



### Pro Light and Sound 2009

The main theme at Pro Light & Sound 2009 clearly was audio networking. Yamaha showed both Cobranet and EtherSound based networks on the stand, including many individual redundant ring setups ranging from 01V96VCM to PM5D. Also, a large 320\*320 network router was shown with the Auvitran AVM500-ES serving multiple consoles, AES/EBU bridges and SB168 stageboxes in one topology, controlled by a single ESmonitor user interface. Since the first deliveries early 2009, the SB168 and the ES100 redundant ring technology have become a market standard in mid scale live SR in just a few months.



### Software for TXn

As the TXn series power amplifiers are being delivered to the market, the controller software is now available as download on [www.yamahaproaudio.com](http://www.yamahaproaudio.com). The TXn Amp Editor software offers detailed control and monitoring of all DSP and routing functions in the connected amplifiers, including set-up of crossovers, equalisers, delays, dynamics and mixing. Also, the Amp Editor offers detailed and precise monitoring of all of the amplifier's functions, including on-screen tracking of the full signal path through all of the TXn's individual circuits. More details will be covered in the next issue of this newsletter.



### AV Manifestatie Hilversum

Yamaha will attend trade show 'AV Manifestatie' on the 27th and 28th of May 2009 in Hilversum with networked audio systems for the broadcast industry. Based on a no-nonsense approach to CobraNet and EtherSound implementation, Yamaha is able to offer easy to use audio distribution and mixing systems for the broadcast industry with a well balanced routing bandwidth and redundancy level. See for yourself at stand nr. 30.



### 2009 MIPA Award at Pro Light & Sound

At the 2009 MIPA AWARDS ceremony during this year's Pro Light & Sound in Frankfurt, Yamaha CA's European marketing director Nick Cook proudly received the award for Sound System Technologies for the TXn series power amplifiers. Awarded by Europe's major music and Pro-Audio magazines, the recognition of TXn as an innovative sound system technology - designed to integrate seamlessly in analogue, digital and networked audio distribution systems rather than being a stand-alone product - encourages the Yamaha design team further to continue the integrated system approach on high-end sound reinforcement.

## Yamaha reaches the summit as G8 leaders gather for July conference

Located on the Mediterranean island of Sardinia, the town of Arzachena is a regional administrative centre located near Costa Smeralda, the venue for the upcoming G8 summit being held between 8-10 July. One of the facilities for media briefings that the globally powerful politicians may use is the just-completed Arzachena Auditorium Comunale, which features a state of the art Yamaha audio system.

With the respective heads of state/government of the USA, Russia, UK, Japan, France, Germany, Italy and Canada attending, the G8 Summit will see the attention of the entire world focused on Sardinia. With this in mind reliability, audio quality and unsurpassed post-sales support are all key requirements of any facilities which may be used in connection with the summit. At the Arzachena Auditorium Comunale audio system, installation company Italtecnica Snc - Rubano (PD) - naturally chose Yamaha.

A comprehensive system was specified, featuring an LS9-16 mixing console, a DME24N digital mix engine and a range of Installation Series loudspeakers comprising eight IF2205, four IF2112M/64 and two IS1118 to cover the spectacular octagonal auditorium, with four CM12V Concert Club VC Series wedge monitors on stage. Amplification is by three XP7000, two XP2500 and two XM4180 power amps, with a CDX397MkII-BR CD player and DVDS663-BR DVD player completing the lineup. Inputs for the system are from six desk microphones and three radio microphones, plus the CD player for background music and the DVD player for corporate presentations and the theatre's dual role as a cinema.

"The interior layout of the auditorium is ideal for presentations and media briefings, as all seats have a perfect view of the stage," says Sandro Chinellato, Commercial Audio Application Engineer at Yamaha Musica Italia. "However, the octagonal shape and large balcony mean that very accurate alignment of the speakers was required to obtain the necessary intelligibility. The DME24N takes care of time alignment to ensure that the audio is crystal clear throughout the venue. It also performs the required EQ and feedback suppression functions."

Taking place in a different location each year, the annual meeting of the G8 leaders always produces much newsworthy content. Delegates and media representatives involved in the 2009 summit can be assured that, at any event hosted by the Arzachena Auditorium Comunale, every word will be heard loud and clear.



## Yamaha is in the P!nk as PM1D gets the party started on world tour

American songstress P!nk has recently embarked on a high profile world arena tour to promote her latest album Funhouse. And to make sure all the musicians and dancers have the best foldback sound, monitor engineer Horst Hartmann is manning a Yamaha PM1D. Starting in March, the tour has already visited Europe and is currently in the midst of 16 UK and Ireland dates before heading off for a mammoth 60 shows in Australia. It will then come back to Europe, the UK and Ireland for a second round of gigs - with the ever-reliable PM1D at every one.

The PM1D was the first digital console that Horst learned and it remains his favourite, thanks to its combination of reliability, audio quality and user-friendliness. "When I made the transition from using analogue consoles, I had all the usual doubts," says Horst. "So I approached Yamaha for some training and I found the transition very straightforward. I like the fact that it has enough physical controls, you're not having to scroll through endless menu screens because you've got 200 channels but only 16 faders."

Backing P!nk on the Funhouse tour is an eight piece band (drums, guitar, bass, violin, two keyboard players and two backing vocalists) plus a troupe of dancers. On top of that there is both the main stage and a B stage in the middle of the audience, with an ego ramp linking the two. So it's a complex monitor setup. "P!nk is using both wedges and in-ears because she prefers to only have one ear in, although I do her mix in stereo and put it on the matrix in mono, That way if, one day, she decides she wants to use both in-ears then it's all ready," says Horst. "There are eight wedges for P!nk on the main stage and more on the B stage, plus sidefills for the dancers. It's a very dynamic show and I have separate mixes in her in-ears and the wedges, I have to ride the faders for her mix throughout the show. "The rest of the musicians have stereo in-ear mixes. I have to make occasional changes for them, but they're not that drastic."

The size of the elaborate set also means that Horst and all the backline techs are located offstage, which could mean communication problems. This is prevented by the techs also all being on in-ears, with Horst running a communication network via the PM1D. "Each position has a switched talkback mic and I have a talkback DCA on a fader, so at soundcheck all the musicians can hear everybody, but in show mode only the techs can hear each other. It's very easy to do and works fine, nobody has to run over to me or wave their arms to attract my attention if their musician wants a change to their mix, they just talk into their mic and it's done." Because of the dynamic nature of the show, Horst programmes just two basic scenes at soundcheck each day - one for the P!nk set and one for the support band. From those, he and the support monitor engineer effectively mix in the old fashioned, analogue way, thanks to the PM1D's complement of faders. "Although I mix manually during the show, the fact that I can always instantly come back to my basic mix for each show is very good," he notes. "And being able to do a scene for the support band of course means that we don't have to carry a second console."

With 110 inputs, 45 outputs and all the effects processing in use (no outboard of any kind is in the system rack), the PM1D is certainly being given a work-out on this tour. And because of the length and intensity of it, Clair Brothers - the tour's audio supplier - has provided two DSP units with the console, A and B, providing 100% redundancy just in case. Should there be any problem, Horst can instantly flip to the 'B' brain and the musicians wouldn't notice there had been a problem. "It's there just as a backup," Horst smiles. "We haven't had to use it yet and, to be honest, I would be very surprised if we have to. The PM1D is incredibly reliable and the system is working absolutely fine. The tour has been going fantastically well. Everything is working well, the vast majority of the dates are sold out. The performers are all very easy to work with, they're completely professional and know exactly what they want. Together with using the PM1D, it makes my job very straightforward."



YAMAHA



YAMAHA is among the world's leading manufacturers of proaudio products. It places great importance on digital technology for broadcasting, recording and acoustic technology in permanently installed as well as mobile applications. As a generalist, YAMAHA specialises in the requirements of these customers in the Commercial Audio segment.

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- By visiting potential investors and sales agents, you will obtain new customers and develop your sales territory.
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- You will participate in Yamaha trade fairs and initiate regional exhibitions and seminars in cooperation with internal services.

### Your profile:

- You distinguish yourself by a high degree of self-responsibility & self-initiative.
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- You have strong networking skills and are well-acquainted with the top players in the rental and touring business in the Benelux countries.
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- MBO or equivalent education
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