Pro Tools | HD OMNI

All-in-one professional preamp, I/O, and monitoring Pro Tools | HD Series interface

Capture pristine, high-resolution audio through premium mic preamps and monitor your sessions in up to 7.1 surround with the all-in-one Pro Tools® | HD OMNI interface. Designed to completely integrate with Avid® Pro Tools | HD, HD OMNI is an ideal choice for individual musicians, composers, post-production studios, and anyone else who demands top sound quality and the convenience of an all-in-one interface. Experience best-in-class A/D and D/A conversion, mic preamps, the lowest possible latency, and a full monitoring section—all in one compact interface.

Features

- Pristine audio clarity and ultra low latency through state-of-the-art A/D and D/A conversion
- High-quality, low-noise analog I/O:
  - 2 premium, digitally-controlled mic/DI preamps
  - 4 line inputs
  - 8 line outputs, with true analog gain
- Versatile digital I/O, with sample rate conversion:
  - 8 channels of ADAT I/O (supports S/MUX II and IV)
  - 2x8 channels of AES/EBU I/O
  - 2 channels of S/PDIF I/O
- Supports 4x8 analog audio streams, or 8x8 including digital
- Route audio independently from Pro Tools with the 14-input persistent monitor mixer
- Completely integrates with Pro Tools | HD for full routing, mixing, and monitoring control
- Track hotter signals and smooth out sounds with Curv, a new built-in soft-knee limiter
- Hear your mixes in however many channels you need, from stereo to 7.1 surround
- Improve communication while tracking with dedicated cue path
- Keep things in sync with dedicated Word Clock and Loop Sync I/O
- Compact 1U rack-mountable chassis
- Connects to Pro Tools | HD through a DigiLink™ Mini connection (cable and adaptor included)

Track, mix, and monitor in one

No need to route signals through multiple interfaces—with HD OMNI, you can do everything in one single-space rack, so you save money and space. As the hub of any music studio, you can use HD OMNI to record high-quality instrument and vocal performances, while providing dedicated cue mixes for artists, and monitor the performance through a discrete mix. For post production, not only do you have overdub and Foley recording capabilities at your disposal, you can use HD OMNI to monitor mixes with up to 7.1 channels—and fold down mixes from 7.1 to almost any channel configuration subset.

Hear what you've been missing

Raising the bar on audio performance, HD OMNI features premium A/D and D/A converters, so you can achieve higher audio fidelity, extensive dynamic range, super-low jitter, and the absolute lowest possible latency in your sessions. You also get built-in sample rate conversion and a soft clip feature for worry-free performance. And using Curv, a new built-in soft-knee limiter that catches even the fastest transients, you can track hotter signals and be assured that any unexpected peaks in your input won't put you in the red.

Full monitoring flexibility

Whether you want to listen in stereo or surround, monitor sound personally or set up a personal mix for someone else, or hear your work in headphones or on the big speakers, you can do it all with HD OMNI. Mix and monitor up to 7.1 surround (with fold down to stereo). Hear how your mix sounds on different speakers using the Main and ALT speaker selections. Set up an integrated cue mix for artists to monitor. Or isolate yourself with your own headphone mix. And if you don't feel like launching Pro Tools—or even turning on your computer—HD OMNI features a built-in, customizable, 14-input persistent monitor mixer, so you can continue to monitor external sources, such as keyboards, drum machines, and digital music players, independently from your recording setup.

Pro Tools | HD OMNI—All-in-one Pro Tools | HD Series interface

Work with Pro Tools and more

HD OMNI and all other Pro Tools | HD Series interfaces completely integrate with Pro Tools | HD, so you get maximum performance, dependability, and control of your inputs, outputs, and routing right from your Pro Tools HD | Software interface. You'll also get higher production quality and greater workflow flexibility than with previous Pro Tools interfaces. And if you want to use your interface and Pro Tools | HD hardware with other DAW software, you can do that too, as all Pro Tools | HD systems support Core Audio and ASIO drivers.

HD OMNI specifications

Analog Inputs	4
Analog Outputs	8
Mic / Instrument Inputs	4 (2 simultaneous inputs at a time)
Mic Pre Gain	65 dB
Headphone Output	1
Monitoring Formats	7.1, 7.0, 6.1, 6.0, 5.1, 5.0, QUAD, LCRS, LCR, 2.1, Stereo, Mono
Speaker Selection	2 sets
Persistent Mixer	14 input channels to 2 multichannel monitoring paths, each with its own fold-down configuration
AES/EBU I/O	2 x 8
AES Single-Wire (192 kHz)	yes
S/PDIF I/O	2
ADAT I/O	8
S/MUX	S/MUX II and IV
SRC	AES, S/PDIF (coax RCA and Optical inputs)
Word Clock I/O	1 In + 1 Out
Loop Sync I/O	1 In + 1 Out
Curv	Yes
Soft Clip	Yes
Digital Interface	DigiLink Mini
Chassis	1U rack-mountable chassis

Mic Inputs	
Frequency Response	20 Hz – 20 kHz (+/-.05 dB)
Gain Range	65 dB
EIN	-128 dB
THD+N	-107 dB (0.00045%)
CMRR	-93 dB
Line Inputs	
Frequency Response	20 Hz – 20 kHz (+/-.03 dB)
Dynamic Range	118 dB (A-weighted)
THD+N	-111 dB (0.00028%)
Line Outputs	
Frequency Response	20 Hz – 20 kHz (+/-.03 dB)
Dynamic Range	120 dB (A-weighted)
THD+N	-108 dB (0.00039%)
Line Output Level / Trim	+10 dBu or +24 dBu/-40dB to +10dB (0.1dB steps)
Headphone Outputs	
Frequency Response	20 Hz – 20 kHz (+/-.03 dB)
Dynamic Range	118 dB (A-weighted)
THD+N	-107 dB (0.00045%)

HD OMNI front panel

HD OMNI back panel

For more information, visit www.avid.com/hdomni

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