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

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

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

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

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

EIGHT CHANNEL MICROPHONE PREAMP WITH ADAT LIGHTPIPE

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

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

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

FEATURES

- Eight Fully Featured Class–A Tube Mic Preamps
- Eight Channels of ADAT Lightpipe Digital 24 Bit Audio I/O at 44.1 or 48 kHz
- Input Gain and Output Level Controls on Every Channel
- Input Pad, Phase Flip and Low Frequency Roll Off Switches on Every Channel
- Two Additional Front Mounted High Impedance Instrument Line Inputs
- Eight 1/4-inch TRS Balanced Outputs
The ART Pro Channel II™ second-generation discrete Class-A microphone preamp provides clean gain while maintaining incredible transparency. A powerful dynamics processor subtly controls transients and noise of the most demanding sources.

**FEATURES**
- Variable Input Impedance for Flexible Microphone Voicing (150 Ohms to 2400 Ohms)
- Selectable Plate Voltage
- Large VU Meters
- Backlit Function Switches
- Discrete Class-A Input Microphone Preamplifier
- Low Noise at Lower Gain Settings
- Extremely Low Total Harmonic Distortion (THD)
- Wide Frequency Response
- Additional Front Mounted Instrument Input Jack
- Supports Mid/Side Miking Technique
- Operates at +48V/-10dBV Output
- Selectable Stereo/Dual Operation of Output Controls
- Automatic Instrument Input Selection
- AES/EBU / S/PDIF / TOSLink Digital Output supports 44.1 to 192 kHz Sample Rates
- Compressor / Expander / De-Esser / Gate
- Powerful Parametric EQ Selectable Pre or Post Compressor
- Flexible Digital Connectivity including ADAT Lightpipe / AES/EBU / S/PDIF / TosLink Digital Output supports 44.1 to 192 kHz Sample Rates
- USB Direct-Connect to Computer or Laptop

**SELECTABLE TUBE PLATE VOLTAGE**

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

**COMPREHENSIVE DYNAMIC CONTROL & EQ**

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

**DIGITAL CONNECTIVITY AND USB OUTPUT**

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

**FULLY FEATURED TUBE MICROPHONE PREAMPLIFIER WITH SELECTABLE FLEXIBLE DIGITAL CONNECTIVITY INCLUDING ADAT LIGHTPIPE / LARGE VU METERS**

The VoiceChannel incorporates several innovative features: A powerful new Dynamics Processor, semi-parametric EQ, and Backlit Function Switches for better visibility. A single channel preamp is a powerful tool in the hands of the most demanding musicians and producers.

**SELECTABLE PLATE VOLTAGE**

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

**COMPREHENSIVE DYNAMIC CONTROL & EQ**

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

**DIGITAL CONNECTIVITY AND USB OUTPUT**

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

**FULLY FEATURED TUBE MICROPHONE PREAMPLIFIER WITH SELECTABLE FLEXIBLE DIGITAL CONNECTIVITY INCLUDING ADAT LIGHTPIPE / LARGE VU METERS**

The VoiceChannel incorporates several innovative features: A powerful new Dynamics Processor, semi-parametric EQ, and Backlit Function Switches for better visibility. A single channel preamp is a powerful tool in the hands of the most demanding musicians and producers.

**SELECTABLE PLATE VOLTAGE**

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

**COMPREHENSIVE DYNAMIC CONTROL & EQ**

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

**DIGITAL CONNECTIVITY AND USB OUTPUT**

The VoiceChannel can direct connect to virtually any recording platform, analog or digital console making it one of the most versatile input strips in your audio toolkit. Choose between a wide range of outputs including balanced analog out, 44.1 kHz to 192 kHz AES/EBU, S/PDIF, or ADAT digital output or if needed, direct connect to any computer or laptop via USB.
The ART ProMPA II is the next generation in affordable high performance microphone preamp technology. Each microphone input circuit, with selectable 48v phantom power, features variable input impedance which can radically vary the overall performance of any high quality dynamic or ribbon microphone. The ProMPA II can be configured for dual mono or stereo operation with selectable mid/side microphone support, summing the adjacent channel, to decode left/right signals.

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

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

### PRO MPA II

**FEATURES**

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

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

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

### DIGITAL MPA II

**FEATURES**

- Automatic Instrument Input Selection
- 24-204 kHz External Sample Rate
- 44.1K, 48K, 88.2K, 96K, 176.4K, 192K Internal Sample Rates
- 24/16 bit Switchable Dithering
- Wide Dynamic Range A/D
- Rotary Encoder for Quick Selection of Sample Rate
- Separate analog and digital output level controls
- Digital Level LED Meters Display Both Average and Peak level
- ADAT Optical I/O
- Sync to Incoming ADAT Data Rate
- Supports Selectable Optical Output (S/PDIF or ADAT)
- AES/EBU and S/PDIF Outputs
- Two Wordclock Jacks Allowing Loop Through
**TPS II**

**HIGH PERFORMANCE MICROPHONE PREAMPS**

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

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

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

**V3™ TECHNOLOGY**

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

**VARIABLE INPUT IMPEDANCE**

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

**EXTREMELY WIDE DYNAMIC RANGE**

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

**OPL™ (OUTPUT PROTECTION LIMITER)**

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

**DIGITAL CONNECTIVITY (DPS II)**

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

A versatile insert loop on each channel provides access for additional signal processing or direct access to our high quality A/D converter. Separate gain controls and maintains the output peak signal. The OPL™ circuitry is crucial in protecting the next link in a signal chain - such as a hard-disk recording system or a sound card - because unlike analog clipping that sounds musical and sometimes pleasing, digital clipping is nasty and often fatal for your monitors’ tweeters.

**Versatile I/O**

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

**FEATURES**

- Variable Input Impedance
- Improved V3™ Variable Valve Voicing Presets
- LED Input Meter with Analog Output Meter
- Enhanced ART Tube Technology Adds Warmth
- Automatically Switches Between Instrument and Microphone Preamp
- Wide Frequency Response (5 Hz to 50 kHz)
- Enhanced OPL™ Output Protection Limiter
- ADDITIONAL DIGITAL FEATURES (DPS II ONLY)
  - 24bit/96 kHz A-to-D Conversion
  - S/PDIF, TOSLINK or ADAT Digital Output

**TPS II**

**TWO-CHANNEL TUBE PREAMPLIFIER SYSTEM**

**Two-Channel Tube Microphone Preamplifier with A/D Conversion**

**PRO VLA II**

**Compressor / Leveling Amplifier**

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

The ProVLA II is capable of delivering a far more musical natural sounding and sonically transparent compression than competitive units in its class because it uses an opto-electronic circuit, rather than a VCA driven level detection circuit. This VCA-less design, coupled with a 12AX7A vacuum tube in the gain stage makes the Pro VLA II the ideal dynamic control device for critical audio applications.

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

**VACTROL® TECHNOLOGY**

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

**SOFT KNEE LEVELING**

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

**FEATURES**

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

**ART Dual Pre**

*Two Channel Preamplifier/Computer Interface*

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

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

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

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

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

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

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

**FEATURES**

- Two channel Tube based Mic/Instrument preamp computer interface
- Extremely low noise discrete front end with variable input and output controls
- Advanced optical output compressor to simplify recording and prevent overload
- USB connectivity to desktop and laptop computers
- S/PDIF output for expanding inputs on digital workstations and computer interfaces
- Latency free Monitoring Mix and Level controls
- Balanced XLR for lo-Z applications and 1/4” hi-Z inputs for instrument DI applications
- Separate Gain, Phase Invert, Low Cut Filter and Compressor switches on each input
- Selectable Dual or Stereo operation of output controls
- Switch selectable Inserts on each channel
- Insert jacks provide a preamp direct out for each channel
- Stereo/Dual operation of Optical Compressor
- Mono switch for single input monitoring
- S/PDIF Sample Rate switch selectable between 44.1K and 48K
- Precision LED metering of both the preamp and A/D sections
- Built-in low noise +48 Volt phantom power supply
- Compact, stackable all aluminum chassis
The USB Phone Plus is the ideal solution for transferring any highly prized vinyl collection to your computer or laptop. It is also the ideal high performance audio interface between analog and digital sources. Built in low-noise RIAA phono pre-amp circuit with low cut filters to remove rumble and noise guarantee pristine audio capture.

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

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

Housed in an all aluminum black anodized case, the USB PhonoPlusP can be powered by either external power supply or directly via USB port. To ensure maximum versatility, the USB PhonePlusP is fully compliant with the USB 2.0 specification and uses USB adaptive mode for playback and USB asynchronous mode for record. It will work with Windows 98SE/Me/2000/XP/Vista/7, USB audio device drivers as well as Apple OS 9.1/OS-X computers with native USB support.

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

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

The ART TubeMP USB is fully USB 2.0 compliant, operating under Windows 98SE/Me/2000/XP/Vista/Win7, Linux and Mac OS 9.1/10.5.

The USB powered, no external power supply needed when used with a computer

Balanced XLR or unbalanced 1/4-inch Instrument inputs with switchable impedance

Switchable low noise +48V phantom power

Balanced 1/4-inch TRS inputs for stereo or mono line-level sources

1/4-inch TRS output jacks work with balanced or unbalanced lines

Stereo 1/4-inch TRS headphone jack with independent level control for output monitoring

Independent controls for both sets of inputs, main output, and headphone monitor

Green/Red LED signal/clip indicator

Switchable assignment of USB playback to channels 2 and 3

USB 2.0 compliant

USB cable, AC adapter, and Audacity recording software included

PROJECT SERIES

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

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

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

The ART TubeMP USB is fully USB 2.0 compliant, operating under Windows 98SE/Me/2000/XP/Vista/Win7, Linux and Mac OS 9.1/10.5.

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

Small and compact for transport, the Project Series TubeMP is a fully featured professional quality tube microphone preamp. The stackable extended aluminum case has been designed to ensure easy integration into any desktop studio environment. The ultra clean low noise +48V phantom power supply is current limited to prevent damage to sensitive microphones. An input impedance switch allows the XLR balanced microphone in to be impedance matched to the microphone source ensuring maximum performance from any condenser, dynamic or ribbon microphone. A Phase Invert switch allows signal polarity to be properly set right at the source.

The high impedance 1/4-inch instrument input is optimized for guitar pickups, allowing every nuance to be heard. A FET Limiter with fast attack and musical release times limits the maximum audio output level to prevent overloading other equipment in the signal path.
The ART SyncGen is a simple to use and inexpensive way to improve the performance of your digital recording equipment while eliminating seemingly random pops and clicks that result from synchronization timing errors in recording systems.

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

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

The ART SyncGen will also allow remote access to the Bypass and Preset functions. (Footswitch optional)

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

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

V3™ (VARIABLE VALVE VOICING)

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

OPL™ (OUTPUT PROTECTION LIMITER)

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

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

FEATURES

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

TubeMP StudioV3™ SINGLE CHANNEL TUBE PREAMPLIFIER

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

The hybrid design of the TubeMP allows it to add warmth and fatness to a signal. While its primary application is as a microphone preamp, the TubeMP is an exceptional direct box - impedance matching, amplifying and improving the sound of any instrument plugged into it.

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

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

HEADPHONE AMPS

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

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

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

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

FEATURES

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

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

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

### MORE ME

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

Since the HeadAmp6PRO has Stereo Aux Inputs for each channel, several separate ‘more me’ mixes can be set up for live tracking with a full band. In addition to innovative mixing features, the HeadAmp6PRO offers individual bass and treble controls on each output channel for fine-tuning the overall tone to each musician’s taste. Outputs include both front and rear panel stereo 1/4-inch TRS jacks for every channel for ease of installation and quick patching capability. Two MONO select buttons on each channel toggle between four operating modes; 1) Stereo, 2) Mono Left, 3) Mono Right, 4) Mono Both (Left & Right) for versatile monitoring solutions.

### INPUT VERSATILITY AND EXPANDABILITY

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

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

**FEATURES**

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

---

**CONDENSER MICROPHONES**

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

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

**FEATURES**

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

---

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

Controls on the microphone itself include a -6dB & -12dB pad switch, allowing distortion-free reproduction of extremely loud at-source signals, and a two-position 12kHz octave low frequency roll-off at 110 Hz & 200 Hz that reduces unnecessary low end ‘boominess’ and low frequency interference.

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

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

**FEATURES**

- Wide Diaphragm Cardioid Studio Condenser Microphone
- Dual Position -6dB & -12dB Pad Switches
- Dual Position -12kHz Octave 100 Hz & 200 Hz Low Frequency Roll-Off Switch
- Extremely Wide Dynamic Range
- Extremely Warm, Smooth-Sounding Low Noise Circuit Design
- Dual 32mm Low Mass Gold Sputtered Diaphragm Capsule
- Aluminum Carrying Case & Deluxe Cradle Shockmount Included
The ART M-Three multi-pattern wide diaphragm condenser microphone is one of the most versatile microphones available for your studio toolkit. Three selectable polar patterns, two position low frequency roll-off and two position pad switch on the body of the microphone ensure the ART M-Three can easily be applied to virtually any recording or live application.

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

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

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

FEATURES

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

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

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

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

Low Noise External Power Supply

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

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

FEATURES

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

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

**COMPACT RIBBON MICROPHONE**

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

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

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

The microphone’s chassis is precision-tuned aluminum alloy with a dent resistant stainless-steel wire-mesh windsheild.

The included shock-mount virtually eliminates vibration and handling noise, while holding the M-Five securely over the source. The rugged flat-black powder coat finish guarantees the ART M-Five is even rugged enough for field recording applications.

**FEATURES**

- Low-Mass Aluminum Ribbon Element
- Figure-8 Audio Directionality with Extended Sweet Spot
- Extremely Natural Sound – Ideal for Critical Vocal & Instrument Tracking
- Easily Handles Ultra-high Sound Pressure Levels (up to 148dB)
- Fast Accurate Transient Response with Stunning Realism
- Low Residual Noise
- No Power Supply Required
- Aluminum Carrying Case & Deluxe Cradle Shockmount Included

**CARDIOID PENCIL CONDENSER MICROPHONES (MATCHED PAIR)**

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

**FEATURES**

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

**USB MICROPHONES & ACCESSORIES**

**CARDIOID SIDE ADDRESS FET CONDENSER WITH USB CONNECTIVITY**

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

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

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

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

**FEATURES**

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

**M-WS**

**Deluxe Studio POP Filter**

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

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

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

**XL231**

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

The ART XL231 Dual 31 Band, 1/3 Octave Extended Long Throw Professional Equalizer has been designed and engineered to exceed extremely high standards for audio performance and functionality. This innovative, high-quality equalizer is perfect for virtually any audio application where precision frequency tailoring, reliable performance, rugged design and extremely silent processing are of the utmost priority.

**ACTIVE FILTER SECTIONS**

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

**ENHANCED CUT MODE**

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

**PRECISION SLIDE POTENTIOMETERS**

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

**HI AND LOW TRIM CONTROLS**

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

**VARIABLE LOW CUT FILTERING**

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

**AUTOMATIC RELAY BYPASS**

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

**ADDITIONAL CONTROLS AND INDICATORS**

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

**VERSATILE I/O**

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

**PRECISION AND QUALITY**

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

---

**HQ-231**

DUAL 31-BAND GRAPHIC EQUALIZER WITH FDC™

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

**FDC™ FEEDBACK DETECTION CIRCUIT**

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

**FEATURES**

- Constant Q Design with Interleaved Filter Banks to Reduce Band Interaction
- High Precision Filters with 2% Film Capacitors, 1% Resistors
- Built-in RFI Suppression
- Grounded Center-tapped Slide Potentiometers for True Zero Flat Position
- 45mm Metal Shaft Slide Potentiometers with Center Detents, and Mixing Desk Style Knobs
- Automatic Relay Bypass if Power is Lost
- Euroblock Detachable Barrier Strips, XLR, and 1/4-inch Phone Ring-Tip-Sleeve Balanced Inputs and Outputs
- Toroidal Power Transformer
**GRAPHIC EQUALIZERS**

**341 DUAL 1-BAND**

ART’s 341 Dual Channel 15 band 2/3 octave graphic equalizer features: constant Q circuitry with a 3% center frequency accuracy, 20mm center detent sliders, selectable boost/cut range of 6dB or 12dB, active balanced and unbalanced input and output connections, variable input level control, clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. A range control switch is provided allowing you to set the maximum boost or cut for each band of equalization to either 6dB or 12dB. Each channel has its own bypass switch with LED indicator. The rugged, all-steel constructed chassis occupies 1U rack space and is intended for installation in standard 19-inch equipment racks. Multiple input and output configurations are provided for ease of use and incorporate paralleled connections. The XLR and 1/4-inch TRS connectors use active balanced, low noise circuitry. XLR connections are: Pin 1 = ground, Pin 2 = Hot (+), and Pin 3 = Cold (-). The 1/4-inch TRS connections are: Tip = Hot (+), Ring = Cold (-), and Sleeve = ground. Both the XLR and 1/4-inch connectors may be used in an unbalanced configuration. The RCA jacks are unbalanced. The 341 is designed to work with a variety of signal levels. The input level control covers a wide range and can easily accommodate ±10dB and ±20dB signal levels. A clip LED will light when a signal level of 5dB before clipping occurs.

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

**351 SINGLE 31-BAND**

ART’s 351 Single Channel 31 band 1/3 octave graphic equalizer features: constant Q circuitry with a 3% center frequency accuracy, 20mm center detent sliders, selectable boost/cut range of 6dB or 12dB, active balanced and unbalanced input and output connections, adjustable high pass filter, adjustable low pass filter, variable input level control, clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. A range control switch is provided which allows you to set the maximum boost or cut for each band of equalization to either 6dB or 12dB. The high pass filter rolls off lower frequencies which is useful for decreasing rumble or low frequency hum from a signal. Its range is adjustable from 10 Hz to 250 Hz. Frequencies below this setting are rolled off, while frequencies above are unaffected. The low pass filter rolls off higher frequencies which is useful for reducing hiss or sibilance from a signal. Its range is adjustable from 3 kHz to 40 kHz. The rugged, all-steel constructed chassis occupies 1U rack space and is intended for installation in standard 19-inch equipment racks.

**355 DUAL 31-BAND**

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

The Model 355 possesses a long list of impressive features including: Constant-Q circuitry, 20mm center detent sliders (with a selectable boost/cut range of 6dB or 12dB), low pass filter, high pass filter, variable input level control, 1/4-inch connectors may be used in an unbalanced configuration. The RCA jacks are 20mm center detent sliders, selectable boost/cut range of 6dB or 12dB, active balanced and unbalanced input and output connections, adjustable high pass filter, adjustable low pass filter, variable input level control, clip level indicators, ground lift switch, internal power supply and selectable line voltage switch. A range control switch is provided which allows you to set the maximum boost or cut for each band of equalization to either 6dB or 12dB. Each channel features input level, high and low output level and crossover frequency rotary controls. A frequency “x10” switch is provided for varying the crossover frequency from the standard 80 Hz - 920 Hz to 800 Hz - 9200 Hz. Front panel output mute switches are provided for each individual output to ease system setup. The rear panel features XLR and 1/4-inch TRS connectors as well as a 3-Way mode selector switch.

**CROSSOVERS**

**CX310 2-WAY / 3-WAY CROSSOVER**

ART’s 310 Precision Stereo 2-Way/Mono 3-Way Crossover has the features and performance you need for any audio application requiring a crossover. Housed in a rugged all-steel chassis, the model 310 will provide years of reliable and continuous performance. For the latest in crossover technology today, check out the 310 at your favorite A R T dealer.

**CX311 2-WAY CROSSOVER WITH SUBWOOFER OUTPUT**

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

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

SLA-4 4 CHANNEL STUDIO LINEAR AMPLIFIER

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

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

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

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

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

A simple to install tamper proof cover is included.

FEATURES
- Extremely Low Noise, Discrete Linear Design
- 4 x 100 Watts/Ch @ 8 ohms, 140 Watts/Ch @ 4 ohms
- 2 x 200 Watts/Ch @ 16 ohms, 280 Watts/Ch @ 8 ohms (bridged)
- 2 x 100 Watts/Ch @ 8 ohms & 1 x 280 Watts @ 8 ohms (bridged)
- Toroidal Transformer
- 10 Hz to 40 kHz Frequency Response

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

SABA-1100 WATT STUDIO LINEAR AMPLIFIER

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

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

SMARTFAN™ COOLING SYSTEM

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

VERSATILE CONNECTIVITY
- XLR & 1/4-inch Inputs
- Ground Lift Switch
- Silent, Thermal Dependent Cooling System
- Multi-Way Binding Post Outputs
- Tamper Proof Faceplate

SLA-2 200 WATT STUDIO LINEAR AMPLIFIER

The SLA-2 is a studio linear power amplifier capable of delivering 200 watts per channel (88 ohms) with an incredible 10 Hz to 40 kHz frequency response. Compact single rackspace low noise linear design, the SLA-2 uses a solid steel chassis and toroidal transformer for added long term reliability. Stable down to 2 ohms, the SLA-2 can be bridged mono to deliver a full 560 watts into a single 8-ohm load.

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

SMARTFAN™ COOLING SYSTEM

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

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

FEATURES
- Toroidal Transformer
- 200 Watts per Channel @ 8 ohms
- 280 Watts per Channel @ 4 ohms
- 560 Watts when Bridged Mono @ 8 ohms
- 10 Hz – 40 kHz Frequency Response
- XLR, Euroblock & 1/4-inch Inputs
- Tamper-Proof Faceplate
- SmartFan Silent Cooling System
- Low Profile Single Space Rack Mountable All Steel Chassis
- Extremely Low Noise, Discrete Linear Design
The MX225 is designed for remote volume control of multiple amplifiers or powered speakers in a distributed audio system. Two stereo sources are available to each of five output zones. Each source input pair handles separate left and right balanced line level signals. Each output zone features independent level control from inputs 1 and 2, stereo/mono selector with mono indicator, LED level metering, and left and right balanced line level zone outputs. All audio connections are balanced XLR. The built in power supply and single high 19-inch rack mount format allows for easy installation and reliable operation.

The MX821 is a versatile rack mount mixer combining eight independent input channels into a single mono line level mixed output. Essential features include: XLR microphone and 1/4-inch line inputs, individual level and tone controls, switch-selectable +48 Volt phantom power on each channel. Main output is balanced low impedance. An additional pre-fade output and auxiliary bus input jacks allow patching multiple MX821's together when more channels are needed. Built in power supply and single high 19-inch rack mount format allows for easy installation and reliable long term operation.

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

The ART MX822 is a versatile eight input mixer for studio, live sound or installation applications. Each input accepts a mono or stereo signal and provides independent level, pan and effects send controls. Channel One includes a switchable mic/line source select and the XLR mic connector provides switchable phantom power.

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

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

The ART MX821 is a versatile rack mount mixer combining eight independent input channels into a single mono line level mixed output. Essential features include: XLR microphone and 1/4-inch line inputs, individual level and tone controls, switch-selectable +48 Volt phantom power on each channel. Main output is balanced low impedance. An additional pre-fade output and auxiliary bus input jacks allow patching multiple MX821’s together when more channels are needed. Built in power supply and single high 19-inch rack mount format allows for easy installation and reliable long term operation.

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

The ART MX822 is a versatile eight input mixer for studio, live sound or installation applications. Each input accepts a mono or stereo signal and provides independent level, pan and effects send controls. Channel One includes a switchable mic/line source select and the XLR mic connector provides switchable phantom power.

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

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

FEATURES
- Balanced TRS 1/4-inch Main Output Jack with Master Level Control
- RCA-type Pre-Fade Output Jack (Not Affected by the Master Level Control)
- RCA-type Aux Buss Input Jack for Channel Expansion
- Solid Single High Rack Mount Chassis with Built In Power Supply

FEATURES
- Three Balanced XLR Inputs Switchable Mic/Line Level
- Three Stereo RCA Inputs with Separate Level Controls
- Level Control and Clip Indicators
- Selectable 15-volt Phantom Power for Microphone Channels
- Balanced TRS 1/4-inch Main Output Jacks with Master Level Control
- Versatile Two-Band Master EQ
- Separate Stereo Record Outputs
- Effects Loop with Level Independent Level Control
- Switchable low noise +48V phantom power for microphone input
- Separate green and red LED signal and clip indicators for each input channel
- External effects loop with independent send and return controls
- Front panel 1/4-inch stereo (TRS) headphone jack with amplifier and independent level control for output monitoring
- Six level left and right main output metering including clip indicators
- Balanced left and right XLR main outputs
- Multiple units may be chained together for additional inputs

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

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

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

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

---

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

The fully shielded steel 19-inch 1U rackmount chassis has reversible rack ears for maximum flexibility. The P48 is covered by ART’s comprehensive 3-year warranty.
**S8 EIGHT CHANNEL MICROPHONE SPLITTER**

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

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

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

**FEATURES**

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

**dADB DUAL ACTIVE DIRECT BOX**

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

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

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

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

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

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

**FEATURES**

- Fully Active Design
- Operates on Phantom Power or 9V Battery
- Converts High-impedance Balanced / Unbalanced Inputs to 600 Ohm Balanced Outputs
- Switchable Input Attenuation (-6, -20, -40 dB)
- Independently Switchable Low Pass Filter on each Channel
- Independently Switchable Phase Invert on each Channel
- Independently Switchable Ground Lift on each Channel
- 1/4-inch TRS Connector Inputs and Thru Connections
- XLR Connectors for Balanced Outputs
- Rugged Steel Case

**dPDB DUAL PASSIVE DIRECT BOX**

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

**FEATURES**

- Switchable Input Attenuation (0dB, -12dB, -48dB)
- 50k ohm Instrument Input
- 50k ohm Parallel Link Jack
- 600 ohm XLR Output Jack
- Switchable Ground Lift
- Extra Thick, All-steel Construction

**PDB PASSIVE DIRECT BOX**

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

**FEATURES**

- Balanced XLR Input and 3 Balanced XLR per Channel
- Extremely Wide Frequency Response
- Extremely Low Voltage Insertion Loss
- Reversible Rack Ears for Added System Flexibility
- Live Sound, Permanent/Fixed Install, Studio Applications
POWER CONDITIONERS

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

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

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

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

Every 4x4 PRO SERIES power conditioner is designed with a power capacity of 1800 Watts, surge/spike protection, APF™ with EMI & RFI filtering, front-mounted unswitched power outlet and an adjustable rear-mounted gooseneck light source for bright illumination behind the rack. The spacing and alignment of the rear outlets accommodate various size power plugs and AC adapters.
ARTcessories are taking the audio world by storm and quickly becoming a popular brand with musicians, DJs and studio engineers everywhere around the World.

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

You’ll discover a robust line of useful tools which include a complete range of direct boxes, headphone amps, small mixers, mic cable combiner/splitters and much more. ARTcessories are designed to deliver affordable solutions for a multitude of audio needs for any size project.

**TABLE OF CONTENTS**

**ARTcessories™**
Creative audio solutions in cool little boxes.

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

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

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

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

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

**SPECIFICATIONS**
- ARTcessories Products
THE PHANTOM I
48V Phantom Power Supply

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

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

For example, a 24-volt condenser microphone will run perfectly on 48 volts. In fact, microphones rated at as little as 9 volts can often operate on 48 volts, but you should check with the manufacturer first.

Conversely, a microphone will generally perform best driven by not less than its rated voltage so, for a 48V microphone, you would obtain best results with 48 volts of phantom power. The Phantom I is a great choice for the above needs.

THE PHANTOM II PRO
Phono Preamplifier

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

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

THE ART Direct
Multi-Input Audio/Video Direct Box

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

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

THE DIRECT II PRO
Two Channel 48 Volt Phantom Power Supply

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

Housed in an all aluminum black anodized case, the DPRE II can be powered by a wide variety of external supplies. If you need to amplify and EQ your vinyl records to interface with your audio work-station, sound card, or main monitor system, the DPRE II gives you flawless audio reproduction in a rugged and reliable package.
The Xdirect is a high quality active interface that allows you to connect your instrument, line, or even speaker level audio signals to any balanced input. The high impedance single-ended 1/4-inch or XLR inputs are buffered and converted by a very low noise active circuit before being sent to an isolated balanced low impedance output. The Xdirect has an extremely wide, flat frequency response and can handle high input signal levels while still maintaining an isolated, balanced low impedance output. This gives the Xdirect a very clean and neutral sound with virtually any source even over long cable runs in high noise environments, making it superior to any standard active DI box.

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

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

The Xdirect has an extremely flat and wide frequency response and can handle high signal levels. This gives the XDirect a very clean and neutral sound with a wide variety of signal sources and over long signal runs in high noise environments.

The input attenuator switches allow for a wide range of signal levels and the input THRU jacks allow for tapping off of your signal chain. The ground lift switches let you totally separate the input and output signal grounds, when appropriate, to isolate two systems, thereby reducing hum and ground loop noise. The compact black anodized all aluminum case and flexible power design allows the Xdirect to provide years of trouble-free service. The Xdirect is the obvious choice whenever you have to interface high impedance sources with a low noise balanced system, live sound, PA, permanent fixed install or D.I. applications.

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

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

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

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

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

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

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

The compact black-anodized all aluminum case and it’s active design allow the DUALXDirect to provide years of trouble-free service in Live Sound, Permanent/Fixed Install, D.J., and virtually any PA application. It’s full feature set, rugged construction, and high-end specifications make the DUALXDirect the obvious choice.
The **SPLITComPro** provides one output from two unbalanced output signals. It has two XLR female input jacks. The line-level balanced input signals into two channels of consumer-level unbalanced input signals into two channels of pro-line-level balanced output signals. It has two RCA jack inputs and a stereo mini-phone jack input connected in parallel. The balanced output feeds two XLR male jacks. The unbalanced output feeds two RCA jacks and a stereo mini-phone jack connected in parallel.

Each section has stereo level controls to optimize signal levels. An LED indicator lights when power is applied. The **CLEANBoxPro** can be an invaluable tool in application areas including (but not limited to) home or professional recording studios, live sound, PA, permanent installs, DJ, AV, consumer HIFI, podcasting and broadcasting. The **CLEANBoxPro** can be used with: mixers, audio processors, laptop computers, computer sound cards, COVOID players, video gaming machines, MP3 player/recorders, powered monitors and digital audio workstations.

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

**CleanBOX II**

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

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

**CoolSWITCH**

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

**SPLITComPro**

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

**ProSplit**

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

**A/B-Y Switch**

**A/B-Y Switch**

**SPLiTT BOXES**

The **ProSplit** includes a ground-lift switch on the isolated output to reduce noise due to ground loops between connected AC-powered units.

**Utilities**

The **CoolSWITCH** features LED indicators that show whether A, B or Y routing is in effect. The Y-routing combines the “A” and “B” outputs in parallel so two amplifiers can be driven at once.

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

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

Each section has stereo level controls to optimize signal levels. An LED indicator lights when power is applied. The **CLEANBoxPro** can be an invaluable tool in application areas including (but not limited to): home or professional recording studios, live sound, PA, permanent installs, DJ, AV, consumer HIFI, podcasting and broadcasting. The **CLEANBoxPro** can be used with: mixers, audio processors, laptop computers, computer sound cards, COVOID players, video gaming machines, MP3 player/recorders, powered monitors and digital audio workstations.

**Dual Transformer / Isolator**

**CleanBOX II**

**Passive Hum Eliminator**

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

**CleanBOX Pro**

**Two Channel Pro/Consumer Level Converter**

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

One section of the **CLEANBoxPro** converts two channels of consumer-level unbalanced input signals into two channels of pro-line-level balanced output signals. It has two RCA jack inputs and a stereo mini-phone jack input connected in parallel. The balanced output feeds two XLR male jacks. The other section of the **CLEANBoxPro** converts two channels of line-level balanced input signals into two channels of consumer unbalanced output signals. It has two XLR female input jacks. The unbalanced output feeds two RCA jacks and a stereo mini-phone jack connected in parallel.
The HeadTAP provides quick and convenient tapping facilities for any studio requiring up to four additional channels of headphone amplification, each with individual volume control. Ideal for virtually any home or project studio, the HeadTAP easily adds additional headphone outputs to any mixer, computer audio interface, workstation, iPod, media player or laptop without creating any additional load on the existing headphone source.

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

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

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

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

The ARTcessories HeadAMP4 is a simple, cost effective solution for any studio requiring up to four additional channels of headphone amplification, each with individual volume control. Ideal for virtually any home or project studio, the HeadAMP4 easily adds additional headphone outputs to any mixer, computer audio interface, workstation, iPod, media player or laptop without creating any additional load on the existing headphone source.

With up to 20dB of additional gain, input signals to the HeadAMP4 can be taken from any line level or amplified headphone source. The HeadAMP4 can even be driven from other headphone amplifiers, including other HeadAMP4's when creating a multi-unit distribution network. Multiple HeadAMP4's can be connected to a single source using the 1/4-inch and 1/8-inch TRS parallel inputs.

The HeadAMP4 is the ideal headphone distribution and control solution for complex recording studio environments, assisted listening systems, education workstations, and can be easily used as a stereo distribution amplifier for commercial PA installations.

The compact stackable chassis design and all-metal construction ensure long-term reliability and convenient installation of the HeadAMP4 for use in any studio or commercial audio application.
You need to add 3 mics to a mixer, which only has one Clip LED (fires 3dB below the onset of clipping).

Dual Mono RCA Output Connectors

Active Pre-amplification and Mixing Circuitry

Stereo Output

Four Level Controls, One for each Channel

Passive Design (No Power Supply Required)

3 Level Controls

3 Low Frequency Cut on/off Switches

The Headphone Level Control Adjusts Both Outputs

Use a simple stereo mixer. The PowerMIX III can accept a Master Level Control Regulates all Three Channels

Independent Stereo Level Controls are provided on each Channel. Each channel features a level and pan ("balance") control. It accepts either mono or stereo signals and mixes them down to stereo or identical L/R mono signals.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**XPatch**

Three Channel XLR Balanced Patch

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

**FEATURES**

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

**TPatch**

Eight Point Balanced Patch Bay

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

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

**FEATURES**

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

**USB INTERFACES**

**TConnect**

USB-Guitar Interface

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

**XConnect**

USB-Microphone Interface

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

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

**MConnect**

USB-MIDI Interface

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

<table>
<thead>
<tr>
<th>Input Connections</th>
<th>Mic</th>
<th>150 to 3.4 kHz (variable), fixed</th>
<th>2.9 kHz (variable)</th>
<th>7.0 kHz (variable)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mic Preset Insert</td>
<td>7.0 kHz (variable)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balanced Output</td>
<td>100% balanced</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unbalanced Output</td>
<td>100% balanced</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phantom Power</td>
<td>+48 V (phantom)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High Pass Filter</td>
<td>-150 Hz to 3000 Hz adjustable (XLR)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scope and Meter</td>
<td>1/4-inch TRS unbalanced (x2)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Digital MPA II

<table>
<thead>
<tr>
<th>Analog Input</th>
<th>15 Hz to 48 kHz (+/-150) @ normal plate voltage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic Range</td>
<td>&gt;110dB (@ A weighting)</td>
</tr>
<tr>
<td>THD</td>
<td>&lt;0.005% (typical)</td>
</tr>
<tr>
<td>Equivalent Input Noise</td>
<td>-129dBu (XLR, “A” weighted)</td>
</tr>
<tr>
<td>Maximum Input Level</td>
<td>&gt;110dB (+/- A weighted)</td>
</tr>
<tr>
<td>Microphone Gain</td>
<td>+6 dB (variable)</td>
</tr>
<tr>
<td>Output Level</td>
<td>-130dBu (XLR), “A” weighted</td>
</tr>
<tr>
<td>Power</td>
<td>300 Ohms</td>
</tr>
<tr>
<td>Voltage</td>
<td>48 volts</td>
</tr>
<tr>
<td>Phantom Power</td>
<td>-129dBu (+/- A weighted)</td>
</tr>
<tr>
<td>Power Supply</td>
<td>105-125 VAC, 25W - (USA) Internally fused</td>
</tr>
</tbody>
</table>

Voice Channel

PREAMP

| Microphone Gain | +48V or +4dB |
| Instrument Gain | +48V or +6dB |
| Input Impedance | >10 kohms |
| A/D Input Sensitivity | +12dBmin |
| Dynamic Range | >90dB |
| Input Impedance | -129dBu (“A” weighted, XLR to XLR) |
| Maximum Output Level | -129dBu (XLR, “A” weighted) |
| Tube Type | Hand Selected 12AX7A |
| Dynamic Range | >110dB “A” weighted |
| Power | 110-125V, 15W |
| Dimensions | 10.5 / 4.7 |

PRO VLA II

<table>
<thead>
<tr>
<th>Input Connections</th>
<th>XLR-F (balanced) (x2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mic</td>
<td>-2dB ref. A/D clip</td>
</tr>
<tr>
<td>Line</td>
<td>+14dBu</td>
</tr>
<tr>
<td>Maximum Levels</td>
<td>+28dBu (XLR); +22dBu (1/4-inch)</td>
</tr>
<tr>
<td>Dynamic Range</td>
<td>44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176 kHz, 192 kHz</td>
</tr>
<tr>
<td>Power Supply</td>
<td>110-125V, 15W</td>
</tr>
<tr>
<td>Dimensions</td>
<td>3.3 x 10.0 x 1.3</td>
</tr>
</tbody>
</table>

DPSII

<table>
<thead>
<tr>
<th>Input Connections</th>
<th>XLR-F (balanced) (x2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mic</td>
<td>75dB</td>
</tr>
<tr>
<td>Line</td>
<td>150-3000 ohms adjustable (XLR)</td>
</tr>
<tr>
<td>Power</td>
<td>81.7</td>
</tr>
</tbody>
</table>

TIPS

<table>
<thead>
<tr>
<th>Input Connections</th>
<th>XLR-F (balanced) (x2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mic</td>
<td>75dB</td>
</tr>
<tr>
<td>Line</td>
<td>150-3000 ohms adjustable (XLR)</td>
</tr>
<tr>
<td>Power</td>
<td>81.7</td>
</tr>
<tr>
<td>Dimensions</td>
<td>3.3 x 10.0 x 1.3</td>
</tr>
</tbody>
</table>

USB Dual Port Project SERIES

Frequency Response
20 Hz – 20 kHz (+/- 1dB)

THD
<0.01% Typ/1 kHz

USB
USB 2.0, USB bus powered

Display
960 x 960 pixels

Equivalent Input Noise
<140 nV/√Hz balanced, ±0.02% noise floor

Input Impedance
>33k Ohms/47k Ohms input, <47k Ohms/10k Ohms input

Minimum Signal Level
-90dBm at 1kHz (balanced), -60dBm at 1kHz (unbalanced)

Signal to Noise Ratio
>90dB below clipping

Phase Response
All connections are phase coherent (±3°)

Gain
>2000:1 for gain controls

USB A/D-D/A
16 Bit (11.025kHz) or 20 Bit (10kHz)

Dimensions (HxWxD mm)
160 x 101 x 121

Weight (lbs/kg)
2.5 / 1.14

Dimensions (HxWxD in)
6.3 x 3.95 x 4.76

Weight (lbs/kg)
1.12 / 0.517

USB Mix Project SERIES

Input Connections
XLR balanced / 1/4" unbalanced "Combo" jack (Ch1 input)

Input Impedance
XLR balanced: 500k Ohms (input), 1k Ohms (output)

USB A/D-D/A
USB bus powered at 150 mA typ, 2A max

Dimensions (HxWxD mm)
196 x 110 x 235

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
7.75 x 4.33 x 9.25

Dimensions (HxWxD mm)
44.5 x 150 x 165

Power Requirements
85VAC @ 1000mA typical

USB Mix Project SERIES

Input Connections
XLR balanced / 1/4" unbalanced "Combo" jack (Ch1 input)

Input Impedance
XLR balanced: 500k Ohms (input), 1k Ohms (output)

USB A/D-D/A
USB bus powered at 150 mA typ, 2A max

Dimensions (HxWxD mm)
196 x 110 x 235

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
7.75 x 4.33 x 9.25

Dimensions (HxWxD mm)
44.5 x 150 x 165

Power Requirements
85VAC @ 1000mA typical

USB Phono Plus Project SERIES

USB 2.0 compliant, Windows 98SE/ME/2000/XP/Vista, Win 7, Linux, Mac OS9.1/OS-X computers with native USB support

Power Requirements
2.4-12V (USB to Out) 2x5.5 x 2.1

Dimensions (HxWxD mm)
44.5 x 150 x 165

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
1.75 x 5.9 x 6.5

Dimensions (HxWxD mm)
44.5 x 150 x 165

Weight (lbs/kg)
2.9 lbs (1.32 kg)

SyncGen Project SERIES

Input Connections
XLR-F balanced / 1/4" unbalanced "Combo" jack (Ch1 input)

Input Impedance
XLR balanced: 500k Ohms (input), 1k Ohms (output)

USB A/D-D/A
USB bus powered at 150 mA typ, 2A max

Dimensions (HxWxD mm)
196 x 110 x 235

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
7.75 x 4.33 x 9.25

Dimensions (HxWxD mm)
44.5 x 150 x 165

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Auto-Tone Pre Project SERIES

Input Connections
XLR-F balanced / 1/4" unbalanced "Combo" jack (Ch1 input)

Input Impedance
XLR balanced: 500k Ohms (input), 1k Ohms (output)

USB A/D-D/A
USB bus powered at 150 mA typ, 2A max

Dimensions (HxWxD mm)
196 x 110 x 235

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
7.75 x 4.33 x 9.25

Dimensions (HxWxD mm)
44.5 x 150 x 165

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Auto-Tone Pre Project SERIES

Input Connections
XLR-F balanced / 1/4" unbalanced "Combo" jack (Ch1 input)

Input Impedance
XLR balanced: 500k Ohms (input), 1k Ohms (output)

USB A/D-D/A
USB bus powered at 150 mA typ, 2A max

Dimensions (HxWxD mm)
196 x 110 x 235

Weight (lbs/kg)
2.9 lbs (1.32 kg)

Dimensions (HxWxD in)
7.75 x 4.33 x 9.25

Dimensions (HxWxD mm)
44.5 x 150 x 165

Weight (lbs/kg)
2.9 lbs (1.32 kg)
## HeadAmp 6PRO

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser/Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Maximum Input Level: 100Vrms</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 160Vrms, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.003% @ +4dBu</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥85dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥100dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.3W (max)</td>
</tr>
</tbody>
</table>

## HeadAmp6

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser/Microphone Headphone Amplifier</td>
</tr>
<tr>
<td>Maximum Input Level: 95–130VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Balanced Main Input: 95–130VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–130VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005% @ +4dBu</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥100dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥125dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.6W (max)</td>
</tr>
</tbody>
</table>

## M-One

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser/Dynamic Condenser Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-Two

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser/Dynamic Condenser Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-Three

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser/Dynamic Condenser Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-Four

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Mic-poll Micropattern Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-Five

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Mic-poll Micropattern Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-Six

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Mic-poll Micropattern Microphone USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## M-USB

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Side-Address Condenser Cardioid USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–125VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥120dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥120dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1.5W (max)</td>
</tr>
</tbody>
</table>

## XL231

<table>
<thead>
<tr>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Condenser USB Headphone Amplifier</td>
</tr>
<tr>
<td>Balanced Main Input: 116–199VAC, 50/60 Hz</td>
</tr>
<tr>
<td>Unbalanced Main Input: 95–130VAC, 50/60 Hz</td>
</tr>
<tr>
<td>THD + Noise: &lt;0.005%</td>
</tr>
<tr>
<td>Frequency Response: 20 Hz to 20 kHz</td>
</tr>
<tr>
<td>Signal to Noise Ratio: ≥90dB</td>
</tr>
<tr>
<td>Dynamic Range: ≥100dB</td>
</tr>
<tr>
<td>Output Impedance: &lt;200 Ω</td>
</tr>
<tr>
<td>Power Consumption: 1W (max)</td>
</tr>
</tbody>
</table>

---

**Note:** Specifications subject to change without notice.

---

**Note:** Specifications subject to change without notice.
SLA-1

SLA-2

SLA-3

SLA-4

MX225

Input Connectors: XLR (bal), 1/4-inch TRS (balanced)
Output Connectors: XLR (bal), 1/4-inch TRS (balanced)
Frequency Response: 10 Hz to 50 kHz, +/- 0.1 dB
Input Impedance: 10 kΩ
Input Sensitivity: 100 mV
Input THD: <0.01% from 100 Hz to 20 kHz
Output Impedance: 220 ohms
Output THD: <0.01% from 100 Hz to 20 kHz
Maximum Input Level: -28 dBu
Maximum Output Level: +24 dBu
Weight (lb/kg): 25.2/11.4

MX622

Input Connectors: XLR-F balanced (x3), 1/4-inch TRS (balanced)
Output Connectors: XLR-F balanced (x2), RCA (x3)
Frequency Response: 50 Hz to 50 kHz, +/- 0.5 dB
Input Impedance: 10 kΩ
Input Sensitivity: 20 mV
Input THD: <0.01% from 100 Hz to 20 kHz
Output Impedance: 470 ohms
Output THD: <0.01% from 100 Hz to 20 kHz
Maximum Input Level: -28 dBu
Maximum Output Level: +24 dBu
Weight (lb/kg): 26.2/11.9

MX821

Input Connectors: XLR Female balanced (x2)
Output Connectors: XLR Female balanced (x2), RCA (x3)
Frequency Response: 10 Hz to 50 kHz, +/- 0.1 dB
Input Impedance: 10 kΩ
Input Sensitivity: 20 mV
Input THD: <0.01% from 100 Hz to 20 kHz
Output Impedance: 470 ohms
Output THD: <0.01% from 100 Hz to 20 kHz
Maximum Input Level: -28 dBu
Maximum Output Level: +24 dBu
Weight (lb/kg): 25.2/11.4

MX822

Input Connectors: XLR Female balanced (x2)
Output Connectors: XLR Female balanced (x2), RCA (x3)
Frequency Response: 10 Hz to 50 kHz, +/- 0.1 dB
Input Impedance: 10 kΩ
Input Sensitivity: 20 mV
Input THD: <0.01% from 100 Hz to 20 kHz
Output Impedance: 470 ohms
Output THD: <0.01% from 100 Hz to 20 kHz
Maximum Input Level: -28 dBu
Maximum Output Level: +24 dBu
Weight (lb/kg): 25.2/11.4

S8

Frequency Response: 20 Hz to 50 kHz, +/- 0.15 dB
Total Harmonic Distortion: <0.02% from 20 Hz to 20 kHz, <0.05% from 20 Hz to 1 kHz
Phase Response: <0.5° from 20 Hz to 20 kHz
Input Impedance: 10 kΩ
Equivalent Input Noise: <0.02% from 20 Hz to 20 kHz
SNR: >85 dB
Dynamic Range: >110 dB
S/N: >107 dB

T8

Frequency Response: 20 Hz to 50 kHz, +/- 0.15 dB
Total Harmonic Distortion: <0.02% from 20 Hz to 20 kHz, <0.05% from 20 Hz to 1 kHz
Phase Response: <0.5° from 20 Hz to 20 kHz
Input Impedance: 10 kΩ
Equivalent Input Noise: <0.02% from 20 Hz to 20 kHz
SNR: >85 dB
Dynamic Range: >110 dB
S/N: >107 dB

S8-3Way

Maximum Input Level: -49 dBu at 20 kHz, <1% THD
Output Impedance: 470 ohms
Output THD: <0.01% from 20 Hz to 20 kHz
Maximum Output Level: +29 dBu
Weight (lb/kg): 25.2/11.4

P16

Connectors: 1/4-inch TRS Balanced Phone Jacks
Channel Throat to Throat Isolation: 50 Hz – 20 kHz, >95 dB
Channel to Throat Isolation: 50 Hz – 20 kHz, >95 dB
Channel THD: <0.01% from 20 Hz to 20 kHz
Dimensions (WxHxD): 3.75 x 2.5 x 2.5
Dimensions (HxWxD): 3.75 x 2.5 x 2.5
Dimensions (HxWxD): 3.75 x 2.5 x 2.5
Weight (lb/kg): 5.0/2.3

P48

Connectors: 1/4-inch TRS Balanced Phone Jacks
Channel Throat to Throat Isolation: 50 Hz – 20 kHz, >95 dB
Channel to Throat Isolation: 50 Hz – 20 kHz, >95 dB
Channel THD: <0.01% from 20 Hz to 20 kHz
Dimensions (WxHxD): 3.75 x 2.5 x 2.5
Dimensions (HxWxD): 3.75 x 2.5 x 2.5
Dimensions (HxWxD): 3.75 x 2.5 x 2.5
Weight (lb/kg): 5.0/2.3

Phase I

Input Connectors: XLR Female balanced (x2)
Output Connectors: XLR Female balanced (x2), RCA (x3)
Frequency Response: 50 Hz to 50 kHz, +/- 0.5 dB
Input Impedance: 10 kΩ
Input Sensitivity: 20 mV
Input THD: <0.01% from 100 Hz to 20 kHz
Output Impedance: 470 ohms
Output THD: <0.01% from 100 Hz to 20 kHz
Maximum Input Level: -36 dBu
Maximum Output Level: +24 dBu
Weight (lb/kg): 26.2/11.9
### PDB™

<table>
<thead>
<tr>
<th>PB4x4</th>
<th>SP4x4</th>
<th>PS4x4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Power Capacity</strong></td>
<td>1500 Watts</td>
<td>1500 Watts</td>
</tr>
<tr>
<td><strong>Circuit Breaker</strong></td>
<td>12 Amps</td>
<td>12 Amps</td>
</tr>
<tr>
<td><strong>Power Outlet</strong></td>
<td>Rear Outlet (x 8)</td>
<td>Rear Outlet (x 8)</td>
</tr>
<tr>
<td><strong>Power Switch</strong></td>
<td>Front Location - [ON/OF]</td>
<td>Front Location - [ON/OF]</td>
</tr>
<tr>
<td><strong>Power Switch Blanket</strong></td>
<td>Yes - In “On” Position</td>
<td>Yes - In “On” Position</td>
</tr>
<tr>
<td><strong>Circuit Breaker</strong></td>
<td>Front Location</td>
<td>Front Location</td>
</tr>
<tr>
<td><strong>Filtering</strong></td>
<td>DBW &amp; API</td>
<td>DBW &amp; API</td>
</tr>
<tr>
<td><strong>Protection Circuit</strong></td>
<td>Surge &amp; Spike</td>
<td>Surge &amp; Spike</td>
</tr>
<tr>
<td><strong>Construction</strong></td>
<td>All-Chassis</td>
<td>All-Chassis</td>
</tr>
<tr>
<td><strong>Light Pipes</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Mounting</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Height (in)</strong></td>
<td>5.5 / 217 / 114</td>
<td>6.7 / 217 / 114</td>
</tr>
</tbody>
</table>

### dPDB™

<table>
<thead>
<tr>
<th>PB4x4PRO</th>
<th>SP4x4PRO</th>
<th>PS4x4PRO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Power Capacity</strong></td>
<td>1500 Watts</td>
<td>1500 Watts</td>
</tr>
<tr>
<td><strong>Circuit Breaker</strong></td>
<td>12 Amps</td>
<td>12 Amps</td>
</tr>
<tr>
<td><strong>Power Outlet</strong></td>
<td>Rear Outlet (x 8)</td>
<td>Rear Outlet (x 8)</td>
</tr>
<tr>
<td><strong>Power Switch</strong></td>
<td>Main Location - [ON/OF]</td>
<td>Main Location - [ON/OF]</td>
</tr>
<tr>
<td><strong>Power Switch Illumination</strong></td>
<td>Yes - In “On” Position</td>
<td>Yes - In “On” Position</td>
</tr>
<tr>
<td><strong>Circuit Breaker</strong></td>
<td>Front Location</td>
<td>Front Location</td>
</tr>
<tr>
<td><strong>Surge &amp; Spike Protection</strong></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>Filtering</strong></td>
<td>API™, DBW &amp; API</td>
<td>API™, DBW &amp; API</td>
</tr>
<tr>
<td><strong>Protection Circuit</strong></td>
<td>Surge &amp; Spike Protection</td>
<td>Surge &amp; Spike Protection</td>
</tr>
<tr>
<td><strong>Construction</strong></td>
<td>All-Chassis</td>
<td>All-Chassis</td>
</tr>
<tr>
<td><strong>Light Pipes</strong></td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Dimensions HxWxD (in)</strong></td>
<td>4.4 x 40 x 166</td>
<td>4.4 x 40 x 166</td>
</tr>
<tr>
<td><strong>Weight (lbs/kg)</strong></td>
<td>5.5 / 2.5</td>
<td>6.3 / 2.8</td>
</tr>
</tbody>
</table>

### DADB™

<table>
<thead>
<tr>
<th>DUALXdirect</th>
<th>DUALZdirect</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Input Connections</strong></td>
<td>1/4” TRS balanced (2), 600 Ohm</td>
</tr>
<tr>
<td><strong>Output Connections</strong></td>
<td>XLR female balanced (2)</td>
</tr>
<tr>
<td><strong>Input Attenuation</strong></td>
<td>Switchable (0, -20, -40 dB)</td>
</tr>
<tr>
<td><strong>Ground Lift</strong></td>
<td>Switchable, Normal/Invert</td>
</tr>
<tr>
<td><strong>Power Requirements</strong></td>
<td>15 Amp</td>
</tr>
<tr>
<td><strong>Dimensions HxWxD (in)</strong></td>
<td>4.7 x 8 x 8.9</td>
</tr>
<tr>
<td><strong>Weight (lbs/kg)</strong></td>
<td>2.85 / 1.30</td>
</tr>
</tbody>
</table>

### Dual RDB

<table>
<thead>
<tr>
<th>Frequency Response</th>
<th>20 Hz – 30 kHz, +6 dBu</th>
<th>20 Hz – 30 kHz, +6 dBu</th>
<th>20 Hz – 30 kHz, +6 dBu</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THD</strong></td>
<td>&lt;0.5% (&lt; 100 Hz), &lt;0.5% &lt;0.5% (&lt; 100 Hz), &lt;0.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Channel Separation</strong></td>
<td>&gt;86 dB (spatial)</td>
<td>&gt;86 dB (spatial)</td>
<td>&gt;86 dB (spatial)</td>
</tr>
<tr>
<td><strong>Maximum Input Level</strong></td>
<td>+8 dB (battery powered), +14 dB (phantom powered)</td>
<td>+8 dB (battery powered), +14 dB (phantom powered)</td>
<td>+8 dB (battery powered), +14 dB (phantom powered)</td>
</tr>
<tr>
<td><strong>Maximum Output Level</strong></td>
<td>94dB, 20 Hz – 20 kHz</td>
<td>94dB, 20 Hz – 20 kHz</td>
<td>94dB, 20 Hz – 20 kHz</td>
</tr>
<tr>
<td><strong>THD</strong></td>
<td>&lt;0.5% (&lt; 100 Hz), &lt;0.5% &lt;0.5% (&lt; 100 Hz), &lt;0.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Channel Separation</strong></td>
<td>&gt;86 dB (spatial)</td>
<td>&gt;86 dB (spatial)</td>
<td>&gt;86 dB (spatial)</td>
</tr>
<tr>
<td><strong>Input Connections</strong></td>
<td>XLR female balanced (2), 600 Ohm</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Output Connections</strong></td>
<td>XLR female balanced (2), 600 Ohm</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Input Attenuation</strong></td>
<td>Switchable, Normal/Invert</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ground Lift</strong></td>
<td>Switchable, Normal/Invert</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Power Requirements</strong></td>
<td>15 Amp</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dimensions HxWxD (in)</strong></td>
<td>4.7 x 8 x 8.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Weight (lbs/kg)</strong></td>
<td>2.85 / 1.30</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Phantom II Pro</strong></td>
<td><strong>CleanBox II</strong></td>
<td><strong>ProMIX</strong></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td><strong>Input Connections</strong></td>
<td>Female 3.5mm</td>
<td><strong>Female 3.5mm</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Output Connections</strong></td>
<td>Male 3.5mm</td>
<td><strong>Male 3.5mm</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Power</strong>:</td>
<td>100 mA (minimum)</td>
<td><strong>100 mA (minimum)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Input Level</strong>:</td>
<td>+15dBu</td>
<td><strong>+15dBu</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Output Level</strong>:</td>
<td>+23 dBu</td>
<td><strong>+23 dBu</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Maximum Gain</strong>:</td>
<td>+27 dB</td>
<td><strong>+27 dB</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Frequency Response</strong>:</td>
<td>10 Hz to 65 kHz, ±0.5 dB</td>
<td><strong>10 Hz to 65 kHz, ±0.5 dB</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Signal to Noise Ratio</strong>:</td>
<td>&gt;90 dB</td>
<td><strong>&gt;90 dB</strong></td>
<td></td>
</tr>
<tr>
<td><strong>THD</strong>:</td>
<td>&lt;0.005%</td>
<td><strong>&lt;0.005%</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Connectors</strong>:</td>
<td>1/4 inch TRS balanced / unbalanced, RCA jacks</td>
<td><strong>1/4 inch TRS balanced / unbalanced, RCA jacks</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CleanBoxPro</strong></th>
<th><strong>PowerMIX III</strong></th>
<th><strong>MacroMIX</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Input Impedance</strong>:</td>
<td>10k ohms</td>
<td><strong>10k ohms</strong></td>
</tr>
<tr>
<td><strong>Output Impedance</strong>:</td>
<td>100 ohms</td>
<td><strong>100 ohms</strong></td>
</tr>
<tr>
<td><strong>Gain</strong>:</td>
<td>+21 dB</td>
<td><strong>+21 dB</strong></td>
</tr>
<tr>
<td><strong>Power Source</strong>:</td>
<td>12V DC (adapter included)</td>
<td><strong>12V DC (adapter included)</strong></td>
</tr>
<tr>
<td><strong>Max Input Level</strong>:</td>
<td>130 V peak (a.c.)</td>
<td><strong>130 V peak (a.c.)</strong></td>
</tr>
<tr>
<td><strong>Output Impedance</strong>:</td>
<td>Balanced 100 ohms</td>
<td><strong>Balanced 100 ohms</strong></td>
</tr>
<tr>
<td><strong>Maximum Gain</strong>:</td>
<td>10 dB</td>
<td><strong>10 dB</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TConnect</strong></th>
<th><strong>XConnect</strong></th>
<th><strong>MConnect</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Connectors</strong>:</td>
<td>Female XLR (mono, unbalanced), USB 'A'</td>
<td><strong>Female XLR (mono, unbalanced), USB 'A'</strong></td>
</tr>
</tbody>
</table>

**Specifications subject to change without notice**
ART is a company comprised of musicians, engineers and recording enthusiasts.

Since its inception in 1984, we have been striving to redefine the performance versus price barrier with a series of innovative new audio products designed with the needs of the musician in mind.

With a full line of vacuum tube preamplifiers and compressors that deliver unmatched warmth, tone and character; innovative Graphic Equalizers that actually show you exactly where feedback may occur, and a full complement of cool little useful tools designed for stage and studio, ART offers affordable audio solutions that deliver unmatched quality, tone, versatility and reliability.

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

Over the last twenty-five years, we’ve never lost the inspiration that comes with the creation of evolving technologies, and we thank you, and the thousands of ART users for the continued support and loyalty.