



Thanks to the growing community of engineers for selecting Digital PM consoles as the world standard. With over **one thousand PM5D systems and six hundred PM1D systems** delivered to the market, the numbers back up our firm believe that the family of digital PM consoles is the perfect combination of sound quality, reliability and efficiency for high-end audio productions. Check out the 'PM around the world' userlist on [www.yamahaproaudio.com](http://www.yamahaproaudio.com).



With the **M7CL launch** at the PLASA show in London, Yamaha closed the gap between the versatile DM series and the high-end Digital PM series consoles! The M7CL offers a powerful mixing platform in a lightweight and affordable package dedicated for live applications. Everything is included: 32 or 48 full size channels with recallable head amps, 16 mixbuses, up to 8 graphic equalisers, up to 4 REV-X effects. All in a stunningly easy to operate concept called Centralogic™, including a TFT touch screen, motorfaders for all channels, security management and a completely reworked user interface that will get you up and mixing in a few minutes.



To have a quick first-time experience with our plug-in technology **version 2.21 firmware** for DM2000, 02R96, DM1000 and 01V96 allows 10 minute runtime for channel strip, master strip, REV-X, Surround-Post and Vintage Stomp add-on effect packages. Download version 2.21 on [www.yamahaproaudio.com](http://www.yamahaproaudio.com)



**Version 1.2 for DME24N and DME64N** offers optimised communication protocols for AMX and Crestron controllers, all-pass filters and crossover modules for the Yamaha Installation Series speakers. More information on [www.yamahaproaudio.com](http://www.yamahaproaudio.com)



Transferring knowledge is the main objective for our worldwide YCATS **Yamaha Commercial Audio Training Seminars**. Although Yamaha products are a part of the curriculum, YCATS is not just a product demo, but an in-depth training on digital audio technology and its applications for audio engineers and system designers at both basic and expert level. Contact our sales engineers for more information. More information on [www.yamahacommercialaudio.com](http://www.yamahacommercialaudio.com)

Digital mixing consoles are certainly not new, but the evolution toward a truly intuitive, easy-to-use interface has been long and at times fraught with growing pains. If you've been delaying a move to digital because of interface or operational issues, the wait is over. The **Yamaha M7CL** Digital Mixing Console offers professional digital console performance and features for live sound in a 32- or 48-channel system that can actually be easier to use than a conventional analog console. It sounds great, too!



Yamaha's Centralogic™ interface takes the most direct approach to giving you maximum operational ease and efficiency in a digital console. Rather than trying to simulate the feel and workflow of an analog mixer, Centralogic™ goes straight to the heart of the matter, simplifying digital operation to the point where it is actually as intuitive as analog ... if not easier. A touch-panel display combined with Yamaha's acclaimed selected channel concept and a straightforward navigation system – no layers, one-function physical controls, and all digital controls can be accessed through just two main display screens – lets you focus in on any operation directly and instantly. In fact, the entire 32-channel or 48-channel console can quite easily be operated from the 44.2-centimeter-wide (that's a little over 17 inches) Centralogic™ section alone.

The time to go digital is now. If you're planning to build or upgrade a mid-size sound system – installed or portable – now's the time to move up to a top-performance, easy-operation digital system based on the M7CL. This is one digital mixing console that lets you concentrate on sound without being overwhelmed by the technology.

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48 or 32 mono microphone/line inputs, 4 stereo inputs, and 3 mini-YGDAI card slots (a total of 56 or 40 mixing channels).

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16 mix buses, 8 matrix, LCR bus, 8 DCAs, 16 omni outputs.

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Virtual effect and EQ rack: up to 4 simultaneous multi-effect processors; up to 8 simultaneous 31-band graphic EQs.

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Centralogic™ interface: central, logical, and intuitive.

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Dual power modes: use the built in power supply, or add an external PW800W power supply unit (optional) for failsafe dual-supply operation.

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Compact and lightweight: 48 channels in the space and weight normally required for 24.

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M7CL48



M7CL32



Inheriting the groundbreaking EEEngine technology from our PC series, **the XP series** offer high-end specifications in a complete range of affordable power amps specially designed for fixed installations. Inputs feature XLR and Euroblock terminals, outputs include 5-way binding post terminals and Speakon connectors. A 15-pin subD terminal offers analog control and monitoring of the power amp's functions, for example to be used in conjunction with our DME series Digital Mixing Engines.

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

More info on EEEngine: [www.yamahaproaudio.com/reviews/special/eeengine](http://www.yamahaproaudio.com/reviews/special/eeengine)



	XP1000	XP2500	XP3500	XP5000	XP7000
Output Power	2x115W/4Ω	2x295W/4Ω	2x450W/4Ω	2x700W/4Ω	2x950W/4Ω
Bridged	230W/4Ω	590W/4Ω	900W/4Ω	1400W/4Ω	1900W/4Ω
Half-power Bandwidth	10Hz-40kHz	10Hz-40kHz	10Hz-40kHz	10Hz-40kHz	10Hz-40kHz
THD 20-20kHz, half power	<0,1%	<0,1%	<0,1%	<0,1%	<0,1%
S/N ratio, 20-20kHz	96dB	100dB	102dB	103dB	104dB
Damping Factor, 8Ω 1kHz	200	200	200	350	350
Remote control	Yes, GPI	Yes, GPI	Yes, GPI	Yes, GPI	Yes, GPI
Weight	12kg	14kg	15kg	12kg	12kg
Dimensions	480x88x456mm	480x88x456mm	480x88x456mm	480x88x456mm	480x88x456mm





The world's largest concert, staged in the UK, France, Germany, Italy, USA, Canada, Japan, South Africa and Russia – an enormous media event - **Live 8** "The Long Walk to Justice" was part of a worldwide initiative to call on the leaders of the world's richest countries to for the complete debt cancellation, more and better aid and trade justice for the world's poorest people.

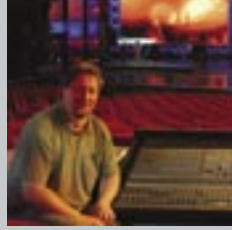
To let the voice of some of Italy's top artists be heard with their appeal in support of this worthy cause, Yamaha played a fundamental role, with a deployment of technology never seen before on a single event in Italy: no less than seven PM1D were at the disposal of the artist, for FOH, monitor and broadcast playout mixing, and were used by almost all of them.

The whole story can be read on [www.yamahacommercialaudio.com](http://www.yamahacommercialaudio.com) or [www.yamahaproaudio.com](http://www.yamahaproaudio.com)



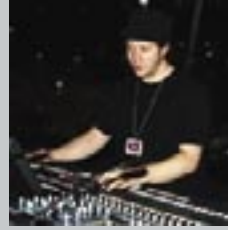
Engineer:  
Martin During

Project:  
FAME



Engineer:  
Patrick Vandewal

Project:  
Gouden Schoen 2005  
(Videohouse)



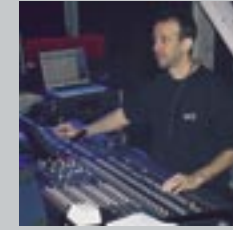
Engineer:  
Jim King

Project:  
Strictly Come Dancing



Engineer:  
Stanley Miller

Project:  
Neil Diamond



Engineer:  
Jean-Paul Moerman

Project:  
Tour 2005  
(VRT)

The statistics on an encounter with a PM5D in the high-end live field have grown from 'probable' to 'very probable' with the delivery of PM5D number 1000 to the market in August 2005. In the world's leading theater productions, corporate events, live touring and live broadcast productions, the PM5D has become a de-facto standard in just over one year after it's launch at the Messe Frankfurt in 2004. That's why we increased our training activities for PM5D with our YCATS program, but also with many in-house training sessions for a growing community of live engineers using Yamaha PM class consoles. Contact one of our sales engineers for detailed informaton on YCATS and in-house PM5D training sessions.



Engineer:  
Snake Newton

Project:  
Duran Duran



Engineer:  
Billy Floris

Project:  
Black Eyed Peas



Engineer:  
Marcello Maininni

Project:  
Live8 Rome



Engineer:  
Wolfgang Peschmann

Project:  
STS



Engineer:  
Alain Schneebeli

Project:  
Phil Collins

Raising the question of the digital PM's target application allways leads to the same answer. It's professional live sound. The digital PM's mature user interface and hardware configuration makes the system suited for any live sound application. Digital PM's can be found in television studio's, outside broadcast vans, touring sets, theater installed systems, churches auditorium, corporate events and so forth. The PM5D cascade port supporting 'double PM5D' sets and the DME64N adding serious DSP and i/o hardware allow the PM5D to be applied even in 'very large scale' productions. Cascading a PM1D will take you to the 192 channel 48 bus system size for 'very very large scale' productions. So, no limits on application and size. It's up to the system designer and engineer.



**Music Production**

**Postproduction / SR**

**M class SR**

**PM class Touring/SR**

O1V96

O2R96

DM1000

DM2000

M7CL32

M7CL48

PM5D

PM5D-RH

PM1D

AD conversion	24 bit, 96kHz	24 bit, 96kHz	24 bit, 96kHz	24 bit, 96kHz	24 bit, 48kHz	24 bit, 48kHz	24 bit, 96kHz	24 bit, 96kHz	28 bit, 48kHz
DA conversion	24 bit, 96kHz	24 bit, 96kHz	24 bit, 96kHz	24 bit, 96kHz	24 bit, 48kHz	24 bit, 48kHz	24 bit, 96kHz	24 bit, 96kHz	27 bit, 48kHz
Channel count	40 channels	56 channels	48 channels	96 channels	32 + 4st channels	48 + 4st channels	48 + 8st channels	48 + 8st channels	48 + 8st channels
Bus count	8 buses	8 buses	8 buses	12 buses	16 buses	16 buses	24 buses	24 buses	48 buses
Matrix count	-	-	-	4st matrix buses	8 matrix buses	8 matrix buses	8 matrix buses	8 matrix buses	24 matrix buses
Effect proc	4 effects	4 effects	4 effects	8 effects	4 effects	4 effects	8 effects	8 effects	8 effects
GEQ	No	No	No	6 GEQ	8 GEQ	8 GEQ	12 GEQ	12 GEQ	24 GEQ
YGDAI slots	1 YGDAI slots	4 YGDAI slots	2 YGDAI slots	6 YGDAI slots	3 YGDAI slots	3 YGDAI slots	4 YGDAI slots	4 YGDAI slots	modular