



The Midas PRO6 feels, as well as sounds superb. All variable controls on the console are genuine potentiometers, not encoders. These access the FPGA engine through A-D converters, and Midas' custom interpolation algorithms. This means that as well as all audio, all operator input is fully interpolated to ensure a linear, analogue-style, silky smooth "feel" to your mix.



The Midas microphone pre-amp is the one by which all others are judged. Still built from discrete components, and still based on the designs which were so successful in the legendary Midas analogue consoles such as the XL3, XL4 and Heritage, the current expression in the PRO6 sounds better than ever. Whether you want pristine, transparent reproduction, or that renowned Midas warmth and colouration, the PRO6's dual (analogue and digital) gain stages enable you to shape the mic amps' character according to your own preference.



Reliability is a key concern with all Midas products, and all PRO6 hardware elements feature redundant power supplies as standard. The FPGA processing engine is of modular construction, with the option of a spare module which will automatically deploy in the event of an engine module failure (n+1 model).



Digital audio transport uses the international AES30 standard, featuring feed-forward error correction which provides superior protection against lost data packets and synchronisation issues when compared to Ethernet-based systems. All links between PRO6 hardware elements support redundant cables for both copper and optical (where available) options.



The Control Centre houses dual-redundant Linux master control computers (MCs), both running full versions of the PRO6 Linux software. Either one is capable of running the entire system on its own, and operation can be switched between the two MCs without any loss of audio.



Weights and Dimensions:
 Control Centre - 1365mm x 924mm
 Weight - 95Kg / 209.4lbs
 DL371 - 7U, 22Kgs / 48.5lbs
 DL351 - 7U, 27Kgs / 59.5lbs
Note: weights are out of flightcase

Packaging:
 Ships with 2 x 100 metre Cat-5e cables.
 Worksurface is supplied in a 'Touring' flightcase.
 DL371 and DL351 are shipped in a 16U 'Touring' flightcase.
Note: system described is UK specification. This may vary in other territories.

Options:
 Klark Teknik DN9331 RAPIDE Graphic Controller
 Klark Teknik DN9696 High Resolution Audio Recorder
 Midas DL451 Audio System Modular I/O
 Midas DL431 Audio System Input Splitter



Midas, Walter Nash Road, Kidderminster, Worcestershire, DY11 7HJ. England.
 Tel: +44 1562 741515, Fax: +44 1562 745371 www.midasconsoles.com
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PRO6

LIVE AUDIO SYSTEM

digital, with Heritage





The Midas PRO6 Live Audio System is the second networked digital audio system from Midas. Employing technologies developed from the class-leading XL8, the PRO6 offers the same exemplary sample-synchronised audio performance in a compact package.

Although the PRO6 standard system comprises a Control Centre with a footprint similar to that of a 32 channel Verona and only two 7U 19" rack units, its diminutive size belies its ability to provide up to 80 simultaneous input processing channels and up to 32 (+3) discrete mixes in monitor mode, all of which feature EQ and a choice of many dynamics processing options. By adding additional I/O hardware the PRO6's network can be expanded up to 264 inputs and 264 outputs. These connections can be patched and routed on a scene-by-scene basis, by use of the PRO6's powerful snapshot automation.



The PRO6's FX and dynamics algorithms are more than superb quality, easy-to-use Linux-based FX processing. They are incorporated within the PRO6's automatic delay management system, so that wherever they are patched, the audio will be absolutely phase-coherent when summed into your mix. Load the PRO6's FX rack with any combination of up to eight stereo FX. Choose from multi-mode reverb unit, stereo delay with tap-tempo feature, stereo serial/parallel phaser, stereo (true through-zero) flanger, stereo pitch shifter with delay, stereo multi-band compressor and eight-channel multi-function dynamics processing. Sufficient processing is available to assign up to 36 1/3 octave Klark Teknik DN370 graphic EQs, for demanding monitor applications, all of which can be controlled using the optional Klark Teknik DN9331 Rapide moving fader remote, via the Solo Tracking System. All this in addition to the four types of compression available on inputs, and five types on outputs. FX options, configurations, settings and patching can change completely with each scene recall. The possibilities are almost endless.



Live sound engineers have typically used colour when navigating mixing consoles, applying different coloured adhesive tape and swapping coloured fader knobs makes console navigation faster, and more intuitive. Midas designers have taken this established principle of channel recognition, and designed the PRO6 Control Centre entirely around this concept, using colour-coded VCA and POPulation groups, as pioneered on the Midas XL8 Live Performance System.

When using the PRO6 there is no need for large numbers of input faders. In fact, large arrays of faders can actually impede an operator, and compromise their ability to react quickly to the rapidly-changing situations which are so often encountered when mixing live sound. The PRO6's Control Centre has been designed as the optimum size for its function. All controls are within easy reach, and the concept of "bringing the console to the engineer" is fully exploited.



The Midas XL8's reputation for fantastic audio quality is not only due to having the best mic pre's, converters and custom processing algorithms in the business. The Midas XL8 was the only live sound console in the world which has a comprehensive automatic latency management system, which, in addition to managing all internal routing and processing delay, also includes compensation for external analogue inserts. This means that all audio samples are synchronised before summing, resulting in absolute phase coherency at all outputs. The Midas PRO6 is now the world's second live audio console to feature this unique ability.