
Subject: Yammy DM2000-I'm gonna die!!!!
Posted by [Deej \[4\]](#) on Tue, 20 Mar 2007 20:25:34 GMT
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<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=220092063798&ssPageName=ADME:B:WNA:US:12>

Damn!!! This looks like the deal of the century (at least at the moment) .
Unfortunately, after considering it *very* seriously, I'm gonna have to stand on the sidelines and watch this one get away.

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Chris Ludwig](#) on Tue, 20 Mar 2007 22:08:19 GMT
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Hey DJ,
Damn thats one helluva deal. Can't quite see in the picture what MY-option cards are in it. Looks like either the analog or AES ones.

Bummer you can't get it.

Chris

DJ wrote:

> <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=220092063798&ssPageName=ADME:B:WNA:US:12>

>

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> stand on the sidelines and watch this one get away.

>

>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [LaMont](#) on Wed, 21 Mar 2007 03:44:51 GMT
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DJ,

The DM-2000 is thee ultimate Mixer/Controller ..we are talking 96 channels @96k with full eq & dynamics on every channel. Front ends Cubase/Neundo, PT, Sonar, Logic ...very very well..

The on-board (24) mic pres are sweet. Very usable. Then there's the 8 SPX-1000'!!! Yikes..Yes 8 of them..As well as, six (6) 31 band eqs.. Killer routing. Big, wide, open sound.. Even a Firewire (M-Lan) options..AND, to think you can cascade 2 or more of these beast.

Yes, I use the DM when working at my buddies studio. Just amazing!! He has a spare one, that he's holding for me. That will be my (home) studio front end to Neundo & Pro Tools and even Paris.. Get it ..if you can..

"DJ" <www.aarrrrggghhh!!!.com> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [TCB](#) on Wed, 21 Mar 2007 21:13:51 GMT

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Maybe this has changed, but I always thought the 02R was about the worst sounding piece of digital gear ever. The EQs in particular were actually painful to hear. I remember talking to Stephan Sprenger about them and asking what the fuss was about and Stephan said roughly, 'Some people write DSP code according to what's in the textbook, which won't get you fired but still sounds like shit.'

TCB

"DJ" <www.aarrrrggghhh!!!.com> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [LaMont](#) on Wed, 21 Mar 2007 21:51:15 GMT

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hey Thad.. The 02r sound was bland to say the least, but it's a true work-horse.
The DM2000 is an entirely different sonic beast.

"TCB" <nobody@ishere.com> wrote:

>

>Maybe this has changed, but I always thought the 02R was about the worst
sounding

>piece of digital gear ever. The EQs in particular were actually painful
to

>hear. I remember talking to Stephan Sprenger about them and asking what
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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [excelav](#) on Thu, 22 Mar 2007 07:58:30 GMT

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DJ, you could get two of these instead. Just think, 128 ch. 48 fader with
full automation, 64 digital I/Os, Cubase control, and a lot more. You could

probably drive down and pick them up in person.

http://cgi.ebay.com/TASCAM-DM-4800-DIGITAL-MIXER-NEW-DM-4800-DM4800_W0QQitemZ200092132437QQcategoryZ23785QQssPageNameZWVWQQrdZ1QQcmdZViewItem?hash=item200092132437

The Yamaha went for over 10K.

James

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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [Deej \[4\]](#) on Thu, 22 Mar 2007 16:50:02 GMT

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Lots of preamps that I don't need (that's the case with the Yammy as well). I wonder if this has the Studio Manager style hardware that the DM2000 has. The one major kludge in Cubase is the cue mixing. It's not a deal breaker, but unless/until ADM is implemented in the Control Room section, it's pretty worthless without a monster computer to run Cubase at the lowest possible latency. I could build a dual socket Intel Xeon quad core for around \$2500.00. That would probably be money better spent.

"LaMont" <jjdpro@ameritech.net> wrote in message [news:4602a7be\\$1@linux...](mailto:news:4602a7be$1@linux...)

>

> I agree James ..The Tascam 4800 are very nice and makes for a very pro
> front

> end to any DAW..

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> "James McCloskey" <excelsm@hotmail.com> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [LaMont](#) on Thu, 22 Mar 2007 16:58:54 GMT
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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Deej \[4\]](#) on Thu, 22 Mar 2007 22:46:48 GMT
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>The pres are in the Grace preamp

so this would be the Yamaha pre's, right?

> 901 range.
"LaMont" <jjdpro@ameritech.net> wrote in message news:4602f9e8\$1@linux...
>
> At this point DJ, by adding a mixer like a Dm2000 which has built talk
> back
> and Major Cue functions your days of using Cubase's cue functions..
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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [LaMont](#) on Thu, 22 Mar 2007 22:49:28 GMT

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [EK Sound](#) on Thu, 22 Mar 2007 22:59:51 GMT
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It's like I'm typing this, but I don't see my fingers moving... ;-)

David.

LaMont wrote:

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> and Major Cue functions your days of using Cubase's cue functions..
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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [LaMont](#) on Fri, 23 Mar 2007 00:29:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

Yep.

"DJ" <www.aarrrrggghhh!!!.com> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [LaMont](#) on Fri, 23 Mar 2007 01:11:49 GMT
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The DM 2000 mic pre's are in a different league than the 02R96. And with the Version 2 software upgrade, you get vintage neve EQs, UAD 1176 & LA2a comps and an Tape saturator plugins. They sound wonderful..

But, like James M stated, the Tascam for around 5k is a a nice mixer as well, and sounds good..

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>

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Gantt Kushner](#) on Fri, 23 Mar 2007 01:31:41 GMT
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And the DM2000 can act as the control surface for all the major DAW's?

"LaMont " <jjdpro@ameritech.net> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [audioguy_editout_](#) on Fri, 23 Mar 2007 01:53:37 GMT
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The DM2K has several built-in remote layer protocols...
Nuendo, Cubase SX, ProTools and "Generic DAW". The tight
integration with NU/CU will never be as good with other
DAW's because of the Studio Manager software for the Yamaha
consoles that is built into the Steinberg software:

<http://www.studioconnections.org/>

This joint venture between Steinberg and Yamaha is one of
the reasons that Yamaha ended up buying Steinberg...

The ProTools layer (I haven't tried it yet) is supposed to
be quite close to the level of control offered by the Steinberg
software, but without the total recall capability. For
that to happen you would have to install the stand-alone
version of Studio Manager on the host platform and manage
the console settings separately.

The generic layers still offer lots of control, but the real

beauty is in the routing, cue mixing, processing, monitoring etc.

David.

Gantt Kushner wrote:

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> "LaMont " <jjdpro@ameritech.net> wrote:

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Subject: Re: Yammy DM2000-I'm gonna die!!!!

Posted by [excelav](#) on Fri, 23 Mar 2007 04:32:38 GMT

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"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>And the DM2000 can act as the control surface for all the major DAW's?

The Tascam DM-3200 and DM 4800 does also. The Tascam will give you 32 ins and 32 outs at up to 24bit 96K to your computer with the FireWire interface card. That's one cable connected to your computer! You can cascade/expand the system with a second mixer, that's 50 touch-sensitive motorized faders of daw control, plus the Channel Strip and all the encoders. Check out the video!

It serves as your audio interface, DAW controller/transport control, mixer, cue system, TC Reverbs, 4-band EQ, compression and gating on each channel, mic pres, inserts and line inputs per ch., with total flexible routing. It's a powerful piece of equipment that can replace a lot of pieces of equipment.

You can get a new Tascam DM-3200 for under \$2500.00, and a new DM 4800 for under 4K. I think the price is hard to beat!

<http://www.tascam.com/Products/dm4800.html>

James

P.S. I'm not a Tascam dealer.

>
>"LaMont " <jjdpro@ameritech.net> wrote:
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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [excelav](#) on Fri, 23 Mar 2007 04:50:42 GMT
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I'll plug Mike Ofca again. If you want to see, and hear the DM 3200, it's in the back ground of Mike's video. Check it out.

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

"James McCloskey" <excelsm@hotmail.com> wrote:

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Posted by [Gantt Kushner](#) on Fri, 23 Mar 2007 14:28:55 GMT
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Gantt

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [EK Sound](#) on Fri, 23 Mar 2007 14:52:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

While I have NOT tried the newer crop of mic pre's, I have to say that Tascams line amps and mic pre's were traditionally quite weak (ie 2500, 3500, 3700 consoles)..

David.

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [EK Sound](#) on Fri, 23 Mar 2007 15:19:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

Tascam always amazes me at what they miss... take the *NEW* 48 track
for instance:

<http://www.tascam.com/Products/x48.html>

A Built-in 80GB drive!

<shaking head>

David.
Yes, we are a Tascam dealer...

Neil wrote:

> At \$4k for their big console as James describes, I don't think
> I'd do it... for a few "k" more you can dig up an old 24 or
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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Chris Ludwig](#) on Fri, 23 Mar 2007 15:30:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

Hi,

I was just at the NSCA trade show and got about 15 contractor types

lined up for ADK machines because of the Tascam X-48 some had paid in full of put deposits down on unit close to 2 years now. ha
Tascam wasn't even there at the show. not a good sign sense that is a huge part of their market at this point.

Chris

Chris

EK Sound wrote:

> Tascam always amazes me at what they miss... take the *NEW* 48 track for
> instance:

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> <http://www.tascam.com/Products/x48.html>

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Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [excelav](#) on Fri, 23 Mar 2007 15:52:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

I've heard that they are decent, but I don't have first hand experience with them. I know that the original DM-24 did not have the head room the new ones do. For a while Tascam offered an mic pre upgrade for the DM-24. The DM-32 and DM-48 are supposed to be greatly improved. The only way for you to really know is to go listen to them yourself.

I believe some guy's here are using the Tascam control surfaces and I thought they said they liked the mic pres on those. I don't know that they are the same though.

You could try emailing Mike Ofca for an opinion. You could also go on the the Tascam news group and see what people have to say. There are also reviews

online for the DM-3200. Mic pres are subjective so your back to your ears.

Mike's studio page has his contacts if you want to email him: <http://www.innovationstudios.net/>

Tascam forums

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

James

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [excelav](#) on Fri, 23 Mar 2007 15:54:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

EK Sound <askme@nospam.com> wrote:
>While I have NOT tried the newer crop of mic pre's, I have to say that
>Tascams line amps and mic pre's were traditionally quite weak (ie
>2500, 3500, 3700 consoles)..
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>David.

That was the 80s and early 90s. Gotta use you ears now.

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Posted by [Neil](#) on Fri, 23 Mar 2007 15:54:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [EK Sound](#) on Fri, 23 Mar 2007 16:00:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

There is one company spiraling out of control if ever I saw one...
They showed at NAMM, but not a working unit.

David.

Chris Ludwig wrote:

> Hi,
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> I was just at the NSCA trade show and got about 15 contractor types
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Posted by [excelav](#) on Fri, 23 Mar 2007 16:35:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Neil" <OIUOIU@OIU.com> wrote:

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Yes, the name isn't top shelf.

That is the problem with the biz. So you aren't shit unless you got an SSL and a full blown ProTools system. I guess it depends on what you want to do. A lot comes down to engineering skills.

Right now nothing in the market does what the Tascam does for the money. I think it should be listened to first before it's completely dismissed. I'm sure you can get some good work done on the Tascam. For any thing critical, most would use an out board mic pre. With the Tascam, you could save a lot of money to buy high end mic pres.

There are still guys running studios with Mackies and Adats that are making money. I wouldn't do it but we are all on different levels.

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>>>>>of daw control, plus the Channel Strip and all the encoders. Check out
>>the
>>>>>video!
>>>>>
>>>>>It serves as your audio interface, DAW controller/transport control,
mixer,
>>>>>cue system, TC Reverbs, 4-band EQ, compression and gating on each channel,
>>>>>mic pres, inserts and line inputs per ch., with total flexible routing.
>>>>
>>>>>It's a powerful piece of equipment that can replace a lot of pieces of
>>equipment.
>>>>>
>>>>>
>>>>>You can get a new Tascam DM-3200 for under \$2500.00, and a new DM 4800
>>for
>>>>>under 4K. I think the price is hard to beat!
>>>>>
>>>>>><http://www.tascam.com/Products/dm4800.html>
>>>>>
>>>>>James
>>>>>P.S. I'm not a Tascam dealer.
>>>>>
>>>>>>
>>>>>>>"LaMont " <jjdpro@ameritech.net> wrote:

>>>>>
>>>>>The DM 2000 mic pre's are in a different league than the 02R96. And
>withthe
>>>>>Version 2 software upgrade, you get vintage neve EQs, UAD 1176 & LA2a
>>>comps
>>>>>and an Tape saturator plugins. They sound wonderful..
>>>>>
>>>>>But, like James M stated, the Tascam for around 5k is a a nice mixer
>>as
>>>>>well,
>>>>>and sounds good..
>>>>>
>>>>>
>>>>
>>>>
>>>
>>
>>
>

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Neil](#) on Fri, 23 Mar 2007 20:50:40 GMT
[View Forum Message](#) <> [Reply to Message](#)

"James McCloskey" <excelsm@hotmail.com> wrote:

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aware, you'd better make it a good desk, otherwise you may find
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Isallimsayin.

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [duncan](#) on Fri, 23 Mar 2007 23:31:12 GMT
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>your "investment" may actually cost you gigs.
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>Isallimsayin.

Yo, Mr Isallimsayin makes a good point here -- that a "console becomes the focus of your room" is undeniably true. And the brand-consciousness of the average Studio User is therefore likely to undermine the joy of parking a "Yamaha DM-anything" in the middle of ones little World of Sound.

Which ain't to say that this console isn't a worthy piece of gear -- just that it lacks mojo.

Then again, this neo-Neve thing they're rolling out at \$30k for 16 channels is an example of the opposite extreme -- jacking up the price of something on account of whose name is tattooed on the side...

-- okay, I'll shut up now and let people who know more talk -- chas.

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [excelav](#) on Sat, 24 Mar 2007 00:04:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

"Neil" <oiUOIU@OIU.com> wrote:
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>"James McCloskey" <excelsm@hotmail.com> wrote:
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There is no substitute for good equipment. I just think you can get professional results with some less expensive equipment. I think it's best to become educated about a product and listen to it before writing it off because of it's name. The mixes I'm heard from the Tascam do sound good. I'd like to get some time in on one myself, but My Panasonic DA-7 MKII works for me right now.

If you go back and look at my lust list, I have the Toft ADB, and the Neve 5088 listed. The Neve is an example of a different level.

It is my opinion that there is still a place in the studio for a mixer. The whole ITB thing is over rated, with maybe the exception of Paris.

James

Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Stevehwan](#) on Sat, 24 Mar 2007 16:03:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

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FWIW

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Posted by [Neil](#) on Sat, 24 Mar 2007 16:57:11 GMT
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True, in that sector of biz - jingle & ad agency clients - no one cares about gear, they care about end product... let's face it, though - most musicians are not that way... it's the reason an Epiphone Les Paul Standard plays just as good and has just as good of workmanship as a Gibson Les Paul Standard, but costs about a fourth as much... Gibson is the aspiration brand, Epi isn't.

So, yes, musicians care about the sound quality of the product (sometimes LOL), but they also are more susceptible to being brand-sensitive. Like I've said before, if you've got the engineering chops, you can do a damn good recording with a bunch of SM-57's & a Peavey console, but that isn't the point... the point is this: if you choose to go with a console, it's not just a sonic tool, it becomes the trademark of your studio.

Think about it... what do most people "oooh & ahh" about when they walk into a room for the first time? Is it your \$40k's worth of vintage mic pres & compressors? No, it's the effen console!

The console helps sell your studio, bottom line. Or, it can in fact, hinder that process. And there's more to what I'm saying than just the "brand hype" factor - Consider the fact that if you convert from being a rack-based studio (with different flavors of stand-alone mics pres, etc) to a console-based one, then a lot of the time you end up with EVERYTHING running through that console... your cues, your playback, your mix outs to the Alesis Masterlink (or whatever you're using), that kick drum going through the Neve-alike mic pre that you wouldn't have EQ'ed before you had the desk, but now you have it so you'll patch into channel 22's line-in & boost a little 4k before you hit the convertors.
IOW, it really DOES become your sonic signature, so you may as

well get a damn good one that not only sounds great from input to playback, but will also earn it's keep by helping to bring you business even when it's just sitting there looking impressive, flying it's brand flag for the potential clients coming by to see the place.

Otherwise if you've got killer mic pres & outboard in sufficient enough quantities to get the jobs done, you're probably better off getting a small, inexpensive mixer just for monitoring & keeping it off to the side so it's not the centerpiece.

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Stevehwan](#) on Sat, 24 Mar 2007 18:26:30 GMT
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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Stevehwan](#) on Sat, 24 Mar 2007 18:33:13 GMT
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Neil, You hit the nail on the head in describing my situation. It isn't real often my client comes to the studio but when they do, the first thing that happens is they see a 10 ft console and there's a gasp and then they all say the same thing as if they all belong to a club and were told at the last meeting to say "Man, look at all them buttons, what do you do with all that?" half the stuff in the console I rarely use anymore, but who wants to have a big square hole in there console?

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [LaMont](#) on Sat, 24 Mar 2007 19:21:47 GMT
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Good points Neil..

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Subject: Re: Yammy DM2000-I'm gonna die!!!!
Posted by [Ted Gerber](#) on Sun, 25 Mar 2007 13:59:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

This is a very good post, thanks.

T

"Neil" <OIUOIU@OIU.com> wrote:

>
>True, in that sector of biz - jingle & ad agency clients - no
>one cares about gear, they care about end product... let's face
>it, though - most musicians are not that way... it's the reason
>an Epiphone Les Paul Standard plays just as good and has just as
>good of workmanship as a Gibson Les Paul Standard, but costs
>about a fourth as much... Gibson is the aspiration brand, Epi
>isn't.
>
>So, yes, musicians care about the sound quality of the product
>(sometimes LOL), but they also are more susceptible to being
>brand-sensitive. Like I've said before, if you've got the
>engineering chops, you can do a damn good recording with a
>bunch of SM-57's & a Peavey console, but that isn't the point...
>the point is this: if you choose to go with a console, it's not
>just a sonic tool, it becomes the trademark of your studio.
>
>Think about it... what do most people "oooh & ahh" about when
>they walk into a room for the first time? Is it your \$40k's
>worth of vintage mic pres & compressors? No, it's the effen
>console!
>
>The console helps sell your studio, bottom line. Or, it can in
>fact, hinder that process. And there's more to what I'm saying
>than just the "brand hype" factor - Consider the fact that if
>you convert from being a rack-based studio (with different
>flavors of stand-alone mics pres, etc) to a console-based
>one, then a lot of the time you end up with EVERYTHING running
>through that console... your cues, your playback, your mix outs
>to the Alesis Masterlink (or whatever you're using), that kick
>drum going through the Neve-alike mic pre that you wouldn't
>have EQ'ed before you had the desk, but now you have it so
>you'll patch into channel 22's line-in & boost a little 4k
>before you hit the convertors.
>IOW, it really DOES become your sonic signature, so you may as
>well get a damn good one that not only sounds great from
>input to playback, but will also earn it's keep by helping to
>bring you business even when it's just sitting there looking
>impressive, flying it's brand flag for the potential clients
>coming by to see the place.
>
>Otherwise if you've got killer mic pres & outboard in sufficient
>enough quantities to get the jobs done, you're probably better
>off getting a small, inexpensive mixer just for monitoring &
>keeping it off to the side so it's not the centerpiece.
>
>Neil
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