

JBL	none	1,450	Butterworth
(ms)	Normal	18	900
	35.5	Butterworth	18
Hz (Hz)	24	Butterworth	Butter
pe (dB)	Butterworth	850	Butter
Type	18	2,500	L, f
Freq (Hz)	Butterworth	150	-7.40
Slope (dB)	150	Bell	-4
Type	-40		

### Speaker data

Using the TXn, SP2060 and the DME series of Digital Mixing Engines to drive major brand speaker systems made easy: just download the DME modules for Yamaha, EAW, EV, Martin, Tannoy, Turbosound or JBL and install in any DME, SP2060 or TXn amp. Download on: [www.yamahaproaudio.com](http://www.yamahaproaudio.com)



### Yamaha goes Dante

Audinate's Dante-MY16-AUD card is a fully compatible Yamaha Mini-YGDAI standard card that instantly Dante-enables your Yamaha mixer, processor or power amp. More info on page 2...



### DME Designer V3.5

The DME firmware version 3.5 takes the Yamaha DME series performance to a higher level of refinement. In addition to new components for installations and broadcast applications, this firmware includes significant efficiency improvements specially for large scale designs. DME version 3.5 firmware is available for download on [www.yamahaproaudio.com](http://www.yamahaproaudio.com)



### Reco Live Tracker

Finally: a professional, road proof, reliable 64 channel live recording unit for ES100, MADI and Dante based live systems: check out the RECO Live Tracker on page 3.



### YCATS

SB168-ES seminars coming up... check the schedule for central Europe on page 8.

## MY16-AUD

Dante delivers something every audio professional needs: a nohassle, selfconfiguring, true plug-and-play digital audio network that uses standard Internet Protocols over both 100Mbps and 1 Gigabit Ethernet. Patent-pending Dante technology distributes digital audio plus integrated control data with imperceptible latency, sample accurate playback synchronization, extreme reliability and high channel counts.

The innovative configuration protocol makes networking a true plug-and-play process with automatic device discovery and system configuration. Dante-enabled devices will automatically configure their network interfaces and find each other on the network, so you can skip those complicated, error-prone setup procedures. Instead of "magic numbers," you label Dante devices and their audio channels with names that make sense to you. Sample-accurate timing with inaudibly low latency. Dante uses audio-independent, high accuracy network synchronization standards to ensure all Dante devices are synchronized at all times. Sample-accurate playback with extremely low latency and jitter is achieved without limiting your audio sample rates and network layout options.



Dante runs on inexpensive `off-the-shelf` computer networking hardware, and does not require dedicated network infrastructure. Ethernet switches transmit Dante digital media streams alongside ordinary data traffic, so you can integrate professional media operations into properly designed pre-existing networks. And with Dante Virtual Soundcard (DVS), your Mac or Windows computer looks and acts like any other Dante-enabled device. Just plug in to the standard Ethernet port on your computer to use digital audio processing, recording or playback software on the network.

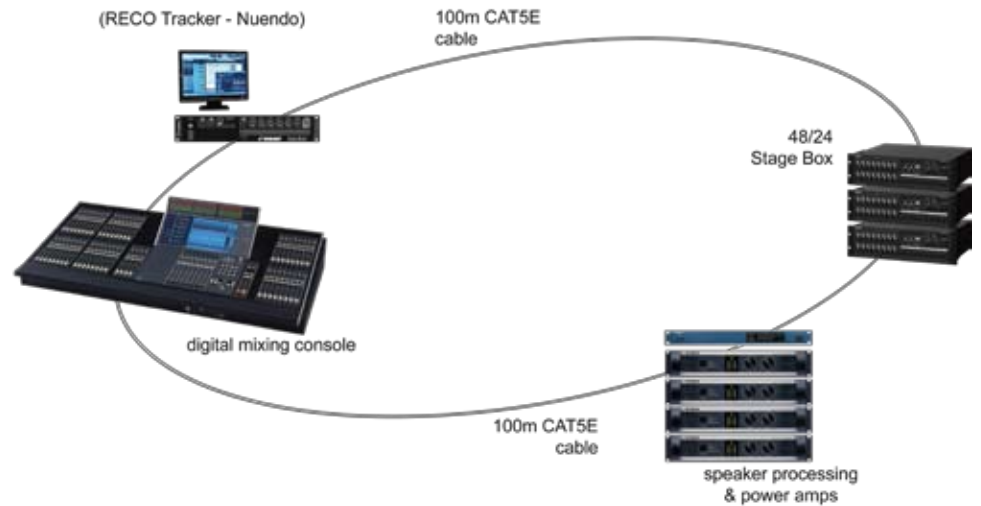
Sample Rates	48kHz and 96kHz
Audio channels	16 bidirectional @ 48kHz OR 8 bidirectional @ 96kHz
Sample bit-depth	24 bit PCM
Network	2 x Gigabit (1000Mbps; 1Gbps) Ethernet RJ45 connectors
Redundancy	Glitch-free Dante audio redundancy using dual Ethernet networks
HA Remote	Supported on HA Remote capable Yamaha products
Expandable	Install up to four Dante MY16-AUD cards in available Mini-YGDAI compatible slots for up to 64 bidirectional audio channels
Compatibility	Digital mixers PM5D, DSP5D, M7CL, LS9, DM2000, DM1000, 02R96, 01V96 Digital signal processors DME24N, DME64N Power amps Txn Series
Clock	High quality on-board VCXO clock can provide master clock OR slave off audio equipment; automatic synchronization with Dante

**Reco tracker**

RECO *tracker* is a PC based recording and DAW system in a 19" 2RU housing made by the Cologne based company TEQSAS, offering PC based DAW functionality rugged enough to perform in a live sound environment. With heavy duty connectors on the front panel for all connections (Ethernet, Audio Network, wordclock, Firewire, USB, HDMI, Power), RECO *tracker* is designed to be connected to a networked live audio system in just a few minutes. ES100 and MAD1 are supported through internal, optional PCI respectively PCI-e cards, with additional support for Dante using one of the two Gigabit ports. RECO *tracker* uses two 640GB harddisks in RAID mode so audio is recorded with full redundancy.

With the Digigram LX6464 card installed, RECO *tracker* can be connected to any ES100 ring. As ES100 is a real network, in this mode no routing selections have to be made in the recording software - just record everything on the network and sort out the details later! 'Later' means transferring the recorded audio to another system through Gigabit Ethernet (a full 2-hour concert recording of 64 channels takes approximately 70 Gigabyte) to edit on an external DAW such as ProTools, Nuendo, Logic. Or edit and downmix using the RECO *tracker* and the live mixer used at the concert, supporting leading DAW software such as Nuendo, Samplitude, Pyramix, Sequoia. An additional PC is not necessary, the DAW runs on RECO *tracker* itself.

More info on [www.teqsas.de](http://www.teqsas.de)



## M7CLV2 available for download

Available in 32 and 48 channel versions, the versatile M7CL has become the console of choice for a vast range of applications, from regional venues and houses of worship to major live music tours and theater productions. Incorporating requests from thousands of users worldwide, the M7CL Version 2 update adds even more functions to the console's already considerable palette.

The M7CL Version 2 software update is available online free of charge for all users. Yamaha is committed to supporting our valued customers through continuing product updates. Some of the new functions include:



Global Paste allows simultaneous editing of parameters on multiple scenes. You no longer need to recall and save edited parameters on every single scene.

In the event that you need to make last minute changes to HA or EQ settings in all scenes because a fill-in musician is bringing different instruments on a particular show, Global Paste will make this adjustment fast and easy.



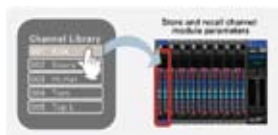
### Monitor/Cue level control on the Mono/ Stereo faders

You now have a choice of controlling Monitor/Cue level using either the Mono or the Stereo fader and the Monitor Level encoder. The fader will better visualize its level and allow precise and comfortable adjustments for many users.



Input channel attenuator is now an independent recall safe parameter. This is useful when sharing SB168-ES stage inputs with two M7CL consoles.

Only one console can take control of the HA on the SB168-ES. The non-controlling M7CL can use the attenuation to make necessary level adjustments. The attenuation is a recall safe parameter and can be configured to maintain its level even if a different scene is recalled.



The Channel Library is a memory bank that stores channel parameter settings such as dynamics and EQ. Store parameter settings of your most frequently used channel configurations for efficient setup.



You can now assign Matrix Send on "Sends on Fader" mode, making the M7CL a powerful 24 bus monitor mixer.

The "Input to Matrix" is a useful feature, directly sending input to the 8 matrix buses. Send levels to all buses can now be controlled using faders instead of knobs for more intuitive and precise control.

The improved Sends on Fader function is useful for handling numerous stage monitor or effect sends.



Channel Link is a function that links the operation of parameters such as fader and EQ between input channels. With M7CL Version 2, you can now create links with offsets in level. For example, several channels of mics on a drumset can be linked to control level of the entire drum mix.

More info and downloads on: [www.yamahaproaudio.com](http://www.yamahaproaudio.com)

## 21 Yamaha consoles on the Glastonbury Festival

Despite early rain, much of the 2009 Glastonbury Festival was spent basking in uncharacteristic sunshine. And contributing significantly to the quality of a weekend already being touted as the best Glasto ever, this year the familiar presence of Yamaha digital mixing consoles had grown to an unprecedented high number.

"I've been coming to Glastonbury for years in a support capacity and I have never seen so many Yamaha desks on so many stages," reported a pleased Nick Pemberton from Yamaha Commercial Audio.

As usual, the festival saw fans embrace a remarkably diverse array of talent, from living legends like Bruce Springsteen, Neil Young, Crosby, Still and Nash and Status Quo, to high profile reunions, established contemporary acts and those still eagerly seeking a breakthrough into the big time. A large proportion were using Yamaha consoles, at one point there being no less than five PM5D-RH and an M7CL-48 on the Pyramid stage alone.



The John Peel stage ran PM5D-RHs at both front of house and monitors, combining them with three of Yamaha's new SB-168ES stage boxes to provide the Ethersound network. Other stages to use the M7CL-48 included the BBC Introducing Stage, Dance East, Dance West, Dance Lounge, Pussy Parlure, the Dirty Boots stage, The Avalon Stage (which also hosted a PM5D-RH for Will Young) and the BBC's own Tree House which acted as a hub for their extensive TV coverage. "Yamaha digital consoles were by far the dominant presence at the festival this year," says Yamaha Commercial Audio marketing manager Karl Christmas. "I was really happy to see so many companies being confident that they could rely on the Yamaha brand during what is typically such a varied and grueling week." The compact Yamaha LS9-32 was also put to good use on a number of the smaller stages, as well as making some guest appearances on the more prestigious ones.



VV Brown was making the most of the weekend, performing on the Pyramid, Dance East, John Peel stages throughout the event, with her front of house engineer Jimmy Sarikas using his own LS9-32 for the performances on the first two.

"I always get some mickey taking from the crews when I turn up for shows and put my LS9 down next to whatever huge desk they have up there," smiled Jimmy, as he made his way to the Pyramid Stage for Brown's Saturday performance. "I just say 'We'll see who laughs last at the end of my show, shall we?'"

Although Glastonbury is a very hectic and high pressure environment for all the technical crews on site, those using the many Yamaha digital consoles certainly had every reason to smile.

## Yamaha brings state of the art audio to historic Bosbaan

Distributing high quality audio over an outdoor area covering more than 2200m by 118m is a massive challenge, but one which has been made a great deal less problematic by the advent of digital audio. And recently the need to replace the 20 year old audio system at Amsterdam's Bosbaan rowing lake has allowed a comprehensive Yamaha installation to show what a state-of-the-art digital system is capable of.

Bosbaan (literal translation: Woods Course) is the oldest artificial rowing course in the world, built in 1936, enlarged in 1954 and again in 2001. Owned by Amsterdam City Council's Dienst Maatschappelijke Ontwikkeling (Social Services department), the facility hosts a wide range of rowing events, from local to international competitions.

Because of its high profile, often involving television and radio broadcasts, Bosbaan's audio system is required to fulfil a wide range of uses, including crowd and commercial announcements, live reporting and commentary on events, background music and DJ playback, emergency evacuation and crowd interviews. It also carries non-public communication between all locations at the course for organising and other staff.



Designed by Eric Mattijsen of Duivendrecht-based Audio Electronics Mattijsen BV), the new Cobranet-based system features a comprehensive range of Yamaha equipment, including a DME64 digital mixing engine and two DME4io-C satellite units, MYADDA96 and MY16CN interface cards, a MLA8 eight channel head amplifier, two CP4SF, two CP4SW and one ICP-1 control panels and a total of 11 XP7000, XP5000, XP2500 and XH200 amplifiers.

"Spread out over the course, there are four major locations where the system is accessed. These are all connected via a fibre optic network, fully redundant and monitored by a custom-built network operational identifier," says Eric. "We chose a CobraNet system using Yamaha products due to the excellent audio quality, proven reliability, choice of many different MY series interface cards and the positive experience we have always had with them."

Since its first use in late April, the new system has been used at over six major national and international rowing competitions and has run flawlessly. We have received nothing but compliments for its reliability, ease of use and audio quality," he concludes.

## AES Live Sound Seminar 2009

At the European AES show 2009 taking place at M.O.C. event center in Munich; d&b, Sennheiser and Yamaha participated as each year with the Live Sound Seminar, hosted by the executive SR company Neumann & Mueller. Introduced by Martin Wöhr of the AES, the Live Sound Seminar was attended by over 200 professionals - showing the recognition of the increasing importance of efficient knowledge transfer on advanced live sound systems through seminars and workshops.

The AES 2009 Live Sound Seminar covered a series of workshops on real-life concert sound. First d&b showed how even the extremely challenging acoustical behaviour of the M.O.C. Atrium2 hall - covered with glass & metal - can be filled with high quality sound using two types of d&b line array PA systems and many years of tuning experience. Then the sound check covered monitor and FOH with different microphones, eq's, compressors. For monitors, both wedges and in-ear systems were used to show how the monitor sound can affect the FOH sound. Every trick in the book, and also some tricks that can't be found in books, were used to maximise the FOH sound quality in this very difficult venue.



Picture copyright AES

Originally planned for two hours, the seminar took three and a half hour in total, with the 200 participants on stage for the monitor workshops by Monitor engineer Horst Hartmann (PINK, Eurovision Song Contest), and at FOH position for the FOH workshops by Olli Voges (Fettes Brot, Echo Awards). The Microphone placement workshop on stage was hosted by Svenja Dunkel.

d&b, Sennheiser and Yamaha are looking forward to meet you at the next Live Sound Seminar !

## YCATS

Knowledge gives you and your business the advantage that you require in a challenging market. Yet the acquisition of this knowledge via white papers, product brochures and comparable media requires a lot of time and discipline in addition to your core activities.

YCATS is an offer by YAMAHA to support you in managing this task, aiming to impart valuable knowledge in a compact and application oriented format about YAMAHA technologies and products. As detailed as possible, as short as necessary.

The attendance to this seminar is free of charge. The seminar is a one-day course, aimed mainly at live engineers and system technician.

The morning session will be a theory based introduction to EtherSound™ networked audio technologies and their applications. The afternoon session will be a hands-on session based on Yamaha's SB168ES stagebox unit.

Please check out the following address for the latest schedule: [www.yamahacommercialaudio.com](http://www.yamahacommercialaudio.com)

If you're interested to participate, please mail your name, adress and phonenumber to: [ycats@yamaha.de](mailto:ycats@yamaha.de)

To ensure an effective training, seminar group sizes are restricted to 20 persons maximum.



6.10	SB168ES YCATS Willebroek	Belgium	Dutch
13.10	SB168ES YCATS Duivendrecht	The Netherlands	Dutch
	SB168ES YCATS Bratislava	Slovakia	Slovak
14.10	SB168ES YCATS Amsterdam	The Netherlands	Dutch
	SB168ES YCATS Budapest	Hungary	Hungarian
20.10	SB168ES YCATS Prague	Czech Replublic	Czech
22.10	SB168ES YCATS Vienna	Austria	German
28.10	SB168ES YCATS Ljubjana	Slovenia	English
23.11	SB168ES YCATS CH Zurich	Switzerland	German
24.11	SB168ES YCATS CH Zurich	Switzerland	German
26.11	SB168ES YCATS CH Geneva	Switzerland	English
27.11	SB168ES YCATS CH Geneva	Switzerland	English
30.11	SB168ES YCATS CH Bellinzona	Switzerland	English
1.12	SB168ES YCATS CH Bellinzona	Switzerland	English

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