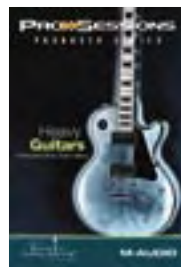
PRODUCER SERIES



Orchestral Percussion
Loaded with multi-sampled percussion instruments, Orchestral Percussion is the ultimate virtual percussion section for EXS24, HALion, Kontakt and NN-XT.



Orchestral Strings
Designed by SONIVOX, Orchestral Strings features musicians from the Boston Pops and Boston Ballet Orchestra. EXS24, HALion, Kontakt, MachFive and Reason formats.



Heavy Guitars
Produced by SONIVOX, Heavy Guitars delivers everything from ultra-crunchy to gritty "Old Skool"—even realistic strumming. EXS24, HALion, Kontakt, MachFive and Reason formats.



Electric Bass Vol. 1—Rock
Produced by SONIVOX, Electric Bass Vol. 1—Rock delivers three different basses with multiple variations that provide the foundation for just about any rock project. Whether you're working on driving hard rock, metal or punk, Bass Vol.1—Rock has it all. EXS24, HALion, Kontakt, MachFive and Reason support.



Orchestral Brass
Designed by SONIVOX, Orchestral Brass features musicians from the Boston Pops and Boston Ballet Orchestra. EXS24, HALion, Kontakt, MachFive and Reason formats.



Afro-Cuban Percussion
Produced by SONIVOX, Afro-Cuban Percussion includes over 30 instruments with tons of variations. EXS24, HALion, Kontakt, MachFive or Reason support.

The Best of ProSessions

Our master ProSessions Sound and Loop Libraries deliver dozens of volumes of loops and sounds in AIFF, WAV, Acidized WAV and REX2 formats. Now users of Apple software like GarageBand, Soundtrack, Final Cut and Logic can get the cream of the crop from this inspiring collection in Apple Loops format. This incredible value lets you work with sounds created by the pros for the pros—right on your own desktop.

The Best of ProSessions—Vol. 1

Professional Loop Library for Apple Software

The Best of ProSessions—Vol. 1 is a compilation of our world-class ProSessions Sound and Loop Libraries in Apple Loops format for use with GarageBand, Logic, SoundTrack and Final Cut software.



The Best of ProSessions—Vol. 2: Liquid Cinema

Professional Loop Library for Apple Software

The Best of ProSessions—Vol. 2: Liquid Cinema features highlights from the critically acclaimed Liquid Cinema series by Hollywood composer Jeff Rona—all in Apple Loops format.



PROSESSIONS

sound + loop libraries

ProSessions is a fresh collection of affordable top-quality samples created by some of today's hottest musicians, composers and producers. The ProSessions library delivers inspiration regardless of the kind of music you're into. Hip Hop. Dance. Pop. Latin. R&B. Rap. Drum & Bass. Techno. World Beat. Each ProSessions sample features a great recording, meticulously edited by hand for rock-solid professional timing and easy integration into your grooves. Each CD delivers over 400MB of world-class samples in multiple formats* for today's hottest Mac and PC software—AIFF, WAV, REX2 and Acidized WAV. Designed for songwriters, producers and remixers, ProSessions is guaranteed to get your creative juices flowing and breathe new life into your music and mixes.

AIFF, WAV, Acidized WAV and REX formats on each disk*
professionally edited for easy synchronization
Mac and Windows compatible

"Grab a copy and prepare to forward your calls, let e-mail go unchecked, and take your meals parked in front of your computer. You're gonna be there a while." —Keyboard

"Jeff Rona's Liquid Cinema is an inventive library. His sense of sound for film is spot on." —James Newton Howard (composer; The Sixth Sense, Signs, The Perfect Murder, The Fugitive, ER theme)

"Liquid Cinema is a rich palette of sounds ranging from ethereal to disturbing—a good addition to any composer's sound library." —Mark Isham (composer; Crash, A River Runs Through It, Rules of Engagement)

"I love the Liquid Cinema Library. We've all got tens of thousands of loops, and these don't duplicate anything I have already. I'll be using these sounds for a long, long time." —David Kahne (producer; Paul McCartney, Sugar Ray, Sublime)



Volume 1: Discrete Drums:
World Rock and Percussion
Solid rock song sections from starmaker producers and engineers.

Volume 2: Discrete Drums:
R&B Drums and Percussion
A great collection of laid-back funky grooves presented in song sections.



Volume 3:
These Drums Are Loud
Natural pop/rock drums recorded and edited in sections with songwriting in mind.

Volume 4:
World Beat Café
Full- and partial-mix grooves drawing from popular Latin percussion styles.



Volume 5:
Latin Element
Sizzling Latin loops of authentic instruments and rhythms.

Volume 6:
Latin Street
Deep funky vibe packed out with pure Latin hip-hop and R&B nastiness.



Volume 7:
Hydrosonix 1
Incredibly diverse CD featuring a progressive mix of hip-hop, trip-hop and R&B.



Volume 8:
Hydrosonix 2
Dives even deeper into the world of trippin', hippin' and skippin'.



Volume 10:
Hella Bumps 2
Who says you can get too much of good thing?



Volume 12:
Electro Crash
Analog bits and beats for electro and retronica creations.

Volume 9:
Hella Bumps 1
Fresh juice from the best of the hip-hop and rap skools.



Volume 11:
Mechanically Separated
Reality is stranger than fiction with this edgy, moody industrial aberration.



LIQUIDCINEMA



Liquid Cinema Series (Vol. 25–31)

Created by world-renowned composer Jeff Rona (*Black Hawk Down*), the Liquid Cinema libraries contain ambient beds, rhythmic loops, hits and world sounds ideal for film, television, commercials, songs and more.



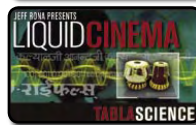
Volume 25:
Cinematic Impact*
Massive hits and whooshes that hit the audience right behind the ears with drama and excitement.



Volume 26:
Cinematic Pulse
Hard-hitting non-percussive rhythms designed to create dramatic impact and drive energy.



Volume 27:
Cinematic Ambience*
Chock full of beds, drones, pads and washes conveying space, size, texture and a variety of moods.



Volume 28:
Tabla Science
Satnam Ramgotra's tight tabla and dholki grooves add exotic global energy to any track.



Volume 29:
Junkyard Sessions
Percussionist Brad Dutz delivers fresh, exotic percussion performances using found objects.



Volume 30: The Hollywood Players:
Late Nite Sessions 1
Retro jazzy funk stylings from all-star session players delivered on isolated drum, bass and keyboard tracks.



Volume 31: The Hollywood Players:
Late Nite Sessions 2
More retro jazzy funk stylings from all-star session players delivered on isolated drum, bass and keyboard tracks.



* Cinematic Impact & Cinematic Ambience in AIFF | WAV formats only



Volume 13:
Vector Field
Dangerous synths meet melodic outcries, twisted nature and psychoacoustics.

Volume 14:
Sounds Logickal
A deviant library of raw, experimental abused synths and samples.



Volume 15:
elektron: Machinedrum
Sounds and loops from one of the hottest drum machines on the planet.

Volume 16:
Alien Radio
Transcend earthly bounds with cosmic tribal rhythms and fuel for mind-altering journeys.



Volume 17:
AdrenaLinn Guitars
Craig Anderton's tour de force of guitar playing, editing and processing using the AdrenaLinn.

Volume 18:
Hard Desert Breaks
Hard Desert Breaks spins up-tempo dance floor breaks and Nu Skool rhythms ..



Volume 19:
Underground SoundSystem
John Kelley and DJ Brian deliver pounding techno and electronic tech house.

Volume 20:
Ambient Alchemy: Open Source
A blend of subterranean bass wobbles, digital glitchery, ascendant arps and percolating percussion.



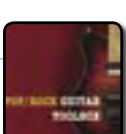
Volume 21:
Skilz 2 Pay da Billz: Electricity
Nu, hard and old skool breaks, electro, electroclash and more.

Volume 22:
Sounds of Unseen Worlds
Nature's subtle nuances transformed into musical phrases and soundscapes.



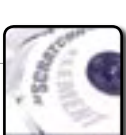
Volume 23:
Beats from Beyond 1
L.A. Riot producer DJ. Dre Ghost delivers bumpin' Nu Skool loops and sonic mayhem.

Volume 24:
Pop/Rock Guitar Toolbox
Add tasty rhythm and lead guitar to your tracks in a range of styles.



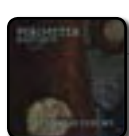
Volume 32:
Dope Beatz
A juicy assortment of back breakin' beats and loops from the producers at Studio Z.

Volume 33: Scratch'n Elements: Disc 1—Drums
This scratch CD delivery mixes the classics with original drum sounds.



Volume 34:
da Joints
CB Productions' David Burrell brings you deep inside the hip hop chart zone.

Volume 35:
Dance Static
A phat collection of dance tracks and grooves to get 'em dancing in the streets.



Volume 36:
Tension Theory
A study in strange soundscapes, dark funk riffs, tweaked electronica and twisted beats.



Volume 37:
Field of Visions
An outstanding collection of deep textural pads, drones and sound environments.

Volume 38:
Abstract World Fusion II
Past meets future in a CD inspired by traditional music from around the world.



Volume 39:
Turbulent Filth Monster
Craig Anderton shows no mercy in torturing world-class drums into edgy loops.

Volume 40:
Electro Groove
This collection combines the best features of R&B and hip-hop production.



Volume 41:
Spooky Ghost
Bowie guitarist Gerry Leonard delivers textures and abstractions.

Volume 42: Discrete Drums: Funky Beats
Solid, slammin', funky drums and percussion from Discrete Drums.



Volume 43: Discrete Drums: Rock Drums
Rock-solid drums and percussion from Discrete Drums.

Volume 44: Discrete Drums: Slow Rock Drums
Slow, huge, pounding, solid drums and percussion from Discrete Drums.



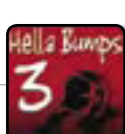
Volume 45: Discrete Drums: One Big World
All the percussion loops and samples from Discrete Drums Series Two (Pop/Rock) collection.

Volume 46: Discrete Drums: More Funky Beats
More solid, slammin', funky drums and percussion from Discrete Drums.



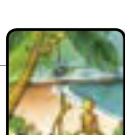
Volume 47: Authentic Latin Hip Hop Funk Breaks
Live drums and Latin percussion grooves performed by session master Chuck Prada.

Volume 48: Hella Bumps Disc 3: West Coast Concepts
More neck-snappin', trunk rumbli' hip hop loops with a West Coast flava.



Volume 49:
Dirty South
Tight beats and hip-hop grooves from hit-makers David Burrell and Guy Saintvil.

Volume 50:
Rice and Beans
Authentic Latin percussion grooves from drummer/percussionist Richie Gajate-Garcia.



Volume 51:
elektron: Monomachine
This collection brings to life all the sonic magic found in the Monomachine all-in-one creation station.

Volume 52:
Dance Remix Toolkit Disc 1
Robert LaRow of Orange Factory Productions delivers all the elements for breathing life into your remixes.



Volume 53:
Dance Remix Toolkit Disc 2
More essential remix elements from Robert LaRow of Orange Factory Productions.

Aries

Polar Pattern:	cardioid
Frequency Response:	20Hz to 20kHz
Sensitivity:	13.8 mV/Pa (-37dBV re 1V/Pa)
Max. SPL for 0.5% THD:	134dB SPL
Equivalent Noise Level:	17dB (A-weighted)
Preamp Topology:	Class "A" FET, transformerless
Power Requirement:	48V phantom power

Audio Buddy

Frequency Response:	+/-3dB, 5Hz to 50kHz
Mic Gain:	60dB maximum
Guitar Gain:	40dB maximum
THD+N:	0.0135%
SNR:	-95 dB, A-weighted

Audiophile 192

General	
Sample Rates (kHz):	44.1 to 192
Main Inputs	
Signal-to-Noise Ratio:	-113dB @ 48kHz (A-weighted)
Dynamic Range:	113dB @ 48kHz (A-weighted)
THD + N:	<0.0006%, 1kHz, -1dBFS @ 48kHz

Frequency Response:	
+/-0.1dB, 20Hz to 20kHz @ 48kHz	
+/-0.1dB, 20Hz to 40kHz @ 96kHz	
+/-0.5dB, 20Hz to 80kHz @ 192kHz	

Main Outputs	
Signal-to-Noise Ratio:	-108dB @ 48kHz (A-weighted)
Dynamic Range:	109dB @ 48kHz (A-weighted)
THD + N:	<0.0023%, 1kHz, -1dBFS @ 48kHz
Frequency Response:	
+/-0.1dB, 20Hz to 20kHz @ 48kHz	
+/-0.1dB, 20Hz to 40kHz @ 96kHz	
+/-0.5dB, 20Hz to 80kHz @ 192kHz	

Audiophile 2496

Analog Audio	
Dynamic Range:	
Outputs:	108dB (A-weighted)
Inputs:	100dB (A-weighted)
THD (at 0dBFS):	
Outputs:	<0.003%
Inputs:	<0.007%
Frequency Response:	
+/- 0.4dB, 22Hz to 22kHz @ 48kHz	

Digital Audio	
Digital Input/Output Sample Rate (kHz):	8 to 96
AES/EBU data stream over S/PDIF coaxial	

Black Box

General	
Sample Rate:	44.1kHz
Microphone Input	
Available Gain:	40dB
Input Range:	-42 to -2dBu (0.01 to 0.6Vrms)
Signal-to-Noise Ratio (min gain):	-98dB (A-weighted)
Dynamic Range (min gain):	98dB (A-weighted)
THD+N (min gain):	0.0049% (-86dB), 1kHz, -1dBFS
Frequency Response (min gain):	+/-0.50dB, 20Hz to 20kHz
Impedance:	10k ohms
Instrument Input	
Available Gain:	30dB
Max Input at Minimum Level:	+12dBV (4.0Vrms)
Signal-to-Noise Ratio (min gain):	-98dB @ 44.1kHz (A-weighted)
Dynamic Range (min gain):	98dB @ 44.1kHz (A-weighted)
THD+N (min gain):	0.0079% (-82dB), 1kHz, -1dBFS
Frequency response (min gain):	+/-3dB, 20Hz to 20kHz
Impedance:	370k ohms
Line Outputs	
Max Output (balanced):	+14dBu (3.8Vrms)
Max Output (unbalanced):	+2.0dBV (1.26Vrms)
Signal-to-Noise Ratio:	-100dB @ 44.1kHz (A-weighted)
Dynamic Range:	100dB @ 44.1kHz (A-weighted)
THD+N:	0.0024% (-92.5dB), 1kHz, -1dBFS @ 44.1kHz
Frequency Response:	
+/-1dB, 20Hz to 20kHz @ 44.1kHz	
Crosstalk:	
-100dB, 1kHz, channel-to-channel	
Impedance (balanced):	300 ohms
Impedance (unbalanced):	150 ohms

BX5a

Frequency Response:	56Hz to 22kHz
Crossover Frequency:	3kHz

Low-frequency Amplifier Power:	
40 watts	
High-frequency Amplifier Power:	
30 watts	
Signal-to-Noise Ratio:	> 100dB (typical A-weighted)
Polarity:	positive signal at + input produces outward LF cone displacement
Input Impedance:	20k ohms balanced, 10k ohms unbalanced
Input Sensitivity:	85mV pink noise input produces 90dB output SPL at one meter with volume control at maximum power
factory programmed for either 115V ~50/60Hz or 230V ~50/60Hz	
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Cabinet:	vinyl laminated MDF
Size:	9.8" (H) x 6.9" (W) x 7.9" (D)
Weight:	11 lbs. (5.0 kg)/unit

BX8a

Frequency response:	40Hz to 24kHz
Crossover frequency:	2.2kHz
Low-frequency Amplifier Power:	
70 watts	
High-frequency Amplifier Power:	
60 watts	
Signal-to-Noise:	> 100dB (typical A-weighted)
Polarity:	positive signal at + input produces outward LF cone displacement
Input Impedance:	20k ohms balanced, 10k ohms unbalanced
Input Sensitivity:	85mV pink noise input produces 90dB output SPL at one meter with volume control at maximum
Power:	factory programmed for either 115V ~50/60Hz or 230V ~50/60Hz
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Cabinet:	vinyl-laminated MDF
Size:	12" x 10" x 15" / 30.48cm x 25.4cm x 38.1cm
Weight:	26.4 lbs. / unit; 11.97 kg.

Delta 1010

Analog Audio	
Dynamic Range:	
Outputs:	117dB (A-weighted)
Inputs:	109dB (A-weighted)
THD+N(at 0dBFS):	
Outputs:	<0.00200%
Inputs:	<0.00072%
Frequency Response:	
+/- 0.3dB, 20Hz to 22kHz @ 48 kHz	

Digital Audio	
Digital Input/Output Sample Rate (kHz):	8 to 96
AES/EBU data stream over S/PDIF coaxial	

Delta 1010LT

Analog Audio	
Dynamic Range:	
Outputs:	101.5dB (A-weighted)
Inputs:	99.6dB (A-weighted)
THD (at 0dBFS):	
Outputs:	<0.002%
Inputs:	<0.002%
Frequency Response:	
+0.4 / -0.2dB, 22Hz to 22kHz @ 48kHz	
+0.2 / -0.7dB, 22Hz to 40kHz @ 96kHz	

Digital Audio	
Digital Input Format:	S/PDIF coaxial
Digital Input Sample Rate (kHz):	32 to 100
Digital Output Format:	S/PDIF coaxial, or AES/EBU data stream over S/PDIF coaxial
Digital Output Sample Rate (kHz):	8 to 100

DX4

Signal-to-Noise Ratio:	<90dB (typical, A-weighted)
Dynamic Range:	>95dB
Frequency Response:	70Hz to 20kHz
Crossover Frequencies:	2.6kHz
RMS SPL:	101.5dB @ 1 meter
Dynamic Power:	18 watts / 4 ohms with 2 channels connected
Input Sensitivity:	100mV pink noise input produces 90dB output SPL at 1 meter with volume control at maximum

Delta 44

Analog Audio	
Dynamic Range:	
Outputs:	103dB (A-weighted)
Inputs:	99dB (A-weighted)
THD (at 0dBFS):	
Outputs:	<0.0015%
Inputs:	<0.0024%
Frequency Response:	
+0.2 / -0.3dB, 22Hz to 22kHz @ 48kHz	

Delta 66

Analog Audio	
Dynamic Range:	
Outputs:	103dB (A-weighted)
Inputs:	99dB (A-weighted)
THD (at 0dBFS):	
Outputs:	<0.0015%
Inputs:	<0.0024%
Frequency Response:	
+0.2 / -0.3dB, 22Hz to 22kHz @ 48kHz	

Digital Audio	
Digital Input/Output Sample Rate (kHz):	8 to 100
Digital Output Format:	S/PDIF coaxial
AES/EBU data stream over S/PDIF coaxial	

DMP3

Maximum Gain (mic/inst. in):	66dB
Gain Range:	13dB to 73dB
Noise Figure:	<1.5dB (maximum gain)
Signal-to-Noise:	-115dB (A-weighted, minimum gain)
THD:	<0.02% (minimum gain) (note: THD is below noise floor at most higher gain settings)
Frequency Response:	+/-1dB 20Hz to 80kHz

Drum & Bass Rig

Compatibility:	Win/Mac, AU Mac, VST Win/Mac, RTAS Win/Mac
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Windows	
Pentium® III 500 MHz or AMD7 (P4 / Athlon 1GHz or faster recommended)	

256MB RAM; 600MB free hard disk space	
Windows® XP	
RTAS or VST 2.0 compatible host software	
MIDI interface	
CD-ROM drive for installation	
Internet connection (on any computer) for software activation	

Macintosh	
G3 500 MHz (G4 or faster recommended)	
256 MB RAM; 600 MB free hard disk space	
OS X 10.3 or higher	
VST 2.0, AU or RTAS compatible host software	
MIDI Interface	
CD-ROM drive for installation	
Internet connection (on any computer) for software certification	

EX66

Frequency Response:	37Hz to 22kHz ; flatness of +/- 1dB 50Hz -19kHz
Crossover:	2.56kHz
LF Amplifier Power:	104 watts IHF dynamic power
HF Amplifier Power:	104 watts IHF dynamic power
Maximum SPL @ 1 meter:	109dB (115dB for a stereo pair) peak
Polarity:	positive signal at + input produces outward LF cone displacement
Input Sensitivity:	-10dBV pink noise at input yields 90dB SLP (c-weighted) @ 1 meter; variable
Protection:	RF interference, output current limiting, over temperature, turn-on/off transient, subsonic filter, external mains fuse
Power Requirements:	user selectable for 100V ~50/60Hz, 115V ~50/60Hz and 230V ~50/60Hz
Dimension:	19 inches (H) x 8.25 inches (W) x 9.5 inches (D), 482mm (H) x 209mm (W) x 241mm(D)
Weight:	11.18 kg/monitor 24.65 lbs/monitor

Fast Track Pro

Digital Audio Interface Specifications*	
Mic Inputs (A/D)	
Frequency Response:	+/-0.1dB, 20Hz to 20kHz @ 48kHz
Signal-to-Noise Ratio:	-101dB, (A-weighted)
Dynamic Range:	101dB, (A-weighted)
THD+N:	0.00357% (-89dB)
Instrument Inputs (A/D)	
Frequency Response:	+/- 0.1dB, 20Hz to 20kHz @ 48kHz
Signal-to-Noise Ratio:	-102dB, (A-weighted)
Dynamic Range:	102dB, (A-weighted)
THD+N:	0.00386% (-88dB)
Line Inputs (A/D)	
Frequency Response:	+/- 0.1dB, 20Hz to 20kHz @ 48kHz
+/- 0.1dB, 20Hz to 40kHz @ 96kHz	
Signal-to-Noise Ratio:	-102dB, (A-weighted)
Dynamic Range:	102dB, (A-weighted)
THD+N:	0.00345% (-89dB)
Line Outputs (D/A)	
Frequency Response:	+/- 0.3dB, 20Hz to 20kHz @ 48kHz
+/- 0.5dB, 20Hz to 40kHz @ 96kHz	
SNR:	-104dB, (A-weighted)
Dynamic Range:	104dB, (A-weighted)

THD+N: 0.00446% (-87dB)

Headphone Output (D/A)
Working Range: 32 to 600 ohms

Fast Track USB

General
Sample Rates (kHz): 44.1 or 48

Microphone Input (Minimum gain)
Signal-to-Noise Ratio: -100dB @ 48kHz (A-weighted)
Dynamic Range: 100dB @ 48kHz (A-weighted)

THD + N: <0.0053%, 1kHz, -1dBFS @ 48kHz

Frequency Response: +0.08 / -0.12dB, 20Hz to 22kHz @ 48kHz

Input (Guitar setting)
Signal-to-Noise Ratio: -97dB @ 48kHz (A-weighted)
Dynamic Range: 97dB @ 48kHz (A-weighted)

THD + N: <0.0049%, 1kHz, -1dBFS @ 48kHz

Frequency Response: +0.00 / -0.45dB, 22Hz to 22kHz @ 48kHz

Input (Line setting)
Signal-to-Noise Ratio: -98dB @ 48kHz (A-weighted)
Dynamic Range: 98dB @ 48kHz (A-weighted)

THD + N: <0.0045%, 1kHz, -1dBFS @ 48kHz

Frequency Response: +0.01 / -0.35dB, 22Hz to 22kHz @ 48kHz

Line Outputs
Signal-to-Noise Ratio: -105dB @ 48kHz (A-weighted)
Dynamic Range: 105dB @ 48kHz (A-weighted)

THD + N: <0.0039%, 1kHz, -1dBFS @ 48kHz

Frequency Response: +0.03 / -0.15dB, 22Hz to 22kHz @ 48kHz

FireWire 1814

Line Inputs (TS) 1-8
Frequency Response: +/- 0.1dB, 22Hz to 22kHz
Dynamic Range: 105dB (A-weighted)

Signal-to-Noise Ratio: -105dB (A-weighted)

THD + N: <0.00281% (-91dB)

Mic/Inst. Inputs (Balanced) 1-2 at Minimum Gain
Frequency Response: +/- 0.1dB, 22Hz to 22kHz
Dynamic Range: 105dB (A-weighted)

Signal-to-Noise Ratio: -105dB (A-weighted)

THD + N: <0.00281% (-91dB)

Line Outputs (TRS) 1-4
Frequency Response: 192kHz: +/- 1dB, 22Hz to 80kHz
96kHz: +/- 0.5dB, 22Hz to 40kHz
48kHz: +/- 0.1dB, 22Hz to 22kHz

Dynamic Range: 107dB (A-weighted)

Signal-to-Noise Ratio: -107dB (A-weighted)

THD + N: <0.00301% (-90.5dB)

Word Clock
Analog Sample Rates: 44.1 to 192kHz for analog input 1/2 and all analog outputs
44.1 to 96kHz input on channels 3-8

Digital Sample Rates: 44.1 to 96kHz for coaxial S/PDIF in and out
44.1 or 48kHz for optical S/PDIF in and out
44.1 to 96kHz for ADAT I/O in S/MUX mode

FireWire 410

General
Sample Rates (kHz): 32 to 192 (192kHz on line outputs 1 & 2 only)
44.1, 48, 88.2 and 96kHz (S/PDIF I/O)

Line In 1/2
Frequency Response: +/- 0.1dB, 20Hz - 40kHz @96kHz

Signal-to-Noise Ratio: -103dB (typical, A-weighted)

Dynamic Range: 103dB (A-weighted)

THD + N: <0.003% @ 0dBFS

Mic In 1/2
Frequency Response: +/- 0.1dB, 20Hz - 22kHz @96kHz

Signal-to-Noise Ratio: -103dB (typical, A-weighted)

Dynamic Range: 103dB (A-weighted)

THD + N: <0.002% @ 0dBFS

Line Out 1/2
Frequency Response: +/- 0.3dB, 20Hz - 40kHz @96kHz

Signal-to-Noise Ratio: -107dB (typical, A-weighted)

Dynamic Range: 107dB (A-weighted)

THD + N: <0.003% @ 0dBFS

FireWire Audiophile

A to D & Line In 1/2
Signal-to-Noise Ratio: -102dB (A-weighted)
Dynamic Range: 101dB (A-weighted)

THD + N: <0.00325% (-90dB)

Frequency Response: +/- 0.15dB, 20Hz to 20kHz @48kHz
+/- 0.2dB, 20Hz to 40kHz @96kHz

D to A & Line Outs

Signal-to-Noise Ratio: -105dB (A-weighted)
Dynamic Range: 105dB (A-weighted)

THD + N: <0.0031% (-90dB)

Frequency Response: +/- 0.1dB, 20Hz to 20kHz @48kHz
+/- 0.4dB, 20Hz to 40kHz @96kHz

FireWire Solo

General
Sample Rates (kHz): 44.1 to 96

Line Inputs
Signal-to-Noise Ratio: -102dB @ 48kHz (A-weighted)
Dynamic Range: 102dB @ 48kHz (A-weighted)

THD + N: <0.005% (-86dB), 1kHz, -1dBFS @ 48kHz

Frequency Response: +/-0.2dB, 20Hz to 20kHz @ 48kHz
+/-0.3dB, 20Hz to 40kHz @ 96kHz

Microphone Input (Minimum gain)
Signal-to-Noise Ratio: -101dB @ 48kHz (A-weighted)
Dynamic Range: 101dB @ 48kHz (A-weighted)

THD + N: <0.0049% (-86dB), 1kHz, -1dBFS @ 48kHz

Frequency Response: +/-0.25dB, 20Hz to 20kHz @ 48kHz
+/-0.3dB, 20Hz to 40kHz @ 96kHz

Instrument Input (Minimum gain)
Signal-to-Noise Ratio: -101dB @ 48kHz (A-weighted)
Dynamic Range: 101dB @ 48kHz (A-weighted)

THD + N: 0.0079% (-82dB), 1kHz, -1dBFS @ 48kHz

Frequency Response: +/-0.25dB, 20Hz to 20kHz @ 48kHz
+/-0.3dB, 20Hz to 40kHz @ 96kHz

Line Outputs
Signal-to-Noise Ratio: -106dB @ 48kHz (A-weighted)
Dynamic Range: 106dB @ 48kHz (A-weighted)

THD + N: <0.0024% (-92.5dB), 1kHz, -1dBFS @ 48kHz

Frequency Response: +/-0.2dB, 20Hz to 20kHz @ 48kHz
+/-0.3dB, 20Hz to 40kHz @ 96kHz

GForce impOSCar

Windows
Intel Pentium IV 1.3GHz with 128 MB RAM
Windows 98, 98SE, Me, 2000, or XP

VST 2.0 or RTAS compatible host application for plug-in operation

Macintosh
PowerMac G4 733MHz with 256 MB RAM, OS X

VST 2.0, RTAS, or AU compatible host application for plug-in operation

GForce M-Tron

Windows
Intel Pentium III 450MHz with 96 MB RAM
Windows 98, 98SE, Me, 2000 and XP

2.6 GB of Hard Drive space
VST 2.0 or RTAS compatible host application for plug-in operation

Macintosh
PowerMac G3 with 128 MB RAM
OS X

2.6 GB of Hard Drive space VST 2.0, RTAS, or AU compatible host application for plug-in operation

GForce Oddity

Windows
Intel Pentium III 500MHz with 128 MB RAM
Windows 98, 98SE, Me, 2000 or XP

VST 2.0 or RTAS compatible host application for plug-in operation

Macintosh
PowerMac G4 400MHz with 128 MB RAM
OS X

VST 2.0, RTAS or AU compatible host application for plug-in operation

GForce Minimonsta:Melohman

Windows
Intel Pentium IV 1.3GHz with 128 MB RAM
Windows 98, 98SE, Me, 2000 or XP

VST 2.0 or RTAS compatible host application for plug-in operation

Macintosh
PowerMac G4 1.25GHz with 256 MB RAM, OS X

VST 2.0, RTAS or AU compatible host application for plug-in operation

iDrum

System Requirements:
Mac OS X 10.3.9 or greater with QuickTime 6.5 or greater

Macintosh computer with G3 or better processor
Pro Tools 6.4 or higher to run as an RTAS plug-in*

GarageBand, Live 4, Logic Express, Logic Pro or Digital Performer 4.1.2 to run as an Audio Unit plug-in.*

*Not required to run iDrum as a standalone application

iZotope Ozone 3, Spectron and Trash

Windows
450MHz processor
Windows 98SE / Me / 2000 / XP

Macintosh
G4
OS X 10.2 or Higher

JamLab

Instrument Input (A/D)
Input Impedance: 280 k Ohm
Maximum Input Level: +12dBV (4.0Vrms), unbalanced

Dynamic Range: 96dB, A-weighted
THD+N: 0.005% (-86dB) @ -1dBFS, 1kHz

Frequency Response: +/-0.1dB, 20Hz - 20kHz, @ 48kHz

Line Outputs (D/A)
Signal-to-Noise Ratio: -107dB, A-weighted
Dynamic Range: 107dB, A-weighted

THD+N: 0.00479% (-87dB) @ -1dBFS, 1kHz

Frequency Response: +/- 0.1 dB, 20 Hz - 20 kHz @48 kHz

Key Rig
Compatibility: Win/Mac, AU Mac, VST Win/Mac, RTAS Win/Mac

Windows
Pentium® III 500MHz or AMD7 (P4 / Athlon 1GHz or faster recommended)

256 MB RAM
600 MB free hard disk space
Windows® XP

VST 2.0-compatible host software
MIDI Interface
CD-ROM drive for installation

Internet connection (on any computer) for software activation

Macintosh
G3 500MHz (G4 or faster recommended)
256 MB RAM

600 MB free hard disk space
OS X 10.3 or higher
VST 2.0, AU or RTAS compatible host software

MIDI Interface
CD ROM drive for installation
Internet connection (on any computer) for software activation

Luna
Polar Pattern: cardioid
Frequency Response: 20Hz to 20kHz

Sensitivity: 16mV/Pa (-36dBV)
Max. SPL for 0.5% THD: 130dB
Equivalent Noise Level: 14dB (A-weighted)

Preamp Topology: Class A FET, with output transformer
Power Requirement: 48V phantom power

MicroTrack 24/96*

General
MP3 recording: 96 to 320kbps at 44.1 or 48kHz
PCM recording: 16- or 24-bit at 44.1, 48, 88.2 or 96kHz

storage capacity: variable based on data rate and storage medium
battery life before recharge: approximately four to five hours (three hours with phantom power)

1/8" Mic Input (A/D)
Input Impedance: 2.2K Ohms
Maximum Input Level at minimum gain: -14dBV

Channel-to-Channel Crosstalk: <-85dB
SNR: -98dB, A-weighted
Dynamic Range: 98dB, A-weighted

THD+N: 0.003% (-90dB)
Frequency Response: +/- 0.5dB, 20Hz to 20kHz
Pre-amp Gain: 34dB

stereo electret condenser power electret condenser power enabled

1/4" Mic/Line Inputs (A/D)
Input Impedance: >5.3k Ohms
Maximum Input Level at minimum gain: +4.3dBu, balanced; +2.1dBV, unbalanced

Channel-to-Channel Crosstalk: <-82dB
SNR: -100dB, A-weighted
Dynamic Range: 100dB, A-weighted

THD+N: 0.003% (-90dB)
Frequency Response: +/- 0.3dB, 20Hz - 20kHz @48kHz
+/- 0.5dB, 20Hz - 40kHz @96kHz

Pre-amp Gain: >55dB
Phantom Power: phantom power enabled

Line Outputs (D/A)

Output Impedance:	600 Ohms
Maximum Output Level:	+2dBV, unbalanced
Channel-to-Channel Crosstalk:	< -100dB
SNR:	-102dB, A-weighted
Dynamic Range:	102dB, A-weighted
THD+N:	.00265 % (-91.5dB) @ -1dBFS, 1kHz
Frequency Response:	+/- 0.3dB, 20Hz - 20kHz @48kHz +/- 0.5dB, 20Hz - 40kHz @96kHz

Headphone Output (D/A)	
Maximum Output:	-2.0dBV at THD < 0.02% into 32-ohms
Working Range:	16 ohms to 600 ohms

Minimum System Requirements
Windows
Windows XP (SP1)
USB 1.1 or 2.0 port on the computer for connection and power charging

Mac
Mac OS X 10.3.9 or greater
USB 1.1 or 2.0 port on the computer for connection and power charging

MidAir 25

Windows*
Pentium 3 - 600 MHz or higher
(CPU may be higher for laptops)
256 MB RAM
DirectX 9.0c or higher
Windows XP (SP2) or higher
(Windows 98, Me, NT, or 2000 not supported)

Mac*
Macintosh G3** 600/G4** 667 MHz or higher
(CPU may be higher for laptops)
OS X 10.3.9 with 256 MB RAM,
OS X 10.4.5 or greater with 512 MB RAM

*M-Audio suggests you also check the minimum system requirements for your software, as they may be greater than the above.
**Native USB port required; G3/G4 accelerator cards are not supported.

MidAir 37

Windows*:
Pentium 3 - 600 MHz
256 MB RAM
DirectX 9.0c
Windows XP (SP2)
(Windows 98, Me, NT, or 2000 not supported)

*Please also check the minimum system requirements for your software, as they may be higher.
**Native USB port required; G3/G4 accelerator cards are not supported.

Mac*:
G3** 600/G4** 667 MHz
OS X 10.3.9 with 256 MB RAM
OS X 10.4.5 with 512 MB RAM
(OS 9 not supported)

MobilePre USB

Frequency Response:	+/- 1.2dB, 20Hz-20kHz
Signal-to-Noise Ratio:	-101dB (typical, A-weighted)
Dynamic Range:	101dB (A-weighted)
THD:	< 0.002%

Nova

Polar Pattern:	cardioid
Frequency Response:	20Hz to 18kHz
Sensitivity:	16 mV/Pa (-36dBV)
Max SPL for .5% THD:	128dB
Equivalent Noise Level:	14dB (A-weighted)

Octane

Microphone Inputs (mid gain)	
Signal-to-Noise Ratio:	-120dB (A-weighted)
Dynamic Range:	120dB (A-weighted)
Frequency Response:	+/- 0.11dB, 20Hz to 20kHz
THD + N:	<0.00041% (-107dB), -1dBFS, 22Hz to 22kHz

Instrument Inputs (mid gain)	
Signal-to-Noise Ratio:	-133dB (A-weighted)
Dynamic Range:	133dB (A-weighted)
Frequency Response:	+/- 0.03dB 20Hz to 20kHz,
THD + N:	<0.0018% (-95dB), -1dBFS, 22Hz to 22kHz

Line Inputs	
Signal-to-Noise Ratio:	-110dB (A-weighted)
Dynamic Range:	110dB (A-weighted)
Frequency Response:	+/- 0.04dB, 20Hz to 20kHz,
THD + N:	<0.00067% (-103dB), -1dBFS, 22Hz to 22kHz

Additional features
word clock range (switchable): 44.1kHz, 48kHz and external (word clock)

word clock slave sync range: 33kHz to 59kHz

Ozone

General	
Sample Rates (kHz):	8 to 96
Signal-to-Noise Ratio:	-100dB (typical, A-weighted)
Dynamic Range:	100dB (A-weighted)
Frequency Response:	+/- 0.3dB, 20Hz to 20kHz @ 48kHz

1/4" Outputs 1 & 2	
Signal-to-Noise Ratio:	-100dB (typical, A-weighted)
Dynamic Range:	100dB (typical, -60dB input, A-weighted)
THD:	<0.003% (typical)

Mic/Inst Input	
Signal-to-Noise Ratio:	-100dB (typical, A-weighted)
Dynamic Range:	100dB (typical, -60dB input, A-weighted)
THD:	<0.004% (typical)

Ozonic

General	
Sample Rates (kHz):	44.1 to 96kHz
Line Inputs	
Signal-to-Noise Ratio:	-106dB (A-weighted)
Dynamic Range:	106dB (A-weighted)
THD + N:	<0.00266%
Frequency Response:	+/-0.3dB, 20Hz to 40kHz @ 96kHz

Mic Inputs	
Signal-to-Noise Ratio:	-103dB (A-weighted)
Dynamic Range:	103dB (A-weighted)
THD + N:	<0.00188%
Frequency Response:	+/-0.4dB, 20Hz to 40kHz @ 96kHz

Instrument In	
Signal-to-Noise Ratio:	-100dB (A-weighted)
Dynamic Range:	100dB (A-weighted)
THD + N:	<0.00215%
Frequency Response:	+/-0.4dB, 20Hz to 40kHz @ 96kHz

Line Outputs	
Signal-to-Noise Ratio:	-105dB (A-weighted)
Dynamic Range:	105dB (A-weighted)
THD + N:	<0.00319%
Frequency Response:	+/-0.3dB, 20Hz to 40kHz @ 96kHz

Podcast Factory

see **Fast Track USB**

Pro Tools M-Powered

Sampling Rate:	up to 96kHz
Bit Depth:	16 and 24
Audio Tracks:	32 simultaneous
MIDI Tracks:	256 simultaneous
Minimum System Requirements	
Digidesign-qualified M-Audio system	
Digidesign-qualified computer running Windows XP or Mac OS X**	

** For the most current system requirements, compatibility information, and online support, visit www.digidesign.com/compato

ProjectMix I/O

Mic Inputs	
Input Impedance:	3.4k Ohm
Maximum Input Level at Minimum Gain:	-3dBu, balanced
Signal-to-Noise Ratio:	-104 dB, (A-weighted)
Dynamic Range:	104dB, (A-weighted)
THD+N:	0.00188 % (-94.6dB) @ -1dBFS, 1kHz
Frequency Response:	+/- 0.1dB, 20Hz to 20kHz
Preamp Gain:	55dB
Phantom Power:	+48V DC @ 16mA

Instrument Input	
Input Impedance:	560k Ohm balanced/280k Ohm unbalanced
Maximum Input Level at minimum gain:	+14dBu balanced/+11.8dBV unbalanced
Signal-to-Noise Ratio:	-100dB, (A-weighted)
Dynamic Range:	100dB, (A-weighted)
THD+N:	0.00243% (-92.3dB) @ -1dBFS, 1kHz
Frequency Response:	+/- 0.1dB, 20Hz to 20kHz @ 48kHz

Line Inputs	
Input Impedance:	20k Ohm balanced/10k Ohm unbalanced
Maximum Input Level at Minimum Gain:	+10dBu balanced/+7.8dBV unbalanced
Signal-to-Noise Ratio:	-104dB, (A-weighted)
Dynamic Range:	104dB, (A-weighted)
THD+N:	0.00201 % (-94.1 dB) @ -1 dBFS, 1 kHz
Frequency Response:	+/- 0.1dB, 20Hz to 20kHz @ 48kHz

+/- 0.1dB, 20Hz to 22kHz @ 48 kHz
+/- 0.1dB, 20Hz to 44kHz @ 96 kHz

Line Outputs

Output Impedance:	300 Ohm balanced/150 Ohm unbalanced
Maximum Output Level:	+10dBu balanced +1.8dBV, unbalanced
Signal-to-Noise Ratio:	-110dB, (A-weighted)
Dynamic Range:	110 dB, A-weighted
THD+N:	0.00205 % (-93.8dB) @ -1dBFS, 1kHz
Frequency Response:	+/- 0.1dB, 20Hz to 22kHz @ 48kHz +/- 0.2dB, 20Hz to 44kHz @ 96kHz

ProKeys 88

Line Outputs	
Signal Levels:	+7dBV max
Frequency Response:	+/-0.75dB, 20Hz to 20kHz @ 48kHz
Signal-to-Noise Ratio:	104dB (A-weighted)
Dynamic Range:	104dB (A-weighted)
Headphone Output:	
Working Range:	32 Ohms - 600 Ohms

ProKeys 88sx

Line Outputs	
Max Output (unbalanced):	+12.9dBV (4.4 Vrms), unbalanced
Signal to Noise Ratio:	-104dB, (A-weighted)
Dynamic Range:	104dB, (A-weighted)
THD + N:	0.00200% (-94.3dB)
Headphone Outputs	
Max Output: +2.4 dBV into 32 Ohms	
Signal-to-Noise Ratio:	-107dB, (A-weighted)
Dynamic Range:	105dB, (A-weighted)
THD+N:	0.022% (-73dB) into 32 Ohms

Pulsar

Polar Pattern:	Cardioid
Frequency Response:	20Hz to 20kHz
Sensitivity:	13.8 mV/Pa (-37dBV re 1V/Pa)
Max SPL for 0.5% THD:	134dB SPL
Equivalent Noise Level:	17dB (A-weighted)
Preamp Topology:	Class "A" FET, transformerless
Power Requirement:	48V phantom power

BX10s

Frequency Response:	20Hz - 200Hz (-3dB points)
Crossover:	HP/LP linked filter sweepable from 50 - 200Hz; 24dB/octave 4th-order alignment
Input Sensitivity:	85mV pink noise input produces 100dBa output SPL at one meter with volume control at maximum
Amplifier:	240 watts average power into 8 Ohms, discrete transistor design
Signal-to-Noise Ratio:	86dB (A-weighted)
THD at Rated Power, Mono Mode:	0.019% (175 W)
Input Impedance:	20k ohms balanced, 10k ohms unbalanced
Maximum Input Level:	+20dBu
Protection:	over temperature, turn-on/off transient, subsonic filter, external mains fuse, DC protection, over current protection
Dimensions:	15 in. (h) x 15 in. (w) x 15 in. (d); 38.1 cm (h) x 38.1 cm (w) x 38.1 cm (d)
Weight:	54.6 lbs.; 24.75 kg

Sputnik

Capsule:	3-micron thick Mylar with evaporated gold, double-sided
Transconductance Amplifier:	6205M pentode vacuum tube, wired as a triode, military grade selected
Frequency Response:	+/-1.5dB, 20Hz - 20kHz
Sensitivity:	30mV/Pa (-30.5dBV)
Max. SPL for 0.5% THD:	132dB (or 142dB with 10dB pad)
Equivalent Noise Level:	18dB (A-weighted)
Output Impedance:	200 ohms, transformer isolated
Recommended Load Impedance:	> 1 k ohms
Connectors:	7-pin male XLR for mic output to power supply; 3-pin male XLR for power supply output
Attenuation and Rolloff:	switchable 10dB pad; switchable 80Hz 2nd-order (12dB/octave) rolloff
Polar Patterns:	cardioid, omni, figure-8
Size/Weight:	8-1/4" (h) x 3" (w) x 2" (d); 1.6 lbs.

Solaris

Polar Patterns:	cardioid, omni-directional, figure 8
Frequency Response:	20Hz to 20kHz
Sensitivity:	16 mV/Pa (-36dBV)
Max SPL for 0.5% THD:	130dB SPL
Equivalent Noise Level:	14dB (A-weighted)
Preamp Topology:	Class A FET, with output

transformer
Power Requirement: 48V phantom power

TAMPA

System Gain
(balanced in/out): 12dB to 46dB (20dB gain switch off; 32dB to 66dB (20dB gain switch on)
Frequency Response: +/- 0.25dB, 20Hz to 40kHz
Signal-to-Noise Ratio: -110dB (typical, A-weighted)
EIA noise rating: -127dBm; 600 ohms (gain set to maximum)
Analog Compressor
Gain Reduction: 20dB minimum
Compression Ratio: continuously adjustable from 1.1:1 to 10:1
Headroom: 30dB (20dB gain switch on)
24dB (20dB gain switch off)

Transit USB

Line/Mic In
Dynamic Range: 100dB (typical, -60dB input, A-weighted)
Frequency Response: +/- 0.1dB, 20Hz to 22kHz, @ 48kHz
Signal-to-Noise Ratio: 100dB (typical, A-weighted)
THD+N: 0.00316% (typical)
Line Out
Dynamic Range: 104dB (typical, -60dB input, A-weighted)
Frequency Response: +/- 0.2dB, 20Hz to 22kHz, @ 48kHz
Signal-to-Noise Ratio: 104dB (typical, A-weighted)
THD+N: 0.00316% (typical)

Way Out Ware TimewARP 2600

Windows
Windows XP, 1.5GHz
256MB RAM, 1024 x 768 screen resolution
Macintosh
Mac OS X 10.3 or greater, 1GHz

Wizoo Darbuka

Windows® PC
Pentium® III 500 MHz or AMDK7 (PIII / Athlon 1GHz or faster recommended)
256MB RAM; 1GB free hard disc space
Windows® XP
VST 2.0 compatible host software
MIDI interface
DVD-ROM drive for installation
Internet connection for software activation
Macintosh
Power Macintosh® G3 500MHz (G4 or faster recommended)
256MB RAM; 1GB free hard disc space
Mac® OS X Version 10.3 or higher
VST 2.0, AU or RTAS compatible host software
MIDI interface
DVD-ROM drive for installation
Internet connection for software activation

Wizoo Latigo

Windows® PC
Pentium® III 500MHz or AMDK7 (PIII / Athlon 1GHz or faster recommended)
256MB RAM; 1GB free hard disc space
Windows® XP
VST 2.0 compatible host software
MIDI interface
DVD-ROM drive for installation
Internet connection for software activation
Macintosh
Power Macintosh® G3 500MHz (G4 or faster recommended)
256MB RAM; 1GB free hard disc space
Mac® OS X Version 10.3 or higher
VST 2.0, AU or RTAS compatible host software
MIDI interface
DVD-ROM drive for installation
Internet connection for software activation

WizooVerb W2

Windows® PC
Pentium® III 1GHz
512MB RAM; 64MB free hard disk space
Windows® XP
Standalone, VST 2.0 or RTAS-compatible host software
DVD-ROM drive for installation
Internet connection (on any computer) for software activation

Macintosh

Power Macintosh® G4 1GHz
512MB RAM; 64MB free hard disk space
Mac® OS X Version 10.3.8 or higher
Standalone, VST 2.0, AU or RTAS-compatible host software
DVD-ROM drive for installation

WizooVerb W5

Windows® PC
Pentium® IV 1.3GHz

512MB RAM; 100MB free hard disk space
Windows® XP
VST 2.0-compatible host software (for host operation)
5.1 surround-compatible audio hardware
DVD-ROM drive for installation
Internet connection (on any computer) for software activation
Macintosh
Power Macintosh® G4 1.42GHz (G5 recommended)
512MB RAM; 100MB free hard disk space
Mac® OS X Version 10.3.8 or higher
AU, VST 2.0-compatible host software
DVD-ROM drive for installation
Internet connection (on any computer) for software activation

*48kHz Sampling rate unless otherwise stated

MINIMUM SYSTEM REQUIREMENTS (HARDWARE)

USB Interfaces

Windows® PC
Windows 98SE† / Me† / 2000† (SP4) / XP (SP1)
For 96kHz operation:
Pentium III 500MHz w/ 128MB RAM
For 48kHz operation:
Pentium II 400MHz w/ 128MB RAM

Macintosh

G3/G4* 350MHz
OS 9.2.2† w/ 64MB RAM; OS X 10.1.5, 10.2.6 or greater with 128MB RAM
OMS 2.3.8 for MIDI with OS 9.2.2

*native USB port required; G3/G4 accelerator cards not supported

FireWire Interfaces

Windows® PC
Pentium III 500MHz w/ 128MB RAM
Windows 2000† (SP4) / XP (SP1)
DirectX 9.0b or greater
6-pin FireWire port or adapter

Macintosh

G3/G4* 500MHz
OS 9.2.2† w/ 128MB RAM; OS X 10.1.5, 10.2.6 or greater with 256MB RAM
OMS 2.3.8 for MIDI with OS 9.2.2
*native FireWire port required; G3/G4 accelerator cards not supported; OS X 10.3 required for Dolby Digital and DTS pass-through with Apple DVD Player

PCI Interfaces

Windows® PC
Windows 98SE† / Me† / 2000† (SP4) / XP (SP1)
For 96kHz operation:
Pentium III 500MHz with 128MB RAM
For 48kHz operation:
Pentium II 400 with 64MB RAM

Macintosh

G3/G4* 500MHz
OS 9.2.2† with 128MB RAM; OS X 10.1.5, 10.2.6 or greater with 256MB RAM
OMS 2.3.8 for MIDI with OS 9.2.2
* G3/G4 accelerator cards not supported; OS 10.3 required for Dolby Digital and DTS pass-through with Apple DVD Player
† No ongoing updates/support.

USB Recording Configurations

16-bit/44.1kHz	4-in/4-out
24-bit/44.1kHz	4-in/2-out 2-in/4-out
24-bit/48kHz	4-in/2-out 2-in/4-out
24-bit/96kHz	2-in or 2-out

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