ICON

INTEGRATED CONSOLE



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The Digidesign® ICON integrated console is a total audio production environment that redefines the state of the art in recording and mixing technology. Featuring a choice of the flagship D-Control™ worksurface or the all-new D-Command™ compact worksurface, Pro Tools|HD® Accel as its DSP mixing and processing engine, and modular Pro Tools|HD I/O interfaces and peripherals, ICON is the first truly integrated console solution of its kind. ICON enables operators to accomplish every aspect of a project within a single environment while enjoying the familiar feel of a professional console. From recording, editing, mixing, and processing to combining audio and video and delivering a final product, ICON delivers superior results and unmatched workflow efficiency.

DIGIDESIGN | ICON

INTEGRATED CONSOLE

ICON

INTEGRATED CONSOLE ENVIRONMENT

ICON combines all the benefits of a large-format console with the power and flexibility of the industry's leading high-definition digital audio workstation. In addition to supporting mixes up to 24-bit/192 kHz in up to 7.1 surround, ICON features direct integration with industry-standard Pro Tools® recording and editing software. Plus, with the wealth of Digidesign Development Partners™ plug-ins and effects controllable via the D-Control and D-Command tactile worksurfaces, mix engineers have a wide range of signal processing options to create any sound they are after.

Unlike typical digital consoles, ICON can be customized for rapid arrangement and access to every session element, independent of the on-screen Pro Tools software interface. Operators can freely build mixer configurations for specific tasks and save them as templates, dramatically increasing workflow efficiency. Plus, with full recall of every parameter within a project, even the most complex sessions can be switched out in minutes.

All-new advanced automation features such as Match, Join, and Glide further streamline the mixing process, allowing operators to focus on their mix without having to worry about managing automation or missing a move. What's more, all automation data stays tied to its corresponding audio, enabling mixers to move audio without losing any automation data. ICON with D-Control also features an inline console monitor emulation mode for control of input and monitor levels from a single channel strip.

ICON's modular architecture is flexible enough to accommodate the needs of any music or post production facility. Expandable to 80 physical faders, the flagship D-Control worksurface is an impressive mixing centerpiece for facilities with larger rooms, offering operators the utmost tactile control over their projects. The more compact D-Command worksurface, expandable to 24 physical faders, is an excellent option for single-operator facilities with smaller rooms or budgets.

ICON's Pro Tools|HD Accel mixing and processing engine is equally modular, allowing facilities to scale the system as needs dictate. Additional options for ICON include expandable analog and digital I/O, integrated remote-controllable mic preamps, seamless Avid® picture support, and comprehensive synchronization, machine control, session interchange, and delivery options.



WIDGET POST | **Los Angeles, CA**

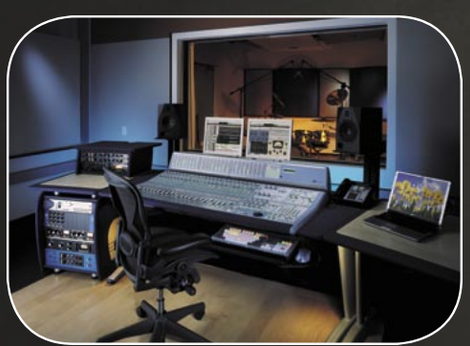
"For workflow, expandability, and raw functionality, the ICON is the only console that met and surpassed our wishes and the needs of our clients."

Brian Slack | Mixer/Technologist

ENVIRONMENT

MUSIC PRODUCTION

ICON features one of the most transparent and accurate mix engines in the industry, thanks to the nearly 300 dB of internal dynamic range provided by the Pro Tools|HD Accel 48-bit fixed-point mix bus. Plus, Digidesign's world-class, 192 kHz-capable Pro Tools|HD audio interfaces boast some of the best sonic specs in the industry, guaranteeing superb sound quality recording into the system. Automatic Delay Compensation further ensures absolute phase relationships are preserved in a mix. Add to that the wide variety of third-party plug-ins and creative software options, many of which meticulously emulate the most sought-after vintage analog and digital outboard processors, and it becomes clear why ICON is becoming the mixing console of choice for professional music production.





SUPERSONIC STUDIOS | **Miami, FL**

"The ICON's integration of console worksurface, audio interfaces, and superb mix engine enables us to deliver top-quality results with the utmost efficiency."

Gustavo Celis | Grammy Award-winning Engineer/Producer

ENVIRONMENT

POST PRODUCTION

ICON offers a host of features and dedicated options ideal for post production applications, including an unprecedented level of interoperability with Avid workstations. Projects can move seamlessly between the editorial and the mix stage with full compatibility using a single automation system. Powerful third-party plug-ins provide a variety of tools needed for intricate dialog processing, noise reduction, room simulation, ADR, and more from ICON's tactile worksurface options. Touch-sensitive knobs allow for fast automated parameter changes. Fully featured machine control enables direct control of external 9-pin machines, track arming, transport control, and auto-insert. Mix multiple stems and develop super-accurate surround mixes. Digitize as DV25 directly to the Pro Tools timeline. Regardless of a project's size or complexity, ICON handles it all with ease.





TECHNICOLOR SOUND SERVICES | **Burbank, CA**

"The ICON provides us speed, efficiency, and creativity in a fully integrated package."

Larry Benjamin & Ross Davis | Mix Engineers

OVERVIEW

D-COMMAND WORKSURFACE



D-Command, the newest worksurface for the ICON family, packs amazing control and ICON-exclusive Pro Tools functionality into a compact work-surface. Featuring dedicated, center section panels for EQ and dynamics plug-in editing, as well as per-channel control over many processing functions, routing, and automation modes, D-Command provides operators powerful hands-on command over their projects in a smaller console.

Similar to D-Control, the D-Command worksurface employs an intuitive console layout. The D-Command Main Unit features an easily accessible, central control section with monitoring and communications controls, and includes eight channel faders which are expandable up to 24 faders via a single 16-channel Fader Module. D-Command's ergonomic design enables control of multiple session parameters via the channel strips and provides LCD displays, LED rings, and bar-graph meters to facilitate important visual session feedback.

D-COMMAND FEATURES

- Ergonomic worksurface expandable to 24 physical faders/channel strips
- High-quality, touch-sensitive motorized faders
- Two touch-sensitive, multi-purpose rotary encoders per channel strip with single-color LED rings that display encoder position or metering. Each rotary encoder includes a 6-character alphanumeric LCD display for function parameters in addition to one display for the channel scribble strip.
- 17 illuminated pushbuttons per channel strip facilitate fast selection of channel modes and attributes
- Two bar-graph meters per channel and eight Master section bar-graph meters
- Comprehensive monitor/communications control section
- Dedicated, center section control panels for EQ and dynamics plug-in editing
- Includes XMON™ remote, rack-mounted analog I/O audio monitor and communications system capable of monitoring up to 5.1 surround
- Patent pending, high-speed Ethernet protocol connects console worksurface to Pro Tools|HD Accel DSP mix engine, providing 200x more bandwidth than MIDI-based controllers





D-CONTROL WORKSURFACE

The flagship ICON tactile worksurface, D-Control combines the feel of a large-format console with a level of control and added Pro Tools functionality that can only be accessed with an ICON system. D-Control includes a comprehensive array of touch-sensitive controls and offers a wide range of visual mixing feedback. With a dedicated center section, per-channel control over all processing functions and routing, global automation capabilities, and full studio and control room monitoring and communications facilities, D-Control arms operators with an unprecedented level of hands-on control over their projects.

The D-Control worksurface employs an intuitive console layout. The worksurface includes an easily accessible, comprehensive center section, and is expandable to 80 physical faders/channels strips by adding 16-channel Fader Modules. D-Control's ergonomic design enables full control from the channel strips with minimal paging, while its wealth of LCD displays, LED rings, and bar graphs facilitate critical visual session feedback.



D-CONTROL FEATURES

- Slim, sleek worksurface expandable to 80 physical faders/channel strips by adding optional 16-channel Fader Modules; D-Control's base configuration includes the Main Unit and a single Fader Module with 16 physical faders/channel strips
- High-quality, touch-sensitive motorized faders
- Six touch-sensitive, multi-purpose rotary encoders per channel strip with multi-color LED rings that display encoder position and metering. Each rotary encoder includes a 6-character alphanumeric, multi-color LCD display for function parameters in addition to one display for the channel scribble strip.
- 29 illuminated pushbuttons per channel strip facilitate fast selection of channel modes and attributes
- Inline console monitor mode enables control of input and monitor levels from a single channel strip
- Includes a centrally located Focus Channel Strip
- Two bar-graph meters per channel and eight Master section bar-graph meters (configurable to display output, input, and gain reduction using discreet colors)
- Comprehensive monitor/communications control section
- Dedicated center section control panels for EQ and dynamics plug-in editing
- Includes XMON remote, rack-mounted analog I/O audio monitor and communications system capable of monitoring in up to 7.1 surround with complete, non-destructive solo
- Advanced Surround Panner mixing option with integrated touch screen and touch-sensitive joysticks
- Patent pending, high-speed Ethernet protocol connects console worksurface to Pro Tools|HD Accel DSP mix engine, providing 200x more bandwidth than MIDI-based controllers
- Includes uniquely styled ergonomic console frame
- VESA standard TFT mounting arm for flat-panel display (display not included)

D-CONTROL

OVERVIEW



OVERVIEW LEGEND

- A CHANNEL STRIPS
- B FOCUS CHANNEL STRIP
- C CHANNEL STRIP MASTER SECTION
- D EQ PANEL
- E DYNAMICS PANEL
- F MACHINE CONTROL PANEL
- G TIME CODE DISPLAYS
- H LED BAR-GRAPH METERS
- I FILE FUNCTIONS
- J ZOOM/NAVIGATE
- K SOFT KEYS



L WINDOW MANAGEMENT SECTION
M MISCELLANEOUS SECTION
N BANK CONTROLS
O MONITOR SYSTEM
P MONITOR PLATFORM
Q SURROUND PANNER OPTION
R PRO TOOLS KEYBOARD AND TRACKBALL
S CUSTOM FADERS

D-CONTROL

CHANNEL STRIPS

A D-CONTROL CHANNEL STRIPS

D-Control's channel strips allow for complete control over processing and routing functions, enabling operators to adjust all the typical parameters of a channel without using the mouse or keyboard. The rotary encoders on each channel strip can control plug-in parameters, sends, panning, and mic preamps, in addition to input and output routing and plug-in assignments.

Each channel strip comprises six touch-sensitive, multi-purpose rotary encoders with LED indicator rings and 6-character alphanumeric displays, a touch-sensitive motorized fader with +12 dB of gain above unity and a 6-character scribble strip, and attendant mode switches with LED status indicators.

When an encoder or a fader is touched, the display immediately shows the parameter's value. Once the encoder is released, the display reverts to showing the parameter name. The alphanumeric display's backlight will turn red if there is clipping in the signal path at that point.

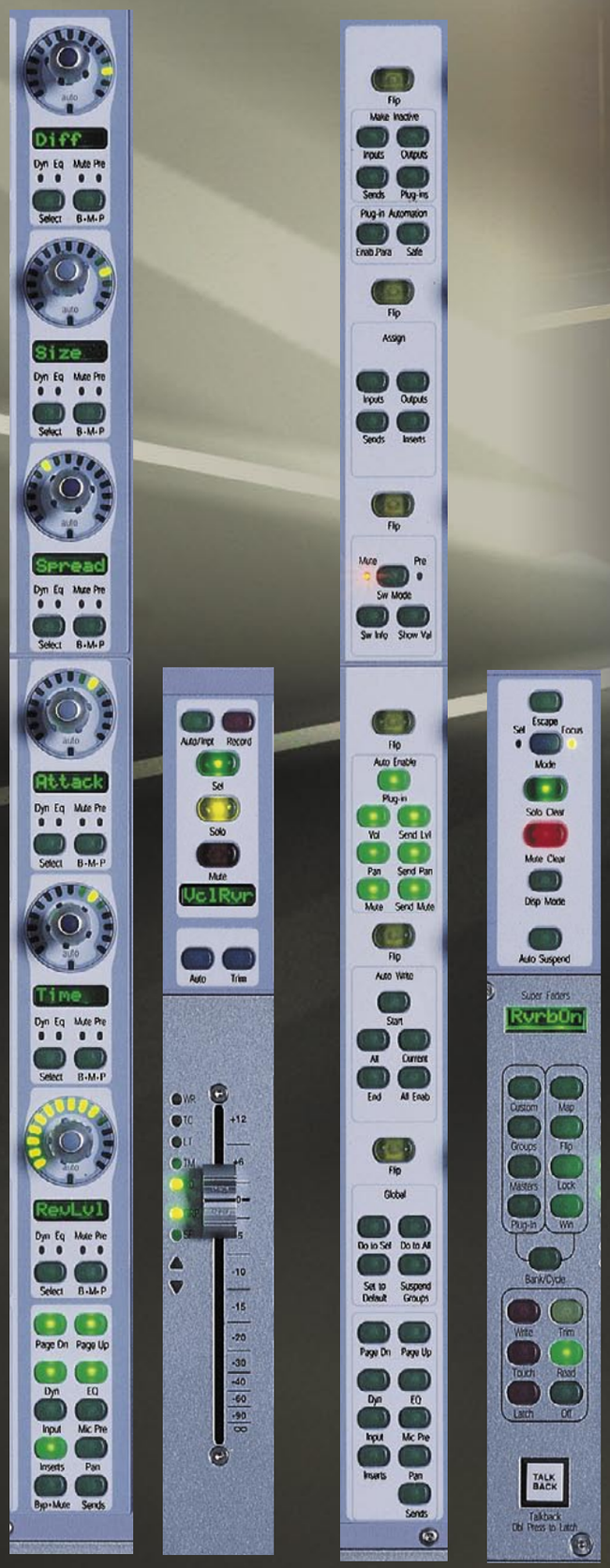
All channel strips are capable of functioning independently. For example, one channel strip can adjust sends while the next is adjusting pan controls or editing a plug-in's parameter values. These modes may be set on the fly either locally or globally.

B FOCUS CHANNEL STRIP

Along with the 16 channel strips in D-Control's stock Fader Module, an additional centrally located Focus Channel Strip is included in the Main Unit. Selecting a channel on the worksurface while in Focus mode makes a duplicate of the channel in the center section, allowing adjustments to be made without leaving the monitoring sweet spot.

C CHANNEL STRIP MASTER SECTION

Duplicate master channel strips on each side of the Main Unit enable operators to affect how channel strips behave globally across the D-Control worksurface. Pushing any of the six Flip buttons moves their corresponding rotary encoder controls down to the fader section. Dedicated buttons control plug-ins, input/output/send assignments, automation modes and modifiers, global channel strip modes, and more.





O'Henry Sound Studios | **Burbank, CA**

"The Digidesign ICON integrated console puts us in the perfect position to deliver exactly what our clients need as quickly and effectively as possible."

Harold Kilianski | Chief Technical Engineer

D-CONTROL

DEDICATED CONTROL PANELS

In addition to providing full parameter control from the channel strips, D-Control also features dedicated EQ, dynamics, monitor, and surround control panels. Ideally located in the center of the console, these dedicated panels allow operators quick and thorough access to common session parameters.



D-CONTROL EQ PANEL

D-Control's EQ panel makes easy work of editing a variety of supported EQ plug-ins from a familiar, consistent, fixed parameter control panel layout. The EQ panel includes dedicated rotary encoders with LED rings and an alphanumeric display for viewing the EQ plug-in's parameter values, allowing operators to adjust up to five parametric bands plus two filters. The alphanumeric display is split: The left side indicates the plug-in name by default; when an encoder is touched, the display adjusts to reflect the corresponding parameter's name. The right display shows the track name or last-touched value. Also included are a Clip indicator, Compare and Safe buttons, a Master Bypass button, a Cycle button, and a cluster of buttons to address individual streams of multichannel tracks. Two LED bar graphs are used to report input and output levels of the plug-in; corresponding input and output level controls are also available.



D-CONTROL MONITOR SECTION

ICON D-Control supports mono through 7.1 recording, mixing, and monitoring, and makes easy work of setting up the exact monitoring configuration any session requires. D-Control's monitor system consists of an external rack enclosure called XMON — a precision, audiophile-quality monitoring system that is remotely controlled from the D-Control worksurface. Providing comprehensive monitoring of Pro Tools output and/or external analog inputs, the monitor/communications system feeds multiple control room monitors as well as headphone, SLS, and cue subsystems. XMON also provides direct support for Pro Tools' non-destructive AFL/PFL solo capability. The main control room path includes an input source selector, three separate level controls, and output select buttons along with two listenback microphone inputs. The headphone/cue subsystem includes an input source selector, level controls with output select buttons, and a talkback assign.



E D-CONTROL DYNAMICS PANEL

Like the EQ panel, D-Control's Dynamics panel allows comprehensive direct control of a wide variety of supported dynamics plug-ins from a consistent, fixed parameter control panel layout. Dynamics Gain Reduction meters display gain reduction separately for Compressor/Limiter and Expander/Gate plug-ins via dual LED bar-graph meters, and the Cycle button toggles the encoders between any supported dynamics plug-ins on that channel. A Dynamics Output Level meter displays the output level from the Dynamics section. Two multi-purpose filter sections control filter parameters depending on the filter type; a Filter In button places the filter in circuit and illuminates the button's LED. The Ext Key button switches the external key input on and off, while the Listen button enables operators to audition the key input.



Q D-CONTROL SURROUND PANNER

Easily installable, the Surround Panner option for ICON's D-Control worksurface includes a panel that mounts in a pre-configured bay in D-Control's center section. Operators can take advantage of the accurate fingertip response available through the Surround Panner's integrated touch screen for direct access to a sound's position in the surround field; rich visual feedback is also provided via the high-resolution color LCD display. Quick and accurate placement of sound sources is made easy with the Surround Panner's touch screen; unique and automatic panning modes can be used for sounds as well as custom assignments, such as plug-in parameters and sends. Additionally, mixers can utilize Surround Panner's two touch-sensitive joysticks and/or manipulate its two encoders as alternative means of adjusting sound positioning.

D-COMMAND

OVERVIEW



OVERVIEW LEGEND

A	CHANNEL STRIPS	F	TRANSPORT SECTION
B	CHANNEL FADERS	G	TIME CODE DISPLAYS
C	GLOBAL CONTROLS	H	LED BAR-GRAPH METERS
D	EQ PANEL	I	ZOOM PRESETS
E	DYNAMICS PANEL	J	ZOOM/NAVIGATE



K SOFT KEYS
L WINDOW MANAGEMENT SECTION
M MISCELLANEOUS SECTION
N BANK CONTROLS
O MONITOR SYSTEM
P CUSTOM FADER MODE CONTROLS

D-COMMAND

CHANNEL STRIPS

B D-COMMAND CHANNEL STRIPS

D-Command's channel strips allow operators control over processing and routing functions via the multi-purpose rotary encoders and touch-sensitive motorized fader located on each channel strip. These controls may be used to select plug-ins and adjust sends, panning, routing, mic preamps, and more.

Each channel strip features two multi-purpose, touch-sensitive rotary encoders with 15-segment LED indicator rings and 6-character alphanumeric displays, a touch-sensitive motorized fader with +12 dB of gain above unity and a 6-character scribble strip, and attendant mode switches with LED status indicators.

When an encoder or a fader is touched on D-Command, the display immediately shows the parameter's value. Once the encoder is released, the display reverts to showing the name of the parameter to which it is currently assigned. The Page Up and Page Dn buttons page the two encoders through more selections if available.

All D-Command channel strips are capable of functioning independently. For example, one channel strip can be adjusting sends while the next is adjusting pan controls or mic preamp settings. These modes can be set on the fly either locally or globally.



C CHANNEL STRIP MASTER SECTION

Located in the center of the D-Command Main Unit is the Channel Strip Master section. This section enables operators to affect how channel strips behave globally across the D-Command worksurface. Pushing any of the two Flip buttons moves their corresponding rotary encoder controls down to the fader section. Dedicated buttons control input/output assignments, automation modes, and more.



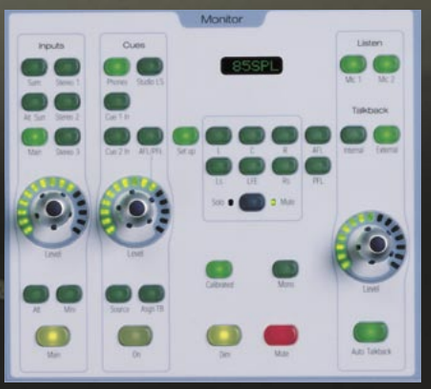
DEDICATED CONTROL PANELS

In addition to providing control over parameters from the channel strips, D-Command also features a center section with dedicated EQ, dynamics, and monitor control panels, providing operators quick access to common session parameters.



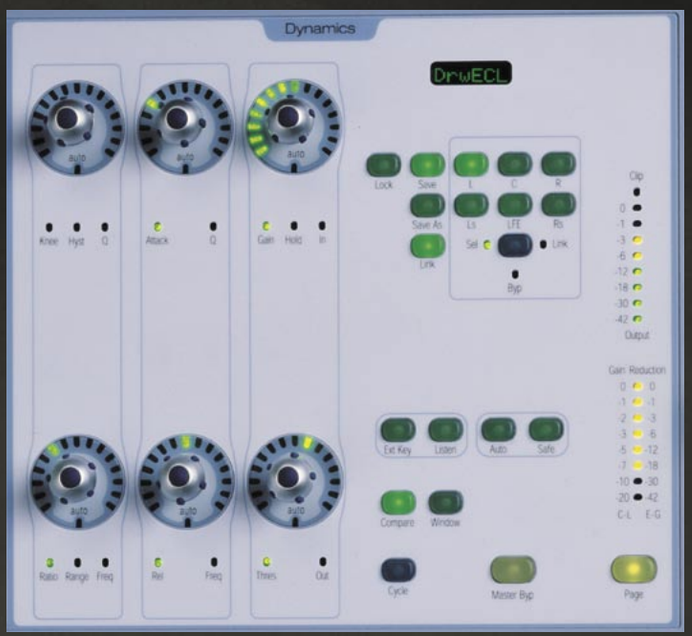
D D-COMMAND EQ PANEL

The D-Command EQ panel is populated with 12 shared rotary controls, an alphanumeric display, 5.1 wide streaming selection, and output metering. Dedicated Save, Save As, and Master Bypass switches are also included.



O D-COMMAND MONITOR SECTION

The Monitor panel on the D-Command work-surface allows operators to control two 5.1 surround inputs, three stereo inputs, two cue sends, and more.



E D-COMMAND DYNAMICS PANEL

The D-Command Dynamics panel features six shared rotary controls, an alphanumeric display, 5.1 wide streaming selection, and output and gain reduction metering.

FLEXIBILITY

CUSTOM FADERS

In addition to its comfortable console layout and wide range of controls for quickly adjusting common session parameters, ICON offers extended functionality via the Custom Faders modes. This functionality empowers operators with an unprecedented level of control and ability to customize ICON to best suit their workflow.

D CUSTOM FADERS

The Channel Strip Master section on both D-Control and D-Command also provides access to Custom Faders mode controls. Custom Faders mode allows operators to designate channel strips (in groups of eight on D-Control; in groups of four on D-Command) to serve as separate, custom-configured control sections for Master Faders, Pro Tools Mix and Edit groups, Custom Groups, and plug-in parameter editing. Through Custom Faders mode, the D-Control and D-Command worksurfaces are able to provide mixing flexibilities that extend beyond those of the Pro Tools software interface, offering more than simple "one-to-one" control of on-screen parameters found on other control surfaces.

Using Custom Faders, operators can designate a section of D-Control or D-Command for specific tasks such as ordering a collection of tracks or assigning tracks for plug-in editing. In conjunction with ICON's complete recall capabilities, Custom Faders offer benefits that can profoundly affect workflow speed.

E PLUG-IN MODE

In Plug-in mode, automatable control of the selected plug-in is placed on the touch-sensitive rotary encoders in the Custom Faders section. Switch parameters are indicated by the LEDs above all switches with active functions. Operators can then map control of any parameter from any encoder to any fader, enabling an unprecedented level of customization of plug-in control from motorized faders and touch-sensitive encoders. Creating and editing custom maps is as simple as selecting a fader and touching the encoder.

Once a map for a plug-in has been created, it can be reused for all instances of that plug-in in the session — operators only have to create their favorite setup once. Every time a plug-in is inserted on different channels in a session, its custom map is ready to use. Operators can also import and export plug-in maps to use with different ICON systems.



D-Control in Custom Faders mode



D-Command

Custom Groups Mode Switches

C CUSTOM GROUPS MODE

Custom Groups mode allows operators to build custom track layouts on the worksurface — including duplicates of the same track — in any order to create a collection referred to as a Custom Group. Custom Groups enable operators to instantly bring a desired set of tracks onto the worksurface in the Custom Faders section; tracks might be hidden from Pro Tools yet available on the worksurface as part of Custom Groups. D-Control supports up to 48 Custom Groups while D-Command supports up to eight.

B MIX AND EDIT GROUPS AND MASTER FADERS

Accessing Mix and Edit Groups and Master Faders on D-Control and D-Command is also a simple task. The operator can create custom views of the entire console by creating Edit groups that contain the desired components of a mix. The remaining components can then be hidden without hiding the tracks on the Pro Tools user interface. Likewise, Mix Groups can be created to control components in a ganged fashion.

MODULARITY

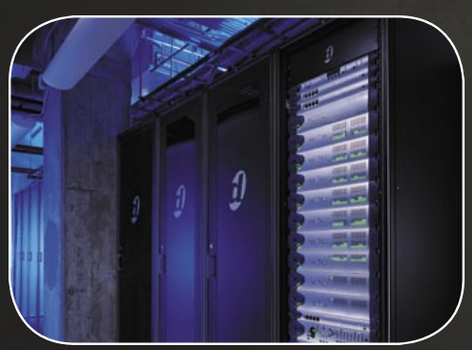
FLEXIBLE DESIGN

Thanks to its modularity and simple interconnection scheme, the physical components of ICON can be located remotely, close to their connected audio devices. With such flexibility, a live room/control room/machine room arrangement offers ideal isolation and short analog cable runs.

To facilitate the transfer of data between I/O and DSP resources, Digidesign's proprietary DigiLink™ cables connect primary HD audio interfaces to one another as well as to the Pro Tools|HD and HD Accel PCI cards in the host computer. DigiLink cables enable both racked and remote placement of HD interfaces and/or the host system. The D-Control and D-Command worksurfaces can also be located remotely from the ICON system's DSP and I/O resources.

Outboard analog or digital signal sources, including those from remote-controllable PREs, are connected via DigiSnake™ cables. DigiSnakes are available with a number of connection options including DB25, XLR, balanced (TRS) and unbalanced (TS) 1/4", and in lengths from 4 to 25 feet. Each is custom-colored and labeled, and features a lifetime warranty.

Lastly, Digidesign's patent pending Ethernet protocol is used to connect the host computer to the D-Control or D-Command tactile worksurface and any additional Fader Modules. This protocol provides 200x more bandwidth than MIDI-based controllers, enabling unparalleled console response time, super-accurate placement of automation data, and rich visual feedback. A single USB cable is also used to link D-Control's keyboard and trackball to the host computer. A single, proprietary 15-pin monitor cable connects the D-Control or D-Command tactile worksurface with the XMON monitoring breakout unit.





SANTA BARBARA SOUND DESIGN | **Santa Barbara, CA**

"For many years we've been mainly a tracking facility for the mainstream market. With ICON, we've grown to once again become a full-service facility."

Dominic Paul Camardella | Studio Owner/Engineer

COMPONENTS

SYSTEM I/O

Digidesign's professional HD I/O interfaces facilitate all analog, digital, MIDI, and synchronization input and output to ICON. Along with boasting some of the industry's best specifications, HD interfaces feature a wide range of connection options and are fully modular to easily accommodate the needs of any facility.

ICON can accommodate virtually any combination of input and output configurations. With Digidesign's world-class Pro Tools|HD audio interfaces functioning as the modular I/O system for ICON, I/O capacity can be tailored to suit the needs of any studio.



192 I/O

192 I/O,™ the flagship audio interface for ICON, supports up to 16 simultaneous channels of analog and digital input and output at up to 192 kHz. 192 I/O features a wide range of analog and digital I/O connections to choose from, including eight channels of analog I/O, eight channels of AES/EBU I/O, eight channels of TDIF I/O, 16 channels of ADAT I/O, and two additional channels of AES/EBU or S/PDIF digital I/O. 192 I/O also features an expansion slot for adding additional analog or digital I/O connections via the 192 AD, 192 DA, or 192 Digital expansion cards.



192 DIGITAL I/O

192 Digital I/O™ is a 192 kHz-capable audio interface designed to facilitate up to 16 simultaneous channels of digital input from a variety of sources into ICON. 192 Digital I/O features a wide range of digital I/O options, including up to 16 channels of AES/EBU I/O, 16 channels of TDIF I/O, and 16 channels of ADAT I/O, along with two additional channels of AES/EBU or S/PDIF I/O.



96 I/O

96 I/O™ is a 96 kHz-capable audio interface with excellent sonic performance. 96 I/O features a wealth of I/O connections, including eight analog inputs and outputs using tip-ring-sleeve (TRS) 1/4" connectors, eight channels of ADAT I/O, and two additional channels of AES/EBU or S/PDIF I/O.



96I I/O

96i I/O™ enables operators to connect input sources such as keyboards, samplers, effects, and other line-level equipment directly into ICON. Its 16 analog inputs provide balanced or unbalanced, high-quality A/D conversion using tip-ring-sleeve (TRS) 1/4" connectors. Two channels of S/PDIF digital I/O are also included.



SYNC I/O

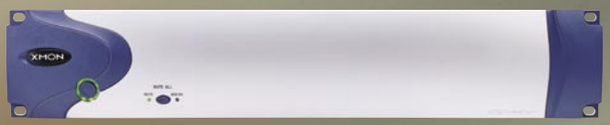
SYNC I/O™ is the main synchronization device for ICON. SYNC I/O features near sample-accurate lock to time code or bi-phase/tach signals and a 192 kHz-capable, high-fidelity, low-jitter Word Clock. In addition to industry-standard pull-up/pull-down rates for film and video, SYNC I/O supports LTC, VITC, Bi-phase, Word, Video Reference, and more.



MIDI I/O

MIDI I/O,™ a multi-port MIDI peripheral, includes 10 MIDI input and output ports. MIDI I/O also features a hardware thru mode, allowing any number of inputs to be patched to any number of the unit's outputs without the need to access the host computer. MIDI I/O connects to the computer via a convenient self-powered USB connection and includes support for MIDI Time Stamping for superb timing accuracy and precision.

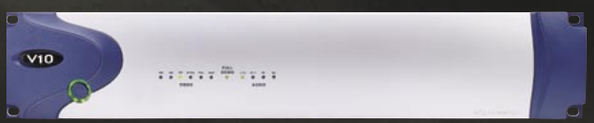
PERIPHERALS



XMON MONITOR SYSTEM

XMON is ICON's remote, rack-mounted, analog monitor and communications system. With XMON and D-Control, operators can monitor separate, simultaneous 8-channel mixes (mono to 7.1 surround) as well as four external stereo sources. With XMON and D-Command, operators can monitor separate, simultaneous 6-channel mixes (mono to 5.1 surround) as well as three external stereo sources. External inputs are selectable to main, near-field, or mini speaker configurations. XMON also provides separate stereo Cue outputs, studio monitors (SLS), and a dedicated engineer's headphone output. Features include:

- Separate 2U rack enclosure and single 15-pin cable connection enables remote positioning of XMON up to 80 feet away from D-Control or D-Command
- All XMON audio I/O connections made with standard DB25 multi-pin connectors
- Separate port supports External Talkback input, two Listenback inputs, AFL stereo solo Input, and Mini Speakers (stereo)
- AutoCue feature for automatic talkback/listenback while transport is parked



AVOPTION|V10

The AVoption™ | V10 video interface provides seamless interchange with the full line of Avid DNA™ video editing products by enabling Pro Tools users to import and play back virtually any standard-definition Avid video file, including MXF, JFIF, AVR, DV25, DV50, uncompressed 601, IMX MPEG50, multi-cam, single-field, interlaced, or 24P/25P progressive scan. AVoption | V10 includes custom Avid Media Station | PT software for automated capture and conform of audio and video, plus rendering, export, and layback of OMF® and AAF sequences. Video captured with AVoption and AVoption | XL is also supported.



PRE

Featuring eight discrete, matched-transistor, hybrid mic-preamp circuits, PRE™ offers a transparent signal path designed specifically for ICON. PRE accepts nearly any input signal, easily accommodating mic, line, and direct instrument (DI) level inputs on all eight channels. Comprehensive, remote-controllable operation allows PRE to be placed close to the signal source for optimum audio quality while its rich feature set is controlled via the ICON tactile worksurface. In addition, PRE can also be used independently from ICON as an eight-channel mic/line preamp unit.



AVID MOJO

With the Avid Mojo® video interface, entering the market for professional video post is more affordable than ever. Avid Mojo enables Pro Tools | HD editors to open OMF or AAF sequences created with Avid Xpress® Pro or Avid Media Composer® Adrenaline,™ play back video via an external monitor, tab from cut to cut in the Pro Tools video track, and export finished audio for re-integration into an original Avid sequence. Avid Mojo works with the most popular and flexible Avid video resolutions, including uncompressed MXF or JFIF, DV25 and DV50, 15:1 single-frame JFIF, and several 24P/25P progressive-scan resolutions. Media Station | PT conform/render/layback software and DigiTranslator™ 2.0 for AAF/OMF interchange® are also compatible with Avid Mojo.



DIGIDELIVERY

DigiDelivery™ enables exchange of any kind of digital file of virtually any size with anyone in the world. DigiDelivery combines an ultra-simple software utility with a 1U Ethernet server that easily installs on an existing network, cable, or DSL modem. Simply drag and drop files to send a delivery, and click a link in an email to receive a delivery. DigiDelivery is faster, easier, more secure, and more reliable than FTP or overnight delivery services, and it has been adopted by major film, video, music, mastering, and game studios.

COMPONENTS

MIX ENGINE



One of the reasons why Pro Tools TDM systems have become the industry-standard digital audio workstation is their abundant DSP resources. Pro Tools|HD Accel systems can accommodate incredibly large mixes, both in terms of track count and hardware-based dedicated processing options.

The HD Core and HD Accel PCI cards, housed in the host PC or Macintosh computer or expansion chassis, are the DSP processing engine at the heart of ICON. HD Accel cards allow operators to mix up to 192 audio tracks, 128 real-time audio inputs, and run a wide-range of world-class, real-time effects with minimal impact on the host computer's processing resources. Of course, the Pro Tools|HD Accel environment also empowers operators to take advantage of the native processing power of the host computer for additional processing options, such as host-based effects and virtual instruments.

Given the modular nature of ICON, additional dedicated DSP resources may be added as needs demand. Using a Digidesign Expansion Chassis, up to one HD Core and six HD Accel PCI cards can be added to a system, providing massive DSP resources for the ultimate Pro Tools|HD Accel-based DSP mixing environment.

The industry-proven Pro Tools|HD Accel system serves as the digital mixing engine and digital router for ICON. Pro Tools|HD Accel DSP resources are easily expandable to accommodate any audio processing and mixing task. The precision and capabilities of the Pro Tools|HD Accel engine plus the wide range of third-party processing options provide operators with an unsurpassed degree of choice and complete recallability for mixing. Features include:

- 48-bit precision mix bus, providing nearly 300 dB of internal dynamic range
- Fully-modular DSP — Simply add more HD Accel DSP cards for increased mixing horsepower
- DSP mixing core facilitates all I/O via an integrated digital router, including:
  - Up to 192 simultaneous internal Pro Tools|HD Accel audio track voices, and up to 160 mono or 160 stereo aux inputs*
  - 128 internal Pro Tools routing busses
  - Automatic Delay Compensation
  - Support for multiple mixdown formats
  - Up to 128 simultaneously addressable analog or digital inputs and outputs (via Pro Tools|HD audio interfaces)
- High-resolution audio processing capabilities for input channels up to 24-bit/192 kHz
- Unmatched sonic possibilities via integrated support for the industry's widest variety of professional plug-ins and processing options

* *Aux inputs can be analog or digital, and can mix any external source with all of the benefits of ICON's mixing and processing engine.*



SOUND INN | **Tokyo, Japan**

"ICON enables us to assign controls flexibly — all with total recall — and explore new sounds right from within a fully integrated surround environment."

Kazuo Ishino | Chief Engineer

SOFTWARE

PRO TOOLS: AN INDUSTRY STANDARD

With its unmatched combination of flexibility, power, and simplicity, Pro Tools software has become the industry standard for professional music and post production. In the context of ICON, Pro Tools software acts as the interface between the Pro Tools operator and Pro Tools|HD Accel DSP and I/O hardware. Every aspect of Pro Tools software can be controlled with ICON's D-Control and D-Command, providing access to the Pro Tools mixing environment via scalable tactile worksurface options.

Pro Tools software enables both music and post production professionals to easily achieve all of their production tasks within one easy-to-use interface. From manipulating audio waveforms and automation data to hosting the industry's largest assortment of professional Development Partner plug-ins, everything necessary to compose, record, edit, mix, and master audio/MIDI compositions with the utmost precision is readily available.

EFFORTLESS RECORDING

With Pro Tools, operators can adapt their recording style to the kind of work they're doing. Use loop recording to capture several versions of a take. Set an automatic punch-in/punch-out range to effortlessly fix a passage. Record entire takes, put each on a separate playlist, then recall any of them instantly. The non-destructive nature of audio processing with Pro Tools software allows for unprecedented freedom.



INTUITIVE EDITING

Pro Tools provides many powerful editing tools that no other recording system offers. Far beyond the ability to non-destructively cut, copy, and paste audio, Pro Tools offers a host of single-touch edit keys, unparalleled editing tools, and other innovative features that allow operators to execute, organize, and view edits easily and effectively.

INTEGRATED MIDI SEQUENCING

Recording, editing, and mixing MIDI data in Pro Tools is accomplished in much the same way as with audio material. MIDI events can be viewed and edited alongside audio waveforms at sample-level resolution without having to shuffle multiple windows.

POWERFUL MIXING

The Pro Tools software interface is the ultimate customizable digital mixer, allowing for mixing in every standard multi-channel format up to 7.1. Easily adding tracks, reconfiguring and routing inputs to any destination, and copying and moving inserts can be accomplished at any stage in the mixing process. Mix automation data lives where it belongs — in a single location with the audio — and is viewable against the audio waveform for intuitive feedback and control. Plus, with Auto Delay Compensation, operators can be sure that all channels are accurately time-aligned down to the sample. What's more, with its flexible signal routing architecture, creating and saving custom I/O and mixer setups to use as session templates substantially speeds up workflow.

UNPARALLELED AUTOMATION

Since everything in the Pro Tools mixing environment is automatable, operators have full dynamic control and absolute recall of every element of a session, including volume, mute, and panning for tracks, sends, and plug-in parameters. Plus, ICON worksurfaces add new, advanced automation functions not available with other Digidesign or third-party control surfaces. Of course, all automation data can be recorded using ICON's D-Control or D-Command tactile worksurface options and can be graphically edited against the audio waveform or MIDI note display.

SUPERIOR MEDIA MANAGEMENT

The file management functionality in Pro Tools software keeps all projects neatly organized regardless of their size or complexity. View, search, audition, and import files with ease utilizing the integrated DigiBase™ Pro file management utility.

DEVELOPMENT PARTNER OPTIONS

Many digital mixing consoles limit operators to a single family of built-in EQ and dynamics processing tools. With ICON, however, mix engineers have access to a wide range of processing options from Digidesign and Digidesign Development Partners. The Digidesign Development Partner community is the largest professional third-party developer community in the industry, offering a host of software and hardware options compatible with ICON.

With the huge collection of professional signal processing effects and software options available for ICON, mix engineers have an incredible palate of tools to produce the sound they're after. Take advantage of any number of professional EQ and compressor plug-ins from Bomb Factory,™ Digidesign, DUY, Eventide,® Elemental Audio Systems, Focusrite,® IK Multimedia, INA-GRM, Massenburg Design Works, McDSP,™ Serato, Sony,® Trillium Lane Labs, Waves, and more. Or, emulate an entire channel strip with plug-ins such as Focusrite's Forte Suite or McDSP's Channel G channel strip plug-ins. Choose among the very best software reverbs and delays in the industry to add just the right flavor of spatial ambience to a session.

Digidesign Development Partners also offer a variety of plug-ins for specific and creative applications. Pick the perfect sound-generating synthesizer or sample playback instrument to easily add that missing sonic ingredient to a session. Or, choose among several guitar amp- and cabinet-modeling plug-ins to simulate a favorite mic'd guitar rig. Take advantage of Antares' AutoTune or SoundToys' PitchDoctor for natural-sounding pitch correction. Automatically pitch and/or time shift an audio element to perfectly fit the session. Put Sonic™ NoNoise™ to work on a track to eliminate unwanted noise or sonic artifacts. Whether it's modeling classic outboard studio gear or instruments, streaming the sound of a favorite sound-generating application into ICON via ReWire,™ or using creative plug-ins for sound design, Digidesign and Digidesign Development Partners offer a vast assortment of tools from which operators may choose to achieve their desired results — all fully integrated within the ICON environment.



SPECIFICATIONS

D-COMMAND

D-Command Console Width

8 Fader Console: 32.3" / 82.04 cm

24 Fader Console: 55.6" / 141.22 cm

D-Command Fader Module

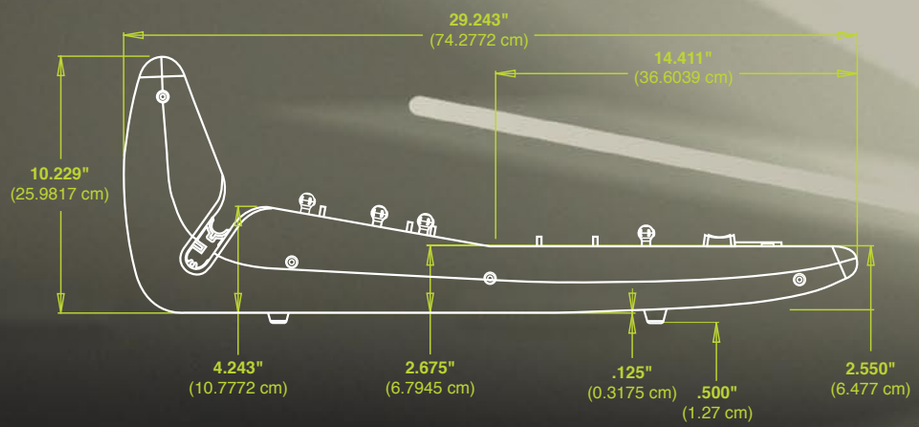
Weight: 49.5 lbs / 22.5 kg

AC: 100 - 240 VAC, 50 – 60 Hz, .70 A

D-Command Main Unit

Weight: 58 lbs / 26.4 kg

AC: 100 - 240 VAC, 50 – 60 Hz, .54 A



192 Specifications

A/D

- Sample Rate: 44.1, 48, 88.2, 96, 176.4, 192 kHz
- Dynamic Range: 120 dB (A-weighted), 118 dB (unweighted)
- THD+N: 0.00035% (-109 dB); +21 dBu, 20 Hz – 20 kHz
- Frequency Response: ±0.05 dB @ +2 dBu, 20 Hz – 20 kHz

D/A

- Sample Rate: 44.1, 48, 88.2, 96, 176.4, 192 kHz
- Dynamic Range: 118 dB (A-weighted), 115 dB (unweighted)
- THD+N: 0.00056% (-105 dB); -1 dBFS @ 997 Hz
- Frequency Response: ±0.05 dB, 20 Hz – 20 kHz

96 Specifications

A/D

- Sample Rate: 44.1, 48, 88.2, 96 kHz ±10%
- Dynamic Range: 115 dB (A-weighted), 112 dB (unweighted)
- THD+N: 0.0007% (–103 dB); +17 dBu @ 997 Hz
- Frequency Response: ±0.05 dB @ –2 dBu, 20 Hz – 20 kHz

D/A

- Sample Rate: 44.1, 48, 88.2, 96 kHz ±10%
- Dynamic Range: 114 dB (A-weighted), 112 dB (unweighted)
- THD+N: 0.0013% (–97 dB); –1 dBFS @ 997 Hz
- Frequency Response: +0.1/–0.2 dB; –20 dBFS, 20 Hz – 20 kHz

PRE Specifications

- Circuit Topology: Discrete Matched Transistor Hybrid
- Input Gain: 0 dB to +69 dB in ~3 dB steps, with -18 dB pad engaged; -18 dB to +51 dB
- Maximum Input Level: +47 dBu, pad in, @ 1 kHz, < 0.1% THD
- Mic E.I.N (unweighted): -128 dB @ 66 dB gain (20 Hz to 20 kHz) 150 ohm source
- THD+N: < 0.0005% @ 1 kHz, 0 dB gain @ 20 dB signal; < 0.001% (20 Hz to 20 kHz), 0 dB gain @ 0 dB signal
- CMRR: < -75 dB @ 1 kHz, 140 mVcm, +6 dB gain
- Crosstalk: < -90 dB (20 Hz - 20 kHz)
- Frequency Response: ±0.1 dB; 20 Hz – 20 kHz, @ +48 dB gain
- Maximum Output: +26 dBu, balanced; 600 ohms, DC-coupled



D-CONTROL

D-Control Console Width

16 Fader Console: 65.3" / 165.86 cm

32 Fader Console: 88.5" / 224.79 cm

48 Fader Console: 111.6" / 283.46 cm

64 Fader Console: 134.8" / 342.39 cm

80 Fader Console: 157.9" / 401.07 cm

D-Control Main Unit

Weight: 88.15 lbs / 39.98 kg

AC: 100 – 240 VAC, 50 – 60 Hz, 2.5 A

D-Control Fader Module

Weight: 62.5 lbs / 28.35 kg

AC: 100 – 240 VAC, 50 – 60 Hz, 2.5 A

XMON

19" / 48.26 cm 2U rack enclosure

14" / 35.56 cm Deep + 3" / 7.62 cm cable access

AC: 100 - 240 VAC, 50 - 60 Hz, .5 A

XMON Main Monitor Path

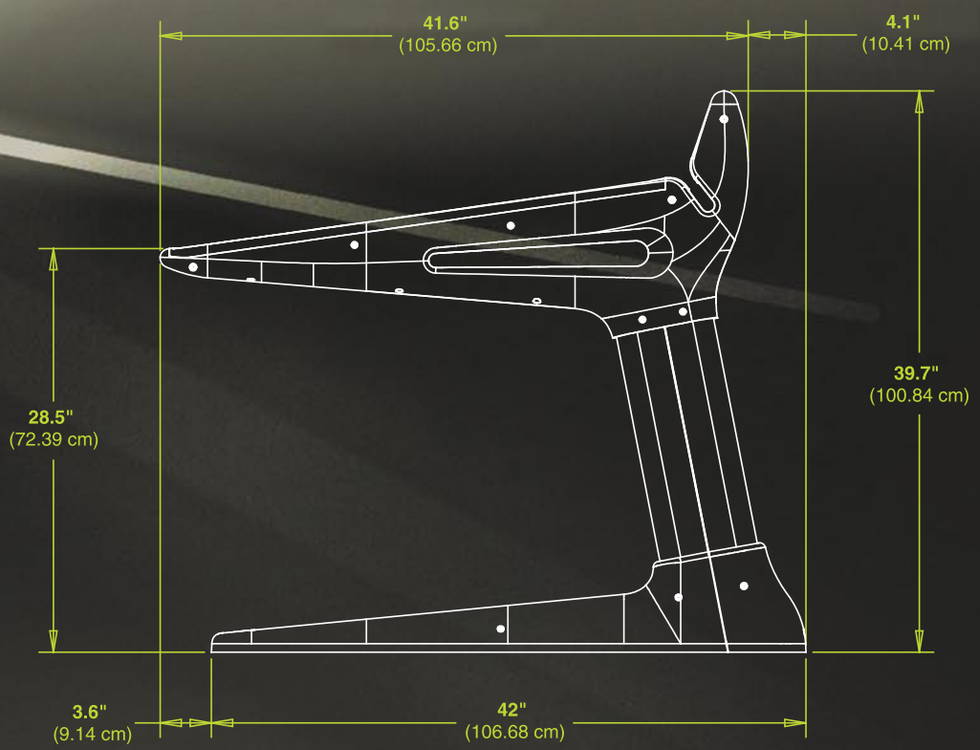
Gain Range: -90 dB to +30 dB in 1 dB steps with .5 dB trim

Frequency Response: 20 Hz – 200 KHz +/-.1 dB

Maximum Input Level: +26 dB

THD+N: 0.0006 @ 1 kHz @ +15 dBu

CMRR: >75 dB



ABOUT DIGIDESIGN

WHO WE ARE

For 20 years, Digidesign has been the industry leader in digital audio production, providing the professional music, broadcast, multimedia, and film industries with tools for audio creation, post production, collaboration, and distribution. Our innovative core technologies, which continue to revolutionize the audio profession and the art of recording, have earned us a Grammy® award for Outstanding Technical Achievement and, more recently, an Oscar® statuette representing the 2003 Scientific and Technical Award for the design, development, and implementation of the Digidesign Pro Tools digital audio workstation.



In 1995, Digidesign became a division of Avid Technology, Inc., the world leader in digital nonlinear media creation, management, and distribution solutions for the film, video, audio, animation, games, and broadcast industries. Since joining forces, Digidesign and Avid have led the industry in offering seamless integration of our audio and video technologies.

In early 2004, Digidesign unveiled the ICON integrated console environment, featuring the new D-Control worksurface, Pro Tools|HD Accel as the core DSP engine, and modular Pro Tools|HD audio interfaces. We also announced the Digidesign VENUE, a purpose-built live sound digital mixing environment, marking our entry into the professional sound reinforcement market.

In August 2004, Avid acquired M-Audio,® a leading provider of digital audio and MIDI solutions for electronic musicians and audio professionals. Now a business unit of Digidesign, M-Audio markets its line of computer audio peripherals, PCI sound cards, keyboard controllers, microphones, speakers, and distributed software and proprietary sound libraries alongside Digidesign's award-winning digital audio workstations for the professional and home/hobbyist markets.

Digidesign enjoys strong ties with other leaders in the audio industry. Our Development Partner community is the largest and most successful in the business, with more than 100 products compatible with Digidesign technology.

Throughout Digidesign's history, our commitment to audio professionals everywhere has remained the same: To constantly strive to offer anyone working with sound the most creative, flexible, and comprehensive set of tools for audio production, all within one extremely powerful and easy-to-use environment.



ICON-EMPOWERED STUDIOS



M5 Studios
Malibu, USA



Resolution
London, UK



TOTSU Video Center
Tokyo, Japan



Another Country
Chicago, USA



SAE
Hamburg, Germany



Studio 880
Oakland, USA



Ventuno
Tokyo, Japan



Garage Sale Studio (Herbie Hancock)
Hollywood, USA



Tune
Tokyo, Japan



Ball State University
Muncie, USA



Firehouse Recording Studios
Pasadena, USA



National Film Board
Montreal, Canada



Caffeine Trax
Atlanta, USA



Amvox
Tokyo, Japan



SAE
Amsterdam, Netherlands



Anglia TV
Norwich, UK



Bionic Media
New York, USA



The Inside Track
Auckland, New Zealand



Mike Shipley Studios
Studio City, USA



Sylicone
Paris, France



Tracks Post Production
Sydney, Australia



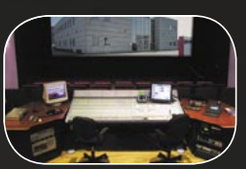
Magnetix Tonstudio
Zürich, Switzerland



Audio Recording Unlimited, Inc
Chicago, USA



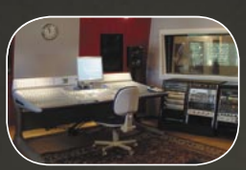
SSS Studios
Tokyo, Japan



Meta Sound Studios
Amsterdam, Netherlands



CitéLab - A Global Vision Company
Montreal, Canada



SAE
Cologne, Germany



Unit Eye
Ojai, USA



Warnier Studio
Amsterdam, Netherlands



Crazy TV
Tokyo, Japan

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