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LARGE FORMAT
LIVE SOUND MIXERS



SMALL FORMAT
LIVE SOUND MIXERS



DJ PRODUCTS



SOUND MANAGEMENT
SYSTEMS

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ALLEN & HEATH WORLD CLASS MIXING

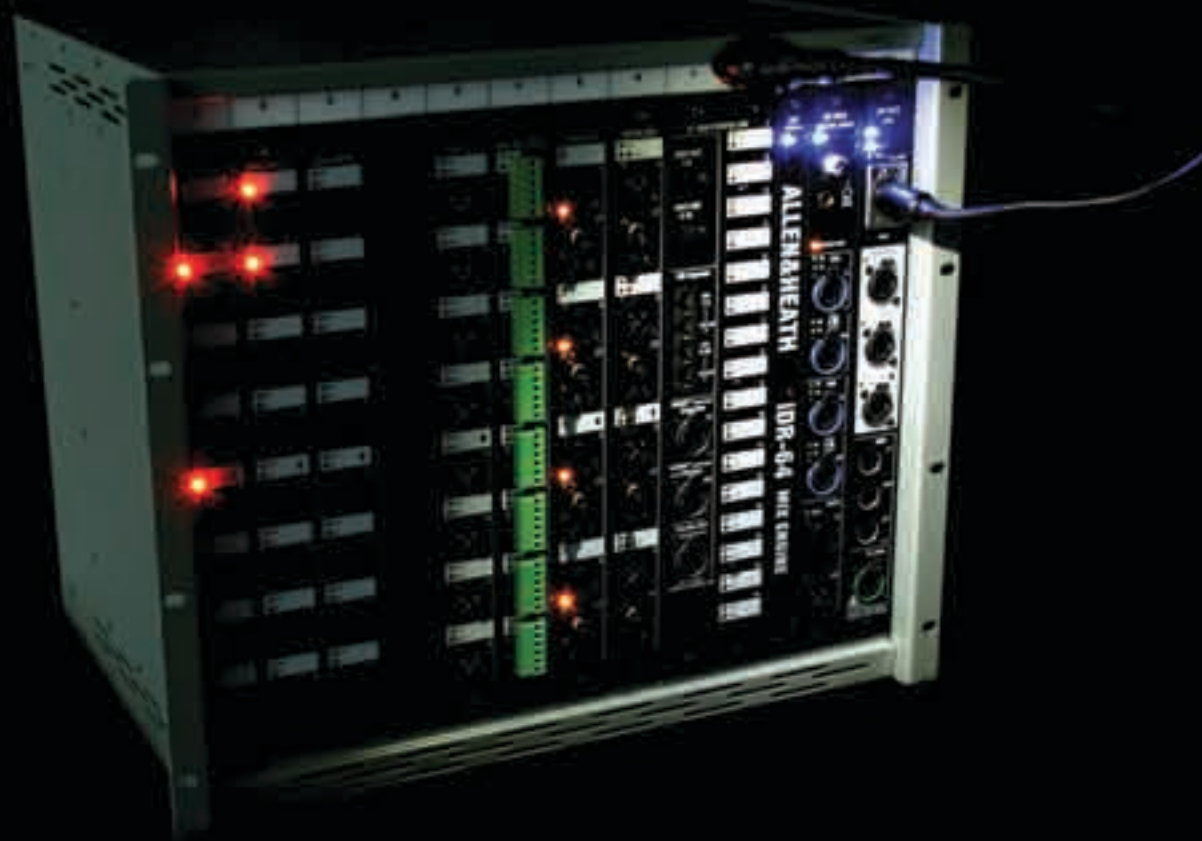
AP6447 ISSUE 3



Digital Mixing Console System for Live Sound



ALLEN & HEATH



"...iLive has convinced me that digital is the way forward. I really like the layout as all the mic pre amps, EQ, limiting and compression are in front of you, not hidden in menus. The sound is as rich as the best analogue desks – the clarity is stunning!"

Edd Higdon, From The Jam, UK.

Philosophy

Building on nearly 40 years' experience and a history of innovation, Allen & Heath harnesses the latest digital technology to provide a completely flexible, intuitive mixing solution for today's sound engineers.

Clarity, Flexibility, Simplicity

Heart

The iDR10 MixRack houses the iDR-64 DSP engine, the heart of a comprehensive, networked, and integrated low latency audio system that provides crystal clear sound. iLive is based on a flexible architecture of 64 inputs, 8 stereo internal FX returns, 32 mix outputs and up to 30 user-definable busses. The audio system is tailor-made to suit the individual, as the number of mono or stereo groups, auxes, FX sends and matrices can be configured together with the main mix format. Countless applications from FOH to Monitors, live broadcast or live recording can be covered.

With all of the signal processing in the MixRack, the iDR10 can be used with a variety of control options. Network control with an iLive surface or PC, complemented with Allen & Heath's PL range of remote panels, make the iDR10 an ideal install product too. The inclusion of up to 2 EtherSound digital audio networks maximises system flexibility and removes the need for cumbersome 'snake' cables.

Face

Available in 4 sizes - iLive-80, iLive-112, iLive-144 or iLive-176 - the iLive control surface has been crafted to help users familiar with analogue systems easily migrate to the exciting world of digital audio mixing. Control of all the parameters of the MixRack is provided by a carefully balanced combination of faders, knobs, switches and displays with a colour touch screen. Each control strip on the surface can be configured as a mono or stereo input, group, aux, matrix, FX send or FX return, main mix or DCA, while the surface's strips are organised into 4 instantly accessible layers. The engineer decides exactly how he wants the surface to be laid out.

Any local input or output requirements at the mix position are easily catered for with the 4 I/O slots in the back of the surface which are linked by the EtherSound network to the MixRack. The only cabling needed between the mix position and the stage is 2 standard Cat5 cables.



"The audio quality of iLive is magnificent; I've never heard the venue sound like this before — it has brought our sound system alive!"

Swan, Temple Bar club, LA, USA.



Brain in a Box



iDR10 MixRack



iDR0 Network MixRack

iDR10

The MixRack provides all of the DSP and mixing functions. Input processing comprises filter, gate, parametric EQ, compressor, limiter/de-esser and delay, whilst output processing comprises parametric EQ, graphic EQ, compressor, limiter and delay. The mix bus processor is complemented with 8 processing slots in which FX and other processing options can be selected.

The architectural design and choice of components ensure a low latency system, and A&H's high quality DSP algorithms, developed over many years and tailored for live sound, ensure the iDR10 delivers the perfect mix.

If additional outboard processing is required it can easily be inserted into any input or mix signal path with connections patched anywhere in the system.

The iDR rack CPU manages all of the DSP parameters and stores data for the 'Scenes' as well as providing the link to external control via the 3 port Ethernet switch, PL-Anet and MIDI, ensuring total flexibility of system control.

The Remote Audio module carries up to 2 EtherSound network modules as well as providing the low jitter, high stability audio clock source for the system. Digital audio clock to or from external systems can also be handled with the DARS in and out connections. A headphones output for on-stage monitoring is also provided.

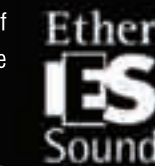
iDR0

The full audio processing capabilities of the iDR10 are provided in this 2U 19" compact package for systems where the audio is distributed by an EtherSound audio network.

The iDR0 adds further system flexibility to the iLive family. Large systems which share sources through a single preamp and A-D can easily be built up or, just as easily, small systems using the iLive surface's I/O can be configured.

EtherSound™ is a digital audio networking standard from Digigram. It provides 64 channels of digital audio in each direction over a single standard Cat5 cable at extremely low latency and has been adopted by a growing number of pro audio equipment manufacturers. With ESA primarily for transporting audio between the MixRack and Surface and ESB for system expansion, there is scope to build complex audio systems with simple Cat5 connections.

Low cost systems can simply employ a traditional multicore snake and work with the MixRack beside the iLive surface, or use a few mic leads to connect PFL and Talkback between the MixRack on stage and the iLive surface FOH if no local I/O is needed, and upgrade to EtherSound later.



I/O Options



10 slots are available on the MixRack and 4 on each iLive surface to accommodate the full range of I/O modules. Each slot handles 8 signals either in or out of the iLive system.

a. Mic/Line Input

8 digitally controlled high quality pre-amps with 80dB gain range and 1dB resolution feeding 24bit, low noise, low latency converters ensure fantastic sonic performance. Even from an external source, the Phantom Power LED senses the presence of +48V on the cable for clear indication when connecting up on a busy stage. Each input's CHK LED follows the PAFL status for the DSP channel to which it is patched providing further assistance to onstage engineers.

b. Digital Input

This multi format module allows 4 stereo digital connections to the system. One of AES3, SPDIF and optical (TOSLINK) format connections can be selected for each input remotely and the selected format is clearly indicated with an LED on the module.

c. Dual Mic/Line Input

The same performance as the standard Mic/Line module is provided with the addition of an input switch offering a choice from 2 inputs into each preamp. With the screw terminal 'Phoenix' connectors, the module is great for fixed installations and pre-wired cable systems where sockets are distributed around the stage or venue. The selection of the alternate input is clearly indicated with an LED and is controlled from the surface.



d. Line output

The line output module comprises low noise, wide dynamic range balanced XLR outputs with auto-mute to protect speaker systems during power up and switch off. Each of the 8 outputs has a CHK LED and a Mute status LED.

e. Digital Output

Provides 4 stereo signals, each with AES3, SPDIF and optical (TOSLINK) connections simultaneously. Mute indication of each channel is clearly displayed with LEDs for left and right channels.

f. Multi Digital Out

A double width module supplying 16 channels of digital audio in a range of formats to interface to systems commonly used on stage or for recording:

- An AVIOM™ compatible interface to deliver 16 channels of audio to personal monitor stations. A system expansion socket is also provided.
- A HearBus compatible interface providing 16 channels for the HearBack personal monitor system.
- Two iDR output expander connections to interface with Allen & Heath's iDR-Out 8-channel analogue output 1U box, providing remote outputs up to 250m away.
- Two ADAT optical connections allow quick connection to a number of devices for recording and other applications.

The Machine Room



The DSP, Remote Audio and CPU modules are present in all MixRacks. These are central to the audio processing in the iLive system.

g. iDR-64 DSP RackExtra

h. iDR Rack Remote Audio

i. iDR Rack CPU



Building the System

The modules are fully interchangeable between the surface and MixRack allowing AV hire companies to keep a stock of modules and swap them between systems in a matter of minutes, with the minimum of fuss.

The I/O modules slide into place vertically in the MixRack, and horizontally within the 4 bays in the surface.

The MixRack and surface can be connected by a single Cat5 network cable (up to 100m in a single span) or two cables, one for control, one for EtherSound network audio, to carry audio to and from the MixRack's processing engine.

Modules in the iLive surface are great for extra mix position I/O such as special effects units, CD playback, recording, and speaker management controllers.

Four USB slots are provided on the iLive surfaces for saving or retrieving show and library data on USB flash memory. A USB keyboard can be used to speed up data entry for operations like channel naming. The iLive system firmware can also be updated from USB memory when new versions are released.

The Processing Strip



"The layout and functionality of iLive is remarkably easy to understand, which is essential given the number of visiting engineers we have throughout the year. It's so easy to work with, sounds fantastic, and has the capacity to cope with whatever we throw at it."

Walter Novacek, Museums Quartier, Austria.

The Toolbox

Rather than hiding them in a maze of complex menus, key controls are clearly displayed and to hand on the iLive surface processing strip.

Having all the tools in the box ready for work allows the engineer to dispense with the outboard rack and avoid the hassle of plugging up and gain matching.

Even the smallest footprint surface, the iLive-80 provides the key controls on the processing strip. The dynamics are easily available in the software from the touchscreen.



Dual-view GEQ

All 32 mix outputs have a 1/3 octave graphic EQ as well as the parametric EQ. The graphic can be set up on the touch screen or viewed on the surface with the motorised channel faders controlling the bands and cut or boost in dB's displayed on the LCD strip. In fader view mode the main output fader is still accessible to make the 'ringing out' process as easy as possible.



The crystal clear pre-amp has an analogue feel with its transparent 1dB step resolution. Dynamics processing is taken care of by a fully-configurable gate, compressor and limiter with de-esser, available on all inputs. A delay for time-alignment in venues is also included on every channel.

In addition, every processor has each parameter available for recall, and with the 'Select' switches the signal can be monitored at any point in the channel signal path including the side-chain filters. All processing is available on each DSP channel all the time so you can never run out of DSP power!

Manage your Mix with 2 Buttons

Controlling a mix with the iLive couldn't be easier – it's here that iLive really leaps ahead of the crowd. Its logic and simplicity get the user up to speed and navigating the system in minutes. The SEL buttons are used to instantly access all the processing for each strip, whether input, output or FX, with no menus involved at all.

The MIX buttons provide access to the mix parameters. Selecting the MIX button on an output strip will immediately bring up the contributions to that mix from the inputs on the faders (or encoders, if preferred), while selecting the MIX button on an input strip similarly shows the send levels to each mix. Assignments to a mix are clearly shown in the LCD channel display and the encoder acts as the pan pot to stereo mixes.

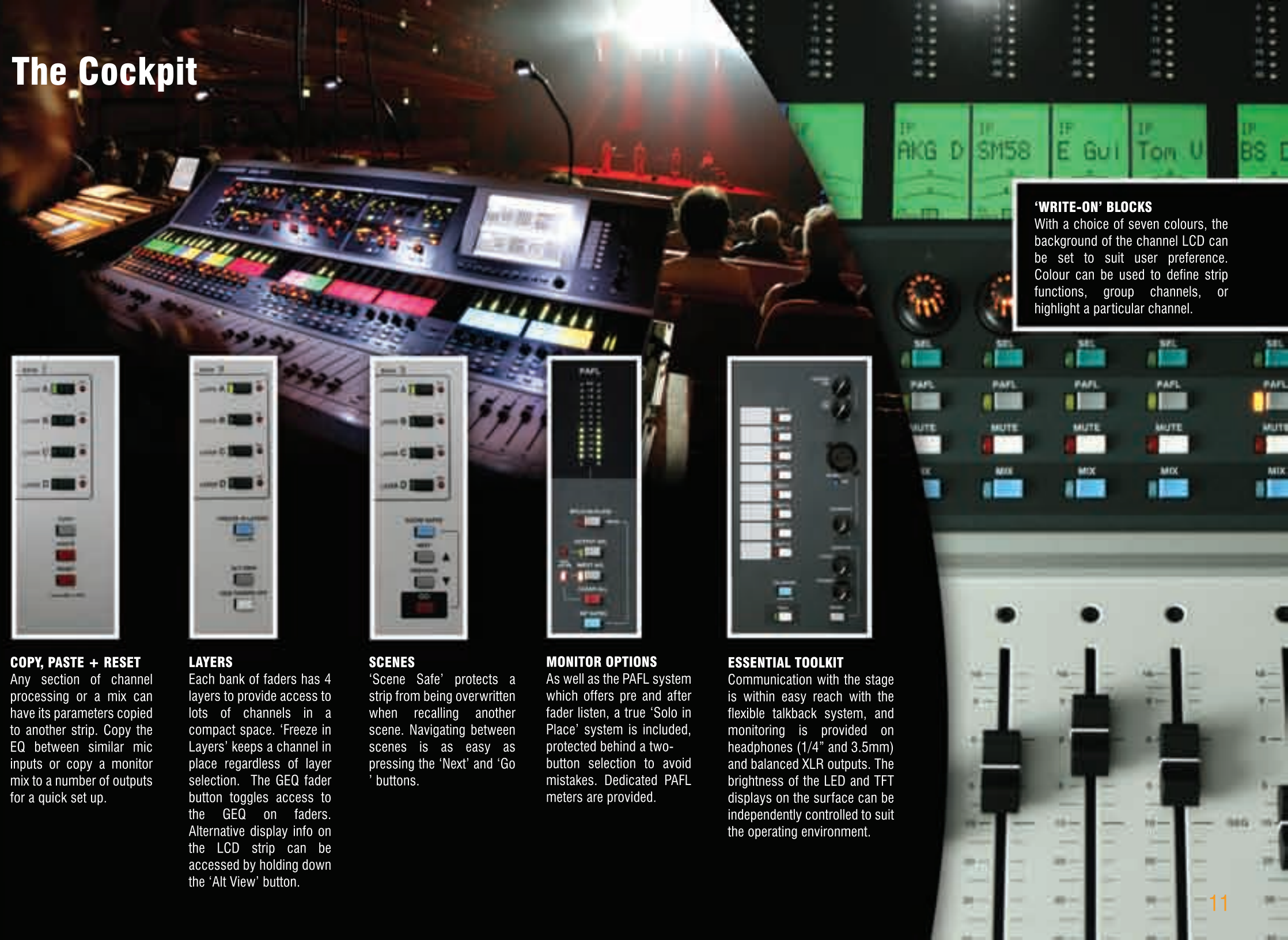
With only 2 buttons, the whole system can be easily navigated under the pressure of a live performance.



"iLive's intuitive and flexible routing, the short learning curve for visiting engineers, and its great sound quality made it an easy choice. Everything I want at FOH is in this mixer, such as high-standard emulated effect engines, output matrix, compressors, gates, and processing on all busses."

Marc Noble, More Stage Services, Holland.

The Cockpit



'WRITE-ON' BLOCKS

With a choice of seven colours, the background of the channel LCD can be set to suit user preference. Colour can be used to define strip functions, group channels, or highlight a particular channel.



COPY, PASTE + RESET

Any section of channel processing or a mix can have its parameters copied to another strip. Copy the EQ between similar mic inputs or copy a monitor mix to a number of outputs for a quick set up.



LAYERS

Each bank of faders has 4 layers to provide access to lots of channels in a compact space. 'Freeze in Layers' keeps a channel in place regardless of layer selection. The GEQ fader button toggles access to the GEQ on faders. Alternative display info on the LCD strip can be accessed by holding down the 'Alt View' button.



SCENES

'Scene Safe' protects a strip from being overwritten when recalling another scene. Navigating between scenes is as easy as pressing the 'Next' and 'Go' buttons.



MONITOR OPTIONS

As well as the PAFL system which offers pre and after fader listen, a true 'Solo in Place' system is included, protected behind a two-button selection to avoid mistakes. Dedicated PAFL meters are provided.



ESSENTIAL TOOLKIT

Communication with the stage is within easy reach with the flexible talkback system, and monitoring is provided on headphones (1/4" and 3.5mm) and balanced XLR outputs. The brightness of the LED and TFT displays on the surface can be independently controlled to suit the operating environment.

Control & Viewing

The iLive touch screen is used to set up and manage iLive's system configuration and data, and also supports general operations with a graphical display of the signal processing. Start by recalling a factory show template, or from scratch by defining a required mix-bus configuration. Place the channels on the control strips where desired in surface set-up and use the 'Names & Colours' page to fill in channel idents. When everything is in place, use the patchbay to connect to the outside world. Finally, a custom meterbridge can be set up with all the key channels in the 'Meters' page, and the system's ready to go.



"The iLive is probably the most flexible digital console I've seen. It feels like it was designed by people who mix sound, and that understanding really shows in the user interface and front-panel features..."

Mike Sinclair, Audio Incorporated, USA.

Set. Save. Recall.



Scenes, Shows & Libraries

One of the major advantages of going digital is the ability to save all system parameters and recall them at will. Total recall at the push of a button!

iLive can store all, or a selection of, parameters on the console into Scene memories. These memories can then be seamlessly recalled for the next song or band. The scenes are then wrapped up into a Show so at the end of the night settings can be saved ready to be recalled the next night, or archived to a USB key.

iLive also provides Libraries containing personalised settings for the processing and FX sections, allowing favourite settings to be called up on any channel strip. The library tools appear in the on-screen processing displays and settings can be accessed from the internal memory or directly from a USB memory. The library manager utility allows settings to be moved between the surface and USB key for backup. Use libraries to save a favoured kick drum or bass DI EQ settings and get to the right sound quickly.

To complement the memory system, the Copy, Paste and Reset system further aids fast setup of the system for shows. All the stress out of show night, with long sound checks and complex changes, can be removed as iLive takes care of all the hard work.

iLive FX



iLive has an array of built-in 'rack' FX options modelled on simulations of the best products available.

With 8 DSP engines available, there are plenty of options for system effects, such as delay and reverb, as well as inserted effects such as double tracking.

SMR Reverb

The Spacial Modelling Reverberator (SMR) has been specifically designed for live sound reverb processing. There are emulations of various industry standard units based on 4 complex models: Classic, Hall, Room and EMT. Each model employs different reflection and decay algorithms to provide natural sound spaces. In advanced mode, 24 parameters are available for user control.



2-Tap delay

The comprehensive delay processor provides separate left and right tap delay outputs with on screen tap tempo for fast and simple setup. As well as input EQ, the regen (feedback) section includes a loop delay HF filter to tailor the delay effects.

ADT Double Tracker

The automatic double tracker is used to create short echo and chorusing effects, classic double tracking and 'slapback' tape delay loops.



Chorus

The module emulates classic chorus units with additional stereo filed enhancement, providing effects from 'shimmer' to deep stereo pitch modulation.

Electric Flange

The Electric Flange processor provides many options from 'ambient' tape machine flanging through 'vintage' classic sounds to 'wild' untameable flange effects.



Each of the effects units has a 'back panel' where I/O routing is set up. This is easily accessed by a button at the top of the screen. A large variety of I/O sources and destinations are available making the FX units ready to be set up exactly as you want them.



The iLive Family



iLive-176. 4 layers of 44 strips. For applications where instant access to many strips is vital.



iLive-144. 144 strips arranged into 4 layers, 36 faders per layer. Makes a great choice for large concert tours.



iLive-112. 112 strips arranged into 4 layers of 28 faders. iLive-112 is the most compact iLive surface with the full processing strip. Great for theatres.



iLive-80. 80 strips arranged into 4 layers of 20 faders. iLive-80 shares the same feature set as the larger frame sizes. The processing panel features controls for the pre-amp and EQ with the dynamics sections accessed by the touchscreen.



EtherSound option kit. The remote audio module in the iLive surface and iDR10 MixRack contains either 0, 1 or 2 EtherSound control PCBs. These can be retro-fitted to a system by purchasing the upgrade kit, allowing the user to take full advantage of the network audio capabilities of the iLive system.

iDR10. The brain of iLive. 10 module slots for I/O in an iLive digital system along with DSP, EtherSound and control interfacing.

LEDLamp. The iLive surface and iDR10 both have lamp sockets for our right-angled Allen & Heath 4-pin XLR LEDlamp. The sleek lamp uses cool, bright LEDs for longevity and has a rotary dimmer control.

iDR0. Network mixing solution based on the DSP and CPU from the iDR10, sourcing audio by EtherSound. Ideal for mixing broadcast outputs, or splitting monitor feeds from another iLive system.

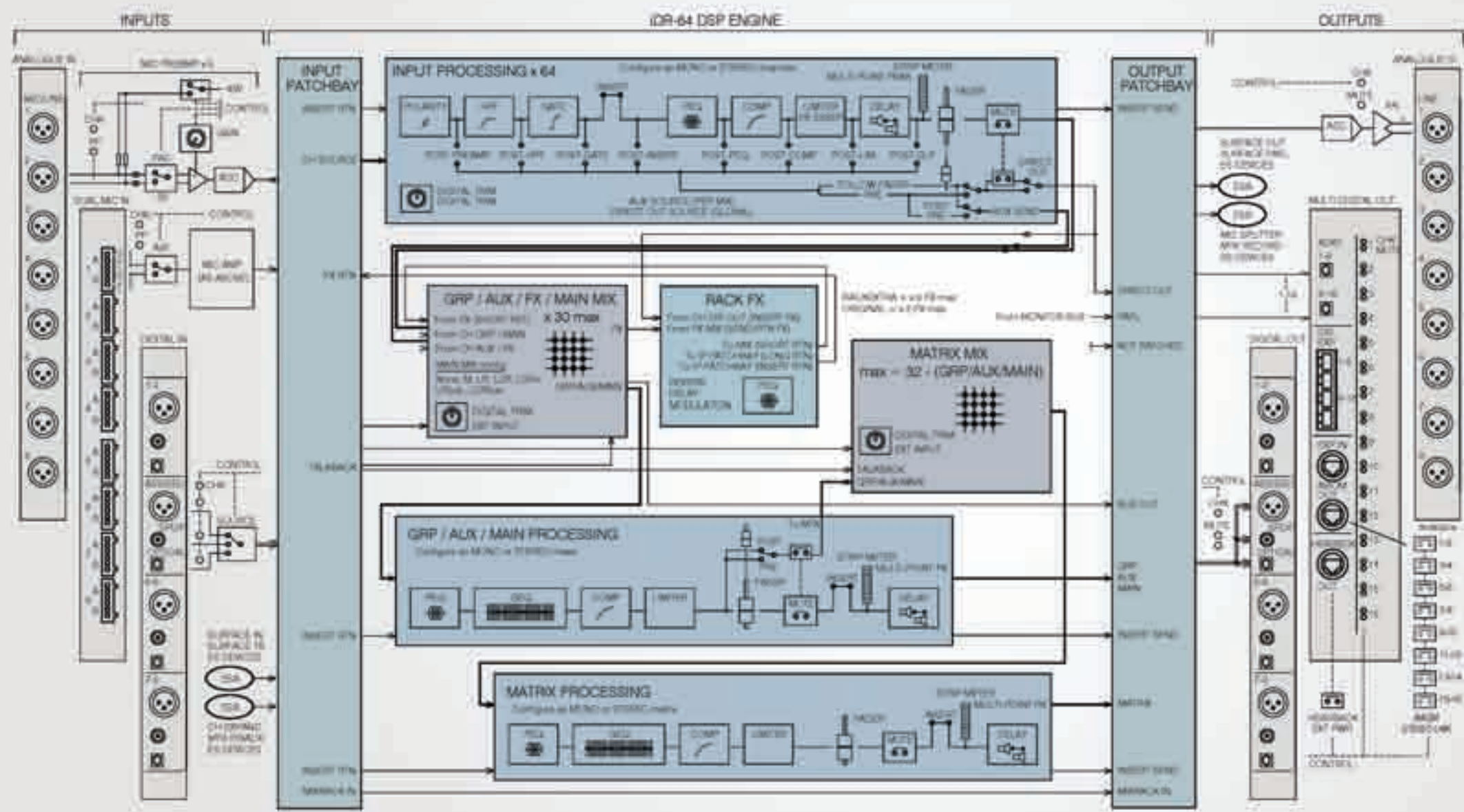
iDR-Out. part of Allen & Heath's range of installation products. When connected to the multi digital out module, the iDR-Out provides 8 remote analogue outputs.

iPS10. 2U 19" rack-mount redundant switch-mode PSU for all iLive surfaces. Internal temperature sensor when linked to an iLive provides one of the 9 system temperatures measured, and available to the user.

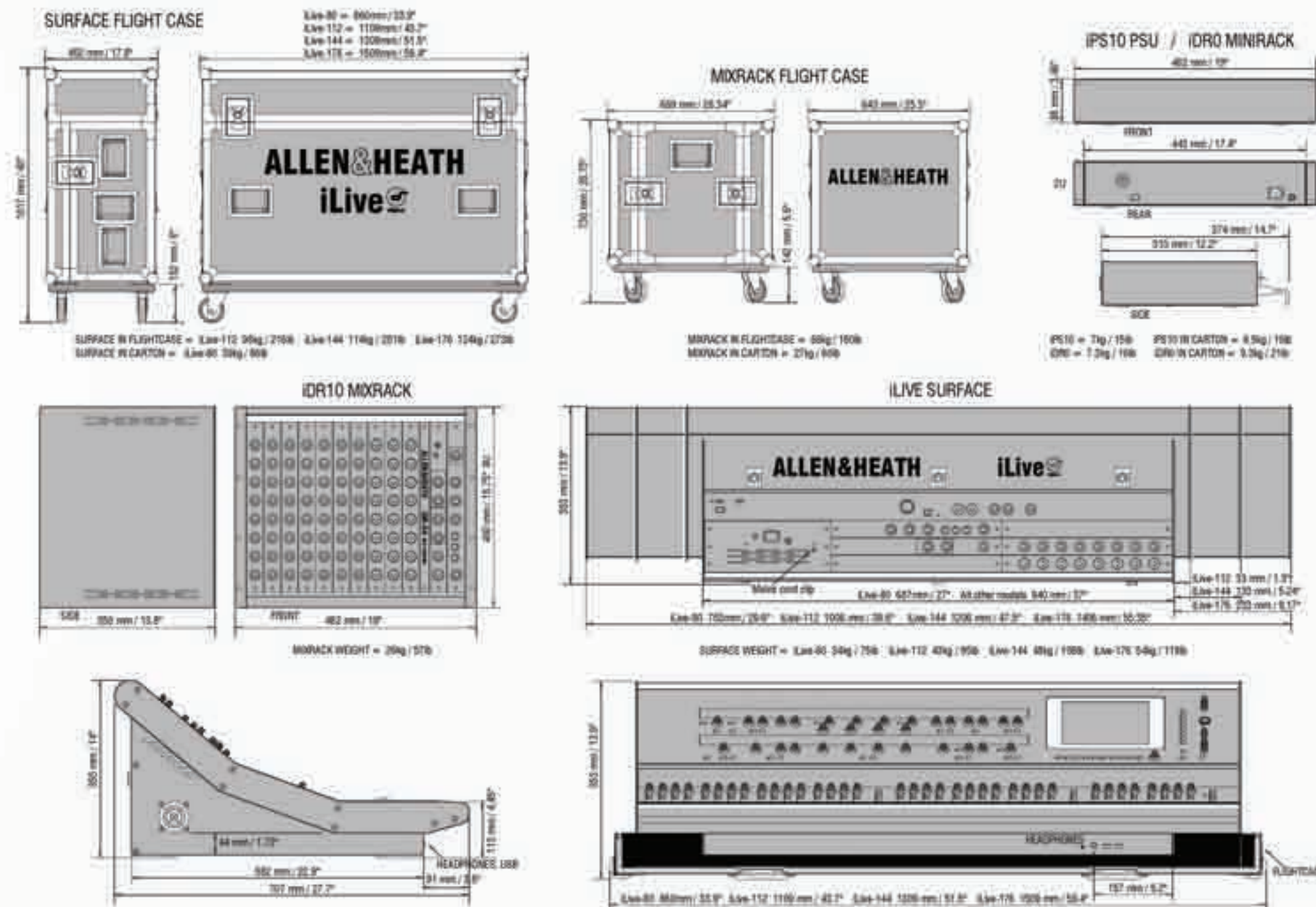
PL devices. Using PL remote devices with the iLive system expands the control possibilities. The touring live mixer then becomes a powerful installed sound distribution system.



Audio Flow Diagram



Mechanical Specifications



Technical Specifications

Format:

Distributed dual network audio and TCP/IP control
Separate DSP and control surface
4x surface sizes
Up to 64x input channels
Up to 8x additional stereo FX returns
Up to 32x assignable mix buses
16 DCA groups
Up to 10x 8 channel I/O modules in (80x sockets)
Up to 4x 8 channel I/O modules in surface (32x sockets)
Surface strips assignable as:
Channels, mix masters, DCA masters, PAFL masters
Analogue style one knob per function channel processing control

Surface control:

iLive-80 (20 faders, 4 layers = 80 assignable strips)
iLive-112 (28 faders, 4 layers = 112 assignable strips)
iLive-144 (36 faders, 4 layers = 144 assignable strips)
iLive-176 (44 faders, 4 layers = 176 assignable strips)
Multi-colour backlight LCD virtual 'write-on' strip and mix status
Control strips – fader, pan, MIX, MUTE, PAFL, SEL, LCD, meter with function keys
User assignable soft keys
Analogue style one knob per function channel control for instant access
Rotary controls with LED position display
Additional graphic display of parameters on
Surface LED/LCD and dim controls
Surface lock function

Surface audio:

Interfaces to the rack via EtherSound network. 64 bi-directional audio:
PAFL monitor, Talkback, 32x local audio and 30x break in/out signals
Built-in card frame for up to 4x optional 8 channel I/O modules (32x sockets)
Provides local audio at surface for system using remote iDR10 MixRack, or
Provides stand alone mixer with up to 32x I/O using local iDR0 MiniRack
Analogue mic/line inputs (8x per module):
Remote controlled preamp
Balanced female XLR, pin 2 hot
Impedance 2k ohm, >10k ohm (pad in)
Gain +10 to +65dB, -15 to +40dB (pad in)
Resolution 1dB steps | Pad 25dB | Maximum input +30dBu (pad in)
Noise EIN (150 ohm) -127dB | Module LEDs 48V, CHK (PAFL)
ADC 24-bit multi-bit delta sigma | 108dB dynamic range

Analogue line outputs (8x per module):

Balanced male XLR, pin 2 hot
Output relay power up/down protection
Impedance: < 75 ohm
Nominal output: +4dBu
Maximum output: +22dBu
Residual output noise: -94dBu
Module LEDs: MUTE, CHK (PAFL)
DAC 24-bit multi-bit delta sigma.
116dB dynamic range.

Digital inputs (8x channel = 4x stereo pairs):

Select one of three formats per pair:
AES3, SPDIF, Optical.
Sample rate conversion selectable on each pair.
Module LEDs: SEL, CHK (PAFL)

Digital outputs (8x channel = 4x stereo pairs):

Three formats simultaneously available:
AES3, SPDIF, Optical
Module LEDs: MUTE, CHK (PAFL)

Digital Audio Clock Sync (DARS):

Digital Audio Reference Signal out (MixRack and Surface) to sync other digital audio systems
DARS in on MixRack to sync iLive system from other digital audio clock source
Can sync to remote device via Remote Audio B (system expansion)

Audio networking:

2x 64 channel bi-directional EtherSound networks
Compatible with standard EtherSound network devices
ESA for surface/breakout audio (replaces multicore)
ESB option for system expansion (FOH/monitor split, sys-link, multitrack)
Maximum CAT5 cable length 100m / 330 feet (depending on cable used)
Can work with third party optical fibre / dual redundant systems

Control (available on each and surface):

TCP/IP Ethernet – MixRack, Surface,
Integrated 3-port Ethernet switch
Maximum CAT5 cable length 100m / 330 feet
Can work with standard Ethernet optical fibre / dual redundant systems
MIDI (MixRack and Surface).
PL-Anet for A&H PL-Series controllers (MixRack and Surface).

Digital signal processing module:

48kHz sampling
24-bit, 48-bit data in EQ processing
System latency < 2ms rack in to out, < 2.25ms surface in to out

System performance:

Frequency response 20-20kHz +0/-0.5dB
THD+N (1kHz, 25dB pad out, mid gain)
Level: +16dBu (-80dBu, 0.0015%)
THD+N (1kHz, 25dB pad out, unity gain)
Level: +16dBu (-81dBu, 0.0012%)
Channel separation > 95dB

Audio architecture:

Inputs can be assigned as mono or stereo
32 mixes assignable as:
Mono/stereo Groups
Mono/stereo internal FX sends
Mono/stereo Auxes
Main mix – M, LR, LCR, LCR+, LR+Sub, LCR+Sub, LR+M, LCR+M
Mono/stereo Matrix
Inserts assignable on every input and mix
Patchable channel direct outs and mix bus in/out
Switchable mono/stereo PFL or AFL

Audio routing:

Input virtual patchbay
Output virtual patchbay
EtherSound routing
Insert patchbay
User pre/post send and direct out options

Audio metering:

12-bar LED main channel/mix meters
Extensive metering on processing strip
Peak indication across fader layers
Dedicated PAFL meters
Dedicated meter mode

Audio monitoring:

2x PAFL headphone amps (MixRack and Surface)
2x sockets on surface - standard 1/4" and 3.5mm mini jack
Surface local PAFL stereo monitor balanced XLR line outputs
Surface stereo PAFL balanced XLR audio inputs
Select and listen to any point in the signal path
Separate input and mix PFL or AFL (in-place) selection
Cancel all PAFL function
Auto cancel or additive PAFL mode
AFL trim up to 12dB gain
Link SEL and/or MIX function to PAFL user preference
Dual engineer's monitor outputs (wedge/in-ear systems)
PAFL indication at (CHK indicators)
Solo-in-Place with SIP safes

Input channel processing:

Preamp – gain, pad, polarity, 48V
HPF – 12dB/octave swept 20-400Hz
Gate – threshold, depth, hold, attack, release, sidechain filter + listen select
PEQ – 4 band fully parametric, filter type shelf/bell on HF and LF
Compressor – threshold, ratio, attack, release, various auto modes, soft knee, gain, sidechain filter + listen select
Limiter/de-esser – threshold, de-ess frequency, sidechain filter + listen select
Delay – up to 170ms
Insert assignable, bypass, +4/-10 operating level

Mix processing:

PEQ – 4 band fully parametric, shelf selectable on HF and LF
GEQ – 1/3 octave, 25 band, and fader control
Compressor – threshold, ratio, attack, release, auto, gain, sidechain filter + listen select
Limiter – threshold, sidechain filter + listen select
Delay – up to 340ms
Insert assignable, bypass, +4/-10 operating level

RackExtra (iDR-64):

8x internal stereo FX racks (devices)
Patch as send/return or inserted FX
Send from FX bus, Aux bus or channel direct output
Return via short path with PEQ, or input channel with full processing

Memories:

Libraries – Gate, PEQ, GEQ, Compressor, Limiter, De-esser, FX, name
Scenes – Selectable parameters, safes, name and comment
Shows – Configuration, current settings, all scenes, libraries, name
User Profiles - Administrator + 7x guest users, selectable permissions, passwords
USB memory key to transfer/archive Library and Show memories

Additional functions:

User assignable channel names, 5 characters
User assignable channel colours, 7 colours + off
Alt view channel LCD display / encoder function
Freeze in layers strip function
User assignable meters
Simultaneous view of all graphic EQ bands on faders
Talkback assignable to any combination of mix buses
Internal signal generator:
Swept frequency sine wave, swept bandpass, white, pink noise
Copy/paste/reset editing of channel and mix parameters
Quick all channel mix assign and pre/post selection
8x assignable soft keys

Power supplies:

2x MixRack PSU modules (Second for redundant backup)
1x surface internal PSU module
Optional iPS10 2U rack PSU for surface redundant backup
MixRack power requirement 100-240V.AC, 47-63Hz, 320W max
Surface power requirement 100-240V.AC, 47-63Hz, 320W max
Temperature monitoring at surface for all supplies and circuits

Dimensions (Width x Height x Depth):

iDR10 482mm (19") x 400mm (15.75") 9U x 350mm (13.8")
iDR10 flightcase 643mm (25.3") x 730mm (28.75") x 669mm (26.34")
iDR0 482mm (19") x 88mm (3.46") 2U x 310mm (12.2")
Surface iLive-80 753mm (29.6") x 353mm (13.9") x 707mm (27.7")
Surface iLive-112 1006mm (39.6") x 353mm (13.9") x 707mm (27.7")
Surface iLive-144 1206mm (47.5") x 353mm (13.9") x 707mm (27.7")
Surface iLive-176 1406mm (55.35") x 353mm (13.9") x 707mm (27.7")
Flightcase iLive-80 860mm (33.9") x 1017mm (40") x 452mm (17.8")
Flightcase iLive-112 1109mm (43.7") x 1017mm (40") x 452mm (17.8")
Flightcase iLive-144 1309mm (51.5") x 1017mm (40") x 452mm (17.8")
Flightcase iLive-176 1509mm (59.4") x 1017mm (40") x 452mm (17.8")
iPS10 PSU 482mm (19") x 88mm (3.46") 2U x 310mm (12.2")

Weights:

iLive-80 34kg (75 lb), 39kg (86lb) in carton
iLive-112 43kg (95 lb), 98kg (216 lb) in flightcase
iLive-144 48kg (106 lb), 114kg (251 lb) in flightcase
iLive-176 54kg (119 lb), 124kg (273 lb) in flightcase
iPS10 PSU 7kg (15 lb), 8.5kg (19lb) in carton
iDR10 MixRack 26kg (57 lb), 68kg (150 lb) in flightcase
iDR0 MiniRack 7.3kg (16lb), 9.3kg (21lb) in carton
** We reserve the right to make changes in the interest of further product development.