



USB MIXING STUDIO

MW8cx

MW10c

Owner's Manual
Bedienungsanleitung
Mode d'emploi
Manual de instrucciones

English

Deutsch

Français

Español



EN
DE
FR
ES

IMPORTANT NOTICE FOR THE UNITED KINGDOM

Connecting the Plug and Cord

IMPORTANT. The wires in this mains lead are coloured in accordance with the following code:

BLUE : NEUTRAL

BROWN : LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

Making sure that neither core is connected to the earth terminal of the three pin plug.

* This applies only to products distributed by Yamaha-Kemble Music (U.K.) Ltd.

(2 wires)

COMPLIANCE INFORMATION STATEMENT (DECLARATION OF CONFORMITY PROCEDURE)

Responsible Party : Yamaha Corporation of America

Address : 6600 Orangethorpe Ave., Buena Park, Calif. 90620

Telephone : 714-522-9011

Type of Equipment : USB Mixing Studio

Model Name : MW8CX/MW10C

This device complies with Part 15 of the FCC Rules.

Operation is subject to the following two conditions:

- 1) this device may not cause harmful interference, and
- 2) this device must accept any interference received including interference that may cause undesired operation.

See user manual instructions if interference to radio reception is suspected.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(FCC DoC)

FCC INFORMATION (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

2. IMPORTANT:

When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.

3. NOTE:

This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regula-

tions does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(class B)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.



WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Only use the voltage specified as correct for the device. The required voltage is printed on the name plate of the device.
- Use only the included AC power adaptor (PA-10 or an equivalent recommended by Yamaha).
- Do not place the power cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.

Do not open

- Do not open the device or attempt to disassemble the internal parts or modify them in any way. The device contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning

- Do not expose the device to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- Never insert or remove an electric plug with wet hands.

If you notice any abnormality

- If the power cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the device, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.
- If this device or the AC power adaptor should be dropped or damaged, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.



CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the device or other property. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Remove the electric plug from the outlet when the device is not to be used for extended periods of time, or during electrical storms.
- When removing the electric plug from the device or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.
- To avoid generating unwanted noise, make sure there is adequate distance (50 cm or more) between the AC power adaptor and the device.
- Do not cover or wrap the AC power adaptor with a cloth or blanket.

Location

- Before moving the device, remove all connected cables.
- When setting up the device, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet. Even when the power switch is turned off, electricity is still flowing to the product all the minimum level. When you are not using the product for a long time, make sure to unplug the power cord from the wall AC outlet.
- Avoid setting all equalizer and controls to their maximum. Depending on the condition of the connected devices, doing so may cause feedback and may damage the speakers.
- Do not expose the device to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.

- Do not place the device in an unstable position where it might accidentally fall over.
- Do not use the device in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Doing so may result in noise, both in the device itself and in the TV or radio next to it.

Connections

- Before connecting the device to other devices, turn off the power for all devices. Before turning the power on or off for all devices, set all volume levels to minimum.

Handling caution

- When turning on the AC power in your audio system, always turn on the power amplifier LAST, to avoid speaker damage. When turning the power off, the power amplifier should be turned off FIRST for the same reason.
- Do not insert your fingers or hands in any gaps or openings on the device.
- Avoid inserting or dropping foreign objects (paper, plastic, metal, etc.) into any gaps or openings on the device. If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the device inspected by qualified Yamaha service personnel.
- Do not use the device or headphones for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.
- Do not rest your weight on the device or place heavy objects on it, and avoid use excessive force on the buttons, switches or connectors.

XLR-type connectors are wired as follows (IEC60268 standard): pin 1: ground, pin 2: hot (+), and pin 3: cold (-).

Insert TRS phone jacks are wired as follows: sleeve: ground, tip: send, and ring: return.

Yamaha cannot be held responsible for damage caused by improper use or modifications to the device, or data that is lost or destroyed.

Always turn the power off when the device is not in use.

Even when the power switch is in the "STANDBY" position, electricity is still flowing to the device at the minimum level. When you are not using the device for a long time, make sure you unplug the power cord from the wall AC outlet.

The performance of components with moving contacts, such as switches, volume controls, and connectors, deteriorates over time. Consult qualified Yamaha service personnel about replacing defective components.

The MW mixer may heat up by as much as 15 to 20°C while the power is on. This is normal. Please note that the panel temperature may exceed 50°C in ambient temperatures higher than 30°C, and use caution to prevent burns.

* This Owner's Manual applies to both the MW8CX/MW10C. The main difference between the two models is that the MW8CX includes digital effects while the MW10C has no internal effects.

* In this manual the term "MW mixers" refers to both the MW8CX and MW10C. In cases where different features need to be described for each model, the MW8CX feature will be described first, followed by the MW10C feature in brackets: MW8CX (MW10C).

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- Yamaha makes no representations or warranties with regard to the use of the software and documentation and cannot be held responsible for the results of the use of this manual and the software.
- This disk is a DVD-ROM. Do not attempt to play the disk on a DVD player. Doing so may result in irreparable damage to your DVD player.
- Visit the web address below for the latest information on supplied software and operating system requirements.
<<http://www.yamahasynth.com/>>

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Introduction

Thank you for choosing a Yamaha MW8CX/MW10C USB Mixing Studio. The MW8CX/MW10C includes an audio mixer equipped with a USB interface for digital audio data transfer, and Cubase AI4 DAW (Digital Audio Workstation) software for Windows® and Macintosh® computer operating systems. With the MW8CX/MW10C USB Mixing Studio and your personal computer you have the basic elements of a high-performance computer recording system that is easy to set up and operate.

Please read through this manual carefully before beginning use, so that you will be able to take full advantage of your mixer's superlative features and enjoy trouble-free operation for years to come. After reading the manual, please store it in a safe place.

Features

Connect To Your Computer via a Single USB Cable (page 7)

The MW mixer connects to your computer via the supplied USB cable. Stereo audio data is transferred in both directions—from the mixer to the computer, and vice-versa—via the USB connection (44.1 kHz or 48 kHz sampling frequency).

No Driver Installation Required (page 7)

The MW system uses the standard drivers included in your computer's operating system, so there's no need to install any extra driver software.

Cubase AI4 DAW Software Supplied (page 7)

Cubase AI4 software, included in the MW package, offers versatile, high-performance hard-disk recording capability.

Compression (page 9)

Compression increase the overall level without introducing distortion by compressing excessive peaks in the signals from microphones and guitars.

Mixer Functions (page 16)

The MW mixer can handle up to 8 inputs (MW8CX) or 10 inputs (MW10C), mixing them to STEREO OUT or REC OUT. The MW mixer can simultaneously connect to a wide range of devices: microphones, line-level devices, stereo synthesizers, and more.

48V Phantom Power (page 18)

A PHANTOM switch supplies +48V phantom power to the mixer's microphone inputs, so you can use high-quality phantom-powered condenser microphones for superior recording quality.

Accessories

- Cubase AI4 DVD-ROM
- Power adaptor (PA-10)*
- USB cable
- Owner's Manual (this book)

* May not be included depending on your particular area. Please check with your Yamaha dealer.

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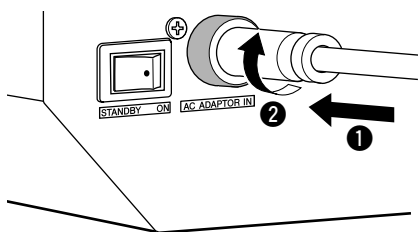
Before Turning on the Mixer

- 1 Be sure that the mixer's power switch is in the **STANDBY** position.



Use only the included power adaptor (PA-10) or an equivalent recommended by Yamaha. Use of a different adaptor may result in equipment damage, overheating, or fire.

- 2 Connect the power adaptor to the **AC ADAPTOR IN** connector (1) on the rear of the mixer, and then turn the fastening ring clockwise (2) to secure the connection.



- 3 Plug the power adaptor into a standard household power outlet.



- Be sure to unplug the adaptor from the outlet when not using the mixer, or when there are lightning storms in the area.
- To avoid generating unwanted noise, make sure there is 50 cm or more between the power adaptor and the mixer.

Turning the Power On/OFF

Press the mixer's power switch to the **ON** position. When you are ready to turn the power off, press the power switch to the **STANDBY** position.



Note that trace current continues to flow while the switch is in the **STANDBY** position. If you do not plan to use the mixer again for a long while, please be sure to unplug the adaptor from the wall outlet.

NOTE

To prevent loud pops and noises, turn on the power to your sound gear starting with the sources (instruments, CD players, etc.) and ending with the power amplifier or powered speakers.

Example : Instruments, microphones, and CD players first, then the mixer, and finally the power amplifier or powered speakers.

When turning off the power to the system, reverse the order described above.

Computer System Requirements

Windows Vista

Computer	Windows-based computer with built-in USB interface
OS	Windows Vista
CPU	1 GHz or higher Intel Core/Pentium/Celeron processor
Memory	1 GB or more

Windows XP

Computer	Windows-based computer with built-in USB interface
OS	Windows XP Professional/XP Home Edition
CPU	750 MHz or higher Intel Core/Pentium/Celeron processor
Memory	96 MB or more (128 MB or more recommended)

Macintosh

Computer	Macintosh computer with built-in USB interface
OS	MacOS X 10.3.3 or higher
CPU	Macintosh G3 300 MHz or higher/Intel processor
Memory	128 MB or more

Cubase AI4 System Requirements

Windows

OS	Windows XP Professional/XP Home Edition
CPU	1.4 GHz or higher Intel Pentium processor
Memory	512 MB or more
Audio Interface	Windows DirectX compatible
Hard Disk	400 MB or more

Macintosh

OS	MacOS X 10.4 or higher
CPU	Power Mac G4 1 GHz/Core Solo 1.5 GHz or higher
Memory	512 MB or more
Hard Disk	400 MB or more

NOTE

- A DVD driver is required for installation.
- To activate your software license, install the application while the computer is connected to the internet.

Quick Guide

This quick setup and operation guide covers everything from installing the Cubase AI4 software to using Cubase AI4 for recording and mixdown. While going through this section you might find it useful to also refer to the “Front and Rear Panels” section on page 16, as well as the pdf manual supplied with the Cubase AI4 software.

Step

1 Installing Cubase AI4

IMPORTANT !

Since the End-User Software License Agreement (EUSLA) shown on your PC-display in your installing the “DAW” software is replaced by the agreement at the end of this manual, you should disregard the EUSLA. Read the Software License Agreement at the end of this manual carefully, and install the software if you agree to it.

- 1** Start the computer and log on to the Administrator account.
- 2** Insert the included DVD-ROM into the computer’s DVD-ROM drive.
- 3** Open the “Cubase AI 4 for Windows” folder and double-click on the “CubaseAI4.msi”.

Follow the on-screen instructions to install the Cubase AI4 software.

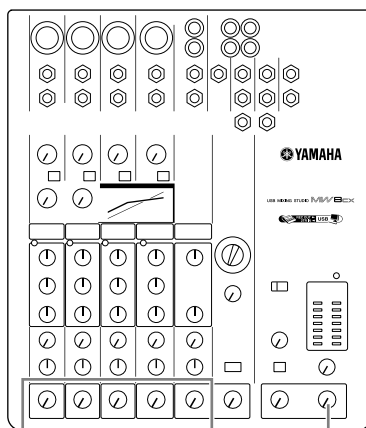
NOTE

- When installing Cubase AI4, you will need a working internet connection to register your Cubase AI4. Make sure to fill in all required fields for user registration. If you do not register the product, you will be unable to use the application after a limited period of time expires.
- For a Macintosh computer, double-click the “CubaseAI4.mkpg” icon for installation.

Step

2 Connecting to the MW mixer

- 1** Turn the power to the MW mixer and all gear that is to be connected to the MW mixer off/standby (except the computer), and set the **LEVEL** controls and **STEREO** Master control to their minimum settings.



LEVEL controls

STEREO Master control

- 2** Connect the MW mixer to your computer using the supplied USB cable.

USB Connection Precautions

Be sure to observe the following points when connecting to the computer’s USB interface.

Failure to observe these rules can result in computer freezes/hang-ups and possibly data loss or corruption. If the MW mixer or computer does hang up, turn the power to both devices off and then on again, and restart the computer.



CAUTION

- Be sure to wake the computer from sleep/suspended/standby mode before making a connection to the computer’s USB connector.
- Connect the MW mixer to the computer before turning the MW mixer power on.
- Always quit all applications running on the computer before turning the MW mixer’s power on or off, or connecting or disconnecting the USB cable.
- Wait at least 6 seconds between turning the MW mixer on or off, and between connecting or disconnecting the USB cable.



CAUTION

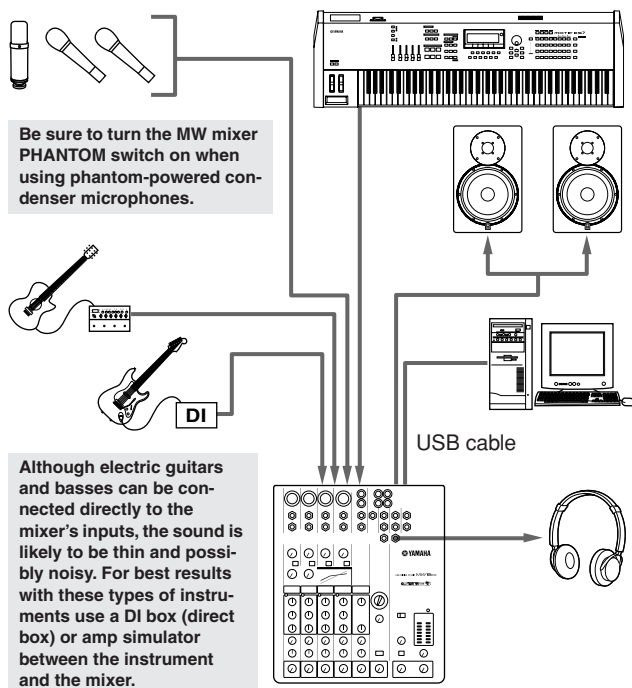
When connecting or disconnecting the USB cable be sure to turn the 2TR IN/USB control all the way down.

NOTE

Disconnect the USB cable when using the MW mixer without the computer.

3 Connecting Microphones and/or Instruments.

For details on making connections refer to the “Setup” section on page 15 and the “Front & Rear Panels” section on page 16.



Step

3 Powering Up the System

To prevent loud pops and noises, turn on the power to your sound gear starting with the sources (instruments, CD players, etc.) and ending with the power amplifier or powered speakers.

Example : Instruments, microphones, and CD players first, then the mixer, and finally the power amplifier or powered speakers.



Observe the following precautions when turning on phantom power.

- Make sure that the PHANTOM switch is off when phantom power is not needed.
- When turning the switch on, be sure that only condenser microphones are connected to the XLR input jacks. Other devices may be damaged if connected to phantom power. This precaution does not apply to balanced dynamic microphones, however, as these will not be affected by phantom power.
- To minimize the possibility of speaker damage, turn phantom power on **ONLY** while your power amplifier or powered speakers are switched off. It's also a good idea to turn the mixer's output controls—STEREO Master control—all the way down.

NOTE

- We recommend that you set the computer output to the maximum level and mute the computer's internal speaker. For details on how to make the setting refer to the "The recorded sound is too low in level." in the "Troubleshooting" on page 22.
- The first time you connect to the computer's USB connector, or change the connection to a different USB port, a driver installation display may appear after turning the power to the MW mixer on. If this occurs, wait until the installation is complete before proceeding.

Balanced Cables and Unbalanced Cables

Two types of cables can be used to connect microphones, electronic instruments, and other audio sources to the mixer's inputs, as well as to connect the mixer's outputs to a power amplifier or related gear: balanced or unbalanced. Balanced cables are highly resistant to noise, and are the best choice for low-level signals such as the output from microphones, as well as for long cable runs. Unbalanced cables are generally used for short runs from line-level sources such as synthesizers.

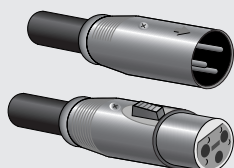
Cable Guidelines

Microphone cable	Balanced is best.
Short line-level cables	Unbalanced cable is fine in a relatively noise-free environment.
Long line-level cables	Balanced is best.

Connector Types

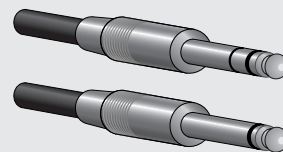
XLR Connectors

This 3-pin connector is resistant to externally induced noise, and is used primarily for balanced connections. With properly designed receiving circuitry cables with this type of connector can also be used for unbalanced signals. XLR type connectors are the standard for microphone connections as well as most professional audio gear.



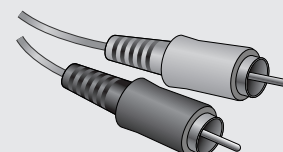
Phone Connectors

Phone connectors are available in mono and stereo versions. Stereo types are also known as "TRS" connectors (Tip-Ring-Sleeve), and are used for stereo headphone jacks, insert jacks, and also to carry balanced signals in many cases. Unbalanced types are used for mono signals - guitar cables are a common example.



RCA Pin Connectors

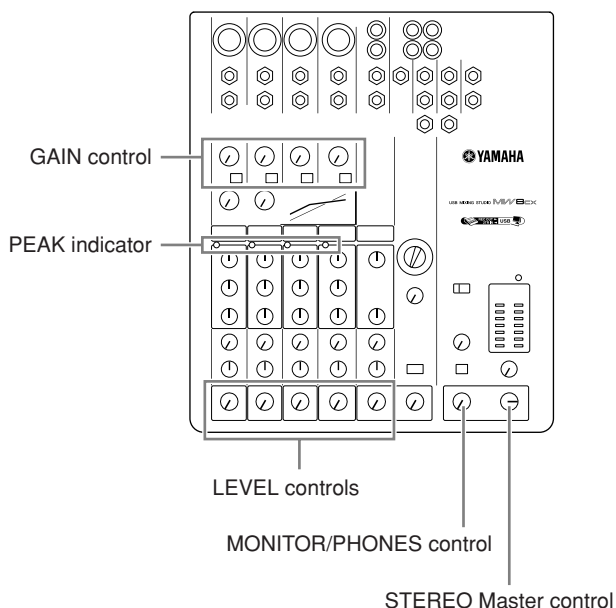
This type of unbalanced connector is most commonly found on home audio and video equipment. RCA type pin jacks are often color coded: white for left audio channel and red for right audio channel, for example.



Step

4 Adjusting Level and Tone**Level Adjustment**

- 1** The first step is to set the level controls on all instruments and other sources appropriately.
- 2** Adjust the channel GAIN controls so that the corresponding PEAK indicators flash briefly on the highest peak levels. (GAIN controls are not provided on the stereo channels—7/8 (MW8CX), or 7/8 and 9/10 (MW10C)).
- 3** Raise the STEREO Master control to the “▼” position.
- 4** Adjust the LEVEL control to create the desired initial balance while monitoring via headphones or monitor speakers. The overall headphone level is adjusted by the MONITOR/PHONES control.

**Tone Adjustment**

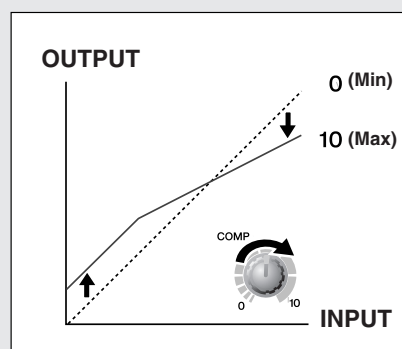
The MW mixer's compressors and 3-band equalizers make it easy to shape the tone of independent channels to achieve the best possible mix.

Use the High-pass Filter for Microphone Input

As the name implies, a “high-pass filter” allows only signals above a certain frequency to pass. Conversely, signals below that “cutoff frequency” are attenuated. When an MW high-pass filter is turned on, signals below 80 Hz are attenuated. This can be useful for minimizing low-frequency breath noise from a vocalist, as well as handling noise, or rumble transmitted via the microphone stand. It is generally a good idea to turn the high-pass filter on for microphone channels.

Compression

One form of compression known as “limiting” can, when properly used, produce a smooth, unified sound with no excessive peaks or distortion. A common example of the use of compression is to “tame” a vocal that has a wide dynamic range in order to tighten up the mix. Compression can also be applied to guitar tracks to add extra sustain. Too much compression can be a cause of feedback, however, so use it sparingly.

**Equalizer Tips**

The best advice that can be given regarding equalization while recording is simply to use as little equalization as possible. If you want a little more presence you can turn the HIGH end up a bit. Or you can boost the bass a little if you feel the low end is lacking. During recording it's better to use EQ sparingly for compensation only.

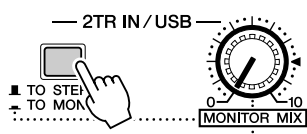
Step 5 Recording with Cubase AI4

This section describes the procedure for recording to the Cubase AI4 software we installed earlier via the MW mixer.

NOTE For details on operation of the Cubase AI4 software refer to the pdf-format manual provided with the software.

Cubase AI4 Setup

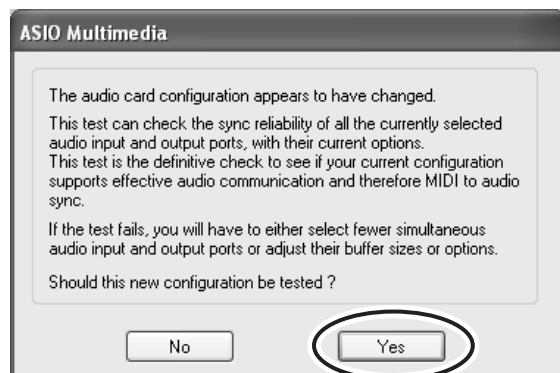
- 1 To prevent the playback sound from Cubase AI4 from being directly re-recorded, set the MW mixer's 2TR IN/USB switch to TO MONITOR ().



- 2 Launch Cubase AI4.

Windows:

Click [Start] → [All Program] → [Steinberg Cubase AI 4] → [Cubase AI 4] to launch the program. If the ASIO Multimedia dialog window appears, click [Yes].



Macintosh:

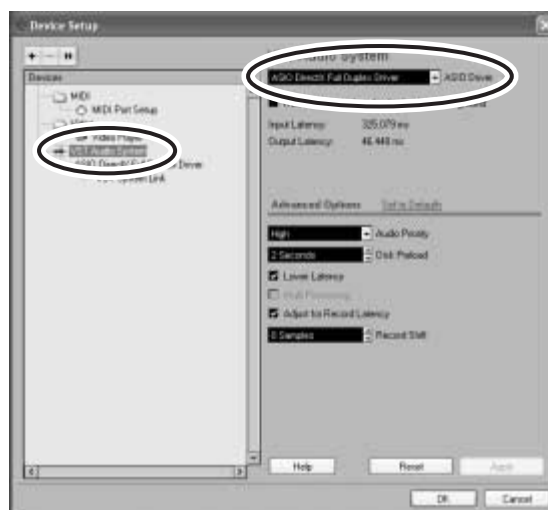
Double-click the [Application] → [Cubase AI 4].

- NOTE**
- If you specified a file destination when installing the Cubase AI4 software, launch the application from that location.
 - Create a Cubase AI4 shortcut or alias on your desktop so you can easily launch the program when required.

- 3 Select [Device Setup] from the [Device] menu to open the Device Setup window.

Windows:

Select [VST Audio System] in the [Device] field on the left side of the window. Select [ASIO DirectX Full Duplex Driver] in the [ASIO Driver] field on the right side of the window. A dialog window will appear asking "Do you want to switch the ASIO driver?". Click [Switch].

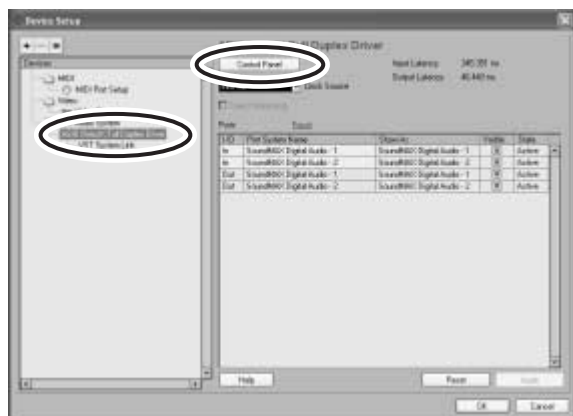


Macintosh:

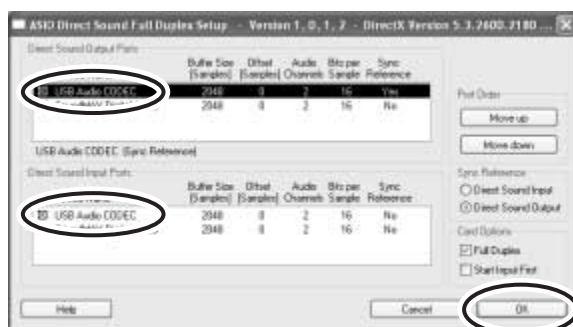
Select [VST Audio System] in the [Device] field on the left side of the window. Select [USB Audio CODEC (2)] in the [ASIO Driver] field on the right side of the window, and click [OK]. Skip ahead to step 6, below.

- NOTE** Under Mac OS X you can select either [USB Audio CODEC (1)] or [USB Audio CODEC (2)] in the [ASIO Driver] field. Normally you should select [USB Audio CODEC (2)], but if you will only be playing back and mixing previously recorded data you can select [USB Audio CODEC (1)] to lighten the load on the computer's CPU.

- 4** On a Windows computer select [ASIO DirectX Full Duplex Driver] in the [Devices] field on the left side of the Device Setup window, and click [Control Panel] on the right side of the window.

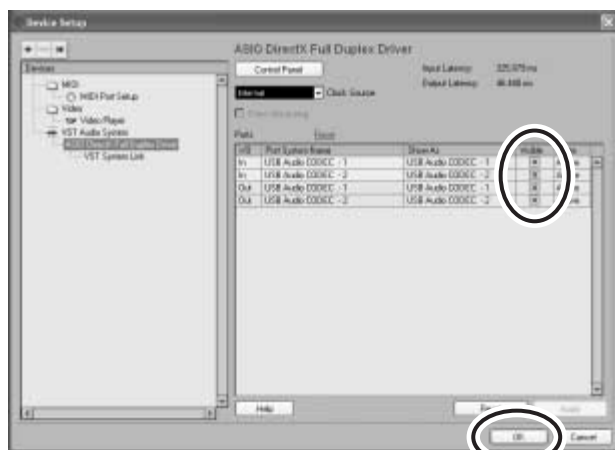


- 5** The ASIO Direct Sound Full Duplex Setup dialog window will be displayed. Check only the input port and output port [USB Audio CODEC] checkbox.



- 6** Make sure that “USB Audio CODEC 1/2” are shown in the [Port System Name] field, and check the [Visible] column in the Device Setup window. Click [OK] to close the window.

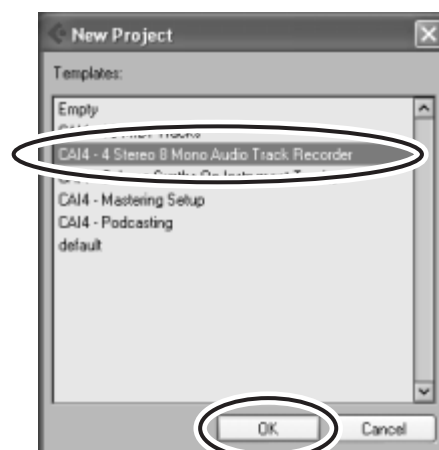
NOTE If the [Port System Name] field does not change, close and restart the Cubase AI4, then open the Device Setup window.



- 7** Select [New Project] from the [File] menu to create a new project file.

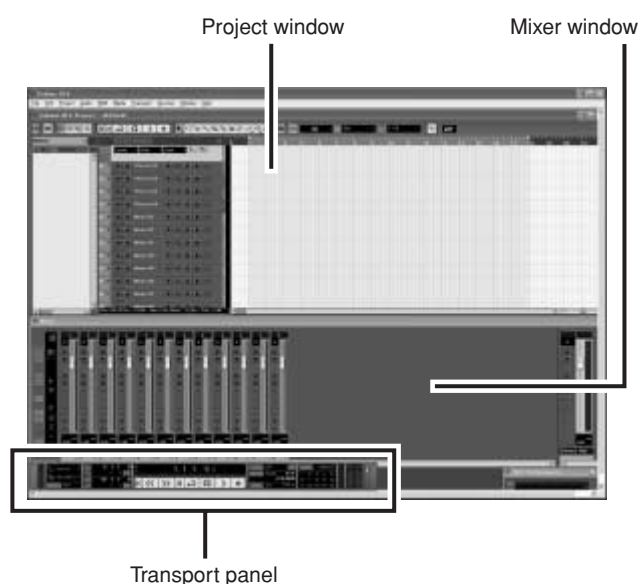
The new project dialog window will open. For this example select [CAI4 - 4 Stereo 8 Mono Audio Track Recorder] and click [OK].

NOTE Recorded Cubase AI4 data is stored as a “project file”.



- 8** When the directory selection dialog window appears, select the folder to which the project and audio files for the project are to be stored, and click [OK].

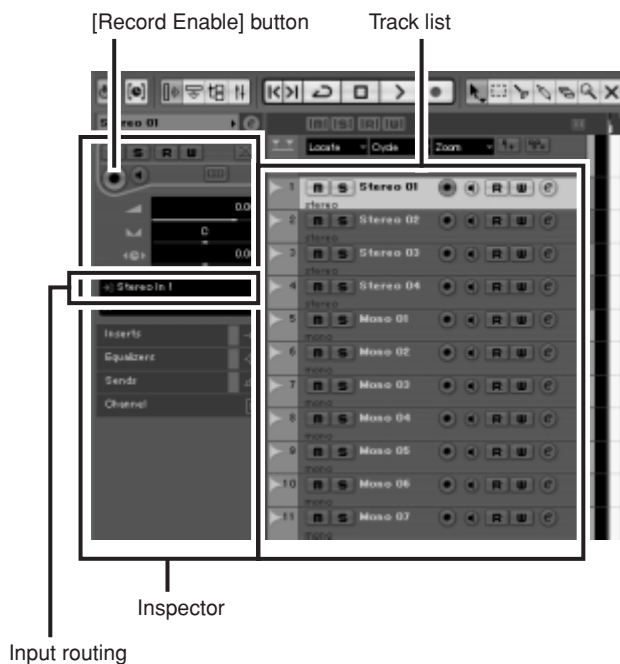
An empty project window with 4 stereo and 8 monaural tracks will appear.



Preparing to Record

- 1 Click in the track list (the area in which the track names are displayed) to select a track to record on.

The various settings for the selected track are available in the Inspector on the left side of the display.



NOTE You will normally use a stereo track when recording synthesizers, and a monaural track when recording vocals or guitar.

- 2 Click the Input Routing field in the Inspector to select the audio input source. Select “Stereo In 1” for a stereo track and “Left (Right)-Stereo In 1” for a monaural track.
- 3 Make sure the [Record Enable] button for the track to be recorded is turned on.

If the [Record Enable] button is off, click it to turn it on.

- 4 Play the instrument to be recorded, and adjust the MW mixer’s GAIN control, LEVEL controls and STEREO master control so that the Clipping indicator never light.

<Transport panel>



- 5 Specify the point at which you want to start recording via the ruler at the top of the project window.

Click the black area of the ruler to move the project cursor (the vertical black line) to that position.

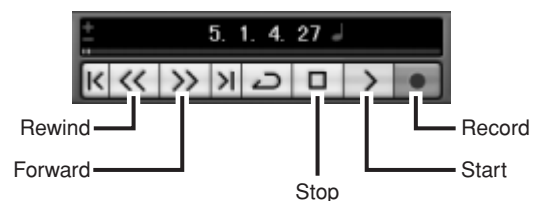


Recording and Playback

- 1 Click the Transport panel [Record] button to begin recording.

When recording is started the project cursor will begin moving to the right and a box that displays the recording results will be created.

<Transport panel>

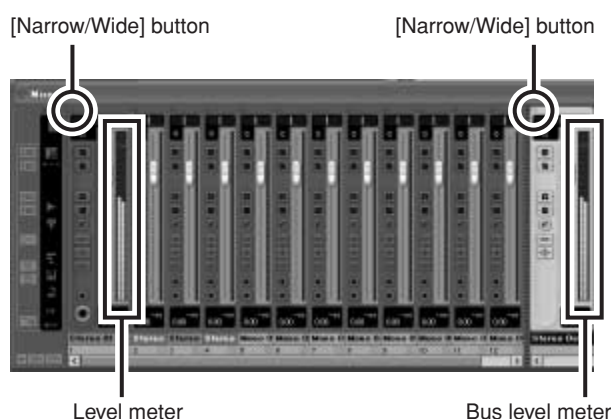


- 2 Play the part.
- 3 When you finish recording the track, click the Transport panel [Stop] button.

- 4** To hear playback of the track you have just recorded, use either the Transport panel [Rewind] button or the ruler to rewind to the beginning of the recorded section, then click the Transport panel [Start] button.

The overall playback level will be displayed via the master section bus level meter on the right side of the mixer window, and the channel level will be displayed via the channel strip level meter.

- NOTE**
- Click the [Narrow/Wide] button in the upper left corner of the mixer window to increase the width of the mixer's channel strips.
 - The output signal from Cubase AI4 is routed to the MW mixer's 2TR IN inputs. To hear the playback sound via a pair of headphones plugged into the MW mixer, set the bus select switch to TO MONITOR (—) and adjust the volume with the 2TR IN/USB control and the MONITOR/PHONES control.



- 5** To save the project file select [Save] from the [File] menu and enter a file name before actually saving the file.

Save your project file frequently to insure against losing large amounts of data if a problem occurs.

- 6** Repeat steps 1 through 5 to record further material on the same track.

- 7** To record additional material on a different track, select a new track and repeat the record procedure.

- NOTE** You can monitor the sound being recorded and a previously recorded sound simultaneously while recording (MONITOR MIX). Refer to “12 2TR IN/USB” on page 19 for details.

Step 6 Mixing with Cubase AI4

In this section we'll try mixing down multiple recorded audio tracks to stereo, and creating a wav file. Mixes can be stored as WAV or AIFF files, which can then be recorded to audio CDs.

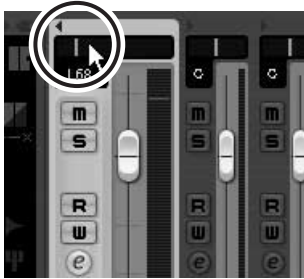
- 1** Launch Cubase AI4 and open a project file.
- 2** Click the [Start] button on the Transport Panel.
- 3** While listening to playback, drag the channel strip level faders up and down to create the desired initial balance, then adjust the overall volume using the bus volume fader.

Start with the Featured Part

You can start working on a mix from almost any part, but it makes the most sense to start with the main instrument or vocal. Set up an initial level for the main part, and then build the rest of the mix around it.

For example, if you're mixing a piano trio with a vocalist, begin by setting the level of the vocal track at around the nominal level, and then gradually add the other instruments. Your choices will also be influenced by the type of music you are working on. If the song is a ballad you might want to add the piano to the mix after the vocal, and then add the bass and drums. If it's a more rhythmically oriented piece you could add the bass and drums first, and then the piano. Whatever best serves the music is right.

- 4** Drag the pan controls on the top of the channel strips left and right to set the stereo position of each track.



Pan Effectively

“Panning” creates the illusion of stereo space by changing the relative levels of each track’s signal sent to the left and right speakers. If a signal is sent only to the left speaker, the sound will appear to come from the far left side of the stereo sound field. If it sent with equal level to both left and right speakers our ears tell us the sound is located in the center of the stage. Judicious panning can also help to create cleaner-sounding mixes by spreading the instruments out across the sound stage so that they don’t “get in each other’s way.” There are no hard and fast rules, but the bass and kick drum are usually placed in the center of the mix, as is the lead instrument or vocal. Other instruments should be evenly balanced throughout the sound stage in a well-balanced manner.

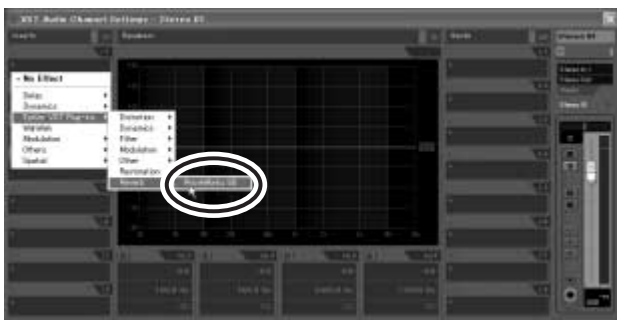
- 5** At this point you can begin to use EQ to refine your mix, and add effects.

As an example let’s try adding reverb. Click the [Edit] button () on the left side of the channel strip to open the VST audio channel settings window. Click Insert 1 and select Earlier VST Plug-ins → Reverb → RoomWorks SE.

NOTE For further details refer to the pdf manual provided with the Cubase AI4 software.



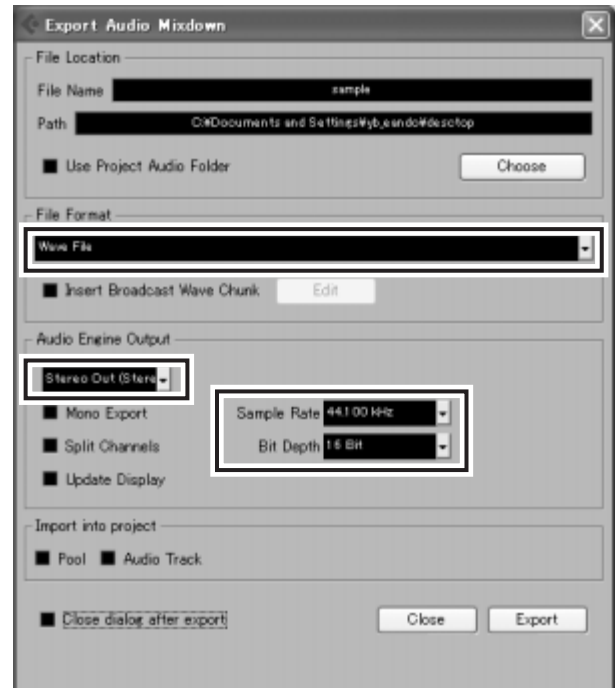
It’s a good idea to lower the channel fader a bit before adding an effect, since the effect can cause an increase in the overall channel level.



- 6** When the final mix adjustments have been made, go to the [File] menu and select [Export] → [Audio Mixdown].

- 7** Enter a file name and select a destination for the file as well as a file type.

If you intend to use the file to create an audio CD, select the WAV file type (AIFF on Macintosh OS X), Stereo Out (stereo), 16 bit, and 44.1 kHz.

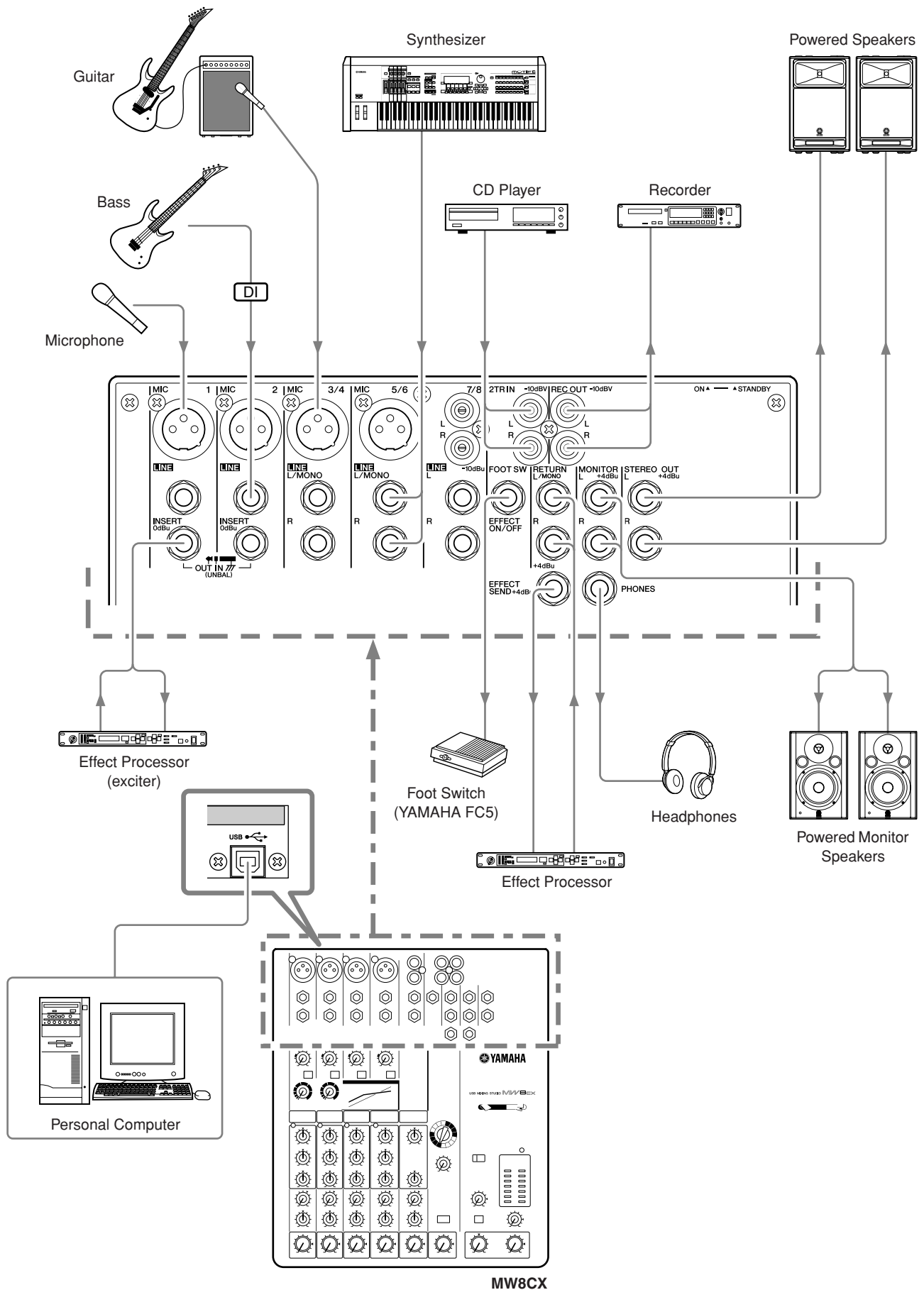


- 8** Click [Export].

Progress of the mixdown operation will be shown in a progress window. When the progress window closes the mixdown is complete.

NOTE Wave files created by mixdown can be directly played back using the Windows Media Player, or iTunes on a Macintosh computer.

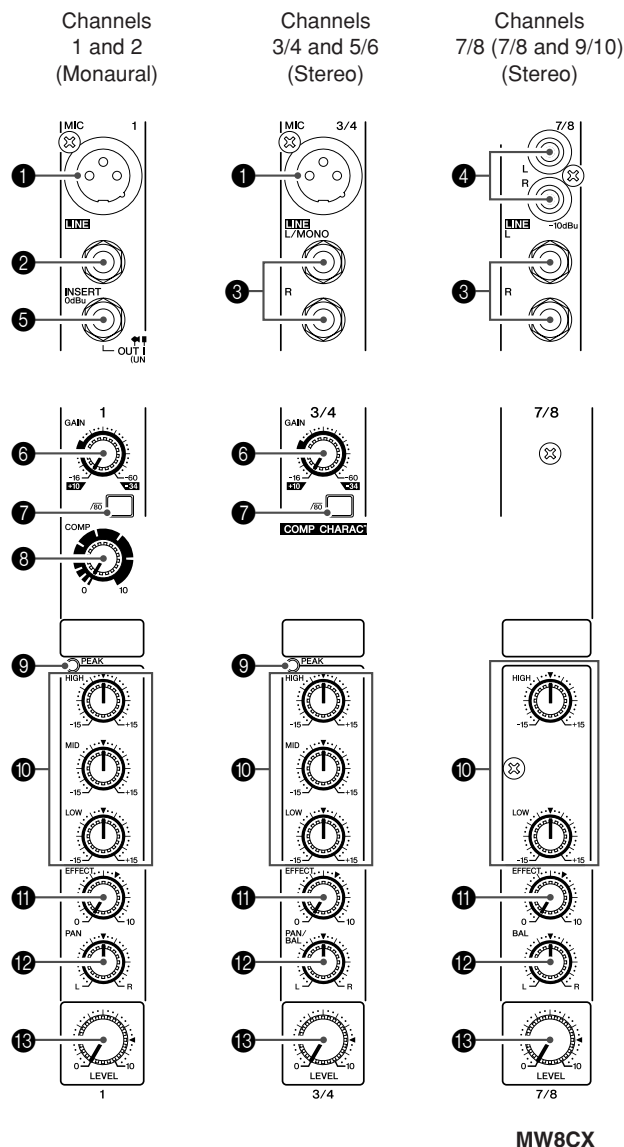
Setup



Front & Rear Panels

The following applies to both the MW8CX and MW10C. In cases where different features need to be described for each model, the MW8CX feature will be described first, followed by the MW10C feature in brackets: MW8CX (MW10C).

Channel Control Section



MW8CX

1 MIC Input Jacks (CHs 1 to 5/6)

These are balanced XLR-type microphone input jacks (1:Ground; 2:Hot; 3:Cold).

2 LINE Input Jacks (CHs 1, 2)

These are balanced TRS phone-jack line inputs (T:Hot; R:Cold; S:Ground).

You can connect either balanced or unbalanced phone plugs to these jacks.

3 LINE Input Jacks (CHs 3/4 to 7/8 (CHs 3/4 to 9/10))

These are unbalanced phone-jack stereo line inputs.

4 LINE Input Jacks (CH 7/8, (CHs 7/8, 9/10))

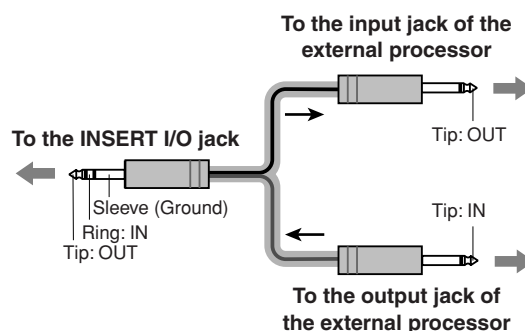
These are unbalanced stereo RCA pin jacks.

NOTE Where an input channel provides both a MIC input jack and a LINE input jack, or a LINE input jack and an RCA pin jack, you can use either jack but not both at the same time. Please connect to only one jack on each channel.

5 INSERT Jacks (CHs 1, 2)

Each of these jacks provides an insert point between the equalizer and LEVEL control of the corresponding input channel (CHs 1, 2). The INSERT jacks are ideal for connecting devices such as graphic equalizers, compressors, or noise filters into the corresponding channels. These are TRS (tip, ring, sleeve) phone jacks that carry both the send and return signal (tip = send/out; ring = return/in; sleeve = ground).

NOTE Patching external devices via an INSERT jack requires a special insert cable such as illustrated below (insert cable sold separately).



The signal output from the INSERT jacks is reverse-phased. This should not be a problem when connecting to an effect unit, but please be aware of the possibility of phase conflict when connecting to other types of device. A reversed-phased signal may result in degraded sound quality or even complete sound cancellation.

6 GAIN Control

Adjusts the input signal level.

To achieve the best balance between S/N ratio and dynamic range, adjust the level so that the PEAK indicator **9** lights only occasionally and briefly on the highest input transients. The -60 to -16 scale is the MIC input adjustment range. The -34 to +10 scale is the LINE input adjustment range.

7 $\sqrt{80}$ Switch (High Pass Filter)

This switch toggles the HPF on or off. To turn the HPF on, press the switch in (■). The HPF cuts frequencies below 80 Hz (the HPF does not apply to the line inputs of stereo input channels **3** **4**).

8 COMP Control

Adjusts the amount of compression applied to the channel. As the knob is turned to the right the compression ratio increases while the output gain is automatically adjusted accordingly. The result is smoother, more even dynamics because louder signals are attenuated while the overall level is boosted.

NOTE Avoid setting the compression too high, as the higher average output level that results may lead to feedback.

9 PEAK Indicator

The peak level of the post-EQ signal is detected, and the PEAK indicator lights red when the level reaches 3 dB below clipping. For XLR-equipped stereo input channels (3/4 and 5/6), both the post-EQ and post-mic-amp peak levels are detected, and the indicator lights red if either of these levels reaches 3 dB below clipping.

10 Equalizer (HIGH, MID, and LOW)

This three-band equalizer adjusts the channel's high, mid, and low frequency bands. CH 7/8 (CHs 7/8, 9/10) have two bands: high and low. Setting the knob to the ▼ position produces a flat response in the corresponding band. Turning the knob to the right boosts the corresponding frequency band, while turning to the left attenuates the band. The following table shows the EQ type, frequency, and maximum cut/boost for each of the three bands.

Band	Type	Frequency	Maximum Cut/Boost
HIGH	Shelving	10 kHz	±15 dB
MID	Peaking	2.5 kHz	
LOW	Shelving	100 Hz	

11 EFFECT (AUX) Control

Adjusts the level of the signal sent from the channel to the EFFECT (AUX) bus. Note that the signal level sent to the bus is also affected by the LEVEL control **13**. On stereo channels (CHs 3/4 to 7/8 (CHs 3/4 to 9/10)) the signals from the L (odd) and R (even) channels are mixed and then sent to the EFFECT (AUX) bus.

12 PAN Control (CHs 1, 2)**PAN/BAL Control (CHs 3/4, 5/6)****BAL Control (CH 7/8 (CHs 7/8, 9/10))**

The PAN control determines the stereo positioning of the channel signal on the Stereo L and R buses.

The BAL control knob sets the balance between left and right channels. Signals input to the L input (odd channel) go to the Stereo L bus; signals input to the R input (even channel) go to the Stereo R bus.

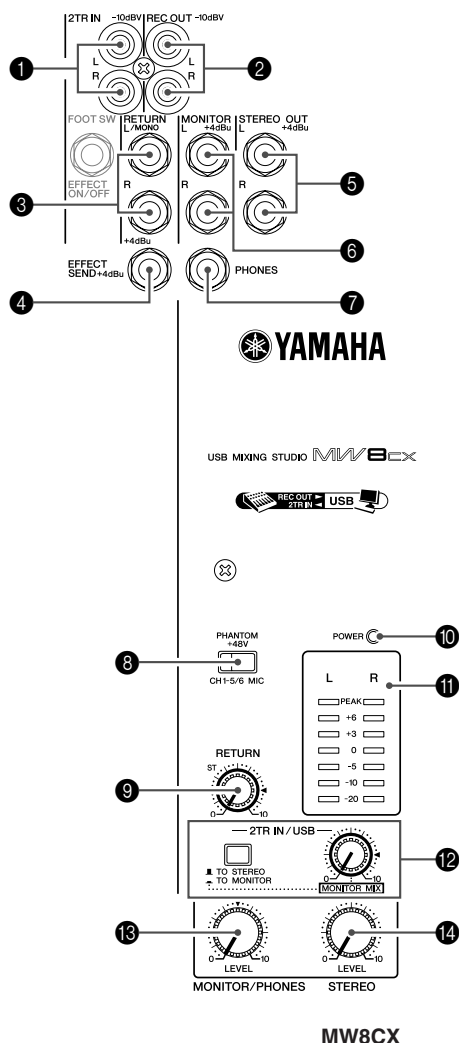
NOTE On channels where this knob provides both PAN and BAL control (channels 3/4 and 5/6), the knob operates as a PAN control when input is received via the MIC jack or L (MONO) input only, and as a BAL control when input is received via both L and R inputs.

13 LEVEL Control

Adjusts the level of the channel signal. Use these knobs to adjust the balance between the various channels.

NOTE Set the controls for unused channels all the way down to minimize noise.

Master Control Section



1 2TR IN Jacks

These RCA pin jacks can be used to input a stereo sound source. Use these jacks when you want to connect a CD player directly to the mixer.

NOTE Select where you want to send the signal using the 2TR IN/USB switch 12, and adjust the signal level using the 2TR IN/USB control in the Master Control section.

2 REC OUT (L, R) Jacks

These RCA pin jacks can be connected to an external recorder such as an MD recorder in order to record the same signal that is being output via the STEREO OUT jacks.

NOTE The mixer's STEREO Master control has no effect on the signal output via these jacks. Be sure to make appropriate level adjustments at the recording device.

3 RETURN L (MONO), R Jacks

These are unbalanced phone-jack type line inputs. The signal received by these jacks is sent to the STEREO L/R bus.

These jacks are typically used to receive the signal returned from an external effect device (reverb, delay, etc.).

NOTE These jacks can also be used as an auxiliary stereo input. If you connect to the L (MONO) jack only, the mixer will recognize the signal as monaural and will send the identical signal to both the L and R jacks.

4 SEND EFFECT (AUX) Jack

This is an impedance balanced* TRS phone jack that outputs the signal from the EFFECT (AUX) bus. You can use this jack, for example, to connect to an external effect unit.

5 STEREO OUT (L, R) Jacks

These are impedance balanced* TRS phone jacks that output the signals adjusted by the STEREO Master control 15. You can use these jacks, for example, to connect to the power amplifier driving your main speakers.

6 MONITOR (L, R) Jacks

These are impedance balanced* TRS phone jacks that output the signals adjusted by the MONITOR/PHONES control 13. Connect these jacks to your monitor system.

7 PHONES Jack

Connect a pair of headphones to this TRS phone jack. The PHONES jack outputs the same signal as the MONITOR OUT jacks.

8 PHANTOM +48 V Switch

This switch toggles phantom power on and off. When the switch is on the mixer supplies +48V phantom power to all channels that have XLR mic input jacks (CHs 1–5/6). Turn this switch on when using one or more phantom-powered condenser microphones.

NOTE When this switch is on the mixer supplies DC +48 V power to pins 2 and 3 of all XLR-type MIC INPUT jacks.



- Be sure to leave this switch off (■) if you do not need phantom power.
- When tuning the switch on (■), be sure that only condenser mics are connected to the XLR input jacks (CHs: 1 to 5/6). Devices other than condenser mics may be damaged if connected to the phantom power supply. Note, however, that the switch may be left on when connecting to balanced dynamic microphones.
- To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before turning this switch on or off. We also recommend that you turn all output controls (STEREO Master control, etc.) to their minimum settings before operating the switch to avoid the risk of loud noises that could cause hearing loss or device damage.

9 RETURN Control

Adjusts the level at which the signal received at the RETURN jacks (L (MONO) and R) is sent to the STEREO L/R bus.

NOTE If you supply a signal to the RETURN L (MONO) jack only, the mixer sends the same signal to both the L and R Stereo buses.

10 POWER Indicator

This indicator lights when the mixer's power is ON.

11 Level Meter

This LED meter displays the level of the signal sent to the STEREO OUT jacks, MONITOR jacks and the PHONES jack. The "0" segment corresponds to the nominal output level. The PEAK segment lights red when the output reaches the clipping level.

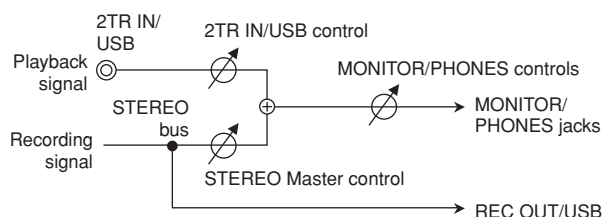
12 2TR IN/USB

• 2TR IN/USB Switch

If it is set to TO STEREO (■), the signals input via the 2TR IN jacks and the USB connector are sent to the STEREO L/R bus. If this switch is set to TO MONITOR (■), the signals are sent to the MONITOR OUT jacks, the PHONES jack, and the level meter. The MONITOR MIX feature becomes available when it is set to TO MONITOR (■).

* **MONITOR MIX** : When overdubbing, you can adjust the levels of the monitor playback signal and the signal being recorded separately.

MONITOR MIX Signal Flow



• 2TR IN/USB control

Adjusts the level of the signal sent from the 2TR IN jacks and USB connector to the STEREO L/R bus.

13 MONITOR/PHONES Control

Controls the level of the signal output to the PHONES jack and the MONITOR jacks.

14 STEREO Master Control

Adjusts the signal level sent to the STEREO OUT jacks.

* Impedance Balanced

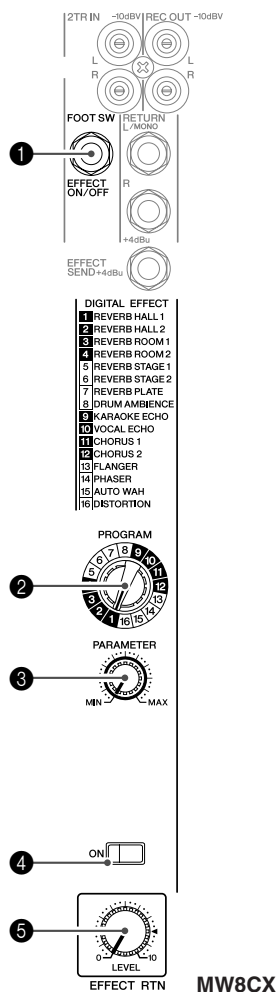
Since the hot and cold terminals of impedance balanced output jacks have the same impedance, these outputs are less affected by induced noise.

Jack List

Input and Output Jacks	Polarities	Configurations
MIC INPUT	Pin 1: Ground Pin 2: Hot (+) Pin 3: Cold (-)	INPUT OUTPUT XLR Connector
LINE INPUT (stereo channels) STEREO OUT, MONITOR, EFFECT (AUX)*	Tip: Hot (+) Ring: Cold (-) Sleeve: Ground	TRS Phone Connector
INSERT	Tip: Output Ring: Input Sleeve: Ground	
PHONES	Tip: L Ring: R Sleeve: Ground	
RETURN LINE INPUT (monaural channels)	Tip: Hot Sleeve: Ground	Phone Connector

* These jacks will also accept connection to monaural phone connectors. If you use monaural plugs, the connection will be unbalanced.

Digital Effect



* Only the MW8CX has digital effects.

1 FOOT SWITCH Jack

A YAMAHA FC5 foot switch (sold separately) can be connected to this jack and used to toggle the digital effects ON and OFF.

2 PROGRAM Dial

Selects one of the 16 internal effects. See page 21 for details about the internal effects.

3 PARAMETER Control

Adjusts the parameter (depth, speed, etc.) for the selected effect. The last value used with each effect type is saved.

NOTE When you change to a different effect type, the mixer automatically restores the value that was previously used with the newly selected effect (regardless of the current position of the PARAMETER Control knob). These parameter values are reset when the power is turned off.

4 ON Switch

Switches the internal effect on or off. The internal effect is applied only if this switch is turned on. The switch lights orange when on.

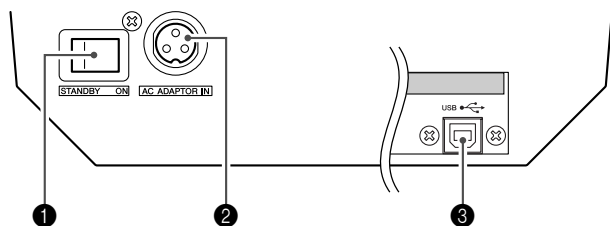
An optional YAMAHA FC5 foot switch (sold separately) can be used to toggle the digital effects ON and OFF.

NOTE The ON switch lights and the internal effect unit is active by default when the power is initially turned on.

5 EFFECT RTN Control

Adjusts the signal level sent from the internal digital effect unit to the STEREO bus. The EFFECT RTN control does not affect the level of the signal sent to the SEND EFFECT jack.

Rear Input/Output Section



1 POWER Switch

Use this switch to turn the mixer's power ON or to STANDBY mode.



Note that a small current continues to flow while the switch is in the STANDBY position. If you do not plan to use the mixer for a while, be sure to unplug the AC adaptor from the wall outlet.

2 AC ADAPTOR IN Connector

Connect the supplied power adaptor to this connector (see page 6).

3 USB Connector

Connects to the computer via the included cable. The USB connector outputs the same signal as the REC OUT jacks.



When connecting or disconnecting the USB cable be sure to turn the 2TR IN/USB control all the way down.

Digital Effect Program List (Only MW8CX)

No	Program	Parameter	Description
1	REVERB HALL 1	REVERB TIME	Reverb simulating a large space such as a concert hall.
2	REVERB HALL 2	REVERB TIME	
3	REVERB ROOM 1	REVERB TIME	
4	REVERB ROOM 2	REVERB TIME	Reverb simulating the acoustics of a small space (room).
5	REVERB STAGE 1	REVERB TIME	
6	REVERB STAGE 2	REVERB TIME	Reverb simulating a large stage.
7	REVERB PLATE	REVERB TIME	
8	DRUM AMBIENCE	REVERB TIME	A short reverb that is ideal for use with kick drum.
9	KARAOKE ECHO	DELAY TIME	Echo designed for karaoke (sing-along) applications.
10	VOCAL ECHO	DELAY TIME	Echo suitable for vocals.
11	CHORUS 1	LFO Frequency	Creates a thick sound by modulating the delay time. The PARAMETER control adjusts the frequency of the LFO* that modulates the delay time.
12	CHORUS 2	LFO Frequency	
13	FLANGER	LFO Frequency	A sweeping pitched effect. The PARAMETER control adjusts the frequency of the LFO* that modulates the delay time.
14	PHASER	LFO Frequency	
15	AUTO WAH	LFO Frequency	A wah-wah effect with cyclical filter modulation. The PARAMETER control adjusts the frequency of the LFO* that modulates the delay time.
16	DISTORTION	DRIVE	

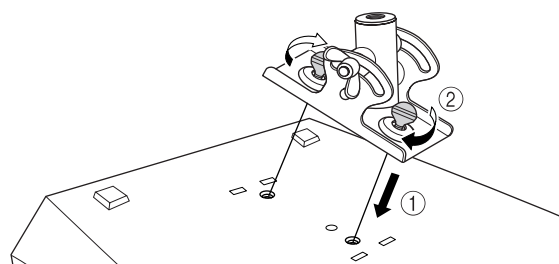
* "LFO" stands for Low Frequency Oscillator. An LFO is normally used to modulate another signal, determining the modulation speed and waveform shape.

Mounting to a Microphone Stand

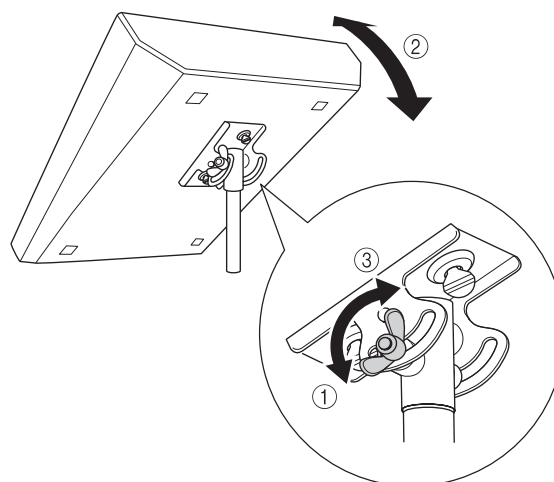


- When using the mixer on a microphone stand, be sure to set the stand on a level and stable surface. Do not set up the stand in locations subject to vibrations or wind.
- Note that mixer may be damaged if the stand should fall over. Attach the connection cables carefully so that the cables will not catch on the equipment and cause it to fall. For example: arrange the cables so that they run parallel with the microphone pole down to the base of the stand.
- Leave ample free space around the stand.

- 1 Turn the mixer upside-down, and hold the microphone-stand adaptor (BMS-10A; sold separately) against the bottom of the mixer so that the screw holes are aligned (①). Screw the adaptor firmly into place with the two screws (②).



- 2 Turn the mixer right-side up, and mount it onto your microphone stand.
- 3 Loosen the angle adjustment wingnut (①), adjust the mixer's angle as desired (②), and then tighten the wingnut securely (③).



For more information, refer to the BMS-10A Owner's Manual.

Troubleshooting

The MW mixer won't turn on.	☐ Is the included adaptor properly plugged into both the mixer and an appropriate AC wall outlet?
The system doesn't work properly.	☐ Are the USB cable and all necessary audio cables properly connected? ☐ Are you using a USB hub? USB hubs can interfere with proper operation, so try connecting the MW mixer directly to a USB port on the computer. If the computer has multiple USB ports, try a different USB port. ☐ Are you using other USB devices at the same time? If so, try removing the other device(s) and connecting only the Yamaha USB device.
No sound.	☐ Are your speaker cables connected properly, or are they shorted? ☐ Are the volume controls of your sources, audio devices, applications software, computer operating system, etc., set at appropriate levels? ☐ Is the output of your computer operating system muted? ☐ Do you have several applications running at the same time? Be sure to quit all applications you are not using. ☐ Is the sound output of your computer operating system assigned properly? Windows: 1. From the [START] menu click [Control Panel], then double-click the "Sounds and Audio Devices" icon to open the "Sounds and Audio Devices Properties" dialog window. 2. Click the "Audio" tab. 3. Set "Sound playback: Default device" and "Sound recording: Default device" to "USB Audio CODEC." 4. Click [OK]. Macintosh: 1. Select "System Preferences ..." from the Apple menu and then select "Sound" to open the "Sound" dialog window. 2. Click the "Input" tab and under "Choose a device for sound input" select "USB Audio CODEC". 3. Click the "Output" tab and under "Choose a device for sound output" select "USB Audio CODEC". ☐ Is the sound output of the Cubase AI4 application assigned properly? For setup details refer to page 7 of the Quick Guide.
The recorded sound is too low in level.	☐ Is the computer's output level setting too low? We recommend that you set the computer output to the maximum level and mute the computer's internal speaker. Windows: 1. From the [START] menu click [Control Panel], then double-click the "Sounds and Audio Devices" icon to open the "Sounds and Audio Devices Properties" dialog window. 2. Click the "Volume" tab. 3. Set "Device volume" to "High." 4. Click the "Sound" tab. 5. Select "No sound" in the "Sound scheme." Macintosh: 1. Select [System Preferences ...] from the Apple menu and then select "Sound" to open the "Sound" dialog window. 2. Click the "Output" tab and set the volume slider at the bottom of the window to its maximum level. 3. Click the "Sound Effect" tab and set the volume slider of the "Alert volume" slider to its minimum level. ☐ Have you connected or disconnected the USB cable while Cubase AI4 is running? Doing so can sometimes cause the Windows output level to be reset to its default level. Check and raise the output level if necessary.

The sound is intermittent or distorted.	☐ Is the PEAK indicator flashing red? You might have to lower GAIN control or LEVEL control levels to avoid distortion. ☐ Are you applying the effects and compressor at an appropriate level? You might have to lower EFFECT RTN control and COMP control levels. ☐ Does the computer you are using meet the listed system requirements? Refer to "Computer System Requirements" on page 6 for details. ☐ Are any other applications, device drivers, or USB devices (scanners, printers, etc.) running at the same time? Be sure to quit all applications you are not using. ☐ Are you playing back a large number of audio tracks? The number of tracks you can play at the same time will depend on the performance of the computer you are using. You may experience intermittent playback if you exceed your computer's capabilities. ☐ Are you recording or playing long continuous sections of audio? The audio data processing capabilities of your computer will depend on a number of factors including CPU speed and access to external devices. On Windows computers, changing some settings as outlined below can improve performance. 1. Click [Control Panel] from the [START] menu, and double-click the "Sounds and Audio Devices" icon to open the "Sounds and Audio Devices Properties" dialog window. 2. Click the "Volume" tab and click "Advanced" in "Speaker settings." The "Advanced Audio Properties" dialog window will open. 3. Click the "Performance" tab. Set "Hardware acceleration" to "Full", and "Sample rate conversion quality" to "Good." Don't change these settings if you are not familiar with your computer's operating system. Check that the file system is set properly, and make sure that you have a plenty of free memory (more than 128 megabytes). If the wave files you are recording or playing are not too large, changing the virtual memory settings can sometimes improve audio performance. In some cases it might be necessary to update your hard disk controller, device drivers, or BIOS. Refer to your computer's support center or support page on the web for more information. ☐ Try adding memory. Adding more RAM memory can significantly increase your computer's audio performance. Refer to your computer's owner's manual for information on installing and setting up extra memory.
There is a delay when playing a software synthesizer via a MIDI keyboard (latency).	☐ Check the URL listed below for the latest information. <http://www.yamahasynth.com/>

Specifications

■ Electrical Specifications

			MIN	TYP	MAX	UNIT
Frequency Response	STEREO OUT	GAIN: min (CHs 1–5/6)	-3.0		1.0	dB
	EFFECT SEND (AUX SEND*)	20 Hz–20 kHz Nominal output level @1 kHz	-3.0		1.0	
	MONITOR OUT, REC OUT		-3.0		1.0	
Total Harmonic Distortion (THD + N)	STEREO OUT	+14 dBu, 20 Hz–20 kHz, Input Gain Control at minimum			0.1	%
Hum & Noise Hum & Noise are measured with a 6 dB/octave filter @12.7 kHz; equivalent to a 20 kHz filter with infinite dB/octave attenuation.	Input: CH INPUT 1, 2 MIC	EIN (Equivalent Input Noise): Rs = 150 Ω, GAIN: maximum (CH1, 2)			-128	dBu
	STEREO OUT	STEREO Master control at nominal level and all CH Level control at minimum.			-87	
	EFFECT SEND (AUX SEND*)	All CH EFFECT (AUX*) controls at minimum.			-85	
	STEREO OUT	STEREO Master control and one CH level control at nominal level (CH1, 2)			-64	
	STEREO OUT	Residual Output Noise			-100	
Crosstalk (1 kHz)	Adjacent Input	CH1, 2			-70	dB
	Input to Output	STEREO L/R, CH 1, 2, PAN: panned hard left or right			-70	
Maximum Voltage Gain (1 kHz) All level controls are maximum when measured PAN/BAL: panned hard left or hard right.	INPUT GAIN: maximum	Rs = 150 Ω		60		dB
		MIC to CH INSERT OUT		76		
		MIC to STEREO OUT		58.2		
		MIC to REC OUT		92		
		MIC to MONITOR OUT		81		
		MIC to PHONES OUT		76		
		MIC to EFFECT SEND (AUX SEND*)		50		
		LINE to STEREO OUT		47		
		LINE to EFFECT SEND (AUX SEND*)		26		
		ST CH 7/8, (CHs 7/8, 9/10*) to STEREO OUT		12		
	Rs = 150 Ω	RETURN to STEREO OUT		23.8		
	Rs = 600 Ω	2TR IN to STEREO OUT		48		
Phantom Voltage	MIC	no load				V

■ General Specifications

USB Audio		Input/Output: 44.1/48 kHz
Input HPF		CHs 1–5/6, 80 Hz, 12 dB/oct
Input Equalization Turn over/roll-off frequency of shelving: 3 dB below maximum variable level. ±15 dB maximum	CHs 1–5/6	HIGH: 10 kHz (shelving)
		MID: 2.5 kHz (peaking)
		LOW: 100 Hz (shelving)
	CH 7/8 (CHs 7/8, 9/10*)	HIGH: 10 kHz (shelving)
		LOW: 100 Hz (shelving)
PEAK Indicator		Red LED turns on when post EQ signal (either post MIC HA or post EQ signal for CHs 3/4, 5/6) reaches -3 dB below clipping (+17 dBu).
Internal Digital Effect (Only MW8CX)		16 PROGRAM, PARAMETER control Foot Switch (Digital Effect On/Off)
LED Level Meter	Pre MONITOR Level	2x7 points LED meter (PEAK, +6, +3, 0, -5, -10, -20 dB) PEAK lights if the signal level reaches 3 dB below the clipping level.
Power Supply Adaptor	PA-10	AC 38 VCT, 0.62 A, Cable Length = 3.6 m
Power Consumption		21 W
Dimensions (W x H x D)		256.6 mm x 62.2 mm x 302.5 mm
Net Weight		1.7 kg (MW8CX), 1.6 kg (MW10C)

All level controls are nominal if not specified.
Output impedance of signal generator: 150 ohms

* The MW8CX feature is described first, followed by the MW10C feature in brackets: MW8CX (MW10C)

■ Analog Input Specifications

Input Connectors	Gain	Input Impedance	Appropriate Impedance	Sensitivity **	Nominal Level	Max. before Clipping	Connector Specifications
CH INPUT MIC (CHs 1, 2)	-60 dB	3 k Ω	50–600 Ω Mics	-72 dBu (0.195 mV)	-60 dBu (0.775 mV)	-40 dBu (7.75 mV)	XLR-3-31 type (balanced [1 = GND, 2 = HOT, 3 = COLD])
	-16 dB			-28 dBu (30.8 mV)	-16 dBu (123 mV)	+4 dBu (1.23V)	
CH INPUT LINE (CHs 1, 2)	-34 dB	10 k Ω	600 Ω Lines	-46 dBu (3.88 mV)	-34 dBu (15.5 mV)	-14 dBu (155 mV)	TRS phone jack (balanced [Tip = HOT, Ring = COLD, Sleeve = GND])
	+10 dB			-2 dBu (0.615 V)	+10 dBu (2.45 V)	+30 dBu (24.5 V)	
ST CH MIC INPUT (CHs 3/4, 5/6)	-60 dB	3 k Ω	50–600 Ω Mics	-72 dBu (0.195 mV)	-60 dBu (0.775 mV)	-40 dBu (7.75 mV)	XLR-3-31 type (balanced [1 = GND, 2 = HOT, 3 = COLD])
	-16 dB			-28 dBu (30.8 mV)	-16 dBu (123 mV)	-6 dBu (389 mV)	
ST CH LINE INPUT (CHs 3/4, 5/6)	-34 dB	10 k Ω	600 Ω Lines	-46 dBu (3.88 mV)	-34 dBu (15.5 mV)	-14 dBu (155 mV)	Phone jack (unbalanced)
	+10 dB			-2 dBu (0.615 V)	+10 dBu (2.45 V)	+30 dBu (24.5V)	
ST CH INPUT (CH 7/8 (CHs 7/8, 9/10)*)	—	10 k Ω	600 Ω Lines	-22 dBu (61.5 mV)	-10 dBu (245 mV)	+10 dBu (2.45 V)	Phone jack (unbalanced) RCA pin jack
CH INSERT IN (CHs 1, 2)	—	10 k Ω	600 Ω Lines	-12 dBu (195 mV)	0 dBu (0.775 V)	+20 dBu (7.75 V)	TRS phone jack (unbalanced [Tip = Out, Ring = In, Sleeve = GND])
RETURN (L, R)	—	10 k Ω	600 Ω Lines	-8 dBu (308 mV)	+4 dBu (1.23 V)	+24 dBu (12.3 V)	Phone jack (unbalanced)
2TR IN (L, R)	—	10 k Ω	600 Ω Lines	-22 dBV (79.4 mV)	-10 dBV (0.316 V)	+10 dBV (3.16 V)	RCA pin jack

Where 0 dBu = 0.775 Vrms and 0 dBV = 1 Vrms

** Sensitivity : 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 the maximum level. (All level controls are at their maximum position.)

■ Analog Output Specifications

Output Connectors	Output Impedance	Appropriate Impedance	Nominal Level	Max. before clipping	Connector Specifications
STEREO OUT (L, R)	150 Ω	10 k Ω Lines	+4 dBu (1.23 V)	+20 dBu (7.75 V)	TRS phone jack (impedance balanced [Tip = HOT, Ring = COLD, Sleeve = GND])
EFFECT SEND (AUX SEND*)	150 Ω	10 k Ω Lines	+4 dBu (1.23 V)	+20 dBu (7.75 V)	TRS phone jack (impedance balanced [Tip = HOT, Ring = COLD, Sleeve = GND])
CH INSERT OUT (CHs 1, 2)	75 Ω	10 k Ω Lines	0 dBu (0.775 V)	+20 dBu (7.75 V)	TRS phone jack (unbalanced [Tip = OUT, Ring = IN, Sleeve = GND])
REC OUT (L, R)	600 Ω	10 k Ω Lines	-10 dBV (0.316 V)	+10 dBV (3.16 V)	RCA Pin jack
MONITOR OUT (L, R)	150 Ω	10 k Ω Lines	+4 dBu (1.23 V)	+20 dBu (7.75 V)	TRS phone jack (impedance balanced [Tip = HOT, Ring = COLD, Sleeve = GND])
PHONES OUT	100 Ω	40 Ω Phones	3 mW	75 mW	TRS phone jack

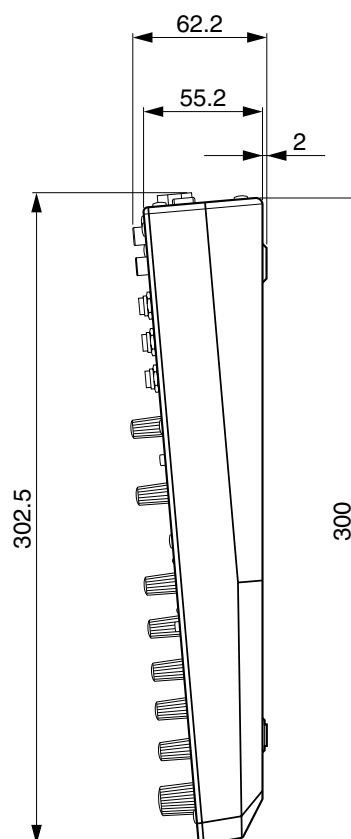
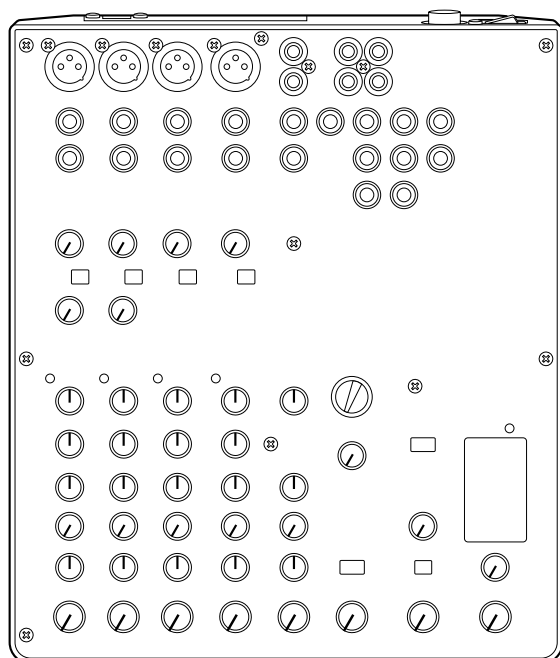
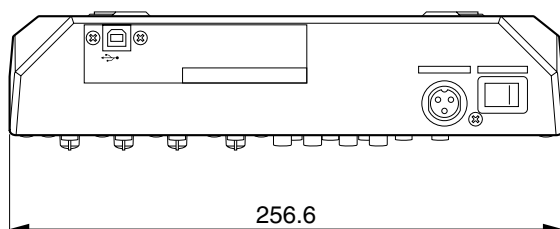
Where 0 dBu = 0.775 Vrms and 0 dBV = 1 Vrms

* The MW8CX feature is described first, followed by the MW10C feature in brackets: MW8CX (MW10C)

■ Digital Input/Output Specifications

Connector	Format	Data Length	Connector Specification
USB	USB Audio 1.1	16 bit	USB B type

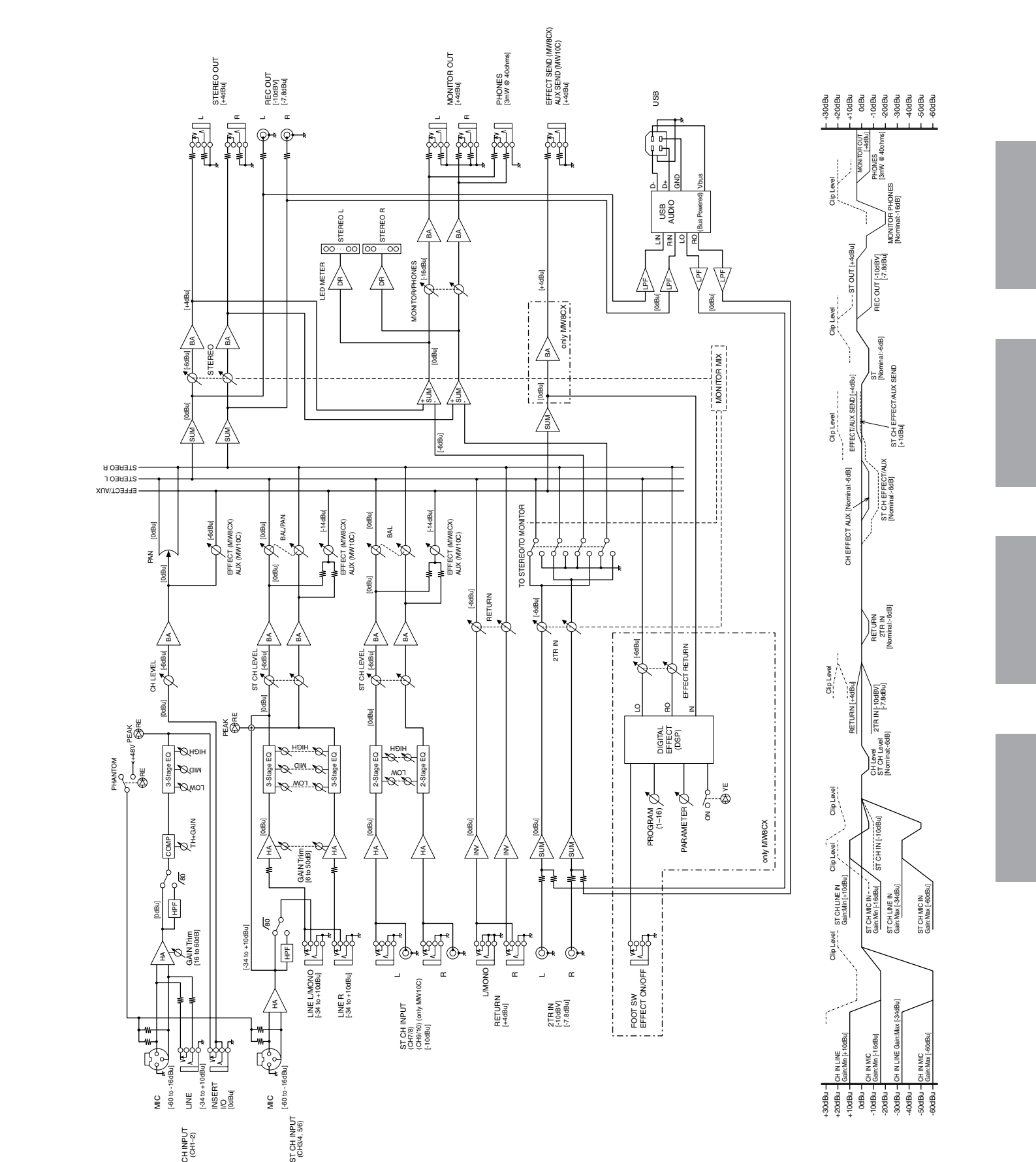
■ Dimensional Diagrams



MW8CX

Unit: mm

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- NOTE**
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 - If you are using a Macintosh computer, double-click the “****.mpkg” file to start installation.

For information about the minimum system requirements and latest information on the software in the disk, check the web site below.

<<http://www.yamahasyth.com/>>

About software support

Support for the DAW software in the accessory disk is provided by Steinberg on its website at the following address.
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- Achten Sie darauf, die DAW-Software im „Administrator“-Account zu installieren.
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 - Wenn Sie einen Macintosh-Computer benutzen, doppelklicken Sie auf die Datei „***.mpkg“, um mit der Installation zu beginnen.

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- Die mithilfe dieser SOFTWARE erhaltenen Daten dürfen nicht dupliziert, übertragen, verteilt oder einem öffentlichen Publikum vorgespielt oder dargeboten werden, es sei denn, es liegt eine Genehmigung durch den Inhaber der Urheberrechte vor.
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3. BEENDIGUNG DES VERTRAGSVERHÄLTNISSSES

Diese Lizenzvereinbarung tritt am Tag des Erhalts der SOFTWARE in Kraft und bleibt bis zur Beendigung wirksam. Wenn eines der Urheberrechtsgesetze oder eine Maßgabe dieser Vereinbarung verletzt wird, endet die Vereinbarung automatisch und sofort ohne Vorankündigung durch Yamaha. In diesem Fall müssen Sie die lizenzierte SOFTWARE und die mitgelieferten Unterlagen und alle Kopien davon unverzüglich vernichten.

4. BESCHRÄNKTE GARANTIE AUF MEDIEN

Bezüglich SOFTWARE, die auf physikalischen Medien vertrieben wird, garantiert Yamaha, dass die physikalischen Medien, auf denen die SOFTWARE aufgezeichnet wurde, für einen Zeitraum von vierzehn (14) Tagen nach dem per Kaufbeleg/Lieferschein nachweisbaren Empfangsdatum und bei normalem Gebrauch frei von Herstellungs- und Materialfehlern sind. Der volle Umfang der Verantwortung von Yamaha und Ihre einzige Abhilfemöglichkeit ist der Ersatz des defekten Mediums oder der defekten Medien durch Einsendung an Yamaha oder einen autorisierten Vertragshändler von Yamaha innerhalb von vierzehn Tagen zusammen mit einer Kopie des Kaufbelegs/Lieferscheins. Yamaha ist nicht zum Ersatz von Medien verpflichtet, die durch Unfälle, Misbrauch oder fehlerhafte Anwendung beschädigt wurden. YAMAHA SCHLIESST UNTER MAXIMALER AUSSCHÖPFUNG DES GELTENDEN RECHTS AUSDRÜCKLICH JEGLICHE STILLSCHWEIGENDEN GARANTIE AUF PHYSIKALISCHE MEDIEN AUS, EINSCHLIESSLICH STILLSCHWEIGENDER GARANTIE FÜR ALLGEMEINE GEBRAUCHSTAUGLICHKEIT ODER DIE TAUGLICHKEIT FÜR EINEN BESTIMMTEN EINSATZZWECK.

5. BESCHRÄNKTE GARANTIE AUF DIE SOFTWARE

Sie erkennen ausdrücklich an, dass der Gebrauch der SOFTWARE ausschließlich auf eigene Gefahr erfolgt. Die SOFTWARE und ihre Anleitungen werden Ihnen ohne Mängelgewähr oder andere Garantien zur Verfügung gestellt. UNGEACHTET DER ANDEREN BESTIMMUNGEN DIESER LIZENZVEREINBARUNG WERDEN VON YAMAHA KEINE AUSDRÜCKLICHEN ODER STILLSCHWEIGENDEN GARANTIE HINSICHTLICH DIESER SOFTWARE ÜBERNOMMEN, EINSCHLIESSLICH, ABER NICHT BESCHRÄNKT AUF STILLSCHWEIGENDE GARANTIE FÜR ALLGEMEINE GEBRAUCHSTAUGLICHKEIT ODER DIE TAUGLICHKEIT FÜR EINEN BESTIMMTEN EINSATZZWECK ODER DIE NICHTVERLETZUNG DER RECHTE DRITTER. BESONDERS, ABER OHNE DAS OBENGENANNT EINSZUSCHRÄNKEN, GARANTIERE YAMAHA NICHT, DASS DIE SOFTWARE IHRE ANSPRÜCHE ERFÜLLT, DASS DER BETRIEB DER SOFTWARE OHNE UNTERBRECHUNGEN ODER FEHLERFREI ERFOLGT ODER DASS FEHLER IN DER SOFTWARE BESEITIGT WERDEN.

6. HAFTUNGSBESCHRÄNKUNG

YAMAHA GEHT DIE NACHFOLGEND SPEZIFIZIERTE VERPFLICHTUNG EIN, DIE VERWENDUNG DER SOFTWARE UNTER DEN GENANNTEN BEDINGUNGEN ZU ERLAUBEN. YAMAHA ÜBERNIMMT IHNEN GEGENÜBER ODER GEGENÜBER DRITTEN IN KEINEM FALL DIE HAFTUNG FÜR IRGENDWELCHE SCHADEN EINSCHLIESSLICH, JEDOCH NICHT BESCHRÄNKT AUF DIREKT ODER BEILAUFIG ENTSTANDENE SCHADEN ODER FOLGESCHADEN, AUFWENDUNGEN, ENTGANGENE GEWINNE, DATENVERLUSTE ODER ANDERE SCHADEN, DIE INFOLGE DER VERWENDUNG, DES MISSBRAUCHS ODER DER UNMÖGLICHKEIT DER VERWENDUNG DER SOFTWARE ENTSTEHEN KÖNNEN, SELBST WENN YAMAHA ODER EIN AUTORISIERTER HANDLER AUF DIE MÖGLICHKEIT SOLCHER SCHADEN AUFMERKSAM GEMACHT WURDE. In keinem Fall überschreiten Ihre Ansprüche gegen Yamaha aufgrund von Schäden, Verlusten oder Klageansprüchen (aus Vertrag, Schadensersatz oder anderen) den Kaufpreis der SOFTWARE.

7. GENERAL

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8. VOLLSTÄNDIGKEIT DER VEREINBARUNG

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A propos du disque accessoire

AVIS SPECIAL

- Les logiciels fournis sur le disque accessoire et leurs copyrights sont la propriété exclusive de Steinberg Media Technologies GmbH.
- L'utilisation des logiciels et de ce manuel est régie par le contrat de licence auquel l'acheteur déclare souscrire sans réserve lorsqu'il ouvre l'emballage scellé du logiciel. (Veuillez lire attentivement l'accord de licence des logiciels situé à la fin de ce manuel avant d'installer ces derniers.)
- Toute copie du logiciel ou de ce mode d'emploi en tout ou en partie, par quelque moyen que ce soit, est expressément interdite sans le consentement écrit du fabricant.
- Yamaha n'offre aucune garantie quant à l'usage des logiciels ou de la documentation et ne peut être tenu pour responsable des résultats de l'usage de ce mode d'emploi et des logiciels.
- Ce disque n'est PAS un support audio/vidéo. N'essayez pas de le lire avec un lecteur de CD/DVD audio/vidéo. Vous risqueriez en effet d'endommager irrémédiablement ce dernier.
- Pour plus d'informations sur la configuration système minimale requise et les dernières informations sur les logiciels contenus sur le disque, consultez le site web ci-dessous. <<http://www.yamahasynth.com/>>
- Veuillez noter que Yamaha n'offre aucun support technique pour les logiciels DAW présents sur le disque accessoire.

A propos des logiciels DAW contenus sur le disque accessoire

Le disque accessoire contient des logiciels DAW pour Windows et Macintosh.

- NOTE**
- Prenez soin d'installer le logiciel DAW avec le compte « Administrateur ».
 - Pour pouvoir installer les logiciels présents sur le disque, vous avez besoin d'une connexion Internet opérationnelle. Prenez soin de compléter tous les champs nécessaires lors de l'installation.
 - Si vous utilisez un ordinateur Macintosh, double-cliquez sur le fichier « *****.mpkg** » pour lancer l'installation.

Pour plus d'informations sur la configuration système minimale requise et les dernières informations sur les logiciels contenus sur le disque, consultez le site web ci-dessous.

<<http://www.yamahasynth.com/>>

A propos du support logiciel

Un support pour les logiciels DAW présents sur le disque accessoire est fourni sur le site web de Steinberg à l'adresse suivante.

<http://www.steinberg.net>

Vous pouvez en outre accéder au site de Steinberg via le menu Help des logiciels DAW fournis. (Le menu Help contient également le manuel PDF et d'autres informations sur les logiciels.)

ATTENTION

CONTRAT DE LICENCE DE LOGICIEL

VEUILLEZ LIRE ATTENTIVEMENT CE CONTRAT DE LICENCE (« CONTRAT ») AVANT D'UTILISER CE LOGICIEL. L'UTILISATION DE CE LOGICIEL EST ENTIEREMENT REGIE PAR LES TERMES ET CONDITIONS DE CE CONTRAT. CECI EST UN CONTRAT ENTRE VOUS-MEME (EN TANT QUE PERSONNE PHYSIQUE OU MORALE) ET YAMAHA CORPORATION (« YAMAHA »).

LE FAIT D'OUVRIER CE COFFRET INDIQUE QUE VOUS ACCEPTEZ L'ENSEMBLE DES TERMES DU CONTRAT. SI VOUS N'ACCEPTEZ PAS LESDITS TERMES, VOUS NE DEVEZ NI INSTALLER NI COPIER NI UTILISER DE QUELQUE AUTRE MANIERE CE LOGICIEL.

CET ACCORD COUVRE LES CONDITIONS D'UTILISATION DES LOGICIELS « DAW » DE STEINBERG MEDIA TECHNOLOGIES GMBH (« STEINBERG ») INTEGRES AU PRESENT PRODUIT. DANS LA MESURE OU LE CONTRAT DE LICENCE DE LOGICIEL DE L'UTILISATEUR FINAL (EUSLA) QUI APPARAÎT SUR L'ECRAN DE VOTRE ORDINATEUR LORSQUE VOUS INSTALLEZ LES LOGICIELS « DAW » EST REMPLACÉ PAR LE PRESENT CONTRAT, VOUS NE DEVEZ PAS TENIR COMPTE DE L'EUSLA. AUTREMENT DIT, LORS DE L'INSTALLATION, VOUS DEVEZ SÉLECTIONNER « AGREE » EN BAS DE L'EUSLA, SANS QUE CELA MARQUE VOTRE ACCEPTATION, POUR POUVOIR ACCÉDER À LA PAGE SUIVANTE.

1. CONCESSION DE LICENCE ET DROITS D'AUTEUR

Yamaha vous concède le droit d'utiliser un seul exemplaire du logiciel et des données afférentes à celui-ci (« LOGICIEL »), livrés avec ce contrat. Le terme LOGICIEL couvre toutes les mises à jour du logiciel et des données fournis. Le LOGICIEL est la propriété de STEINBERG et est protégé par les lois en matière de copyright d'application, ainsi que par tous les traités internationaux en vigueur. Yamaha a obtenu le droit de vous fournir une licence d'utilisation du LOGICIEL. Bien que vous soyez en droit de revendiquer la propriété des données créées à l'aide du LOGICIEL, ce dernier reste néanmoins protégé par les lois en vigueur en matière de droit d'auteur.

- **Vous ne pouvez** utiliser le LOGICIEL que sur un **seul ordinateur**.
- **Vous pouvez** effectuer une copie unique de ce LOGICIEL en un format lisible sur machine à des fins de sauvegarde uniquement, à la condition toutefois que le LOGICIEL soit installé sur un support autorisant la copie de sauvegarde. Sur la copie de sauvegarde, vous devez reproduire l'avis relatif aux droits d'auteur ainsi que toute autre mention de propriété indiquée sur l'exemplaire original du LOGICIEL.
- **Vous ne pouvez** céder, à titre permanent, tous les droits que vous détenez sur ce LOGICIEL que lorsque vous cédez également le présent produit, sous réserve que vous n'en conserviez aucun exemplaire et que le bénéficiaire accepte les termes du présent contrat.

2. RESTRICTIONS

- **Vous ne pouvez en aucun cas** reconstituer la logique du LOGICIEL ou le désassembler, le décompiler ou encore en dériver une forme quelconque de code source par quelque autre moyen que ce soit.
- **Vous n'êtes pas en droit** de reproduire, modifier, changer, louer, prêter ou distribuer le LOGICIEL en tout ou partie, ou de l'utiliser à des fins de création dérivée.
- **Vous n'êtes pas autorisé** à transmettre le LOGICIEL électroniquement à d'autres ordinateurs ou à l'utiliser en réseau.
- **Vous ne pouvez pas** utiliser ce LOGICIEL pour distribuer des données illégales ou portant atteinte à la politique publique.
- **Vous n'êtes pas habilité** à proposer des services fondés sur l'utilisation de ce LOGICIEL sans l'autorisation de Yamaha Corporation.

Les données protégées par le droit d'auteur, y compris les données MIDI de morceaux, sans toutefois s'y limiter, obtenues au moyen de ce LOGICIEL, sont soumises aux restrictions suivantes que vous devez impérativement respecter.

- Les données reçues au moyen de ce LOGICIEL ne peuvent en aucun cas être utilisées à des fins commerciales sans l'autorisation du propriétaire du droit d'auteur.
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- Le cryptage des données reçues au moyen de ce LOGICIEL ne peut être déchiffré ni le filigrane électronique modifié sans l'autorisation du propriétaire du droit d'auteur.

3. RESILIATION

Le présent contrat prend effet à compter du jour où le LOGICIEL vous est remis et reste en vigueur jusqu'à sa résiliation. Si l'une quelconque des dispositions relatives au droit d'auteur ou des clauses du contrat ne sont pas respectées, le contrat de licence sera automatiquement résilié de plein droit par Yamaha, ce sans préavis. Dans ce cas, vous devrez immédiatement détruire le LOGICIEL concédé sous licence, la documentation imprimée qui l'accompagne ainsi que les copies réalisées.

4. GARANTIE LIMITEE PORTANT SUR LE SUPPORT

Quant au LOGICIEL vendu sur un support perceptible, Yamaha garantit que le support perceptible sur lequel le LOGICIEL est enregistré est exempt de défaut de matière première ou de fabrication pendant quatorze (14) jours à compter de la date de réception, avec comme preuve à l'appui une copie du reçu. Votre seul recours opposable à Yamaha consiste dans le remplacement du support reconnu défectueux, à condition qu'il soit retourné à Yamaha ou à un revendeur Yamaha agréé dans un délai de quatorze jours avec une copie du reçu. Yamaha n'est pas tenu de remplacer un support endommagé à la suite d'un accident, d'un usage abusif ou d'une utilisation incorrecte. DANS TOUTE LA MESURE PERMISE PAR LA LEGISLATION EN VIGUEUR, YAMAHA EXCLUT EXPRESSEMENT TOUTE RESPONSABILITE IMPLICITE LIEE AU SUPPORT PERCEPTIBLE, Y COMPRIS TOUTE GARANTIE IMPLICITE DE QUALITE MARCHANDE ET D'ADEQUATION A UN USAGE PARTICULIER LE CONCERNANT.

5. EXCLUSION DE GARANTIE PORTANT SUR LE LOGICIEL

Vous reconnaissez et acceptez expressément que l'utilisation de ce LOGICIEL est à vos propres risques. Le LOGICIEL et la documentation qui l'accompagne sont livrés « EN L'ETAT », sans garantie d'aucune sorte. NONOBTANT TOUTE AUTRE DISPOSITION DU PRESENT CONTRAT, YAMAHA EXCLUT DE LA PRESENTE GARANTIE PORTANT SUR LE LOGICIEL, TOUTE RESPONSABILITE EXPRESSE OU IMPLICITE LE CONCERNANT, Y COMPRIS, DE MANIERE NON LIMITATIVE, TOUTE GARANTIE IMPLICITE DE QUALITE MARCHANDE, D'ADEQUATION A UN USAGE PARTICULIER ET DE RESPECT DES DROITS DES TIERS. YAMAHA EXCLUT EN PARTICULIER, MAIS DE MANIERE NON LIMITATIVE A CE QUI PRECEDE, TOUTE GARANTIE LIEE A L'ADEQUATION DU LOGICIEL A VOS BESOINS, AU FONCTIONNEMENT ININTERROMPU OU SANS ERREUR DU PRODUIT ET A LA CORRECTION DES DEFAUTS CONSTATES LE CONCERNANT.

6. RESPONSABILITE LIMITEE

LA SEULE OBLIGATION DE YAMAHA AUX TERMES DES PRESENTES CONSISTE A VOUS AUTORISER A UTILISER CE LOGICIEL. EN AUCUN CAS YAMAHA NE POURRA ETRE TENU RESPONSABLE, PAR VOUS-MEME OU UNE AUTRE PERSONNE, DE QUELQUE DOMMAGE QUE CE SOIT, NOTAMMENT ET DE MANIERE NON LIMITATIVE, DE DOMMAGES DIRECTS, INDIRECTS, ACCESSOIRES OU CONSECUTIFS, DE FRAIS, PERTES DE BENEFICES, PERTES DE DONNEES OU D'AUTRES DOMMAGES RESULTANT DE L'UTILISATION CORRECTE OU INCORRECTE OU DE L'IMPOSSIBILITE D'UTILISER LE LOGICIEL, MEME SI YAMAHA OU UN DISTRIBUTEUR AGREE ONT ETE PREVENUS DE L'EVENTUALITE DE TELS DOMMAGES. Dans tous les cas, la responsabilité entière de Yamaha engagée à votre égard pour l'ensemble des dommages, pertes et causes d'actions (que ce soit dans le cadre d'une action contractuelle, délictuelle ou autre) ne saurait excéder le montant d'acquisition du LOGICIEL.

7. REMARQUE GENERALE

Le présent contrat est régi par le droit japonais, à la lumière duquel il doit être interprété, sans qu'il soit fait référence aux conflits des principes de loi. Conflits et procédures sont de la compétence du tribunal de première instance de Tokyo, au Japon. Si pour une quelconque raison, un tribunal compétent décrète que l'une des dispositions de ce contrat est inapplicable, le reste du présent contrat restera en vigueur.

8. CONTRAT COMPLET

Ce document constitue le contrat complet passé entre les parties relativement à l'utilisation du LOGICIEL et de toute documentation imprimée l'accompagnant. Il remplace tous les accords ou contrats antérieurs, écrits ou oraux, portant sur l'objet du présent contrat. Aucun avenant ni aucune révision du présent contrat n'auront force obligatoire s'ils ne sont pas couchés par écrit et revêtus de la signature d'un représentant Yamaha agréé.

Acerca del disco complementario

AVISO ESPECIAL

- El software que se incluye en el disco complementario y los derechos de copyright correspondientes al mismo son propiedad exclusiva de Steinberg Media Technologies GmbH.
- La utilización del software y de este manual debe ajustarse al acuerdo de licencia con el que el comprador manifiesta su total conformidad al abrir el paquete de software. (Lea detenidamente el Acuerdo de licencia de software que se incluye al final de este manual antes de instalar la aplicación.)
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- Yamaha no ofrece garantía o declaración alguna en relación con el uso del software y de la documentación, y no se responsabiliza de los resultados del uso de este manual ni del software.
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- Para obtener detalles acerca de los requisitos mínimos del sistema y la información más reciente sobre el software incluido en el disco, visite el siguiente sitio Web.
<<http://www.yamahasynt.com/>>
- Tenga presente que Yamaha no ofrece asistencia técnica para el software DAW incluido en el disco complementario.

Acerca del software DAW incluido en el disco complementario

El disco complementario contiene software DAW para Windows y Macintosh.

NOTA

- Asegúrese de que instala el software DAW con la cuenta de administrador.
- Para poder instalar el software del disco complementario, necesitará una conexión a Internet. Cuando lo instale, asegúrese de rellenar todos los campos indicados.
- Si está utilizando un equipo Macintosh, haga doble clic en el archivo "****.mpkg" para iniciar la instalación.

Para obtener detalles acerca de los requisitos mínimos del sistema y la información más reciente sobre el software incluido en el disco, visite el siguiente sitio Web.

<<http://www.yamahasynt.com/>>

Acerca de la asistencia para el software

La asistencia para el software DAW incluido en el disco complementario la presta Steinberg en su sitio Web en la dirección siguiente.

<http://www.steinberg.net>

También puede visitar el sitio de Steinberg desde el menú Ayuda del software DAW incluido. (El menú Ayuda también incluye el manual en formato PDF y otra información sobre el software.)

ATENCIÓN

ACUERDO DE LICENCIA DE SOFTWARE

LEA DETENIDAMENTE ESTE ACUERDO DE LICENCIA DE SOFTWARE ("ACUERDO") ANTES DE UTILIZAR ESTE SOFTWARE. SÓLO PODRÁ UTILIZAR ESTE SOFTWARE DE ACUERDO CON LOS TÉRMINOS Y CONDICIONES DEL PRESENTE ACUERDO. EL PRESENTE ACUERDO LE VINCULA A USTED (COMO PARTICULAR O PERSONA JURÍDICA) Y A YAMAHA CORPORATION ("YAMAHA").

AL ROMPER EL PRECINTO DE ESTE ENVOLTORIO SE COMPROMETE A CUMPLIR LOS TÉRMINOS DE ESTA LICENCIA. SI NO ACEPTA LOS TÉRMINOS DE ESTE ACUERDO, NO INSTALE, COPIE NI UTILICE ESTE SOFTWARE.

EN ESTE ACUERDO SE ESTIPULAN LAS CONDICIONES DE USO DEL SOFTWARE "DAW" DE STEINBERG MEDIA TECHNOLOGIES GMBH ("STEINBERG") QUE SE INCLUYE CON ESTE PRODUCTO. PUESTO QUE ESTE ACUERDO SUSTITUYE AL ACUERDO DE LICENCIA DE SOFTWARE PARA EL USUARIO FINAL (ALSUF) MOSTRADO EN LA PANTALLA DEL PC AL INSTALAR EL SOFTWARE "DAW", DEBE HACER CASO OMISO DEL ALSUF. ES DECIR, DURANTE EL PROCESO DE INSTALACIÓN DEBE SELECCIONAR "ACEPTO" EL ALSUF SIN PRONUNCIARSE SOBRE EL MISMO PARA PODER PASAR A LA PÁGINA SIGUIENTE.

1. CONCESIÓN DE LICENCIA Y COPYRIGHT

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- **Puede** utilizar el SOFTWARE en un **solo ordenador**.
- **Puede** realizar una copia del SOFTWARE en formato legible por máquina exclusivamente con fines de copia de seguridad, si el SOFTWARE se encuentra en soportes en los que dicha copia de seguridad está permitida. En la copia de seguridad, debe reproducirse el aviso de copyright de Yamaha y cualquier otra inscripción de marca que conste en la copia original del SOFTWARE.
- **Puede** transferir de forma permanente a un tercero todos sus derechos relativos al SOFTWARE únicamente cuando transfiera este producto a la vez, siempre y cuando no conserve ninguna copia y el destinatario haya leído y aceptado los términos y condiciones del presente acuerdo.

2. RESTRICCIONES

- **No puede** someter el SOFTWARE a tareas de ingeniería inversa con el fin de investigar el secreto de fabricación, ni desensamblar, descompilar u obtener de cualquier otra manera el código fuente del SOFTWARE por ningún método.
- **No puede** reproducir, modificar, cambiar, alquilar, arrendar ni distribuir el SOFTWARE, en su totalidad o en parte, ni crear obras derivadas del SOFTWARE.
- **No puede** transmitir electrónicamente el SOFTWARE de un ordenador a otro, ni compartir el SOFTWARE con otros ordenadores conectados a una red.
- **No puede** utilizar el SOFTWARE para distribuir información ilícita o que vulnere la política pública.
- **No puede** iniciar servicios basados en el uso del SOFTWARE sin la autorización de Yamaha Corporation.

La información protegida por copyright, incluidos sin limitación los datos MIDI para canciones, obtenida por medio del SOFTWARE, está sujeta a las restricciones que se indican a continuación y que el usuario debe acatar.

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3. FINALIZACIÓN

El presente acuerdo entrará en vigor el día en que el usuario reciba el SOFTWARE y seguirá vigente hasta su finalización. En caso de vulnerarse las leyes de copyright o las disposiciones contenidas en este documento, el presente acuerdo se dará por finalizado de forma automática e inmediata, sin previo aviso de Yamaha. Una vez finalizado el acuerdo, el usuario deberá destruir inmediatamente el SOFTWARE adquirido bajo licencia, así como la documentación escrita adjunta y todas sus copias.

4. GARANTÍA LIMITADA DEL SOPORTE

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5. EXCLUSIÓN DE GARANTÍA DEL SOFTWARE

Usted reconoce y acepta expresamente que utilizará el SOFTWARE por su cuenta y riesgo. El SOFTWARE y la documentación correspondiente se suministran "TAL CUAL" y sin ninguna clase de garantía. SIN PERJUICIO DE CUALQUIER OTRA DISPOSICIÓN CONTENIDA EN EL PRESENTE ACUERDO, YAMAHA RECHAZA EXPRESAMENTE TODAS LAS GARANTÍAS CON RESPECTO AL SOFTWARE, TANTO EXPRESAS COMO IMPLÍCITAS, INCLUIDAS SIN LIMITACIÓN LAS GARANTÍAS IMPLÍCITAS DE COMERCIABILIDAD, IDONEIDAD PARA UN FIN DETERMINADO Y NO INFRACCIÓN DE LOS DERECHOS DE TERCEROS. CONCRETAMENTE, PERO SIN QUE ELLO LIMITE LO DISPUESTO ANTERIORMENTE, YAMAHA NO GARANTIZA QUE EL SOFTWARE SATISFAGA SUS REQUISITOS, QUE EL FUNCIONAMIENTO DEL SOFTWARE SEA ININTERRUMPIDO Y SIN ERRORES, O QUE LOS DEFECTOS DEL SOFTWARE PUEDAN SER CORREGIDOS.

6. RESPONSABILIDAD LIMITADA

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7. CLÁUSULAS GENERALES

Este acuerdo se interpretará y regirá de acuerdo con las leyes japonesas, sin hacer referencia a los principios de conflicto de leyes. Cualquier desacuerdo relacionado con el presente acuerdo se someterá al dictamen del Tribunal de Distrito de Tokio, Japón. Si por cualquier motivo un tribunal competente dictaminase que alguna de las cláusulas del presente acuerdo no puede aplicarse, el resto de las cláusulas mantendrán su plena vigencia.

8. ACUERDO COMPLETO

El presente acuerdo constituye el acuerdo completo entre las partes con respecto al uso del SOFTWARE y de los materiales impresos que acompañan al mismo, y sustituye a todos los demás acuerdos o contratos previos o contemporáneos, tanto escritos como verbales, que puedan existir en relación con el contenido del presente acuerdo. Las modificaciones o revisiones del presente acuerdo no serán vinculantes a menos que se efectúen por escrito y estén firmadas por un representante autorizado de Yamaha.

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