



PLEASE POST THIS NOTICE IN YOUR OFFICE

**AES 2009-2010
Chicago Section Officers:**

CHAIR
Jeff Segota
847-600-8634 W
segota_jeff@shure.com

VICE CHAIR
Nick Kettman
847-600-8908 W
kettman_nick@shure.com

TREASURER
Teri Grossheim
tgrosshe@depaul.edu
773-325-4801 W

SECRETARY
Robert Zurek
847-523-5399 W
w15754@email.mot.com

WEBMASTER
Robert Zurek
847-523-5399 W
w15754@email.mot.com

COMMITTEE

Giles Davis
giles.davis@motorola.com

Jon Halverson
halverson_jon@shure.com

Kerry Haps
archmart@comcast.net

Gary Khan
gary@pegasusrecording.com

Charles King
Charles.King@knowles.com

Brad Olson
brad.olson@knowles.com

Marty Reiling
mreiling@sbcglobal.net

Robert Schulein
schulein@ameritech.net

Audio Engineering Society Chicago Section Meeting

Wednesday, March 24, 2009, 7:30 PM

Lies, Damned Lies & Specifications. By: Jonathan Novick, Audio Precision, Inc.

The next meeting of the Chicago section of the Audio Engineering Society will be held 7:30pm Wednesday March 24th 2010, at Shure Incorporated in Niles. Members and non-members are welcome.

LOCATION: Shure Incorporated, 5800 W Touhy Ave, Niles, IL 60714

DIRECTIONS: When arriving by car, approach from the east by heading west on Touhy, then turn right into the parking lot just east of the Shure building, which is on the corner of Touhy and Lehigh. **DO NOT** turn left into parking lot from Touhy heading east, as this is illegal and you may get a traffic ticket. Enter at the employee entrance on the east side of the building and register at the guard desk. A valid driver's license must be presented at the guard desk when registering.

Dinner (optional but please RSVP) will begin at 6:30pm. Reservation required, contact Treasurer Teri Grossheim at tgrosshe@depaul.edu by Tuesday March 23rd. Jimmy Johns sandwiches will be provided, please let Teri know if you have a preference for no-cheese and/or vegetarian. Price is \$10 for non-members and \$8 for members and students..

About the Presentation:

This month Jonathan Novick will give a presentation on the world of specs including the "art" of specsmanship.

Lies, Damned Lies & Specifications

- Which spec tells you how a product sounds?
- Why do some products have good specs but still sound bad (and vice versa)?
- Why don't we measure audio products with music as a stimulus?
- Why aren't datasheets for finished audio product as long as datasheets for IC's?
- Is 10% THD way too much or just barely noticeable?

Specs are important. Every product has them. Lots of time and money are spent measuring them. People will base purchase decisions on them. And yet many people will dismiss them outright.

In the '60s and '70s over-zealous marketing led to such inflated specs that the Federal Trade Commission had to step in and create a federal regulation regarding their use. Thirty five years later, confusion reigns again and this time the FTC is not stepping in. Consumer fraud still exists but that's not the whole problem. People frequently misinterpret specs. They'll make broad assumptions about the performance characteristics of a device based on a single point measurement. Without an accurate understanding of various audio specs it is easy assume that standard measurements don't reflect real world listening. This is especially true of common distortion measurements.

This lively presentation will take a closer look at the world of specs including the "art" of specsmanship. Live listening tests will be conducted during the presentation so that attendees can compare real world performance to measured specifications.

About this month's presenter:

Jonathan Novick is Director of Sales for the Americas at Audio Precision, Inc. He is a past chairman of the LA Section of the AES and has served on the executive committee for the past five years. Jonathan is an active member of the Consumer Electronics Association standards committee on audio and was co-chair of the Live Sound Seminars for the 125th AES convention. In his spare time, he likes to dabble in live sound and professional DJ work. Jonathan holds a BSEE degree from Rensselaer Polytechnic Institute and spent much of his professional career involved in the design and simulation of RF and microwave circuitry.

Chicago Section Linked in Site:

A Linkedin group has been created for the AES Chicago Section. If you are interested in joining this group search groups for "Chicago AES".

Upcoming Meetings:

March 24th 2010:

Lies, Damned Lies & Specifications: Jonathan Novick

April 28th 2010:

Effects of Musical Experience on the Nervous System by Nina Kraus, Ph.D., of Northwestern University's Auditory Neuroscience Laboratory

January Meeting Review:

1/26/10 Meeting Highlights

By: Bob Zurek

ImmersAV Technology™ Creating an Immersive Audio Visual Experience for Consumer and Professional Entertainment, Informational and Educational Applications.

By: Bob Schulein

On January 26, 2010 48 members of the AES Chicago Section met at Shure Incorporated's corporate headquarters to hear Bob Schulein talk about ImmersAV Technology™.

Mr. Schulein began his talk on the synergy between sight and sound. He discussed how over the years the audio and video industries have done a good job improving things like tonal balance and dynamic range, but have done a relatively poor job on spatial reality. Bob's goal for ImmersAV Technology™ is to bring an immersive audio video experience to the consumer in a practical way, and pointed out that this is still a work in progress.

Bob spoke of his desire to allow the user to be immersed in an AV experience. He feels that this is more realizable in the new era of personal entertainment. ImmersAV Technology™ is a process for creating personal entertainment using the tools of binaural audio and HD video. He has spent a lot of time over the last few years experimenting with various methods an apparatus to accomplish this task. After trying various video mounting systems he cam up with a mount that allows him to get right into the content being produced, and view it from either the performer's or audience's perspective.

Mr. Schulein pointed out that synergy involved in bringing more senses into the playback process makes the material much more realistic. Bob demonstrated this through prerecorded material that he has made available on the web, including recordings of Svetlana Belsky from the December 2009 Section meeting by Steinway. After auditioning the prerecorded material for the entire audience on the wireless system that Shure provided for the meeting, he continued by making a live recording of the Fifth House Ensemble allowing the audience to listen to the live performance followed by the recorded performance from multiple perspectives.

A question an answer session followed to conclude the meeting.

February Meeting Review:

2/23/10 Meeting Highlights

By: Bob Zurek

Riverbank Acoustical Laboratories: Acoustics, Cotton and Cryptology.

Presented By: David Moyer Tour By: Dean Victor and Marc Sciaky

On February 23, 2010 40 members of the AES Chicago Section traveled out to Geneva Illinois to the Riverbank Acoustical Laboratories to tour the facilities and hear David Moyer give the history of the Lab.

David began the history of the Riverbank complex by telling the attendees about the original owner of the Riverbank estate, Colonel George Fabyan. Colonel Fabian came from a family that made its money in Cotton and built his estate on the shores of the Fox River in 1907. Davis described how being a rich philanthropist, Colonel Fabyan excelled at "collecting" professionals in all sorts of fields. Mr. Moyer told how the history of the Acoustic laboratories began with Shakespeare or more specifically Elizabeth Gallop's study of codes in original editions of

Shakespeare's works. Elizabeth with the help of William Friedman discovered that the printings of Shakespeare's works printed by Sir Francis Bacon contained coded messages hidden through the use of differing font width in the editions. The code which came to be known as Bacon's Bilateral Code consisted on 5 digit "digital words" where the zeros and ones making up the alphabet were two distinct font widths. The reason that this work led to the founding of the Acoustic laboratory lay in one of the coded messages found in the text. The message described an acoustic levitation machine that Colonel Fabyan was interested in building. The machine was built up, but experienced problems when tried out. Colonel Fabyan decided he needed an acoustician to solve the problem and wound up going to his brother at Harvard University who introduced him to Wallace Clement Sabine. While Professor Sabine was never able to get the levitating machine to work he did become friends with Colonel Fabyan who offered to build an architectural acoustic facility for him in quiet Geneva, IL. Sabine took Colonel Fabyan up on his offer and Riverbank Acoustical Laboratories was completed in 1918, the year before Sabine died. Sabine was however able to use the facilities during that time to come up with the Sabine formula used today to determine acoustic absorption coefficients.

Wallace's distant cousin Paul Sabine was hired to direct the lab after Wallace's death and worked to develop Riverbank into the internationally recognized laboratory that it is today. Along the way Paul was instrumental in many advancements in architectural treatment, acoustical testing apparatus, and hearing aides.

The lab currently contains six reverberation chambers and is still active in the characterization of acoustical materials.

The presentation was followed by a tour of the Riverbank Acoustic facilities given by Dean, Marc and David.

Do you have a job opportunity you would like to publicize? Contact Section Secretary Bob Zurek at robert.zurek@motorola.com for more information.