



A place to grow! It is with this motto that Yamaha Music Central Europe GmbH (YMCE) has inaugurated its newly built distribution centre for Central and Eastern Europe in Rellingen near Hamburg on 2nd March 2007 at noon. The investment in the new modern centre is a clear sign of Yamaha's confidence in Germany as a business location. Hard on the heels of last year's events celebrating 40 years of Yamaha in Europe and the distribution centre in Rellingen, 2007 sees the opening of a new chapter in the company's history. The new building safeguards the future of the Rellingen site. As the headquarters for countries throughout Central and Eastern Europe, Rellingen will also play a key role in the continued promotion of cultural music structures in these countries.



The PM5D is a great live sound console, its quality and reliability has made it the world's first choice of large digital mixer. Despite its maturity and popularity, the large user base of discerning professional engineers always wanted to add more features to suit their many different applications.

The PM5D V2 is the result; it's loaded with new features grounded in actual day-to-day experience ranging from subtle refinements to seriously notable innovations. And owners of the original PM5D aren't excluded from the good news: a free firmware update, downloadable from Yamaha's Pro Audio website, will bring any existing PM5D up to the PM5D V2 specification. More info on [www.yamahacommercialaudio.com](http://www.yamahacommercialaudio.com) and also in the upcoming Commercial Audio Newsletter.



Presenting a brand new stand design, an impressive line-up of products and an international crew of sales-, application- and support engineers, Yamaha is back at the Pro Light + Sound fair. Located in the Messe Frankfurt Forum Hall in the past 5 years, 2007 was the year for Yamaha Commercial Audio to come back to the pro audio fairground in hall 8. Crew nationalities included Italian, French, Spanish, German, Dutch, Swedish, Hungarian, Polish, Swiss and British, serving a true pan-European network of customers. Product highlights were the DSP5D digital mixing engine, M7CL and LS9 digital live consoles, DME satellite digital mixing engines and the 'connect anything to anything' rack offering simultaneous CobraNet™, EtherSound™, OptoCore®, Aviom, MAD1 and LightViper connectivity to all mixers, amp racks and DME units on the booth.

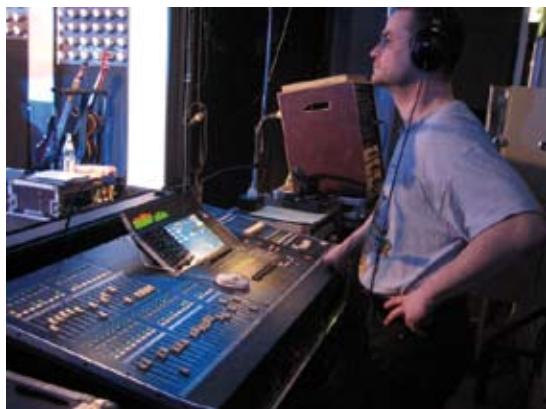


Visit Yamaha Commercial Audio at the AES convention in the Austria Center Vienna from May 5th to 8th 2007 on stand number 1943. In addition to the exhibition space, Yamaha contributes to many events such as seminars by Prof. Vette from the University of Vienna, the The Live Sound Seminar in collaboration with d&b, Sennheiser and Neumann & Mueller, the recording sessions by Elliott Scheiner and Chuck Ainley and the NHK broadcast sessions.



1Live Krone 2006 brought a new concept to a new venue. A set consisting of four interconnected stages was built in Bochum's Jahrhunderthalle. The idea was for the sound on each stage to be clearly location-specific – the sound design made use of a large range of systems in order to be able to provide optimum directional reference in every given position where someone would be listening.

As in previous years, a Yamaha PM1D and a O2R96 were used as the FOH mixers, with a PM5D filling the monitor position. In order to create the location references and at the same provide time flexible routing of individual signals to the sound systems, TON-ART AG decided to use a DME64N. The plan envisaged performing all signal management through the DME64N and supplying the individual stages centrally from the DME64N. In so doing, the PM1D served as the mixing desk for the performances by the artists and the O2R96 for the MCs' microphones and MAZs. Signal routing was performed via matrices and specially developed user modules within the DME in order to make it possible to provide the correct speaker combination and individually tailored runtimes for each sound situation that arose. The entire system was set up to play all four stages simultaneously, allowing the FOH mixer to control the movement of individual signal sources acoustically through the room. The DME64N's DSP capacity was large enough to also handle equalization of the 28 aux sends. Continuous access to all the relevant parameters was provided by a Notebook with DME Designer software which was online during set-up, testing and the show. All signal distribution was managed digitally using AES/EBU via spare fibre-optic cables, with copper multicores being used for shorter distances. The availability of a stable wordclock proved essential and was provided for all the mixing consoles (PM1D + O2R96 + PM5D), all the converters (AD8HR + AD824 + DA824), the Optocore and the DME64N via external wordclock generators. In order to ensure operational reliability, all mixing consoles, converters and the DME were backed up via online UPSs. With its flexibility and stability, the high sound quality that the overall system provided did not go unnoticed. The guest mixers from the bands taking part made it clear just how pleased they were with the ability of the facilities provided to cater for their every wish, be it of a technical or an acoustic nature, immediately and effectively.



The band „Die Kloostertaler“ has been on tour now for over 30 years and put its faith in the hands of “P2 Veranstaltungstechnik” rental company from Greven for over five years. Each year, from May till September, around 70 gigs are done. In touring year 2006 (“Mittendrin-Tour”) the complete audio system was revised. Two M7CL mixing consoles (Front Of House and Monitor) replaced the analogue consoles. Both consoles are identical in channelcount (48 channels) and have done the job without any complications what so ever, delivering the high audio quality expected from these consoles. The integrated effects and dynamic processing reduced the amount of outboard gear dramatically except for one Focusrite ISA430 (for leadvocal processing) and two BSS901 for dynamic equalisation. At the monitor position 5 stereo in-ears are used without further applying any external processing.

This month the long awaited Version 3 software has been announced for release. This major firmware upgrade enhances the functionality and versatility of the DME series product line - the DME64N and DME24N, supporting the new DME satellite series DME8i, DME8o and DME4io - all in either Cobranet and EtherSound compatible frames. The DME designer version 3 software allows integrated configurations to be programmed, including Ethernet support for the ICP1 control panel and the SP2060 speaker controller. New features include:

- Enhanced Automatic Adjustment for Meeting and Conference Rooms
- Room Combiner component
- Additional Router and Matrix component
- Ambient Noise Compensation
- Automatic Audio Input Detection
- Simple Mixer
- Features for Smoother Delivery, Setup and Maintenance
- Advanced Support for AMX Touch-panel Controllers
- Remote Control of Internal Mic/Line Head Amplifiers
- DME Satellite “ES” Type Support
- Daylight Saving Time
- Windows Vista Compatibility





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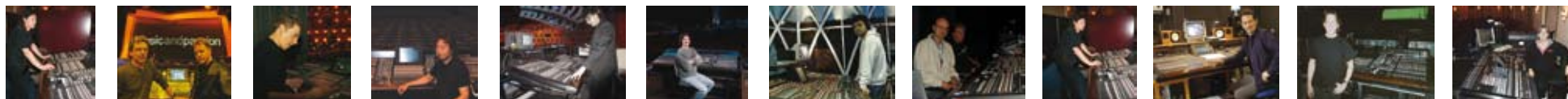
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To join the Yamaha Digital Live Mixing engineers reference list, email your picture to [proaudio@yamaha.nl](mailto:proaudio@yamaha.nl)