

139th AES CONVENTION, v5.0, 20151026 - DAILY PLANNER

	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30	6:00	6:30	7:00	7:30	
Foyer 1A							P3 Transducers/Perception													G4 Shorts/Posters					
Rm 1A06	Busk, Mjya			T3 Vox Pop			T5 Mic It & Record It!							SDA-1		T6 Student to Profess			T7 Ultra-Portable Prod			Heyser Lecture			
Rm 1A07			P2 Audio Education			EB1 Transduc								P5 Perception—Part 1											
Rm 1A08			P1 Signal Processing											P4 Transducers—Part 1					EB2 Spatial Audio						
Rm 1A10			T2 Microphones—Can You Hear the			B1 Streaming Facilities								B2 Streaming Audio/Cloud		B3 Loudness for Streaming									
Rm 1A12					LS1 AC Power & Grounding										G3 Audio Shorts/Indie Ed		LS2 Canceled								
Rm 1A13			PD1 Know LS Design			PD2 Practical LS Process								PD3 Design/Ultra-Low THD		PD4 Elec & Mech Meas			T8 Pop Mus 1000						
Rm 1A14			W1 Hearing Smart		A1 Pres Indiana U		A2 Wax Cylinders							N1 Networking La		N2 AVB/TSN		A3 Hard to Handle		A4 MagTape					
Rm 1A18			SA1 Obj-Based/3D		SA2 3D Games		SA3 3D for Synthe							SA4 Sounds Across the Sea		SA5 Psychoacous 3D Rec									
Rm 1A21			G1 Call of Duty 5.1		W2 Mixing Music									G2 VR Oculus		W4 Record Classical Music									
Rm 1A22			T1 Parametric Spatial Audio		T4 Interactive Music									W3 Low Freq Behavior/Small High Ac		Platinum Latin Producers & Engineer			Producing Across Generations						
Rm 1A23/24											Open Ceremony														
Rm 1A19									TC RTP					TC CAS		TC AA		TC SP							
Rm 1A20		SC-02-08												SC-02-02											
Off-Site														TT1 Brooklyn Phono								Empire State Building			
Off-Site														TT2 DiMenna Center								TT3 Gravesend Halloween			
Off-Site																						AES Student Party			
Notes																									

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Foyer 1A							P8 Signal Processing							P11 Spatial Audio											
Rm 1A06			T10 Sound Gated Drums			W7 The X-Factor in Audio								W11 Change Aud		Russ Elevado		N6 Network Performance Req							
Rm 1A07			P7 Perception—Part 2			EB3 Transducers 2								P10 Recording & Production		P12 Game Audio		EB4 Production							
Rm 1A08			P6 Transducers—Part 2											P9 Transducers—Part 3					T16 Lge Array Con						
Rm 1A10			B4 Audio and IP			B5 Audience Measurement		Ed Greene						B6 Prod/Prairie Home Comj		B7 Adaptive Streaming			B8 Mixing for Telemedia in						
Rm 1A12			W5 Immersive Audio/Heigh		W8 ISO/MPEG-H/3D Coding		T13 Canceled							LS3 Sound System Design/Optim		LS4 Theatrical Mic Dressing		A6 Bootleg							
Rm 1A13			PD5 Best Practice Prod Test		PD6 Patent Lawsuit									N4 Namespace &		N5 Dante Case Studies		A5 Bits Is Bits		W14 Intell Prop Basics					
Rm 1A14			W6 I Have a Tape MacI		N3 TSN for LS/HO		W10 Vinyl Process		DTVAG AES Forum												W13 Automotive Audio				
Rm 1A18			Record Critiques		PMC Demos		Into the RAW		SA6 New Std Spat		Brockman		Wyner												
Rm 1A21			T11 Mic Tech for 2.0/5.1		W9 Loudness Wars									G5 Just Cause 3		W12 Mixing Meets Mastering		Recording Competition—1							
Rm 1A22			T9 Real Industry		T12 Audio Forensics: Overv		W19 Sound for The America							T14 Audio Forensics: Overv		T15 Brand Yourself		W15 Audio Enhanc							
Rm 1A23/24			Platinum Producers		RM1 MC: John Congleton									Platinum Engineers		RM2 MC: Warren Huart		Hist Gt Brit Rec Studios							
Hall 3A			Exhibition																						
LSE 3A							Vocal Miking		Wireless Thea		Sound Sys De		Console Auto		Networking		Sound Design								
PSE 3A							Budget		Record Mistakes		AlterOutlets		Levels-Loudn		Special Sauce		Fast Track		Pers Network						
Rm 1A19			TC PSEAS		TC ASR		TC HF		TC AG		TC FOA		TC HHP				TC AF		TC AT						
Rm 1A20							SC-05-02								SC-02-12				SC-04-04						
Off-Site																			SA7 Immersive Audio Demonstrations at NYU				Dist Perform Concert		
Off-Site							TT4 Sear Sound																		
Off-Site																									
Notes																									

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Foyer 1A			Student Design Competition			Education/Career Fair								P17 Applications in Audio		P18 Record & Production									
Rm 1A06			T17 Counter Clockwise		W18 What...My Master?			Saul Walker						Regions & Sections		W21 Fiber Optic Connecto									
Rm 1A07			P14 Perception—Part 3			SPARS Mentoring								P16 Room Acoustics		EB5 Acou		T19 Listening Test-Basics							
Rm 1A08			P13 Spatial Audio—Part 1											P15 Spatial Audio—Part 2					W24 Topics in Intel Propert						
Rm 1A10			B9 Audio for OTT		B10 Listener Fatigue/Ret									B11 Audio for Broadcast 4k		B12 Mobile Telephony and		W22 Composing Music TV							
Rm 1A12			LS5 Wireless Matters, Part I		LS6 Wireless Mtrs 2									A8 78 Proj: Spec Screen/Live Cut		LS7 Sound Design Theater									
Rm 1A13			PD7 Mod Dig Proc Mic Sig		PD8 Adaptive LS Control									N7 Benefit AES67		PD9 Hi-Res Modeling / LS		PD10 Powered LS System							
Rm 1A14			G6 Virt. Real.		W17 Immersive Audio SP		G7 Arms Race							T18 Horns and Waveguides		N8 Get AES67 in Sys/Prod		N9 How AES67 Affect Indus							
Rm 1A18			Record Critiques		Prent		Shores		SA8 Music Phenon		Vlado Meller		Paramount												
Rm 1A21			W16 Rec Modern Big Band		W19 Sound for The America									RM4 Latin Jazz Classic		W20 Percept Eval High Res Audio		Recording Competition—2							
Rm 1A22			A7 Spec Challenge Metadat		Yr Credits/Money		Bridging the Gap							G8 Careers/Game Audio		G9 Game Audio Educ		W23 Immersive Audio Codi							
Rm 1A23/24			Platinum Mastering		RM3 MC: Val Garay									GRAMMY SoundTable		RM5 On-Set Nashville		RM6 MC: Jack Douglas							
Hall 3A			Exhibition																						
LSE 3A							Speech Intell		Dig Mix Cons		Fixed-Install		IEM Fundame		Fut Wireless		Piano/Choirs								
PSE 3A							Proj Studio/Commercial Wk		Brickwall		Mixing Ensemble		Mastering/DA		REAL Skills		Business Mentoring								
Rm 1A19			TC MA		TC ARDL		TC LH		TC NAS		TC SA		TC SDCT		TC SAA		TC SAA		TC TB		TC HRA				
Rm 1A20			SC-04-03							SC-02-01				SC-07-01		SC-04-08									
Off-Site							TT7 Rogers & Hammerstein															TT8 Avery Fisher Hall [now David Geffen Hall]		Organ Recital-8pm	
Off-Site																									
Off-Site																									
Notes																									

CLOCKS GO BACK 1 HOUR TONIGHT

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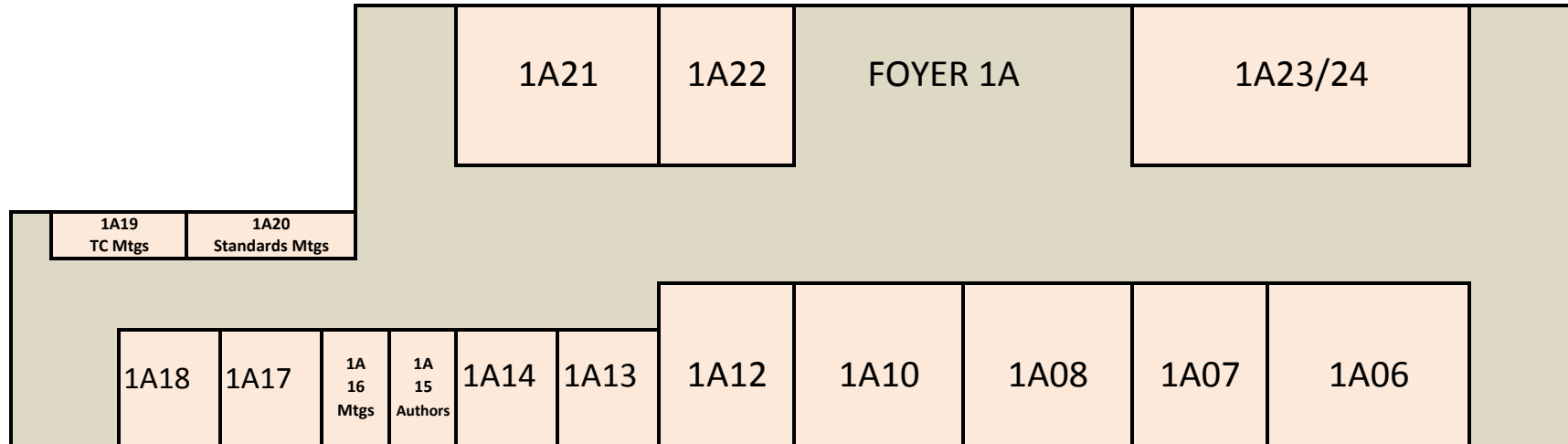
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Foyer 1A					EB6 Posters 1					EB7 Posters 2																		
Rm 1A06			T20 Right a Wrong/Distortid				B13 Sound Design				Christian McBride																	
Rm 1A07			P20 Forensic Audi		P21 Apps in Audio		SDA-2				P23 Cinema Sound																	
Rm 1A08			P19 Spatial Audio—Part 3								P22 Sound Reinforcement																	
Rm 1A10			T21 Advances Semantic Aud				W26 Semantic Audio Analysis				A11 Audio Pres Imaging																	
Rm 1A12			LS8 Sound Design Meets Reality				N10 AES67 Interoper Test				LS9 Live Sound Design for TV				LS10 Loudspeaker Develop & Us													
Rm 1A13			PD11 LS Measurements		PD12 Coax/Related Transdu								W28 Create Spat Aud HP															
Rm 1A14			A9 Winner Studios		RM7 Game Chang						W27 Analyze & Rec Soundscapes																	
Rm 1A18			Record Critiques		PMC Demos				SA9 Kraftwerk 3D				PMC Demos															
Rm 1A21			W25 Loudness Reg: New To				RM8 MC: Dave O'Donnell				RM9 A Country Hit																	
Rm 1A22			G10 VR/3D Audio		A10 I'net Archive		G11 LittleBigPlane		T22 Rethink Audid																			
Hall 3A			Exhibition																									
LSE 3A							Virt Snd Chks		Big Shows		Choose Mic		On the Road															
PSE 3A			Mic-Monitor																									
Rm 1A19															B14 SBE Certification Exams													
Rm 1A20			AESSC Plenary																									
Off-Site							TT10 NBC Universal																					
Notes																												

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CONFERENCE LEVEL 1A ROOMS



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