

GENERAL SPECIFICATIONS

Number of scene memories	99		
Sampling Frequency	Internal	44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz	
	External	Normal rate 44.1 kHz -10% - 48 kHz + 6% Double rate 88.2 kHz -10% - 96 kHz + 6%	
Signal Delay	≤ 1.6 ms CH INPUT to STEREO OUT (@Sampling frequency = 48 kHz) ≤ 0.8 ms CH INPUT to STEREO OUT (@Sampling frequency = 96 kHz)		
Fader	100 mm motorized x 17		
Total Harmonic Distortion* Input Gain=Min.	CH INPUT to STEREO OUT ≤ 0.05% 20 Hz to 20 kHz @+14 dB into 600 Ω ≤ 0.01% 1 kHz @+24 dB into 600 Ω (@Sampling frequency = 48 kHz) ≤ 0.05% 20 Hz to 40 kHz @+14 dB into 600 Ω ≤ 0.01% 1 kHz @+24 dB into 600 Ω (@Sampling frequency = 96 kHz)		
Frequency Response	CH INPUT to STEREO OUT 0.5, -1.5 dB 20 Hz - 20 kHz @ + 4 dB into 600 Ω (@Sampling frequency = 48 kHz) 0.5, -1.5 dB 20 Hz - 40 kHz @ + 4 dB into 600 Ω (@Sampling frequency = 96 kHz)		
Dynamic Range (maximum level to noise level)	110 dB typ. DA Converter (STEREO OUT) 105 dB typ. AD+DA (to STEREO OUT) @fs = 48 kHz 105 dB typ. AD+DA (to STEREO OUT) @fs = 96 kHz		
Hum & Noise** (20 Hz-20 kHz) Rs = 150 Ω Input Gain = Max. Input Pad = 0 dB Input Pad = 0 dB Input Sensitivity = -60 dB	-128 dB equivalent input noise -86 dB residual output noise. STEREO OUT STEREO OUT off -86 dB (90 dB S/N) STEREO OUT STEREO fader at nominal level and all CH INPUT faders at minimum level -64 dB (68 dB S/N) STEREO OUT STEREO fader at nominal level and one CH INPUT fader at nominal level		
Maximum Voltage Gain	74 dB CH INPUT (CH1-12) to STEREO OUT/OMNI (BUS) OUT 40 dB CH INPUT (CH13-16) to STEREO OUT 74 dB CH INPUT (CH1-12) to OMNI (AUX) OUT (via pre input fader) 74 dB CH INPUT (CH1-12) to MONITOR OUT (via STEREO BUS)		
Crosstalk (@1 kHz) Input Gain = Min.	80 dB adjacent input channels (CH1-12) 80 dB adjacent input channels (CH13-16) 80 dB input to output		
Power Requirements	U.S./Canada	120 V	90 W 60 Hz
	Others	220-240 V	90 W 50/60 Hz
Dimensions	430 (W) x 540 (D) x 150 (H) mm		
Net Weight	15 kg		
Operating free-air temperature range	10 - 35 °C		
Storage temperature range	-20 - 60 °C		
Accessories	AC Cable, CD-ROM (STUDIO MANAGER)		
Option	Digital interface card (MY16, MY8, MY4 series), RACK MOUNT KIT: RK1		

* Total Harmonic Distortion is measured with a 6 dB/octave filter @80 kHz.
** Hum & Noise are measured with a 6 dB/octave filter @12.7 kHz, equivalent to a 20 kHz filter with infinite dB/octave attenuation.

LIBRARIES

	Number of factory presets	Number of user libraries
Effect libraries (EFFECT1-4)	44	76
Compressor libraries	36	92
Gate libraries	4	124
EQ libraries	40	160
Channel libraries	2	127
Input patch libraries	1	32
Output patch libraries	1	32

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ANALOG INPUT CHARACTERISTICS

Input Terminals	PAD	GAIN	Actual Load Impedance	For Use With Nominal	Input level			Connector in Console
					Sensitivity*1	Nominal	Max. before clip	
CH INPUT A/B 1-12	0	-60dB	3k Ω	50-600 Ω Mics & 600 Ω Lines	-70 dB (0.245 mV)	-60 dB (0.775 mV)	-40 dB (7.75 mV)	A: XLR-3-31 type (Balanced) *2 B: Phone Jack (TRS) (Balanced) *3
	20	-16dB			-26 dB (38.8 mV)	-16 dB (123 mV)	+4 dB (1.23 V)	
CH INPUT 13-16		-26dB	10k Ω	600 Ω Lines	-36 dB (12.3 mV)	-26 dB (38.8 mV)	-6 dB (388 mV)	Phone Jack (TRS) (Balanced) *3
		+4dB			-6 dB (388 mV)	+4 dB (1.23 V)	+24 dB (12.28 V)	
CH INSERT IN 1-12			10k Ω	600 Ω Lines	-6 dB (388 mV)	+4 dB (1.23 V)	+24 dB (12.28 V)	Phone Jack (TRS) (Unbalanced) *4
2TR IN ANALOG (L, R)			10k Ω	600 Ω Lines	-10 dBV (316 mV)	-10 dBV (316 mV)	+10 dBV (3.16 V)	RCA Pin Jack (Unbalanced)

- *1. Sensitivity is the lowest level that will produce an output of +4 dB (1.23 V) or the nominal output level when the unit is set to maximum gain. (all faders and level controls are maximum position.)
*2. XLR-3-31 type connectors are balanced. (1 = GND, 2 = HOT, 3 = COLD)
*3. Phone jacks are balanced. (Tip = HOT, Ring = COLD, Sleeve = GND)
*4. CH INSERT IN/OUT phone jacks are unbalanced. (Tip = OUTPUT, Ring = INPUT, Sleeve = GND)
• In these specifications, when dB represents are specific voltage, 0 dB is referenced to 0.775 Vrms.
• For 2TR IN levels, 0 dBV is referenced to 1.00 Vrms.
• All input AD converters (CH INPUT 1-16) are 24bit linear, 128times oversampling (@fs = 44.1, 48 kHz).
• +48 V DC (phantom power) is supplied to CH INPUT 1-12 XLR type connectors.
• 3 PHANTOM + 48 V switches CH1-4, 5-8, 9-12 turn on the phantom power for inputs 1-4, 5-8, 9-12 respectively.

ANALOG OUTPUT CHARACTERISTICS

Output Terminals	Actual Source Impedance	For Use With Nominal	Output Level		Connector in Console
			Nominal	Max. before clip	
STEREO OUT (L, R)	150 Ω	600 Ω Lines	+4 dB (1.23 V)	+24 dB (12.28 V)	XLR-3-32 type (Balanced) *1
OMNI OUT 1-4	150 Ω	600 Ω Lines	+4 dB (1.23 V)	+24 dB (12.28 V)	Phone Jack (TRS) (Balanced) *2
MONITOR OUT (L, R)	150 Ω	600 Ω Lines	+4 dB (1.23 V)	+24 dB (12.28 V)	Phone Jack (TRS) (Balanced) *2
CH INSERT OUT 1-12	600 Ω	10 k Ω Lines	+4 dB (1.23 V)	+24 dB (12.28 V)	Phone Jack (TRS) (Unbalanced) *3
2TR OUT (L, R)	10k Ω	600 Ω Lines	-10 dBV (316 mV)	+10 dBV (3.16 V)	RCA Pin Jack (Unbalanced)
PHONES	100 Ω	8 Ω Phones	4 mW	25 mW	Stereo Phone Jack (TRS) (Unbalanced) *4
		40 Ω Phones	12 mW	75 mW	

- *1. XLR-3-32 type connectors are balanced. (1 = GND, 2 = HOT, 3 = COLD)
*2. Phone jacks are balanced. (Tip = HOT, Ring = COLD, Sleeve = GND)
*3. CH INSERT IN/OUT phone jacks are unbalanced. (Tip = OUTPUT, Ring = INPUT, Sleeve = GND)
*4. PHONES stereo phone jack is unbalanced. (Tip = LEFT, Ring = RIGHT, Sleeve = GND)
• In these specifications, when dB represents are specific voltage, 0 dB is referenced to 0.775 Vrms.
• 2TR OUT (L, R), 0 dBV is referenced to 1.00 Vrms.
• All output DA converters are 24 bit, 128 times oversampling (@fs = 44.1, 48 kHz).

DIGITAL INPUT CHARACTERISTICS

Terminal	Format	Data Length	Level	Connector in Console
2TR IN DIGITAL	IEC-60958	24 bit	0.5 Vpp/75 Ω	RCA Pin Jack
ADAT IN	ADAT *1	24 bit	-	OPTICAL

*1. ALESIS Proprietary Multichannel Optical Digital Interface Format.

DIGITAL OUTPUT CHARACTERISTICS

Terminal	Format	Data Length	Level	Connector in Console
2TR OUT DIGITAL	IEC-60958 *1 Consumer use	24 bit *2	0.5 Vpp/75 Ω	RCA Pin Jack
ADAT OUT	ADAT *3	24 bit	-	OPTICAL

- *1. channel status of 2TR OUT DIGITAL
type : linear PCM
category code : Digital signal mixer
copy prohibit : NO
emphasis : NO
clock accuracy : Level II (1000 ppm)
sampling rate : depends on the internal configuration
*2. dither : word length 16/20/24 bit
*3. ALESIS Proprietary Multichannel Optical Digital Interface Format.

CONTROL I/O CHARACTERISTICS

Terminal	Format	Level	Connector in Console
TO HOST USB	USB	0 V - 3.3 V	B type USB connector
MIDI	IN *1	MIDI	DIN Connector 5P
	OUT	MIDI	DIN Connector 5P
	THRU	MIDI	DIN Connector 5P
WORD CLOCK	IN	-	TTL/ 75 Ω BNC Connector
	OUT	-	TTL/ 75 Ω BNC Connector

*1. MIDI IN can use as TIME CODE IN MTC.

OPTION



RK1 Rack-mount Kit



A Reason To Smile

O1V96
DIGITAL MIXING CONSOLE
Version 2

No Compromise. Just Smaller.

Yamaha's flagship digital mixing consoles are the accepted standards throughout the world:
the awesome PM1D for sound reinforcement, broadcast, and theater;
the DM2000, DM1000, and O2R96 for sound and music production.

The 01V96 brings you the same performance and reliability in a smaller, more affordable format that's perfect for the home or smaller professional production studio. Still, it has a maximum 40-channel input capacity and can be cascaded for applications that require more. And, of course, 24-bit/96-kHz operation is standard.

Mixer functions and effects are all inherited from the top-of-the-line DM2000, so you know you're getting the best. Prepare to be amazed at how far Yamaha digital evolution has come.

Now the 01V96 has been upgraded to Version 2, which features a number of improvements and enhancements in both functions and operation. If you thought that cutting-edge digital mixing and processing performance is still beyond reach, here is a very good reason to smile.



Cutting-edge Performance, Capacity, Control & Compatibility

You simply won't find another digital console this compact and affordable that offers this much performance and flexibility. The 01V96 fits comfortably within a small-studio space – and budget – while delivering sound, capacity, control, and compatibility on a par with much larger consoles.

Super High Fidelity

24-bit/96-kHz Performance Takes Digital Sound To the Next Level



Digital audio technology has come a long way since the early days of 16 bits at 44.1 kHz — a format that many considered to be the reason for “harsh”, “cold” sound. The entire industry is now settling on 24-bit/96-kHz digital operation for significantly superior sonic quality. The 01V96 does give you a choice — you can work at 44.1 kHz, 48 kHz, 88.2 kHz, or 96 kHz, depending on the needs of each individual project. But when you want the truly transparent, incredibly dynamic sound of 24-bits at 96 kHz, the 01V96 is ready to deliver. It even includes a comprehensive range of superb 96-kHz compatible stereo effects with 32-bit internal processing.



Mixing Versatility

24 Analog & Digital Channel Inputs ... Expandable to 40

Right out of the box the 01V96 gives you 16 analog channel inputs – 12 with high-performance microphone head amplifiers – and eight digital channel inputs via a built-in ADAT optical interface. Without going any further you're ready to handle a comprehensive mix of analog and digital inputs.

All the 01V96 input connectors are top-mounted for easy access in any application. The first 12 analog channels feature high-performance head amplifiers for microphone or line input that deliver a pristine signal to the console's precision 24-bit/96-kHz A/D converters. The 48-volt phantom power for condenser microphones is switchable in 4-channel groups, while trim controls and pad switches facilitate optimum level matching with the source, and

channel inserts make it easy to insert external analog processing gear into the pre-A/D signal path. Inputs 13 through 16 accept balanced/unbalanced line-level signals singly (each input has an independent trim control) or in pairs for stereo input.

When you need more, Yamaha offers a range of Mini-YGDAL expansion cards that can simply be plugged into the 01V96 expansion slot to provide additional I/O in a variety of formats: ADAT, AES/EBU, TDIF or analog.

20-bus Configuration

The 01V96 offers a main stereo program bus, eight individual mixing buses, two solo buses, and eight auxiliary buses — a total of 20 in all. This gives you plenty of signal-routing options to adapt to just about any mixing requirements.

Surround Panning

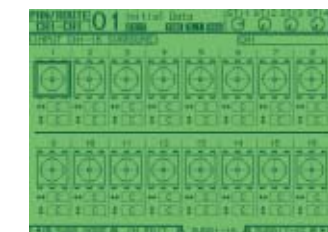
Surround is becoming an important part of modern sound production. The 01V96 features 6.1, 5.1 and 3-1 surround panning modes so you can create surround mixes without having to sacrifice features or performance in other areas.



SURROUND MODE



SURROUND CH EDIT



INPUT CH1-16 SURROUND



SURROUND BUS SETUP



Advanced Input Functioning

Channel Strips With Precision 100-mm Motor Faders

The 16 channel strips on the 01V96 panel provide access to the most essential operations for the corresponding channels. Depending on the currently selected layer, the channel strips will control channels 1 through 16, channels 17 through 32, or the eight AUX sends and eight buses (the "Master Layer"). Also, the channel faders will function according to the settings in the FADER MODE section. In addition to a 100-millimeter motor fader, each channel strip includes a channel ON/OFF key, a SOLO key, and a SEL key that assigns the channel as the console's "selected channel". Detailed panning and EQ control for the currently selected channel is available via the SELECTED CHANNEL controls. The master STEREO fader is also a 100-mm motor type, with its own ON and SEL keys.

Selected Channel Controls

The SELECTED CHANNEL controls include the hands-on panning and EQ controls for the currently selected channel, with analog-style buttons and knobs for direct, easy access to the parameters. Need to adjust the high-mid frequency a little? Just tap the HIGH MID key and turn the FREQUENCY knob until you get the sound you want.



Fast, Flexible Digital Patching

All available inputs, outputs, effects, and channel inserts can be assigned to any of the console's channels or outputs via the 01V96's remarkably versatile, easy-to-use digital patching system. For example, any of the effect processors can be assigned to an auxiliary bus for send-type operation, or inserted directly into any input channel as required. A direct out function also allows the signal from any of the input channels to be routed directly to any digital or analog output. The eight auxiliary buses can also be patched to anywhere in the system. Centralized control means you'll never have to run around to physically re-patch cables whenever you need to reconfigure the system, while patch setups you might want to use again can be stored in the 01V96 patch library for instant recall at any time.



INPUT PATCH

Advanced Solo Functions



When the Fader Solo Release function is active, touching any fader releases the current "solo"ed channel(s). In addition, the Pre-fader with Pan Mode allows you to monitor the post-pan pre-fader signal.

Instant Aux Send Solo Monitoring



When the AUX/SOLO LINK is on, the AUX 1 through 8 keys enable you to solo or unsolo Aux Sends without selecting the Master layer. This is convenient when you want to solo or unsolo Aux Outs while controlling the Aux Sends from the Input Channels.

Effects & Advanced User Interface

Internal Effects Fully Support 96-kHz Processing

You could use external digital effect processors with the 01V96, but what's the point when it already features built-in top-performance 24-bit/96kHz effect processors? Also, you run the risk of lower audio quality if you have to convert down to a lower sampling rate for effect processing — which is exactly what's going to happen if you use hardware or software processors that don't offer 24-bit/96kHz performance anywhere in your signal chain. That's why Yamaha included a comprehensive range of 96-kHz compatible stereo effects in the 01V96. You can use two effects simultaneously at 88.2/96-kHz, and up to four effects at lower sampling frequencies.



FX1 LIB

Top-quality Compression, Gating, EQ and Delay

All input channels on the 01V96 feature flexible, independent compression and gating/ducking processors for dynamics control. All bands on the 4-band parametric channel equalizers are fully sweepable from 20 Hz to 20 kHz, with bandwidth variable from 0.1 to 10 and a ± 18 dB gain range for extraordinary equalization flexibility. The channel delays also go well beyond the norm, with a maximum delay of 452 milliseconds (96 kHz mode). Even the stereo bus, eight mix buses, and eight aux buses have individual compression and EQ!



COMP EDIT



EQUALIZER EDIT

ADD-ON EFFECTS Capability



Optional ADD-ON EFFECTS can be added to the original collection of preset effects. The available ADD-ON EFFECTS packages include the Channel Strip Package which contains compressor and EQ modellings, the Master Strip Package which includes modellings of "good old" analog tape

decks, the Reverb Package which includes the latest REV-X algorithm reverb and more. You can edit these effects from the 01V96, as well as from your personal computer via the graphic user interface of STUDIO MANAGER Version 2. The combination of the 01V96 Version 2 and ADD-ON EFFECTS offers a totally integrated production environment which completes all effect processing only with on-board effects.



Advanced Layer and Bus Operation

Fader Mode

The FADER MODE keys allow the 01V96 faders to be instantaneously switched between fader and auxiliary level control. Since the faders feature fast, precise motor-drive mechanisms, they immediately respond by moving to the appropriate settings for the selected mode.

Layer Switching for Fast Access to 32-channel, Aux/Bus Fader + User-assignable Configuration

One of the advantages of digital control is that it allows extraordinary power and flexibility to be packed into minimum space.



The 01V96 has 17 physical 100-millimeter motor faders. The first 16 can be instantly switched to handle input channels 1 through 16, 17 through 32, auxiliary sends 1 through 8 and buses 1 through 8, or user-assignable configuration via the console's LAYER switches.



In the user-assignable layer, a new added feature in version 2, you can create a mixed fader configuration of input and output channels, or you can use the faders as Fader Group Masters.

There's also a ST IN layer switch that switches between the stereo 1/2 or 3/4 inputs for the stereo layer controls. Having all controls right in front of you at all times not only saves space, it also means that all operations can be carried out without having to move away from the monitoring "sweet spot".



Fader/Mute Group Master function Version 2

From a group master fader, you can simultaneously control the overall level (input or output) of slave faders assigned to the master fader, while maintaining the relative balance of channel levels. In addition, a group master fader can be assigned to a fader in the user assignable layer.

The Mute Group Master function is also available with Version 2. By assigning a User Defined Key as a Mute Group Master switch, clicking the key mutes or unmutes all input or output channels in the Mute group.

Scene & Memory

Scene Memory



Complete console setups can be memorized and instantly recalled via the 01V96 SCENE MEMORY controls. Memory is provided for up to 99 scenes. In addition to recalling scenes from the panel controls you can recall them remotely via MIDI program change messages, providing a handy degree of automation capability. The current scene number – 01 through 99 – is shown on the LCD panel. Additional scene memories can be managed via a computer running the supplied STUDIO MANAGER software.

Version 2

With version 2, you can copy and paste channel or parameter settings from the current scene into other scenes. This feature can be useful if you have already programmed several scenes, but want to edit certain parameters in all scenes.

Enhanced User Interface

Large LCD Panel



The new 01V96 display is a high-resolution 320 x 240 dot LCD panel that provides easy visual access to all of the console's functions and parameters. Many parameters are displayed graphically so you can see what's happening at a glance — EQ curves and compression parameters are especially "readable" in this format.

Display Access

The DISPLAY ACCESS keys determine which type of data will be shown on the LCD panel — a total of 12 selectable categories. This approach minimizes the need to scroll through on-screen lists when you need access to a particular type of data.



Data Entry

Large cursor, INC/DEC, and enter keys are complemented by a data entry dial that lets you spin in desired values quickly and easily. The data entry dial also doubles as a shuttle/scrub dial for recorder or DAW control.

Expandable Data Libraries

Setting up EQ, compression, and other parameters for a mix from scratch can be a daunting task, so Yamaha has provided an extensive selection of presets in a range of "libraries" that can simply be selected and used unmodified, or edited to suit specific requirements. Libraries are provided for effects, compression, gating, EQ, I/O patching, and channel setups. Of course, your own setups can be added to the libraries for instant recall whenever they are needed.



EFFECT LIBRARY

User Defined Keys

These 8 keys can be assigned to control any functions you choose. You could, for example, use them to recall input patch setups, to arm MTR tracks for recording, or to handle locator functions. And, when the REMOTE layer is selected, the USER DEFINED KEYS are automatically assigned to Pro Tools® control functions by default.

Version 2

As a new feature with Version 2, the Instant Group Assignment function enables you to also use these keys to quickly set up fader groups and mute groups.



Newly Enhanced Integrated DAW Control



The 01V96 has been designed to seamlessly integrate with leading digital audio workstations to create a complete production and mixing environment. Extensive support is provided for Digidesign's Pro Tools® system as well as Steinberg's Nuendo® 2.0 and Cubase SX – for full control of mixing and processing parameters by using the 01V96 selected channel section, as well as transport/track-arming control and access to editing functions — directly from the 01V96 control surface. There's also a "General DAW" mode that provides compatibility with other workstations.



Versatile I/O Facilities

Rear Panel

The rear panel is home to balanced analog stereo and monitor outputs as well as four balanced "omni" outputs. The optical IN and OUT connectors for the 01V96's built-in ADAT interface are also located on the rear panel. There are also digital 2-track inputs and outputs featuring coaxial connectors. On-board sample rate

conversion allows CD players and other digital sources connected to the digital input to be monitored or routed to an input channel without having to be synchronized to the system clock. A range of synchronization and control options are available via word clock inputs and outputs, MIDI connectors, and a USB "TO HOST" connector which can be used for computer control via the supplied Studio Monitor software. The rear panel also has an expansion slot which will accept a wide range of Yamaha mini-YGDAI expansion cards that can add up to 16 additional channels in a variety of formats.

Built-in ADAT Optical Interface

The 01V96 comes with an industry-standard ADAT optical digital I/O interface built right in — no options necessary. The ADAT "Lightpipe" optical I/O is standard on a wide range of current digital sound gear, so you can simply plug in via optical cables for 8 digital inputs and 8 digital outputs that will handle your digital signals without compromise. Additional optical I/O capacity can be added via the 01V96 expansion slot, as necessary.

01V96 Cascade Link

When you really need high capacity — particularly for sound reinforcement applications — the 01V96 offers "01V96 Cascade Link" capability that allows two 01V96 units to be cascaded to create up to an 80-channel mixing system at an unbelievably affordable price!



CASCADE IN PATCH

RK1
Rack-Mount Kit



STUDIO MANAGER Version 2



STUDIO MANAGER Version 2 Software Included

The 01V96 comes supplied with Yamaha's STUDIO MANAGER Version 2 software application for both Macintosh and Windows platforms. In the newly upgraded Version 2, the STUDIO MANAGER has developed into a total management software. In addition to the features of its predecessor, including complete access to all parameters for either on-line or off-line control, as well as the program's visual interface which makes it easy to relate on-screen controls to the corresponding console functions, the STUDIO MANAGER Version 2 provides a number of enhancements that make this already indispensable program more flexible and powerful than ever. It has now become a truly multi-client platform that can accommodate, for example, cascaded 02R96 and / or 01V96, and various Yamaha editors such as the SPX2000, to realize total recall of settings in the connected equipment. By simply connecting your personal computer to the TO HOST port (USB), you can manage data entirely through your computer. You can also open/close STUDIO MANAGER Version 2 windows from the 01V96.

Editing windows with enhanced controllability

With the upgrade to Version 2, a number of new windows are provided. These include the "Master Fader Window" that shows only the master fader, and the "Meter Window" that shows meters for all 32 channels. In the "Layer Window," the master fader block now can be separated, while the fader level is shown by a numeric value as well as by graphic display. In the "Selected Channel Window," the gate type indication and long-stroke channel meter are added. The "Patch Edit Window" is now clearer to see and can be resized as desired, while it also shows both inputs/outputs to/from each effect block. In the "Library Window," you can now perform simultaneous operation of multiple scenes/libraries. The STUDIO MANAGER Version 2 also integrates the "Effect Editor Window" for controlling ADD-ON EFFECTS (optional). Of course, settings for the main mixer functions can also be made off-line.



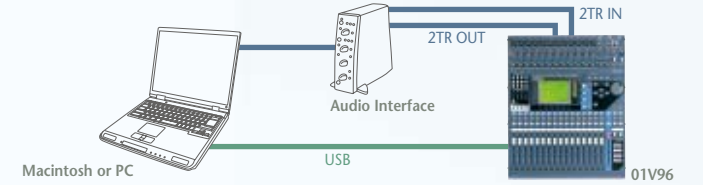
At Home In Any Application

At Home In Any Application
Available Mini-YGDAL card specifications

Music production, sound reinforcement, broadcast, theater ...in nearly every application, the 01V96 has the performance and versatility to work wonders.

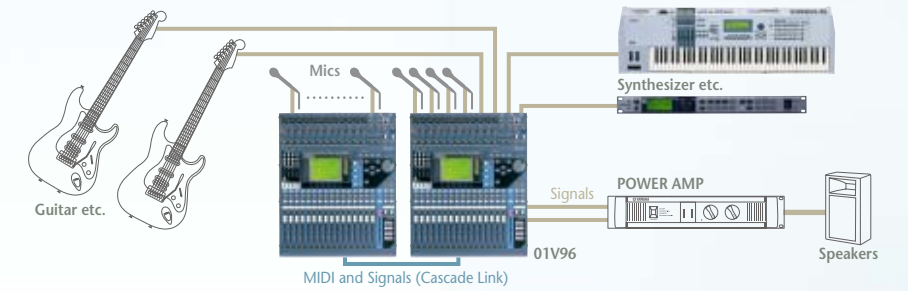
Computer-based 96-kHz Recording

With an audio interface and computer, the 01V96 can record at a 96-kHz sampling rate, while digital audio signals are transferred via the audio interface. Control of the DAW transport, as well as mixer parameters, is performed by simple USB connection between the 01V96 and computer.



Sound Reinforcement

Sound reinforcement applications generally require much more input capacity than studio production. If a single 01V96 won't do it, try cascading two 01V96s — you now have up to 80 input channels to handle all but the biggest sound reinforcement applications. The built-in dynamics and effects can be a tremendous advantage in this type of application, too.



Connection with 96-kHz Recorders & Workstations

Although the 01V96 handles 96 kHz audio as standard, most of the currently available digital recorders and workstations can handle 96 kHz audio only in double channel mode (using two tracks to make one). In this configuration the 01V96 uses one channel per (96-kHz) track, but twice the number of I/O connections must be used. MY8-AT/TD/AE cards work in double channel mode to handle 16 channels of 44.1/48-kHz audio or up to 8 channels of 96 kHz audio in double channel mode. With the latest equipment that handles 96-kHz audio as standard (in double speed mode like the 01V96) you can make standard connections using the MY8-AE96 card. The MY8-AE96 card can work either in double speed or double channel mode.



Available Mini-YGDAL card specifications

* Guidance on the use of Mini-YGDAL cards http://www2.yamaha.co.jp/div/webmg/pa_card/e/check.php3

Maker	Model	Function	Input	Output**1	Format	Resolution	Frequency	The number of Available cards	Note
Yamaha	MY16-AT 16 channel ADAT format I/O	Digital I/O	16	16	ADAT	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
	MY16-AE 16 channel AES/EBU format I/O	Digital I/O	16	16	AES/EBU	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
	MY16-TD 16 channel TDF format I/O	Digital I/O	16	16	TASCAM	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
	MY16-mLAN 16 channel mLAN interface card	mLAN Interface	16	16	IEEE1394	24 bit	44.1/48 kHz	1	Maximum 5 Nodes Can handle 24bit/96kHz by double channel mode.
	MY8-AD96 8 channel Analog Input Card	ANALOG IN	8	-	-	24 bit	44.1/48/ 88.2/96 kHz	1	
	MY8-DA96 8 channel Analog Output Card	ANALOG OUT	-	8	-	24 bit	44.1/48/ 88.2/96 kHz	1	
	MY8-AE96S 8 channel AES/EBU format I/O (w/Sample rate converter)	Digital I/O	8	8	AES/EBU	24 bit	44.1/48/ 88.2/96 kHz	1	Sampling Rate Converter for input
	MY8-AE96 8 channel AES/EBU format I/O	Digital I/O	8	8	AES/EBU	24 bit	44.1/48/ 88.2/96 kHz	1	
	MY8-AT 8 channel ADAT format I/O	Digital I/O	8	8	ADAT	20 bit	44.1/48 kHz	1	Can handle 24 bit/96k Hz by double channel mode.
	MY8-TD 8 channel TDF format I/O	Digital I/O	8	8	TASCAM	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
Waves	Y96K Waves effect and ADAT I/O	Effect & I/O	8	8	ADAT	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
	MY8-AE	Digital I/O	8	8	AES/EBU	24 bit	44.1/48 kHz	1	Can handle 24 bit/96 kHz by double channel mode.
	MY4-AD	ANALOG IN	4	-	-	24 bit	44.1/48 kHz	1	
	MY4-DA	ANALOG OUT	-	4	-	20 bit	44.1/48 kHz	1	
	MY8-AD24	ANALOG IN	8	-	-	24 bit	44.1/48 kHz	1	
	MY8-AD	ANALOG IN	8	-	-	24 bit	44.1/48 kHz	1	

*1. Selectable from STEREO/BUS/AUX/DIRECT OUT/INSERT OUT/CASCADE OUT (STEREO, BUS1-8, AUX1-8, SOLO). See the user's manual for further information.
• Details depend on each interface card.

ADD-ON EFFECTS

Software packages are available for adding unique and valuable effect programs to the 01V96 internal effect programs. With the 01V96 Version 2, You can add optional ADD-ON EFFECTS to the original collection of preset effects. You can edit, store and recall ADD-ON EFFECTS on the console in the usual way. In addition, a special GUI is available in the STUDIO MANAGER Version 2 editor to manage these effects.

CHANNEL STRIP PACKAGE (AE-011)

This compressor and EQ package faithfully captures the unique saturation effect of analog circuitry.



- Includes five models that employ VCM technology to recreate the sound and characteristics of classic compression and EQ units from the 70's.
- Fine-tuned by leading engineers, and featuring carefully selected parameters in a simple interface.
- Compressor 276 (mono)/Compressor 276S (stereo):** Recreate the fast response, frequency characteristics, and tube-amp saturation of the most in-demand analog compressors for studio use.
- Compressor 260 (mono)/Compressor 260S (stereo):** Features faithful modeling of the solid-state VCA and RMS detection circuitry of the late 70's for live sound reinforcement applications.
- Equalizer 601:** Delivers the unique characteristics of 70's analog EQ circuitry, featuring graphical editing capability on both the console and PC displays.



MASTER STRIP PACKAGE (AE-021)

A tape saturation <open deck> package that faithfully captures the tape saturation of analog circuitry.



- Employs VCM technology to recreate both the analog circuitry and tape characteristics that shaped the sound of open-reel tape recorders.
- The Open Deck provides models of four machine types: Swiss '70, Swiss '78, Swiss '85, and American '70. You can even combine different record and playback decks for a wider range of variation.
- You also have a choice of "old" and "new" tape types, tape speed, bias, and EQ settings that can vary the "focus" of the sound, distortion, and saturation characteristics.



REVERB PACKAGE (AE-031)

Latest REV-X algorithms first introduced in Yamaha's SPX2000 .



- Reverb ADD-ON EFFECTS employing the latest REV-X algorithms first introduced in Yamaha's SPX2000 Professional Multi Effect Processor.
- The REV-X programs feature the richest reverberation and smoothest decay available, based on years of dedicated research and development.
- Hall, Room, and Plate programs are provided.
- The Hall and Room programs have a very open sound, while Plate delivers a brighter tonality that is ideal for vocals.

VINTAGE STOMP PACKAGE (AE-051)

In this package, virtual Circuitry Modeling technology delivers faithful models of the classic much-in-demand stomp boxes from the 70's that helped shape the sound of music history.



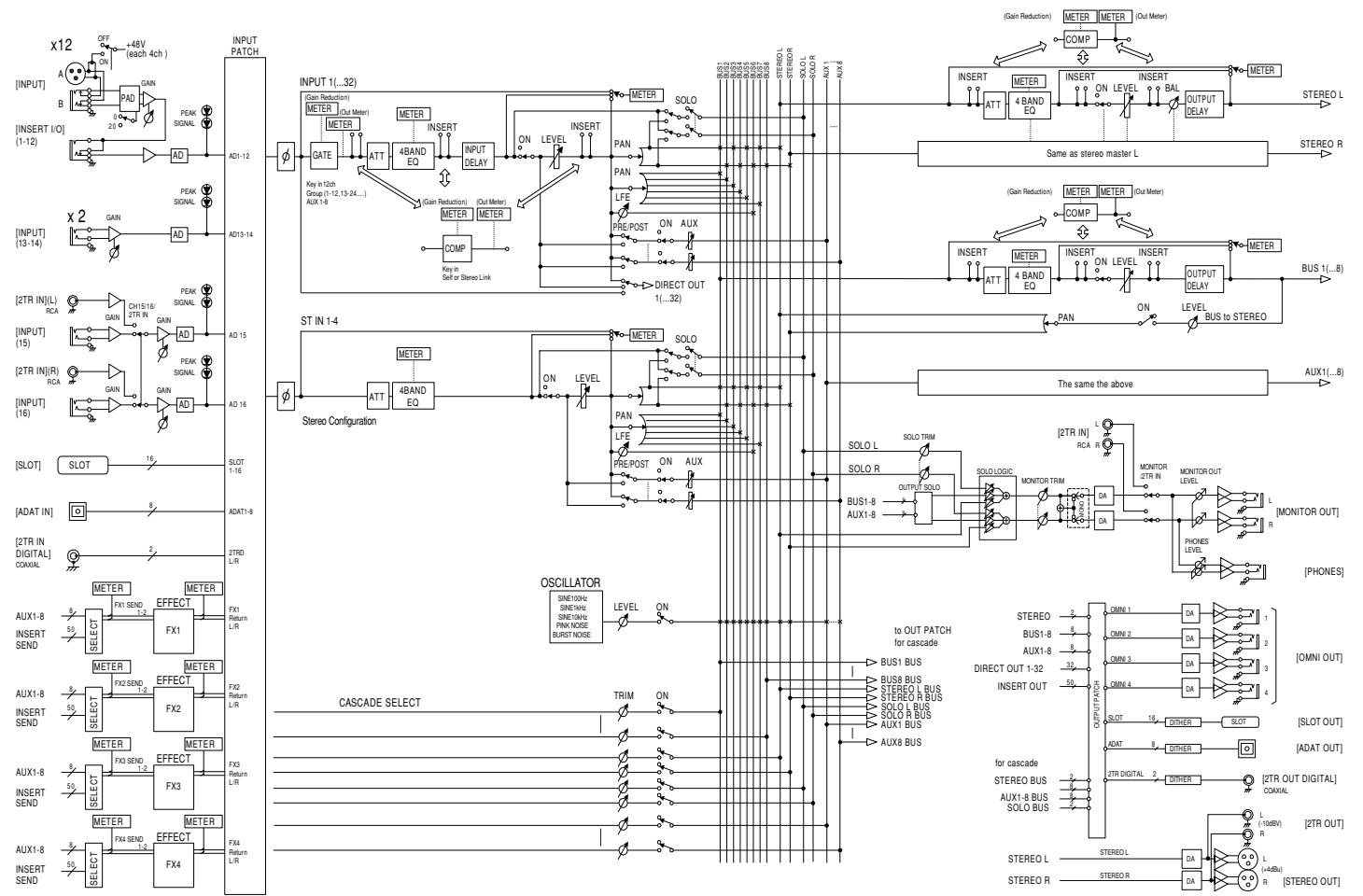
What is VCM technology?

VCM (Virtual Circuitry Modeling) technology actually models the characteristics of analog circuitry – right down to the last resistor and capacitor. VCM technology goes well beyond simply analyzing and modeling electronic components and emulating the sound of old equipment. It's capable of capturing subtleties that simple digital simulations cannot even approach, while actually creating ideal examples of sought-after vintage gear.

- ADD-ON EFFECTS can be only used with the DM2000 Version 2, DM1000 Version 2, 02R96 Version 2 and 01V96 Version 2.
- To use ADD-ON EFFECTS with the DM2000 Version 2, DM1000 Version 2, 02R96 Version 2 or 01V96 Version 2, please note the following. 1) The DM2000, DM1000, 02R96 or 01V96 must be Version 2 or higher. 2) Your personal computer must have a USB port and internet connection capability. 3) You must get web approval from Yamaha using the access key issued by the Yamaha approval server.
- * When applying for web approval, use the CD-ROM and approval code within each ADD-ON EFFECTS package.

The names of programs or menus incorporated in ADD-ON EFFECTS are for descriptive purposes only. Reference to product names, trademarks, artists and songs is made for the sole purpose of identifying products and sounds studied for modeling and describing the sound nuances Yamaha attempted to create through use of its proprietary technology. Such reference does not constitute representations that they physically possess equal qualities, and does not imply any cooperation or endorsement by such manufacturers or artists. The products, trademarks are the property of their respective owners.

Block Diagram



When 96 KHz FX3, 4 cannot be used.

Dimensions

