



With the launch of **Windows 7** and **Mac OS X 10.6 (Snow Leopard)**, Yamaha software applications have been tested for compatibility. In a nutshell: StudioManager Host version 2, its version 2 editors, PM1D manager version 2, the DME-N network driver and the USB-MIDI driver all have been confirmed to support Windows 7. StudioManager Host version 2, its version 2 editors and the USB-MIDI driver also support OS X 10.6.

For details, and for information on other Yamaha software applications please check www.yamahaproaudio.com.



2009 EDN Innovation Award for Dante card

Distributed worldwide by Yamaha Commercial Audio, the Audinate Dante-MY16-AUD networking card is so new that it has barely left the production line, yet it has already received its first industry award. Compatible with a wide range of Yamaha digital products, the Dante-MY16-AUD card uses a single field programmable logic device to offer a full implementation of the Dante networking protocol. The card recently won the 2009 EDN Innovation Award for Best Application of Field Programmable Logic



Fairs

Besides the global website www.yamahaproaudio.com and the European website www.yamahacommercialaudio.com, Yamaha offers designers, engineers and investors hands-on experience through YCATS training seminars, as well as through exhibiting at Europe's Pro Audio trade shows. Upcoming events:

- November: JTSE, Dock Pullman, Paris - France.
Eventech 2009, RDS, Dublin, Ireland.
- January: Theatervakbeurs, Ahoy, Rotterdam - Netherlands.
- February: Integrated Systems Europe, RAI, Amsterdam
- March: Pro Light & Sound, Messe Frankfurt, Germany



PM5D in networked systems

With over 1000 systems sold in Europe alone, an increasing number of PM5D digital live consoles are being expanded with networked audio systems using CobraNet and EtherSound. This newsletter includes three examples of the use of networked audio technology - more examples in touring, installations and broadcast can be found on www.yamahacommercialaudio.com.

Evangelical Lutheran Youth of America

When the Evangelical Lutheran Youth of America held its annual gathering in the Louisiana Superdome, New Orleans in July, audio company Gand Concert Sound installed the largest ever flown Nexo rig in the USA. And with Yamaha amplifiers powering a significant part of the system - not to mention three mixing consoles at front of house - it was a truly special event.

Taking place between 22nd and 26th July, the Gathering was attended by 38,000 teenagers from across the world and featured a wide range of praise activities, theatrical performances, musical performances from Christian acts including Skillet, the Katinas, Group 1 Crew and a musical mass featuring communion for the entire 38,000-strong congregation.

Gand Concert Sound - based in Glenview, Illinois - supplied a flown system comprising 60 flown Nexo Geo T, 24 Geo S and eight CD18 subs, with 24 additional ground-stacked CD18 subs. 20 Yamaha PC9501N amplifiers powered the top 12 Geo T per side, with 12 PC9501N powering the Nexo PS15 and PS10 stage monitors and four more powering the under balcony delay speakers. At the front of house position, Yamaha PM5D-RH, M7CL and LS9-16 consoles ensured that the gargantuan system was complemented by only the best audio mixing.

The main stage house band and wireless mics were mixed on the PM5D-RH by Adam Rosenthal, with the M7CL being used by Gand Concert Sound president Gary Gand to mix the guest acts and New Orleans ME Choir. Meanwhile, the LS9 handled video playback and two auxiliary stages in the audience. All of the main drive lines used EtherSound from the PM5DRH into Nexo NX242 controllers, with all delay and output EQ being done onboard the PM5DRH. The LS9 and M7CL

ran into group returns on the PM5D to avoid using up input channels. "We used every output on the PM5D to control feeds to video, the Internet, under balcony delays, language interpreters, signers for hearing impaired and archival recording - in addition to the left, right and sub channels on the main system!" says FOH engineer Adam Rosenthal. "It's remarkable how good the system sounded in one of the largest venues in the country." "This is our third and biggest ELCA event. The ELCA likes what we do and the equipment has worked flawlessly," adds Gary Gand. "We have a large investment in Yamaha power amps, as they are rugged, stable and they just plain work - no repairs ever! Along with our massive Nexo stock and Yamaha consoles, we have the complete Yamaha audio chain from stage to audience."



Stadschouwburg Amsterdam

The new RABO hall of the Stadsschouwburg Amsterdam is truly a unique project. The hall is designed to accommodate the in-house production Toneelgroep Amsterdam, but at the same time other theatre productions in addition to the existing main hall in the monumental Stadsschouwburg. On top of that, the RABO hall accommodates pop concerts planned by the neighbouring pop temple De Melkweg.

Because the hall is situated on a very small piece of land between the Stadsschouwburg and the Melkweg, most of the seating area of the hall is situated floating above the Melkweg building - acoustically completely isolated to allow simultaneous productions, eg. a classical concert in the RABO zaal and a hiphop concert in the Melkweg. The back of the RABO hall stage is built parallel to the back of the large Stadsschouwburg hall's stage, separated by a massive glass wall and a thin outside corridor - again achieving perfect acoustic isolation and - unique for this size of theatres - massive daylight available for productions. The result is a spectacular building - worth a visit on its own.



The RABO zaal was specified to be used in the most flexible way imaginable - ranging from 'on-stage' audiences for rock concerts to delicate acoustical performances in a flat plane configuration - with a tender specification of more than 100 pages not an easy challenge. The audio system designed and installed by system integrator Audio Pro matches the innovative architecture of the RABO zaal - including a flexible multi-purpose d&b speaker system, two PM5D consoles - one for the RABO zaal and one for the Melkweg, Aphex remote controlled stageracks and a Cobranet based redundant networked audio infrastructure covering the whole building. The audio system has only two conversion points: one at the stage rack - as close to the microphones as possible - and one at the output side of the AES/EBU driven d&b power amplifiers, assuring absolute audio quality in all configurations. Designed with a redundancy rating of 1.73, the audio network recovers automatically after a failure, with even a 76% probability of surviving a second failure. To monitor the redundancy status in the many possible configurations, the system offers a network status monitor indicating the redundancy in real time. More information at www.audio-pro.nl, www.stadsschouwburgamsterdam.nl

Congresshalle Saarbrücken

Built in 1967, the 1394 seat large hall in the Congresshalle Saarbrücken has been used not only for congress gatherings, but also for classical concert performances of the Saarbrücken and Kaiserslautern symphony orchestras, recently merged to the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern. At the renovation in 2007, the technical management decided to update the entire audio system - upgrading the acoustical behaviour of the hall to suit the classical concerts more, and the mixing system to take the step to digital.

Based on the electro-acoustic planning by Müller-BBM, system integrator Stage Systems from Gelsenkirchen selected a dual 10-module CDR108 HK Audio Cohedra line array system as main PA, mounted in a flexible flying system to allow exact positioning of the line arrays in depth and height to suite the type of use: congress or concert. Processed by a FirNET controller in tandem with a DME64N, the system is powered by Yamaha PCn series amplifiers - offering the perfect complement to the flexible flying system to deal with both the challenging hall acoustics and the demanding types of use.

The mixing system is built with two PM5D digital live mixing consoles, connected to AD8HR equipped stageracks through Ethersound. Although before the renovation an analogue console was used, the familiarity and easy user interface of the PM5D consoles did not cause any operational problems, except for very complex productions - that were not even possible with the old system - where external sound engineers are hired-in. The consoles are connected to the stage inputs through a CAT5 cabled network based on the EtherSound ES100 protocol. The network cabling allows very fast and secure set-up and positioning of the mixing system to accommodate the production at hand - using the pre-installed cable system, or ad-hoc CAT5E cabling where required by the production. Together with the flexible PA system, the new audio system in the Congresshalle Saarbrücken offers a unique flexibility combined with extremely high audio quality.

Read the full article by Christiane Bangert on page 32 to 36 in the issue 5.2009 of 'Professional System' magazine: www.professional-system.de
See also tm.stagesystems.de



All pictures by Christiane Bangert

