As this 141st Convention closes, David Scheirman ascends to the role of AES President-Elect, assuming the Presidency, following Alex Case, in October 2017. Most recently, Scheirman has served in executive roles at Harman/JBL Professional, following positions with computer-controlled audio and networking technology developers, and consulting project work with system design and operations worldwide.

Scheirman’s experience in professional audio is broad and deep, and it includes a passion-for-sound impetus, life-spanning experience.
COVERED | The New ATM350a Instrument Microphone Systems

Whatever your instrument, Audio-Technica has an ATM350a microphone system to ensure it sounds great. Not only does this cardioid condenser come with an array of mounts – many with a re-engineered, robust gooseneck built to stay where you set it – but it also provides clear, well-balanced response (even at high SPLs). So no matter what, where or how you play, the ATM350a has you covered.

audio-technica.com
Augspurger Expands MF Monitor Range

Augspurger Monitors is releasing its latest next-generation active monitor, the Duo 12MF. At only 18 inches wide and 20 inches deep, Augspurger’s Duo 12MF is an ultra-compact footprint studio reference monitor ideal for tracking, mixing, and mastering, featuring Augspurger’s renowned DSP-based tuning capabilities. The free-standing system is a variant of Augspurger’s popular Duo 12V 2X12 cabinet design, replacing the Duo 12V’s classic Augspurger horn with the Dave Malekpour designed 30 percent smaller “MF” horn, which was introduced in 2015 with the Duo 8 Mini-Main and continued in early 2016 with the Solo 12MF. This enables the powerful Duo 12 main monitor design to be placed in the midfield zone, closer to the mix position. (Both Duo 12V and Duo 12MF models are concurrently available).

Augspurger’s MF Range is designed to fit in smaller control rooms where a traditional soffited mains system would not be possible, and where the distance between the mixer and the mains is tighter. Like all Augspurger Active systems, power is provided by on-board DSP amps delivering 600 watts RMS per side with .003 THD (Total Harmonic Distortion). Optional matching subwoofers are available in 1 X 12, 2 X 12, 1 X 18 and 2 X 18 sizes, expanding the system to a three-way, full-range solution.

Lauten Audio, an AudioPlus Services brand, was founded nearly a decade ago when Brian Loudenslager saw a need for well thought-out microphones with truly unique character. Eight years ago Brian began work on his first studio microphone, the Horizon, in collaboration with Grammy nominated Engineer/Producer Mike Terry and Theoretical Physicist Dr. Charles Chen Ph.D, Fast-forward to 2016 and Lauten Audio, now a recognized leader in original sounding microphones with unique timbre, has garnered a loyal following. The company’s latest innovation is the Series Black line, which includes the LA320 Vacuum Tube, LA220 FET Condenser and the LA120 FET Condenser, and Brian Loudenslager himself was at the booth yesterday to spread the good word about his new products.
The Audio Engineering Society’s Audio Guidelines for Over the Top Television and Video Streaming (AGOTTVS) technical group was formed in early 2016 to study the many issues related to audio loudness variations in distributed video content. After four-and-a-half months of work by 50 members, the group has announced the publication of preliminary guidelines at the 141st AES Convention in Los Angeles.

“We are delighted that our work has been published at the time of the AES convention, the right forum for getting the word out,” said Jim Starzynski, Chair of AGOTTVS. “Our paper’s purpose is threefold; first, to create awareness in the industry of a developing loudness problem, also, to invite all professional stakeholders to join our ongoing effort to develop more detailed recommendations, and to supply credible, fundamental loudness guides for actions that can be taken now by content suppliers and distributors.”

Group participants included representatives of Amazon, Apple, BBC, CBS, Dolby, DTS, DTV Audio Group, Fox, Fraunhofer, Google, NBC Universal, Netflix, PBS, Starz and Qualcomm.

Clive’s Live Sound Picks

By Clive Young

Live sound-related events, panels and workshops abound this week at the AES Convention. Here’s a small sampling, but make sure to check the show schedules for even more intriguing offerings.

SATURDAY

■ Worship Production: Division of Labor; Live Sound Expo, 11 a.m.

Are you at AES to find new ways to improve the sound of your services? Learn some neat tricks that you can put into use tomorrow, as LSE Program Coordinator/Stage Manager, Mark Frink, discusses the ability-based method of creating appropriate roles for audio tech teammates, and covers mute groups, VCAs, apps and more.

■ Choosing the Right Vocal Mic; Live Sound Expo, 2 p.m.

Join top FOH engineers Pete Keppler (Katy Perry), Ken Newman (Barry Manilow) and Howard Page (Sting) as they share their insights and observations on how to choose the right vocal mic for your artist. They’ll cover everything from gauging the singer, the environment and the material, to matching a model to a stage, a voice and a musical genre, and will also offer tips on working with vocalists.

■ On the Road with Murphy: Who’s Laughing Now; Live Sound Expo, 3 p.m.

There are all sorts of sayings that are invoked daily in the live sound world, but one of the few we can print here is “Someday, we’ll laugh about this.” Come have a good laugh then, as a trio of top audio pros tell some classic tales of near misses, heroic saves and ingenious make-dos from across their storied careers.

SUNDAY

■ Live Sound for Hopscotch Opera; Room 406AB, 10:45 a.m.

In November 2015, Los Angeles was invaded by Hopscotch, a large-scale, site-specific mobile opera comprised of 24 simultaneously performed scenes inside 18 limousines and in various locations across downtown Los Angeles. The project’s lead A/V Technician, Edward Carlson, talks about the many audio challenges faced while building a show of this scale and complexity.
Ultimate De-essing

Come and see us at booth #917 and get your personal demo!

\_e\textsuperscript{2}\_deesser

The \textit{e\textsuperscript{2}deesser} is your ultimate de-essing tool:
It is designed to be extremely easy to use for musicians and audio enthusiasts, along with the versatility, power and reliability that are required by the most demanding mixing engineers.

www.eiosis.com
Multi-platform streamed content delivery. VR on television, and the challenges of loudness management in audio tools for live and post production, the potential impact of tor. Presentations will include the developments in object-based with moderator Roger Charlesworth, the group’s executive director of Television Audio: Objects, Immersivity, and Personalization”.

Dave Robinson, editor of PSNeurope, will moderate a panel coinciding with the publication of a special supplement, Genius!, celebrating innovations and inventors in the world of pro audio. “Genius! Live: That Lighthbulb Moment” (Rm 404AB, 10:45 a.m.) panelists include Joe Bull of JoeCo Ltd. and one of the original SADiE DAW team, David Gunness, formerly of EAW and PreSonus and now Fulcrum Acoustic, and the man behind Gunness Focusing, and Pat Quilter, co-founder of QSC Audio.

George Massenburg, Blackbird Academy’s Mark Rubel and engineer, producer and programmer Kenny Moran will dissect Earth Wind and Fire’s “September” (Rm 501ABC, 3:15 p.m.). The engineer-focused session promises to include the stories behind the recording and an analysis of the multi-track.

The annual DTV Audio Group Forum will spend the afternoon hours (Rm 408A, 1:30 p.m.) discussing “The Changing Face of Television Audio: Objects, Immersivity, and Personalization” with moderator Roger Charlesworth, the group’s executive director. Presentations will include the developments in object-based audio tools for live and post production, the potential impact of VR on television, and the challenges of loudness management in multi-platform streamed content delivery.

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New Firmware for Lynx Hilo Converter

Lynx Studio Technology is introducing new firmware for its acclaimed Hilo converter, which further adds to its rich feature set and increases its usefulness as an essential audio tool. Multiple new features and an improved graphic interface are all part of this free upgrade for Hilo owners. It will also be part of the system that ships with new Hilos starting immediately.

Some of the new features included in firmware version 8 include:

- All new, completely redesigned graphic user interface (GUI) design and logical menu layout
- All new, full function Monitor Controller added
- New Master Output Volume to preserve the relative levels of each of the outputs
- New analog style and horizontal digital style meter designs
- Four factory preset scenes with four additional user-definable scenes for faster and easier setups
- Dim has been added to the routing page
- Output Solo has been added to the routing page
- System status visible on every page.

Steve’s Inspirational Potpourri of Picks

By Steve Harvey

The last day of the exhibits kicks off with a panel addressing the invisible barriers and challenges that keep an individual from rising beyond a certain level in their career—the so-called glass ceilings encountered by women, minorities and industry outsiders of all types. The “Breaking the Audio Ceiling” (Rm 502AB, 9 a.m.) will present unique perspectives ranging from seasoned executives to those just starting out in the industry.

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Schurter Expands Range of Metal Line Switches

Schurter is expanding its range of metal line switches to include new illumination possibilities through the use of RGB color technology. It is now possible for the piezo switch series, PSE, and mechanical switch, MCS 30, to have seven different ring illumination colors with just one switch. The multicolor illumination is powered by an integrated power supply that accepts an input voltage of 5-28 VDC.

The new multicolor illumination of the PSE and MCS 30 series is made easy using convenient color-coded wires in each of the illumination colors. The constant brightness intensity is maintained regardless of applied voltage. The standard version is offered in red, green, and blue. Additional color options include yellow, cyan, magenta and white, which can be made through additive color mixing. As soon as two or three wires are connected to the supply voltage at the same time, the result is a mixed color.

Today’s PMC ‘Masters of Audio’ Sessions

9:30-11 a.m.
Jim Anderson/Ulrike Schwartz: The Stavanger Symphony Orchestra playing Brahms 2nd Symphony

11:30 a.m.-12:30 p.m.
Kevin Keith: Worldwide Chief Studio Engineer Apple Music/Beats 1 studios

1-2:30 p.m.
Greg Wells: Being “the Swiss Army Knife” in the studio

2:45-4 p.m.
Dave Rideau: What twenty years of experience mixing will teach you!

4-5 p.m.
Student Recording Critique Sessions: Pointers, tips, tricks and advice to push your skills
New Trends in Studio Monitors

By Steve Harvey

This year’s AES Convention has seen the introduction of several new studio monitor speakers, including new models from Dynaudio, KRK Systems and Ocean Way Audio.

Dynaudio (Booth 311) unveiled its M5P Evidence passive floor standing mastering monitor, a passive floor-standing studio monitor. The far-field design is the first to feature Dynaudio Directivity Control (DDC), vertical, symmetrical drive unit array and crossover topology that reportedly reduces the energy radiated to a room’s floor and ceiling by approximately 75 percent. Each MP5 houses two woofers above and two below the two tweeters and two mid-range drivers, with each drive unit complementing its counterpart’s frequency response and phase relationship.

KRK Systems’ (Booth 1121) V Series 4 near-field studio monitors, designed for a broad range of applications, are available in four-, six- and eight-inch models. Features include custom designed Kevlar and woven Kevlar woofer, optimized front ported bass reflex enclosure design, bi-amped Class-D amplification and acoustic and desk loading condition correction low frequency EQs. V-Seris 4 includes 49 user-selectable equalizer settings to ensure proper setup for room acoustics and placement anomalies as well as taste and individual preference.

Ocean Way Audio (Booth 106) has unveiled its new HiRes3.5 or HR3.5 studio reference monitor, which is based on the company’s previously released HR4. Available in a free-standing or soffit-mounted version, the HR3.5 delivers a frequency response of 20 Hz to 22 kHz with an SPL rating of 120 dB and features 3,400W of tri-amped power. The HR3.5 houses an integrated two-way dual-horn system with a one-inch HF and eight-inch MF drivers, mechanically time-aligned with twin 12-inch sub-bass drivers per channel. Central to its performance is a geometrically complex, stone-cast dual/hybrid waveguide system offering unusually wide 100 x 40 degree horizontal and vertical dispersion.

BAE Launches G10 500 Series EQ

At the 141st AES Convention, BAE Audio is launching its new G10 equalizer. The unit, first unveiled at the 139th AES Convention, adds to BAE Audio’s growing 500 series offerings with a punchy, transformer-balanced signal path, versatile 10-band graphic EQ configuration, and 2520-style op-amps. This versatile studio tool has applications from tracking to mixing to mastering, its tone shaping capabilities making it an all-star for tweaking drum or guitar sounds or sweetening an entire mix. With 10 carefully selected bands offering up to 12 dB of boost or cut on tap, the G10 offers a level of tone sculpting that can help any audio sit perfectly in the mix. The easy-to-use slider-based interface helps users intuitively visualize the EQ curves they are applying. Switchable high-pass and low-pass filters, tuned at 80 Hz and 12 kHz respectively, help make the G10 a truly complete sound shaping solution. Says BAE Audio CEO Mark Loughman: “It has a color and personality to it all its own and provides a nice counterpoint to the British-designed BAE EQs that you probably already have in your lunchbox.”
New Generation
Better in every way

The second generation Scarlett range is packed full of upgrades. The lowest roundtrip latency in its class (2.74ms) brings confidence to your performance, letting you record and monitor with software effects in real time.

The latest Scarlett mic preamp features a more even gain structure, so you can accurately set your levels, and the instrument input has been completely redesigned with increased headroom to handle seriously hot guitar pickups. New metal gain controls and a sleeker red metal chassis reassure you of its improved industrial design, built to go anywhere. The Scarlett range also now operates at sample rates all the way up to 192kHz, and the input channels have evolved too.

focusrite.com/Scarlett

*Roundtrip latency was measured at 2.74ms, working at 96kHz with a 32 samples buffer on Logic Pro X, running on a Mac Pro X 3.5 GHz.
Focusrite Introduces Clarett OctoPre

**BOOTH 202/DEMO ROOM 514** Focusrite is launching the Clarett OctoPre, which includes eight of the Clarett range’s “Air”-enabled mic pre’s, making it the ideal way of adding inputs and outputs to a Clarett Thunderbolt audio interface—or any other interface with ADAT I/O. The Clarett OctoPre ships in November.

The preamps are optimized not to clip and include extensive headroom, making them ideal for high-level signals. Focusrite has been making digital conversion systems for years, and the Clarett OctoPre provides a level of conversion quality that matches that of the mic pre’s themselves, with precision digital conversion offering 24-bit operation at standard sample rates up to 192 kHz.

Each channel features a front-panel switchable electronically-balanced relay-bypassed insert point, allowing EQ, compression or other analog processing to be left connected and brought into play with the push of a button.

Neutrik Increases Availability of opticalCON LITE

**BOOTH 1006** Neutrik recently completed training its U.S. COCAs (certified opticalCON cable assemblers) in opticalCON LITE cable assembly.

opticalCON LITE offers a lightweight design and durable, IP65-locking plastic housing at significantly lower cost than Neutrik’s opticalCON ADVANCED cable assembly line. opticalCON LITE DUO (two-fiber), QUAD (four-fiber), and MTP (12-fiber) cable assemblies are constructed with a new, lightweight fiber cable design that combines small size, light weight, high flexibility, and ruggedness which far exceeds that of conventional fiber optic patch cables. These features make opticalCON LITE ideal for patch applications in environments where tripping, vehicle, and similar hazards are not a concern.

Now that U.S. COCAs can assemble opticalCON LITE, lead times will be dramatically shorter than when the cables were exclusively manufactured at Neutrik’s Liechtenstein headquarters.

Yamaha Issues Nuage V1.8 Software

**BOOTH 603** Yamaha Nuage is a state-of-the-art DAW system that is rapidly gaining favor in commercial production applications ranging from audio post-production to music recording and mixing. Making its AES debut at Yamaha’s booth (603), Nuage software version 1.8 provides full support for the VST Multi-Panner 3D surround plug-in included with Steinberg’s Nuendo 7.1 DAW. The VST Multi-Panner interface is faithfully reproduced on the Nuage Master touch screen providing an ideal environment for Dolby Atmos surround production and bringing Nuage up to speed with today’s fastest-growing immersive surround format.

The VST Multi-Panner makes it possible to work on a 9.1 channel bed mix and an object mix with up to 118 audio objects via a single display. As a project progresses, the operator can switch between bed and object modes without having to redo the panning. Top View and Rear View displays make it easy to visualize the positions of audio images within the sound stage in three dimensions. A comprehensive selection of panning trajectory presets is also provided.

ShowNews

AES Super Session: ‘Develop a Killer Audio Product in One Day’

The Audio Engineering Society is offering a new “Super Session” program as part of the Product Development Track at the AES Los Angeles Convention. Targeted to Product Design Engineers, Product Managers, Product Marketing and Engineering Managers, and others interested in professional audio product design ideas and implementation, this series of sessions, being held today, October 1, is dedicated to the task stated in its title: “Develop a Killer Audio Product in One Day!”

The day-long events will be presented by a team of product development experts, each one discussing best practices and technologies in their specific disciplines of Product Management, User Experience, Industrial Design, Acoustic Design, Natural Voice Processing, Validation And Testing, and Sourcing and Supply.

**SATURDAY, OCTOBER 1**

9-11 a.m.

**Session PDSS1: Product Management, Industrial Design, and User Experience**

1:15 a.m.-1 p.m.

**Session PDSS2: Acoustic Design and DSP Engineering**

2 p.m.-4 p.m.

**Session PDSS3: Speak2Me Demo and Natural Voice Input**

4:15 p.m.-6 p.m.

**Session PDSS4: Design Validation, Product Verification and Sourcing & Supply Chain**
m108
Microphone Preamplifier / ADC / DAC / Interface

From mobile laptop tracking, to large scale networked audio production, the m108 is the new MVP in any modern recording environment. It provides 8 channels of beautifully transparent, musical mic preamplifier with state of the art ADC’s, and a simple, powerful 8x2 USB2 interface. A built-in low latency mixer and reference DAC make the m108 the perfect mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

- 8 channel remote controlled microphone preamplifier
- 192kHz ADC outputs via AES, ADAT and USB Class 2
- Ultra-wide gain range
- Ribbon mic mode
- Optional Dante interface module
- Reference DAC and headphone amplifier for low-latency monitoring
- 10 channel digital mixer
- Front panel HI-Z inputs
- Control from Protools™, existing m802 RCU, or over Ethernet with computer utility or built-in web browser GUI
- 5 year transferrable warranty
- Built in the USA

AES BOOTH #710
ShowNews

DTVAG Forum To Address Changing Face of TV Audio

AES and the DTV Audio Group (DTVAG) will present the DTVAG Forum today, Saturday, October 1, from 1:30 p.m.-6 p.m. at the Los Angeles Convention Center. Part of the 141st Convention Special Events program (open to all attendees), “The Changing Face of Television Audio: Objects, Immersivity, and Personalization” will take an in-depth look at a variety of new and exciting developments, and the issues involved with common content production and delivery methods.

Discussion topics will include: “The Impact of VR on Immersivity and Personalization in Television,” “Evolving Tools for Object Audio Post Production,” “Advanced Authoring Tools: Live Audio Production,” “Challenges and Opportunities for Live Production Deliverables” and “The Challenges of Loudness Management in Multi-Platform Streamed Content Delivery.”

The DTV Audio Group Forum at AES is produced in association with DTVAG’s parent organization, the Sports Video Group. Sponsors for this year’s DTVAG Forum include Calrec, DAD, Dale Pro Audio, Dolby Laboratories, JBL, Lawo, Linear Acoustic, Sanken and Studer.

From Hal Leonard, Pensado on Vocal Recording

BOOTH 1016 Dave Pensado’s Vocal Production Course, a new video training course of the Pensado’s Strive series, is in the spotlight at Hal Leonard. The course covers the entire gamut of vocal recording, including fixing and mixing, microphone choices, setup and preparations for vocal sessions.

This course is for those recording at home or in a professional studio. Viewers will observe an actual vocal recording session with Dave’s mix assistant Leandro Hidalgo, learn how to fix any problems after your session with Grammy-nominated mixer Bob Horn and how to get the final mix done by Dave himself.

Pensado, one of the recording industry’s preeminent mix engineers, stars in the TV series Pensado’s Place. The show is seen in more than 150 countries, with more than 100 schools using it as a teaching tool.

Grace Design Spotlights m108 Mic Preamp

BOOTH 703 From mobile laptop tracking to large scale networked audio production, Grace Design’s m108 is the new MVP in any modern recording environment. It provides eight channels of beautifully transparent, musical mic preamplifier with state of the art ADCs and a simple, powerful 8 x 2 USB2 interface. A built-in low-latency mixer and reference DAC make the m108 the ideal mobile interface, while its remote control options and stunning audio performance make it the ideal front end for high-end remote recording or FOH systems.

Features include: eight-channel remote controlled microphone preamplifier; 192kHz ADC outputs via AES, ADAT and USB Class 2; ultra-wide gain range; ribbon mic mode; optional interface module; reference DAC and headphone amplifier for low-latency monitoring; 10-channel digital mixer; front panel HI-Z inputs; control from Protools, existing m802 RCU or over Ethernet with computer utility or built-in web browser GUI; five-year transferable warranty; built in the U.S.

Hafler Spotlights New Phono Preamps

BOOTH 839 Hafler’s (a division of Radial Engineering Ltd.) two new phono preamps—the Hafler PH50 and PH60—have already received tremendous critical acclaim from major recording engineers including Alan Parsons (Pink Floyd, The Beatles) and Chuck Ainlay (Mark Knopfler, Eric Clapton) and from mastering engineers Eric Boulanger (Neil Young, Imagine Dragons) and Emily Lazar (Coldplay, Foo Fighters).

The Hafler PH50 is a high performance phono preamp for moving magnet cartridges that incorporates a well-defined RIAA curve to preserve and transmit the original program material with minimal coloration. The PH50 has been designed for extremely low-noise operation, a problem common to the 33 RPM recording chain, resulting in a -82dB noise floor with greater than 91dB of dynamic range and less than 0.002% distortion.

The Hafler PH60 is a high-performance phono preamp for moving coil cartridges that combines a class-A transformerless head-amp design with a well-defined RIAA curve to preserve and transmit the original program material with minimal coloration. Due to the extremely low signal level produced by moving coils, particular attention has been applied to reducing noise while retaining the purity of the signal path to address the most demanding audiophiles.
A-T Features New AE2300 Microphone

Audio-Technica is exhibiting its Artist Elite AE2300 Dynamic Cardioid Instrument Microphone. The AE2300 features Audio-Technica’s proprietary double-dome diaphragm construction, giving it high frequency and transient response that far exceeds typical dynamic microphones. With its rugged, brass metal construction and low-profile design (able to be placed unobtrusively in a variety of applications) and the ability to handle high SPLs, the AE2300 is a versatile performer, able to capture sound from guitar amps, brass and woodwinds, drums and percussion instruments with clarity and precision.

The double-dome diaphragm construction allows the AE2300 to maintain directionality across the entire frequency range, with little off-axis coloration (frequency response is nearly identical at 0 degrees, 90 degrees and 180 degrees) for excellent phase cohesion in multiple-mic setups.

Dan Dugan Updates Automixer Line

Dan Dugan Sound Design is demonstrating recent updates to its automixer line at AES.

The Dugan Models M and N are automatic microphone mixers, designed to work in conjunction with standard audio mixing consoles. The Dugan Model M has MADI I/O, both optical and copper, and the Model N has Dante I/O, primary and secondary. Both models provide 32 channels of Dugan auto-mixing at 96K or 64 channels at 48K and are PoE capable. The Dugan Speech System, Music System and Gain Limiting are all supported. In addition the M and N include a scene memory that can record and recall all operating settings, either globally or by unit, in a library of named scenes.

Dugan technologies offer the best possible mix of live microphones, providing fast, transparent cross-fades without upcutting, choppy sound or shifts in background noise. In addition to manufacturing his own products and plug-in cards for other consoles, Dan Dugan licenses his technology to other manufacturers to build in to their products, including Protech Audio, Sound Devices, Waves and Yamaha.

Are you equipped for recording?

At Full Compass, being Equipped means getting the very best gear at the very best prices. Let us help you get equipped – visit our website at fullcompass.com/recording or call 866-208-3488.
JoeCo Features ‘New Concept in Recording’

Based on JoeCo’s award-winning Black-Box Recorder technology, the company’s BlueBox Workstation Interface Recorder range is a new concept in recording. There are currently two models in the BlueBox range: the BBWR24MP and the BBWR08MP, the former providing 24 channels of switchable mic/line inputs and the latter providing eight channels of mic line input and 16 channels of dedicated balanced line inputs. The mic channels on both units incorporate our clean high-quality mic preamp designs. In a studio environment, the BlueBox can be used as a low latency audio interface device providing a full 24-channel interface at 24-bit/96kHz both to and from a workstation simultaneously utilizing the on-board recording function as a backup device. For Live work, the unit’s in-built high-quality mic preamps can be used as a stand-alone, live, multi-channel audio acquisition recorder using the low latency 24-channel, 24-bit, 96kHz workstation interface to a computer for backup recordings.

The high-quality microphone preamps operate at up to 24-bit/96kHz and offer the user comprehensive control parameters. The BlueBox features a range of connection options including individually switchable mic/line inputs and balanced outputs, with audio clocks locked to timecode, video or word clock inputs.

A-Designs Goes to The Rack With REDDI V2

For more than a decade, discerning musicians and engineers have turned to A-Designs’ REDDI to deliver rich, full tone for basses, guitars, keyboards/synths and other instruments when “going direct” to a DAW or tape. After receiving numerous requests over the years for a rack-mounted version of the standalone all-tube DI unit, A-Designs now announces the launch of the REDDI V2, a dual-mono-channel, 19-inch, 2U model.

“The number of REDDIIs in use on stages and in studios around the world is staggering,” says A-Designs Audio President Peter Montessi. “And the new REDDI V2 faithfully brings the exact same warmth, transparency and clean, airy high end to the rack, with the added benefit of featuring two separate 6N1P tube-driven mono channels for stereo devices.”

The REDDI V2 is not a high-gain device. Rather, its gain structure has been painstakingly engineered to avoid the slightest compromise in sound quality. Inspired by the sound of the Ampeg B-15 tube bass amp, the REDDI V2’s 6N1P-driven amplifier feeds signal directly into a hefty custom output transformer by Cinemag, a key component to providing its harmonically rich tone.
Designed as a cable replacement system, providing audio signals to and from devices without long or complicated cable runs, XIRIUM PRO delivers studio quality audio with extremely low latency. XIRIUM PRO offers audio professionals tremendous versatility, ease of operation, FCC license-free audio that is ideally suited to a myriad of live sound applications. For more information visit www.xirium.us
Bose Features Expanded F1 Loudspeaker Family

**BOOTH 105** Bose Professional is displaying its expanded F1 Flexible Array Loudspeaker product line, including a recently introduced passive full range model and a full suite of mounting brackets. Together with a powered model introduced in 2015, both Bose F1 loudspeaker models are ideal for portable and installed applications. Bose says the F1 Model 812 Loudspeaker is the first portable loudspeaker offering “FLEX array technology,” which lets installers focus sound to target listening areas with four different patterns, offering exceptional power and clarity for a wide range of applications and venues.

Engineered with an array of eight Bose proprietary 2.25-inch drivers, 100-degree horizontal waveguides, a high-powered 12-inch woofer and a lower crossover point, F1 Model 812 loudspeakers deliver high SPL performance while maintaining vocal and midrange clarity that’s dramatically better than conventional installable products.

F1 Model 812 loudspeakers include M8 top and rear hang points along with three dedicated brackets for easy and flexible mounting. Pan and tilt, yoke and U bracket options are available.

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Saturday, October 1st, 10am - 5pm

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Jeff Balding Choose Genelec

Multiple GRAMMY-nominated producer engineer Jeff Balding recently upgraded his studio with 8351 three-way Smart Active Monitors (SAM) and a 7360 SAM subwoofer from Genelec. Balding recently became one of the latest members of the music production community to set up shop in the heart of Nashville’s famed Berry Hill district. In addition to the Genelecs, his studio features a full complement of recording gear including a 32-channel API 1608 recording console, Burl B80 Mothership AD/DA Interface, Universal Audio plug-ins for Pro Tools and much more.

“I’ve had the 8351s for a little over a month now, and I have to say I feel excited to go into the studio to work on them,” says Balding. “I like how they make me react to a mix, and I like the detail I hear on them. As you know, the rule of thumb with speakers is if you can’t hear it, you can’t fix it. And with the 8351s and the 7360As I feel like they give me the detail I need.”

Prism Sound Features New Expansion Module

At AES, a new expansion module, specifically designed for its Titan and Atlas audio interfaces, is the focus of Prism Sound demos. Launched at NAMM earlier this year, the MDIO-HDX module, compatible with the Avid DigiLink connection, allows multiple Titan or Atlas units to be connected directly to Pro Tools|HD systems. With this setup, users of Avid Pro Tools|HD can enjoy the superior sound quality of the Prism Sound Titan and Atlas A/D and D/A converters and their equally well regarded on-board microphone preamplifiers.

Prism Sound is using the AES platform to demonstrate the ease with which this module can be integrated into a recording workflow and how all of the key controls can be controlled from within the workstation’s own GUI and stored as part of the session.

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Range of Mic Solutions in DPA Showcase

**BOOTH 6721** D:d:scribe Miniature, d:dictate Recording, d:vote Instrument and d:facto Handheld Microphones are all featured in the DPA showcase at AES.

With very low noise and an extremely high sensitivity, d:scribe Miniature Microphones offer the most clear, transparent and natural sound, and are capable of handling up to 154dB peak before clipping. With a linear response, low distortion and an extremely large dynamic range, d:scribe Miniature Microphones sound great no matter the application.

The d:dictate Recording Microphones range includes both omnidirectional and directional microphone capsules. Most of the mics are based on a modular design, giving its users the ability to mix and match capsules and preamplifiers to create the exact microphone needed for any specific task.

DPA’s award-winning d:vote Instrument Microphones rejects unwanted noise and accurately captures the true voice of any acoustic instrument. The wide array of instrument clips creates a versatile microphone, giving the user a gentle, easy-to-mount solution.

The d:facto line consists of two capsule ver-

Waves Offers Nx Virtual Mix Room Over Headphones

**BOOTH 721** Waves Audio is displaying its Waves Nx Virtual Mix Room, a plugin that puts you in the sweet spot—everywhere you go. Powered by the company’s groundbreaking Nx technology, Waves Nx lets you hear, on any pair of headphones, the same natural depth, natural reflections, and panoramic stereo image you would be hearing from speakers in an actual room. It turns headphones into a more reliable mixing and monitoring tool by letting you hear everything with real-world dimension.

Waves Nx finally bridges the gap between monitoring on speakers and monitoring on headphones. Waves Nx with real-time head tracking works by taking advantage of your computer’s camera. By letting you hear the depth and stereo spread you would be hearing on external monitors, Nx provides an accurate representation of how the headphone mix will translate to loudspeakers without any coloration of the sound.

As a result of the success of Nx Virtual Mix Room, Waves has also introduced a consumer application, Nx Head Tracker, that allows you to enjoy the enhanced realism of being in the Virtual Mix Room anywhere and everywhere you go.

**Synthax Shows RME MADIface Pro Interface**

**BOOTH 1007** Synthax is showcasing the RME MADIface Pro Desktop Interface. Retaining the same form factor as the company’s popular Babyface Pro, the MADIface substitutes the Babyface Pro’s ADAT I/O with a MADI port, delivering 64 I/O channels of pristine audio up to 192 kHz on a single cable.

The MADIface Pro offers two analog mic/line XLR inputs, two XLR line outputs, two universal TS inputs for line or instrument, and two stereo TRS outputs for low/high impedance headphones. The included Total-Mix FX software adds 3-band parametric EQs and reverb/echo, plus unlimited mixing and routing options. A MIDI I/O completes the fully DAW compatible feature set. The unit operates via USB bus power and normally does not require an external power supply, unless the MADI I/O is used. When not connected to a computer, the MADIface Pro enters standalone mode. In this mode, MADI channels one to 64 are passed unchanged from input to output (but refreshed by the MADIface Pro SteadyClock III).

**DPA’s d:dicate Recording Microphones**

**BOOTH 721** DPA’s d:dicate Recording Microphones feature low noise and an extremely high sensitivity, d:screet Miniature Microphones are all featured in the DPA showcase at AES.

The d:dicate line consists of three capsule versions: Vocal Microphones that are intended for stage use with audio quality so high that they can be used for studio recording and broadcast, and Interview Microphones intended for handheld ENG/EFP applications.

Looptunes Developer Relies on TASCAM iXR

**BOOTH 100** Sonicreef’s Looptunes for iPhone and iPad is a very cool app that lets you create loop sessions on the fly and then manipulate and shape them with a multitude of parameters, all in real time. It’s a fun way for musicians of any skill level to quickly create beats, play along with a loop session, or jumpstart their compositional efforts. To assess his app’s sonic output properly, Sonicreef creator Peter Thom needed to hear it with the best possible fidelity while keeping his setup as simple as possible. After trying other solutions, he discovered the TASCAM iXR audio/MIDI interface for Mac, Windows and iOS.

“The iXR interface has an Apple-approved chip-set that lets it connect directly with my iPhone or iPad, so I don’t need the Camera Adapter,” Thom explains. “The iXR has MIDI In and Out, so it serves as a native iOS MIDI interface, too. It’s a simple and powerful setup, and it easily fits in a bag with my iPad, so the whole setup is really portable.”
Crane Song Updates Digital Hardware Line

Crane Song’s updated line of digital hardware products takes advantage of their proprietary 5th generation Digital to Analog converter technology. With its AES debut, the Egret 8 Channel D/A Converter/Summing Mixer joins the Avocet monitor controller, the HEDD 192 AD/DA converter and Solaris stand alone digital to analog converter to complete the line up of Crane Song products equipped with Crane Song’s Quantum DAC. The Quantum DAC uses a 32-bit converter and asynchronous sample rate conversion for jitter reduction with upsampling to 211 KHz. The reference clock uses a proprietary reconstruction filter for accurate time domain response; and with jitter less than 1pS, Quantum DAC has the lowest published jitter values in the industry.

The Crane Song 5th generation Quantum DAC has been shipping in Avocet IIA since November 2015, and in April 2016 Crane Song quietly updated the HEDD 192. As of AES show the Egret will be shipping with the upgraded DAC. This completes the updating of the DACs in all Crane Song digital hardware.

New Neutrik PLUGs

Strike Proper Tone

In the quest for the Holy Grail of electric guitar tone, recording engineers know that every possible variable matters—guitars, strings, picks, amplifiers, microphones, room interactions...and cables. As cable length increases, so does impedance. And as cable impedance changes, the guitar pickups’ resonant frequencies are altered. Typically, engineers refer to the sound generated when using shorter cables as “bright” or “clear”; longer cables are progressively “warmer” or “less ice-picky.” This “warming up” of the sound occurs because the increased impedance of longer cables causes guitar pickup resonant peaks to move lower in frequency.

Neutrik’s timbrePLUG allows guitarists and engineers to change the timbre of the electric guitar sound from a neutral, clear tonality to warmer characteristics in four discrete steps by turning a knob on the plug. This opens up a range of new tonalities without having to maintain a large stock of different-length cables.

Neutrik’s timbrePLUG (left) and ultimatePLUG
Audio-Technica is showing two of its flagship headphone models at the 141st AES Convention: ATH-M70x Professional Monitor Headphones and ATH-R70x Professional Open-Back Reference Headphones.

Designed specifically to bring out added detail in the mix, ATH-M70x professional monitor headphones feature proprietary 45 mm large-aperture drivers with rare earth magnets and copper-clad aluminum wire voice coils and are tuned to accurately reproduce extreme low and high frequencies (five to 40,000 Hz) while maintaining perfect balance. Featuring rugged, metal design, they are ideal for studio mixing and tracking, FOH, DJ use, personal listening, mastering, postproduction and audio forensics. Maximum power input is 2,000 mW, meaning very low distortion at even high volumes.

The award-winning ATH-R70x is Audio-Technica’s first professional open-back reference headphone. Featuring Audio-Technica’s comfortable, self-adjusting 3D Wing Support Headband Design that adapts to automatically fit any wearer with no need for adjustment, the R70x also has breathable fabric ear-pads, providing prolonged comfort for continuous use in professional environments. The proprietary driver unit is specially designed for the R70x.

With dozens of Ocean Way RM1 mics now in use for symphonic recordings and vocals, RM1-B is a re-imagined, no-compromise bi-directional ribbon mic with unprecedented low noise and true high-fidelity tone. A variety of refinements making it easier to use and sonically prettier, especially in the upper octave.

**Features:**
- Greatest magnetic force ever available in a Ribbon Mic
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- Ultra-low-noise phantom-powered pre-amplification with output level of 36db, 20Hz to 20kHz
- Redesigned outer perimeter “clad” in archival stainless steel.
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**Ocean Way Unveils RM1-B Ribbon Microphone**

Ocean Way Audio (OWA) is unveiling the RM1-B Ribbon Microphone. Like its acclaimed predecessor the RM1, the RM1-B was designed for Ocean Way Audio by noted microphone designer Cliff Henricksen. With dozens of RM1 mics in the field, high-level audio engineers have adopted the RM1 and are using it for symphonic recordings and vocals.

Utilizing the same unique ribbon design as the RM1—offering matched, ultra-low-noise phantom-powered pre-amplification and an output level of 36db, 20Hz to 20 kHz—the RM1-B has a redesigned outer perimeter “clad” in archival stainless steel. The new knurled cylinder knobs provide superior hand-torque; the RM1-B’s design allows for an even more open and detailed response.

“The RM1 is a no-compromise bidirectional ribbon microphone that has all the ‘ribbon mic qualities’ I admired but with unprecedented low noise and true high-fidelity tone,” says Henricksen.

“The RM1-B has a variety of refinements, making it easier to use as well as sonically prettier.”

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**Astro Spatial Spotlights SARA**

Astro Spatial Audio’s SARA audio rendering engine, an immersive 3D audio tool, is being showcased in Room 511C at AES. Using state-of-the-art advancements in 3D audio and the latest Room Simulation Pro acoustic technology, the system delivers a 3D audio and room acoustic experience, making it ideal for performing arts facilities such as theaters, opera houses, concert venues, theme parks and worship spaces.

At AES, a unique object based interactive acoustic room simulation module is being introduced that adapts specific requirements such as speech intelligibility or concert acoustics to any venue.

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**Focusrite RedNet Changes Everything for Haehnel**

Brad Haehnel, working from his Noise Alchemy studio in Hollywood, has scored numerous hit films including Little Miss Sunshine, The Lego Movie, and the Academy Award-winning Life of Pi. The veteran engineer, who began his career in Toronto over 25 years ago, understands that technology has to be transparent to the creative process, and for the last year or more, that’s meant using RedNet Dante-networked audio converters and interfaces from Focusrite as the backbone of his signal flow. To date, Haehnel has worked on 10-plus films and counting using RedNet.

He’s been acquiring RedNet devices regularly, and he currently has two RedNet 2 16-channel analog interfaces, two RedNet 4 Eight-Channel Mic Preamps, four RedNet 5 HD Bridge interfaces for Pro Tools(r), two RedNet 6 MADI Bridge interfaces, and a RedNet PCIe card that links audio computers to the gigabit network. Together, they provide Haehnel with a RedNet ecosystem that gives him efficient signal path and connectivity to other facilities.

“People notice the difference in sound,” he says. “The transparency is amazing. So these films are a testament to what RedNet brings to the table: great sound and simplified signal routing that means I can focus on what I do. RedNet has totally changed everything.”
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Preparing audio engineers and content creators is key to the curriculum at Ohio University’s (Athens, Ohio) Scripps College of Communication, School of Media Arts & Studies (MDIA). And now, thanks to pro audio supplier Vintage King L.A. and Yamaha Professional Audio Steinberg staff, the school houses a 32-fader Nuage DAW advanced audio post-production system in its Steven L. Schoonover Post-Production and Critical Listening Lab with a companion classroom containing 30-plus seats of Nuendo 7.1. The college also boasts a second 16-fader Nuage system in its immersive Media Initiative facilities.

The 16-fader Nuage system is installed as part of the Immersive Media Initiative (IMI) within Ohio University’s Game Research and Immersive Design (GRID) Lab. The IMI was created for students to produce game and virtual reality content. These same students are also shooting video in 360—they have already produced a 16-minute short film—using green screen for motion capture, and more. “There is absolutely no better software for creating audio for virtual and augmented reality than Nuendo,” says Kyle P. Snyder, Lecturer and Outreach Coordinator in the School of Media Arts & Studies.

MusiCares, in partnership with the AES and The Recording Academy Producers & Engineers Wing, is hosting free hearing screenings today from 10 a.m. until 4 p.m. during the 141st AES Convention. A CAOHC (Council for Accreditation in Occupational Hearing Conservation) certified audiometric technician, using the latest calibrated equipment, will evaluate the hearing of attendees, with test results reviewed on site by certified audiologists. This opportunity will be available on a first-come, first-served basis and interested individuals will be asked to complete a brief, one page form for MusiCares. Staffed with professional audiologists, the hearing test van will be located at the rear of the exhibition hall between the Project Studio Expo and Live Sound Expo.

This free hearing test opportunity at AES is a result of The Recording Academy’s GRAMMY Hearing Health Initiative, which is a partnership between the P&E Wing and MusiCares designed to maximize efforts to educate about hearing health and best practices for hearing conservation.

Telefunken Elektroakustik is introducing four new direct boxes at AES, including mono and dual models of both active FET and passive designs. The Telefunken TDA-1 (mono) and TDA-2 (dual) are newly designed active FET direct boxes that employ discrete Class-A FET circuitry coupled with a high quality transformer that provides the perfect balance between clean, high headroom performance and warm, saturated tone.

The Telefunken TD-1 (mono) and TD-2 (dual) are new passive direct box designs that combine premium quality components with a rugged construction to create a reliable DI with rich, warm tone.

SPARS once again is hosting speed mentoring sessions at the 141st AES Convention. The Ask SPARS mentoring sessions will take place today, Saturday, October 1. These mentoring sessions feature recognized industry professionals in the fields of Studio Production, Post Production, Gaming, Live Sound/Live Recording, Mixing and Studio Business. The mentors will meet with participants face to face in small groups to offer advice, share their experiences and answer questions about the industry and careers.

The Ask SPARS sessions is made possible with the support of AES and the Game Audio Network Guild (GANG), as well as the cooperation of the organization’s talented lineup of mentors.

Who should attend: Current students, recent graduates and recording professionals who are seeking answers to questions, guidance in their careers and networking opportunities with established industry professionals. Mentoring is a life long process. SPARS believes members of the recording community should seek mentoring opportunities at every stage of their career.

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Hafler Shows New P3100 Two-Channel Amplifier

Booth 839  Hafler (a division of Radial Engineering Ltd.) is showcasing the P3100 two-channel amplifier. Designed for both studio recording and audiophile listening, the P3100 follows David Hafler’s philosophy of offering the very highest quality at an affordable price point.

The P3100 employs Hafler’s legendary trans*nova lateral MOSFET topology that at once reduces the length of the signal path while providing exceptional stability. This results in remarkable sonic detail while assuring greater protection for the loudspeakers. It produces 150W per channel into eight Ohms, 200W per channel into four Ohms and may be bridged mono to produce 400W. With extensive heat sinks on both sides, the P3100 does not require noisy fan cooling. Lateral MOSFETs were designed specifically for linear audio amplifier applications with their high speed and superior sonic characteristics, compared to the vertical MOSFETs and bipolar output transistors used by most other amplifier makers.

Front panel features include individual trim controls along with an elaborate LED display for precise monitoring with signal presence and overload. The power switch is equipped with a “soft start” circuit that prevents sending potentially destructive turn-on and turn-off transients to the speakers.

The Stillery: Southern Comfort Food & Bose Sound

Booth 105  The Stillery is a locally owned restaurant started by veterans of Nashville’s nationally noted culinary scene. It offers Southern comfort food combined, as you might expect in Nashville, with live music. The owners wanted to keep the food and the music intertwined but not let one overwhelm the other—a constant challenge when cuisine meets music. Thanks to audio technology from Bose Professional, The Stillery had an answer.

National AV systems integrator South Central AV’s Nashville office designed and installed a Bose sound system consisting of 16 RoomMatch loudspeakers in the upstairs portion of the restaurant arrayed as a live-music system and a Bose MB12 subwoofer under the stage. A second Bose system, consisting of four FreeSpace DS16 ceiling-mounted loudspeakers and two Panaray MB4 bass loudspeakers, was installed on the main dining floor. It plays audio from the two flat-screen televisions mounted above the bar or from the small solo singer-songwriter stage positioned there. Both systems share a 500W PowerMatch eight-channel amplifier, able to be split between the upstairs and downstairs sound systems, as can a ControlSpace ESP-00 processor.
WhisperRoom Spotlights Acoustic Tuning Package

**BOOTH 935** WhisperRoom’s new ATP provides a very flexible and cost-effective solution to easily create the interior acoustical environment desired by each WhisperRoom user.

The primary purpose of the ATP is to alleviate the problem of parallel walls, which creates an acoustical issue commonly known as Standing Waves. The ATP consists of a series of angled deflector panels attached to the interior surface of two perpendicular walls within the WhisperRoom. Acoustical foam sheets (one-foot x two-foot) can be attached to several deflector panels to control mid to high frequencies. Lenrd Bass Traps (three), located in the common corner, control low frequencies. Open voids created behind each angled deflector panel, provide for soundwave entrapment. Other acoustical materials, such as cloth wrapped fiberglass, can be attached to the surface of deflector panels. Direction and pattern of deflector panels can, easily and quickly, be adjusted to accommodate user needs.

WhisperRoom offers 26 sizes of iso booth models and two levels of sound isolation with basic and optional features, each affordably priced: a Standard (single-wall) and an Enhanced (double-wall).

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**DAD Expands Routers, Converters Lines**

**BOOTH 1112** Digital Audio Denmark (DAD), a part of NTP Technology, is showcasing two significant new additions to its AX32 and DX32 audio routers and converters: Pro|Mon|2 is a complete monitor control solution available as an optional license for the free DADman control software, and MOM (Monitor Operating Module) is a stand-alone control unit for controlling dedicated monitor functions in a Pro|Mon|2 monitor control system.

Pro|Mon|2 enables DAD AX32/DX32 to operate as a monitor control system managing signal routing, control room speaker levels and monitor cues in any channel format including stereo, 5.1, 7.1.4, Dolby Atmos and other 3D and immersive audio formats. It also provides full compatibility with the Avid Eucon 64-bit protocol through which most of the Pro|Mon|2 controls are available via Eucon and can be configured in detail on control surfaces such as the Avid S6, Avid S3, Avid Pro Tools Dock and the Pro Tools Control iPad app for wireless cue mix and monitor control.

MOM is a stand-alone control unit for configuring and adjusting dedicated monitor functions in a Pro|Mon|2 monitor control system, providing various adjustments for studio control room level, cut, mute, talkback and speaker reference level.
SHURE, BOOTH 803

Shure’s Microflex Advance Ceiling (MXA910) and Table (MXA310) Array microphones are now shipping. The portfolio of premium networked ceiling and table array microphones, audio interfaces and control software for enhanced A/V conferencing integrate seamlessly into premium meeting space aesthetics. Shure Microflex Advance offers elegant, versatile, and scalable solutions for A/V conferencing spaces that require pristine speech intelligibility. With the ability to flush-mount the MXA910 alongside standard ceiling tiles and the innovative “toroid” polar pattern in the MXA310, these microphones offer a dynamic package of technologies to ensure a best-in-class audio experience.

BOOTH 1120

AES is seeing the worldwide debut of A-Designs Audio’s Mix Factory, hailed by the company as a totally new concept and approach to “out-of-the-box” summing for musicians and engineers looking to get more from their current sound and workflow.

“Our Mix Factory isn’t just any old summing unit,” says A-Designs Audio’s Peter Montessi. “It delivers analog warmth with the depth and imaging needed to make your mixes truly stand out from the crowd.”

Based on a concept developed by producer/engineer/mixer Tony Shepperd and brought to life by celebrated designer Paul Wolff, A-Designs’ new Mix Factory accommodates up to 16 audio channels, which come into the device on two D-sub inputs and sum to stereo XLR outputs. All 16 channels have a continuous FDR (gain) knob, pan pot with center detent, and cut (mute) switch that acts as a signal indicator with an audio sensitive LED, which glows when signal is passing into the channel and intensifies when the signal is stronger.

The Mix Factory also has a pushbutton option to go from clean—the standard setup bypassing the transformers—to tonal using the custom-made output transformers manufactured by Cinemag.

BOOTH 1129

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Avid Unveils Workflow Updates, Flexible Options

RTW, BOOTH 203  Cologne, Germany’s RTO is making a splash at the 141st AES Convention with its announcement of entering the music market. CEO Andreas Tweitmann (left) left explains this latest move at the RTO booth yesterday. In addition, Tweitmann introduced the new RTO MM3 MusicMeter (visible in his left hand), a new addition that gives users the ability to implement loudness metering into music-based applications with flexibility and ease. In addition the MM3 is compatible with RTO's popular USB Connect software package, available at no cost from the company’s website. Also new to the RTW lineup: upgraded Continuous Loudness Control (CLC) software Version 2.0. This new upgrades further improves the quality of loudness processing with various enhancements o its superior processing algorithm. Adding his own words of wisdom to the presentation was RTW's Tobias Langenbucher (at right).

New API Pedals TranZform Sound

BOOTH 421 API launching the TranZformer series, designed to easily and affordably bring the legendary analog sound of API to your guitar and bass.

The TranZformer series currently includes the GT Guitar Pedal and LX Bass Pedal, both of which incorporate API’s traditional analog signal path to provide gain control, compression and equalization in one box. Both units feature phase invert switches on each output, ground lift, clip indicator and transformer output. The TranZformer GT and LX both combine an API 525 feedback-type compressor with a three-band equalizer, optimized for guitar and bass respectively.

CLASS ACTS Superstar songwriting/record production team Jimmy Jam (left) and Terry Lewis (right) were cruising the 141st AES Convention exhibit floor yesterday, following Stevie Wonder by a day in lending star power to the day’s festivities. Their travels took them by the NewBay Media booth, where our Kimberly Purnell couldn’t resist getting up close and personal with two of the music business’s class acts and most respected hitmakers.

Avid Unveils Workflow Updates, Flexible Options

BOOTH 303 Avid is showcasing new audio editing innovations and flexible options for accessing its flagship Pro Tools | HD toolset. Fulfilling key promises of Avid Everywhere, these advancements, enabled by the MediaCentral Platform, accelerate recording, editing, and mixing workflows so audio professionals can create the highest-quality content more powerfully, efficiently, and affordably.

New Avid Pro Tools 12.6 software delivers powerful new editing capabilities that give audio professionals even more control over their editing workflow and enables faster and more fluid mixing than ever before. The Clip Effects and layered editing features make it possible to edit and prepare mixes faster and more powerfully.

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In Heyser Lecture, Smith Recounts MIDI’s Rough Start

by Clive Young

Instrument designer, AES Fellow and GRAMMY-winner Dave Smith regaled the crowd with recollections and amusing stories as this year’s Richard C. Heyser distinguished lecturer at the 141st AES Convention. Creator of the first programmable polyphonic synth, the Prophet 5, in the 1970s, and the first software synth, Reality, in the 1990s, he returned to hardware with Dave Smith Instruments in 2002.

But arguably Smith’s greatest accomplishment was proposing the concept of MIDI and spearheading its creation; he recalled, “During that meeting, it became apparent quickly that it was going to be hard if not impossible to get everybody to agree on everything... everything kind of fell apart during the meeting. I was a little dejected that maybe this wasn’t going to happen, but afterwards, I was approached by some people from Roland and a couple of other Japanese companies. “All during 1982, we developed the interface that became MIDI. We were able to do it quickly because we conveniently skipped working with any sort of standards committees—and by the end of the year, we shipped the Prophet-600, which was the first musical instrument of any kind that had MIDI on it. Then at the NAMM Show in 1983, we connected two instruments—a Jupiter-6 and a Prophet-600—and it actually worked!”

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users who are becoming professionals—are all over the convention this weekend and there’s plenty to take in. Saturday, there’s neat tutorials like “Spatial Music Experiences with Common Headphones;” special events like “Hi Res Audio and Soccer Moms—How Are They Related and How Will People Be Getting Their Music in the Future?”; and plenty of insightful seminars at the Live Sound and Project Studio Expos.

On Sunday, there’s no exhibit floor but the AES experience continues with plenty of special events, workshops and other offerings. And if you still haven’t gotten your fill of everything audio after that, there’s always next year, when the AES Convention returns to the Jacob Javits Convention Center in New York City (co-locating with NAB NY for the first time, no less) on October 18-21, 2017.

scheirman | continued from page 1

academic self-improvement and savvy business acumen. He exudes an inspiring proactive spirit and encourages others to do the same. For example, when a condescending older road engineer flippantly advised that the only type of job he could get traveling with professional concert systems would likely be “driving the truck,” he acquired his CDL (commercial driver’s license), was immediately hired by a national touring rental sound firm, and hit the road.

“I hope that people here at the 141st Convention will recognize the value of our student volunteers in the yellow shirts,” offers Scheirman. “I used to be just like these students, attending my first AES Convention when I was 22. That exposure has led to an interesting, diverse career in professional audio, giving me a set of experiences and skills that now aid me as part of the Society’s corporate governance group, and respond to the needs of a diverse group of members while working with my peers like John Krivit, Alex Case and Andres Mayo. We want to make sure that the future direction of our Society is in alignment with the changes in industry. And that leads to more diverse career opportunities for the audio students in the yellow shirts. That’s the real feedback loop.”

Becoming an AES member years ago has served Scheirman well. Upon invitation from an AES member, he attended his first section meeting in Nashville and learned to connect with those in the now-historic early ‘70s Music City studio and touring scenes. He notes that his most interesting, lucrative and prestigious professional projects have come about from relationships developed through Society activities. Through AES-nurtured relationships, Scheirman achieved an understanding of the worldwide audio engineering ecosystem that continues to serve him and his AES Officer peers today.

“To be an audio engineer can mean many things, and that is what is so exciting [about this Society],” he concludes. “In audio, our different communities are like different planets in the same solar system. The new broadcast engineer and the young mastering engineer may be trying to get their first big project; the 9-5 cubicle-working noise-control analyst may be gathering data; and the institutional researcher may be trying to understand how the brain interprets music. In all these fields, a common bond is a love of audio, which often naturally means a passion for music. Pursuing a career in audio requires an understanding of how to listen and a sincere willingness to use and develop technologies to transmit these aural experiences to consumer groups—the audience.”

co-locate | continued from page 1

“Audio is the expertise of the AES, and NAB Show New York highlights expertise in video and content distribution. For today’s media professionals, it makes perfect sense for these two events to take place side-by-side, complementing each other’s missions, benefiting each other’s memberships and increasing the opportunities for all attendees,” said Bob Moses, executive director, Audio Engineering Society.

“The co-location of NAB Show New York with the AES New York convention will create a powerful, exciting and more comprehensive fall opportunity for media professionals,” said Chris Brown, NAB’s executive vice president of conventions and business operations. “Given the co-dependence of audio and video, we see this as absolutely the right thing to better serve the industry overall. We expect it to drive an enhanced experience for all involved.”

NAB Show New York, traditionally held in early November, showcases next-generation technology for media, entertainment and telecom professionals, with conferences and workshops focused on television, film, satellite, online video, live events, corporate A/V, production and post. In 2015, the event hosted more than 7,200 attendees and 300 exhibitors.

The Audio Engineering Society’s annual conventions are the largest gatherings of audio professionals in the world and include workshops, tutorials and technical papers. The 2015 AES Convention in New York had nearly 18,500 registrants and 300 audio-centric exhibitors.
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**Loudspeaker Demo Schedule**
Times are for each day
10:00am – Yamaha D-Series Powered Loudspeakers
12:00pm – Yamaha D-Series Powered Loudspeakers
12:30pm – NEXO STM M28, GEO M6 and ID Series Loudspeakers
2:00pm – Yamaha D-Series Powered Loudspeakers
2:30pm – NEXO STM M28, GEO M6 and ID Series Loudspeakers
4:00pm – Yamaha D-Series Powered Loudspeakers
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