PRO6

MULTI-MODE AUDIO SIGNAL PROCESSOR

From the rigors of touring to the subtleties of the recording environment, the Pro^6 is quickly becoming the benchmark in rack mount processors.

Designed *by* engineers *for* engineers, the ATI Pro^6 brings a new level of flexibility to any sound reproduction system. The Pro^6 is superb in both the manipulation of simple audio parameters and the creation of sophisticated, dramatic effects.

The heart of the Pro^6 is a proprietary, padless, high voltage preamplifier design whose sonic characteristics complement the most esoteric of microphone selections. The Pro^6 is fitted with a fully parametric, four band equalizer and switchable peaking and shelving on each band as well as 24 dB/octave high and low pass filters.

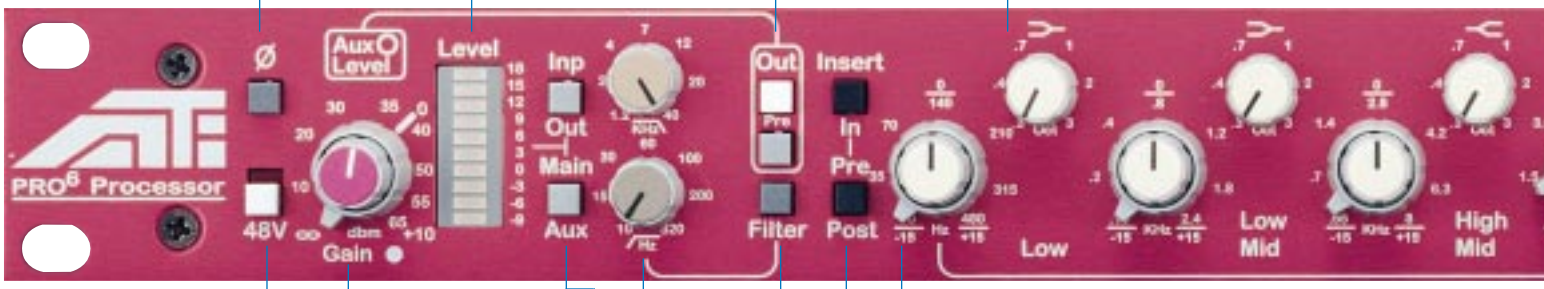
"Although there may be other units that allow this degree of routing and control, I've yet to see one."

Pro Audio Review, May 1996

"The Pro^6 qualifies as both an esoteric mic preamplifier and as an excellent signal processor, and is worth the investment even if you are only after one of its many capabilities."

EQ Magazine, Feb. 1996

Clearly the most unique feature of the Pro^6 is its *patented* awarding winning compressor. The unique design protects the sensitive high frequency content of the audio signal even under the most vigorous of compression ratios. Additional control is provided by a fully parametric noise gate/ducker with up to 4 seconds of decay and available attenuation exceeding 60dB. The two key filters define the bandwidth of the gate threshold and their output can be monitored for audible tuning.



Input signal phase reverse switch

10 segment tri-color level meter

Aux out selector switches
Output may be the input signal, or post EQ pre or post VCA signal

Bandwidth or Q controls for EQ section
Each has a push/latch switch to select peaking (down position) or shelving (up position)

48V phantom power

41 position detented Dual concentric pot
Inner is mic gain
Outer is aux out level

Level meter selector switches

High and Low pass filters
24dB/octave

Lo/Hi pass filter
In/Out switch

Insert switches
Select insert send to be either pre or post EQ, and insert return activation

Dual concentric controls
EQ boost/cut and frequency of the respective EQ band

The gate and compressor control voltages may individually be linked for Stereo operation or where multiple unit application is required. Additionally, the external audio key inputs have separate jacks for each dynamics processing device. Comprehensive metering of Audio In/Out, Gate Attenuation and Compression is provided via three 10 segment LED ladders.

All switches used on the Pro[6] are gold plated, self cleaning and self wiping. The potentiometers are rated for over 10,000 cycles and are high tracking. All resistors used in audio signal paths are 1% metalfilm. The power supply is fully regulated and supplies ±20v to all audio signal paths ensuring optimum headroom.

Never before has all of this esoteric processing power been available in a single 1U space and at a fraction of the price of individual components.

Audition a Pro[6] today and experience why the Pro[6] is the processor of choice for today's audio professional.

"In today's all-digital recording environments, the ATI Pro[6] is the one analog device to own."

Mix Magazine, Apr. 1996

EQ in/out switch

Gate in/out switch

Compressor control switches
For pre or post EQ, multiple unit link of compressors and External compressor control

10 segment Compressor attenuation meter

Noise Gate control for gating Threshold, Attenuation, Attack time, Hold time and Decay time

Noise Gate controls switches
For pre or post EQ, multiple unit link of gates and External gate control

Key listen switch
Allows the control signal for either the Compressor or Gate to appear at the Main Out XLR

Pro⁶ SPECIFICATIONS

Frequency Response:
+0/–1 dB, 10Hz–100kHz
(or as defined by HP/LP filters)

Gain Structure:
20dB headroom throughout
THD: 0.008%, 20Hz–20kHz, at +4dBm
Clipping Level – All Stages: +24dBm
Total Voltage Gain: 75 dB at Aux Out

Hum and Noise:
(20kHz Bandwidth)
–132 dBm E.I.N. (shorted input)
–129 dBm E.I.N. (150 ohm source)
–90 dBm residual output noise

Input Preamp/Trim Control:
Proprietary High Voltage Preamp
Adjustable Gain 0–65dB, single control
(no pad required)
41 Position Detented level control
Constant Input Impedance: 4K ohms
THD 0.005% at all levels and gains
CMR >80 dB, no trimming required
RMS level display –30 dB range
Phantom Power +48 volts

High/Low Pass Filters:
10Hz–320Hz HPF
1.2kHz–40kHz LPF
4th order, 24dB/Octave Modified Bessel

EQ:
4 Band Parametric, all Peak/Shelf type
LF: 30Hz–480Hz LM:150Hz–2.4kHz
HM: 500Hz–8kHz HF: 1KHz–16kHz
Infinite Headroom in filter stages
True Linear dB scale for cut/boost
Ultra Low Noise/Low Distortion
Maximum cut/boost ±15 dB
Variable Q from 0.3 to 3 Octaves

Compressor/Limiter:
RMS Level Detection
Hard/Soft Knee selection
Threshold: –40dBm to +10dBm
Ratio: 1:1 to 10:1
Gain: 0 dB to +20 dB
Gain Reduction Display, 20 dB range

Noise Gate/ Ducker:
Key Filters: HP/LP 24dB/Oct.,50Hz to 8kHz
(filters may be cued)
Threshold: –40dBm to +10dBm
Attenuation Depth: 0 to 60 dB
Attack Time: 10uS to 100mS
Hold Time: 4mS to 4S
Decay Time: 4mS to 4S
Gain Reduction Display –60 dB range

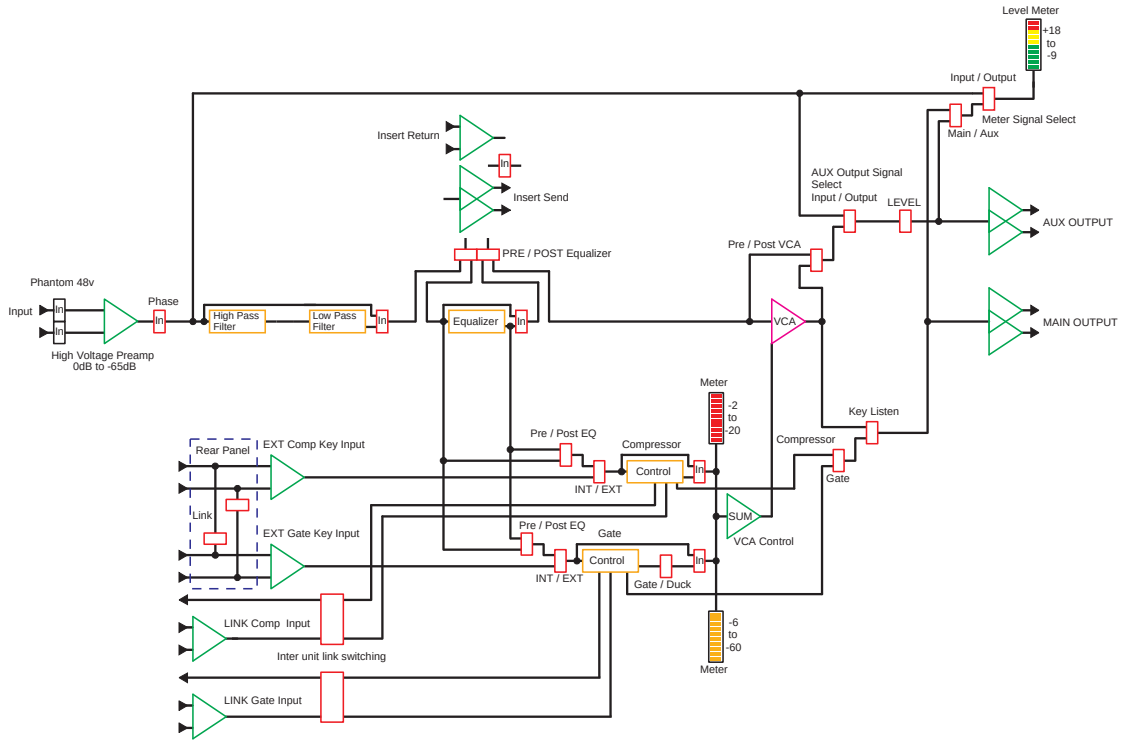
General / Physical

Connectors:
Input and Output: XL-type 3 pin (pin 2 High)
Link, Insert and Ext. Key: 1/4 in. (63mm) phone jacks
AC Input: Fused, Voltage Selectable
AC Line cord: IEC type, Detachable

Dimensions:
1U, 1 3/4 x 19 in. (44mm x 483mm)
11 in. depth behind front panel (280mm)

Weight:
7 Lbs. (3.2kg)

Electrical Requirements:
100–120/220–240 V AC, 50–60 Hz,
<60 watts



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