



Product Specifications

Avid VENUE | S6L delivers the unmatched processing power and sound clarity artists and engineers rely on to present the best show possible. From direct AAX and Waves plugin support and 128 tracks of Pro Tools® recording, to full system modularity and 300+ processing channels, the S6L unified platform gives you the mixing efficiency, creativity, and flexibility you need to meet the demands of any gig.

With five control surfaces, three engines, and four I/O racks to choose from—with 100% hardware, software, and show file compatibility across all—it's easy to configure and scale the perfect system for your needs.



Avid VENUE | S6L System Features

- Unified Platform with 100% hardware, software and Show file compatibility across all systems and components
- Five different control surface models, offering from 16- to 48-faders
- Three different engines, offering the processing and networking power needed for any show or installation
- Four different I/O units, offering precisely the audio and network connectivity you need for any situation
- Ability to share I/O across multiple networked systems
- Support for Luminex GigaCore AVB switches, to connect VENUE components in a redundant star configuration
- Use lightweight, inexpensive Cat5e cables for runs up to 100 meters, or fiber-optic cable for runs up to 500 meters
- Up to 192 input processing channels, each with built-in HEAT (Harmonically Enhanced Algorithm Technology) for “analog color,” delay, High- and Low-Pass Filters, Dynamics, and 4-band fully parametric EQ
- Up to 123 output processing channels, each with a built-in High- and Low-Pass Filter, Compressor/Limiter, 7-band fully parametric EQ, and 31-band Graphic EQ
- Up to 99 mix buses (96 mix buses plus Main L-R, C/Mono), up to 24 mono stereo-linkable Matrixes, and 48 VCAs
- 400 plug-in rack slots for VENUE-compatible 64-bit AAX DSP plug-ins
- 128 channels of recording and playback (128 in x 128 out) with a compatible Pro Tools system, including true Virtual Soundcheck capability. Or with two compatible Pro Tools systems, one recorder (up to 128 channels) and one record/playback system
- Two-Track USB recording and playback
- VENUE Link, providing Pro Tools and VENUE interoperability and interconnection, including Pro Tools Transport control
- Dual MADI splits of Stage inputs on a per Stage 64 and/or Stage 32 basis (either 96 kHz or 48 kHz)
- Optional cards for Dante, additional MADI, Milan, and Waves SoundGrid
- Master Touch Screen—Central multi-touch screen provides Universe, Channel, and Meters views (all control surfaces except 16C)
- Master Live Module—Central module provides fader banking, assignable encoder functions, soft keys with displays, monitoring, snapshots, user-defined and snapshot-recallable fader layouts, touch and turn encoder, flex faders, and transport control
- Channel Touch Module (D-series only) Secondary touchscreen provides Meters view, various Channel views, and Parameter view
- Channel Fader Module—Provides 8 faders with dual channel meters, dynamics meters, and high-resolution OLED channel name displays, plus Mute, Solo, Safe, and other switches
- Channel Knob Module—32 touch-sensitive, tri-color encoders for parameter control, each with a high-resolution OLED display, Select switch, and In switch

S6L Control Surface Specifications

	S6L-48D	S6L-32D	S6L-24D	S6L-24C	S6L-16C
Integrated Touch Screens	1 Master Touch Screen, 5 Channel Touch Modules	1 Master Touch Screen, 3 Channel Touch Modules	1 Master Touch Screen, 2 Channel Touch Modules	1 Master Touch Screen	n/a
Faders	48 channel strips + 2	32 channel strips + 2	24 channel strips + 2	24 channel strips + 2	16 channel strips + 2
Channel Knob Modules (CKM)	5 CKMs, each with 32 color-coded encoders, 32 high-resolution displays, and tri-color indicators	3 CKMs, each with 32 color-coded encoders, 32 high-resolution displays, and tri-color indicators	2 CKMs, each with 32 color-coded encoders, 32 high-resolution displays, and tri-color indicators	1 CKM with 32 color-coded encoders, 32 high-resolution displays, and tri-color indicators	1 CKM with 32 color-coded encoders, 32 high-resolution displays, and tri-color indicators
Master Live Module	2 TFT displays with Soft Keys; Touch and Turn assignable encoder; 2 assignable faders; monitoring, layout and snapshot controls; transport controls and function buttons				
Metering	30-segment meters per channel, with pre- and post-fade metering options; Nominal indicator, Expander/Gate status and Compressor/Limiter gain reduction meters				
Analog inputs	8 XLR mic/line inputs with 48V and signal present LEDs				1 XLR mic/line input
Analog outputs	8 XLR outputs with mute and signal present LEDs				2 XLR outputs
Digital inputs	4 pairs of XLR stereo AES/EBU (8 channels total)				n/a
Digital outputs	4 pairs of XLR stereo AES/EBU (8 channels total)				n/a
Headphone outputs	2 independent 1/4-inch TRS stereo headphone jacks				1 1/4-inch TRS stereo headphone jack
Ancillary I/O	DVI-D video out, 4 USB 2.0 (2 rear, 1 front, 1 internal), ECx Ethernet port for wired/wireless remote control, GPIO (8 in/8 out), 2 footswitch, Linear Time Code input, MIDI I/O				
AVB Audio Network ports	4, each providing etherCON (copper) or SFP (fiber optic, Single- or Multi mode) connections				
Lights	Built-in			2x XLR	
Power supply	3 (2+1) redundant	2 (1+1) redundant, internal hot-swappable PSUs			Dual redundant, internal

E6L Engine Specifications

The E6L engine provides the real-time processing engine for input and output channels, and Pro Tools | HDX DSP processing card(s) for AAX DSP plug-ins. The E6L engine also provides connections for synchronization, control and utility in a 5U rack-mountable enclosure. The E6L-192, E6L-144, and the E6L-112 provide the following features and capabilities in their basic configuration:

	E6L-192	E6L-144	E6L-112
Sample rates	96 kHz	96 kHz	96 kHz
Input channels	192	144	112
Input processing (per channel)	HEAT, Delay, HPF, LPF, 4-band PEQ, Expander/Gate, Compressor/Limiter, 4 pre-fader + 4 post-fader plug-in inserts, 1 pre-fader + 1 post-fader hardware inserts		
Mix buses	96 + L-R, C/Mono	64 + L-R, C/Mono	48 + L-R, C/Mono
Output processing (per channel)	HPF, LPF, 7-band PEQ, 31-band Graphic EQ, Compressor/Limiter, Delay, 4 pre-fader + 4 post-fader plug-in inserts, 1 pre-fader + 1 post-fader hardware inserts		
Matrix	24 x 24	16 x 16	16 x 16
VCAs	48		
Monitor buses	2 stereo, each with independent control and routing		
Graphic EQs (31-band)	Every output		
Plug-in support	1 x HDX-192 DSP card, expandable to up to four HDX cards	1 x HDX-192 DSP card, expandable to up to two HDX cards	1 x HDX-192 DSP card, expandable up to two HDX cards
Plug-in slots	400		
Pro Tools Recording/Playback	Record/play back up to 128 audio tracks via Ethernet AVB		
AVB Audio Network Ports	4, each providing etherCON (copper) or SFP (fiber optic, Single- or Multi mode) connections		
I/O Sharing	Supports combinations of Stage 64, Stage 32s, and Stage 16 racks, up to 192 inputs total (requires two AVB-192 Ethernet AVB Network Cards to share I/O)		
Word Clock I/O	Input and Output, BNC, 75 Ohm coaxial		
USB ports	5 USB 2.0 ports (2 front, 2 back, 1 internal)		
Power supply	3 (2+1) redundant, internal hot-swappable PSUs		Dual redundant, internal
Rack spaces	5U		

I/O Rack Specifications

I/O Rack	Stage 64
Maximum I/O	64 analog and/or digital input channels, 32 analog and/or digital output channels
I/O card slots	12 (8 for input cards, 4 for output cards)
Sample rates	96 kHz
AVB Audio Network Ports	2, each providing etherCON (copper) or SFP (fiber optic) connections
Maximum cable length	Copper: 100 meters (328 feet); Fiber: 500 meters (1,640.4 feet) for Multi-Mode, 10,000 meters (32,808 feet) for Single Mode Fiber
MADI Outs	2 BNC; digital split outputs of Stage 64 inputs at 48 or 96 kHz; supports 64 channel MADI formats
Headphone confidence monitor	1/4-inch TRS stereo headphone jack with volume control; display for channel selection
Word Clock Out	BNC, 75 Ohm coaxial
Power supply	Dual redundant internal PSUs
Rack spaces	10U

I/O Rack	Stage 32
Maximum I/O	32 analog and/or digital input/output channels
I/O card slots	4
Sample rates	96 kHz
AVB Audio Network Ports	2, each providing etherCON (copper) or SFP (fiber optic) connections
Maximum cable length	Copper: 100 meters (328 feet); Fiber: 500 meters (1,640.4 feet) for Multi-Mode, 10,000 meters (32,808 feet) for Single Mode Fiber
MADI Outs	Single MADI output offers direct split of up to 32 inputs
Headphone confidence monitor	n/a
Word Clock Out	n/a
Power supply	Dual redundant internal PSUs
Rack spaces	5U

I/O Rack	Stage 16
Maximum I/O	16 analog input channels, 8 analog output channels, 4 AES digital output channels (on two stereo connectors)
Sample rates	96 kHz (with S6L systems), 48 kHz (with S3L-X/S3L systems)
AVB Audio Network Ports	2 Neutrik etherCON RJ-45 Ethernet Network ports
Maximum cable length	100 meters (328 feet)
Power supply	Internal universal PSU (100V to 240V nominal 50–60 Hz) accepting standard IEC AC power cables
Rack spaces	4U

I/O Rack	Local 16
Maximum I/O	8 XLR mic/line inputs, 8 XLR outputs, 4 pairs of XLR stereo AES/EBU inputs (8 channels total), 4 pairs of XLR stereo AES/EBU outputs (8 channels total)
I/O card slots	n/a
Sample rates	96 kHz
AVB Audio Network Ports	2, each providing etherCON (copper) or SFP (fiber optic) connections
Maximum cable length	Copper: 100 meters (328 feet); Fiber: 500 meters (1,640.4 feet) for Multi-Mode, 10,000 meters (32,808 feet) for Single Mode Fiber
MADI Outs	n/a
Headphone confidence monitor	n/a
Word Clock Out	n/a
Power supply	Dual redundant internal PSUs
Rack spaces	3U

Audio Specifications

System Processing

Parameter	Value
Internal Sample Frequency	96 kHz
Internal Processing	Up to 64-bit floating point
Processing Delay	As low as 2.27 ms (Stage 64 analog input, through Mains L-R bus to Stage 64 analog output, redundant star)

Analog Mic/Line Inputs

Parameter	S6L Control Surface Analog Inputs (XLR)	SRI-192 Analog Input Card
Connector	8 XLR-F	8 XLR-F
Sample rate	96 kHz	96 kHz
Phantom Power	+48V	+48V
Input Sensitivity	+14 dBu (+/-0.25 dB) @1 kHz, Pad Off +34 dBu (+/-0.25 dB) @1 kHz, Pad On	+14 dBu (+/-0.25 dB) @1 kHz, Pad Off, +34 dBu (+/-0.25 dB) @1 kHz, Pad On
Pad Depth	20 dB (+/- 0.25 dB), 1 kHz, 50 Ohm	20 dB (+/- 0.25 dB), 1 kHz, 50 Ohm
Gain Accuracy	±0.25 dB @ all gains	±0.25 dB @ all gains
Gain	+10 dB to +60 dB Pad Off -10 dB to +40 dB Pad On	+10 dB to +60 dB Pad Off, -10 dB to +40 dB Pad On
Input Impedance	~4 k Ohms	~4 k Ohms
Frequency Response	20 Hz - 20 kHz -0.2 dB @ all gains	20 Hz - 20 kHz ±0.1 dB @ all gains
THD+N	<0.0004% @+2 dBu, @1 kHz, @20 dB gain, 20 Hz-20 kHz filter, <0.0005% 20-20 kHz, @+10 dBu, @10 dB gain, 20 Hz-20 kHz filter	<0.0004% @+2 dBu, @1 kHz, @20 dB gain, 20 Hz-20 kHz filter, <0.0005% 20-20 kHz, @+10 dBu, @10 dB gain, 20 Hz-20 kHz filter
EIN	-127 dB, 150 Ohm source, 20 Hz - 20 kHz	-127 dB, 150 Ohm source, 20 Hz - 20 kHz
Converter Group Delay	12.6/Fs = 0.131 ms	12.6/Fs = 0.131 ms
Dynamic Range	>118 dB, A - weighted @ 1 kHz	>118 dB, A - weighted @ 1 kHz
CMRR	>60 dB @60 Hz >80 dB Typical, @100 Hz, 20 dB gain >70 dB Typical, 20 Hz-20 kHz, 20 dB gain	>60 dB @60 Hz >90 dB Typical, @100 Hz, 20 dB gain >80 dB Typical, 20 Hz-20 kHz, 20 dB gain
LEDs	Signal Present (green), +48V (red)	Signal Present (green), +48V (red)

Analog Line Outputs

Parameter	S6L Control Surface Analog Outputs (XLR)	SRO-192 Analog Output Card
Connector	(8) XLR-M	(8) XLR-M
Sample rate	96 kHz	96 kHz
Output Sensitivity	+24 dBu (+/-0.25 dB) @1 kHz, 100 k ohm	+24 dBu (+/-0.05 dB) @1 kHz, 100 K ohm
Gain Accuracy	±0.25 dB, 20-20 kHz, all gain settings	±0.25 dB, 20-20 kHz, all gain settings
Frequency Response	20-20 kHz, -0.15 dB	-0.1 dB, 20-20 kHz
THD+N	<0.0005% @1 kHz, -5 dBFS <0.0005%, 20-20 kHz, @-5 dBFS	<0.0006% @1 kHz, -5 dBFS <0.0008%, 20-20 kHz, @-3 dBFS
Converter Group Delay	7/Fs = 0.073 ms	7/Fs = 0.073 ms
Dynamic Range	>117.5 dB, A-weighted @1 kHz	>116 dB, A-weighted @1 kHz
Mute Depth	>125 dB @1 kHz, @-10 dBFS >115 dB 20-20 kHz, @-10 dBFS	>125 dB @1 kHz, @-10 dBFS >115 dB 20-20 kHz, @-10 dBFS
Output Impedance	100 Ohms Differential	100 Ohms Differential
Crosstalk	>120 dB @1 kHz, @-10 dBFS >100 dB 20-20 kHz, @-10 dBFS	>120 dB, @1 kHz, @-10 dBFS >100 dB, 20-20 kHz, @-10 dBFS
LEDs	Signal Present, Mute	Signal Present (green), Mute (red)

S6L Control Surface Digital I/O

Parameter	S6L Control Surface Digital Inputs	S6L Control Surface Digital Outputs
Connector	(4) XLR-F	(4) XLR-M
Format	AES 3 (AES/EBU)	AES 3 (AES/EBU)
Word Length	24-bit	24-bit
Termination	110 Ohms	110 Ohms
Max Cable Length	328 feet (100 meters)	328 feet (100 meters)
Supported Sample Rates	24 kHz to 210 kHz per input pair (SRC is always active)	96 kHz
Level	n/a	~3.6V pp maximum (i.e., +/- 1.8V)
Channel Status Info	n/a	Pro Audio 96 kHz, No Emphasis
Dithering	n/a	No
LEDs	n/a	Signal Present (green), Mute (red) per AES pairs

DSI-192 Digital Input Card

Parameter	AES Digital Inputs	ADAT Digital Inputs	Word Clock Out
Connector	(4) XLR-F	TOSLINK Optical	BNC-F
Format	AES 3 (AES/EBU)	ADAT, 8-channel @ 48 kHz, 4 channels @ 96 kHz, 2 channels @ 192 kHz (selectable within software)	Word Clock Out
Word Length	24-bit	24-bit	n/a
Termination	110 Ohms	110 Ohms	n/a
Max Cable Length	328 feet (100 meters)	n/a	n/a
Supported Sample Rates	24 kHz to 210 kHz per input pair (SRC is always active)	24 kHz - 210 kHz	n/a
Source Impedance	n/a	n/a	75 Ohm
Drive Level	n/a	n/a	2.5 pk-pk into 75 Ohm load
LEDs	Lock, SRC On	Lock, SRC On	n/a

DSO-192 Digital Output Card

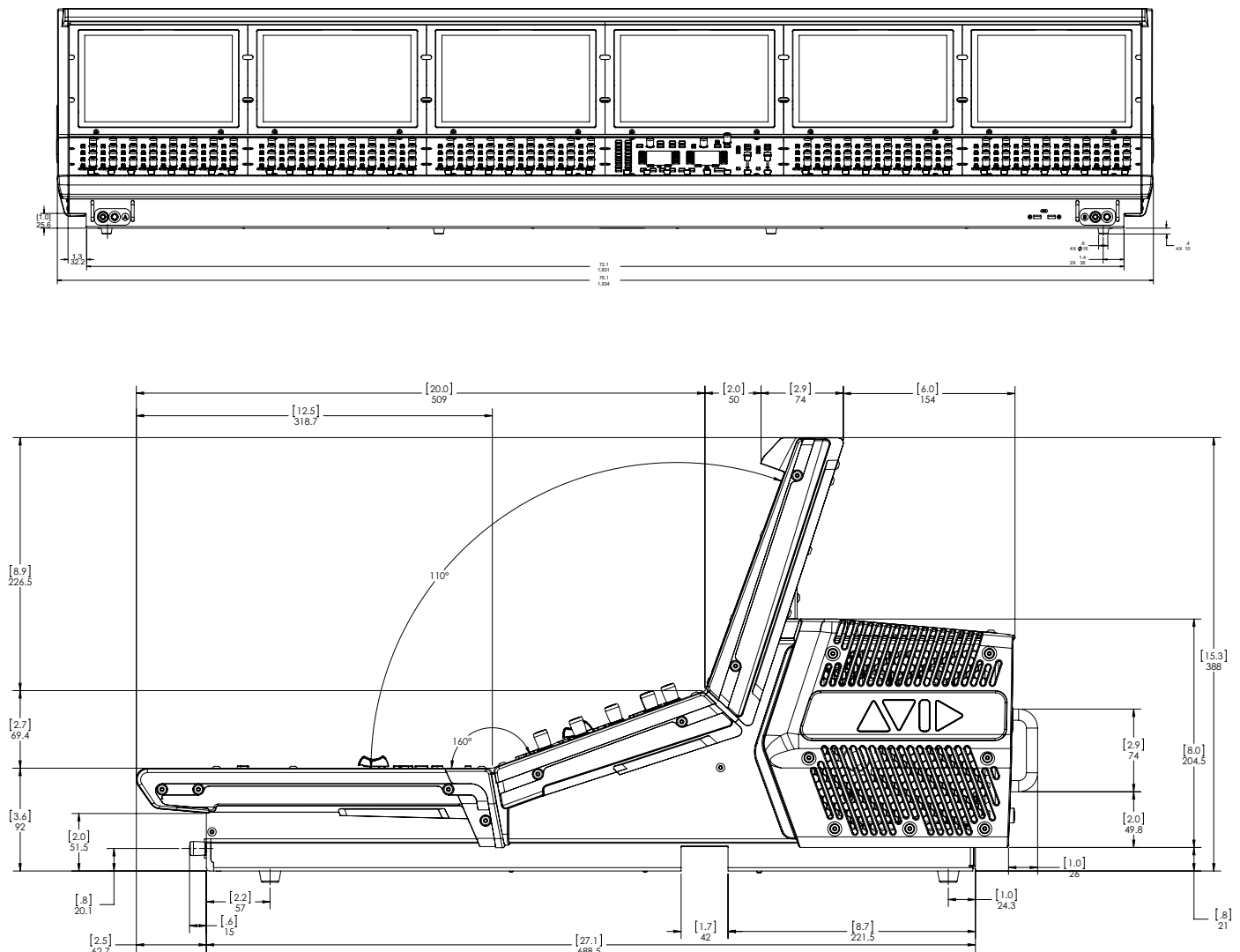
Parameter	AES Digital Outputs	ADAT Digital Outputs
Connector	(4) XLR-M	TOSLINK Optical
Format	AES 3 (AES/EBU)	ADAT, 8-channel @ 48 kHz, 4 channels @ 96 kHz, 2 channels @ 192 kHz
Word Length	24-bit	24-bit
Termination	110 Ohms	110 Ohms
Max Cable Length	328 feet (100 meters)	n/a
Supported Sample Rates	96 kHz	96 kHz
LEDs	Lock, SRC On	Lock, SRC On
Impedance	110 Ohm	n/a
Level	~3.6 Vpp maximum (i.e., +/- 1.8V)n/a	n/a
Channel Status Info	Pro Audio 96 kHz, No Emphasis	n/a
Dithering	No	No
LEDs	Signal Present (green), Mute (red) per AES pairs	Signal Present

Headphone Outputs

Parameter	S6L Console Headphone Outputs	Stage 64 Headphone Output
Connector	(2) TRS-F on S6L-48D/32D/24D/24C (1) TRS-F on S6L-16C	(1) TRS-F
Sample rate	48 kHz, 96 kHz, 192 kHz	48 kHz, 96 kHz, 192 kHz
Output Impedance	<3 Ohms	<3 Ohms
Max Output Power (rms)	>600 mW, 32 Ohm, 1 kHz, 1% THD, >190 mW, 300 Ohms, 1 kHz, 1% THD, >100 mW, 600 Ohms, 1 kHz, 1% THD	>750 mW, 32 Ohm, 1 kHz, 1% THD, >330 mW, 300 Ohms, 1 kHz, 1% THD, >190 mW, 600 Ohms, 1 kHz, 1% THD
Frequency Response	20-20 kHz, +/- 0.2 dB, -15 dBFS	20-20 kHz, +/- 0.1 dB, -15 dBFS
THD+N	<0.0007%, 1 kHz, -2 dBFS, >300 ohms, <0.0025%, 20-20 kHz, -5 dBFS, 300 ohms, 20 kHz filter, <0.0015%, 1 kHz, -5 dBFS, 32 ohms, <0.0025%, 20-20 kHz, -4 dBFS, 32 ohms, 20 kHz filter	<0.0005%, 1 kHz, 0 dBFS, >300 ohms, <0.0008%, 20-20 kHz, 0 dBFS, >300 ohms, 20 kHz filter, <0.0008%, 1 kHz, -4 dBFS, 32 ohms, <0.0015%, 20-20 kHz, -4 dBFS, 32 ohms, 20 kHz filter
Group Delay	7/Fs = 0.073 ms	7/Fs = 0.073 ms
Dynamic Range	>110 dB, 20-20 kHz, A-weighted	>110 dB, 20-20 kHz, A-weighted

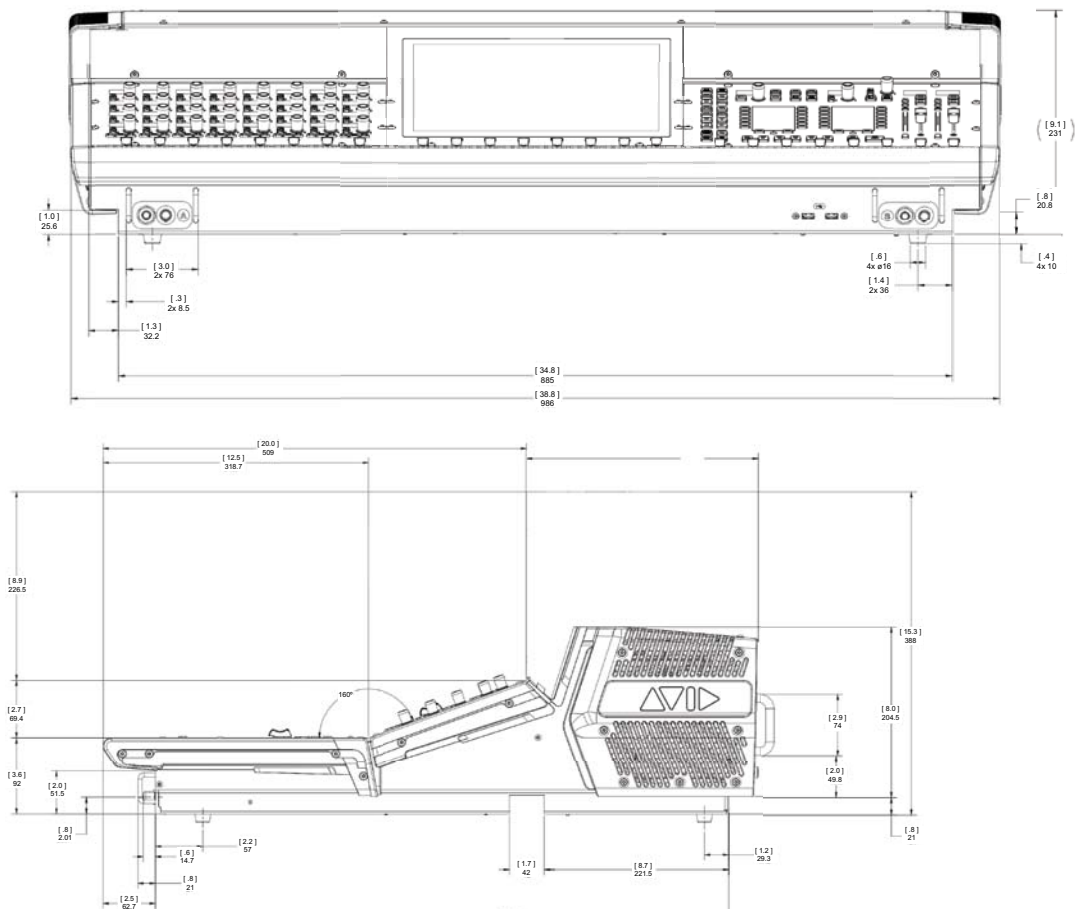
Dimensions

S6L-48D

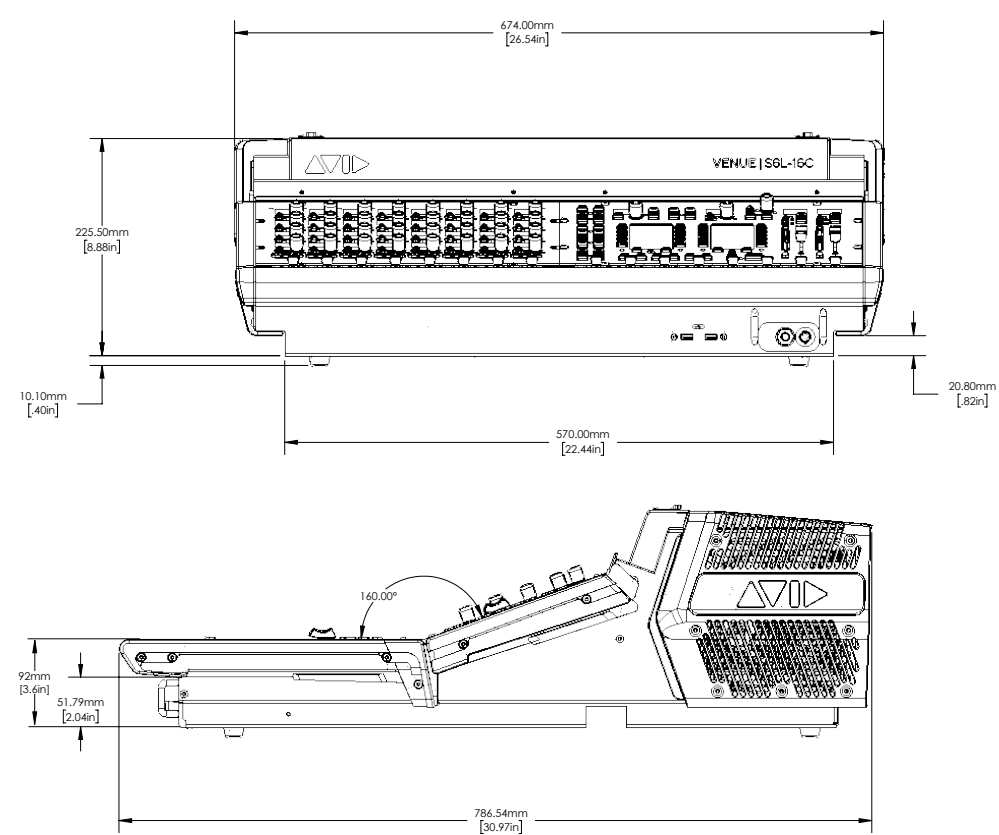


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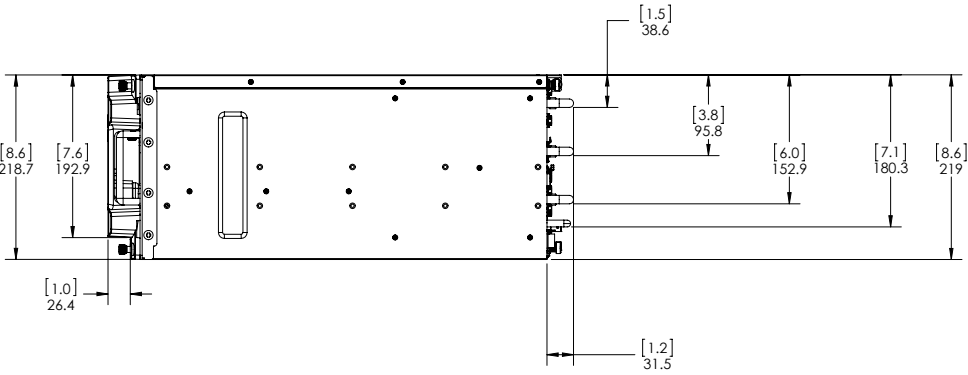
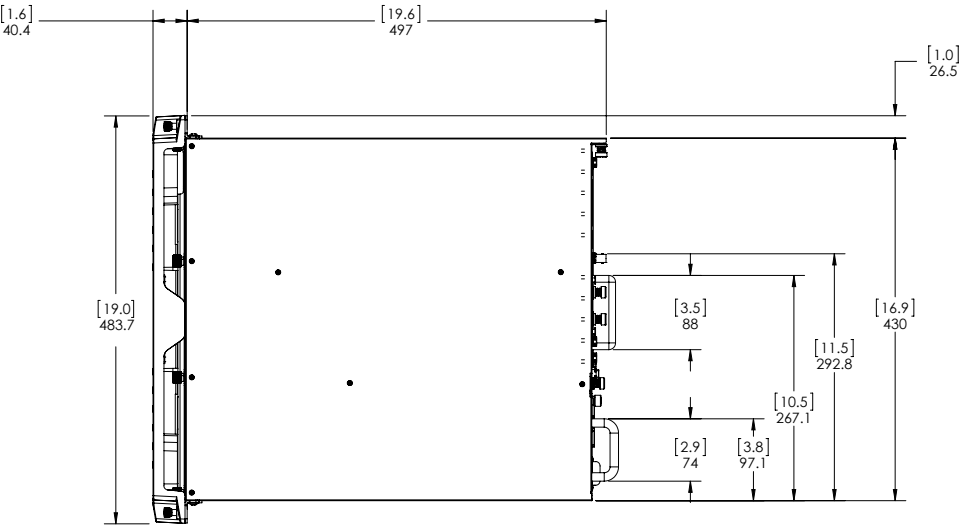
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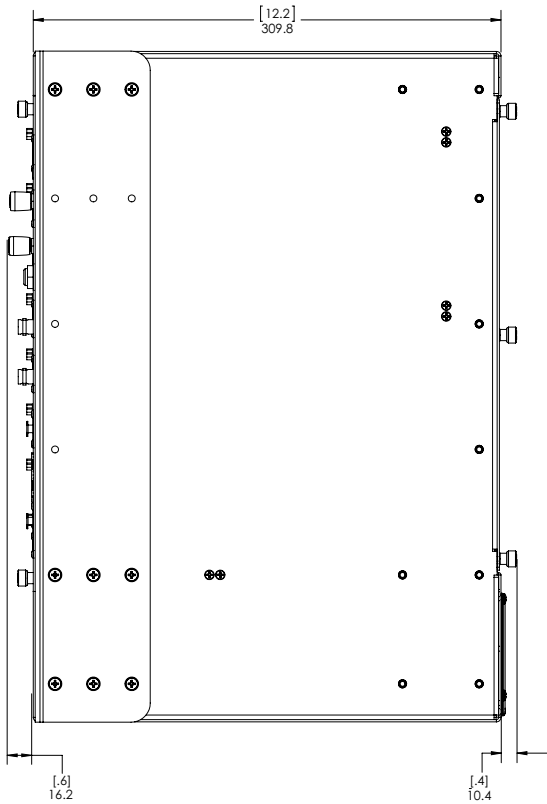
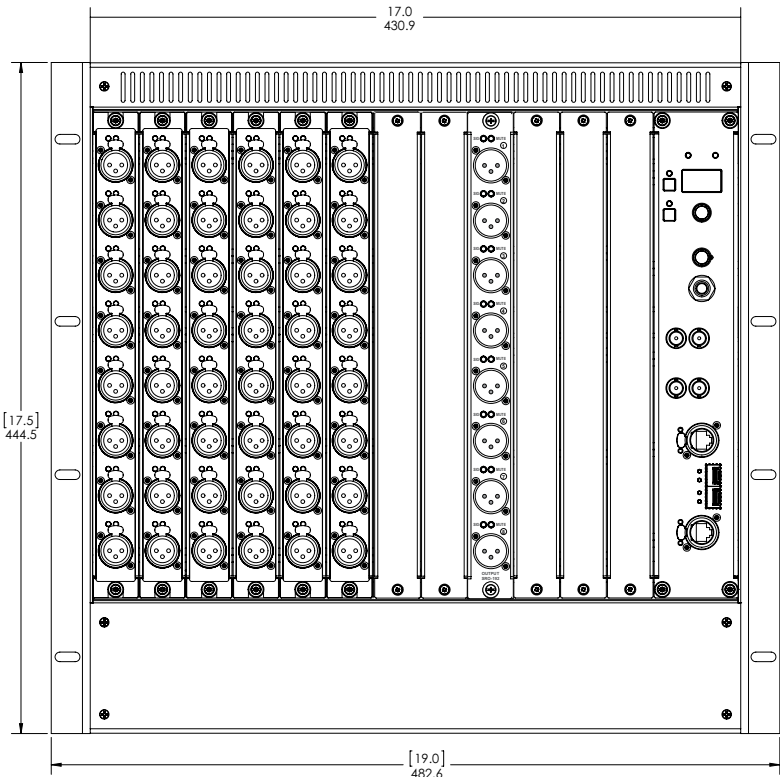
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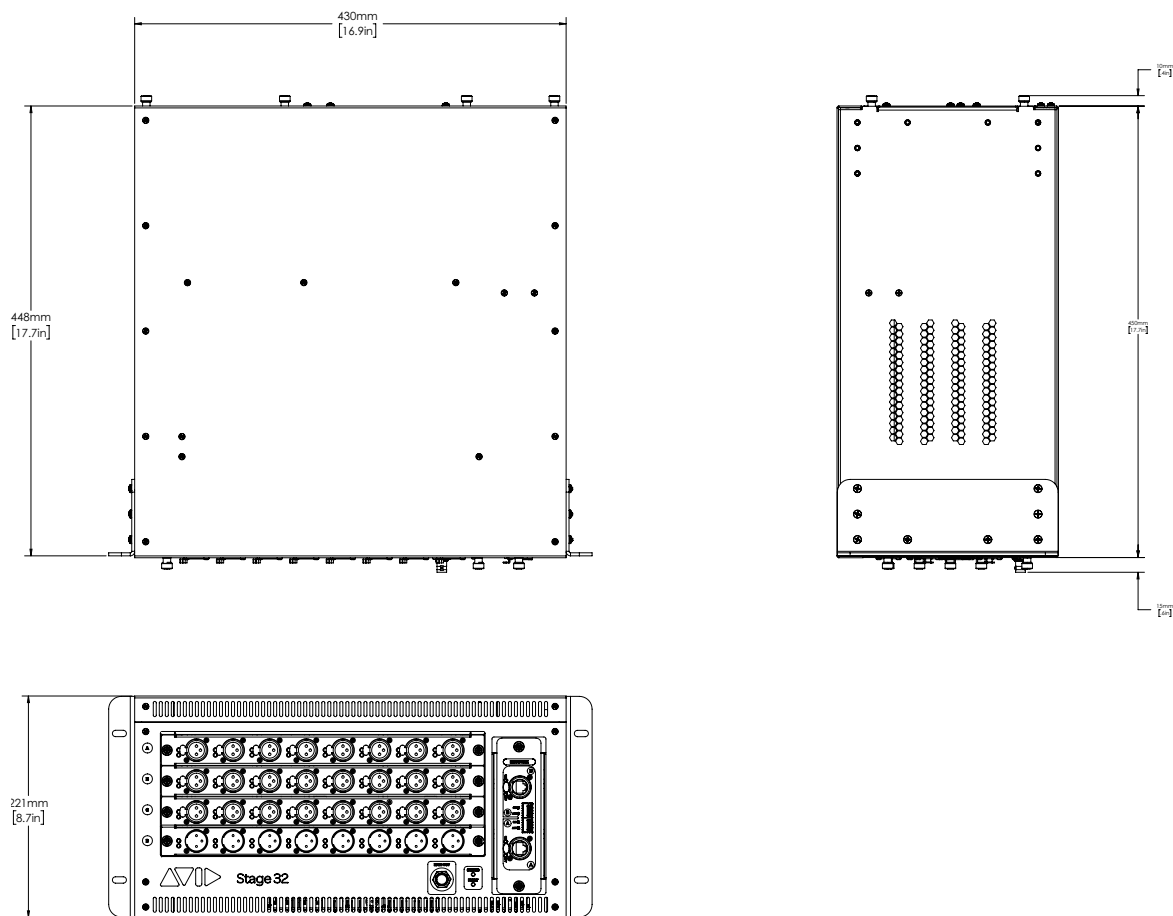
E6L Engines



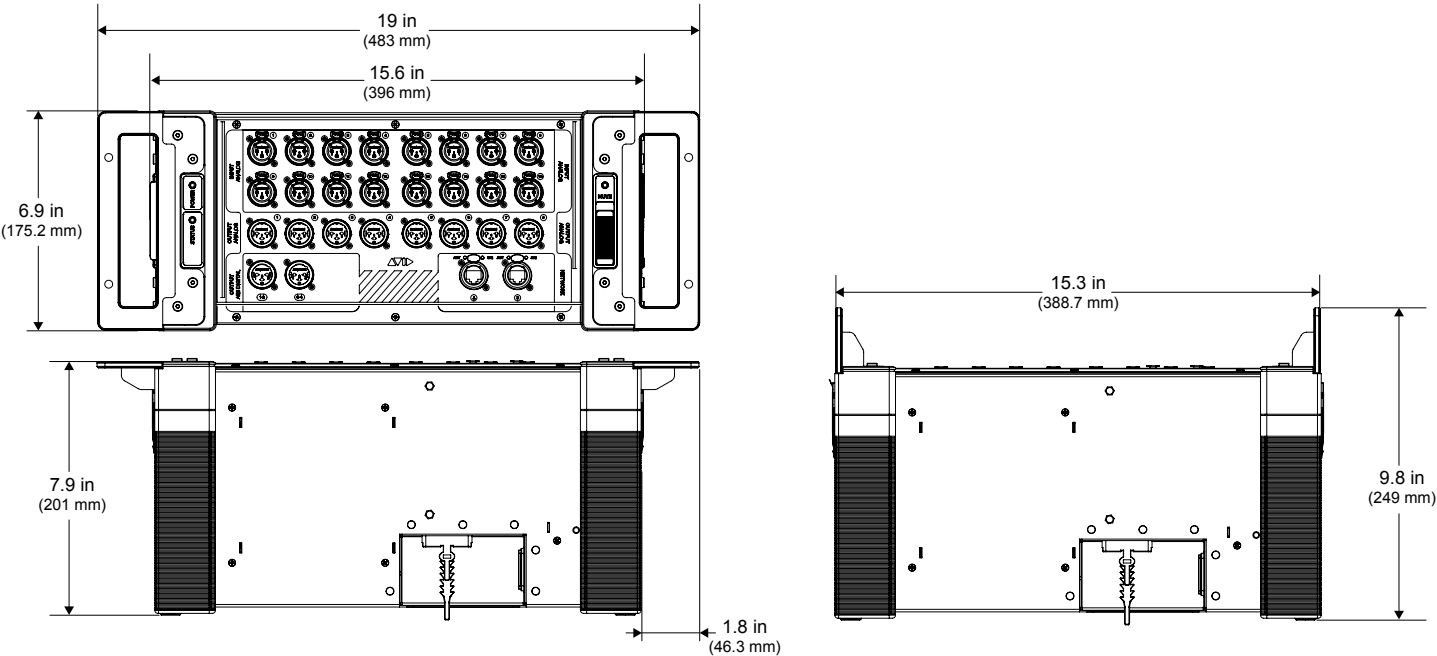
Stage 64



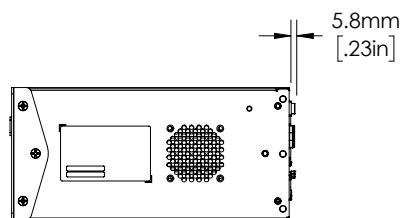
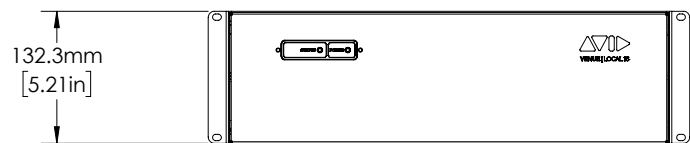
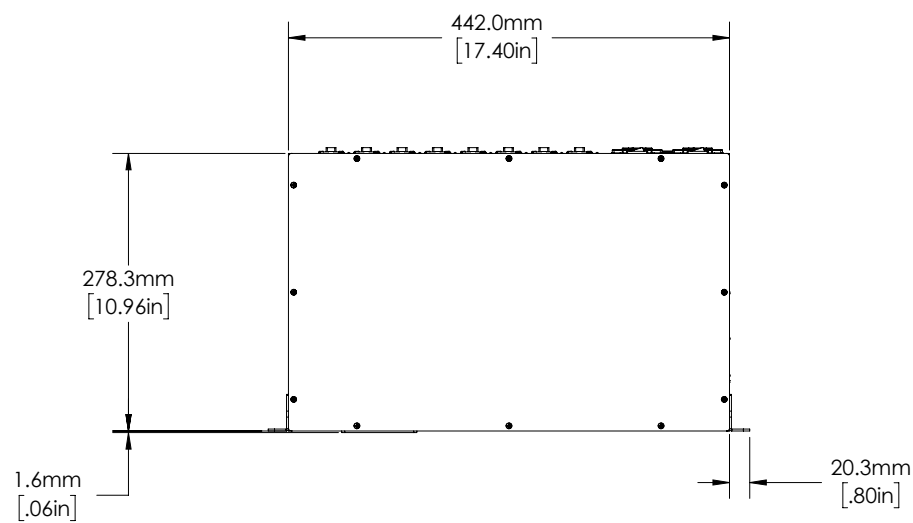
Stage 32



Stage 16



Local 16



Architectural and Engineering Specifications

The Avid VENUE | S6L live digital audio mixing system shall be comprised of the following networked components: a digital mixing control surface containing mix position analog inputs and outputs, synchronization and control I/O, and connections for interfacing directly with a Pro Tools system or other recording and distribution systems; a local mix position rack containing host processing, synchronization and control I/O, optional mix position analog and digital inputs and outputs; and up to six remote stage boxes containing analog and digital I/O.

Power & Noise Specifications

The power connections for all components shall be auto-voltage selecting (100V to 240V nominal, 90–260V maximal, 50–60 Hz).

The control surface shall conform to the NC-20 noise criterion.

The system shall conform to the latest EU RoHS hazardous substances and WEEE directives. The digital mixing system shall be the Avid VENUE | S6L.

Cabling & Connectivity

All connections between components shall be made using either copper or fiber-optic audio network cables. Cable types can be mixed within a system, but only one type of connection (copper or fiber) can be used per audio network connection.

Copper Shielded Cat5e (350 MHz) or better Ethernet cable with Neutrik etherCON connectors are required, supporting a distance of up to 100 meters per connection.

Fiber-Optic Single-mode fiber (SMF) or multi-mode fiber (MMF) cables are supported to make audio network connections between components, as follows:

- SMF Requires single-mode 9/125 OS1 or OS2 cables with duplex LC connectors and two qualified single-mode SFP transceivers per connection, supporting distances of up to 10 kilometers
- MMF Requires multi-mode 50/125 OM2 or better cables with duplex LC connectors and two qualified multi-mode SFP transceiver modules per connection, supporting distances of up to 500 meters.

Integrated Plug-In Effects Processing

It shall be possible to install and run Pro Tools-compatible plug-ins (from Avid and from a variety of third-party vendors) directly on the live audio mixing system, without the need for additional interfaces or cabling. It shall be possible to insert these plug-ins pre- or post-fader on any system input or output channel, control plug-in parameters directly from the control surface and software, and save/store plug-in settings for recall by snapshots and system Show files.

It shall also be possible to install the optional Avid WSG-HD Waves SoundGrid Option Card to connect the system to a compatible Waves SoundGrid server. The live audio mixing system shall provide the capability to insert Waves SoundGrid plug-ins on any system input or output channel, control plug-in parameters directly from the control surface and software, and save/store plug-in settings for recall by snapshots and system Show files.

Pro Tools Interfacing

The live audio mixing system shall provide direct connections to a Pro Tools system or other Digital Audio Workstation via a single Cat5e (or better) Ethernet cable. It shall be possible to capture unprocessed input channel mic preamp signals and a selection of user-assignable channels to Pro Tools or other DAWs. It shall also be possible to connect up to two Pro Tools systems for redundant recording.

It shall also be possible to play back audio from Pro Tools or other DAWs, enabling tasks such as virtual sound checks. Route audio signals recorded at a previous performance from Pro Tools directly to the system's stage input channels. Then, during playback, make adjustments to the mix on the control surface. Any changes made—including gain control, snapshot data and plug-in settings—shall carry over when switching back to the system's stage inputs.

The live mixing system and Pro Tools shall be integrated so that metadata such as channel names and automation data can pass between the console and a connected Pro Tools system, facilitating live recording and playback tasks. It shall also be possible to control the Pro Tools transport from the control surface or other control devices.

Automation & Filing

The system shall be able to store and recall a wide range of mixing parameters, including console, plug-in, and tempo settings. It shall also be possible to automate mixing tasks such as complex scene changes with the press of an on-board button, a connected footswitch, GPI input, or other controller movement. All system settings shall be transferable to removable media such as a USB flash drive for backup and archiving. It shall be possible to transfer these settings to any system running the same system software.

Audio Processing, Mixing and Routing

The system shall provide up to 192 input processing channels. Each input channel shall have a 4-band parametric EQ, high-pass filter, low-pass filter, HEAT (Harmonically Enhanced Algorithm Technology), compressor/limiter, expander/gate, direct output, polarity reverse, 4 pre-fader and 4 post-fader plug-in insert slots, and 1 pre-fader and 1 post-fader hardware insert slot. It shall be possible to patch any system hardware input to any input processing channel, and to reorder input channels at will without changing the I/O patch.

The system shall provide up to 96 output busses, three main output busses (configurable as L-R+M or L-C-R), and up to 24 mono stereo-linkable Matrix outputs. Each output bus and matrix output shall have a 7-band parametric EQ, high-pass filter, low-pass filter, compressor/limiter, 31-band graphic EQ, direct output, and 4 pre-fader and 4 post-fader plug-in insert slots. The system shall also provide up to 48 VCAs.

It shall be possible to patch control surface and engine audio I/O (if any) to any system input and output channels. It shall also be possible to insert external hardware pre- and post-fader onto system input and output channels using control surface and engine audio I/O (if any).

System Integration

It shall be possible to have three S6L systems share the same pre-amps with real-time gain tracking. It shall also be possible to install the optional Avid MLN-192 Milan Option Card to connect the system to other Milan-compliant devices, to build a 128x128x128 matrix between three S6L systems. It shall be possible to install the optional Avid WSG-HD Waves SoundGrid Option card to integrate Waves SoundGrid servers for real-time processing.

Delay Compensation for Time Alignment

It shall be possible to automatically time align all inputs to all outputs through multiple paths, including compensation for plug-ins, processing and routing. It shall also be possible to selectively delay signals to align them manually.

Options

Stage 64 Expansion

You can expand the number of input and output channels by adding any of the following cards to a Stage 64, up to the maximum of 8 input cards and 4 output cards:

- SRI-192 Analog Input Card
- SRO-192 Analog Output Card
- DSI-192 Digital Input Card
- DSO-192 Digital Output Card
- DNT-192 Network Card

Stage 32

Stage 32 lets you connect up to 32 analog, digital, and/or Dante inputs and outputs in a rack that offers maximum I/O flexibility in a smaller footprint for stage or remote I/O needs. Each Stage 32 supports up to a maximum 32 channels of inputs or outputs or a combination of both. You can customize Stage 32 with any of the same analog I/O, digital I/O, and Dante card options available for Stage 64, including SRI-192 Analog Input cards, SRO-192 Analog Output cards, DSI-192 Digital Input cards, DSO-192 Digital Output cards, and DNT-192 Dante Option cards.

E6L Expansion

You can expand processing, connectivity, and IO capabilities by adding any of the following cards to an E6L engine.

- AVB-192 Network Card
- HDX-192 DSP Expansion Cards
- MADI-192 MADI Option Card
- MLN-192 MILAN Option Card
- WSG-HD Waves SoundGrid Option Card

Software

- Pro Tools (included)
- VENUE On-Stage app (free)
- VENUE Function App (free)
- ECx Ethernet Remote Control Software (included)
- VENUE Standalone Software (free)

Block Diagrams

