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## Audio Engineering Society – New York Section

### MEETING NOTICE

Tuesday, June 12, 2007 – 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

# Multi-Sensory Listening Environments

## Delivering Every Sense of a Musical Performance

Presenters: **Wieslaw Woszczyk**, McGill University, Montreal

Producers: **David Prentice**, VCA, NYC

The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), based at McGill University, stands at the forefront of technological research aiming to expand music delivery beyond three dimensions, creating a virtual environment that envelops the listener.

Multi-channel audio is only one facet of recreating the illusion of sitting in a concert hall or other surroundings. To feel truly transported into another place, other senses must be stimulated, particularly sight and touch. Binaural cues and interactive elements may be used to further the effect, as well as multi-channel reproduction of sound sources and ambience.

A particularly distinctive aspect of this approach is the use of motion platforms, based upon the concept that motion and vibration are important cues for the human sensory system. Additionally, visual cues may be provided by multi-camera systems which feed a “visual surround field”.

In order to provide an ideal multisensory continuum, all sensory cues must be reproduced with clear detail and fidelity, allowing a truly immersive experience. Additionally, all information must be delivered properly, whether through a recording, broadcast or transmission through the internet.

The New York Section of the AES is pleased to welcome this month's presenter, **Wieslaw Woszczyk**. He is the current President of the Audio Engineering Society, former chair of the Technical Council of the AES, recipient of numerous AES awards: AES Fellowship Award, the AES Governors Award and an AES Citation for his work with interactive multichannel performances delivered via the internet. He is the Founding Director of the Centre for Interdisciplinary Research in Music Media and Technology at McGill University (CIRMMT). CIRMMT integrates research carried out in the fields of music technology, engineering, computer science, psychology and neuroscience. Dr. Woszczyk holds the James McGill Chair Professorship in Sound Recording at McGill University, where he established the Graduate Program in Sound Recording in 1979.

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**

May 8<sup>th</sup>, 2007

## **The Way We Work: Creative tools and workflow in today's recording business**

With **Jay Messina** and **Bill Siegmund**  
Presented by **Allan Tucker** and **Noah Simon**

May's meeting, hosted by Noah Simon and Allan Tucker, offered a look at how diverse the ways of recording and mixing still are. Guest engineers Jay Messina and Bill Siegmund provided an excellent take on how different approaches can yield the same goal -- high quality recordings.

Bill Siegmund (Digital Island Studios) does a great deal of classical recording on location, ranging from soloists to large ensembles. Jay Messina often works in the studio environment, and is known for his work in the pop/rock genre. Jay is a proponent of setting up a number of microphones and tracking to multi-track tape or ProTools. And while Bill usually records multiple tracks to computer he has also used two-track session reference recordings within his final projects. Jay prefers mixing on a console and using the DAW as a playback device, while Bill stays entirely within the DAW for the production process.

The evening's discussion featured audience questions throughout, touching upon such topics as tape, editing and production. Jay often will not get involved in playing the role of producer unless asked to directly by an artist, whereas Bill often has a greater production role in his classical projects.

Editing plays quite different roles in their projects. Bill's projects often require edits, sometimes several in quick succession, to achieve a recording that follows a score precisely. Jay lamented that the proliferation of DAWs into home and demo settings seems to have diminished the artist's focus on actual performance and shifted it more towards editing, in which spontaneity and flow can seriously suffer. When the opportunity is available, Jay often routes the output of DAW tracks to 2" tape and then brings that signal off tape back into the DAW to capture the sound of the tape. Conversely, Bill has very little interaction with any tape (excluding gaffers'!) in his projects, preferring a purely digital chain.

Towards the end of the evening, both Jay and Bill played excerpts of their work. Jay played session drum tracks in three stages, demonstrating how he transformed tracks from their raw, unprocessed state to a booming sound utilizing a sample taken from the tracks themselves. Bill played an excerpt of a pipe organ recording in which the organist had not played a particular chord as indicated in the score. The first playback demonstrated the performance error; the next playback demonstrated how Bill used "in-the-box" sampling reverb to produce a performance which matched the score.

Whether rock or classical, tape or disk, console or DAW, samples or sampling reverb, at the end of a project, the goal is the same: a quality recording worth listening to. The packed audience at NYU had a positive reaction to the views, opinions and methods offered by our two guests. Special thanks to the Clive Davis Department of Recorded Music at NYU for hosting this well received meeting.

Review By **Jonathan S. Abrams**

**Upcoming AES events:**      **Our annual AES Picnic is July 15<sup>th</sup>.    Please save the date!**      Details to follow.

### **AES NY SECTION CALL FOR NOMINATIONS**

The nomination period for 2007-2008 is open for Secretary, Treasurer, and Vice-Chairman. The AES depends on the involvement of the volunteer officers and this is your chance to advance a nomination for someone you think will make a contribution. Section members can forward their nominations by sending an email to [vote-ny@aes.org](mailto:vote-ny@aes.org). For more information please visit <http://www.aes.org/sections/ny/duties.html> , or call David Prentice at 212 967-4400 ext 205.