

SONY®

DIGITAL AUDIO MIXER
DMX-R100



DIGITAL AUDIO MIXER
DMX-R100



The affordable, fully professional mixing console



Sony's digital innovations are at the heart of a wide range of professional and consumer audio products in use around the world. The DMX-R100 Audio Mixing Console is an outstanding example of Sony's development process, using the latest digital technology to fully address the challenging and creative needs of modern audio production.

The DMX-R100 provides an opportunity for the growing number of studio owner/operators to invest in a fully professional digital mixer that has been specifically designed for the production of high-quality stereo and surround sound projects. It inherits the control philosophy of the world-acclaimed Sony OXF-R3 Console – developed through a design partnership of Sony digital audio engineering teams working in Japan and the United Kingdom.

The result is a compact, 48-channel mixer with a comprehensive feature set that includes 25 motorized faders, a sophisticated control panel with touch-screen control, a fully integrated package of automation, a digital routing matrix and machine control. The DMX-R100 delivers excellent sonic performance via its state-of-the-art processing technology, offering 24-bit quality and the ability to operate at both standard and double sample rates (44.1, 48, 88.2 and 96 kHz).

The DMX-R100, with its stunning sound performance, operability and flexibility, meets the creative needs of producers, artists and engineers in applications ranging from music studios to post production and audio pre-mastering.

Advanced operation

Sony has always been very conscious of the exacting operational requirements involved in professional audio production and the importance of providing highly usable control interfaces. The DMX-R100 control surface is derived from the world-renowned Sony OXF-R3 console and shares the same philosophy of eliminating operational barriers so that its use is both fast and intuitive.

Control surface ergonomics

Control panel ergonomics

Although the DMX-R100 is a highly cost effective mixer, it has a fully professional control surface with dedicated control knobs and switches for each individual parameter – emulating the best of traditional console ergonomics. A considerable amount of space is allocated to individual controls for fast, accurate, adjustment and they are laid out in a logical manner that reflects the way that they are used.



The color SVGA LCD touch screen – 21 cm wide, 16 cm high and with a resolution of 800 x 600 pixels – provides high-quality graphics pages accessed via an intuitive menu structure. These graphics pages include channel processing, input/output routing, automation and mixer set up, and others. For example, the Channel page gives simultaneous view and control of any one of the 48 channels. Another page, 'AUDIO OVERVIEW' gives a clear view of all 48 channels on two pages so that the operator knows instantly how the mixer is set up. The knobs, buttons, switches and LEDs are displayed on the touch screen with their size and position corresponding to the size and positions of the real controls on the control panel section. This links the visual information provided on the touch screen with the physical controls.

In addition to numeric indications, large and clear graphic representations of the Equalizer and Dynamics curves are displayed at the top of the touch screen.

An outstanding feature of this graphic/touch screen combination is the ability to 'zoom in' on specific control panel areas.

Color SVGA touch screen



Audio Overview Window



Dynamics Window



Equalizer/Filter Window

High quality sound processing

Many audio professionals are attracted to the potential benefits of higher resolution audio signals – greater dynamic range and higher bandwidth. The DMX-R100 has been designed to deliver these benefits, so all appropriate inputs and outputs are 24 bits and both standard and double sampling rates are supported. Its 24-bit ADCs and DACs provide a high level of linearity for analog inputs/outputs.

The DMX-R100 also processes the full 24 bits of its digital AES/EBU I/Os without any truncation. Internal processing uses precise floating-point calculations to maintain the console's excellent sound quality.

This combination of highly linear conversion and highly accurate internal processing provides the DMX-R100 with a significant improvement in sound quality when compared to previous generations of digital mixing consoles that used lower resolution processing.

High quality and powerful sound processing



Channels, returns and buses

The DMX-R100 offers an extremely high level of processing power, 48 input channels and 8 Aux Returns are provided, making a total of 56 channels available for stereo or surround sound mixdown. These channels can be routed to the 8 MTR buses, 8 Aux Send buses, Master L/R Buses or Solo/PFL Buses. As well as EQ and dynamic processing for all 48 input channels, the PGM, Aux Send and MTR outputs also have EQ and dynamics – useful functions typically found on high-end consoles.

Inputs/outputs

As standard, the DMX-R100 comes equipped with 24 analog inputs, the controls for which are physically aligned with the 24 channel faders. Other standard inputs include 8 Aux Returns (4 mono analog and 4 mono digital) and 2-track inputs (digital/analog). Analog inputs 1-12 have both an XLR type connector (IN-A) and a 1/4-inch TRS-type jack (IN-B). The XLRs are for microphone inputs and are provided with switchable 48 V phantom powering, the 1/4-inch TRS jacks accept line level signals. Inputs 13-24 feature neutrik combo type connectors that accept either an XLR or a 1/4-inch TRS jack.

The standard outputs on the DMX-R100 include stereo program (analog and AES/EBU), Aux Send (8 analog and 2 AES/EBU), control room monitor (6 analog) and studio monitor (2 analog).



I/O Status Window

Model No. (Description)	Number of Channels	Connector Type
DMBK-R101 (8 CH analog LINE IN board)	8 channels	XLR-3-31, balanced
DMBK-R102 (8 CH analog LINE OUT board)	8 channels	XLR-3-32, balanced
DMBK-R103 (8 CH AES/EBU DIO board)	Inputs: 8 channels Outputs: 8 channels	Input: XLR-3-31 Output: XLR-3-32
DMBK-R104 (Sampling rate converter DI board)	8 channels	Digital (AES/EBU) signal: XLR-3-31 Optical signal: OPTICAL
DMBK-R105 (Analog Insertion board)	Sends>Returns: 8 channels	1/4-inch TRS jack, unbalanced
DMBK-R106 (Interface board for ADAT)	Inputs: 8 channels Outputs: 8 channels	OPTICAL
DMBK-R107 (Interface board for TDIF)	Inputs/Outputs: 8 channels	D-sub 25-pin female
DMBK-R109 (MADI Board)	Inputs: 48 channels (at standard sampling rate) Outputs: 48 channels (at standard sampling rate)	Inputs: BNC or OPTICAL selectable Outputs: BNC or OPTICAL

For input/output expansion, the DMX-R100 has four option board slots. There are eight optional input/output boards, seven of which allow the user to flexibly expand input/outputs in groups of eight. The eighth optional board, the DMBK-R109 MADI board, allows the addition of 48 inputs/48 outputs via a single board slot. By installing the MADI board in one slot* and the appropriate boards in the three remaining slots, an incredible 72 inputs/outputs become available through the option board slots. As detailed in the chart, the DMX-R100 also interfaces to most popular audio recorders using the appropriate input/output board.

*The DMBK-R109 can only be installed in 'slot-4' of the DMX-R100.

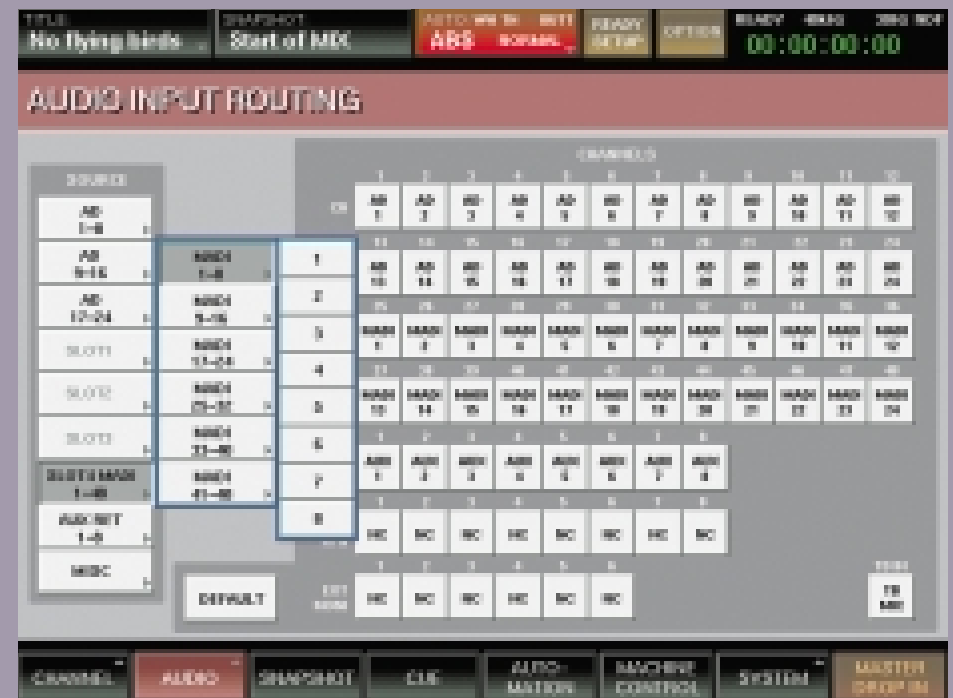
Another standard feature of the DMX-R100 is its internal audio routing matrix. This provides comprehensive crosspoint switching for virtually every input and output, and avoids the need for a costly external patch bay.

The input section of the matrix allows any input signal to be routed to any channel. The same input signal can also be routed to multiple channels. Similarly, the output section allows bus signals to be assigned to any output including those on the four I/O slots and also allows the same signal to be assigned to multiple outputs.

Flexible internal routing matrix

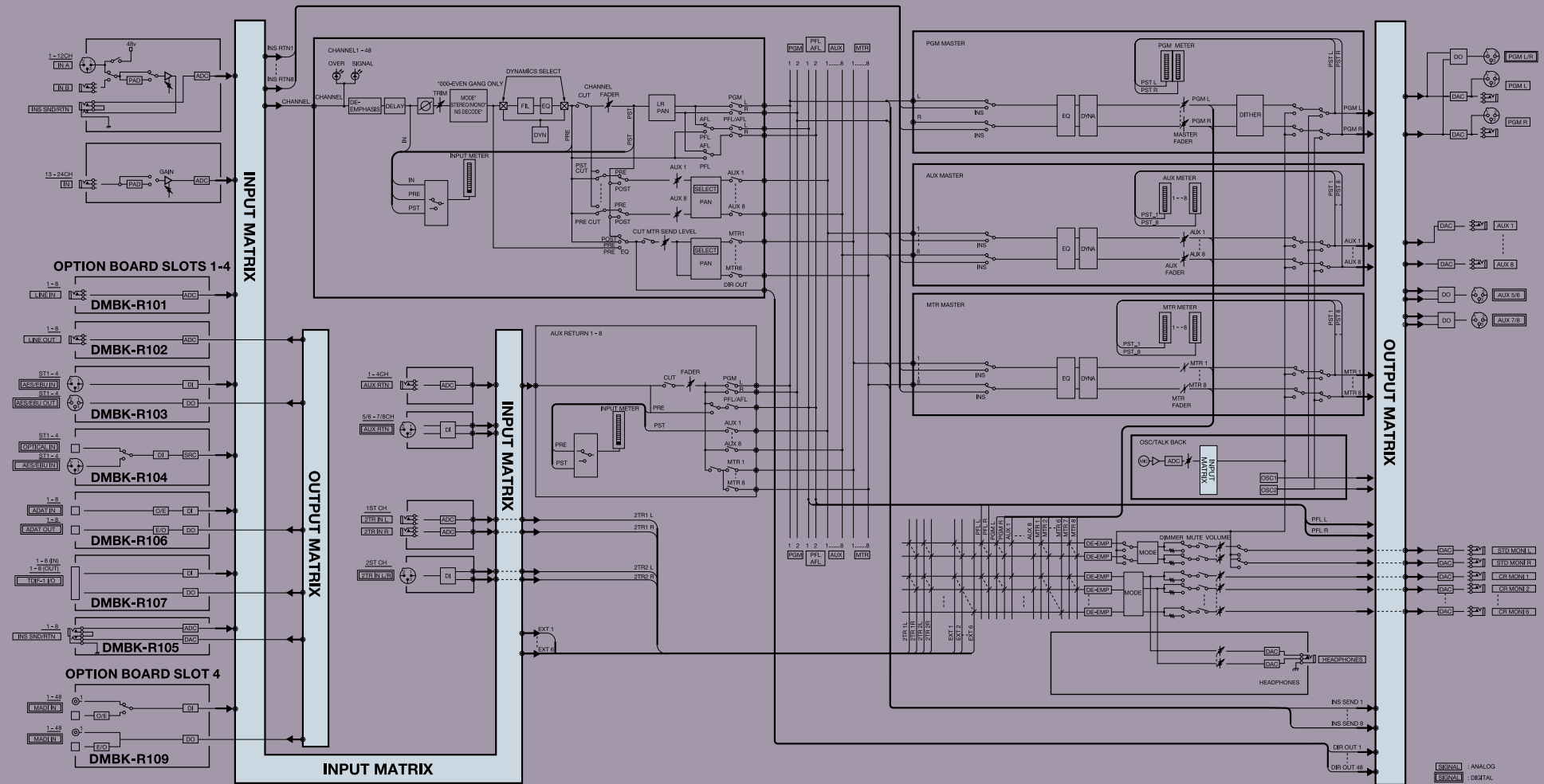
The routing matrix is controlled by two touch-screen pages, one for input signal assignment and one for output signal assignment. Both pages have two levels of access. The first level provides free assignment of inputs and outputs on an individual basis. The second level supports logical groupings of inputs and outputs. For example, the block of signals from one of the optional input boards can be assigned to a group of channels. Similarly, logical groups of mixer buses, Aux Sends for example, can be assigned to a range of mixer outputs. Using this second level to work with these logical groups enables the console's routing matrix to be set up very quickly.

Input and output matrix crosspoint assignments are stored in snapshots. This means that a DMX-R100 can very quickly be reset to different projects by recalling snapshots that include these settings.



Audio Input Routing Window

DMX-R100 Signal flow



Signal flow in 44.1 or 48 kHz.

Number of inputs and buses are reduced by one-half when operating in 88.2 or 96 kHz.



Sophisticated channel faders

The DMX-R100 has 25, touch sensitive, motorized faders (24 channel faders and one PGM fader). The 24 channel faders can be switched in three layers; two layers for the 48 input channels and one layer for master control, including MTR masters, Aux Send masters and Return inputs.

The faders are designed to give the operator a very professional 'feel'. Their 10-bit resolution provides precise level adjustment, as well as smooth and accurate replay of automation moves. Sony has chosen to use touch-sensitive faders in the DMX-R100 because they allow for excellent operator control of automation and level.

Enhanced parameter control

Channel strip design with assignable fader/pan pot

The 24 fader strips of the DMX-R100 combine the familiarity of traditional console design with additional features derived from the OXF-R3 console. By default, each fader controls the channel gain, but Select to Fader buttons allow them to control 10 additional level adjustments in the channel path, including the eight Aux Sends, I/P Trim and MTR Sends. Similarly, the Pan rotary control defaults to stereo mix pan but can be switched to provide the same 10 level control functions as Select to Fader. As different signal paths are selected, the faders automatically move to the correct position and a ring of LEDs around each Pan control indicates its current value. This arrangement of two level controls per fader strip provides a simple method of offsetting various channel levels – one of the most common adjustments made during any audio production.

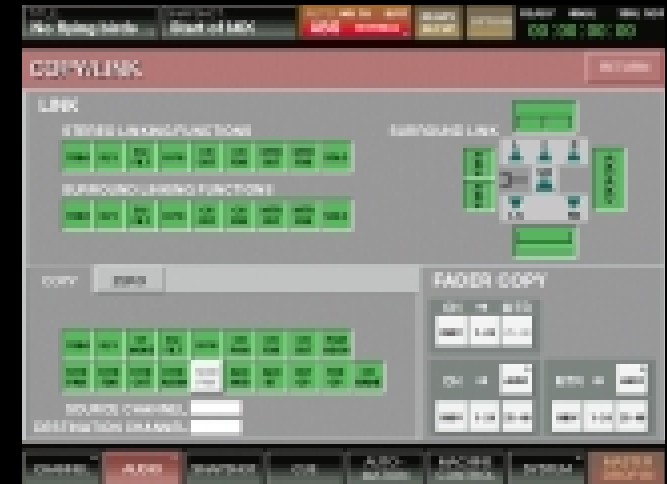


Channel link control

The DMX-R100 allows linked control of parameters such as Trim, Delay, EQ/Filter, Dynamics, Channel Cut, Channel Fader, MTR Fader, and solo mode. In normal mixing, adjacent odd and even channels can be linked in stereo pairs, and in the case of surround mixing, operators can choose to link groups from the following combinations: 1-6, 7-12, 13-18, 19-24 channels, L/C/R, LS/RS and so on. In addition, a 'mask' function permits selective exclusion of parameters from the link operation available separately for stereo and surround channels. Surround link groups such as L/C/R, LS/RS and Sub can be selectively linked for surround mixing.

Separate copy and zero reset function

The copy function of the DMX-R100 allows channel settings of a source channel to be copied to any number of destination channels. The 'mask' function permits selective exclusion of parameters from the copy operation, and moreover, the DMX-R100 supports copying of channel fader mixes to MTR fader/Aux Send faders as well as MTR fader mixes to Aux send faders. This function is extremely helpful when creating cue/foldback mixes. Additionally, a zero reset function selectively resets all level controls, faders, and knobs to their default values. EQ curves can also be set flat, and dynamics setting are set to their default values.



Copy/Link Window

Advanced snapshot and dynamic automation

The DMX-R100 includes 99 snapshots per title, making it possible to memorize and recall the state and values of virtually all mixer functions, including input matrix routing, Delay, Phase, Trim, Input Mode, Filter, EQ, Dynamics, Pan Assign, Cut, Fader and Aux. The DMX-R100 also offers a 'library', which is intended for storing repeatedly used EQ and Dynamics settings. A maximum of 99 can be stored in the library per title for later recall and assignment to any individual channel.



Automation Window

In addition, the DMX-R100 offers comprehensive dynamic automation of Faders, Cuts, Pans, EQ and Filters, Dynamics, and Aux sends. The dynamic automation can be synchronized to both SMPTE time code and MTC (MIDI time code), and the additional TC Link function allows snapshots or EQ/Dynamics settings stored in the library to be recalled to programmable time code cues. A time code offset function is also available to offset the time code relative to that fed from an external source.

As dynamic automation is such an important feature, touch-sensitive motorized faders are used. This typical high-end approach greatly simplifies writing and modifying the automation data.

The DMX-R100 can be switched between two dynamic automation files (A and B) and automation moves can be written in Absolute or Trim modes. In both modes, the automation moves can be rehearsed before overwriting the previous mix in memory.

These high-performance automation features make the DMX-R100 very suitable for complex music and audio post mixing that requires extensive auditioning and scene changes.

Surround sound processing

Surround sound is increasingly required for areas such as DVD, film pre-mixing, audio postproduction, etc. As standard, the DMX-R100 can be used for both stereo and 5.1 surround sound. Furthermore, unique to the DMX-R100, high rate (96 kHz/88.2 kHz) processing is available in 5.1 surround mode as well as in stereo mode.

When high rate processing is selected, the buses and inputs of the DMX-R100 software are reconfigured as follows:

5.1 surround sound at double sample rate	Stereo at double sample rate
24 input channels, 5.1 MTR bus, 2 Aux buses, 4 Aux returns 5.1 CR monitor, 5.1 external source (x 1)	24 input channels, Stereo PGM bus, 4 MTR buses, 2 Aux buses 4 Aux returns, Stereo CR monitor, Stereo external source, Stereo studio LS

Surround panning is accomplished via the Pan Assign page on the touch screen – by simply tracing the desired panning pattern with a fingertip on the smooth surface of the screen. Alternatively, a PC mouse connected via a PS/2 (Personal System/2®) connector on the back panel of the mixer can be used.

The DMX-R100 has six outputs for the control room monitor, so surround sound monitoring is achieved without sacrificing other outputs and without the need for external monitor switching.



Input/Pan/Assign Window

Comprehensive synchronization as standard

The DMX-R100 is equipped with separate word and video reference input connectors, as well as having its own internal reference generator. It provides multiple machine control with its two Sony 9-pin and MIDI ports. These features mean that the DMX-R100 can be integrated into virtually any multimedia facility without the need for external synchronization equipment.

Silent operation

No cooling fans are used in the DMX-R100 so it does not generate any acoustic noise.

Cascade connection

Two DMX-R100 consoles can be connected using the optional DMBK-R109 MADI boards, creating a 96-channel mixer. Since 48 faders become available, this reduces the need for resorting to paging channel faders. Cascade connection at double sample (96 kHz/88.2 kHz) rate is also supported.

The PGM/MTR/AUX buses each have an internal switch to select the bus linkage status (Linked or not) between the master mixer and sub mixer on an individual basis. The AFL bus and solo logic of the master mixer are shared between the master and sub mixer, emulating the operation of a single 96-channel mixer.



Specifications

Inputs/Outputs

Digital Inputs	
AUX RETURN:	4 ch, AES/EBU, XLR-3-31 type (x 2)
2 TR IN 2:	2 ch (stereo), AES/EBU, XLR-3-31 type (x 2)
Digital Outputs	
PGM OUT:	2 ch (stereo), AES/EBU, XLR-3-32 type (x 1)
AUX SEND:	4 ch, AES/EBU, XLR-3-32 type (x 2)
Analog Inputs	
Analog IN-A:	12 ch, +24 dBu max., 4.7 k Ω , balanced, XLR-3-31 type (x 12)
Analog IN-B:	12 ch, +24 dBu max., 10 k Ω , balanced, 1/4" TRS jack (x 12)
LINE IN:	12 ch, +24 dBu max., 10 k Ω , balanced, combo coax (x 12)
2TR IN 1:	2 ch (stereo), +4 dBu (+24 dBu max.), 10 k Ω , balanced, 1/4" TRS jack (x 2)
AUX RETURN:	4 ch, +4 dBu (+24 dBu max.), 10 k Ω , balanced, 1/4" TRS jack (x 4)
Analog Outputs	
PGM OUT:	2 ch (stereo), +4 dBu (+24 dBu max.), 10 k Ω load, output impedance 150 Ω , balanced, 1/4" TRS jack/XLR-3-32 type (x 2 each)
AUX SEND:	8 ch, +4 dBu (+24 dBu max.), 10 k Ω load, output impedance 150 Ω , balanced, 1/4" TRS jack (x 8)
Control Room Monitor:	6 ch, +4 dBu (+24 dBu max.), 10 k Ω load, output impedance 150 Ω , balanced, 1/4" TRS jack (x 6)
Studio Monitor:	2 ch (stereo), +4 dBu (+24 dBu max.), 10 k Ω load, output impedance 150 Ω , balanced, 1/4" TRS jack (x 2)
Analog Insertion Signal	
INSERTION (SEND/RETURN):	12 ch, 0 dBu (+20 dBu max.), 10 k Ω load, input impedance: 10 k Ω , output impedance: 150 Ω , unbalanced, 1/4" TRS jack (x 12)
Control Signal Inputs/Outputs	
Word Sync IN/OUT:	Duty 50 %, TTL Compatible, 75 Ω , BNC (x 1, each)
Video Sync:	NTSC COLOR/BW, PAL, 75 Ω , with Loop-through, BNC (x 2), VB, BB/composite
Timecode Input/Output:	SMPTE/EBU, XLR-3-32, balanced/ XLR-3-31 type
MIDI MTC/IN/OUT/THRU:	MIDI Standard, DIN 5-pin female (x 1, each)
Remote IN/OUT 1/OUT 2:	Sony 9-pin, D-sub 9-pin female (x 1, each)
PC Port:	MINI DIN 8-pin female (x 1)
Foot Switch:	Make-Point, phone jack (x 1)
Mouse:	PS/2, mini DIN 6-pin female (x 1)
Keyboard:	PS/2, mini DIN 6-pin female (x 1)
USB:	USB
Serial:	RS-232C, D-sub 9-pin male (x 1)
Monitor:	Analog RGB, D-sub high density 15-pin female (x 1)

Signal Processing Characteristics

Signal Processing:	32/40-bit floating point
Equalizer	
High Frequency (Peak/Shelf):	1 Fs: 622 Hz to 19.9 kHz (61 points), 2 Fs: 622 Hz to 39.8 kHz (73 points), ± 20 dB (128 points, 0.25 to 0.5 dB step), Q = 0.5 to 16 (63 points)
High-mid Frequency (Peak):	220 Hz to 7.0 kHz (61 points), ± 20 dB (128 points, 0.25 to 0.5 dB step), Q = 0.5 to 16 (63 points)
Low-mid Frequency (Peak):	77.8 Hz to 2.5 kHz (61 points), ± 20 dB (128 points, 0.25 to 0.5 dB step), Q = 0.5 to 16 (63 points)
Low Frequency (Peak/Shelf):	27.5 Hz to 880 kHz (61 points), ± 20 dB (128 points, 0.25 to 0.5 dB step), Q = 0.5 to 16 (63 points)
Filter	
High Cut Filter:	1 Fs: 1.48 kHz to 22.35 kHz (48 points), 2 Fs: 1.48 Hz to 42.2 kHz (59 points), 12 dB/Octave
Low Cut Filter:	27.5 Hz to 415 Hz (48 points), 12 dB/Octave
Dynamics	
Compressor/Ducking:	Threshold: 0 dB to -60 dB (106 points), attack time: 20 μ s to 1 s (121 points), release time: 31.6 ms to 50.1 s (97 points), ratio: 1 : 1 to ∞ : 1 (31 points), range: auto, 0 dB to 15 dB (0.25 dB step), hold time: 20 μ s to 1 s (121 points)
Expander/Gate:	Threshold: 0 dB to -80 dB (126 points), attack time: 20 μ s to 1 s (121 points), release time: 31.6 ms to 50.1 s (97 points), ratio: 1 : 1 to 1 : 10 (31 points), range: 0 dB to 60 dB (1 dB step), hold time: 20 μ s to 1 s (121 points)
Oscillator:	Frequency: 20 Hz to 20 kHz (28 points), Level: $-\infty$ to 10 dB Fs (31 points)
Level Meter:	20 segment LED

Automation

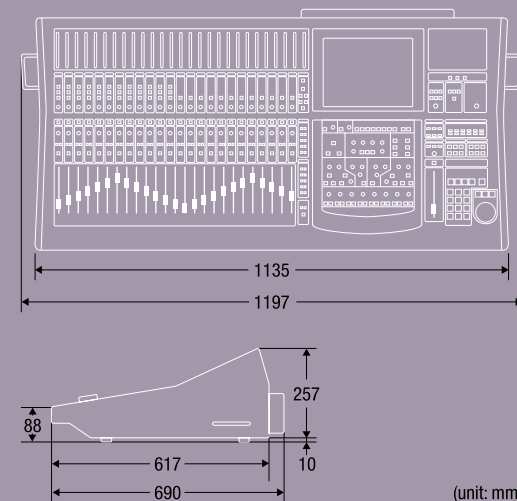
Title configuration	
Content:	Sampling frequency, initial snapshot, time code mode, output routing, link mode, grouping, channel name
Snapshot Automation:	
Content:	Input routing, delay, phase, trim, input mode, filter, equalizer, dynamics, pan, assign, cut, fader, Aux
Number of Snapshots:	99 max.
Number of Cue Points:	99 max.
Number of Events per Cue Point:	1
Time Accuracy of Cue Linked Event:	± 4 frames
Library	
Content:	Equalizer and dynamics
Number of settings:	99 max. (equalizer/dynamics each)
Dynamic Automation	
Content:	Filter, equalizer, dynamics, pan, assign, cut, fader, Aux send
Number of Temporary Buffers:	2 (A and B)
Time Accuracy:	± 2 frames
Fader Resolution:	10-bit (1024 steps)

Audio

Frequency Response	
LINE IN to PGM OUT:	20 Hz to 20 kHz, ± 0.2 dB (typical)
MIC IN to PGM OUT:	20 Hz to 20 kHz, ± 0.3 dB (typical)
Total Harmonic Distortion	
LINE IN to PGM OUT:	0.01%, at +4 dBs, 1 kHz (typical)
MIC IN to PGM OUT:	0.06%, at -60 dBs, 1 kHz (typical)
Noise Level	
LINE IN:	-104 dBu, 600 Ω terminated (-80 dBu, 4 dB standard) (typical)
MIC IN (E.I.N.):	-126 dBu, 150 Ω terminated (typical)
Crosstalk	
Between Input and Output Channels:	90 dB at 1 kHz
Dynamic Range	
LINE IN to PGM OUT:	104 dB
A/D Converter:	24-bit, x 128 oversampling
D/A Converter:	24-bit, x 128 oversampling
Total Delay:	2.5 ms (between LINE IN and PGM OUT), Fs = 48 kHz

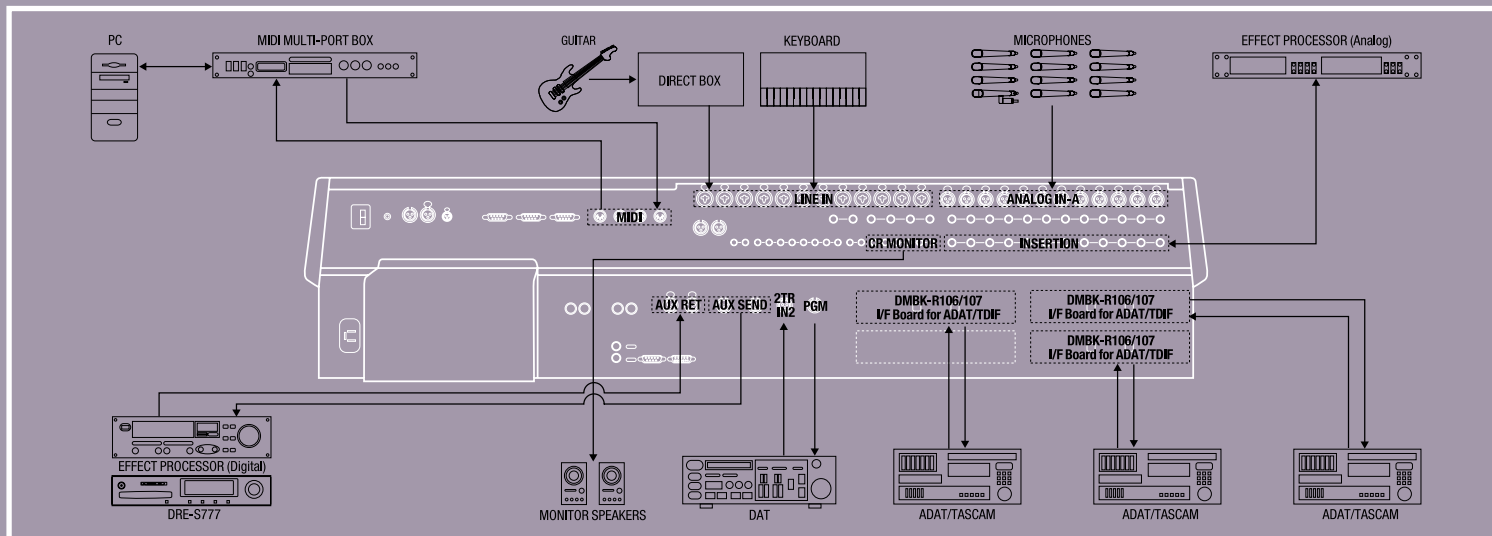
General

Power Requirements:	AC 100 V (J), 120 V (UC), 240 V (CE), 50/60 Hz
Power Consumption:	200 W
Dimensions (W x H x D):	1197 x 267 x 690 mm (47 1/4 x 10 5/8 x 27 1/4 inches)
Mass:	55 kg (121 lb 4 oz)
Supplied Accessories:	Power supply cord (x 1), operational Instructions (x 1)



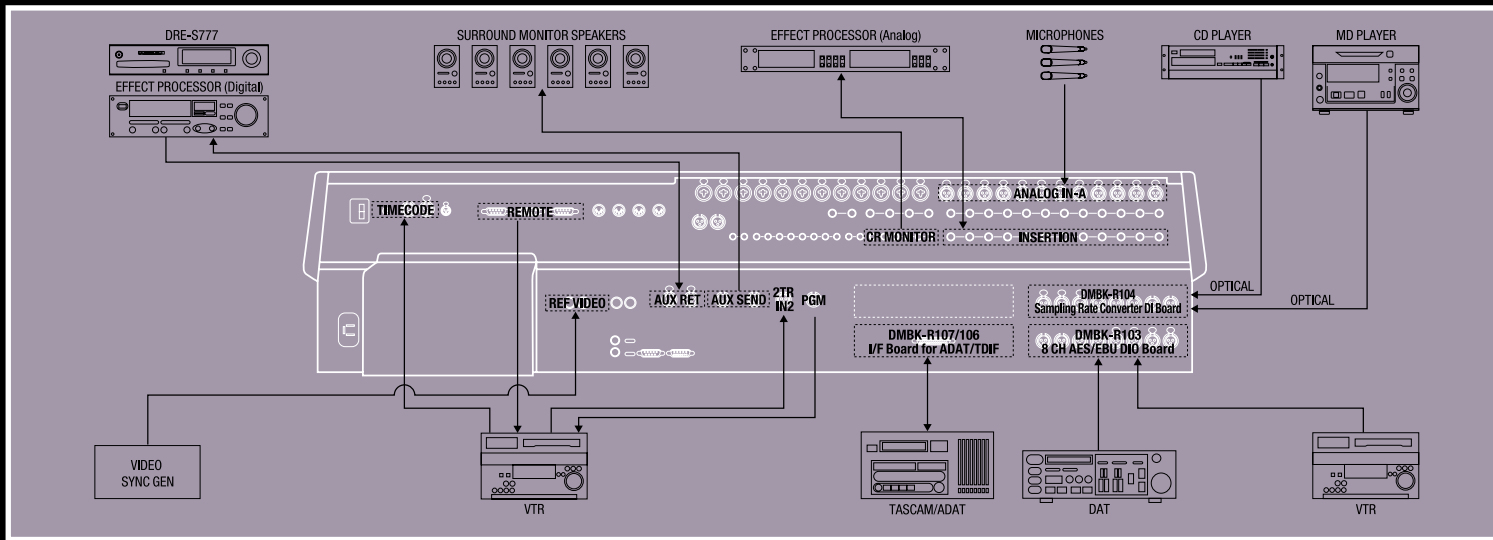


System configurations



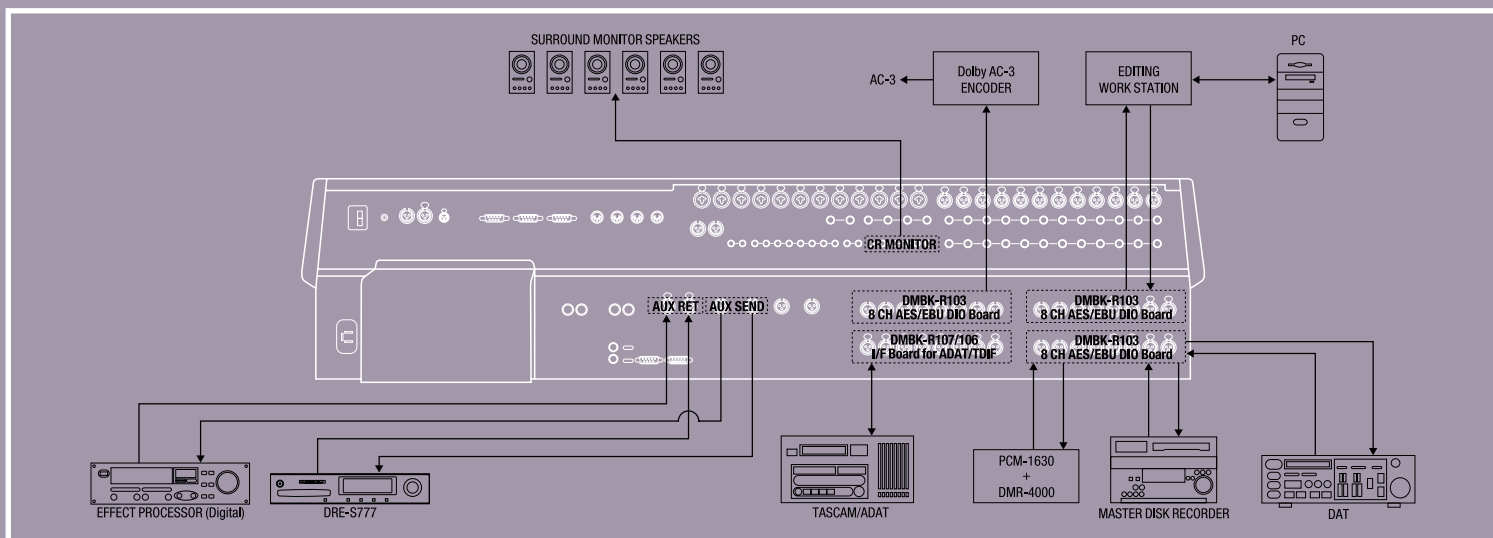
Example 1 Music Production/ Live Recording

Requires three DMBK-R106 (Interface Board for ADAT) or three DMBK-R107 (Interface Board for TDIF). Please find details on the 'Optional accessories' page.



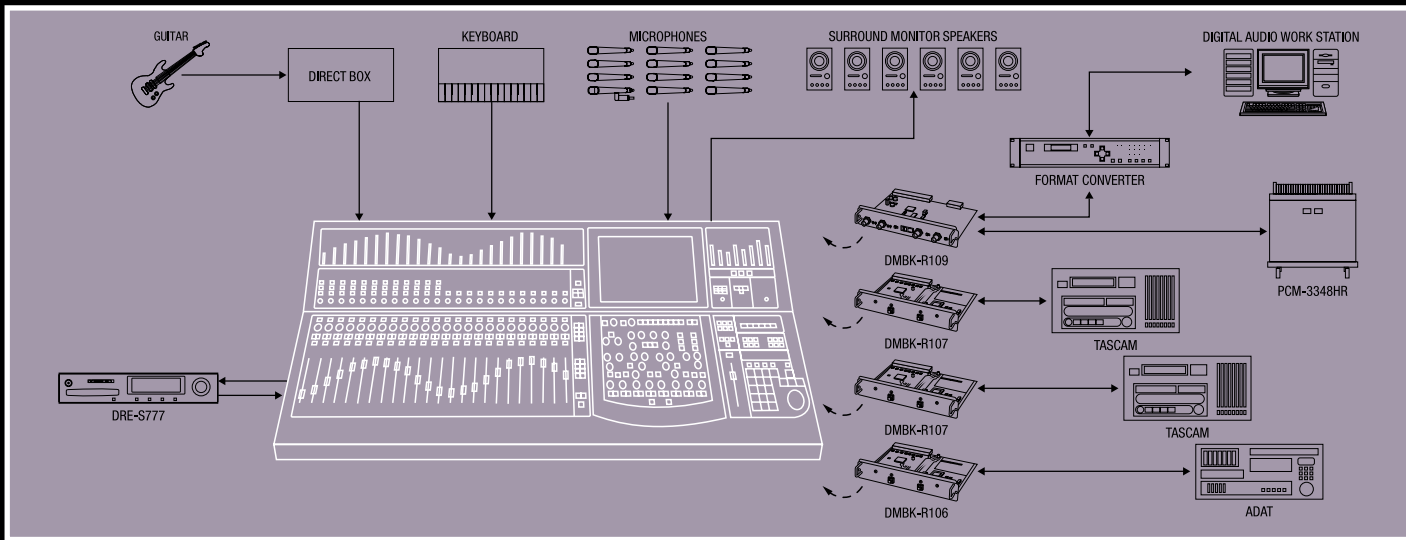
Example 2 Video Postproduction

Requires one DMBK-R103 (8 CH AES/EBU DIO Board), one DMBK-R104 (Sampling Rate Converter DI Board) and one DMBK-R106 (Interface Board for ADAT) or one DMBK-R107 (Interface Board for TDIF). Please find details on the 'Optional accessories' page.



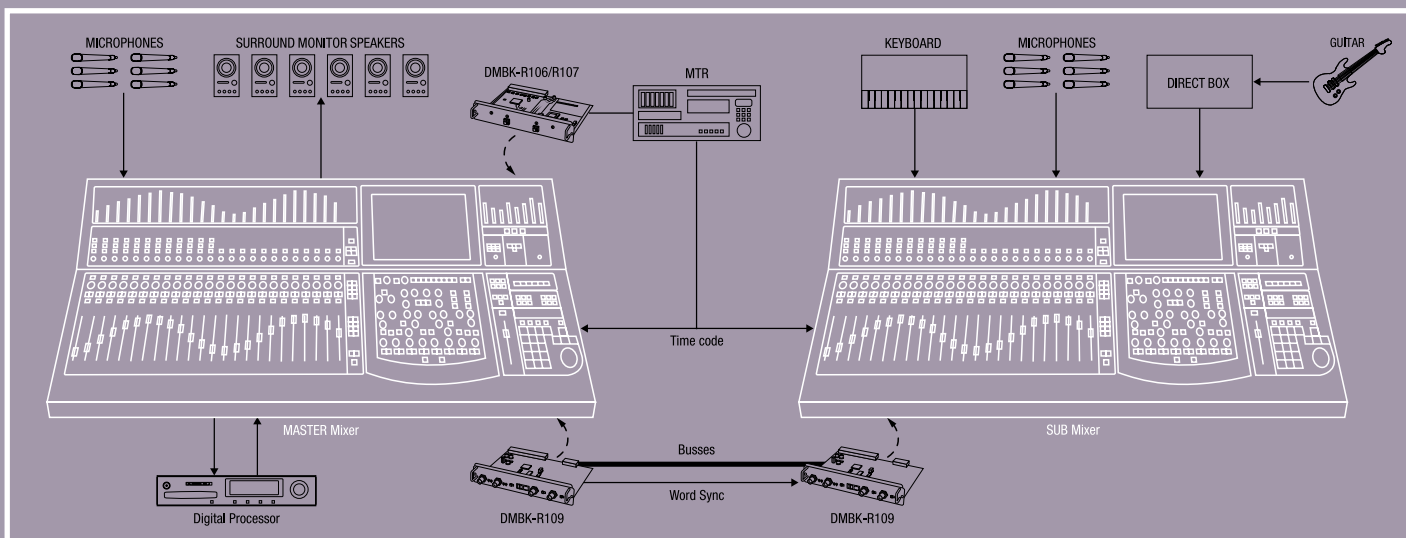
Example 3 Mastering

Requires three DMBK-R103 (8 CH AES/EBU DIO Board) and one DMBK-R106 (Interface Board for ADAT) or one DMBK-R107 (Interface Board for TDIF). Please find details on the 'Optional accessories' page.



*Example 4
I/O expansion for music
recording applications*

Requires one DMBK-R109 (MADI Board) and three DMBK-R106 (Interface Board for ADAT) or three DMBK-R107 (Interface Board for TDIF). Please find details on the 'Optional accessories' page.



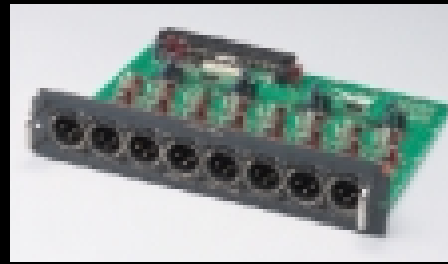
*Example 5
Cascade Connection*

Requires two DMBK-R109 (MADI Board) and one DMBK-R106 (Interface Board for ADAT) or one DMBK-R107 (Interface Board for TDIF). Please find details on the 'Optional accessories' page.



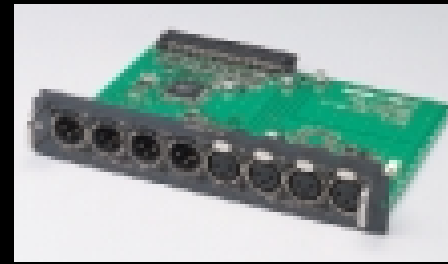
DMBK-R101 – 8 CH Analog LINE IN Board

Connector:	XLR-3-31 type, balanced (x 8)
Reference Level:	+4 dBu
Max. Input Level:	+24 dBu
Input Impedance:	10 k Ω



DMBK-R102 – 8 CH Analog LINE OUT Board

Connector:	XLR-3-32 type, balanced (x 8)
Reference Level:	+4 dBu
Max. Output Level:	+24 dBu
Output Impedance:	150 Ω



**DMBK-R103 – 8 CH AES/EBU DIO Board
(Inputs: 8 ch, Outputs: 8 ch)**

Connector:	Inputs: XLR-3-31 type (x 4),
	Outputs: XLR-3-32 type (x 4)



**DMBK-R104 – Sampling Rate Converter DI Board
(Digital Input: 8 ch)**

Connectors:	XLR-3-31 type (AES/EBU) or
	IEC 958 optical (Optical) (x 4)

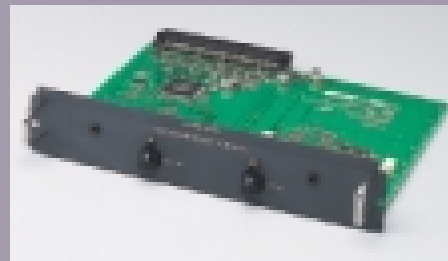
* It does not work when the sampling frequency of the unit or input signal is 88.2 or 96 kHz.

Optional accessories



**DMBK-R105 – Insertion Board
(Send/Return: 8 ch)**

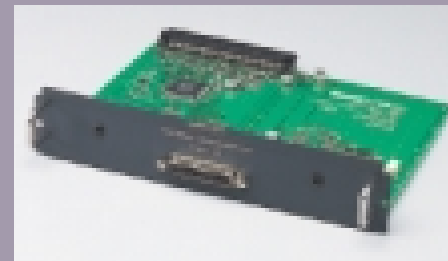
Connector:	1/4" TRS jack, unbalanced (x 8)
Reference Level:	Send: 0 dBu, Return: 0 dBu
Max. Input/Output Level:	+20 dBu
IO Impedance:	Send: 150 Ω , Return: 10 k Ω



**DMBK-R106 – Interface Board for ADAT
(Inputs: 8 ch, Outputs: 8 ch)**

Connector:	Optical (x 2)
------------	---------------

* It does not work when the sampling frequency of the unit or input signal is 88.2 or 96 kHz.



**DMBK-R107 – Interface Board for TDIF
(Inputs/Outputs: 8 ch)**

Connector:	D-sub 25-pin female (x 1)
------------	---------------------------

* It does not work when the sampling frequency of the unit or input signal is 88.2 or 96 kHz.



**DMBK-R109 – MADI Board
(Inputs: 48* ch, Outputs: 48* ch)**

MADI IN:	BNC (x 1) or optical (x 1) selectable
MADI OUT:	BNC (x 1) or optical (x 1)
Word Sync IN:	BNC (x 1), 75 Ω ON/OFF switchable
Word Sync OUT:	BNC (x 1)
Audio format:	AES 10
Mode selection:	MADI mode or Cascade mode

* Number of inputs/outputs is reduced by 24 channels when operating in 88.2 kHz or 96 kHz.

SONY

© 2001 Sony Corporation. All rights reserved.

Reproduction in whole or in part without written permission is prohibited.

Features and specifications are subject to change without notice.

All non-metric weights and measures are approximate.

Sony is a registered trademark of Sony Corporation.

ADAT is a registered trademark of the interface of ALESIS STUDIO ELECTRONICS, INC.

Dolby is a trademark of Dolby Laboratories Licensing Inc.

Neutrik is a registered trademark of Neutrik AG.

Personal System/2 is a registered trademark of International Business Machines Corporation.

TASCAM is a registered trademark of TEAC Corporation.

TDIF is a trademark of the interface of TEAC Corporation.

All other trademarks are the property of their respective owners.

MK7163V2SMC01DEC

Distributed by

Printed in Japan