

**CHAIRMAN**

Malcolm Addey  
212-865-3108

**VICE-CHAIRMAN**

David Prentice  
Video Corporation of America  
212-967-4400 ext. 205

**SECRETARY**

Bill Siegmund  
Digital Island Studios  
212-243-9753

**TREASURER**

Jonathan Abrams  
Nutmeg Audio Post  
212-921-8005

**CHAIRMAN EMERITUS**

Elliot Mazer  
917-302-1989

**COMMITTEE MEMBERS**

Ron Ajemian  
Owl Fiber Optics  
718-651-5466

Robert Auld  
Auldworks  
212-666-2257

David Bialik  
DKB Broadcast Associates  
845-634-6595

Ken Hunold  
Dolby Laboratories  
212-767-1700

Alan Silverman  
Arf! Digital  
212-757-2505

Noah Simon  
New York University  
212-992-8402

**NY SECTION ADVISORS**

Jim Anderson  
Jerry Bruck  
Tim Casey  
Sid Feldman  
Albert B. Grundy  
Irving L. Joel  
Allan Tucker



## Audio Engineering Society – New York Section

### MEETING NOTICE

Tuesday, May 23, 2006 – 7:00 P.M.

Please come to the “Meet and Greet” at 6:30 P.M.

Jazz Performance Space

### The New School University

55 West 13<sup>th</sup> Street (bet. 5<sup>th</sup> & 6<sup>th</sup> Avenues), 5<sup>th</sup> floor, New York City

# The Future of MIDI/High Definition MIDI

## A Panel Discussion

Hosts: **Noah Simon**, New York University  
**Jonathan Abrams**, Nutmeg Audio Post  
Guest: **Rick Cohen**, Technical Standards Board member, MIDI Manufacturers Assoc.  
Panelists: **Robert Rowe**, **Jason Miles**, **Prince Charles Alexander**

Our panelists will discuss their composition work as it relates to the use of MIDI. How were they working before the introduction of MIDI? How has MIDI liberated their creativity? How has it limited what they are able to accomplish? The answers to the questions will be absorbed by our special guest, Rick Cohen, who will participate with the panel and note the points made by the panelists and audience members regarding requirements and wishlists for future expansion and enhancement of MIDI. If there is something about MIDI in its current state that you would like to see changed, or if you would like to see something added to MIDI that does not currently exist, then this is a meeting that you will not want to miss!

**Robert Rowe** lived and worked in Europe from 1978 to 1987, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and IRCAM in Paris. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory. He is currently a Professor of Music and Associate Director of the Music Technology program at New York University. His music is widely performed and is available on compact discs from New World, Romeo, Quindecim, and Harmonia Mundi.

**Jason Miles** works as a jazz composer, arranger, keyboardist and synthesizer programmer. His work has been heard on a variety of top-selling records, including Luther Vandross' Power of Love, Michael Jackson's HIStory and the classic Miles Davis album Tutu. In addition to his work with other artists, Miles has released two highly acclaimed jazz albums of his own World Tour (1994) and Mr. X (1996). He received an Emmy nomination for his musical work on People: A Musical Celebration of Diversity, an animated film on the Disney Channel. He's been involved in more than twenty projects that have received Grammy Awards and/or nominations.

**Prince Charles Alexander** has garnered more than 40 Platinum and Gold certifications from the RIAA and has earned 3 Grammys from 7 nominations. In the early 1980s his group "Prince Charles and the City Beat Band" was an early innovator of wind synthesis and helped propel rap music to the forefront of the American music scene. He has since re-invented himself as a mixing and recording engineer for clients such as Mary J. Blige, P. Diddy, the Notorious B.I.G., Usher, Boyz II Men, Brandy, Babyface, Sting, Aretha Franklin and many more. He is a member of the Producers and Engineers Wing of the Grammy Committee Board of Governors.

The AES NY Section is pleased to thank our underwriters for their continued support: **NHT** and **Studio Consultants, Inc.**

We also appreciate the support and assistance of **Christopher Hoffman** and the **New School University**.

Remember to check our web site for the latest updates and information <http://www.aes.org/sections/ny/>

**PLEASE POST... This is an open meeting ... EVERYONE IS WELCOME TO ATTEND**

OFF THE SHELF ACOUSTICS: Your room and how to make it sound better.

Host: **David Prentice** with **John Storyk** - April 11, 2006 at The New School University, NYC.

John Storyk is an architect of some 35 years experience. His earliest work was a nightclub, the acoustics of which were much admired by Jimi Hendrix. Finding out who designed it, Hendrix approached Storyk to build one like it for him. Half way through the project it was decided to build a recording studio instead, and the Electric Lady Studios were born. Some 2500 projects later, John Storyk's name has become synonymous with recording studio design the world over. The Jazz Performance Space at the New School University was packed to capacity with an audience hanging on his every word, eager to learn what latest techniques and materials are available to improve the acoustics of their spaces. Focusing on project studios he pointed out that low frequency "standing waves" - an expression of which he clearly does not approve, preferring "modes" or more correctly "eigentones" - are more problematic in small rooms because they appear in the audible range. Absorption of low frequencies is more expensive and space consuming than mid to high frequencies, although new and thinner materials are being developed.

Mr Storyk feels strongly that acoustics should follow ergonomics in the design of studio spaces. Do not dismiss the rectangular room in favor of the asymmetric. He also mentioned that, without naming any particular manufacturers, commercially available low frequency traps are not the only means to alleviate the problem. The most difficult acoustic problem to solve is that of sound isolation (not sound "proofing"). Although there are many materials to use in this regard, the biggest problem is that the effectiveness of one's sound isolation design cannot be tested until the building work is finished. Extreme vigilance in overseeing every stage of the construction is of the utmost importance. One small short cut taken by a construction worker is enough to render the whole isolation venture acoustically useless. Mr Storyk is writing a paper for a recording magazine to come out soon, listing available acoustic materials such as thin low frequency absorbers, etc. We will get more information on this as it becomes available and post it on our website.

By **Malcolm Addey**

**Please submit nominations for AES New York Section officers and committee members.**

Get involved! Shape the future! Rub elbows with some of the smartest people in the room!

**Upcoming AES events:**

**Forensic Audio** with Robert Auld and Tom Owens - June 13<sup>th</sup> at the New School

**Saturday, July 8, 2006 will be our Annual Section Picnic** – details to follow