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Audio Engineering Society – New York Section

MEETING NOTICE

Tuesday, November 14, 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 13th Street (bet. 5th & 6th Avenues), 5th floor, New York City

The New Microphones A Critical Survey

Presenters: **Jerry Bruck**, Posthorn Recordings, NYC
Bill Siegmund, Digital Island Studios, NYC

It's been several years since **Jerry Bruck** and **Bill Siegmund** presented an evening devoted to new developments in microphone technology. Since then, the floodgates have opened, and we are faced with an avalanche (to mix metaphors with a vengeance) of new microphones. But how "new" are they, really? Many marketers ape the classic designs of the past, hoping to trade on "gilt by association" to link their current offerings to the classic microphones of the 50's and 60's.

There can be little doubt that the more recent developments in microphone technology have made possible designs capable of excellent performance without the drawbacks of "vintage" mics, whose crystallized solder joints and dried-out capacitors can render them less reliable than they once were. Even when restored, they are often susceptible to the random clicks and buzzes caused by RFI, especially when used on location. Current designs recognize and seek to cope with such problems.

Jerry and Bill will survey the current scene, reaching back to those classic designs of yesteryear to put today's offerings in perspective. With the advent of digital signal processing and the advances in manufacturing techniques, there have been a number of interesting and innovative developments. Digital recording has certainly had an influence on the development of many current designs, while surround sound is adding a new dimension to the picture – or should we say, *soundscape*.

Periodic "show and tell" demos will augment the presentations, underscoring an intensive tour of the current "state of the art" regarding those most important -- and basic -- transducers we all depend on.

Jerry Bruck made his first "serious" recording 50 years ago, and has since "done sound" for a variety of record companies, film productions, and video projects. For 26 years he also represented Schoeps microphones in the U.S., and still offers them through his company, Posthorn Recordings. He is currently involved in several music projects recording the music of Mahler, a lifelong passion. Twice elected a Governor, he is a Fellow of the AES.

Bill Siegmund has been active in the New York audio community for over 17 years, starting out as the Chief Recording Engineer at the Manhattan School of Music. He has since worked on audio productions for film, television and radio, including the BBC, ABC (Australia), NPR, WNYC, WQXR, WFMT, ABC-TV, ESPN and Jim Henson Productions. In 1991 he founded Digital Island Studios, specializing in the production of classical music. Bill has chaired the NY AES Section, and was Special Events Chairman for the 2003 AES Convention.

The AES NY Section wishes to thank **NHT Loudspeakers** and **Studio Consultants, Inc.** for their valued support.

We also appreciate the continuing support and assistance of 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**

Last Meeting: Modular Acoustics: Products for Design and Modification of Available Spaces

Hosts: **Jonathan Abrams** and **David Prentice** - October 17, 2006 at The New School University, NYC.

A packed house was keenly attentive to our two acoustics experts, **Sam Berkow** and **Ken DeLasho**.

Sam (of SIA Acoustics) spoke first, telling us that some spaces are not ideal - real challenges to create proper listening conditions so your mix sounds the same elsewhere as it does in your space. It's crucial to provide isolation to and from outside spaces. Villains include fans, lights, fresh air, subway trains and even thunder. In small vs. large rooms reverberation is non-uniform. Modes are the real problem. The main tool is to splay walls and ceilings to reduce modes by changing the shape of the room. One must control absorption, diffusion, reduction (of spatial volume) singly and in combination with the other factors. Sam is a big fan of soffits to solve these problems. Isolation is accomplished by box-in-box construction where the walls do not touch the floor slab or ceiling. This reduces or eliminates low frequency transmission. Sam also detailed the frequency limitations of STC and NRC measurements which reduce their usefulness in real-world situations. He passed around many samples of the modular acoustic products described in his talk. His bottom line: "Have fun!"

Ken (of IAC America) continued the presentation by discussing properly constructed studio doors and control room windows. He also spoke about modular wall panels much thinner than traditional materials. These enable studio designers to recapture a significant percentage of useable room space while providing excellent isolation and acoustic control. More tech space is also available on the "other" side of these wall and ceiling panels, enabling easier placement of HVAC, plumbing and signal conduits. A lively Q&A session capped the evening.

Review By **Joel Spector**

Upcoming AES events:

In December: **Woodstock - The Sound** large-scale sound reinforcement (at the original). Date TBA

Coming attractions:

Audio 4.0 - The History of Quad
Audio Networks and Structured Wiring
site visits, and more!

Watch this space