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NUAGE
Yamaha & Steinberg

An Upgrade that You and Your Clients will Appreciate

Nuage is a state-of-the-art Yamaha DAW system that features hardware built to the highest standards in every detail, plus high-level integration with Steinberg Nuendo and Cubase DAW software. It allows flexible system design with modular architecture, Dante networking capability, and groundbreaking operability that make it ideal for a wide range of professional audio applications. Since its release in April 2013, Nuage has become a highly regarded asset in commercial production facilities ranging from audio post production to music recording and mixing.

A custom Nuage system configuration can contribute significantly to enhanced efficiency for everyday tasks while providing a notable boost in studio productivity as well as output quality. Those are benefits that not only make life easier and more enjoyable for the operator, but also lead to happy, satisfied customers. It is easy to see why Nuage has become an indispensable tool for many professionals working at the front lines of the industry.

The collection of installation reports and comments from satisfied Nuage users that follows is a clear testament to the system's versatility and success. Try Nuage for yourself. We're sure you'll agree.





ArtEffect Audioproduktion is a Cologne-based audio post-production studio, specializing in cinema and television blockbusters, documentaries, series and trailers. Recently it's owner Peter Schröder invested in a Yamaha Nuage system, which he is so satisfied with that a second one is likely to follow soon.

Peter founded the studio by in 1997, which features three control rooms and two recording rooms. Its work concentrates on sound design, ADR (automated dialogue replacement), Foley effects and the optimisation of sound recorded on location.

Peter saw Nuage for the first time at the biennial international Tonmeistertagung convention in 2012, the first time the show had been held at the Cologne exhibition centre Koelnmesse. He was immediately impressed.

"I had heard about Nuage and, within five minutes of taking a closer look, was convinced by the concept," he says. "It was immediately clear that the way Nuage connects a mixing surface with a DAW is seamless and perfectly executed."

When the time came to upgrade ArtEffect's technical facilities, for Peter there was only one choice. He invested in an Nuage Master unit and two Nuage Fader units, a solution he is very pleased with.

"We are all really happy with Nuage and were very impressed with how quickly we got used to its workflow," he says. "The functionality is excellent and we've so enjoyed working with it that we are definitely considering buying another system for our second studio."



ATS Studio produces hundreds of thousands of phone messages each year, and is the leading French provider in the field. Clients include France Telecom, Orange, Nextira, Spie, and also the Société Générale, SAMU, and National Gendarmerie. There also tens of thousands of SMEs who entrust ATS Studio to broadcast announcements via their audio standards and servers.

“We have come a long way since the days when loops of *Jeux Interdits* or *The Four Seasons* were played while we waited on the phone. The telephone has become a mini media outlet, conveying commercial information or contacting customers about specific events,” says Alain Coulas who founded ATS in 1985. His successful company now has a staff of 70 producing messages that are routed to all areas in dematerialized form.

Industrial scale organization is required to handle hundreds of thousands of messages per year with minimum errors. It is not possible to check everything before delivery, so the strictest control and multiple checks must be implemented during production. The procedure is now firmly established and ATS has five small studios recording, timing, and mixing messages, plus two voice recording booths.

But Alain Coulas is always prepared to go a step further. “Some of our satisfied telephony customers wanted us to do production for their corporate videos and other media, so we created an “artistic department” that could provide more personal care for each project than the industrial side of our business is capable of. Sometimes we are asked to work with existing content, but we also create totally new universes of sound from a purely conceptual brief. We also do sound post production for images where the scope of communication is determined by the type of display used, for example. The idea is to maintain some consistency: the same

music might be used for phone hold, internally, in corporate videos that are shown at tradeshows, in external advertising campaigns ... so that the company becomes identified with a recognizable sound bite!”

During a technical upgrade of ATS Studio a year ago, Alain Coulas decided to add a large studio to augment the existing facilities. “We wanted to give our customers open-ended possibilities for music creation and production while maintaining the capabilities of our smaller studios. A number of well-known brands came up, but Nuage seemed worthy of further investigation for a number of reasons. It was not a straightforward choice: I was prepared to question, to discover a new world, to adopt a new tool that would allow us to “breathe” differently, a tool that is beautiful and offers sonic transparency that is as clear as daylight.”

The “44.1” company of Paris specialize in Nuage systems, and it was they who expertly handled the installation at ATS. According to Paul-Henri Wagner: “At first we were thinking in terms of control surfaces and more traditional software, but given the context Nuage seemed more appropriate for in-the-box TTY production, network audio potential, post production capability, and of course the obvious compatibility with the Cubase software that was already being used for “industrial” message production.” ATS visited 44.1 and tried out the Nuage system in a production situation, with the usual iTunes tools and SoundForge for recording and exporting messages, and it quickly became apparent that Nuage enabled them to work in the normal way while offering new possibilities in other areas.

“This studio has been used for video projects, music recording, and now it is ready for commercial operation,” says Alain Coulas. “The studio is not just decoration, it is not just there for show, but to help us move beyond telephony. We now have the means to that end.”



Audiogrotto is a full-service audio recording facility built in a turn-of-the-century church and located in the historic East Row district of Newport, KY serving the greater Cincinnati area.

Recently, Ashley Shepherd, owner and engineer of Audiogrotto, used the Nuage, to record, mix, and master RCA artists WALK THE MOON remake of “It’s Your Thing” (originally performed by THE ISLEY BROTHERS in 1969). Shepherd co-produced the single with the band.

“The remake of “It’s Your Thing” was used as a promo for ESPN’s coverage of the MLB All Stars game in Cincinnati, states Shepherd. WALK THE MOON is also planning to include the recording on a future EP release for RCA. The Audiogrotto Nuage system has been in place for several years now and Shepherd says he uses it every day. The system is a one-fader, one-master unit using a Nuage I/O 16A audio interface and a Yamaha Rio64-D input/out box connected to the studio’s MADI gear.

“We had two days to complete the project, from working out the arrangement all the way to the final mix for ESPN, Shepherd adds. Nuage enabled me to move fast and stay in a creative mindset during production. We used the CLASP system to record the drums and overdubs through an Otari tape machine, so the recording setup was complex. The system, however, gives me quick access to many channels at once, and editing functions that are deep in Nuendo are at the touch of a button, keeping everything else simple.”

The fader unit really changed the way Shepherd thinks about mixing. “I can hop around the project instantly and rearrange the channel layouts on the fly, making it enjoyable to mix again. Having immediate access to the EQ and dynamics in Nuendo without ‘mousing’ around is a huge time saver and allows me to keep my ears focused on the sound, not the controls.”

The basic functions are right in front of you, Shepherd notes, so it’s quick to get going. “Deeper functions require a little reading but it’s so worth it once you get a system customized to your own workflow. There’s no way I’m going back to just a mouse and a few faders, no way!”





beBlue Studio has sprung up in Aoyama, a prime location in the Tokyo area, supporting production for Dolby Atmos surround technology that is rapidly gaining acceptance throughout the world. The studio features a Dolby Atmos environment with a CPU based rendering engine, and a mastering environment equipped with a home-theater RMU (Rendering and Mastering Unit). This is a facility that is targeted at the future with a clear strategy.

According to Mr. Someya, sound designer at beBlue Studio, “the quality of the final mix is 80% dependent on the premix. I want clients to be able to spend time on their Dolby Atmos premixes here at beBlue so that a polished final product can be created at the dubbing stage. The Local Renderer is extremely important in achieving that goal. The cost benefit of having a CPU based Dolby Atmos rendering engine is huge. beBlue will also become a vital hub for Dolby Atmos home theater production, and we’re gearing up for Blu-ray authoring and remastering as well.”

The console chosen for this installation offers a number of advantages. In addition to its impressive visual presence, the Yamaha Nuage system offers a number of functions that are vital to fully realizing the beBlue studio concept. “The manufacturer was extremely helpful in implementing numerous requests from us, including the capability to simultaneously use two Pro Tools workstations,” Someya states. “Cost was another reason for choosing a Nuage system. If more budget had been available, a large-format SSL console or similar might have been within reach, but when we stopped to think about the features that would be most important it became clear that multi-channel monitor control supporting 7.1ch production was essential. Of course that could also be achieved with a large-format console, but when it came to alternatives that would fit within a limited budget, the choices were limited. The choice that seemed most viable was Nuage with its DAW mixing engine. Nuage not only supports 7.1ch, but

also features the Nuendo DAW that will continue to be updated with cutting edge features and capabilities,” Someya adds. “It also seamlessly links numerous functions with the Yamaha DME64 units installed for speaker processing. It was primarily the ability of Nuage to work well with a Dolby Atmos monitor system that led to the final decision.”





Bing Bang Boom! In Spokane, WA specializes in integrated music and sound design for film, television, advertising, video games, and the Internet. Their award-winning work can be heard on projects for CBS, ABC, NBC, Spike TV, HBO, Warner Bros. Films, and many blockbuster theatrical trailers. The company recently added a new Yamaha Nuage Advanced Production System to their production arsenal.

"I have been a long time Cubase user and wanted to upgrade for at least the past five years having so many legacy projects in Cubase for Bing Bang Boom Music and Sound Design Libraries, states CEO Bill Byrne. Even though stereo is still the main delivery format for the libraries, I still get calls to customize tracks, and to switch to ProTools or any other system with thousand of tracks would not have been cost or time effective. There really wasn't any other system available that was completely integrated like Nuage, plus it sounds amazingly good!"

Ron Cheney from RSPE arranged a private demo with the Nuage team, and I was impressed to see their level of commitment, a good sign that they would be there to support the product. At the end of the demo, I knew the Nuage system was perfect for me. I was also quite excited (for the first time in many years) about all the new creative and productive possibilities."

One of Byrne's biggest issues was the need to have at least 32 live inputs and multiple cue mixes for his tracking room as he still records with a lot of real instruments. "I needed something that wouldn't tax the main CPU as I always have lots of virtual instruments playing in every project that hit the CPU hard. The Nuage I/O and Rio boxes totally solved that problem for me, and having remote control over the mic pre-amps through the Rio is fabulous! I'm able to work with a 128 buffer on the main CPU and that makes tracking live players while all my VSTi's are running to a snap."

Of course having total integration with Cubase made it a no brainer notes Byrne. "Having the knobs and buttons labeled and dedicated to Cubase/ Nuendo functions meant I wouldn't have to spend any time at all mapping functions like I would have had to do had I purchased a third party system. Getting around my projects is so fast now. When I was mixing "in the box" with a mouse and also my iPad remote, because of the time factor in navigating around or even just automating fader moves, I tended not to try and experiment with different mix options. Now, with the Nuage and the touch sensitive faders, if I want to try something different, it's so easy to do and I can instantly get back to where I was if I don't like it. For Cubase, it's brilliant!"

"For old school guys that have worked a lot on analog consoles like Tridents, APIs, and Neves,, the seamless integration of the live input Nuage I/O and Rio I/Os, channel control, master, and DAW functions really does make it feel like you are working on a console, adds Byrne. The way the knobs and buttons light up to give you hands-on access to the functions and being able to program lots of Quick Controls for the functions I use all the time is great too. The jog wheel feels great and the transport functions make it a snap to navigate and edit very quickly."

Byrne said he's owned a lot of Yamaha products over the years that are still in use, "The fact that they are providing the hardware and also own Steinberg gave me great confidence that the product would continue to develop and be supported. I had been waiting a long time for the Nuage system and Yamaha/Steinberg have delivered way beyond my expectations!"



Since opening its doors in 1981, the Blue Note has become one of the premier jazz clubs in the world and a cultural institution in Greenwich Village in New York City. Over the last 30+ years, the Blue Note has played host to some of the greatest musicians of all time such as Ray Charles, Sarah Vaughan, Oscar Peterson, Dizzy Gillespie, Lionel Hampton, Nina Simone, BB King, Tito Puente, Celia Cruz, Tony Bennett, Chris Botti, McCoy Tyner, Chick Corea, and Etta James, as well as modern hip-hop and R&B artists.

No stranger to Yamaha products, the Blue Note already houses a Yamaha M7CL Digital Audio Console in the club at front of house. The venue just installed a Yamaha Nuage system, a joint collaboration with Yamaha sister company, Steinberg. Peltrix located in Westchester County, NY, has had a long-standing relationship with the Blue Note and recommended the Nuage system. Peltrix owner, Amit Peleg, was house engineer at the Blue Note for over 20 years prior to starting the installation firm.

The Nuage system at the Blue Note is being used for three distinct applications. The first is recording and mixing audio projects for virtual reality videos, a joint venture between the Blue Note and video house Rivet. A performance by The Soul Rebels at the jazz club is a recent project by Rivet in VR format with audio mixed on Nuage (<http://www.youtube.com/watch?v=rvjB3vinayg>).

The Blue Note is using the Nuage system to record individual tracks from live shows that will be sold on iTunes via a new dedicated Blue Note channel, and to record full CDs for release by the Blue Note's own record label, Half Note Records. "The decision to install the Nuage rig was made to benefit both the Blue Note and Peltrix, states Peleg. We are a Yamaha Nuage premiere dealer so it is a perfect opportunity for us to be able to

conduct hands-on demos at the high caliber, musical landmark in the heart of Manhattan. We can also provide hands-on training using live music with world-renowned musicians for future Nuage end user customers."

Many live recordings were released by the Blue Note over the years with some of the biggest names in jazz, such as GRAMMY™ winning recordings by Oscar Peterson, Dizzy Gillespie, Lalo Schifrin, Paquito D'Rivera, and Michel Camilo, just to name a few. In all cases, recordings were mixed on a mobile rig or in a remote truck.

"With the increased demand for live recordings, it was natural for the Blue Note to need an in-house recording system that can accommodate not only occasional recordings but now recordings as frequent as two to three times per week. The arrangement is a win-win for both Peltrix and the Blue Note," says Peleg, who is very familiar with Steinberg products having used Cubase and Nuendo in the past. "I always liked the natural workflow of the software and its sonic advantage over other DAWs, and having a post-production control surface that sits on top of that software is icing on the cake."

Peleg said the customization feature of the Nuage system lets the user make it his or her own mix. "The system can be made to run the way you like, the way that feels most natural to you. When configured properly, Nuage can become an extension of the engineer and act as a conduit directly to the functionality that's most important for the project at hand. The end result is a more intuitive workflow and faster execution of tasks. When you need to churn out mixes for three full-length shows per week, it's almost a necessity."



First formed in 1996, Die Seer's catchy fusion of folk, schlager, pop and rock music ensured that they rapidly became one of Austria's most popular musical acts. It's a position the band still enjoys and, with a Nuage system recently installed in their remote studio complex, the process of recording albums has become much more responsive.

In this installation the Nuage system is used mainly for music production and recording, rather than post-production for video and film. But it proves how the winning combination of Yamaha hardware and Steinberg's Nuendo is making inroads into the lives of professional musicians, as well as video production houses.

The backbone of the installation is four custom-made workstations, with computers specifically designed to operate with Nuage as the controller and studio hub. The system was required to host hundreds of VST instruments and more than 20TB of samples, have enough capacity in the CPUs and audio I/O for future expansion and able to change sampling rates from 44.1kHz to 96kHz at the push of a button.

When writing and recording music, being able to capture ideas as they happen is particularly important for professional musicians. One of the main reasons the band chose Nuage is the way that it integrates the power of Steinberg's Nuendo with Yamaha hardware control - this allows very fast, simple and intuitive operation of a system which, in their case, has many options and networked devices. It means that every idea and riff can be quickly captured, whatever the status of the system.

Another benefit of Nuage's state-of-the-art design is the use of standard 24" inch monitors, which provide the largest possible overview of the Nuendo mix console and optimal access to all of its components.

"As well as delivering exceptional sound quality and very fast, intuitive control, one of the biggest advantages for us is the way that Nuage is a fully integrated system," says producer Alfred Jaklitsch. "The only parts of the studio that are not now controlled direct from the Nuage workstations are some analogue processors. Apart from that, everything is easily 'reachable' from Nuage, making music recording and production a remarkably painless process.

"We are now in complete control of the recording process, unlike some systems where it feels like it is the other way round."





Based in Plouhernel, Brittany, audio production facility Dizale is enjoying a steady increase in its dubbing and post-production workload. To help deliver projects as efficiently as possible, the company has invested in a Yamaha Nuage system.

Founded in 1998 and supported by the Regional Council of Brittany, Dizale specialises in dubbing films, television series and animation into Breton. Beyond this, the company also works on a range of broadcast audio projects, including post-production, soundtracks and subtitling. With this side of the business continuing to expand, the company needed to upgrade its facilities and chose Yamaha Nuage to be at the heart of its facility.

“Our continuing expansion meant that we needed to update our systems. We wanted to invest in a state-of-the-art control surface,” says Dizale sound engineer Jean-Mari Ollivier. “We looked at all the available products and found that Nuage was the ideal solution for both what we needed and our budget.”

Supplied by Paris-based dealer 44.1, the Nuage system will also assist with Dizale’s role in training engineers for all roles in the audio production and dubbing industry, by giving them hands-on experience of the very latest technology.

“We produce all the finished files here, so we weren’t limited to choosing any particular software. Steinberg Nuendo provides all the facilities we need, so the combination of Nuage and Nuendo is the perfect pairing to help enhance our productivity,” says Jean-Mari.



Dog & Pony Studios in Las Vegas has been in business for 11 years with its primary focus on audio post, sound design, composition, and audio for games. Clients include MGM Resorts, Caesars Entertainment, Skechers, and Aristocrat Technologies, to name a few. Recently, the company raised the bar by installing one of the first Yamaha Steinberg Nuage DAW systems in the U.S. RSPE Audio Solutions in Toluca Lake, California installed the system.

No stranger to Steinberg's Nuendo, having used the software since Version N3.x as well as Yamaha products, all three Dog & Pony production studios run Steinberg Nuendo 6.07 and house a Yamaha MSP7 5.1 speaker monitor setup.

"I first learned about the Nuage system on social media, and that followed with a demo by RSPE, states owner John McClain. It took just the three or four hours of the demo to know that Nuage was a great fit for our facility. The first thing that strikes me about Nuage is the ability to forgo use of the mouse and keyboard which, to me, is a huge advantage and the "holy grail" of how a controller should work. The build quality of the system is quite obviously very good."

McClain said that his number one feature on Nuage is its ergonomic layout. "From editing and sound design to mixing and post, almost any function needed is available from the work surface. My favorite feature about Nuendo has always been the number of ways you can solve a problem and the ability to design your own workflow, key commands, etc. to fit your own needs. With Nuage, the Yamaha and Steinberg design engineers continued that openness with many ways to set up Nuage to fit your own workflow. The support from the Company has been fantastic; they are very focused on the end user and open to suggestions for future product enhancements."



G-Martell College, located in the southern area of Mexico City, recently acquired Yamaha's flagship Nuage Advanced Production System.

G-Martell is dedicated to education in contemporary music and audio technologies. The school has more than 30 years experience and is equipped with state-of-the-art technologies for recording, mixing, mastering, multimedia production, and live sound reinforcement. With more than 2,200 students G-Martell is one of the largest and most prestigious educational institutions in Mexico.

The growing presence of Nuendo and Cubase in the audio production field has significantly boosted the demand for trained professionals. G-Martell is a Steinberg Certified Training Center, and has been providing Nuendo training for more than 10 years, using a range of Yamaha equipment that includes both analog and digital consoles as well as PA systems.

Hugo Gutierrez, the Audio Academic Director at G-Martell, says: "The Nuage system represents cutting edge technology that provides an innovative platform for the industry."





Grind Music and Sound is a professional audio post-production facility located in Los Angeles, California. Their specialty is sound design & mixing for adventure sports and documentary films and television. With two studios, one mix/sound design room and one composition/editorial room, the Company recently installed a Nuage system purchased through Hollywood Sound Systems. Co-owners Michelle Garuik, who works mainly in the mix room, sound designing and mixing, and Sangtar Heer who writes in the composition/editorial room, use the Nuage Room for his albums' mix.

"We were researching DAW controllers and mixing consoles for the studio and first became aware of Nuage through the internet and magazine advertisements a year ago, states Garuik. Our first physical contact and demo with Nuage was at AES in LA. We were given a private demo by Yamaha's Marcel Mauceri." The duo were introduced to John Conard from Hollywood Sound Systems, and the next week given an intensive demo with Hollywood Sounds audio tech, Brett Grossman, and Yamaha's District Manager David Lees.

"Nuage's deep integration with Nuendo was an immediate draw for us, says Garuik. It is much more than faders, pan-pots and the usual four to five things you find on most controllers. Anything you need to do in Nuendo, you can access on Nuage. Also, the fact that it is a Yamaha Commercial Audio product was another plus for us. Having mixed on Yamaha consoles in the past, we were already familiar with the build quality and support."

"The tactile surfaces give us so many solutions for our different ways of working, Garuik says. After mixing in the box for years, it is great to have instant access to deep features in Nuendo with just a touch of a button. It's also nice to have different ways to perform tasks enabling us to work faster and more intuitively. The mixing integration with Nuendo is fantastic in

speeding up our workflow. With project deadlines having faster and faster turnarounds, Nuage lets us meet the demands of our partners and makes mixing even more fun."

Garuik said the ability to store different setups for their individual project needs is a huge plus. Mixing a 5.1 television documentary has a very different setup than mixing a music album, and the ability to switch quickly and seamlessly between those setups was paramount in their decision.

With Garuik specializing in mixing action/adventure sports projects, some of Grind Music and Sound clients include: Red Bull, FOX Sports, CBS Sports, NBC Sports and Specialized Bicycles. "Our first television mix on Nuage was for FOX Sports Training Day "Team Alpha Male" episode, and it went amazingly well. Grind set up the system with assistance from Hollywood Sound's Grossman on a Friday, spent Saturday programming quick keys and setting up their system preferences, and on Monday, mixed the 22-minute episode.

"The mix went very smoothly, and having access to 16 faders at once, really sped up mixing for me. The master unit rocker wheel was a dream to edit with; cleaning up edits was faster with less clicking. I was also very impressed with the monitoring integration of Nuage Fader / Master and the Nuage I/O 16A unit. The sound was impressively clear."

In the first two weeks Grind has had their system, they have mixed two shows for FOX Sports, two National Parks educational videos, and a Specialized Bicycle promo. They are also mid-mix on an upcoming documentary for HBO.

"At the end of the day, I feel extremely comfortable on Nuage, like I had been working on it for years."



Yamaha Nuage has become the centre of post-production at Hamburg University of Applied Sciences (HAW Hamburg), Faculty of Design, Media and Information, Department of Media Technology.

Hamburg University of Applied Sciences is one of the most important tertiary educators for audio and video engineers in Germany. Hosting a total of 1,069 Bachelor and Master's students, their new media building (1,715 m²) on the Design & Media Campus Finkenau is a state-of-the-art facility providing the latest technology in film, audio, lighting and general media production. In this studio facility media technology students have the opportunity to not only learn the theory but also get practical experience with top of the range equipment that prepares them to become the next generation of production specialists.

“When planning our post-production studio we looked at the current DAW systems including several controller solutions,” Dipl.Ing.Carsten Goldberg, technical head of the audio department, explains. “As we had been using Cubase and Nuendo for some time, we wanted to have something that fitted our current workflow but was also flexible enough to prepare our students for a versatile industry. Nuage seemed to be the perfect solution and it turned out to be true. We like the tight integration with Nuendo, which is our main production system for audio in general. The way to work with the controller is very intuitive and instead of spending ages fiddling about trying to learn another piece of equipment, you can instead use it like a console and can focus on the sound.”

The university's core production facility is a 70 m² octagon-shaped live room with 7 metre high ceilings and is surrounded by seven recording and editing rooms including a foley stage and an accommodation place. The whole production area is connected via a complex Dante network providing

an unprecedented connectivity. Virtually any control room can be linked to the live room or any other edit suite which allows huge recording sessions as well as independent works for bigger groups of students.





Highland Park (Texas) United Methodist Church (HPUMC) recently installed a Yamaha Nuage system for recording and post work along with a Yamaha CL5 Digital Audio Console for front of house mixing in the sanctuary. Audio DAWg of Irving, Texas installed the Nuage system, while Mike Mason of Clair Systems – Dallas, installed the CL5. The 900-seat contemporary worship space where the Nuage and CL5 systems are housed has three services on the weekend with an average of 2,200 attending. The congregation consists of 5,000 who regularly attend five different contemporary and traditional service locations.

AUDIO DAWg began offering DAW systems solutions about seven years ago focusing on turn-key audio recording packages for studios, post, broadcast, houses of worship, and educational facilities. “The Nuage installation began as a request from Bruce O’Leary, director of production at HPUMC,” states owner, Spunky Brunone. “The church installed Dante networking throughout the sanctuary and recording studio, so Nuage was a perfect solution for them.”

O’Leary first heard about Nuage via social media and contacted Audio DAWg for a demo at the company’s office. “I wanted a solution that allowed me to mix live and track at the same time while writing automation, and would have enough ‘virtual horsepower’ for generous use of third party plug-ins,” states O’Leary.

“I was super impressed with the workflow the console portion of Nuage facilitates and the integration of Nuendo’s channel strip (with the basics that I need already inserted on each channel...4-band fully parametric EQ, gate, comp, saturation, etc. And, the fact that it ‘looked’ similar to a live console and had Dante integration, made our decision very easy. No other manufacturer has an option that fit our needs more perfectly.” O’Leary

made the jump to the Yamaha Nuage from ProTools having heard its praises sung by people in Nashville.

The church Nuage system is a 16-channel unit (8a/8d), with a Yamaha Dante soundcard. “I’m loving what I’m seeing so far, notes O’Leary. The edit functions are all within easy reach in the center of the workspace; very well thought-out for real-world work. The surface just feels killer too...again...no one else has anything close to this.”

HPUMC is planning on using Nuage for their audio for video mix as well as for post-production projects. They have four channels of Rascal Audio V2 mic pre-amps and two channels of classic API 312DI in a Radial Engineering Workhorse rack, with an additional eight channels of Audient that will come into the DAW via the eight channels of AES on the Nuage I/O 8A8D.

“In addition to the great plug-ins, Nuendo has out of the box,” adds O’Leary. “We’ll be using plug-ins from Waves and Universal Audio via an UAD2 Octo PCIe card installed by Audio DAWg.”



The Institut National de L'audiovisuel (Ina) is one of the most important and influential multimedia and training organisations in France. For nearly 40 years it has been one of the top European training centres for AV and, more recently, the digital media professions. Recognising the importance of Yamaha's flagship Nuage system to the audio post-production industry, Ina has recently added Nuage to its training portfolio.

Ina has a wide remit, including custodianship of France's radio and television archives and co-productions with broadcasters throughout the world. One of its most important facilities is Ina EXPERT, which trains 5500 students and professionals every year using the latest production technology. Its investment in Nuage underlines that commitment and recognises the radical re-defining that the new Yamaha system brings to audio post-production.

Yamaha and Ina EXPERT have enjoyed a close relationship as education partners since 2005. The announcement that the latter has been appointed as Yamaha France's official training partner for Nuage was made at a jointly-organised Pro Audio Forum, attended by over 100 audio consultants, operators and integrators.

Hosted at Ina's training centre in Bry-sur-Marne, eastern Paris, the two day event saw Yamaha and Steinberg product specialists come together with Ina EXPERT's trainers for a series of seminars and workshops. Key parts of the training included the features and use of Nuage and Nuendo 6, Dante audio networking, CL series consoles and specialist tools like the DUGAN-MY16 automixing card, MY4-AEC echo cancelling card and the AFC3 Active Field Control system.

The event also announced the dates of the first Nuage course, a five-day session being held from 16th-20th December this year, with a five

day Nuendo 6 course from 14th - 18th October. A 10 day September course on audio mixing for documentary and drama was also announced.

"Yamaha and Ina EXPERT share the values of innovation, cross-functional skills and expertise in audio and AV technology," says Fabien Saadoun, Sales and Marketing Manager (Commercial Audio) at Yamaha France. "We are committed to working together to developing the best skills in the industry, with Yamaha digital audio systems fully integrated within high quality solutions."





Jereco Studios is located in Bozeman, Montana, a small town located outside of Yellowstone National Park, and home to a unique, dense film and music community. The four-time Emmy® award-winning, commercial sound recording studio offers sync-to-film ADR and voice-over recordings with remote link up via ISDN or SourceConnect. Jereco is equipped for 5.1 and 7.1 Surround Sound, Dolby E, DTS, and many other formats.

Jeremiah Slovarp, producer/engineer and President of Jereco Studios, has been working up until now on a Yamaha 02R96. In early 2013, he began searching for a new, modern work surface. "In the fall of 2013, the Club Cubase newsletter announced Nuage would be on display with technical and sales team members from Yamaha present at Poll Sound in Salt Lake, Utah, Slovarp says. He packed up a few projects to use as workflow samples on the demo Nuage at Poll Sound. "I think this was a great experiment and gave me the opportunity to work on the console with my own work and workflow preferences. I was particularly impressed that Chris Hinson from Yamaha was taking notes on my hiccups and recommendations, and passed those notes on to the Nuage development team, some of which have shown up in the latest software updates. The integration of my existing workflow into a new platform that felt so much like my natural workspace in Nuendo really was seamless. The deep integration and control of the DAW on the console is truly complete and unique."

Slovarp said the most important thing he appreciates about Nuage is that it has enabled him to put down the keyboard and mouse. "I feel like I can get back to mixing, pushing faders, turning knobs, and just working on a creative console. After an eight or ten hour day, my hands would be in pain from all the manual movements I had to make being dependent on mouse editing and clicking. With the advent of all the cool and amazing new digital

DAW based mixing tools and equipment, I think the industry, in general, has regressed from the art of mixing and working with consoles and large format hardware. But with Nuage, I appreciate the deliberate move Yamaha has made to enable engineers to get back to mixing and editing as an art form."





Lorenzo Cortés is one of Spain's highest profile composers and producers, with a career of over 20 years of music production for television, radio and the internet. For his newly-upgraded studio, he wanted a production system that would allow him to focus exclusively on the creative process. Yamaha Nuage was the answer.

Lorenzo's career has included composing theme music, library music, jingles and soundtracks for a wide range of clients in over 20 countries. His Zaragoza studio sees him working on projects from composition through to entire productions of audio-visual projects.

With a heavy workload, Lorenzo wanted a system that would be intuitive, seamless and ensure that he could concentrate solely on music creation and production, rather than having to think about the technical side of the process.

Having looked at different options Lorenzo chose Nuage, which defines new standards of quality and workflow efficiency for virtually every aspect of the production process. Seamlessly integrating Steinberg Nuendo DAW software with Yamaha control and interface hardware, it offers unprecedented productivity and flexibility as well as premium audio quality. Raúl Marín, director of CSS Audiovisual Technology in Madrid, oversaw the studio's refurbishment, as well as the design and installation of the Nuage system.

Now that Lorenzo has had some time to work in the refurbished studio with Nuage, he is very happy with his choice. "Nuage satisfies every composer and producer's dream of having seamless integration between hardware and software in a smooth, fast to operate system," he says.

"I have a long history with Steinberg recording software - I've been a Cubase user ever since its very first Atari version back in 1989. The

combination of Nuendo and Yamaha hardware has made this system exceed every expectation of usability and productivity, which ultimately leads to genuine enjoyment when working. I have found Nuage to be literally addictive and give the Yamaha/Steinberg team an unequivocal 10 out of 10!"





Founded in 1989 by recording engineer Hans-Joachim Kloock and sound engineer / Foley artist Arne Damman, Hamburg-based M&E Studios GmbH provides post-production services to all of the major German television production companies. Long-term users of Steinberg Nuendo DAW software, the studio has recently invested in a Yamaha Nuage system, which has made a very positive difference to its workflow.

Hans, Arne and scoring specialist Daniela Mükisch have used Nuendo since version 2 was released, back in 2003. The team prides itself on the studio's excellent facilities, which have attracted a client base that includes virtually every high profile German actor and producer.

A total of six Nuendo workstations deliver a seamless workflow for transferring projects between the company's dedicated mixing, Foley and dubbing studios. M&E has been using hardware control since adopting Nuendo, but the team found that it missed a lot of features they wanted. This made projects run slower as inefficient workarounds were the order of the day.

However, after taking part in a Nuage Demo Day at the premises of Digital Audio Service (DAS) in Hamburg, a decision was made there and then that Nuage was the ideal solution.

"We immediately loved Nuage," says Arne. "The haptics, the look and feel were just what we needed and it gave us instant access to all the facilities where we had to use workarounds with the previous controller."

The most comprehensive Nuage system was chosen, comprising a Nuage Master unit, three Nuage Fader units, two Nuage I/O 8A8D units, a Nuage Workspace Small unit, an Dante Accelerator card and, of course, the latest version of Nuendo running on a custom-built DAS Audio computer.

Heiner Niemann, DAS's broadcast and post-production specialist, took care of a trouble-free installation in between two commercial television productions. Within four weeks of the installation, the studio had completed four movie projects on the Nuage system with no problems.

"Nuage and Nuendo is the most intuitive combination of post-production software and hardware controller on the market," says Arne. "It only requires a short learning period to do professional productions, because it feels like a real mixing console combined with very ingenious handling of software and effects. In addition, the build quality is excellent and its extensive ADR features really do make it a first choice for all areas of dubbing and audio post-production. "Another advantage for us in installing Nuage was that we could get rid of literally kilometres of cables. This drastically simplified our technical setup and improved audio quality."





Yamaha and Steinberg's state-of-the-art Nuage system is now seeing adoption by broadcasters across Europe. One of the most high profile of these is Mediaset, Italy's biggest commercial broadcaster.

Mediaset's Studio C9 is an audio post-production facility within the broadcaster's centre of television production in Cologno Monzese, near Milan. Established in 1993, to support the growing demand of sound editing from Mediaset subsidiary Reti Televisive Italiane (RTI) Productions, Studio C9 since been the post production facility of most of the programmes aired on the Mediaset networks.

"Our interest in Steinberg products dates back to 1994, when we installed Cubase as the sequencer to be synced via MIDI timecode to the studio's then-main hardware DAW," says the studio's Marco Trincherio and Flavio Nichisoli.

"After ongoing negative experiences with the DAW, it became imperative to find an alternative and in due course we switched exclusively to a Nuendo-based system. Given the stability of Nuendo 3, we might never have changed but, once we saw a demo of the Nuage system, it was instant karma!"

The installation of a Nuage Master unit in Studio C9 has brought many benefits to the studio, the highly responsive touch-screen and eight touch-sensitive multi-function knobs providing direct control of EQ, dynamics, effects and other parameters with immediate and clear visual feedback.

"The many benefits are obvious - seamless integration between software and controller not mediated by universal protocols or unstable drivers, almost total flexibility in the configuration of touch screen and buttons, the almost military-grade build quality of the Yamaha controller and an impressive array of additional functions in the software," say Marco and Flavio.

"The list goes on... from exportable MediaBay to the flawless import of AAF files, the Cycle Marker batch export, the Loudness track - which is a real lifesaver - the advanced ADR features and much, much more!"





Although initially aimed at post-production facilities, the many advantages of Yamaha's Nuage system have also been noticed by the music production industry, with the result that an increasing number of studios is adopting Nuage. One example is The Musical Box in Roeselare, Belgium.

Named after the 1971 Genesis song of the same name, the studio was founded by Filip Seynaeve who, after working for 34 years at professional services network Deloitte, decided that it was time to follow his heart into sound recording.

As a child, Filip's father owned one of the first HiFi-shops in the area and his passion for audio goes back many years. After leaving Deloitte in 2014, he embarked on a course as an engineer/producer at MusiCasa studios in Knesselare. In the meantime he built The Musical Box on the Accent Business Park in Roeselare, with the intention of providing state-of-the-art facilities and equipment for his clients.

When it came to the choice of mixing console, Filip consulted Alain Wymeels - recording engineer, producer and owner of Midician Pro Audio. Alain recommended Nuage as the most advanced and modern way of working.

Featuring the full complement of three fader units, the Nuage control surface can handle the biggest recording jobs. The choice for Steinberg's Nuendo as the DAW became obvious as this gives the full access on all controls from the Nuage surface.

Being hands-on with Nuage has made a big impression on Alain Wymeels, as well as Peter Desmedt, his fellow regular engineer and producer at The Musical Box. "Working with Nuage and Nuendo is just wonderful," says Alain.

Filip Seynaeve has made his dream of owning a high specification recording studio come true. For Alain, Peter and the studio's client base – starting from contemporary bands, music and sound design for commercials/the Internet and television companies, up to the pro-musician - having access to a truly cutting-edge recording system is also a dream scenario.





Based in Newcastle, 90° Studio Training Facility is Australia's newest commercial studio and training facility. The impressive array of courses is designed to appeal to anyone with an interest in music technology and recording. When it came to selecting the centrepiece of the control room, Nuage was the clear choice.

The 90° Studio Training Facility is a multi-purpose studio facility based around the traditional control- and live-room configuration. Also on-site is a comprehensive workstation-style production and tuition suite. These combine to enable the studio to deliver a unique education and training environment for commercial audio courses whilst also offering technical services and solutions.

Allon Silove is the director of 90° Studio Training Facility. "Our high quality commercial audio courses cater to all levels of skill and interest alongside professional development programs for secondary teachers. In addition, our Technical Services can offer complete audio solutions from consumer to the professional and high-end levels of the music and audio industries." During the design stage of the studio, it was immediately evident that a great deal of versatility was required of the equipment but, of particular importance, was that the studio's various configurations could be recalled quickly. This specific requirement was made possible using the Dante digital audio network protocol.

Mick Hughes – Yamaha Music Australia's Commercial Audio Sales & Marketing Manager – adds "Whilst Nuage forms the visible centre of the studio, a number of R-series I/O racks, a QL1 digital mixing console, multiple Nuage I/O racks and various third-party components are being managed by Dante Controller. This allows the huge selection of outboard and microphones to be quickly patched from anywhere, to anywhere. The Nuage I/O units are making integration of all the classic analog

compressors and EQ's an absolute delight. We also have multiple monitor speakers including our own HS-series being switched effortlessly by Nuendo's Control Room functionality. This studio perfectly demonstrates how our products integrate across multiple roles."

With the studio also offering post-production services, Silove adds: "The studio's control room is based around Nuage Master and Fader suite, chosen for its versatility and incredible efficiency in an audio post-production work environment. Working in concert with Steinberg Nuendo 6, Nuage allows the studio to demonstrate the latest in networked audio work-flow and analogue to digital system integration."





Philip Tan of Philbeat is a multi-talented content creator based in Singapore. He is also one of the first owners of the Yamaha Nuage Advanced Production System.

Philbeat provides cutting-edge creative content that combines visuals, music, and performing arts for businesses, events, film, 3D movies, and installations. Creative flexibility is Philbeat's most valued asset, and the Nuage system has allowed him to achieve satisfying musical results in the least amount of time.

Philbeat comments: "Yamaha Nuage and Steinberg Nuendo provide an ideally seamless working environment for a composer and surround sound designer. Direct control lets me spend more time on the creative process. With Nuendo there's no need to bring any other DAW into my creative workflow. Thanks to Yamaha and Steinberg the quality of my projects is never compromised."





In the ancient masonry of the former steelworks Radwerk XIV which dates from the 16th century, the company POMTEC has developed an All-in-One studio-concept for the Radwerk 14 studios, which covers all main-areas of audio-production on the base of Yamaha's Nuage. With the current versions of Nuendo 6.5 and Cubase Pro 8 this studio-model will also serve as Austria's Nuage demo facility.

"For me, Nuage is the most future-oriented controller-solution on the market", states Peter Moritz from POMTEC. "The current music and film industry is bringing the areas of recording, mixing, programming, postproduction and mastering more and more together – why not design a studio, in which all these functions can be best served from one workplace only?"

The idea is to be able to cover each branch of production within seconds by an optimal audio-visual and ergonomic adaption of the workplace. In addition to commercial use, the interested Nuage customer will be in a position to become acquainted with the system during operation, to check out all features and to see and use it as a model ("starting-point") for their own studio planning.

Planning and Realization Details:

- 1 sweetspot which covers various tasks and listening-options with audio-visual preset-memories in 2 seating-directions.
- Sitting height related to ergonomics (Nuage <> Piano) and acoustics; the right side offers the producer/programming area with a custom-built keyboard and various controllers.
- A total recall establishes a dedicated working-situation with the project-start from Cubase/Nuendo, which ranges from recording to film music composing with complex VST Instruments/PlugIns and Vienna MIR.
- A free configurable 8x8 video matrix serves 8 displays for 3 main workstations, 2 remote computers & TV

- All computers are top-of-the-range TAO-DAW's of the companies KS Music und POMTEC
 - Master DAW for Nuendo/Cubase and Nuage (TAO X79-E5/Xeon12core, 64GB RAM - VSL certified)
 - TAO-Slave – VSL certified PC for Samples & Mediabay
 - Macbook Pro & 2 further computers for dubbing, samples & studio management.

Audio-I/O:

- A hybrid MADI/Dante setup offers presets for each working situation.
- Microphone-, monitoring- and outboard-signal paths (incl. 5 headphone cues) are freely configurable in routing presets and stored with Nuendo/ Cubase projects.

Monitoring:

A monitoring matrix based upon the hybrid MADI/Dante connection offers monitoring, metering and audio-transfer in production up to 96 kHz in mastering to 192 kHz.

Speaker-setups are integrated in production- and audio-I/O presets and thus offer monitoring for

- Stereo nearfield - front
- Stereo main monitors - front
- Stereo midfield – side for programming and editing
- 5.1 Surround



Founded in 1824, Rensselaer Polytechnic Institute (RPI) in Troy, New York is the nation's oldest technological research University. The private research University recently installed two Nuage systems provided by Parsons Audio LLC (Wellesley, MA).

The Nuage systems are used primarily by RPI staff, students, and available to external clients. "We read a lot of press on the Nuage system while researching alternatives to our recording and mix system," states Todd Vos, Audio Systems Lead, The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at RPI. "Once we determined Nuage might be the way to go, we were given two really great demos by Parsons Audio which closed the deal."

Both Vos and fellow engineers Jeff Svatek and Steve McLaughlin determined Nuage had the tightest DAW to control surface integration. "We were attracted to the programming flexibility of VST architecture, and were basically sick of the Avid workflow, exclusionary software/hardware model, master section functionality (or lack thereof), and sonic shortcomings, Vos says. It all came down to timing; we were ready to move on shortly after the Nuage System had been released, it was garnering decent feedback from users, so we pursued it."

"Nuage presents Nuendo to the operating engineer in a manner reminiscent of a traditional audio console, no small feat, Vos continued, the line between controller and DAW is really blurred, this layout was incredibly attractive to us and the price point was amazing. But the biggest upside of our decision to move recording and mixing operations onto the Nuage/Nuendo platform was the bump in fidelity. The edge of our LAWO network has these fabulous LAWO mic pres; sadly the sonic bottleneck of the system was ProTools. Now that we are running Nuendo with Nuage, I

am hard pressed to identify where things are being mutilated (negatively speaking); it was immediately apparent to us, Nuendo is just a significantly better sounding DAW."

The first EMPAC Nuage System is 32-faders plus a Master section with a JL Cooper Panner. The second Nuage system has a 16 fader unit, Master section also with a JL Cooper Panner. Both systems are connected to a large LAWO NOVA 73 MADI network via PC-based DAWS running either 96 or 192 channel RME MADI cards with two UAD QUAD accelerators, SSD record drives and a Black Magic SDI link to the facility's Harris router for post work.

While the two Nuage Systems are used in support of all EMPAC productions, both internal and external to campus including video shoots, music production, film post, event documentation, media research, archival and restoration--Vos said "a music engineering curriculum will start next fall at RPI that I imagine will be using the Nuage production spaces as well."

Good news started rolling in over holiday break as music magazines, radio stations, blogs, and awards organizations selected a number of albums produced at EMPAC. Ben Frost's AURORA, Vicky Chow and Tristan Perich's Surface Image, David Brynjar Franzson's The Negotiation of Context, and Michael Gordon's Rusheswere all commissioned by EMPAC, developed through the artist-in-residence program, and recorded either in full or in part at EMPAC. The highest honor was given to Frost, whose record was chosen as the No. 1 avant-garde album of the year by *Rolling Stone*.



Initially aimed at the post-production market, Yamaha's Nuage system is also being adopted by music recording studios and composers, thanks to its fast, intuitive workflow and powerful features. Belgian dance music producer Sammy Merayah is one of the latest to invest.

Sammy's Yamaha legacy goes back well over a decade. Starting with an 02R digital mixer, he later upgraded to a DM2000, but has recently made a major investment in a Nuage system for his state of the art studio near the Belgian city of Aalst, near Brussels.

Sammy works as a composer/producer/remixer/arranger and had some major collabs and remixes with some high profile DJs and artists. Having worked with Steinberg's Cubase DAW for many years, he was looking for new hardware to control Cubase as easily as possible.

"I'm very interested in the technology - I have kept every keyboard I have ever purchased - but in the end it's all about the music," he says. "I wanted to find a system which allowed me to work quickly and intuitively as a musician, so I didn't have to think about every step of the recording and production process in a technical way."

Sammy took a keen interest in Nuage as soon as it was introduced, immediately seeing its potential for use in recording studios. Extensive research and then trialling the system made investing in Nuage - and switching from Cubase to Nuendo 6.5 - a very logical step.

Purchased through Belgian Yamaha dealer Amptec, the Nuage system includes three fader units, because Sammy likes to be instantly 'hands on' with mixes - a high number of faders allowing adjustments to be made very quickly and at the optimum moment of inspiration.

"Nuage delivers perfect integration between hardware and software. It feels like an analogue mixer and is very intuitive to use," he says. "I can do many things at the same time and really work with the music, without having to stop and think."

"I am no longer a technician operating a mouse of a computer, working with Nuage has brought production and mixing back to being a very instinctive process. It has undoubtedly increased my creativity, it has brought me back to working as a real musician again," he says.





Based in Hamburg, The Shack is one of Germany's leading independent film and post-production studios, with clients ranging from car manufacturers to advertising agencies and business consultants. When audio department The SoundShack recently upgraded its technical facilities, Yamaha Nuage was the choice.

"We were looking for a very console-like DAW control system, but most of today's midsized DAW controllers don't offer enough faders," says SoundShack Tonmeister Konrad Peschmann. "Nuage Fader and Nuage Master provide all the necessary tools at hand. My partner engineers Hannes Mieleke and Tobias Sauer and I like the look, feel and user experience, I love the direct response of the system and the high grade of integration into Steinberg Nuendo.

"Of course I also have total belief in the reliability of Yamaha equipment and their ongoing commitment to product support and updates."

The system was supplied by Digital Audio Services (DAS), whose Thomas Römann says, "Konrad has been working with DAW controllers for Nuendo for quite while, so switching to Nuage seemed a logical choice.

"The main requirements were to provide more information per channel (such as scrolling waveforms); faster and more intelligent channel to fader management and navigation; better plug-in control and as many faders as possible in a reasonable footprint and price-range.

"Convenient control-room and comms functions were almost as important for a fast and seamless workflow, so making extensive use of the corresponding functions in Nuendo and Nuage helped to set up the whole studio with practically no additional hardware. This resulting in reduced complexity and a very streamlined working environment, achieved at surprisingly low cost."





Located in Waxahachie, TX, Southwestern Assemblies of God University (SAGU) began as a regional bible school and later, added a junior college program. The university has experienced phenomenal enrollment increases from 596 students in 1991 to approximately 2,200 today. Since 2000, SAGU has added 24 new academic programs, bringing the total to more than 60 programs. Recently, SAGU added a Nuage Advanced Production System, purchased through Audio DAWG of Irving, Texas. The system is installed in a dedicated studio for commercial production that is available for rental and an academic learning lab for Digital Media Arts students.

“I started using Nuendo 2.0 in 2003 as an upgrade from Cubase SX which I was strictly using for MIDI programming, states John Cookman, Chief Engineer and Director of Media Services and Production. Cookman purchased Nuage primarily because he had grown tired of recording/editing/mixing with a mouse and keyboard. “I always sensed that my creativity was being stifled due to the inefficient ways of keyboard and mouse work flow, Cookman says. I had originally planned to purchase a Euphonix system because of its acclaimed integration with Nuendo, but once I demoed the Nuage at NAB 2013, I decided it was much more practical to buy a console that was specifically made for the Nuendo platform and would also be supported by Nuendo’s parent company, Yamaha. From the first minute I sat down with the Nuage, I have felt at home.”

The Digital Media Arts BA degree is the path for all of SAGU media students, and the department is moving toward an audio recording degree path. They do offer an audio recording class that is mandatory for all DMA students. Each student will be doing at least one project on the Nuage. SAGU averages roughly 20 students in the audio recording class per semester. Two main facilities are used for broadcasting, the largest auditorium seats approximately 2,300. During the school year the auditorium is occupied

mostly by students. The other auditorium is a new performing arts theater seating 625. “Our NUAGE system is directly integrated to this room so that we can use it as a sound stage to record from,” adds Cookman.

Cookman appreciates the Nuage state-of-the-art approach adding in the elements of the analog workflow to a digital non-linear workflow. “Now I am able to access the best of both worlds concerning work flow. Yamaha has done an outstanding job at connecting the user to efficient workflow systems. The way they have integrated Nuage with the DAW (especially Nuendo) has empowered the engineer with hands-on tools that are unprecedented in our industry.”

Specific features that were attractive in SAGU’s decision process were the motorized faders, one-touch navigation to any parameter, and the ability to edit each parameter microscopically with professional grade encoders. “Faders and buttons impact our work environment every day. Being able to reach over and instantly access channel data makes workflow so efficient. Now, I don’t have to spend time scrolling with my mouse and keyboard keeping me from really getting into that creative zone. The Nuage is a “Must Have” for every DAW.”

John Cookman has been in the industry for 30 years, and 18 of those were spent in the non-linear DAW world. “Since I started working with Nuage, I finally feel like I am tapping into the top layer of my potential as an engineer and producer. In May, we released a Christian music project for an outside artist (I was hired to produce and record/edit/mix). Within 45 days, we charted at #10 on the Billboard Hot Christian charts and the next week, we topped out at #8. The artist was the only independent artist in the top 100 at that time. I attribute a lot of that to the flexibility the Nuage brought us to use more of our creative brain rather than engineering brain.”



Founded in 2010, Stone Post Production is based in Bratislava, Slovak Republic. Offering full video and audio services, with a main focus on television and advertising projects, a new Yamaha Nuage installation has radically enhanced one of the facility's sound studios.

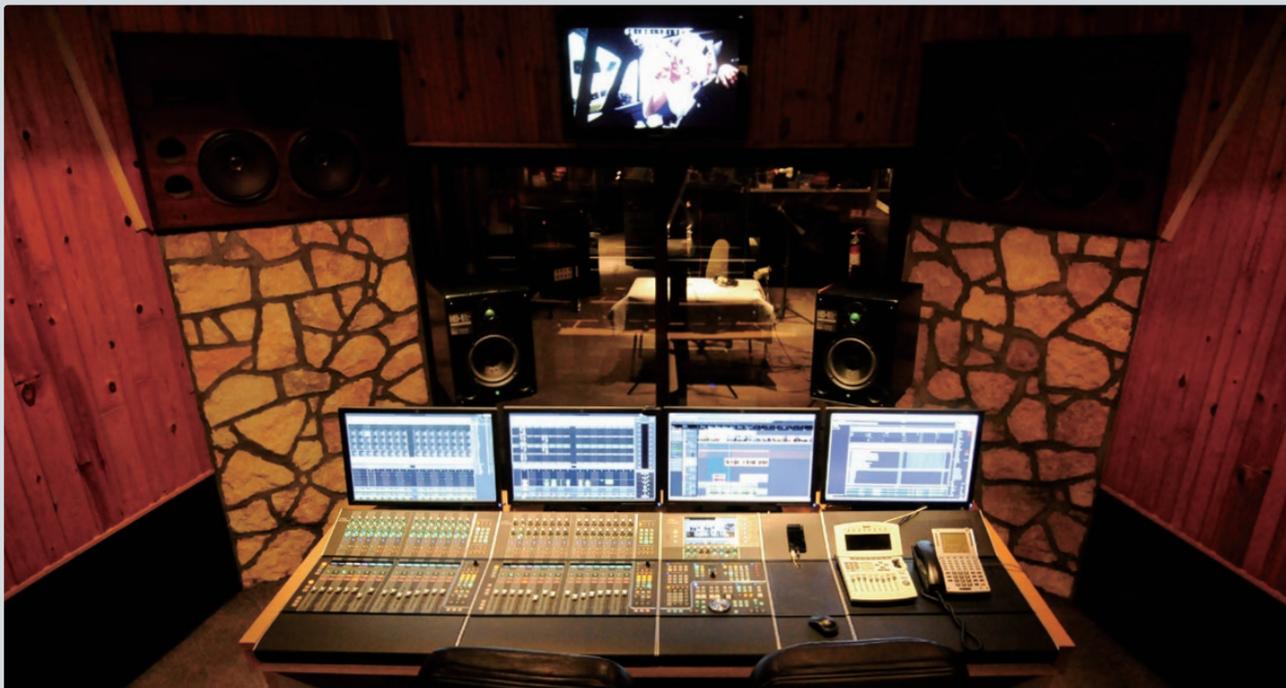
Founder Tomas Zavarsky has over 15 years experience in post production and as a director of TV commercials and promos. He opted to radically improve the company's audio workflow by replacing a mouse and keyboard with the much faster, more flexible and intuitive control solution offered by Nuage. The installation also included a Dante audio network, using the Nuage PCIe card and interfaces.

"We have been using Steinberg Nuendo in audio post production for about seven years," he says. "We knew that one of the best ways to make our audio DAW work most cost-effective is to control it with a physical console. It makes the workflow a lot quicker, which helps us to be very efficient, ensuring our clients get their projects on time.

"However, having tried other consoles before, nothing fitted our needs perfectly. But when we tried Nuage, we found it was so much better for us than any other post production system. Right from the start it delivered what we needed. It has features we consider essential for our projects, which already we would not want to work without. These include the Dante interfaces, which we love.

"Nuage works perfectly with Nuendo, while the flexibility and cost-effectiveness of the whole system was a significant factor in our choosing it."





Established in 1990 in the Belgian municipality of Kuurne, Temple of Tune specialises in television, film, corporate promos and radio commercials. With owner Fredo Gevaert always striving to improve the facility's service, his investment in a Yamaha Nuage system has reaped immediate dividends.

Temple of Tune comprises four studios, all connected by a network of hard disks, so that several can work on the same project at once, files can be quickly moved around, sound effects quickly accessed and so on. Working on major projects in Dutch, French and English, a regular part of the facility's work is in ADR (Automated Dialogue Replacement).

All four studios have used Steinberg Nuendo for many years, which Fredo is happy to continue doing. But, as a company which is always trying to do make its workflow easier, quicker and more efficient, Nuage has solved one of Nuendo's more challenging aspects. "Nuendo is fantastic, it has so many applications and so many advantages compared to other DAWs. It is more flexible, faster, more user friendly and easier to work with multiple users. It delivers fantastic quality for a fair price," he says.

"However, there are so many possible key commands that it can be difficult to remember them all. So when Nuage arrived as a fabulous small surface that gives easy access to the huge amount of parameters in Nuendo 6, it brought all of the functionality immediately to our fingertips." Temple of Tune invested in a Nuage system for its main studio and it has been an immediate success - so much so that a second system is already being planned for the facility's surround studio.

"It's been like switching from flying an aircraft with a mouse and keyboard to flying it from within a real cockpit," Fredo continues. "It's amazing how deeply Nuage and Nuendo are integrated. Many very complex applications

have now become manageable, it's similar to mixing on a real console - but easier, faster and more flexible.

"There is simply nothing else available on the market that can do as much as Nuage with Nuendo."





John Penn is an independent film/music composer, 3D sound designer, producer, media-tech entrepreneur, and owner of Undercurrent Labs, the company he founded in 2011. Part of the Atlanta tech community, the company is focused on virtual and augmented reality and content development for web and mobile applications. A software and content development company, it is focused on enterprise mobile apps for the MedTech and streaming video markets, and also currently developing augmented reality and location aware technology for mobile devices to help medical device manufacturers and hospitals reduce the risk of accidents, complications, and costs of operating complex medical equipment.

Penn says the company's strategy to provide full-service and on-time delivery is built on the best network infrastructure available for audio and video that helps to scale dynamically to each project with post-production talent, workflow, and equipment. For that reason, Undercurrent Labs purchased the Yamaha Nuage system. "I was sharing my studio upgrade plans with my brother Mark, also a Nuendo user, and had just seen the Yamaha announcement for Nuage. "For years, we waited for the right control surface for Nuendo, so when we saw the pictures and specs for Nuage, we knew the wait was over."

Nuage dealer RSPE recommended a demo, and so Penn reached out to Yamaha's Chris Hinson for that purpose. "You don't have a real appreciation of the presence and feel of Nuage just by looking at pictures until you see it in person, touching the surface and realizing the freedom of not being confined to a box of semiconductors. Sitting at the Nuage console and looking at the new Nuendo 6, I actually felt at home again, in a musical sense. The design is that good!"

The collaboration of Yamaha and Steinberg to harmonize the workflow of an established DAW like Cubase/Nuendo and Yamaha's deep portfolio of digital mixers and their combined design and engineering philosophy helped Penn

to affirm Nuage as a great result, since he was already comfortable with Nuendo since Version 2 and the Yamaha 01V and 01V96 mixers. "It is kind of like mixing peanut butter and chocolate, for most folks, you're going to get something great."

Penn said he put Nuage to the challenge on its maiden voyage in his surround mix room where he served as supervising sound mixer for Hollywood veteran actor and director, Tommy Ford (Martin on Fox; New York Undercover, UPN; The Parkers), editor Kevin Christopher, producer Shannon Nash and executive producer Bryant Scott of Tyscot Films, for a new film being released this year entitled "Switching Lanes".

"Nuendo's ADR Taker enables me to accomplish more in vocal and Foley sessions by allowing multiple takes in one batch for scenes, providing more freedom for greater spontaneity in performance by the artist and guidelines from the director or producer," says Penn.

"Touch is everything to me when I'm in a creative vibe, a real break from flat glass. I love the natural texture of the hand rest, stainless steel jog wheel and the frame accurate precision it provides as I nudge video or audio tracks. Designing in 3D space in real-time on a Sci-Fi Q-Bik Muz soundtrack "PsychoPlasmic" was nearly impossible without JL Cooper's Surround Panner, enabling three axis of control and automation manipulating audio objects around 9 monitors. The integration of Nuage to manage 3D audio for real-time 3D motion graphics for live video production, animation, and content branding, using virtual sets, and augmented reality, brings a level of creative collaboration to Georgia usually exclusive to LA and UK studios," adds Penn.

"The integrated approach Yamaha has perfected not only sped up the learning curve but revealed many features of Nuendo sometimes hidden in software. Believe me when I say that the Nuage integration with Nuendo is truly seamless."



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